

The Treatment of Nature in Arabic Andalusian Poetry: A Stylistic Study of Selected Translated Poems

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Abstract: This stylistic study tackles the depiction of nature in Arabic Andalusian poetry during the Almohad, Almoravid, and Taifa kings periods in Al-Andalus. This study relies on the analytical and theoretical approaches of Russian Formalism that focus on studying the linguistic aspects of literary concepts and texts. The study's significance stems from its purpose of introducing a stylistic study of some Andalusian poems that were composed in the standard Arabic language. These poets represent nature aesthetically, specifically in the Iberian Peninsula (Spain) in different poetic styles, such as *muwashshah*, *zajal*, and *malta*...etc. these selected poets believe that being in nature is the ideal way to find peace and enjoyment. Furthermore, they highlight the fact that nature and humans are essentially suited to one another and that the human mind is a mirror that reflects the natural world happily.

Keywords: Andalusian poetry, nature, Russian Formalism, stylistic study

1. Introduction

Most of the poems composed by Andalusian poets, particularly during the Islamic reigns of the Almohad, Almoravid, and Taifa kings in Al-Andalus (711–1492 CE), reflect their admiration for the surrounding nature. Using standard Arabic, “the poets of the time portrayed it on many occasions of love, admiration, flirtation, and pleasure, particularly with the intriguing depictions of their birthplace as a unique position” (Yass and Tayeb 2022: 7). They similarly compare Al-Andalus with its beautiful nature to heaven on earth. However, Andalusian Arabic nature poetry “is unique in several ways about the evolution of the Arabic poems form and style in the East” (Fawwaz 2012: 233).

Simplicity in expression and clear images and styles were on the cusp of modernization and change, especially in the poetry of nature in Andalusian poetry. Moreover, “the poetry of nature in Al-Andalus was featured in different forms, such as *Muwashshah*, *Qufi*, *Kharja*, and *Zajal*, these forms were known as the new modernity of poetry in Al-Andalus” (Al-Khouri 2006: 20). Ibn-Khaldoon states that “Spaniards began to read poems by *Muwashshah*. It was embraced by the masses because of its fluidity, creative vocabulary, and numerous internal rhymes that gained popularity” (Alsa'ed 1972: 54). The common people in the cities then began to copy them. In their sedentary dialect, they composed poetry of the (*muwashshah*)

kind without using vowel ends. As a result, they created a brand-new shape that they named Zajal (Zwartjes 1995: 79).

These new styles were also “distinguished by using a musical rhythm that we sense in the denotative and connotative structures of the Arabic Andalusian poems” (Aburqayeq 2020: 55). In addition, the harmony through repetition in some letters and sounds at the end of poetic lines is called narration while the delicacy and care of the words made them suitable for singing. Sachit and Ajaj (2021) state that all facets of life are represented in the evolution of nature poetry in this age in Al-Andalus. Poetry is influenced by the events surrounding the poet. Poets depict these elements because of the beauty of nature, battles, turmoil, disasters, conflicts, and other events that inspire them (p. 549). Furthermore, nature is depicted imaginatively and pragmatically to enhance the concept of it as a motif for interacting happily in life. Aburqayeq (2020) concludes that nature poetry in Al-Andalus has developed rapidly, eventually distinguishing itself as a separate form within Andalusian poetry. Muwashshah, a new poetry subgenre within this genre, was regarded as a literary revolution against the traditional Arabic qasida form (p. 54). Moreover, Al-Bayati (2018) states that nature poetry “represents us as the Andalusians became deeply immersed in their new environment, they described it as something created in the universe. The beauty of nature was their most important motivation. Poetry has been said about it, and poets have interacted with it in their happiness and sadness, their pleasure, and their sorrows” (p.36). Furthermore, Andalusian nature poetry is characterized by its reality in its romantic themes.

