

# Ecological Elements in Maqaleh's 'Village Book' and Wordsworth's 'Daffodils': A Comparative Study

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## Abstract

*The aim of this study is to explore a side of two poets' works from different centuries and cultures: Abdalaziz Al-Maqaleh in the first stanza of his work "Village Book" and William Wordsworth in his poem "Daffodils". Al-Maqaleh is regarded as the greatest and the most famous contemporary Yemeni poet. Wordsworth is considered as "the father of nature" and one of the most well-known romantic poets.*

*Regarding the comparative study, the most connected feature between the two poets is fighting and being disappointed by the adverse impacts of urban and industrial life on nature and man. Therefore, the reader of the two poets can easily notice that most of their works have a great focus on ecological and environmental worries. The researcher attempts to throw light on the rhetorical styles of each work and how each poet prompts to portray wondrously nature in general and countryside in particular. Each poet has his own way to interconnect and signify simply and in depth the equality and the relationship between nature and human beings.*

**Key Terms:** Romanticism, Contemporary, Ecology, Environment, Nature, Daffodils, and Village.

## Introduction

Earth is regarded as the first nurse-maid and homeland of human beings when they were created. Furthermore, earth and human beings are the most important and effectual components of nature and environment. Due to this strong and connected relationship, they affect each other positively and negatively. Since old ages, man tried painstakingly to employ several scholarships such as philosophy, literature, physics, biology and other sciences, namely to get knowledge and understand what surrounds him. In the late nineteenth century,

"Ecology Study" a special and new scope has been invented to solve and encounter the changes and the problems including industrial development and unfavorable technology.

Historically and conceptionally, literature has accumulated verified interest to study man and his issues. Equally, writers, authors and poets are considered as the expressive voice, spiritual mediator and the interpreter between man and his natural environment. To such importance and influence, a fantastic and essential study has come into major play that is called "eco-Criticism" or "Green Study." This study cements

the relationship between literature and physical environment. Any reader of any literature production worldwide, can find works that are concerned with bringing out the role of nature, representation of nature and ecological elements. Moreover, romantic and modern ages have a lot of writers, authors, novelists, and poets whose works are regarded as rich and productive sources of practical eco-criticism study. As an eco-critic reader, the researcher is influenced by the ecological concerns and appointment of Abdalaziz Al-Muqaleh in his writing. This research focuses on the first stanza of 'Village Book' as a contemporary work of a famous and great poet. Hence, a big desire has risen to compare this work to William Wordsworth's poem 'Daffodils' which spread his fame as the poet of nature. Both poets' works have first-rate and distinguished styles to represent ecological elements and illustrate the profound relationship between man and his environment.

This study deals with some important literary terminologies, a brief background of modern Arabic and romantic English cultures and literature in addition to background of the two poets, and a brief analysis of the two selected works.

### Terminologies

Environment: is everything around us. It includes all of the living and nonliving things with which we interact. And it includes a complex web of relationships that connect us with one another and with the world we live in (Miller, et al 2007 p 32). The first use of this terminology was by the biologist Yacoup VO Yukasl in 1909 (Webster, 2014).

Ecology: is a branch of science concerned with the interrelationship of organism and their environment. The first use as a science was by

the German zoologist Ernst Haeckel, 1886. (Webster, 2014).

Eco-criticism: is the study of literature and the environment from an interdisciplinary point of view, where literature scholars analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. It was proposed by the essays and attempts of William Ruckert, 1978, Karl Kroeber's in 1974, and Cheryl Glotfelty (the father of eco-criticism in U.S.A), 1989. <https://en.m.wikipedia.org/wiki/Ecocriticism>.

Romanticism: is an artistic, literary and intellectual movement that originated in Europe toward the end of the 18<sup>th</sup> century and was at its peak in the approximate period from 1800 to 1850 <https://crossref-it.info/articles/361romantatic-poetry>.

Modernism: is a general term applied retrospectively to the wide range of experimental and Avant-garde tenets in literature and art of the early 20<sup>th</sup> century, including "symbolism, futurism, expressionism, imagism, and surrealism", along with the innovations of unaffiliated writers." (Bladik, 2001).

Industrialism: is the system by which a society gets its wealth through industries and machinery. The first use was in 1826 (Longman Dictionary of Contemporary English, 2009).

