

The Representation of Nature in Ibn-Khafaja's and Wordsworth's Poetry: A Comparative Stylistic Study of Selected Poems

Abdullah M. Ibrahim

Department of Arabic Language, The University of Jordan, Jordan

María de las Mercedes Delgado Pérez

Faculty of Philology, The University of Seville, Spain

Emad A. Abuhammam

The University of Seville, Spain

Abstract—This study analyzes the depiction of nature in poetry, especially in Ibn-Khafaja's and Wordsworth's selected poems. This study is based on New Criticism's conceptual, analytical, and theoretical approaches. New Criticism studies the achievement of the works' meanings by studying their "interrelationships of sound, texture, structure, rhetoric, and a host of other literary devices" (Bressler, 2011, p. 57). The significance of the study is to provide a parallel comparative study between these two poets whose religions, traditions, languages, and eras are dissimilar. Ibn-Khafaja recognizes his surrounding nature as the ideal and beautiful place where people feel relaxed, hopeful, and pleased. He states that humankind and nature are originally adapted to each other, and people are always fascinated by the beauty of nature. He sees nature as the typical shelter to stay happy and peaceful. He is fascinated by the images of the mountains, horses, birds, and trees. On the other hand, Wordsworth shows nature as a place of happiness, perfectness, and peace. He accentuates the deep relationship between human beings and nature, and how people admire nature in its beautiful images. Wordsworth presents how the fascinating images of nature can affect man's mood and mind.

Index Terms—comparative stylistic study, Ibn-Khafaja, nature, poetry, Wordsworth

I. INTRODUCTION

This study shows a parallel comparative study between Ibrahim Ibn-Khafaja, a Spanish Andalusian poet, and William Wordsworth, an English poet. Ibn-Khafaja is an Andalusian poet; he is Ibrahim Bin-Abu Al-Fatih Bin Abdulah Ibn-Khafaja. He was called Abu-Is-Haq. He was born in (1058 CE) in Alzira near Valencia, Spain during the reign of the Almoravids. He died in (1139 CE). His poetry was influenced by other classical poets of Arabic literature, such as Abu-Tammam and Al-Mutanabi. Ibn-Khafaja was fascinated by the beauty of nature in Al-Andalus, Spain, this is depicted in one of his poems as in the following stanza, he says:

For the paradise in Al-Andalus,
There is a fantastic beauty and beautiful breath
That lit its morning by perspicuity
And dimmed its night by the perfectness
Whenever the wind is blown
I scream for Al-Andalus longingly. [Our Translation]
(Al-Taba', 2013, p. 6)

Metaphorically depicted, he admires Al-Andalus's beauty of nature as it is the beauty of paradise, where the paradise takes its blessing and beauty from Al-Andalus. He treats it as the spiritual relief of his soul. He presents different images of spring, mountains, birds, trees and other natural objects. His poems are simple, clear, rhymed, and metaphorically depicted.

The English Poet William Wordsworth lived in the Lake District of England and he was born in 1770. Wordsworth admires nature and its views too. He is considered the first romanticist and modern poet of Europe and England.

Wordsworth expresses his love and passion for nature through poetry. While poetry for him is "a spontaneous overflow of powerful feelings" (Wordsworth, 1802, p. 4), nature is his place of peace and pleasure. Abuhammam and Al-Matarneh (2021) state that nature for Wordsworth is "his shelter of tranquility and love where every human being has the right to stay in peaceful coexistence" (p. 1394). It is indeed that Wordsworth celebrates nature and interacts with it happily. This study compares the poetical images and lines depicting the nature of Ibn-Khafaja in the Andalusian Muslim tradition and that of the English poet William Wordsworth. This comparison includes analyzing the poetic styles, metaphors, similes, and paradoxes based on New Criticism's approaches.

New Criticism is a critical theory that focuses on studying literary texts as “a concrete object that can, like any other concrete objects, be analyzed to discover its meaning independent of its author’s intentions or the emotional state or values” (Bressler, 2011, p. 318). New Criticism studies texts away from the ethical, emotional, and mental motifs. It studies texts through language and style. It provides the meaning of the texts based on “close reading” that concentrates on analyzing the texts aesthetically. New Criticism deals with the texts as being objective, impersonal, and realistic. John Ransom is considered the first critic to use this term in his analyses. He states that he also called the critics of New Criticism “ontological critics” while referring to discovering the meanings of the poems through reading the text independently from the author’s feelings and attitudes.

