

# The Depiction of Spring in Classical and Modern Arabic Poetry: A Stylistic Comparative Study of Selected Poems

Emad A. Abuhammam  
Al-Ahliyya Amman University, Jordan

Mohammad A. Al-Shallakh  
Al-Ahliyya Amman University, Jordan

Maha S. Yaseen  
Al-Ahliyya Amman University, Jordan

Razan Alzyod  
Al-Ahliyya Amman University, Jordan

**Abstract**—This study analyzes the portrayal of spring in classical and modern Arabic poetry. It investigates the images of spring and their influence on Arabic poets. This study relies on Russian formalist approaches. It studies poems through their images, personifications, metaphors, similes, and symbols. The significance of the study is to show how classic and modern Arabic poets treat spring in their poetry, based on textual analysis. These poems glorify spring and its impact on poets. They admire spring and describe it in most of their poems. They symbolize it as a time of renewal, hope, and pleasure. Similarly, spring is a natural motive that makes poets feel the beauty of nature, touch its softness, and taste its fragrance.

**Index Terms**—Arabic poetry, spring, Russian Formalism

## I. INTRODUCTION

Arabic nature poetry reflected the extent of the relationship between Arab poets and their surrounding environment. Particularly, Arabic poets reflected their connection and preference for it over the rest of the different natural elements. Nature poetry is known through the close connection between poets and the environment, and this led to the mixing of their poems with nature, so the readers find poets addressing nature as if it is a human being. Furthermore, Arabic poets resort to nature in their joy and distress, and they project all their feelings onto it so that it helps them share their sorrows and pleasures.

One of the most significant images of nature in Arabic poetry is spring. It is symbolically depicted as the time when people, especially poets, feel pleasure, joy, and tranquility. Abuhammam et al. (2024) state that “Arabic poets depict nature, especially spring, as their place of freedom, peace, and creativity. The most well-known Arabic classic poets are famous for their romantic content and style” (p. 355). For instance, Ahmad Shawqi (1968-1932 CE) is a modern Arabic poet who admires nature in different poems. He tends to portray it on many occasions of love, flirting, praise, and elegy. In his “That Nature”, he initiates it with:

O sari, stand with us and see that nature  
Until I show you the marvelous workmanship of Barry  
The earth around you and the sky shook at the marvelous signs  
As if it were the mother of the book on the tongue of the reader  
[Our Translation]. (Shawqi, 2016, p. 80)

Shawqi enjoys nature with its beautiful and fascinating views. He uses many metaphors, similes, and paradoxes to highlight his portrayal of it aesthetically. However, Arabic nature poetry describes natural objects beautifully. Ibrahim et al. (2024) conclude that “like other Arabic contemporary poets, Shawqi is considered as a poet of resistance and nature” (p. 789). However, Mohamad (2000) states that Arabic poets “were able to add meanings of life to nature and embody shadows, lights, and rivers. No wonder they were impressed by nature, its perfectness, and its effect on them” (p. 6). Arabic poets confess the influence of nature on people’s moods positively. However, Arabic Abbasid poetry is known for its eloquence, especially nature poetry. Seyam (2017) concludes that the “sensual tendency is one of the most prominent features of Abbasid nature poetry, as the total image is revealed in every way and light in its fine details, of constant movement, bright colors in various shapes, and sounds that are barely noticeable” (p. 44). Furthermore, nature provides the poet with all the elements of creativity in poetic expression. Arabic poets resorted to nature and took it as a source of