Most Andalusian poets tend to be realistic in representing various natural elements, such as rivers, spring, green gardens, seas...etc. Furthermore, Abdul-Kadhim (2019) concludes that if we come to describing nature in Andalusian poetry, which was distinguished by mixing the material with the emotional feeling, that is, mixing between (emotional and physical description), which is a remarkable development in this purpose that it created the Andalusian poet alone, and this development and creativity did not come from a vacuum at all, but rather its roots and origins sprouted. Moreover, the Andalusian poet grew up and flourished in Andalusia. Hence, the introductions of poems were bright, and the results were Andalusian, as the new is a reflection of and interaction with the new surrounding nature (p. 74).

Ultimately, Arabic Andalusian nature poetry had straightforward themes and style. Particularly in nature themes, the magnificent benefactors that many poets depicted along with the affection of natural elements enabled the poets to be authentic and full of deep passion. Poets from Andalusia expressed their yearning for the natural surroundings. They expressed their inspiration for nature admiration via new poetic forms like *muwashshah*. It allowed them to represent the beauty of nature through amazing musical verses and stanzas. Alharthi and Khrisat (2016) conclude that *muwashshah*'s rhyme is the most essential component for Andalusian poets. Poetry's music is rhymed. It affects one's preference for aesthetics and a strong emotional connection between human beings and nature itself (p. 176).

This study seeks answers to the following questions:

1. How do these Andalusian poets portray nature in their poetry?
2. What are the new poetic styles used by the Andalusian poets during the Almohad, Almoravid, and Taifa kings periods in Al-Andalus?
3. How is nature depicted as a symbol of pleasure and peace in their poems?
4. To what extent can we consider these Andalusian poets romantic and realistic?
5. What are the most linguistic devices used by these poets?

2. Methodology

Analyzing the ideas and linguistic features of a few chosen translated Arabic Andalusian poems is the foundation of this study. The importance of portraying the natural themes in these Andalusian poems as a romantic interaction is determined through a thorough analysis of this investigation. The study of many poetic Andalusian traditions of nature poetry, including Muwashah, Zajal, Malta, Qufl...etc. is the main purpose of this study. Many images of nature, particularly those of spring, flowers, and water are highlighted in these chosen poems. Additionally, the study focuses on how each poet engages with and represents nature in his poems. Furthermore, the methods of Russian Formalism, concentrating on examining the linguistic aspects and textual elements employed in the literary texts, serve as the foundation of this study. Russian Formalism considers the stylistic analysis of literary texts. According to Bressler (2011), its main objective is to examine “metaphors, personifications, similes, symbols, paradoxes, tones...etc. It also considers the linguistic aspects each text contains” (p. 42). However, these poems capture not just poetry but also every aspect of nature that has existed up to this point. The usual framework for a simple method of engaging with nature is provided by poetry. Poetry in this case is more than merely literary references and intentions. Finally, this study represents how these Andalusian poets treated nature in their poetry by forming new poetic styles and trends that can be investigated stylistically and linguistically.

3. Analysis and discussion

Most of those Andalusian poets at that time, such as Ibn-Zaydoon, Ibn-Khafakja, Ibn-Sahil Al-Ishbili, Ibn-Hazm, and Abu-Al Baqa Al-Randi...etc. portrayed many beautiful images of nature with its marvelous views in Al-Andalus. To these poets, the beauty of nature in Al-Andalus is like the charming views of nature in heaven. For instance, Ibn-Khafaja (1058-1137 CE) describes his town as like Al-Ḥamīdī, Ibn-Khafaja describes his town of (شقر - Šuqar) where he is originally from in his known Muwashah “The Image of Al-Andalus”. He described the city as being on an island with a river encircling it. It can only be accessible by boat in the winter. It is surrounded by beautiful natural scenery, and rich with trees, including many fruit-bearing trees, mosques, and markets. Ibn Khafaja, who likened his native Al-

Andalus to paradise in a poem, mentions the stunning scenery and idealized surroundings. Ibn-Khafaja conveyed his longing for Al-Andalus with its beautiful nature in the following stanzas, even though he was exiled to the Moroccan city of Udwa, thousands of miles away from his home (Šuqar). He identifies two characteristics of Al-Andalus: its radiant beauty and the citizens' access to a tranquil mind:

The image of Eden is mirrored in Al-Andalus
 Bright and soothing to the soul
 When the wind that I thirsted for blows
 I cry – oh how I yearn for Andalusia
 (Tarabieh 2022: 13).