Eliot states in his essay “Tradition and The Individual Talent” that the poet should not treat the poem with his personal and emotional perspectives. Regarding Eliot’s concept, poetry “is not freeing of the poet’s emotions, but an escape from them. He sees it as an impersonal formulation of common feelings and emotions” (Bressler, 2011, p. 55).

Ultimately, New Criticism focuses basically on reading texts by analyzing various literary devices used in the poems. It shows the poem’s metaphors, personifications, styles of composition, rhyme schemes and paradoxes...etc. It considers the poem’s unity, which is called “organic unity” that treats texts interrelated to explain the poems’ essential themes and ideas. This is what this essay attempts to analyze according to Ibn-Khafaja’s and Wordsworth’s selected poems.

II. RESEARCH QUESTIONS

- 1- How do Ibn-Khafaja and Wordsworth depict nature in these selected poems?
- 2- To what extent do Ibn-Khafaja and Wordsworth believe that nature influences the human’s mood and pleasure?
- 3- How do they symbolize nature?
- 4- What main parallel, similar, thematic, and linguistic contexts are depicted in the selected poems?
- 5- How does each poet deal with each natural object separately?

III. RESEARCH METHODOLOGY

This comparative study relies on the theoretical and analytical approaches of comparative methods. Ibn-Khafaja’s and Wordsworth’s selected poems will be analyzed stylistically to explain the themes and thoughts to show the significance of these two poets’ poetries. Moreover, the study presents how each poet treats and shows nature, and how he portrayed it similarly in each poem.

Comparative methods will be used to analyze different images of nature by studying them against one another and presenting the significance that each poem contains. This study adopts some practical and theoretical aspects of the New Criticism theory that involves analyzing the personifications, rhyme schemes, paradoxes, images...etc. The two poets present all related aspects of nature through poems while they provide the ideal space for convenient approaches to nature. In this case, poetry has more than poetical intentions and clues. The samples of the study are Ibn-Khafaja’s “The Mountain”, “The Bird”, “The Ark Tree”, and “The Horse” poems. The study also examines the representation of nature in Wordsworth’s “Morning in the Mountains”, “To the Cuckoo”, “The Fountain”, “The Haunted Tree”, and the “The Horse” poems.

IV. DISCUSSION AND ANALYSES

Ibn-Khafaja, an Andalusian poet from Spain, and Wordsworth, an English poet, are compared in this study. The investigation contrasts William Wordsworth’s and Ibn-Khafaja’s descriptions of nature in the English literary tradition and the Andalusian-Muslim heritage. This comparison includes examining the compositional style, poetic symbols, metaphors, similes, and allusions and pictures. The parallelism in the key parallel positions and the seeming changes each of them has experienced to its ethnic sources, however, are what are most noteworthy.

The investigation of this parallel study will start with the thematic and depicted images. For example, Wordsworth in “Morning in the Mountains” poem presents the speaker as personifying the mountain as a human being who has a soul. This soul is on the tops of the mountains. This mountain is the highest top among the other mountains in which it notices and sees how the sun rises. This mountain is also personified by a person who sees how the sun shines and laves the world with its sunshine:

O THEN what soul was his, when, on the tops
Of the high mountains, he beheld the sun
Rise up, and bathe the world in light! He looked—
Ocean and earth, the solid frame of earth
And ocean’s liquid mass, beneath him lay
(Emerson, 1880, p. 20)

The persona concludes with an exclamation about how this mountain looks like the only top that notices the sun rise in the morning “Rise up and bath the world in light! He looked”. The speaker depicts another personification as the mountain looks like people who can see things.