### Literature Review

Concededly, each of Abdalaziz Al-Muqaleh and William Wordsworth has a special fame for his creative works and great poetic talent in his century. There are a lot of critics and eco-critics who are interested in studying their works. Unfortunately, there is no work which gathered the two poets or has a similar idea. Thus, the researcher separately is going to indicate a

study of each poet that he has taken as a sample. The first study was "the Semantic Production of the Threesome of (the village, city and the earth) in "Village Book", by Dr. Raiyad Al-Qarashi, 2005. He has divided his research into three sections as he mentioned in the introduction. The first section was specified to associate the titles varieties and denotative analysis. Also, it discussed the value, harmony and the individuation points between the "Village Book" and the contemporary Arabic poetry. The second section characterized the semantic production in the threesome of (the village, city and the earth) and how they overlap whether in the usage of language or in the purpose of varieties. The last section has been devoted to explore the direct approximation of the first stanza as the opening 'shaping vision' to the semantic production of 'the village, city, and the earth' and the relationship between universe and the environmental world.

The second study was "Ecological Harmony in Wordsworth Selected Poems," by Raj Kumar Swans, 2016 pp. 71-75. It was a short study, but it has discussed the ecological harmony in the selected poems like "Lines written in Early Spring (1798)," "The Tables Turned (1748)," "The World is Too Much with us (1807)," and "I wandered lonely as a cloud (1807)."

### **Background of Modern Arabic Literature**

The history of modern Arabic literature could be divided into three main periods. The first period extends from (1834 to 1914), which may be termed as the age of Translation and Adaption as well as Neo-classicism. The second is the interwar period, which may be described as the age of Romanticism and Nationalism. The third is from the end of World War II to the present time. It embraces a wide variety of schools, approaches and styles, but may

conveniently be called the age of conflicting ideologies (Badawi, 1997, p.10).

Till the 19<sup>th</sup> century, Arabic literature and culture had been subjugated to complete declines in the period of Ottoman Empire all over the Arab world, "either by direct controlling like Al- Sham, Egypt and Iraq or by indirect controlling like the Arab Morocco, Libya, and Yemen." Comparing to the openness of social civilization movements all over the world, many Arabic literary figures realized the backwardness of their culture <https://sotor.com/%D8%AE%D8>.

In addition, there was a great impact of the western literature and culture on Arabs. This led to opening of the Arab mind to the direct influence of western literature and literary theory. A new conception of literature has arisen which emphasized experience. New genre has been added to the prose and poetry while fruitful dialogue between artist and critic often united in one person (Badawi, 1997, p.6).

Another major instrument that contributed to the improvement of the Arabic literature is the printing press and the western-style university. They facilitated the raise of journals (which have been a much potent force in the development of straight-forward functional prose) and the cultivation of the modern essays. It created a relationship between the writer and reading public which has affected the writer's conception of himself. That development has given an important social function and relieved him of the inconvenience of court patronage (Badawi, 1997, p6). Due to all the previous movements, a lot of Arabic schools have been established in order to make a revival in poetry. Such revival has been shifted from the old known usage into contemporary and purposeful usage. Poets had a high interest to redeliver the glory of their grandfathers. The purpose behind

their laudation and boasting is to awake the eagerness and as a reminder of the great and past achievements of the Arabs.

<https://sotor.com/%D8%AE%D8>.

### Modern Arabic Themes of Poetry

1. National themes: Nationalism wasn't a dependent issue as a purpose of poetry till the beginning of the 20<sup>th</sup> century. Arabic writers and poets have established a national organization specifically to discuss Arabic issues, defend their countries and encounter the political and social changes.
2. Social themes and bearings: As a result of the revolution of educational, technological, industrial and social improvements around the world, there was a big desire of the Arabic writers to go with the changes. They appealed for the people's interest in the importance and influence of knowledge and education to construct a good society. Also, they throw light on people's lives such as poverty, injustice, corruption, and moral conceptions.
3. Descriptive and representative poetry: Poets and writers have shown a great interest in the descriptions obtained from the old ages. As well as, the description of natural sceneries, self-meditation, universe, and human's life and death has been the most beautiful attribute in the Arabic modern literature. The descriptive picture shifted from unived portrait into creating life and movement in it. Therefore, the representative poetry was not known in Arabic literature till the modern age.
4. Flirtation and love poetry: They had interest in expressing both pain, loss, separation and the beauty of love in spite of the pain. Similarly, they add new directions to

flirtation poetry which has focused on the secrets of the soul beauty and talking about real emotional sides instead of the out-side appearance.

<https://sotor.com/%D8%AE%D8>.

