

The Portrayal of Spring in English and Arabic Poetry: A Comparative Stylistic Study of Selected Poems

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Abstract—This comparative study highlights many romantic affinities in some poems by modern and classic English and Arabic poets. These romantic poets represent spring similarly as a source of pleasure, peace, and comfort. They see spring as their place of sharing compassion, love, and happiness. The study is mainly based on the Parallelism theory of the American School of Comparative Literature which focuses on the parallel themes, linguistic devices, and images of different authors whose social, historical, traditional, and linguistic aspects are different (Bressler, 2011, p. 42). It also adopts the New Criticism's methodology of analyzing poetic metaphors, symbols, structures, and similes. Their romantic compositions connect spring spiritually, aesthetically, and invisibly with these poets' souls. They glorify and adopt spring and its influence on them as a symbol of pleasure and comfort.

Index Terms—Arabic and English poetry, stylistic study, romanticism, spring

I. INTRODUCTION

Nature is a well-depicted aspect in different world works of literature. It is a shelter for poets seeking peace, love, and pleasure in Arabic and English traditions and styles. In English literature, romanticism is highly appreciated and portrayed by many poets, such as S.T. Coleridge, William Wordsworth, Robert Frost, William Blake, Shelley, and William Shakespeare. While this study tries to investigate their portrayal of nature, especially spring. Wordsworth and his companion S.T. Coleridge are the founders of the Romantic movement during the late 19th century. Their poems represent how they were influenced by nature and its natural objects. Wordsworth confesses that he is the poet of nature. He depicts many themes related to the normal and simple life of people. Doren (1951) states that "He still speaks for a special world, our world, that has great need of him, and to say this is to define the modern age" (p. 9). Other poets like S.T. Coleridge treat nature as his private world of delight and peace through his imaginative stanzas. Brenton (1934) argues that "The unreal, unearthly aspect that is largely a result of the dreamy tendency of his temperament" (p. 10). English romantic poets tend to be relative, stylistic, and similar in historical and social determination. They are affected by literary conventions, similar ideologies, and cultural and social ideas. These poets tackle nature itself as an oversimplified relationship between the surrounding environment and human beings. Arabic poets portray this from the classic age until the post-modern era of Arabic literature. They represent nature as their place of freedom, peace, and creativity. The most known Arabic classic poets are famous for their romantic content and style. The most famous classic poets during the Abbasid era are Abu-Tammam and Al-Bohtory. These two poets depict nature similarly while they are friends. Spring is their shelter of tranquility and softness. Other modern Arabic poets, such as Ahmad Shawqi, Elia Abu-Madi, Ibrahim Najji, and Bader Shaker Al-Syab represent nature like those other previous Arabic poets who treated it in their poems.

Classic and modern Arabic and English poets tackled spring specifically in their poems similarly. They focused on their imagination, individuality, and self-admiration of nature. These selected poets recognized previously in both Arabic and English traditions treated spring as a motif of living and touching nature's beauty. Al-Zahrawi (2000) states that Al-Bohtory is the poet of descriptions, especially nature "Al-Bohtory divides his description into different sections: A description of the Abbasid castles, a description of nature, and description of towns and regions" (p. 8). This is what

the other classic poet Abu-Tammam presented. He showed nature, especially spring, as a perfect and ideal place to live where all people try to feel its goodness. Mahdi (1999) states that Abu-Tammam describes nature and spring in his poetry “His traditional side in the introductions has a brief about his life, a description of nature and spring, especially when he interacts with the elements of nature” (p. 93). This study examines some thematic affinities in different selected poems in both Arabic and English styles and compositions, especially that of spring and nature. The study adopts the theoretical and analytical aspects of Parallelism theory that concentrate on “studying the affinities of different writers whose social and historical evolution are similar” (Bressler, 2011, p. 42). This study also relies on the analytical methods of New Criticism that focus on studying the literary texts through their structures, syntax, symbols, imagery, personifications, and metaphors. The Arabic poems are analyzed based on our translation since there are no definite sources of their translation that can be used. All the selected poems are quoted from the poets’ collections and poetic books. This study addresses the following questions:

- 1- How do English and Arabic poets depict similar romantic poetry?
- 2- To what extent do these poets treat and symbolize spring as the place of pleasure?
- 3- How do these poets receive nature as a romantic aspect?
- 4- What are the similar thematic and linguistic devices used by these poets?