The poet presented that he would not exchange his home country for the paradise that awaits believers. Secular poets who desired to enjoy every moment of their lives and uphold their national loyalty frequently had this opinion. In a direct appeal to the people of Al-Andalus, Ibn-Khafaja begs them to stop looking for paradise because they are already there. Those who make it here are safe and won't perish in hell. These comments were intended to convey a strong message to the Andalusians encouraging them to protect their motherland and its amazing nature and springtime beauty:

The eternal paradise is in your country
 If I had the choice this would be it
 Do not fear before descending to hell
 There is no hell after paradise
 (Tarabieh 2022: 13).

The speaker continues his poem by inviting Andalusian people to protect their homeland while it was under many attempts at attacks. Tarabieh (2022) states that Ibn-Khafaja presents “The yearning for the Andalusian cities peaked during the al.mu.wah.hi.du:n period (الموحدون) (1121-1269 CE) due to the horrors the poet witnessed as the others captured the cities. In their yearning, they did not leave out any item through which emotions can burst” (p. 14). Indeed, the Andalusian poets tackle nature as the source of beauty as well as a symbol of honor, pleasure, and love. Ibn-Khafaja emphasizes the idea of presenting Al-Andalus as an eternal paradise with its natural objects. He describes trees, rivers, birds, and water “Oh, how the people of Al-Andalus are lucky! / Water, Shadow, rivers, and trees/ The eternal paradise is in your home/ And if I would choose, I chose it” [Our Translation]. (Al-Taba 2013: 33).

Similar images of nature indulged by the images of places and lovers are depicted by another Andalusian poet, Ibn-Zaydoon. He was in love with Wilada Bint-Almustakfi, and he composed the following poem while he was imprisoned. He had vivid nostalgic reflections that allowed him to forget his pains, especially his memory of the capital of the Umayyad Caliphate. The poem freezes their interactions in a vacuum with the backdrop of his beloved city, which is naturally

beautiful. So, the recollections of his experiences with Wilada are portrayed without any sign of the time. As he combined his nostalgia for his carefree childhood with architectural, natural, and topographical aspects, the city came to represent his existence. We see the rejected poet struggle to accept his current situation now that he has finished both the intellectual image of the whole country and the remembrance of his history, he depicts it in his *muwashah* “Places of Love”:

Places where I weep for lost love
More tender and fine than a plucked rose
Here we were clothes in an embellished mantel of desire
We led a large army to bliss
Safety has an ally and enmity a watchtower
(Cruz 2016: 32).

Based on the last stanza, the speaker presents an inevitable image of sacrifice. He is in sorrowed status as a pessimistic soul yearning toward the capital of the Umayyad state, while he reminds himself of his beloved there. In the following lines, Ibn-Zaydoon intentionally recognizes his beloved and uses nature as a special element that helps him to reflect his emotions:

The calm spring dressed her in the brocade of meadows
She has days of contentment among the tender winds
Her sons anticipate a life of sweet disposition
Continuing within us in the morning and afternoon
To send love and greetings to those places
(Cruz 2016: 32).

The speaker delivers a personification while he depicts spring as “calm” and dressing. Spring is portrayed aesthetically in most of the Andalusian poems to enhance many ideas about nature, such as nostalgic, romantic, or optimistic perspectives. In the last stanza, Ibn-Zaydoon depicts double images. First, is the image of spring as an item of clothing that his beloved wears. He sees her charm is taken from spring’s beauty while in the second image, the speaker mentions his beloved characteristics as soft and tender. The metaphor of showing her tenderness is like the wind’s softness. The speaker loves the places where she lives with her sons, he portrays his love and greets him all the time in the mornings and afternoons.