### Modern Arabic Literature Characteristics

1. Using several rhetorical styles in one poem, submitting with subject unit, unlike the old poetry that had many different topics in one poem.
2. Using fluent, clear, meaningful Arabic language that can be read by the majority and be suitable for the nature of modern age.
3. Manifesting the national poetry and boasting of the Arabic belonging instead of clans and self-boasting.
4. Emancipating the poem from the badge to rhyme and to rhythm, and the construction of metrical systems, plumbing the depth of poetic expression and experiences in its attempt to win free from the embrace of traditional craftsmanship.
5. Using symbolic language that opens a new scope in Arabic literature, it expands the horizons for the inspiration and meditation of universe, human creating, the purpose of existence and ecological concerns.
6. Using myths that have new meanings, trying to drop the fabulous meanings and using.
7. Advocating liberating poetry from classical forms, and sincerity of emotions, and self-inspiration at portrayal of direct-feelings.
8. Expanding of fruitful imagination; portraying poetry for society by using

similes and literal styles. Expressing emotional and passion thoughts towards that which is incidental to humans lives like, hatred, love, sadness, etc.

9. Using traditional models and imageries to represent new and powerful reflections of the current time.
10. Using poetry in parties and celebrations to talk about national political issues such as, "Al-Nakbah 1948" and the triple attack on Egypt.

### Important Modern Arabic Writers:

1. Egypt: Taha Husain (b.1889) the doyen of Arabic letters, he has dominated the literary scene for the last half century. Taufiq AL-Hakim (b.1898), Mohammed Taimour (b.1844), and Najeeb Mahfud (b.1912). Other great heroic figures of poets are Mustafa Sadaq Al-Rafai (1880-1937), Mahmud Sami Al-Barwadi (1837-1904) and, Ahmed Shawqai (d.1932) who incontestably became Revivalism's most brilliant representative and in a sense the greatest Arab poets of modern times. He is the first one who performed poetry on the stage "Layla's crazy (Majnoon Layla) is one of the most remarkable, lyrical and dramatic works of his." (Badawi,1997, p. 8)
2. Palestine: Omar Abu Raishah (1910-1990), he is famous for his drama the Flood of the Cave (Tawfan Al-Qar) and Sharia court (Mahakamat Al-Sharia), Mahmud Darwaish (1942-2012), Fadwa Tawqan (1917-2003), (Hummed, et al 2006, pp. 61-153)
3. Yemen: Mohammed Mahmud Al-Zubairy(1910-1965), Abdullah Al-Bradwni (1928-1999), Lutffi Jafir Aman (1928-1971), Abdalaziz Al-Muqaleh (1937), and

Ali Ahmed Bakatheer (1910-1969). (Hummed, et al 2006, pp. 50-171)

4. Tunisia: Abu Al-Qasim Al-Shabi (1909-1934). (Badawi, 1997, p. 9)
5. Sudan: Tijani Al-Basheer (1912-1937) (Badawi, 1997, p. 9).
6. Iraq: Naizk Al-Malaika (1923-2007). (Badawi, 1997, p. 9). Ahmed Mater is a revolutionary poet who is well-known for his fearless critical poetry against Arab rulers <https://en.wikipedia.org/wiki/Ahmed-Mater>.
7. Lebanon: Jibran Khalil Jibran (d. 1931), Khalil Mutran (1872-1949).
8. Syria: Naezar Qabbani (1923-1998). <https://g.co/kgs/aPYAH1h>

### Abdalaziz Al-Muqaleh

Abdalaziz Al-Muqaleh is a widely known and distinguished Yemeni poet and critic. He received his first education in Sana'a city by some scholars and writers. Then, he joined the teacher's center and graduated in Sana'a, in 1970. In 1974, he got an M.A degree in Arabic literature from Ayan Shams, Cairo. In addition, he got a Ph. D. certificate from the same university in 1977. He has assumed many scientific and administrative posts. He was a teacher of contemporary literature and criticism at Arts College, Sana'a University. He was the rector of Sana'a University from 1982 to 2001, and a chairman of the Yemeni Studies and Researches Center. Also, he was a member of the Arabic Language Group in Cairo, a member of the Arabic Language Group in Damascus, and the founder of the International Academic of Poetry in Italy (Al-Dwdahi, 2017, p. 3).

As a result of industrial, technical and commercial developments connected to the



modern life, there was a great effect on Al-Muqaleh's works as a poet who suffers from a bad realism and dreams of a beautiful and peaceful world. Pragmatically, Al-Muqaleh's poems are characterized by pleas for peace instead of vain wars, seeking for nations' freedom and independence from colonies, and rejecting unfair ruling. Al-Muqaleh is regarded as a hero and rebel of the Yemeni revolution poets. And is one of the poets who interacts with Arabic national issues like the conflict between Arabs and the Jewish occupiers (Hummed, 2016 p.137). Moreover, he painstakingly and emotionally argues for humanity conceptions, justice, and the unity of Arab nations. Note worthily, most of his works have embodied the fighting between village and city life. He deeply appeals to saving natural environment from damages and changes coming as consequences of the modern improvements, and calls to take refuge in countryside or village in order to rest and obtain pure power, peace, calmness, and spiritual beauty.