II. SPRING IN ARABIC POETRY

In Arabic classics and modern literature, nature gained a gigantic significance for poets. It became a part of their lives to realize that nature’s description can help them express their happiness, sadness, pessimism, and optimism. It is a shelter for reducing their pains and increasing pleasure. The Arabic poet reflects a clear image of his surrounding nature and its influence on the human mood and mind. In Arabic poetry, the reader finds various beautiful images of rivers, fields, gardens, seas, mountains, rain, and spring. Based on a deep observation of Arabic poetry, it can be found that nature is admired by most of the Arabic poets from the pre-classic era until the post-modern age. Spring is the main element of nature that appears clearly when the reader tastes the beauty of Arabic poetry. For instance, the Arabic Abbasid poet Abu-Tammam (803-845 CE) describes spring’s perfectness and charm in his “Spring’s Magic” poem. He delivers a real image of it, especially its coming in a happy mood after winter’s passage. He evokes various images of its beauty while the speaker feels pleased and comfortable. The speaker invites the reader to release his eyesight and see, touch, and enjoy its smell. The persona firstly shows a metaphor in the first two lines of how rain helps the land and soil to spring and makes every natural object green and bright before the coming of summer:

The margins of time watered shakily
 And the soil started to break with its charm
 The pre-summer fell down benignly
 While the winter’s hand is renewed
 If it weren’t the one who winter in hand
 The summer will not find wood [Our Translation]
 (Yousef & Mustafa, 1942, p. 18)

The speaker initiates his poem by describing rain’s virtue to land. Without rain, spring cannot make the land green and charming. He switches between two times, winter, and summer, but in the next lines, he profoundly delivers various wonderful images of spring:

Is our spring on the 19th of Dhul-Hijja?
 Indeed, it is the blooming spring
 Days would not steal the pleasure
 If the orchard’s beauty was created
 [...]
 Oh, my friend, release your eyesight
 And see how the land’s faces are shown
 See the sunny day that looks like
 The flower which is like the moon [Our Translation]
 (Yousef & Mustafa, 1942, p. 169)

The persona describes how his friend and other men feel pleased and comfortable for being with Spring. It is depicted as the source of peace and beauty. The speaker identifies the exact time of spring as “On the 19th of Dhul-Hijja”, it is the time when the persona composes his poem, and it reflects how important this date is for Arab people and spring. The speaker personifies the land with many “faces” to show how spring can renew the humans’ mood and mind during this sunny day. The persona finishes the previous stanza with a metaphor; he depicts the “flower” as the “moon” that looks shaped and bright. It makes the land feel nature’s beauty and perfection. The persona follows in the successive lines during spring. He portrays it as dewy, beautiful, and virgin. It is young and fresh:

Every flower is rippling by dew
 As an eye that looks sharply
 It looks lonely as
 Virgin once and very shy [Our Translation]

(Yousef & Mustafa, 1942, p. 169)

Indeed, the persona depicts a metaphor showing this flower as beautiful, young, and a virgin. He admires its charm and attraction. He symbolizes it as a figure of beauty and softness, it is a young girl who is still beautiful and young. The speaker finishes the poem by presenting how he admires spring with its colorful shapes and softness. The pleasure, peace, comfort, and tranquility of spring are similarly depicted by another Arabic Abbasid poet Al-Bohtory (821-897 CE). He is influenced by Abu-Tammam. He depicts a very similar image of spring. It is shown as a comfort factor that makes all people, animals, and nature pleased. In his "The Free Prod Spring Had Gladly Come", he personifies spring in the first line, it is like a man coming proud and happy:

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
(Al-Matarneh & Abuhammam, 2021, p. 1386)