Inasmuch as, Andalusian nature poetry has many forms, the most known form at that time was called *muwashah*, it is originally taken from the Arabic word “al-wishah” a kind of material designed from leather, pearl, or jewelry and used by women. Muwashah is presented in parallel regular rhyme and rhythm according to such parallel order. It spread around the tenth century in Al-Andalus. Muwashah “is an Arabic poetic form and a secular musical genre, consisting of multi-lined strophic, usually of five stanzas, alternating with a refrain with a running rhyme” (Alharthi and Khrisat 2016: 176). This style of poetry initiates with a single or a couple of poetic lines that match the third stanza in the whole poem with regular

rhymed and rhythmized lines. Muwashah is known for its melodic and rhythmic structure as well as for using figurative language, such as imageries, similes, metaphors, symbols...etc. Undoubtedly, Muwashah's strophic lyrics directly express the poet's thoughts and feelings. The subject matter of these lyrics is usually love, wine, joy, and sadness.

Aburqayeq (2020) states that "Within this genre, *muwashshah* was a new form of poetry which was considered a literary revolution against the classical form of the Arabic *qaṣīda*" (p. 54). The muwashah's content may address the persona's suffering and pains as the attractive lady tears apart his broken heart. It describes obstacles to finding love and tranquility and offers proof of the speaker's unwavering love. Muwashah could be implying that the speaker loses his mind during a life-or-death situation and sends a message to let her know about his dire and unstable condition. Additionally, the ego might appeal to her by begging for help to put an end to his suffering. Another muwashah uses recollections of former loves to characterize the speaker's lover. In palaces and castles, *muwashah* is performed and recited for caliphs, princes, monarchs, and other aristocracy. Andalusian poets are interested in composing poetry with regular rhyme schemes. They treat different social, economic, political, or historical matters through their rhymed poems. Poets are singers who enjoy their poems and singing for others or themselves. Alharthi and Khrisat (2016) states that "The most important element for the Andalusian poets is rhyme. Rhyme is the music of poetry. Rhyme has an impact on aesthetic liking and emotional involvement" (p. 176).

The second poetic form in Al-Andalus, especially that of nature poems, was called *zajal*. Like *muwashah*, it has several poetic stanzas with precisely placed rhyme schemes that serve as a refrain throughout the whole poem until the last stanza. A succession of minor rhymes, (aa/bbba/ccca/ddda), divide the stanzas. Despite adhering to regular quantitative patterns, Muwashah's patterns deviate from the prosodic framework typical of classical Arabic poetry. The poem could use a fresh meter that is unheard of in the classical tradition. Muwashah and medieval Spanish poetry have no lines longer than twelve syllables, and the accented syllable of each rhymed word serves as the only consistent source of emphasis in each line.

Monroe (2007) argues that "zajal is an example of intercultural hybridization. Zajal may have existed as early as the ninth century or earlier in the seventh century. In central Spain, Spanish poets compose Arabic poems called "zajal" in a Hispanicized dialect" (p. 330). Written in the regional vernacular of standard Arabic and occasionally including non-Arabic phrases or words, Zajal originated in Andalusia, Spain. The length of a syllable is constant in linguistics and phonetics. In both *zajal* and *muwashah*, the rhymed word's accented syllable is often emphasized. But unlike *muwashah*, *zajal's* rhyme scheme occasionally lasts far longer than the five strophes of *muwashah*. The *matla* (a brief rhymed introduction lines) strophe (Qufi and Bayt) make up *muwashah* and *zajal*. The *malta* can be followed by "five or seven strophes; each has two parts called bayt (Arabic stanza) and qufi (return).

This "qufi" is known in French as "vuelta" and in Spanish "tornade" (Alharthi and Khrisat 2016: 176). Moreover, each apostrophe is made of a rhymed

refrain and verse aiming to reach such a theme or idea. For instance, Ibn-Zuhr is a Sevillian poet who presents a great example of *muwashah* and its concepts and themes while he addresses his poem to his absent beloved, he recites:

أَيُّهَا السَّاقِي إِلَيْكَ الْمُشْتَكِي قَدْ دَعَوْنَاكَ وَإِنْ لَمْ تَسْمَعْ
“ʔajjuha: sa:qi: ʔilajka: l-muʃtaka: /

qad daʕawna:ka waʔin lam tasmaʕi”

(O Bartender! We come to complain to you/

We call on you, but you do not hear).