inspiration. They resort to it and contemplate the phenomena of life and the universe and derive from it the inspiration for poetry. Nature is the poet's muse, the source of happiness, and people's hearts crave it, no matter how different their cultures and environments are. Hamza (2017) states that "by nature and spring, man sanctifies its beauty. He shares his sorrows and thoughts with it, exchanges his emotions, and interacts with its perfectness" (p. 851). Nature varies according to the poet's vision and his surroundings in which he is hindered. The Egyptian and Levantine nature had the largest recognition in Arabic poetry in the same way of other Arabic writers. Shalabi and Amrieh (2024) state that they "they introduce the reader to different situations in the same line" (p. 532). However, the description of nature becomes a result of the poets' fascination with it and its stunning scenery. Arabic poets described nature, especially spring with the most creative concepts, structures, and expressions. Furthermore, they interact with their nature due to their surrounding natural objects which confirm what the Arab poet has cared about since ancient times. Arabic poets "admired the elements of the desert environment of the Arabian Peninsula, and the harsh elements it contained, where water and food were scarce. They faced predatory animals and the heat of the sun, so nature and its components were inherent" (A-Rufati, 2019, p. 13). Moreover, nature, especially spring, was sealed by observation and woven by subjective feeling. It is the place where poets and readers feel peace, tranquility, and pleasure. Ultimately, Arab poets approached nature with their poetic culture and contemplated it. Then, they extracted the most wonderful meanings from nature and organized the most beautiful images of it. Their connection with it increased, and it became in their souls a personal response far from the traditional style, and hence the emotional response between the poets and the manifestations of nature, especially spring, with all its pleasant and joyful aspects.

## II. RESEARCH METHODOLOGY

This study relies on analytic stylistic methods. It focuses on the concept of spring, basically in classical and modern Arabic poetry. It also relies on Russian formalism, which focuses on analyzing literary texts stylistically. Russian Formalism studies texts through "similes, metaphors, paradoxes, and imagery" (Bressler, 2011, p. 49). It shows how these Arabic poets interact positively with their surrounding nature through a thorough portrayal of charming nature. In addition, the study adopts our translation for the selected poems due to the lack of translated sources from Arabic into English. The study samples are a group of modern Arabic poems and classical Arabic Abbasid poems. These analyzed and translated poems will be the first source collecting the same subject matter, with the translation provided of some poems in each section. However, this study addresses the following questions:

- 1- How do Arabic poets in the classical and modern ages portray nature, especially spring, similarly?
- 2- What are the main themes and symbols depicted in Arabic-selected poems of nature?
- 3- How is spring shown as a symbol of pleasure and tranquility in these selected poems?
- 4- To what extent can we consider these Arabic-selected poets Romantic and pragmatic?
- 5- How did Arabic nature affect the poet's moods and feelings positively?

## III. DISCUSSION AND ANALYSIS

The investigation of linguistic and aesthetic parallelism will start with the depicted images by these selected Arab poets. In modern Arabic poetry, spring is shown symbolically as the time when poets were influenced by its fascinating views. Arabic modern poets are like classical poets; they tend to be romantic in representing spring beautifully. For instance, the modern poet Bader Shaker Al-Syab (1926-1964 CE) shows the image of spring happily in his "Songs of Spring". Imaginatively, the image of pleasure is brought by the coming of spring. It helps people to feel comfort and peace whereas all creatures also feel spring's tenderness and natural beauty. The speaker's tone is optimistic and needs to see and notice all other natural elements enjoying it:

A dream in the scope of pleasure  
 Drawn by the birds' wings  
 And there are hopes over the flowers  
 Between the bushy trees in the chests  
 (Abuhammam et al., 2024, p. 357)

The speaker then personifies the birds as drawing artists. The coming of spring is like the "dream" and all people love its greenness and charm. However, the speaker follows this image with another representation of the breeze. It is personified "dancing" as a human being due to the pleasure that spring causes in the green fields. The speaker repeats the image of happiness; he depicts the butterflies dancing and playing over the flowers. Finally, the speaker relates the image of the dewy flowers with the calm and fantastic atmosphere during springtime. The dew is symbolically shown as an element of nature that brings comfort and psychological tranquility. Al-Syab emphasizes the same image in his other poem "Spring of Algeria". In this context, he metaphorically represents the beautiful image of spring and rain. At the beginning of the poem, the speaker complains about the grey land after the war, but after the coming of spring, it is a place of gladness and blessings. The speaker personifies the rain as a man who helps the land to stand up again after a long sleep. The land then feels the pleasure that spring brings after rain. The speaker combines the image of a beautiful early morning with the views of spring. He feels the greatness of spring during the morning whereas he is relaxed and comfortable.