Metaphorically said, the mountain looked like the “Ocean and earth, the solid frame of the earth” in a happy mood. It is assumed that this mountain is depicted in a comparison with the lowest point of the universe “Ocean and earth” which refers to the happiness in the highs among other mountains, while the gladness is also in the lowest points because of the mountain’s roots in the land and its tops in the highs. The paradox is clear in the next lines:

And ocean’s liquid mass, beneath him lay
 In gladness and deep joy. The clouds were touched,
 And in their silent faces did he read
 Unutterable love. Sound needed none,
 (Emerson, 1880, p. 20)

This paradox shows how the speaker shifts in using the lowest points of the universe with the highest “clouds” in the sky. It presents how this mountain feels this pleasure from the ocean and lands up to the clouds and the sky. In another metaphor presented, the mountain is shown high as it touches the clouds where they have “silent faces”, “And in their silent faces did he read”, through personification, it is explained that these clouds have silence and the mountain can read and notice it. It is “unutterable love” that the speaker attempts to reach. The alliteration of the words “spectacle, sensation, and soul” is used to show that the mountain feels, sees, and needs to melt them into him. These terms make him alive when the speaker says: “And by them did he live, they were his life”.

Spiritually depicted, the speaker asks for more pleasure from the God in which he feels that it has finished. He says:

Of visitation from the living God,
 Thought was not; in enjoyment it expired.
 No thanks he breathed, he proffered no request;
 Rapt into still communion that transcends
 The imperfect offices of prayer and praise,
 His mind was a thanksgiving to the power
 That made him; it was blessedness and love
 (Emerson, 1880, p. 20)

Metaphorically said at the end of the poem, there is a spiritual invitation to live, pray and praise God recognizing his ability to create the human mind and power. This mind and power are presented with “blessedness and love”.

Ibn-Khafaja presents parallel images of the mountain in his famous poem “The Mountain”. He says:

It is tall, aspirant, and lofty
 Reaching the sky’s parties in their highs
 Blocking the wind’s directions
 And competes on a night when its meteors are high
 [Our Translation]. (Al-Taba’, 2013, p. 48)

The speaker personifies the mountain as “tall, aspirant, and lofty”. Furthermore, it can reach the high sky in which it looks proud and bright. This mountain blocks the wind, and it stands the longest and the greatest among other mountains. The persona shows its image as an “Immobile” object that can be strong and confident. This confidence is caused by its personification as a thinking creature as shown in the next lines:

The longest highs thinking of the consequences
 While the black clouds spread on it
 They look red for the flashing lightening
 I listened to it, while it is silent and dumb
 [Our Translation]. (Al-Taba’, 2013, p. 48)

The speaker moves on to conclude a new personification as the mountain tells about secretive actions at night when all people are sleeping and away. This mountain is shown as telling speeches. This speech is between the speaker and the mountain. It is metaphorically portrayed as another talking person. The mountain’s dialogue with the speaker concludes that it was the place of sinners and repentants. The speaker mentions:

I listened to it, while it is silent and dumb
 And the night told me secretive wonders
 It said: how you were a shelter of killers?
 And a habitat of the nagging who returned repentant
 And how many repentant and penitent crossed me?
 And how the rider and the ridden talked under my shadow
 [Our Translation]. (Al-Taba’, 2013, p. 48)

Indeed, at night there are a lot of people who cross the mountains complaining about their distress and dilemmas. That is what the mountain tells us. It is shown as the shelter of the killer who feels sinner for killing people. The whole stanza is a paradox due to the speaker’s declaration that the mountain tells him these secrets. While at the beginning of the stanza, it is presented as “silent and dumb”. The mountain continues by explaining that during the night, it becomes “a habitat of the nagging who returns repentant”. As Wordsworth, the mountain at the end of the poem is spiritually depicted as the place where all people go and get rid of their sins. The speaker attributes the image of death to the image of the mountain and the sea for the feeling of comfort that he feels whenever he listens to the mountain.

Metaphorically, the image of the mountain is indulged with death to show the stability of this proud and strong mountain during its lifetime, and people can live and die while it is constant and alive. At the end of the poem, Ibn-Khafaja portrays the image of God as merciful. The persona asks his God to guide him with wisdom in his lifetime, while he also prays to him to live with peace.