The speaker initially moves to express similarly to Abu-Tammam how dew comes and covers the flowers during spring. It "herniated" the flowers, which means that the flowers enjoy the coming of spring. Occasionally, the dew is personified to be a teller of flowers. It talks to the flowers as telling them secrets and happiness. Metaphorically said, the speaker represents how spring makes the trees wear greenness and enjoy spring's beauty. The trees are shown as charming girls with the new dress "The cold dew covered and herniated the flowers as/ Telling them secretive words that were hidden yesterday/ And from the trees Spring dressed up itself" (Al-Matarneh & Abuhammam, 2021, p. 1386). The speaker obviously shows how spring makes the land, trees, and flowers happy. It is clearly presented as a source of pleasure and a happy mood.

This image of spring is repeated in another poem. Al-Bohtory depicts its image when he was coming back from Iraq to Syria after spending a while there. He came back during spring, and he was amazed by the beauty of spring. He depicts the imagery of spring influencing both nature and humans leading to pleasure and a pleasant mood. In "Living in Darya's Cold Night" poem, Al-Bohtory depicts how spring changed the whole place into a green paradise that influences everything. He presents his masterpiece with a glad speaker who enjoys spring "Living in Darya's cold night/ Where a wine is blended with water from Barada". The speaker relates the image of the happy spring with "wine" while all people touch pleasure and comfort. In the next lines, he portrays Damascus metaphorically as a charming woman who enjoys her life. The persona invites the reader to fill his/her soul with this spring's beauty, especially after the passage of winter and clouds. The persona feels grateful to these clouds that came at night and watered trees, flowers, and grass:

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
The clouds spread over the town's districts at night
(Al-Matarneh & Abuhammam, 2021, p. 1386)

At the end of the stanza, the speaker confesses that the reason for this beauty and perfection is spring "As if the summer has passed after coming/ or spring comes close after a long absence". Eventually, spring makes "people, birds, and plants happy. Pleasure is linked to the joyful moods the speaker feels" (Al-Matarneh & Abuhammam, 2021, p. 1387). As Abu-Tammam, Al-Bohtory emphasizes how he recalls his poetic talent to share his admiration of nature, especially spring. He depicts spring in many other different poems, such as Al-Mutawakiliyah and Al-Siniyah. We find he starts some of his poems for instance about love, but intentionally moves to speak about nature's charm like spring. On the other hand, another Arabic modern poet who depicted spring similarly to those Arabic classic poets is Bader Shaker A-Syab. His "Songs of Spring" poem is famous in Arabic literature. He portrays a marvelous image of spring. The speaker mentions and blends other natural creatures with the charm of spring. The persona tends to show pleasure mixed with nature and how the birds, orchards, water springs, and butterflies are full of pleasure and comfort. He initiates his poem with a line that describes the happiness of the birds while they twitter and fly in the gardens during spring:

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 [Our Translation]
(Al-Syab, 2016, p. 140)

Clearly depicted, the speaker presents his mood as happy and enjoying through the first lines and tone. He is optimistic about seeing the flowers and greenness of the land. The "bushy trees" also make him pleased while birds sing in the fields. The persona continues his happy images of spring by depicting the breeze, flowers, and the field. He personifies the breeze dancing on the flowers while water springs feed the trees and the land. This image is imaginative; it lets the reader think about how the breeze dances and gets happy during spring. The butterfly is also pleased due to the greenness and the field's pleasure. The persona shows that his butterfly gets higher and lower than himself

indicating his high hopes and optimism. Al-Syab is as Abu-Tammam and Al-Bohtory, he emphasizes the idea of dew with the image of the flowers during spring. He presents “dew” as the dawn’s beauty that covers the flowers. It is depicted beautifully with flowers to enhance the idea of self-peace and comfort that the speaker feels “Dawn builds for the dew/ A beautiful place among the lowers” (Al-Syab, 2016, p. 140). The speaker concludes his poem by showing that love, peace, and happiness are blended with each other with the presence of spring and the land’s greenness.