Similarly, the imagery of the beautiful spring combined with the taste of wine is shown with happiness in Abdallah Al-Baradoni's (1929-1999 CE) "Love Spring". Spring is the time when all people enjoy life and nature. In a modern style of Arabic poetry, the speaker is flirting with his beloved, but he metaphorically indicates spring. To the speaker, spring is a symbol of love and beauty. His beloved is similarly depicted as spring while all people enjoy its coming and presence. In the first line, the speaker uses an imperative form. He invites the reader to compose poetry and songs for the spring of love. The speaker personifies spring as a drunk man who enjoys the coming of his beloved:

Fill the world with songs and poems,  
 And the spring of love explodes with wine  
 And spread the earth with rays and dew  
 It dews and flutters in the space with magic and temptation  
 [Our Translation]. (Al-Baradoni, 2002, p. 90)

The speaker continues his depiction with the image of the dew. Then, he addresses spring showing that death enjoys the perfectness and beauty of springtime. At the end of the same stanza, the speaker shows how the green fields sing in personification due to spring's charm. In another imagery, the sky is pure and tender. The speaker touches the fascination of the atmosphere and enjoys the smell of its fragrance. In the end, the speaker returns to the idea of pleasure. He feels pleasurable when he sees the green land, and life is a blessing. Moreover, the perfume of the flowers also makes the speaker optimistic and has a different outlook on life. In the two middle lines, the speaker uses a metaphor to show the "girls of dawn" as a source of happiness and joy. They are symbolized as inspiration for people to feel pleasure and tranquility.

A similar image of spring is depicted by another modern Arabic poet Abu-Elqasem Al-Shabi (1909-1934 CE). He resorts to nature, especially spring, to highlight many images of life. In his "Spring Will Come", the speaker confesses that Earth is beautiful, but the best time and place of life is springtime. The speaker delivers two images of spring, the first is the spring of the upcoming days in which they will be positively treated as his passion. The second image is springtime when all plants and trees grow. Spring is portrayed symbolically as his hope in the speaker's life. Metaphorically, spring is like the supernatural power that influences the speaker's mood positively:

A spring will come after another  
 Calm down my injuries and pains,  
 [...]  
 After the darkness and the roar of the waters  
 The morning and spring invite me  
 [Our Translation]. (Al-Shabi, 2005, p. 55)

As Al-Baradoni, Al-Shabi blends spring with the pure morning. The dewy roses and branches help the speaker to feel the softness of the green land. They also allow the speaker to feel more comfortable and peaceful. Symbolically, spring is his world of psychological therapy. This is what another modern Arabic poet, Al-Jawahiri (1899-1997 CE) represents in his "The Loyal Spring". He initiates his depiction with an image of youngness and youth. The speaker admires the flowers and birds in the green fields. The speaker blends the image of youth and childhood with the image of fresh roses.

Their youth and tenderness symbolize them perfectly. Metaphorically, the speaker indicates Tigris in his representation because of the beautiful views around the river. Spring in this place affects his mood positively with the soft touch of the breeze. It is symbolized as an object that helps the speaker keep peaceful and tranquil "Boyhood betrayed, and spring was loyal to its countryside/and our friends and his companions are different/ Boyhood has returned to bloom its flowers" [My Translation] (Al-Jawahiri, 1935, p. 36). Al-Jawahiri repeats a similar image of spring in another poem. The speaker glorifies spring and its influence on him. In this poem, the speaker praises a person, but he initiates his representation with fantastic images of spring. He laments a deceased person, but he resorts to nature, especially spring to get rid of his sorrows. To him, spring means seeing beauty and feeling peace. The speaker invites other people to accompany him to enjoy the green orchards during spring.

Then, the speaker renews his deal with nature to last in spring until he feels happy and tranquil. The speaker personifies the green land as a man who smiles at people and makes others laugh. However, the land also laughs due to the charm of nature including birds, water, and the sun:

Come with me to the beautiful fields  
 We will renew our vows in the spring  
 The land has become green  
 Laugh due to the beauty and perfectness  
 [Our Translation]. (Al-Jawahiri, 1935, p. 84).