[...]

وَشَرِبْتَ الرَّاحَ مِنْ رَاحَتِهِ

“wafaribtu ar-ra:ḥa min ra:ḥatihi ”

(drinking wine from his palm)

كُلَّمَا اسْتَيْقَظَ مِنْ سَكْرَتِهِ

“kullama istajqaḏʕa min sakratihi”

(Whenever he wakes from his drunkenness).

(Khraisat and Alharthi, 2016, p.177).

The speaker complained about such an issue, but he concludes that there should be someone to hear his complaint. He states that this person is always busy with his wine and drinking, while he cannot hear him. He reflects on the pains and feelings of love while he addresses his beloved. He addresses her using the pronoun “He” to express his painful emotions in a masculine tone. The persona delivers a regular rhyme scheme till the end of the poem.

The multicultural and multilingual conditions of Al-Andalus let the poets recite *Muwashah* everywhere. It could be recited in local markets, streets, courts, and between educated people. Rosen (2000) argues that *muwashah* can reflect “life in the court and on the streets; the social-cultural relations between various ethnic groups, and between sexes; and even the tensions and rapprochement between secular and religious interests” (p. 167). The Andalusian strophic poetic genres of nature were admired not only by the Western Arabic-speaking world but in the Eastern poetic traditions as well. At the start of *muwashah* era, it was regarded with

much excitement, but with time it gained a reputation, recognition, and wide popularity among all Andalusians. *Muwashah* was also written in Hebrew in Al-Andalus, and subsequently, the Hebrew and Arabic *muwashah* of nature traveled to the Middle East and North Africa, where it had a second rebirth. Today, its form may still be found in both Eastern and Western poetry volumes and anthologies. Rosen comments that “its linguistic complexity reflects the fluid and diverse linguistic situation of the peninsula’s population. The *muwashahas* embodies the flexible and changing relation between the written languages (Classic Arabic, Hebrew), as well as between these languages and the oral form of (Arabic spoken in Andalusia, Romance, and Mozarabic)” (2000: 166). Moreover, the *muwashah* of nature exemplifies a pluralistic and cultural politics that welcomed diversity, contradiction, conflict, and difference. It allows non-Arabic and uncultured people to recognize nature and reflect their sentimental issues and religious yearnings. *Muwashah* is highly appreciated today for its influence on Eastern Arabic poets in different Arabic regions. This is for the virtue of the social and cultural hybridity that allows the Middle Eastern, Arabic, and Hebrew poets and readers to enjoy its poetical reflections. The *muwashaha*’s factual aspect is that it is musical. It is like a song that can be rhymed and rhythmized using such musical instruments.

The last form of nature poetry in Al-Andalus was called *kharja* (exit) or *markez* (center). It is distinguished due to its composition in the vernacular dialect, in most cases in vulgar Arabic or in Mozarabic. This poetic style makes poetry of the coexistence of various ethnic and linguistic groups in Al-Andalus. *Kharjas* have been absolutely depicted as the song of the speech of such a speaker other than its original one; the new persona may be: “she”, “he”, or “I”, or a group of people, or allegorical figures. *Kharjas* follow a transactional device, it can be built based on such *muwashah* while the poet borrows an existing *muwashah*. Rosen states that “this initially chosen *kharja* determines the prosody of the rest of the poem. He recommends the practice of borrowing an existing *kharja*. Whether or not this is the reason for the practice his account of the procedure” (2000: 168). The poetic lessons and themes of *kharja* are like in *muwashah* dividing itself basically into two main groups: wine/love, and panegyric. Panegyric styles of *kharja* were written in classical Arabic or sometimes Hebrew and continued the correspondent unity for the whole poem. They express the poet’s internal feelings toward a ruler, object, or community. They are presented in simple, linguistically uncomplex, and sentimental tones.

