

# International Journal of Social Science and Education Research



ISSN Print: 2664-9845  
ISSN Online: 2664-9853  
Impact Factor: RJIF 8.00  
IJSSER 2024; 6(1): 206-215  
[www.socialsciencejournals.net](http://www.socialsciencejournals.net)  
Received: 17-05-2024  
Accepted: 21-06-2024

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## Nature in Nazik Al-Malaika's poetry

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DOI: <https://doi.org/10.33545/26649845.2024.v6.i1c.106>

### Abstract

The poetry of Nazik Al-Malaika demonstrates a profound connection with nature, using it as a medium to express deep emotional and philosophical reflections. This study explores the thematic elements of nature in Al-Malaika's poetry, examining how she employs natural imagery and symbolism to convey complex human experiences and sentiments. The analysis reveals that Al-Malaika utilizes nature not only as a backdrop but also as an active participant in her poetic narratives. Her work often personifies natural elements, imbuing them with human emotions and characteristics, which allows for a richer, more nuanced expression of her inner world. This study provides a detailed examination of specific poems to illustrate Al-Malaika's techniques and thematic concerns, highlighting her unique contribution to modern Arabic literature through her innovative use of nature. The findings suggest that Al-Malaika's poetry offers a distinct blend of traditional and modern elements, making her work a valuable subject for further literary analysis.

**Keywords:** Nazik Al-Malaika, nature poetry, Arabic literature, symbolism, personification

### Introduction

Poets, ancient and modern, have dealt with nature with all its elements. There is no poet whose poems are devoid of nature. Nature has great importance in the imagination of poets, as through it they can express what is on their minds and also through it many wonderful meanings and images emerge. In all human literature, nature is a source of poetry no less important than life itself <sup>[1]</sup>. Therefore, we find that poets have described it in a way that indicates the influence of beauty, strength, and greatness, as an awareness of the secrets of existence, and a rescue to the truths of things. The poets differed in the extent of their influence by the nature surrounding them and its influence on their ability to express what is surging in their chests <sup>[2]</sup>.

One of the poets says <sup>[3]</sup>:

I have in the aspects of nature that fill my eyes and dazzle my heart

You can give a definition of nature poetry as.

It is poetry that represents nature, or some of what it contains, in a natural atmosphere made more beautiful by the poet's imagination, and in which his sensitive self, his love for it, and his stability in its charms are represented <sup>[4]</sup>.

Nature poetry as a concept is a new expression in our Arabic literature that came to us from Arabic literature and was influenced by it. Critics divided nature poetry into two parts.

- **Moving or vocal nature:** What is meant by nature is the living creatures that have a voice other than humans, which are (Various types of animals and birds). It is called the silent one because each living creature has a sound that distinguishes it from other sounds.
- **Silent nature:** What is meant by nature is of three types.  
Various natural inanimate objects, whether they are inhabited (i.e. static), such as the earth, its mountains, valleys, and slopes, and any of them that moves, such as rivers, seas, oceans, streams, and the rest of the waters.
- **Various plants and related things:** Such as gardens, orchards, flowers, trees, fruits, etc.
- **Various natural phenomena:** Such as the sun, moon, stars, planets, thunder, lightning, wind, fire, night, day, rain, seasons (Spring, fall, winter, summer), etc.

### The silent (Inanimate) nature in Nazik Al-Malaika's poetry

Modern poetry deals with nature in a different way than other ancient poetry. Most poets were not satisfied with describing it from the outside, as the ancient Arab poet did, but rather

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began to attach some of his feelings to it. He began to dialogue with it, mixing it with his emotions, and projecting onto it the feelings of anxiety, fear, confusion, and sadness that plagued him. Joy, hatred, anger, turmoil and other human feelings, so the modern poet took nature, both living and non-living, as a source for his images and imagination, and made of them symbols through which he expresses the various feelings and emotions that surge within him.

Therefore, for Nazik al-Malaika, nature was a source of wealth and a source from which she drew her images and imagination. He personified the elements of living and non-living nature, mixed them with her feelings, emotions, and body, dialogued with them, borrowed their qualities from them, and made of them a human being who expresses herself and the feelings that she experiences.

Among the silent elements of nature that Angels used in her poetry were plants, the river, the stars, the sea, the wind, and others.

So the poet mentioned plants and created from them many colors of flowers, willows, roses, palm trees, trees and grass, and she turned them into a human being who shared her inner world. The plant became a human being who feels and moves, and became vibrant with life. It has the senses, feelings and qualities that are unique to the human world, and because the poet grew up in the countryside between flowers and palm trees. She was close to herself, revealing to her what was inside herself and what was on her mind.

### **The trees**

The tree has a strong presence in ancient and modern Arabic poetry. They used it as symbols of life, values, humanity, steadfastness, and contemplation. The poets of ancient poetry described the tree and likened it to a woman, and vice versa, in terms of giving and beauty <sup>[5]</sup>.