Oh, my Lord's mercy, it is a weakling's pray
 Who asks for your mercy willingly
 Let me listen to your wisdom and lesson
 That can be used in those experiences
 Then, it enjoyed me for what it got me sad
 It was the best friend of the gladness
 Then I said definitely
 Peace, I am a dweller and a leaver [Our Translation]
 (Al-Taba', 2013, p. 48)

The persona depicts the image of gladness with the image of the mountain. It can be peacefully shown as a living matter too. Eventually, Wordsworth and Ibn-Khafaja portray the images of the mountain as proud, strong, lofty, gigantic, and high. They personify them as living matters that can see, speak, notice, and recite speeches. These mountains are paired with human pleasure and self-peace. They are also coupled spiritually with God. Wordsworth's God is portrayed as praised and thankful for making the poet's blessings and mind, while Ibn-Khafaja's God is depicted as the praised, merciful, and the source of gladness.

Wordsworth delivers a new, and different natural object in his poems. He depicts the images of the bird creatively in his "To the Cuckoo" and "The Fountain" poems. In "To the Cuckoo", he portrays the cuckoo in a regular rhyme scheme as not only a bird, it is the source of happiness. The speaker calls it and wonders if it is only a bird or not. The speaker begins his poem by describing his situation as being in a garden while he listens to this bird. He says:

O blithe New-comer! I have heard,
 I hear thee and rejoice.
 O Cuckoo! shall I call thee Bird,
 Or but a wandering Voice?
 (Doren, 1951, p. 640)

Based on the first line, the poem begins with an exclamation and calls the bird "O blithe New-comer! I have heard," it presents how the speaker wonders about the beauty of this twittering bird. It lets him remember something in the past by saying at the end of the same stanza "Or but a wandering Voice?". This question may show how the bird moves on with its pleasure from one place to another. The speaker keeps showing his mood as being on the grass while he was amazed and attracted by its "twofold shout", this lets him be focused to listen to its rapture:

While I am lying on the grass
 Thy twofold shout I hear;
 From hill to hill it seems to pass,
 At once far off, and near
 (Doren, 1951, p. 640)

The speaker declares that the beauty of the bird's voice is accompanied by the beauty of spring in its beautiful images of "sunshine and of flowers". These beautiful images bring to the speaker a past visionary that can be shown during the speaker's boyhood.

The same whom in my school-boy days
 I listened to; that Cry
 Which made me look a thousand ways
 In bush, and tree, and sky.
 (Doren, 1951, p. 640)

The speaker explains his reaction to the bird's cry as being in unfamiliar settings of the "In bush, and tree, and sky". The persona recognizes that he misses this bird's cry since his boyhood. He enjoys the way the bird twittering, he says:

To seek thee did I often rove
 Through woods and on the green;
 And thou wert still a hope, a love;
 Still longed for, never seen
 (Doren, 1951, p. 640)

At the end of the stanza, the persona describes the bird as "blessed" because it makes people pleased with its voice. The persona explains that the place where the Cuckoo comes is the best place to live. Indeed, it is the home of two beauties, the beauty of spring and the beauty of the bird's "voice" twittering in the garden. That is what the last exclamation in the last line shows.

O bless à Bird! the earth we pace
 Again appears to be
 An unsubstantial, faery place;

That is fit home for Thee!
(Doren, 1951, p. 640)

This is what Ibn-Khafaja presents in parallel content. At the beginning of his “The Bird” poem, the persona admires the way that the bird twitters. He uses a metaphor of showing the bird as eloquent. This bird sings in the orchards, while the speaker listens to its sound. He says:

The bird was eloquent until it delivered a speech
And the branch lightens it until it got flickers!
And spread rapture among a beating shadow, which is
Wet, while there was flowing water [Our Translation]
(Al-Taba’, 2013, p. 53)

The speaker presents his mood as happy and attractive. The poem begins with a personification of the bird. This bird is “eloquent”, it can compose very distinctive rhymes, songs, and speeches through its twittering “The bird was eloquent until it delivered a speech”. The persona continues his image by waving the branch. This branch could move and dance to the beauty of the bird’s twittering. This bird causes happiness by spreading and filling the gardens with its rapture. The speaker delivers a metaphor in the next lines by saying “Afraid in the garden which is the sister of death”. This refers to the bird’s welter and sadness. These mutable feelings of the bird could represent its beautiful rapture and twittering:

Afraid in the garden which is the sister of death
And fills by the wine which is the mother of rapture
Holding from the cann’s daughters
Green branches that hold fresh greenness
[Our Translation]. (Al-Taba’, 2013, p. 53)