The speaker finishes up this stanza by asking Spring to leave slowly in a clear personification. Then, the speaker admires the sunset, and the birds and water murmurs. Moreover, he likes the dawn and the rising of the sun over the mountains and green fields. The birds' twittering helps the speaker to feel more peaceful and pleasurable. Ibrahim Naji (1898-1935 CE) is another modern Arabic poet who delivers a similar image of spring. In his "Welcome to Spring", the speaker enjoys spring and its being in the green lands. Spring is symbolically depicted as a hopeful side that helps people to adapt and live peacefully. The greenness of the land is the hope that makes the speaker optimistic and comfortable. There is a contradictory representation of spring and winter. Spring is the hope and passion of life, and winter is the

gloomy atmosphere that makes people sad and confused. After a long winter, spring comes and covers the grounds with its beautiful greenness:

Welcome, welcome to this year's spring  
 Shine while you have the bright days  
 After winter and its long depression  
 Shown as your face's pleasure (Abuhammam et al., 2024, p. 359)

The speaker addresses spring to release its fragrance. This fragrance comes with a breeze, and it changes the speaker's attitude towards life positively. Generally, the personification used in the last line of the stanza is a charming girl who has an attractive perfume smell. Finally, the smell of spring blended with the greenness of the land makes the speaker calmer and happier in tone and more peaceful in mind.

The symbolized spring as a place and time of excitement and enjoyment is similarly represented in other Arabic modern poems. Ibrahim Tuqan's (1905-1941 CE) "Did You See Spring Kingdom?" depicts how the speaker is influenced by the image of spring. He initiates the poem with an interrogative style; the speaker asks the readers about spring. He wonders about people's watching of spring. Metaphorically, the green garden is the kingdom of the shepherd where he takes care of the sheep. This shepherd is enjoying all natural objects around him due to the happy animals and the sheep around. The speaker mentions "March" as the best month. It is the time when the roses and trees blossom, and the water runs happily from springs. In the middle lines of the poem, the speaker describes the "fox" as an enjoyable life. Moreover, in a simile, natural colors are shown as a place where all creatures love to see and comfort:

Have you seen the kingdom of Spring?  
 May its splendor be restored during it  
 [...]
   
 The shepherd was crowned  
 The flock carefully grazed him  
 [Our Translation]. (Tuqan, 2012, p. 45)

Symbolically, at the end of the poem, the speaker wonders about spring's beauty. He is asking about how the person can leave the spring atmosphere and tenderness. He loves its softness and sounds, and the speaker admires how the sheep enjoy grass, water, and trees. Moreover, the flowers in the green field are like a symbol used in its original meaning as red, white, and yellow blossom and an aromatic scent. The speaker is the symbol of the red rose, with its meaning that is appropriate to the poet's idea, and the characteristics of this beautiful rose which rhymes with "the breeze," which in its original meaning means "soft wind".

Inasmuch, the other Arab modern poet Nazik al-Malaika (1923-2007 CE) shows similar images of spring and its positive influence on minds. In her "The Depression of the Four Seasons", she focuses on spring as a symbol of hope and passion for life. As an Arabic-Iraqi female poet, she is considered the first Arab modern poet to use free verse, especially in this poem. In the first lines, the speaker hates his position as living in oppressive and gloomy circumstances. The speaker complains about the pains of his time and confesses his failure to be happy in this life. As the poem progresses, the speaker symbolically depicts many natural elements that can make him relaxed and enjoyable. Spring is depicted as the speaker's shelter of peace and tranquility. The speaker resorts metaphorically to spring to feel comfortable and pleasurable. Moreover, the speaker recognizes the image of the flowers, and how they influence him happily during spring.

Considering the poet's description of happiness, it is, in the speaker's view, an imaginary myth, and so are his dresses. His imagination created it. It was woven from the silk of the clouds and the cheeks of the rose when it was made for the flower cheeks. Happiness, as the poet imagined it, is soft and gentle on the cheeks, as if it had been created from a wing. The main factor that lets the speaker feel pleasure is the flowers. These flowers with dresses mimic, in their softness and beauty, the colors of fresh roses. Moreover, the speaker depicts another beautiful image of the flowers and butterflies during spring. The butterfly is in love with the flower and constantly picks it up to feed on its nectar. It has come in love with it, but it is a love that rises above the love of humans, as the speaker sees that love as sublime, rising above everything. On the other hand, in a metaphor, there is a second love relationship. Still, this time the blossom is the lover, so the poet portrays the speaker's close relationship with the elements of nature, as he walks between clouds, rivers, hills, and flowers during springtime:

Their soft dresses are made of cloud silk  
 Weaving from the cheeks of flowers  
 From the butterfly's wing are their cheeks  
 And from the delicacy of the enchanted fragrance  
 [Our Translation]. (Al-Sbai'e, 2013, p. 113)

In the middle lines of the poem, the speaker highlights more images of the psychological relationship between himself and spring. The speaker feels tranquil during it whereas he is away from the material world. After his hopes die in winter, spring comes to awaken his emotions and passion for life. With the green views, the image of the birds twittering, and the murmuring of water, the speaker enjoys spring.

Inasmuch, the speaker blends the image of youth with spring. It is symbolized as a symbol of freshness and youngness. He returns to spring as his companion who helps him to reduce his sorrows and pains. In addition, the speaker describes the image of the birds symbolically. During spring, these birds play and dance happily on the rose. They are symbolized

by the speaker himself. He enjoys the perfectness of spring and his soul dances like the birds in the fields. This pleasure is bestowed by spring's calmness which allows the speaker to enjoy and feel peaceful and tranquil:

Beautiful spring, the season of white birds  
Flowers, senna, and perfumes  
When the trellises are covered in the orchards  
And its birds sing in the early morning  
[Our Translation]. (Al-Sbai'e, 2013, p. 113)

The speaker finishes the poem by repeating his first idea of spring in the first stanza. It is the shelter for sorrowful people to live and enjoy its fragrance and views. Spring is the speaker's last hope to adapt and perform positively in life.

Similarly, spring in classical Arabic poetry is depicted as a time of pleasure and peace, especially during the Umayyad and Abbasid eras. Poets represented their spiritual gratitude to spring due to its positive impact on their minds. It is a time of work, tolerance, and love. In most Abbasid and Umayyad poems, spring is depicted as a source of kindness and happiness. Poets portrayed it symbolically as their hopeful field to introduce imaginative masterpieces of poetry. One important classical poet of Arabic literature is Abu-Tammam (803-845 CE). He was known as the founder of the Arabic poetic revolution on poetry. He used new poetic styles and forms, especially in nature poems. In his "Spring Magic", he portrays spring aesthetically as the time of renewal and the place of charm. In the inceptive stanza of the poem, the speaker welcomes the coming of spring. He bids farewell to winter and enjoys the natural views in spring. In the first line, the speaker metaphorically shows how the soil changes into a new color. This green color of the land makes the speaker comfortable.

The speaker indicates the beginning of summer which means spring. Between summer and winter, spring comes to let people feel pleasure and joy. Then, the speaker continues profoundly to show how spring affects his mind happily. In the following stanza, the speaker invites people to see and look carefully at the green trees, grass, and land. In personification, the land has different faces that express the earth's seasons. The happiest face is green which means spring. Abu-Tammam shows spring beautifully like other modern Arabic poets with the fascinating image of the flowers. They symbolize the view of joy and hope:

The bright spring has come  
[...]  
The flowers' eyes are dewy  
They look with their beautiful shape  
Like the young virgin girl  
[Our Translation]. (Abu-Tammam, 1952, p. 115)

The speaker blends the image of the dew with the image of the flower's eye. The dew covers all the flowers and makes them happy. The personification of spring as "coming" is used to show how spring can bring happiness to people who love seeing the green fields. Another personification is shown in the same stanza; the flowers are like the "virgin girl" who looks young and fresh. Their shape is fascinating and attractive. The speaker admires the shape and style of the flowers, he feels emotional and tender while he is looking at them. Finally, the speaker pleads for spring to stay green and prays for its beauty to last forever. Metaphorically, spring is like the light in the dark. It is a symbol of hope and pleasure.