Sadness, crying, and supplication are purely human qualities, but the poet borrowed them from trees.

So she says <sup>[6]</sup>.

Under the morning we stood as confused statues like the souls of poets.

The bushes bowed over us in sadness, crying with mute tears.

Trees were personified, as they grieved and cried over people. The trees shared the village man's sadness, so he cried with tears that did not speak, but they meant many meanings. Nature here stood to share the man's sadness and affliction <sup>[7]</sup>.

So what? What does the eye see in the summer when the dark evening approaches?

Is there anything but the view of distant palm trees and the sadness of the trees behind the fence?

The poet underestimates the summer and its nights. She sees only standing palm trees and sad trees behind the walls. In the summer, the trees became sad due to the scarcity of water, so they did not withstand the flames, and the palm trees and withered and broken trees <sup>[8]</sup>.

The trees are writhing and the cold winter rain is pouring. She writhes in trembling, in madness, while the heart of the hurricane is boiling.

It writhes as if it were the soul of a human being who wants to be freed from his sorrows.

That was her situation in the summer, but in the winter, the winter winds played with her, pleading with her and pleading with her in a miserable state. Its branches shivered in the cold, and the wind roared strongly and intensified, and

the trees tried to escape the rage of this hurricane, but they were unable to do so, so they could only wish that they would die and perish, as this was the way to escape. Of her sorrows, her sadness extends through summer and winter, so the poet's sad spirit became apparent and became clear when the poet attributed those characteristics to trees of continuous sadness and a spirit that hopes to be saved from what she endures and suffers in the midst of life's currents and events.

### **The lawn**

Says <sup>[9]</sup>:

Look, look here, the green grass, Dhar Nashwan, on the slopes of the mountains.

At a spring in the valley of the White Mountain that flows under the trees and the shadows.

The poet describes the grass, "Nashwan," growing happy on the slopes of the mountains. There, the grasses are under the shade of the water. The grass exudes greenness, freshness, and happiness at a source that emerges from the top of the snow-covered mountain and runs down the mountainside surrounded by trees and herbs.

### **Flowers**

Flowers are the light of every plant, a flower, a flower <sup>[10]</sup> The difference between a blossom and a rose is that flowers have a pleasant smell and from them perfumes are extracted. Whereas roses are beautiful in appearance, but they do not have a scent or they do not smell pleasant, meaning that a flower has a scent opposite to a rose. Regarding flowers, we realize that poetry was mixed with them in every way, so the poet used vases (Or inflorescences) in various well-known poetic purposes <sup>[11]</sup>.

Expressing love and passion and describing a woman with her charms and virtues there is no better way than expressing it with flowers and roses. Ibn Zamrak said in a metaphorical poetic experience <sup>[12]</sup>:

God nurtured a flower for a carnation that spoke of the knowledge of those I love and the radiance of his cheeks

And his seed is abstained from a high altitude, just as the Beloved abstains from his wilderness.

And I crave the beat of the breeze when it blows, and I crave the scent of perfume from the sweat of its dew.

The flower, which has a general quality in the poet's poetry, has been given the characteristics of a human being, and it has become delicate cheeks for him, and it has become the name of the opening. He falls in love with it and falls in love with the beauty around it, so his relationships are multiple, as he is linked to the bed and the poet by a relationship of love, and to thorns by a relationship of affection and connection. The poet says <sup>[13]</sup>:

Her dresses are made of the silk of the clouds, beautifully woven from the cheeks of flowers

From the softness of the bed, the feel of her cheeks, and the tenderness of the enchanted scent.

Happiness, in the poet's eyes, is an imaginary myth. Her dresses are the creation of her imagination. They were woven from the silk of the clouds and from the cheeks of the flower, as they gave the flowers cheeks. Happiness, as the poet imagined it, is soft and delicate in the cheeks, as if it had been created from the wings of a bed, with dresses that imitate, in their softness and the beauty of their colors, delicious flowers. Her clothes seem as legendary and imaginative as her legendary existence. Her clothes are

clouds made from the cheeks of flowers and the wings of butterflies, and from the scent of flowers and the silk of the clouds. The cheeks are soft, the wings of the bed are delicate, the silk is soft, and the scent is beautiful. Happiness is delicate, soft, and with a beautiful scent. This is its image as the poet imagined it, and one of the images of her imagination is a relationship of love between flowers and bed, so she says <sup>[14]</sup>:

The love of a bed with flowers is higher than the passions of a human lover.

She made the bed a lover of flowers, and she became in love with it, but it is a love that is higher than the love of humans. She sees that love as sublime, rising above everything that belittles it, and she says <sup>[15]</sup>:

Let him love the clouds, the dawn, the river, and spend the days among the hills.

He sings and the flowers adore his music at the whims and over the mountains.