In many cases, *kharjas* express the poet’s perspective of lovesickness, longing, or nostalgia with natural perfectness. Furthermore, they invoke not only the lovers themselves but other characters: a friend, a messenger, a sorcerer, a neighbor, an enemy...etc. *Kharja*’s aspects, such as simplicity, creation, sentimentality, and female tone are shown perfectly in Romance *kharjas* other than that of nature spoken by poets while they are mainly presented in *muwashahats* too. On the other hand, especially at the beginning of the 11th century, some Jewish poets considered *muwashahat* as *kharjas* for religious purposes. Those poets received them in a simpler and softer way than that in the Arabic classic *muwashah* “possibly because the Jews had an ancient tradition of strophic liturgical poetry” (Rosen 2000:

171). The thing most known now about Muwashahats is that they are sung and performed in Arabic regions in Africa and the Middle East.

Most of the Andalusian *muwashahats* written in classic Arabic are presented for different purposes. For example, Lisan el-Deen al-Khateeb describes and praises the ruler of Granada at the end of the Islamic state there, he initiates his *muwashah* with a description of a natural element, rain. He recites:

The rain has fallen down heavily
O the time of contact in al-Andalus
While your meeting is a dream
At sleep or like the voyeur in surreptitiousness
He leads the distracted time with the hope
While he conveys the steps as he draws
[Our Translation]. (Miftah 1989: 31).

The speaker uses a spatial element in his poem. He recognizes that Al-Andalus is a beautiful place where the speaker feels the glory and greatness of the ruler. This praised person leads those people fairly while he follows the wise rules of living in Al-Andalus. Rain is symbolized as this ruler's great generosity and power, while it is like his abundant kindness and love.

Al-Andalus was a haven for poetry. People from many various backgrounds and occupations would frequently use poetry during that time to convey their feelings and thoughts about nature, life, politics, and love as well. No matter where poets were in life, the poetry they created still has an impact on poets today, especially the poetry of nature. Furthermore, even now, readers are still impacted by the grace and allure of their words. Another romantic *muwashah* explains a beautiful image of a garden in Al-Andalus. At the same time, the poet enjoys the atmosphere and spring in Granada while he is referring to its natural perfection. In Abdallah Ibn al-Simak's "The Garden" poem, the speaker describes all-natural elements during spring while he uses different linguistic devices, such as similes, metaphors, imageries, and personifications. He recites:

The garden of green hillocks
Dresses up for visitors
In the most beautiful colors
As if a young woman's dowry were spread out
Glittering with gold necklaces
(Franzen 2001: 5).

The persona describes the garden through a thorough metaphor. He depicts it as a charming girl wearing beautiful and vital clothes that can make all people feel pleased and comfortable. This girl with those colors looks bright and shining. In another metaphor presented, the speaker shows the garden on the hills is a girl who prepares herself with natural beauty which is flowers and grass to host all people to enjoy nature with its beautiful views. In the next stanza, the speaker concludes with

an image of the birds on the branches twittering and happy to indicate the pleasurable reasons for all creatures to feel enjoyable and joyful. These birds are like the “singing girls” while they are twittering and singing. They feel the beauty and softness of nature. Ibn al-Simak is aware of the significance of depicting nature in his poetry for the reason of enjoyment. He relates his images to nature for the natural charm and magic of Al-Andalus where people find tenderness and love.

These people in the poem are depicted as “silver and pearls” while they taste nature’s beauty. A similar image of the green and beautiful land, especially during spring, is portrayed by another Andalusian poet Ibn-Sahil Al-Ishbili, he was one of the most significant poets in Al-Andalus during the Almoravid era. He is regarded as a poet of nature who incorporates many poetic motifs and ideas. Ibn Sahil al-Ishbili liked to write about the poetry of nature, describing the gentle showers that fell on the fields like pearls and the country dressed in its green garment. He described the smell of roses, comparing them to camphor, and how the earth took on the perfume of musk. He also did a great job of explaining how the iris shook hands with the flowers. It resembled a hole licking her cheek, and this amazing picture of the river stretching out like a blade was breathtaking:

The country is clothed in a green cloak.
 Dew also disperses beauty over its fields.
 It became excited, so I used it to make camphor blooms
 And I perceived the earth to be fragrant and musk-like.
 It appears as though the rose and lily are shaking hands.
 A chasm from which he gives a flushed cheek a kiss
 The river that runs across the farms is
 A blade embedded in a verdant tapestry [Our Translation]
 (Sindeh 2005: 55).