Another Abbasid poet who represents similar images of spring is Al-Bohtory (821-897 CE). He deals with spring as the mirror of the human mind. It is a symbol of positivity and natural perfection. In his "Living in Darya's Night", the speaker admires nature around him, especially during springtime. He describes spring in Damascus and enjoys its beautiful views in spring. Because of Damascus's natural beauty, the speaker shows its image in personification. It is like the charming girl who looks young and excited. Then, the speaker invites all the people to see her beauty. Metaphorically, Damascus is bright due to spring's tenderness and coming. As the speaker returns from Iraq, he is astounded by Damascus' splendor. Every year, this spring brings the earth its annual promise of continued happiness and greenness. The speaker talks about some of Damascus' natural features and depicts how the arrival of spring cheers everyone—plants, birds, and humans alike. There is a connection between the speaker's happy attitude and pleasure.

Additionally, the speaker portrays the clouds that cover the desert and spread throughout the area as a natural means of maintaining the desert's nice appearance alongside the vegetation. The speaker feels the beauty of a natural season by bringing delight to people and plants in Damascus, as the sight of spring mentally influences him. Damascus is portrayed metaphorically as a beautiful woman who, in the springtime, captured people's attention and hearts due to her beauty and weakness:

Damascus has shown its beauty and perfectness  
And the promising thing has loyally performed the promise  
If you want, you will fill your eyes from  
The beautiful town and time which are similar  
(Al-Matarneh & Abuhammam, 2021, p. 1387)

The speaker concludes in the middle stanza that the desert changes to green and fresh ground. With the coming of spring human minds keep happy and peaceful. At the end, the speaker shows the flowers metaphorically during springtime. They are a symbol of beauty and joy. He hopes that spring with its beautiful flowers will never be absent. In personification, the speaker asks Spring to stay all year, because he feels happy and comfortable.

In another poem, Al-Bohtory depicts a similar image of spring. In his “The Free Proud Spring Has Gladly Come”, the speaker personifies spring as a happy man coming and covering the land with pleasure. This pleasure is symbolized as the greenness of spring. In another personification, this spring could speak and smile. However, in the third line, the speaker mentions Nowruz and the flowers during spring. While people celebrate Nowruz in Persian regions, spring covers the land and makes all people feel more happiness and comfort. As mentioned in the previous poems of most Arabic classic and modern poets, the image of the flowers in spring is blended with the image of the dew. In personification, the dew comes in the early evening and covers the land and flowers. It makes all-natural creatures and objects happy. It also helps the flowers to blossom and grow. In personification, the dew is telling the flowers “Secrets” while it covers and touches them:

The free proud Spring had gladly come  
 And for the beauty, it would even speak  
 And Nowruz warned in the intensive darkness  
 Beautiful flowers that had been sleeping yesterday  
 The cold dew covered and herniated the flowers as  
 (Al-Matarneh & Abuhammam, 2021, p. 1387)

The dew wakes the flowers up after a long sleep. Symbolically, their sleeping indicates winter in which the flowers do not blossom. Finally, the presentation of spring is figurative; like humans in the spring, it has clothed itself in garments from the trees, where it feels content and joyful. This pleasure stems from the land’s natural beauty and verdancy. In the last two lines, the speaker shows the “breeze” with a happy tone. It is a symbol of happiness that can be brought by the coming of spring and the speaker’s beloved.

Another Arabic classic poet who portrays spring as a symbol of pleasure and beauty is Al-Hamathani (969- 1007 CE). In his “Spring has Sparkled”, the speaker invites the reader to notice how spring comes and fills the world with happiness. Spring is a symbol of softness and tenderness. The speaker waits for its greenness and fragrance. He concludes that soil changes its smell, and the water runs happily. This water is pure and pleasant due to the presence of a spring. In personification, birds are like the singers who compose songs by their twittering. Like other Arabic poets, Al-Hamathani in this poem blends the image of spring with the image of the fascinating flowers. The speaker, in personification, describes the image of the flowers as giving people pleasure through their colors and perfume. The view of the flowers makes the speaker tender and hopeful. He recognizes how spring, with its flowers, bestows people’s minds with spiritual tranquility and peace:

Spring sparkled with the beauty of its water  
 Look at its land and sky’s perfection  
 [...]
 And birds like good deeds are charming  
 Like the singer with his singing [Our Translation]  
 (Al-Hamathani, 2003, p. 90)

In the next lines, the speaker personifies Spring as a generous man. It also provides nature with beauty and perfection that help people to feel pleasant in a hopeful tone. In addition, the speaker concludes that Spring is the season of renewal and giving, strength and activity, in which the sun appears with its soft rays after a long absence and disappearance. Moreover, migratory birds return to their homes, it is the season in which buds and trees grow. Metaphorically, the speaker recognizes how almond and cherry roses bloom to spread their beautiful scent everywhere, and butterflies appear in the most beautiful colors. Water is a symbol of goodness and softness, and the birds are like the humans who enjoy all these natural views during spring.