On the other hand, there is a second love relationship, but this time the flower is the lover, so the poet spoke about the poet's close relationship with the elements of nature. He walks between clouds, a river, hills, and flowers, so he forms a relationship with these beings. The flower became a lover, wandering in love with the poet's songs and melodies. After he was adored by people and bed, he became a person who "loves." He loved the poet's poetry and his chants, which resonate on every hill and in the valley of every valley. The poet goes on to describe the relationships of the blossom, as it has a new relationship with the thorns, but it is a relationship of closeness and support, so she says <sup>[16]</sup>:

How do the thorns, the guardians of the blossoms, perish and the delicate, weak roses remain?

The flower is a beautiful, delicate creature, and because of its extreme delicacy, it needs someone to guard it. The thorns around the flower are nothing but its guard. Any harm or hand extended to the flower will be confronted by the thorn, which fiercely defends it. But if the thorns were removed, what would be the condition of the rose? What is his fate?! Perhaps the poet meant that beautiful meanings must be surrounded by turmoil and distress. The poet's heart would inflame if he was inhabited by sadness and pain, so the thorns were identified and made guarding. Likewise, the flower was made into a human being with guards around it, protecting it. Perhaps those relationships that surrounded the flower made him happy and smiling wherever he was, even over the graves. She says <sup>[17]</sup>:

If the birds sing and open the openings of the flowers above our soil.

The living walked over our remains and trampled on our bones and our blood.

It is nature's cold, bitter revenge and the mockery of harsh times.

So she gave the Lord a human characteristic, "groove" and "smiling" over the graves, and the birds became people singing, and the flowers over the graves opened with a smile, and people trample those graves. This is one of the ironies of human life. Life continues, the birds sing, the flowers smile, and the graves are violated. This is what arouses the poet's misery and sadness. Life is. Do not be affected by the death of a person and rely on him whether he is alive or dead. So I grieved him while he was alive and mocked him when he was dead. The flower's smile expanded into laughter.

So she says <sup>[18]</sup>:

And the flowers of the foothills laugh at the bees and bow their heads to the breeze.

Here is the flower laughing, welcoming the bees, and bowing its head in reverence and reverence for the spring breezes when they blow. Seeing the blossom open and swaying with the gusts of the breeze arouses joy in the soul.

### Roses

Humans have been interested in it in various eras and times, and it has been considered a symbol of beauty, because of its beautiful colors and fragrant scent, which add beauty to the nature around us. And in the ocean of ocean, there was a description of the rose: "The rose is from every leaf with its light, or it is a thorny tree that has an aromatic smell, from which water drips and is known as roses, and from it what has no scent is known as frankincense <sup>[19]</sup>."

Roses have been mentioned many times in Arabic poetry, as they express beauty or symbolize the beloved, and so on. The poet also depicted the rose with sad tears and gentle smiles that added to it all the parts of its body that a person possesses. He has a face, a heart, lips, eyelashes, and cheeks. He is generous with all his perfume. And color and love, and He is of rank and honor. She says <sup>[20]</sup>:

My cheeks are covered with a blush of embarrassment.

From its scent comes color and sprinkles the rose with joy.

She identified the rose and became a joyful, joyful, pleased woman whose redness derived from the poet's blushing cheeks. This redness extended to the roses and became the red of a joyous, pleased person with its colour. The joy of the roses is matched by another image, which is its sadness and sorrow, so she says <sup>[21]</sup>:

How the roses shed their tears in the field and the doves cry over their roots.

Roses and doves both cry in sadness and sorrow in the fields when they see the condition of the poor people of the village and the poverty and hunger they live in. They wonder, is it possible for the tears of roses to dry?! But the tears in his eyes did not dry, out of grief for the misery of the village people <sup>[22]</sup>.

Their sorrows distracted them from the meanings of shade, light, dew, and brilliance.

About the taste of beauty in the rose of my shame on the shore of the Raqraq creek.

The sorrows of the people of the village or the countryside in general, such as hunger and poverty, distracted them from the trees, shade, sun, and blushing red roses at the edge of a stream of clear, clear water around them <sup>[23]</sup>.

One morning she called to the rose:

"Oh rose, I am thirsty."

She shouted, twitched, and smiled.

Face, heart, lip. He blinked.

You gave me perfume, color, love, and you didn't hold back. She brushed her cheeks for me and bowed.

The poet tells a situation from her imagination with the rose as she imitates it and describes the tenderness of the flower and its sympathy for the poet. The poet addresses her with the call of the rational person, "Oh," to tell her of her thirst for every beautiful meaning that she missed in her life, so there was no rose but she looked at it with tenderness and smiled.

### Palm

Arab poets, ancient and modern, have flirted with palm trees, and you rarely find a poet who does not mention the

palm tree in one of his poems. The palm tree has become a symbol of the Arab personality. It has been a symbol of loyalty, giving, transcendence, a distraction or entertainment in exile, or a ruin that they cry when loved ones are displaced, and other qualities that poets have bestowed on the palm tree. We find Ibn Sahl Al-Andalusi describing or likening meeting loved ones after a long wait to the gift of a palm tree when it yields the sweetest fruits, when he says [24]:

The guidance of meeting. In the morning your face was covered with veils, so in the morning I praised the outcome of the secrets.