In other content, Al-Syab introduces similar images to spring while he describes it in Algeria. In his “Spring of Algeria” poem, he initiates his first stanza by describing that the land is destroyed and not valid for living. Then, in the next lines, he begins to show how rain helps the land to fit living. After the rain, the land gets green, pleasant, and comfortable. The persona concludes the rain makes the thirsty soil full of water, and it cleans dirtiness:

The rain came while the clouds are released
And watered the hungry soil for the seeds
Then, the ironic wing melt
On the redness of dawn that cleans
The remains of the martyr [Our Translation]
(Al-Syab, 2016, p. 148)

The speaker explains how spring and rain clean everything even the remains of war in Algeria. Spring is the fundamental reason to forget pains and start a peaceful life. In the next stanza, the speaker asks and exclaims how this land will receive spring with those peoples’ sorrows. “How will you receive spring/ With the remains of the dead bones?”, the speaker obviously presents the only reason for people’s happiness and peace is the coming of spring, while it also means the spring of nature indicating peaceful and comfortable life.

Similarly, Ahmad Shawqi (1868-1932 CE) is another modern Arabic poet who depicts a very similar image of spring to those classic and modern Arabic poets. In his poem “Spring”, he asserts and begins it with a deep greeting and welcome. He personifies spring as a coming human being as depicted by the previous Arabic Abbasid poet Al-Bohtory. In this context, the persona welcomes spring with its pleasure and colors. It is depicted as a blessing of time that makes the land happy. It is also shown as young and fresh:

Welcome to spring with its youngness
With its brightness and with its time blessing
The land was arranged like processions
While time blows its festival! [Our Translation]
(Shawqi, 2016, p. 84)

Indeed, spring is the young and fresh blessing that all people feel and touch. The persona continues his depiction by personifying it as a walking person who wanders during spring in the fields. Spring is shown as the reason to keep the land dressed by greenness and perfectness. Like Abu-Tammam, Al-Bohtory, and Al-Syab, Ahmad Shawqi uses spring personified as wearing a person of greenness and charm. This person can be a young lady that attracts all people. Metaphorically portrayed, spring is the paradise that owns rivers “The long rivers are a paradise/ while there were scarfs wrapped” [Our Translation]. Spring is fascinating and tempting. It makes all people admire it with its rivers and beauty. The persona continues by describing how water can help flowers grow during spring and how they get beautifully colored. Shawqi returns to the image of the bird and flower. As Al-Syab, he delivers the image of the twittering bird wandering in the orchard while sunshine covers them. The birds sing as if they are at a wedding, while spring makes them happy and comfortable. The speaker concludes that spring light and brightness come from composing poetry, and spring can be tasted by poetry. It is the best way to reflect on and explain spring’s beauty and perfection “The light of spring comes from poetry/ While it is settled on the branches” [Our Translation]. To sum up, Shawqi portrays spring as his natural shelter to complain about his sorrows and pains, while it is shown as a place where he feels pleasure and tranquility.

In the end, Shawqi’s spring presented in the previous lines is natural, but at the end of the whole poem, it is shown as it is a spring of his home and the whole Arabic town. He praises it and its beautiful spring. So, the two images of spring are unified as beautiful and comfortable to him. However, Elia Abu-Madi (1890-1957 CE) is another modern Arabic poet. He portrays spring’s image perfectly as the former poets tackled it. In his “Spring Has Gone”, he laments spring’s passage before summer. We find him praising spring with all its colors and beauty. Abu-Madi initiates his poem with a gloomy atmosphere. Sadness is driven by spring’s leaving and departure. He portrays the trees as sad and weak while spring has passed. Abu-Madi uses the double-feelings technique for the end and the inception of his poem. He delivers the first image differently while after the first lines, he starts to mention obviously the beautiful image of spring, he firstly recites:

Spring has been gone, and the trees are depressed
We also are as sad as the trees
If you kept, we won’t get sad
While we lost flowers and Nisrina [Our Translation]
(Abu-Madi, 2007, p. 184)