A similar image of spring is also depicted by another Arabic classic poet, Safi Al-Denn Al-Huli (1277-1339 CE). He welcomes it and gets happy for being in spring. It is the source of soul pleasure that all watchers enjoy its beauty. Like other Arabic Abbasid poets, the speaker personifies spring as coming with beautiful and fashionable clothes. It wears a green dress, which means the greenness of the trees, herbs, and flowers. These flowers are enriched and colored in different sizes. Their shapes give the readers the impression of peace and psychological comfort. In the middle stanza, the speaker describes how spring changes the moods of people and their thoughts positively:

Spring has arrived, so welcome its flowers  
 Welcome to its pleasure and roses  
 [...]
 The flowers in the high branches are  
 Like a king surrounded by his soldiers  
 [Our Translation]. (Al-Huly, 2016, p. 205)

The speaker concludes in personification that spring is a king. This king is proud, bright, and powerful. The speaker attributes the image of spring to the king due to the great affection that it gives to all people. Their emotions, sympathies, and sorrows can be reflected by seeing spring. Furthermore, the speaker gets rid of all pains and sorrows and gets pleasant for being in spring, whereas all-natural elements are happy and pleasurable.

## IV. CONCLUSION

In classical and modern Arabic poetry, spring is metaphorically shown as a spiritual relief that makes all creatures, including people, enjoy its charm and fascination. Classic and modern Arabic poets symbolize spring as a time of pleasure, comfort, and hope. They glorify spring as their natural motif to live happily, regardless of the sorrows of the material world. Nature, especially spring, helps them to stay in a good mood and bestows them their ultimate psychological comfort. Spring is like psychological therapy that makes them feel pleasurable and peaceful in life. These poets depict spring images in most of their poems. They represent it on different occasions of love, elegy, description, excitement, and nature poetry. Moreover, these poets see spring first as their spark to start a certain poem to enhance their admiration of nature, especially spring with its beautiful flowers, trees, water, birds, and greenness.

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**Emad Abdallah Abuhammam** is currently a lecturer at Al-Ahliyya Amman University, Department of English. He received his Ph.D in Comparative Literature in poetry from the University of Seville, Spain, in 2024. He also completed his MA in English Literature from Mutah University-Karak-Jordan/2021, and a bachelor's degree in English Language and Literature from Tafila Technical University-Tafila-Jordan/2016. Dr. Abuhammam has published many articles in reputable journals on poetry. He is interested in comparative studies in poetry.



**Mohammad Al-Shallakh** obtained his Ph.D in Applied Linguistics from Sultan Zainal Abidin University in Malaysia in 2022. He earned his master's degree in applied linguistics from Middle East University, Jordan, in 2010 and his bachelor's degree in English Language and Literature from Al-Hussein Bin Talal University, Jordan, in 2005. He is currently an assistant professor at Al-Ahliyya Amman University in the English Department. He is also the head of the English department at the same university. His main areas of interest are applied linguistics, autonomous learning, teaching, learning, and problem solving.

**Maha S. Yaseen** is an Associate Professor of Linguistics and currently serves as Vice Dean of the Faculty of Arts and Sciences at Al-Ahliyya Amman University, Jordan. She holds a Ph.D. in Linguistics and specializes in English language studies, with a particular focus on sociolinguistics, discourse analysis, and generational language use. Dr. Yaseen has experience teaching undergraduate and postgraduate courses in linguistics, applied linguistics, and TEFL (Teaching English as a Foreign Language).

**Razan Alzyod** received her PH.D. in Philosophy of Language and Communication in 2024. She is currently an Assistant Professor at the Department of English Language, Al-Ahliyya Amman University, Amman, Jordan. Her research interests include Language Teaching and Philosophy of Language and Communication. Email: r.alzyod@ammanu.edu.jo