God is great. I have seen in you what every arrogant person meets when he grows up.

A wish that took a long time, but it came like palm trees that were harvested well and were delayed.

What harm does it do to me seeing Al-Hasan Al-Radi that I leave a home or a community!!

As for the angels, they were bestowed with attributes that belong to the human world. Laughter, wisdom, patience, and youth are all attributes that pertain to the human world, but the poet attributed them to palm trees, so she says [25]:

The waves in the river's depth will clear and the hurricane will disappear behind the hills.

And the palm trees return to laughing at the beach, as they used to do in the old nights.

The poet began to dream, and she formulated her dreams from the fragrance of her soul, with the fragrance and beauty of roses. She attributed "wisdom" to palm trees. In her view, he is a wise person who sees the conditions of the world. He is a role model for his patience. Palm trees are patient in the face of water scarcity and face the wind and sand. And she says [26]:

The palm branches extended their brown shadows over the streams.

She poured out her perfume, numbed the meadow, and overflowed with fertility and growth

### Willow

It is a tree that lives in moist soil and around streams and water. The poet bestowed human qualities on the willow, saying [27]:

Yasvini, leave. Leave the village beach. The marina is far away

And the willow branches are bare-stemmed, and the night in the fields is gone.

It gave it the appearance of nakedness, indicating the barrenness and drought that befell the village.

She also says [28]:

And tomorrow the shadows on my grave will draw lines of bleak beauty

And tomorrow my blood will be your food, O willow tree, O fig tree, what a terrible revenge!

### The sea

The theme of the sea is frequently mentioned in poetry, and it is used in Arabic poetry from the pre-Islamic era, that is, before Islam, to the present day. Poets have expressed it in many artistic and aesthetic forms, so it comforted them in times of their feelings of loneliness and alienation, or in times of longing and longing for loved ones. It was the place of their contemplation of the secrets of creation and existence, as it was the repository of their secrets, and the place where they broadcast their complaints about the

machinations of time and the vicissitudes of the events of time [29]. From what Farouk Juwaida said on the subject of the sea [30]:

O sea, I come to you with a confused conscience, complaining about the cruelty of time to man.

O sea, time has dealt with me, and I no longer know my place in life.

As for the poet, she addressed the sea, the inspirer of poets, in a way that addresses the rational person. It is that vast expanse, whose waves rise, calm, and then break on its shores, just like the poet's soul, whose feelings collide with the reality of life. She said [31]:

I did not suffer anything in my journey except my youth and my effort.

So be it, oh sea, this is, by the way, my last era.

O sea, how did the knees disappear behind the islands?

How does the dream of travel fade in my heart?

So the poet addresses the sea and calls it with the call of the rational person, "Ya," to tell it that her journey in search of happiness and love has failed and has left behind nothing but fatigue and useless effort. This journey of hers was the last wish the poet made, and it was the end of the dream that the poet was searching for. This dream has withered in the poet's heart [32].

O sea, oh deep blue, waste whatever you want in the darkness.

The wave mocks the powers of humans, deep and resounding.

I fell into the clouds of legends from you and got lost in your endless waves.

And the unknown remains terrified by man, who is the tyrant over things.

I wish I had my hair. Did I forget my songs, my overwhelming love, and my excitement?

### The river

The "river" is one of the most prominent natural symbols in which poets found fertile connotations and suggestions to express their ideas and visions. This river carries within it symbolic energies that suggest life, growth, and fertility on the one hand, and alienation, alienation, and sadness on the other hand, depending on the context in which this word appears.

The description of water with the effect left by its melodious purring, and what the shape and flow of the river suggests, and the image of shadows spreading across the river's surface, had a profound impact on the poetry of Arab poets. Here is Ibn Ammar Al-Andalusi, this is clearly evident in his saying [33]:

He who multiplies the parts polishes his text with love that reveals to the eye what is in his conscience.

Wounded on the outskirts of the fort, every time a complaint or hunger came upon it, it would bleat.

It was as if a wind blew under its grain and it began to throw itself into its stream.

As for the angels, they sometimes describe the river with cruelty, and sometimes with kindness, compassion, forgetfulness, and secrecy. As is the custom of the poet, he sees what is around him from a different perspective, and sees the river's overflow as beauty, so she says [34]:

Thus the imaginative poet spends his day in fantasies and melodies

He sees in the tyranny of your rivers the mesmerizing beauty of nature.



Here, the poet sees the flood of water as a beauty that adds to the charm and beauty of nature. Likewise, the poet often used his imagination and lived his life between singing his poems, the fantasies of his heart, and the dreams of his soul. Then the poet turns to reality and addresses it in a way that addresses the rational person and says <sup>[35]</sup>:

O river, do not be cruel to the dead. The misery you have caused is sufficient for you.