The speaker addresses spring and asks why it has left, while all people including the speaker were enjoying it. He concludes that if “you” (the spring) last, people will get pleased and comfortable with its presence and greenness. After

the persona's inceptive lines, he initiates to flirt with spring's charm. The speaker feels, enjoys, smells, and tastes the beauty of spring. He wishes that spring's time is not short, limited, and fast. So, he cannot feed himself from its comfort. The persona at the end of the poem concludes that spring is like his companion in his life. This is what Ibrahim Naji (1898-1953 CE) portrays in his "Welcome to Spring" poem. He depicts it as Abu-Madi and Shawqi, welcoming the coming of spring and singing in its presence, perfectness, and peace. He shows his immersion in spring and its spiritual influence over him. Psychologically, he treats its image to find it as a relief from his pains and sorrowful life. He begins his poem by welcoming spring and recognizing it as the best day of the year for the speaker. He feels its bright days and moments that keep him happy in a pleased mood. The coming of spring is an invitation for the speaker to live and work. This spring also comes beautifully after the passage of winter:

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 [Our Translation]
 (Naji, 1980, p. 200)

The speaker moves to conclude how spring can be a reason for the pleasure that he feels. Winter is depicted as gloomy while the priority of beauty is for spring. It is assumed that the speaker avoids mentioning winter due to its depressed, desperate, and sad times. Finally, the persona pins his hopes on spring's coming, while he feels that it is the only place and time where he feels comfortable and peaceful. At the end of the poem, the speaker delivers a simile as its smell is like a human's perfume. He needs spring to send and spray its beautiful smell and breeze to let all people feel spring's attractive smell. This perfume is the flower's smell, while they are blooming and growing during spring.

III. SPRING IN ENGLISH POETRY

Poetry of nature in English tradition is presented for a long time beginning from the classic, and middle until the post-modern periods. One of the best-known poets of the 19th century is William Wordsworth (1770-1850 CE). He is stated as the founder of English Romanticism with his companion S. T. Coleridge. He portrays nature beautifully, especially spring. For instance, he depicts spring in his "Lines Written in Early Spring" with his situation as comfortable and pleased for being with birds, grass, and flowers. Nature to him is his shelter where he enjoys life and hopes to achieve. Al-Matarneh and Abuhammam (2021) state that this poem shows how the speaker "claims that nature is connected to humanity through the perfection of the soul, nature's soul is not away from humanity and life" (p. 1385). The speaker initiates his description by stating that he was sitting "reclined" in the orchard while he was enjoying spring and the twittering birds. After a while, the persona got sad for remembering a past thought. In the second poem, the speaker connects the human's soul with nature's soul through a thorough personification. It is like the beautiful lady that enjoys nature's beauty. The speaker thinks about what "man has made of man" then he moves to the material world where he does not find enjoyment and optimism. There are two images of spring; the first is with his soul as a charming lady, while the second is the speaker's peaceful place of tranquility:

To her fair works did Nature link
 The human soul that through me ran;
 And much it grieved my heart to think
 What man has made of man.
 (Al-Matarneh & Abuhammam, 2021, p. 1385)

The persona then moves to show flowers enjoying spring's breeze and peace. He shows that the land is green, the birds are twittering, and the flowers feel pleasant. Here, the enjoyment is for both, the speaker himself and the flowers due to their presence in the orchard. The speaker in the next lines personifies the bird as a human who plays and hopes at the same time. It feels comfortable and enjoyable. Moreover, the speaker follows those lines by interrogating how can men get pleased away from nature, especially in spring.