The persona shares his pleased mood for his hearing of the bird’s sound, while he was listening to it. He uses the metaphor “And fills by the wine which is the mother of rapture”. This indicates the bird’s beautiful twittering. The speaker mentions spring and refers to its greenness as “Green branches that hold fresh greenness”, it is used to attribute this pleased mood to the beauty of the spring. The speaker personifies the branches as happy for the beauty of the bird’s twittering, and the beauty of spring with its greenness:

They look leafy and smiling
Wetting it by the blown wind
Decorated and uberous with gold
Spreading its breaths one time
And flirting it so much
Then it smiled looking satisfied [Our Translation]
(Al-Taba’, 2013, p. 53)

The speaker mentions the word “gold” which refers to a beautiful color indulged by the greenness of spring to draw a very fantastic image of nature that gets glad for the bird’s existence in it. This green home keeps the bird pleased while all people and hearers stay in a happy mood. This is what Wordsworth presents in “The Fountain” poem in a regular rhyme scheme. He depicts the image of the blackbird and the lark as singing their corals in nature. These two birds can get quiet when they will:

The blackbird amid leafy trees,
The lark above the hill,
Let loose their carols when they please,
Are quiet when they will.
(Doren, 1951, p. 210)

The whole tone of this poem’s stanzas looks pleased with the deep image of nature that makes all people happy. After the portrayal of these two birds and their sounds, he moves on to represent the “happy youth” and the “old age” as being “beautiful and free”. This old age can lead the people to be more pleased due to the beauty of the bird and nature:

With Nature never do they wage
A foolish strife; they see
A happy youth, and their old age
Is beautiful and free
(Doren, 1951, p. 210)

In the following stanza, the persona shows the gloomy part of being indulged by the beauty of the birds and nature. It is an invitation to join the beauty of nature to stay glad and free:

But we are pressed by heavy laws;
And often, glad no more,
We wear a face of joy, because
We have been glad of yore
(Doren, 1951, p. 210)

It is indeed that nature is on the cusp of Wordsworth's and Ibn-Khafaja's poetic depiction. Furthermore, the images of the trees are also depicted aesthetically in their poems. Wordsworth presents the image of the Oak tree in "The Haunted Tree" in a clear metaphor as a lady who is very beautiful and charming. Wordsworth starts the whole poem by describing the mood and tone of the poem as pleased and hopeful with nature. This tree is paired with the wonderful images of nature. The speaker says:

Those silver clouds collected round the sun
 His mid-day warmth abate not, seeming less
 To overshadow than multiply his beams
 By soft reflection, grateful to the sky,
 To rocks, fields, woods. Nor doth our human sense
 Ask, for its pleasure, screen or canopy
 (Khan, 2002, p. 1)

In these initial lines, the speaker refers to the sky and the clouds before depicting the images of the tree. He recognizes a relationship between nature and the human senses as being glad about the beautiful images of "rocks, fields, and woods). The persona describes clearly the Oak tree that spreads its blossom beautifully as an artistic action:

More ample than the time-dismantled Oak
 Spreads o'er this tuft of heath, which now, attired
 In the whole fulness of its bloom, affords
 Couch beautiful as e'er for earthly use
 Was fashioned; whether, by the hand of Art,
 (Khan, 2002, p. 1)

In the next lines, the speaker presents through an irregular rhyme scheme a unique metaphor by showing this Oak tree as an eastern Sultan who is among the flowers. He moves on to express more about how this tree can be chased:

That eastern Sultan, amid flowers enwrought
 On silken tissue, might diffuse his limbs
 In languor; or, by Nature, for repose
 Of panting Wood-nymph, wearied with the chase.
 O Lady! fairer in thy Poet's sight
 (Khan, 2002, p. 1)

The speaker concludes with a new personification depicting the tree as a lady. This lady attracted the poets to compose. The Oak tree is depicted as the "spiritual creature" in the groves among other visible creatures. This tree is coupled with the word "rest" so all people can feel relaxed to feel and see it. The speaker says:

O Lady! fairer in thy Poet's sight
 Than fairest spiritual creature of the groves,
 Approach; and, thus invited, crown with rest
 The noon-tide hour: though truly some there are
 (Khan, 2002, p. 1)

In the exclamation above "O lady!", the persona introduces it to show that this tree is spiritually compared with other creatures in the groves. The speaker moves to depict the tree as a constant object and not changeable, especially at the time of "noon tide". The speaker uses the tide as a factor in changing things while the wind and water make things unstable. It is factual that this tree does not move for its "creaking sound". The persona shows a line written between two branches in the following line "above the general roar of woods and crags", this line presents the sound of this tree's roar as the highest and the scariest sound of nature:

(Above the general roar of woods and crags)
 Distinctly heard from far, a doleful note!
 As if (so Grecian shepherds would have deemed)
 The Hamadryad, pent within, bewailed
 (Khan, 2002, p. 1)

The speaker continues explaining the tree's different roars in a new metaphor as it is higher than the "Grecian shepherd" who is repressed. The speaker presents his metaphor between brackets to emphasize his profound sense of this shepherd's distress. The tree's sound is louder than this shepherd's dilemma. The speaker concludes the representation of this Oak by showing how it can be in danger. This danger is caused by the haunting ghost, while it can kill the tree's old trunk and beauty. He says:

By ruder fancy, that a troubled ghost
 Haunts the old trunk; lamenting deeds of which
 The flowery ground is conscious. But no wind
 Sweeps now along this elevated ridge;
 (Khan, 2002, p. 1)

The speaker finishes the poem with a beautiful image of nature and how its objects make people delighted, and affect their moods and mind. He says:

Than his coevals in the sheltered vale
 Seem to participate, the while they view
 Their own far-stretching arms and leafy heads
 Vividly pictured in some glassy pool,
 That, for a brief space, checks the hurrying stream!
 (Khan, 2002, p. 1)

Similarly, Ibn-Khafaja treats the Ark tree in the same way. In “An Ark Tree”, he presents it in a defamiliarized setting. The speaker shows it spreading a “dewy sky” over the people. He describes it as a huge and beautiful tree that covers the scope. This tree touches the galaxy for its length. This galaxy spreads roses with its stars on it. The speaker portrays it as:

An Ark tree spread a dewy sky over us
 While the scopes of gladness are given
 Swishing by its frame a galaxy
 That spread roses by its stars on it
 [Our Translation]. (Ibn-Khafaja, 2021, p. 1)

The speaker moves to describe this tree’s water channel by portraying a simile of this channel as being a “belle” who holds a “girdle on her waist”. The persona presents the beauty of this belle while she wears a girdle as the charm of this tree standing in the garden. The speaker follows this simile with a new simile in which the tree is like a bride at a wedding. The word “glass” is used for the personification of it as bringing it as a bride. The image of this bride the (tree) is personified by the image of the blossom which is spread:

It is with its water channel like
 A belle that holds a girdle on her waist
 The glass brought her in a bridal
 That was presented while the blossom was spread too
 In a meadow that its darkness is a shadow
 And it was bright lights [Our Translation]
 (Ibn-Khafaja, 2021, p. 1)

The speaker presents a new metaphor for this tree. It stands in the meadow while its darkness is a shadow, and it is very beautiful and bright. This tree has a “smelled perfume” in which it shows its smell and fragrance:

In a meadow that its darkness is a shadow
 And it was bright lights
 A singer who decorates his beautiful ornament for me
 From it, it was herniated by his smiled perfume
 [Our Translation]. (Ibn-Khafaja, 2021, p. 1)

It is indeed that this singer composes and sings for this tree’s beauty and perfectness. The speaker follows this stanza with a metaphor of the dew as being ripe. It is shown with the image of the blossom while the water is metaphorically presented as wearing costumes of shyness. The tree is depicted as shy as the girl. The speaker finally concludes the poem by the significance of water to let this Oak tree keeps alive and yielding:

He sang to it while the dew got ripe
 And directed the soil, then the blossom got up
 And water is worn from the shyness’s costumes
 [Our Translation]. (Ibn-Khafaja, 2021, p. 1)