Enough of the miserable people you have displaced, and be kind to the innocent inhabitants of the poor.

In a contrasting image, the poet describes the river with human qualities, attributing to it the quality of cruelty. It has caused misery to the living because of the losses they suffer as a result of its flood, displacing people from their homes, and drowning their farms. The poet addresses him, "Aren't those who are on the ground enough for you until you outnumber those who are in their graves?! So would you not be kind? For the dead, I have truly preserved for them <sup>[36]</sup>."

O river, bury my complaints and bitter sorrows

If a human being cries, it is because of her weakness and madness

### Beaches

The poet mentioned the sea and the river, as well as the beaches, which are the borders between water and land, and perhaps they are the boundaries between reality and a dream for the poet, and happiness is a dream that the poet searches for, so she asks the beaches about it and addresses her, saying <sup>[37]</sup>:

Where your shining are shells, Shat? Where is your promised treasure?

This is mercy for us, give us a treasure that is what this existence longs for this is according to your cold, hard sand, deceiving us, and it is enough for you as a mockery.

O dream, we are getting closer to it, while it is still far away, O shore.

She calls the beach to ask him where his treasure and shiny shells are. Perhaps she wanted the happiness that she searched for with the fishermen. She thought they had found happiness, but she did not find this happiness. Or she thought the beach had been stingy with her. She describes the sand on the beach as "hard and deceptive." He mocks people and their dreams and does not care. For human.

### Wind

The poet added to the wind characteristics from the human world, such as moaning, wailing, mockery, dancing, dozing off, speaking, consoling, and others. She made the wind a human being with a groan. The sound of the wind is heard by the poet as a groan, and groaning can only be from pain. The wind groans in sadness, for it is immortal and remains in this life. And the poet, a day will come when life will be devoid of it, and she will depart from life. So she let the wind pass over the graves. This stormy wind blows over those graves and is accompanied by rain. The poet was saddened by that sight because she remembered that she would end up in a grave like the one she saw, and the wind would blow through it. There was no protector for that grave and no shelter for it from the oppression of that wind, which had affected its features, so it did not preserve the sanctity of the dead. She did not pay attention to a human being, for a human being was ravaged by life while alive, and the wind would blow away dead, so she said <sup>[38]</sup>:

If you are the sad wind, I remember her immortality and my annihilation

I saw the graves under the influence of the wind and the sound of rain and storms

The poet asks for help from the winds and the seas, so she calls out to the winds and commands them to scream, and she speaks to her as a human being: "Scream," and she becomes sad, and her voice rises in tears, so she wails and wails at all the peoples of the world, calling out to them and asking the seas to support her, and shouting and roaring with the roar of their waves, and for him to call for help in the day and its lights, morning and evening. All of these were cried out by the poet, so the winds want a screaming storm. The faces of the people are heartbroken, the seas are roaring, and the day is clear and the sun is shining so that its light shines bright on everything that falls on it, so she says <sup>[39]</sup>:

So shout, O winds, among the people of the world, and go away lamenting and wailing.

O sailor, shout as much as you want within my hearing and cry out in the morning and evening

### Stars

The poet gave the stars human qualities. They sometimes laugh, cry, and sometimes sing. The poet is in the same state and never leaves her sadness. The poet is immersed in her sadness, and the echoes of her groans resonate on the walls of her life. The stars are between laughing at her wounds and crying, compassionate to her and comforting her in her loneliness. The stars are in fluctuating conditions, but the poet is constant. The structure of her sadness and the repetition of her groans, so she says <sup>[40]</sup>:

The stars still laugh, cry, and sing to the echo of my groans

The stars were laughing and had eyelashes that radiated hope, and the butterflies were "dancing" as if they were "drunk." The singing of the stars and the dancing of the butterflies all caused the poet's astonishment. The stars laughed and the butterflies danced with joy, drunk with the sweet nectar of the blossom. These symbols arouse the poet's astonishment at their presence in this life. So you wonder how there are laughing stars and dancing butterflies when a person is sad and feels pain and sorrow and finds no place for joy. For whom do the stars laugh?! And who do butterflies dance for?! The world is full of misery and misery, so why laugh and dance? So she says <sup>[41]</sup>:

And for whom the butterflies dance, drunk with blue violet eyes

### The night

Nazik Al-Malaika was called the Night Lover, and she named her collection by this name. The sad poet sees the night and the manifestations of sadness in it as an extension of what is in herself, so she adds to it human characteristics of sadness, hands, cheeks, eyes, and sarcasm. So the poet addresses the night, for it has become close to herself with it, and to it she complains. For this night is night. Her own sadness, his sadness is her sadness, his darkness is the darkness that she feels in herself, and his loneliness is what she experiences in her loneliness. The darkness of the cold night could not escape the poet, as it surrounded her heart and overshadowed her life, so she began to long for a new hope. The longing for light, goodness, peace, and happiness is what her soul desires and insists on. In his request, she says <sup>[42]</sup>:

O night, the night of my soul. Is there no refuge from the cold of darkness?