The speaker enjoys and finds solace in the verdancy of spring all around him as he senses the perfection of spring. The sight of the springtime landscape, with its verdant fields and the "river" that resembles a "sword," has an impact on his disposition. This river is the source of enjoyment in the verdant region surrounding him, and it nourishes the orchards.

Another Andalusian poet portrays another image of nature, Mohamad Al-Rusafi. He presents the image of the river as tall, huge, and crystal. The persona shows it as a place of pearls where water is free and bright. In this river, the trees cover its center while it is full of freshness and vitality:

The river of diaphanous waters
 Murmuring between its banks
 Would you believe
 It is a stream of pearls.
 At midday tall trees
 Cover it with shadows
 Turning it the color of the metal.

(Franzen 2001: 9)

The river's color is bestowed from the "metal" while it is shining and crystal. The speaker admires the way shadows wander among the river's trees where the persona feels joyful. The speaker closes the poem with a metaphor while the river is blue, it is like a "warrior" who rests in the shades of his "banner". This warrior feels safe and tranquil while the river surrounds him with its beautiful colors and view.

Inasmuch, another Andalusian romantic poet Abu-Baker al-Qutyyah, was born in Sevilla in the 11th century. He depicts another romantic image of different natural elements. He portrays the image of the walnut, while he presents it metaphorically when he feels pleased to open the walnut which looks naturally beautiful as the human's eye in sleep. This eye is sharp, beautiful, and convex. The speaker describes it visibly, showing that it has two halves, he relates these two halves with human beings' image. Then, he obviously explains his pleasure when it is opened by the knife:

Its covering is composed
Of two halves so joined
It's a pleasure to see:
Like eyelids closed in sleep
Cleave it with a knife
And you will say the convex side
Is an eye bulging out. (Franzen 2001: 19).

The speaker's tone is happy. He concludes the poem with a deep metaphor in which this walnut is also like the human's ear from the inside. The speaker admires this walnut's shape while they are shown as some human beings' characteristics "while the inside is an ear". The wrinkles and ridges on this walnut resemble ears. In the end, this walnut is an eye once you open it with a knife, and an ear once you see it from its internal side. The speaker finishes up the poem with physical aspects while he describes it with its curvature.

4. Conclusion

Nature in Arabic Andalusian poetry is depicted in poetry by different new trends and styles, such as Muwashah, Qufi, Zajal...etc. during the Almoravid, Almohad, and Taifa Kings periods. For example, Muwashah and Zajal, especially that of nature poetry were performed with a regular rhyme scheme and rhythm. They were organized based on (aa bb cc) or (aa ab bc) ...etc. moreover, most could be easily sung and introduced with different musical instruments. Furthermore, these Andalusian poets modernized the concept of nature poetry by adding new linguistic features that helped them to engage with nature. In addition, nature helps poets to escape the difficulty of the urban and material world. It "provides them with a pure

spiritual source of renewal” (Aburqayeq 2021: 52). On the other hand, Arabic Andalusian nature poetry has influenced many other countries and continents. For example, the literary developments in Andalusia had an impact on the development of the first worldly love ballad in Europe written in a language other than Latin, the *langued'oc*, a dialect of southern French.

The earliest known examples of that love lyric may be found in the eleven verses that remain of Guillaume IX (1071–1127), the first troubadour poet in European history. A long line of troubadour poets lasted until the late fourteenth century, after the *trouvère* poetry of the *langue d'oïl* in northern France. However, if modern Arab poets are exposed to the poetry of other authors, they could be motivated to experiment by reading more international literature. For these Andalusian poets, nature is symbolized as a sign of comfort, peace, and pleasure. They breathe it as the air of happiness. They glorify nature, especially when they describe their beloved or the natural element surrounding them. They admire the way that nature influences their mood and emotions. To sum up, they smell the perfectness of nature, taste the charm of its elements, and admire its interaction with humans' feelings and moods via different stylistic poetic techniques.

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