At the end of the poem, the persona concludes that nature's charm and magic are holy. Nature is portrayed as the natural power that lets all people and animals feel enjoyed while the speaker is wondering about "what man has made of man?". A similar image of spring is portrayed by Wordsworth in another poem. In his "A Spring Morning", he initiates the whole poem with the image of rain on a cold night. After that, the sun came shining bright on a spring day while the tone of pleasure and peace are raised. Similarly, the birds are singing, playing, and hoping while all hearers enjoy their twittering:

There was a roaring in the wind all night;
 The rain came heavily and fell in floods;
 But now the sun is rising calm and bright;
 The birds are singing in the distant woods;
 (Wordsworth, 2004, p. 599)

Again, the speaker shows the image of pleasure, enjoyment, and hope with the image of the enjoyable air which is filled "with pleasant noise of nature". All people and animals are out of "doors" to feel spring after winter. Even the sky enjoys the new morning as well as the bright grass. The speaker concludes at the end with a perfect image of melting fog with the sun on a spring day while the "hare" is personified to be running with her mirth "The hare is running races

in her mirth/ And with her feet she from the plashy earth/ Raises a mist, that, glittering in the sun” (Wordsworth, 2004, p. 599).

A perfectly similar image is presented by Wordsworth’s companion S.T. Coleridge (1772-1834 CE). He is considered a real founder of English Romanticism with Wordsworth. S. T. Coleridge depicts spring as enjoying and pleasant. In his “Work Without Hope”, he expresses his emotions during spring. This poem was written on 21st February 1825 as mentioned at the beginning of the poem. The persona initiates it with a deep personification; he presents nature busy with work. Based on the first line, it is depicted that all creatures are out of their homes and enjoying the views of spring. The persona mentions the bees, birds, and slugs and wonders about nature’s beauty and peace. These natural creatures also wonder about nature’s comfort and its psychological relief for their souls:

All Nature seems at work. Slugs leave their lair—
The bees are stirring—birds are on the wing—
And Winter slumbering in the open air,
Wears on his smiling face a dream of Spring!
(Coleridge, 2001, p. 415)

It is highlighted that the speaker obviously justifies the pleasure drawn on these creatures’ faces. It is spring that brings this happiness and enjoyment. The speaker states that even “honey” cannot be made unless spring comes and makes all creatures live and grow by virtue of spring. The persona makes a talk to the flowers, he asks them to bloom to make the land happier. When the land gets colored and green, people will feel and touch pleasure and peace. As Wordsworth, the speaker here invites himself to hope, while spring bestows him an optimistic view of life “With lips unbrightened, wreathless brow, I stroll:/ And would you learn the spells that drowse my soul?/ Work without Hope draws nectar in a sieve (Coleridge, 2001, p. 415). A person without nature’s spring enjoyment may lose hope in life. The persona states that a hopeful outlook on life can be made by spring’s pleasure. S.T. Coleridge portrays a similar image of spring in another poem “To A Beautiful Spring in a Village Lyrics”, he describes how beautiful the land is! It is green and the water is “milky”. The speaker enjoys the wind and breeze while he is wandering near the valley in the village. It is a rural setting while spring covers its terrain with its greenness:

Once more! sweet Stream! with slow foot wandering near,
I bless thy milky waters cold and clear.
Escap’d the flashing of the noontide hours,
With one fresh garland of Pierian flowers
(Coleridge, 2001, p. 72)

The image of pleasure which is presented in the next lines shows even the school students as happy for the beauty of spring. This rustic mode feels the speaker with humanity, generosity, and self-confidence depicting the charm of spring. Again, the speaker “The elfin tribe around thy friendly banks/ With infant uproar and soul-soothing pranks, /Releas’d from school, their little hearts at rest” (Coleridge, 2001, p. 72). Again, the persona renews an invitation to live and hope. The view of the sun in the morning with the beauty of spring is enough reason to hope and play while gloom is excluded by spring’s presence. Coleridge concludes this poem with a feeling of comfort and self-tranquility while people live peacefully. To sum up, spring is the time when life begins to start bestowing hopes and love. This is what most English poets presented through their poems about nature. Spring is a well-depicted aspect even by English classic poets like William Shakespeare (1564-1616 CE). He portrays spring’s image with a pleased tone. He presents the images of spring in a regular rhyme scheme in his “Sonnet 98”, he initiates the poem with a clear image of his business with the charming spring. The time was April when all grass grows and the flowers bloom. The speaker has a tone of youth and age, while he feels young and fresh. He smells the beauty of nature in all places around him:

From you have I been absent in the spring,
When proud-pied April, dressed in all his trim,
Hath put a spirit of youth in everything,
That heavy Saturn laughed and leaped with him.
(Shakespeare, 2013, p. 56)

The speaker enjoys his business in spring and likes April as a dressed person with greenness. Like S.T. Coleridge and Wordsworth, Shakespeare delivers the image of birds blended with the beauty of spring. In the next lines, he shows the birds as happy, joyful, and free. They move happily on the flowers while the smell of spring covers the whole area. The flowers are perfumed, they are personified to be proud and confident. The speaker admires the flowers’ presence, especially the lily’s growing with its whiteness “Yet nor the lays of birds, nor the sweet smell/ Of different flowers in odour and in hue./ Could make me any summer’s story tell,” (Shakespeare, 2013, p. 56). In successive lines, the persona addresses his speech to Spring. It is personified as a traveler who will leave his place to let summer begins and comes. The speaker is afraid of spring’s fade and departure; he admires its perfume and flowers. The speaker at the end confesses that his pleasure is given by spring “They were, but sweet, but figures of delight”. He praises spring’s presence for moving from winter while it’s shown as the time of gloom. However, spring is a time of hope, optimism, and pleasure. Delight is the main aspect and theme presented by other English poets like William Blake (1757-1827 CE). Blake is a romantic poet who depicted nature and spring in many poems like “Spring”. He delivers obvious imagery and symbolism of spring. It is depicted as a source of happiness for all people, plants, trees, and animals. It is the natural

power that connects human pleasure with the material world of nature. Spring is the supernatural key that changes peoples' minds and moods from pessimistic to optimistic souls that seek pleasure and peace. In his poem, he initiates it with a "flute" sound that brings delight. He, as the previous poets mentioned previously emphasizes the imagery of the birds while spring covers the land. These birds are personified to be pleased and twittering. They play and hope, while flowers expand their perfume. The speaker mentions the "lark", it is also happy in the sky. The symbolism of the sky is to highlight its high flight and the pleasure to see all natural beauties during spring:

Sound the Flute!
 Now it's mute.
 Birds delight
 Day and Night;
 Nightingale, In the dale,
 Lark in Sky,
 Merrily, Merrily, Merrily,
 (Secombe, 1911, p. 33)

The persona is metaphorically depicted happy as the lark in the whole poem. His tone is delighted while both the speaker and birds welcome spring "To welcome in the year". The speaker moves intentionally and initially to show the image of the boy who enjoys spring too. This boy with a "little girl" feels pleased while the speaker repeats the word "Merrily" twice at the end of the second stanza to emphasize the strong feeling of happiness brought by spring. Through a regular rhyme scheme, the speaker moves to represent the "little lamb" as pleasant, it is personified as speaking to men to enjoy its lamb which is filled with grass and joy. It is symbolized as the key idea of delight during spring.

Similar content was presented by another English poet, Robert Frost (1874-1963 CE). In his "A Prayer in Spring", the persona shows the image of pleasure, especially during spring. The speaker recalls delight while he prays to God to feel comfortable and peaceful. The speaker stands in the orchard while he feels pleasure in the flowers. He also asks to be happy as bees while they are symbolized freedom and life. Again, Frost uses birds flying between flowers to show how they are happy and twittering. They are fast and beautiful and perfectly depicted. All natural elements of spring, such as bees, birds, flowers, trees, and orchards make the speaker feels pleasure and touches its softness:

Oh, give us pleasure in the flowers to-day;
 And give us not to think so far away
 As the uncertain harvest; keep us here
 [...]
 Oh, give us pleasure in the orchard white,
 Like nothing else by day, like ghosts by night;
 And make us happy in the happy bees,
 (Frost, 2004, p. 24)