A screaming thirst in the depths of my soul for a cascading ray of light

Even if the night is a source of stillness and tranquility in which a person can relax and meditate, Nazik finds beauty in it because under its darkness she forgets the darkness of existence. She flees from the darkness of existence to the darkness of the night, in which she finds the purification of the soul and the meanings of the soul and poetry, and leaves to people the promise of the sunrise, so she says <sup>[43]</sup>:

It was the poet's habit to play her oud and sing to its tunes at night, so she spent long hours humming her oud. These songs, due to their tenderness, touched the softness and breeze of the night. The poet became his cheek. Her songs had soft, gentle lips that kissed the cheek of the night in tenderness, softness, and love, so her songs blended together. The light, breeze, and stillness of the night at that time. The volcanoes of love and the eruption of souls yearning for love began, so that was the time of stillness and psychological calm that the poet felt, so she says <sup>[44]</sup>:

Songs that touch the cheek of the night, smooth and clear lips

The mystery of beauty slept in her, and the charm of love and carefree youth fell asleep in her

### **The living (Sound) nature in Nazik Al-Malaika's poetry**

The poet looked at the nature around her with a different look, and made it express her inner feelings and emotions. She saw animals, plants, and inanimate objects through her emotions, so they became colored and colored by her feelings and she began to feel and feel what was going on inside her, so she became close to herself, became comfortable with them and broadcasted her complaints. Perhaps the poet's resort to nature comes from As an expression of her psychological alienation; As she fled from the world of humanity to the nature that she had personified before her, she borrowed for her from the world of man his body, soul, feelings, movements, and insides, to infuse them with life, movement, and vitality, and to become a human being who shared the poet's feelings and comforted her in her loneliness and isolation. The soul of the estranged poet became acquainted with nature, and it took on the manifestations of life. humanity; It was a bridge to convey her feelings and sensations, and the psychological emotions that rippled through them to the recipient, creating paintings that contained elements of nature in line with the colors of the poet's psyche.

The poet mentioned some elements of living or silent nature (Animals), as her world was not devoid of them. She grew up in an agricultural area with orchards and water. These animals were close to herself, so she united with them and coexisted. The poet identified them with the colors of her feelings, and projected herself onto them and became an extension of her personality. Humanity and its human suffering. Among the elements of living nature in Nazik's poetry are angels.

### **The birds**

Birds occupied a large place in the poetry of some poets, and they depicted, with their vast imagination, his ability to speak, respond, and reply. Thus, different types appeared in his addresses and monologues, despite the different types of

these birds, and each speech had its own artistic image related to it. This is Imru' al-Qays saying <sup>[45]</sup>:

And the birds were in their nests, as soon as they were tied to the shells

The poet dealt with the word birds in general, and sometimes distributed them according to their types, such as: moon pigeons and sparrows. The poet attributed to birds a quality that only exists in the human world, which is the quality of singing, in addition to the fact that she used to address them as if they were a human in front of them. She says <sup>[46]</sup>:

And birds watering existence with cups of their pure songs of torment

Its echo does not die, its spring does not dry up in the ears of the harsh hills.

The birds are happy, singing those songs above the great trees, happy and happy. The poet felt compassion for those birds and did not want them to suffer as much as she did, but that is impossible to happen. No matter how far she flies in the sky of her imagination, away from reality, the poet must one day land in the world of reality and collide with its sorrows and suffer its pain. And she says <sup>[47]</sup>:

O you who are honest and tweet above the noise, fly away from this painful existence Leave my sorrow, O bird, to me alone, and revive you who are joyful among the clouds

She also says <sup>[48]</sup>:

And the singing of birds is no longer a cure for my tears or salvation

Some of it reminds me of chains, hunters, and cages

The singing of birds used to arouse joy and joy, but now their singing reminds the poet that these birds sing while they suffer. She was shackled inside a cage, and her singing became a reminder of the hunter who caught her and the pain she was going through.

### **Lunar**

One of the birds that poets mentioned in their poems at different times is the lunar, which is a type of pigeon, with a good voice and a beautiful appearance. It is combined with lunar and lunar <sup>[49]</sup>

It is one of the most common birds in the poet's poetry, as she bestowed many characteristics on it. She sees it as sad, aching, and in pain. It repeats groans and moans, and broadcasts complaints and pain, so she says <sup>[50]</sup>:

At night I hear rain falling

And moon groans in the darkness

She sings in the distance between the trees

The poet described Al-Qamriya's singing and cooing as moans. Her singing is nothing but groans that indicate her pain and intense pain. At night, only the falling rain showers and Al-Qamriya's sad moans can be heard.