Similarly, Ibn-Khafaja and Wordsworth depict different images of nature of other natural objects like the horse and the foal. They present masterpieces portraying the images of horses. For instance, in Ibn-khafaja’s “The Horse” poem, he presents the horse metaphorically as perfect, beautiful, strong, and patient at the beginning of the poem. The speaker says:

A tamer of the horse’s perfectness affair
 It is standing and for the patience, it is thirsty
 You see for the boyhood, a fire in his cheeks
 He does not have a smoke in his facial hair
 He watered it while the crescent moon appears
 [Our Translation]. (Ibn-Khafaja, 2021, p. 1)

The speaker metaphorically shows the horse as thirsty for patience. He also refers to boyhood as a mark of kindness, freshness, power, and youngness. He uses the metaphor “fire in his cheeks” to enhance the readers’ attention to how this horse looks young and beautiful. The speaker follows it with another metaphor “that does not have a smoke in his facial hair”, which refers to the beauty and power of this horse. The speaker relates the beauty of the horse with the beauty of the “crescent moon” as:

As it got serpentine and sharp in the fighter’s hand
 It is distinctive and generous
 And it did not fornicate in the belle’s girl while it’s a horse

And the Blackhorse was wandering for the black bridle
 The lightening is its bullwhip and the North is its bridle
 [Our Translation]. (Ibn-Khafaja, 2021, p. 1)

The persona presents a different personification by saying that the horse is generous and distinctive. The horse can be also used in social gatherings and celebrations. Moreover, the black horse is faster than lightning and the North is presented as the place where all horses go and people love to visit.

The speaker finishes the poem with a metaphor in the last line showing the light as the only mark, this image of the light makes the horse's coming bright and exciting. While it can be a source of beauty and happiness, in the same line, the speaker depicts the image of the breeze with the image of the horse. It is metaphorically portrayed as the horse's tongue while it breathes and runs:

The sunshine appeared on it as a garden
 While it fell on it a pearl
 It grew many trees in the meadows
 While the light is its mark, and the breeze is its tongue
 [Our Translation]. (Ibn-Khafaja, 2021, p. 1)

Similarly, Wordsworth depicts the images of the foal as Ibn-Khafaja's depiction. Wordsworth presents in his "The Horse" poem many obvious images of the little horse, the foal. Wordsworth begins his poem with a personification, in which the foal is presented as "generous" as human beings. This generosity comes in the planes while it runs. He says:

The foal of generous breed along the plains
 Walks stately, balanced on his easy joints,
 Round are his hips, his belly short, his neck
 Lofty, and sharp his head with muscles swoln;
 His breast exults luxuriant, all on fire,
 No idle sound appals him of the herd,
 (Doren, 1951, p. 488)

Through an irregular rhyme scheme, the speaker continues his description of the foal as confident, strong, beautiful, and balanced. As Ibn-Khafaja, Wordsworth portrays the image of the foal with the word "fire", which refers to stability, generosity, and power "His breast exults luxuriant, all on fire". The speaker describes the foal's image whenever it walks attempting everything powerfully and confidently.

First he devours the road, the stranger bridge
 Attempts, and throws himself upon the threatening flood;
 He hears the din of distant arms, his feet
 Chafe, shudder his erected ears, his limbs
 (Doren, 1951, p. 488)

The speaker mentions metaphorically the word "fire" again in the next line to show the readers how this foal is strong and beautiful "Tremble; beneath his nostrils clouds of fire". The speaker moves on to present the horse's speed as the fastest animal. Metaphorically said, the horse is like the wind in its speed, it flies away for its speed. While it produces its "neighings shrill", in which this fly is coupled with the foal's beautiful whicker. Eventually, the speaker presents the image of this horse with its beautiful whicker while it looks exciting, strong, and walking stately.

V. CONCLUSION

This investigation tackles the depiction of nature in the selected poems through a profound study. It investigates and studies the depiction of nature aesthetically and emotionally. Nature in Ibn-Khafaja's selected poems is shown as the perfect place for beauty and perfectness. He tackles nature as a metaphor to recreate his pleasure and comfort, therefore, he shows his treatment of nature through the surrounding images of the natural objects around him. He was influenced by nature and its metaphorical and emotional allusions. For Ibn-Khafaja, nature is the place where he feels relaxed, happy, and excited. The poet presents his emotions and reactions to nature through very regular rhyme schemes and rhythms to render feelings because of noticing nature's beauty, therefore, he shows the deep connection between humankind and nature. Ibn-Khafaja's admiration and love of nature were based on his feelings and senses. The poet feels happiness and comfort while he depicts the images of the mountains, trees, horses, and birds. He tastes the flavor of the natural objects and smells the scent of nature.