In the next lines, the persona recognizes God's blessing of giving spring, while all people feel it. The greenness of spring and the presence of natural objects make the speaker delighted, peaceful, and comfortable. The softness of spring is also depicted by another romantic poet, Percy Shelley (1792-1822 CE). He represents a masterpiece of showing the image of spring while he was staying in Pisa. He observes the *Mimosa Pudica*, it's the soft plant of the title, in an Italian orchard and in the poem that he recites. In his poem, the flowers observed in English fields that he describes show the beauty of spring. He describes this gentler season creatively while he is enjoying the natural views. At the beginning of the poem, the persona personifies the image of the flowers as "sensitive" in such a garden. The speaker then moves to relate how the dew and wind cover it beautifully. The wind is personified as a human who opens and closes his eyes while the dew kisses the flowers at night with love and softness. In the second stanza, the speaker obviously recognizes "spring" in a clear personification. It has a "spirit of love" that everyone feels and enjoys. The view of grass and herbs adds an exclusive beauty to the land and people:

And the Spring arose on the garden fair,
 Like the Spirit of Love felt everywhere;
 And each flower and herb on Earth's dark breast
 Rose from the dreams of its wintry rest
 (Shelley, 2004, p. 707)

As the previous poets portrayed, the persona here uses the "doe" in a simile in which it likes the scenes where it walks and lives. The speaker is grateful to rain for making the land green charming. Rain is personified to take a breath like human beings, but this breath is shown in a simile as fresh and soft "The snowdrop, and then the violet,/ Arose from the ground with warm rain wet,/ And their breath was mixed with fresh odour, sent" (Shelley, 2004, p. 707). The speaker moves to show the attempting image of the "Naiad" as being charming and tender. It has a youthful spirit, while it looks bright and lovely "And the Naiad-like lily of the vale". The persona closes the poem by showing various colors of spring while he feels joyful and pleased. The "purple, white, and blue" colors bestow the soul of youngness and freshness. The speaker interacts with his senses to enjoy and feel spring while it should be blended with music "Of music so delicate, soft, and intense". The mixture of spring and music lets the speaker feel the enjoyment of life and the pleasure of nature. This image is also mixed with spiritual feelings while the person listens and notices spring in the

presence of spring. The speaker confesses nature's virtue to him as providing spring to make all surrounding creatures including men pleased, joyful, and grateful.

IV. CONCLUSION

This study examines the portrayal of spring in the selected poems through a thorough analysis. It compares and analyzes the depiction of spring's image spiritually, emotionally, and aesthetically. Spring in the English-selected poems is shown as a source of pleasure and tranquility. Based on a deep observation of the classic and modern periods of English literature, spring is depicted similarly from the age of William Shakespeare until the Romantic and modern ages of English literature founded by Wordsworth and S.T. Coleridge, Blake, and Shelley. Spring is depicted perfectly as a spiritual relief in which the poets feel relaxed, happy, and joyful. A similar representation of spring is portrayed by Arabic poets in the Eastern poetic styles. Since the early classical ages of Arabic literature, spring has been shown as a place where the poet delivers perfect speech and composition. Spring is their opportunity to feel nature, touch its softness, and enjoy its presence. Al-Bohtory and Abu-Tammam are Arabic classic Abbasid poets who enjoyed the views of spring and its magnificent impact on people's minds and moods. A similar depiction of spring in Arabic literature is presented by other modern poets, such as Bader Shaker Al-Syab, Elia Abu-Madi, and Ibrahim Naji. However, the study investigates their poetic reflection related to nature, especially spring. They are like the English poets influenced by the image of spring. All these Arabic and English poets tackle spring with the image of birds, rivers, flowers, trees, and human beings. Similarly, spring is their world of imagination, thinking, and creativity. These poets glorify nature, especially spring to enhance their personal, social, and spiritual perspectives towards their beautiful nature. Spring is significant for their souls to understand or avoid their material world. They tend to be imaginative, individual, and hopeful. Spring is their way of hoping and being in a happy mood, while nature is God's blessing to live and adapt with. Nature is the spiritual world that makes them comfortable and pleased in a peaceful place.

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