The poet listens to Al-Qamariyya's voice and says <sup>[51]</sup>:

As autumn passed by, I listened to the sad voice of the moon The poet adds a number of characteristics with which she describes this lunar woman, saying <sup>[52]</sup>:

He is none other than the moon who sends the complaint to the full moon, whose heart is deceived

Its nest is a canopy that is covered with flowers and hidden by the branches in the shadows.

You complain about those who have passed through this world, not knowing what might happen.

They disturbed the old isolation and silence - the redemption of her sad chanting

Perhaps we feel that talking about this Qamariyya becomes an objective equivalent to the poet's situation, as she loved solitude, but there were people who passed through her life and invaded her isolation, and the poet surrounded herself with walls of isolation with her consent and conviction, and she summarized her sadness in the image of that Qamariyah who mourns her homeland, and loves isolation and loneliness like her.

Thus, the poet's sadness extended until it reached the heart of Al-Qamaria, but when peace prevailed, the light spread, and darkness ended, Al-Qamaria became singing, chanting songs and saying <sup>[53]</sup>:

Then the deep night passes without return and the lights smile

And the lunar man comes back feeling happy, as if there is no misery in life.

### The bathroom

The pigeon had a special and distinguished place in Arabic poetry. Poets have dealt with it in their poems throughout the ages. We have not found a bird like the pigeon that has such a huge reputation in Arabic poetry. It was the mail of lovers, the comfort of the sad among them, the companion of expatriates and their companions. The poets also found in the cooing of pigeons a sad cry that resonates with them. It has a great resonance in their sad and distressed souls. We also find many poets blaming pigeons because they cry with a cry that they consider false because there are no tears, while the crying of human beings, especially poets who suffer from pain, sadness, and anguish, is accompanied by tears. Here is the poet Urwa bin Hazam, who sees himself as more sincere. In crying from the dove that cries falsely, he continues to cry night and day and cries truly and sincerely, but the dove is nothing but a liar and lies asleep, so he says <sup>[54]</sup>

Is it true, O dove, whose belly is so heavy with this wailing, that you believe us?

I made you cry because I'm still up all night and you're making us sad.

And if I cry, I truly cry, and in your crying you deny us <sup>[55]</sup>.

As for the poet's pigeons, they sometimes feel happy and sing, and sometimes they feel sad and cry, so their voice is either singing or crying. She says <sup>[56]</sup>:

In silence, no sound can be heard except the sound of screaming under the night

Other than the whisper of doves in a desolate mountain or the melody of a deserted nightingale

The poet describes the poet's life as she called it "the poet's tragedy, which was characterized by isolation, loneliness, and silence that is only interrupted by the sound of birds and the whispering of pigeons. Whispering is a characteristic connected to humans in its origins, but the poet bestowed this characteristic on pigeons for the purpose of emotional sharing and the common characteristic between them and this bird, that little voice in the mountains." Lonely or the chirping of a lonely, deserted bulbul.

It is noted that the elements of nature shared the poet's sadness, loneliness, and isolation. When the poet isolated herself from the human world, she fled to nature, broadcasting her emotions and feelings. The poet Nazik Al-Malaika says <sup>[57]</sup>:

The night stretches out in silence, nothing interrupts it except dull silence

For a confused dove and a barking dog, the distant star

The dove is confused and the poet is confused. Their night is long because of the pain, sorrow, confusion and anxiety it contains. That is why she felt the night was long and lonely, for it was a long silence. However, the poet was accustomed to associating the cooing of the dove with notes of sadness, so we see her saying <sup>[58]</sup>:

The faint, distant cry of the dove, and the voice of the crow among the vines

And the buzzing of a bee fills the heart with its ominous sound.

The poet was accustomed to the sad cooing of a dove, as if she were crying, but it was a faint, distant cry mixed with the sound of the crow and the buzzing of bees. The poet listened to these sounds that made her bored and bored.

On the other hand, we find the poet's happy psychology reflected in her verses. She sees that the cooing of pigeons is singing, but this singing turns into sadness in the end, so she says <sup>[59]</sup>:

If the dove sings in the nest, it will be happy with the exciting song

She remembered that tomorrow she would be sheltering under the deserted house.

### The birds

The poet called many birds under the name of birds or sparrows without calling this bird by its name, as she was content with its general type. She says in a poem entitled Myths <sup>[60]</sup>:

In the face of a bird whose nest was destroyed, so it cried and flew away

He stayed waiting for the morning, perhaps a miracle would happen again

The ruins of his shelter, vandalized again

The bird has no choice but to cry. The bird lost its nest and cried in grief over its shelter, but it resided close to it and waited for a long time in the hope that it might regain it again. The poet cried out of grief over the devastation that befell her homeland, but she had no choice but to cry and grieve for it, destined to send a miracle to heal her wounds and restore her homeland to a better state. Whatever happened, she believes that the bird is nothing but a sensitive poet who is sad about the reality of his homeland.