Similarly, Wordsworth was indulged by the gigantic nature and its images around him. He depicts the images of nature as his place of peace, love, and tranquility. He portrays nature as the perfect place for happiness and comfort. Al-Matarneh and Abuhammam (2021) state that Wordsworth sees nature "as the source for man's pleasure and perfectness. This pleasure comes from the human's interaction with nature in its beautiful images of spring, flowers, clouds, and animals" (p. 1394). Metaphorically, Wordsworth sees nature as the source of pleasure. This pleasure is the source of man's relaxation and peace. Wordsworth says: "the pleasure which I have proposed to myself to impart is of a kind very different from that which is supposed by many persons to be the proper object of poetry" (Wordsworth, 1802, p. 3).

Furthermore, Wordsworth treats the images of the mountains, horses, birds, and trees as natural objects that lead to human pleasure and comfort. Their images are the reasons for tasting nature and feeling its beauty. Eventually, these

two poets admired nature and its beauty. Their linguistic style of presenting their poetic images could get into the readers' feelings and reactions. Their nature used in the poems is deeply depicted as the conscious process of making people pleased and excited. These two poets bestow a perfect image of nature's beauty through their own style of language.

REFERENCES

- [1] Al-Matarneh, Mohamad., Abuhammam, Emad. (2021). The Images of Nature in Wordsworth's and Al-Bohtory's Poetry: A Comparative Study of Selected Poems: *Theory and Practice in Languages Studies*, 11(11), 1384-1395.
- [2] Al-Taba', Omar. (2013). *[diwan Ibn-Khafaja]*. Lebanon: Dar Al-Andalus.
- [3] Bressler, C. (Ed). (2015). *an introduction to theory and practice*. (5th ed.). Library of Congress.
- [4] Doren, M. (1951). *The works of William Wordsworth*. New York: Random House.
- [5] Emerson, Ralph. (1880). *An anthology of poetry*. Boston: Osgood and Company.
- [6] Khan, J. (2002). Wordsworth's "The Haunted Tree" *A Political and Dialogical Reading*. Retrieved July 10 from <https://doi.org/10.1093/fmls/38.3.241>
- [7] Ibn-Khafaja, Ibrahim. (2021). *Ibn-Khafaja's Diwan*. Retrieved Jul 12 from <https://ar.m.wikisource.org>
- [8] Ibn-Khafaja, Ibrahim. (2010). *Ibn-Khafaja's Poems*. Retrieved Sep 8 from <https://alsh3r.com/poems/view/30789>
- [9] Wordsworth, William. (2021). *Preface to Lyrical Ballads*. Retrieved Apr 17 from <https://web.english.upenn.edu/jenglish>

Abdullah M. Ibrahim is an Associate Professor at the Department of Arabic Language at the University of Jordan. He obtained his Ph.D from the University of Jordan in 2011. He is currently the head of the Arabic Language Department at the University of Jordan. Abdullah has published many papers in Arabic Abbasid poetry and literature.



María de las Mercedes Delgado Pérez is a lecturer at the University of Seville, Spain. She teaches at the Philological Studies Faculty-Department of Integrated Studies. She obtained three master's degrees, Information and Documentation, Translation in Arabic and Spanish Languages, and Contemporary Arabic World. She teaches Arabic and Islamic courses, and she is the head of the History, Civilization, and Arabic Islamic Studies Research Group established at the University of Seville. Maria is interested in publishing research related to culture, literature, translation, and civilization, especially Arabic and Islamic culture, and civilization.



Emad Abdallah. Abuhammam is currently a Ph. D student at the University of Seville, Spain majoring in Philological Studies and Comparative Literature studies in poetry. He is a part-time instructor of the English Language at the University of Jordan in the Languages Center/ English Language Section. He 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. Emad has published many articles in reputable journals in poetry. He is interested in comparative studies in poetry.