What is striking in this passage is that the poet chose the restricted rhyme, i.e., the static one (flew - tada'a jaddid), despite the fact that the vowels that must be present are (tara - tada'at - jaddid) according to the grammatical position. Perhaps this choice intensifies the degree of sadness that sweeps over the bird's soul over the ruin of its nest. His breath became held, and this holding was reflected in the poet, so she held her breath and did not make the rhyme absolute with the movements.

### Album

A bird that appears frequently at night and inhabits desolation. It is used as a proverb for bad omen and the ugliness of its image and sound. (The masculine and feminine are equal in it). (c) Owl. (C) Aboam <sup>[61]</sup>.

The owl is a symbol of bad omen for poets, and they used to feel pessimistic about its sight and its crowing. Nazik al-Malaika was not far from these poets, as Arab culture falls under this custom.

What is striking is the paradox in the poet's statement <sup>[62]</sup>:

The darkest field and streams have dried up, and space is cloudy black.

I feel a gloomy owl singing from afar among the groves of palm trees.

The paradox becomes clear, as the situation described by the poet, which is all sadness and sorrow, cannot be compatible with singing, but the presence of the owl bird in situations of joy and happiness is surprising because in fact, its voice is different from such a situation. The explanation for this is that the dryness of the fields, the blackness of space, and the presence of palm trees are not suitable for singing, but this singing is from the owl that only croaks about devastation, and singing in its true nature is for humans, as the poet says [63]:

Where the crow lives, and the colorful nightingale loves in its braided nest.

The obnoxious owl sings on the drum, and the moon lurks among the rocks

The presence of the crow, the bulbuls losing their nests, the singing of the owls, and the death of the moonwalker, these are symbols of misery for the poet.

### Sheep

**Sheep:** Sheep does not have a single word, and they have bent it and said, "two sheep." The poet said [64]:

They claim to be our masters, but they will only master us if their spoils are taken.

As for the poet Nazik Al-Malaika, she often mentioned sheep in her poems. Perhaps this goes back to her childhood days, as she grew up in a rural environment, seeing the shepherd and his sheep morning and evening, so she would say [65]:

Where sheep bleat in the depths of the meadow and play in the expanses of fields

The poet thought that happiness was in the countryside, where she heard the sound of sheep playing in vast green meadows. The poet saw this as something that sparked happiness and joy. Perhaps she remembers her childhood, which she lived in a rural environment. She was happy at that time, so she thought that happiness was her place in the countryside, so she says [66]:

The day when the sheep were grazing and Qais was grazing his sheep, and they would chant and chant

And those brown sands resound with melody, where the antelopes play and gallop.

The presence of sheep in the meadows is accompanied by the presence of the Beloved (Qais), so Qais sings and his sheep respond to him in joy with his poems, and thus a human characteristic is given to them. They sing and the echo of these songs resonates in the desert areas. Even the antelopes (Play) with joy at the melodies they hear, so a human characteristic is given to them, which is (Amusement). Sheep are sometimes in green meadows and hills and sometimes in a desert with a lover reciting his poems, and in both cases the poet sees them with eyes of joy and happiness.

But sadness began to seep into those sheep, and this characteristic appears to be that sheep complain like humans, so they said [67]:

Where sheep spend their days grazing and without grass in the pastures never follow mirages and complain of stinginess, fake age, deception.

### Conclusion

Nature poetry is poetry that represents nature or some of what it contains in a natural atmosphere made more

beautiful by the poet's imagination, and in which his sensitive self and his love for it and its charms are represented.

Nature poetry as a concept is a new expression in our Arabic literature that came to us from Arabic literature and was influenced by it. Critics divided nature poetry into two parts:

- Moving or vocal nature: What is meant by nature is the living creatures that have a voice other than humans, which are (various types of animals and birds). It is called the silent one because each living creature has a sound that distinguishes it from other sounds.
- Silent nature: What is meant by nature is of three types:
  - various natural inanimate objects, whether they are inhabited (i.e. static), such as the earth, its mountains, valleys, and slopes, and any of them that moves, such as rivers, seas, oceans, streams, and the rest of the waters.
  - Various plants and related things: such as gardens, orchards, flowers, trees, fruits, etc.
  - Various natural phenomena: such as the sun, moon, stars, planets, thunder, lightning, wind, fire, night, day, rain, seasons (Spring, fall, winter, summer), etc.

### The most important findings of the study are

Her soul was calm and reassured, and her poetry became at a calm pace, thus warning of diagnosis during that period. Her expression of her feelings was clear and direct, full of transparency and spirituality. She no longer needed a technique to hide behind or through which to broadcast her spiritual feelings that appear clearly in her latest poems.

We also noticed that the poet relied on the technique of diagnosis and the humanization of the elements of nature. The technique of diagnosis is a prominent feature in the style of Nazik Al-Malaika's poetry that is constant in her poetic phases, and the harmony of that technique with the character of the sad, isolated poet who wants to reveal but is unable to do so directly, so the diagnosis was a reflection of her feelings and intrusions. Itself.

### Footnotes

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  30. Same source, 2020.
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