As one of the most famous modern Arabic poets, he symbolically employs traditions in his poems. This style turns the poem from indirect expressions into symbolic expressions that open several aspects of interpretations in the reader's mind. Nowadays, he tends to immortalize his relations with places whether where he lives in or where he visits. (Al-Dwdahi, 2017, p.).

Generally, his poetry has gone through many stages. He started writing vertical poems in formality and romantic in content. Then, he turned to range from modern poems in formality to realistic-romantic in vision. Lately, his poetry is very close to modern (foot / Prosaic) in formality and realistic in content (Al-Dwdahi, 2017, p. 2).

Due to such fantastic varieties in gathering between genuineness and modernity, he is regarded as a model and great founder of modernist poetry in Arabic poetry in general and in Yemeni poetry, in particular. He exerts himself to shed light on Yemeni poetry culture and literature. He has always motivated young Yemeni poets and writers to be creative and innovative. He has specified an annual prize for those who write in an emphatic and distinguished style that combines between reality and originality of Yemeni heritage. (Al-Dwdahi, 2017, p. 3-4).

### Prizes and Medals:

1. Literature and Arts Medals, Aden, 1980.
2. Literature and Arts Medals, Sana'a 1982.
3. Arabic Culture Prize, UNESCO, Paris 2002.
4. The Rider Prize (first rank) in Arts and Literature from French Government 2003.
5. Arabic Culture Prize from Arabic Organization for Education, Culture and Sciences, 2004.
6. Poetry Prize from Sultan bin Ali Al-Awais's Cultural Institution.

### Famous works:

Sana'a will be (Labud min Sana'a) 1971, Marib Speaks (MaribTatkalam) 1972, Saif bin thee Yazin's messages (Rassal illa Saif bin Thee Yazin) 1973, Yemeni's margins on ibn Zauraiq Al-Baqdadi's Notes (Hawamish Yamaniah l Ala'a Taqraidat ibn Zauraiq Al-Baqdadi) 1974, Coming Back of Yemen's Wadah (Awdat Wadah AL-Yamn) 1976, The Alphabets of the spirit (Abjadiat Al-Rouh) 1988, Sana'a Book

(Ketab Sana'a), Village Book (Ketab AL-Qariah) 2000, Cities Book (Ketab Al-Maden) 2005, Friends' Book (Katab Al-Asdaq'a) 2002. (Al-Dwdahi, 2017, p. 4).

### **A Short Background of English Romantic Age**

Romanticism is an attitude or intellectual orientation that characterized many works of literature, paintings, music, architecture, criticism, and historiography in Western civilization over a period of time from the late eighteenth century to the mid nineteenth century. Romanticism can be seen as a reaction to the precepts of order, tranquility, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th-century Neoclassicism in particular. It was also to some extent a reaction against the Enlightenment and against eighteenth century rationalism and physical materialism in general. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the spontaneous, the emotional, the visionary, and the transcendental (Sharyan, 2006, p. 28).

The word "romantic" itself comes from the term "roman" which is a French word that indicates the name of medieval tales written in Romantic (Vernacular French dialect). The term was initially used in the middle of the 17<sup>th</sup> century in a derogatory way to mean "exaggeration", and unconvincing. Later, it took on a positive meaning and described the expression of personal feelings and emotions. The ideals of the French Revolution influenced the Romantic Movement in other ways. Romanticism elevated the achievements of what it perceived as misunderstood heroic individual's imagination as a critical authority which permitted freedom from classical nations of form in art. Generally, it was a European cultural movement which involved writers,

artists and philosophers in Germany, France, Italy, Russia and England. (Spiazzi, 2015 p.24)

By 1820s Romanticism had broadened to embrace the literature of almost of all Europe. In this later second phase, the movement was less universal in approach and quickly concentrated more on exploring each nation's historical and cultural inheritance and struggles of exceptional individuals.

### **Romantic Themes**

As the romantic movement spread from France and Germany to England and then to the rest of Europe and across to the western hemisphere, certain themes and moods, often intertwined, became the concern of almost all the nineteenth century writers. The important feature that romantics focused on is the decline of the traditions. By about the middle of the 19<sup>th</sup> century, romanticism began to give way to new literary movements. The Parnassians and the symbolist movement in poetry, and realism and naturalism in prose. The Parnassians is a group of the nineteenth century French poets, who in reaction against the objective and didactic nature of romantic verse, embraced the Art for Art's sake motto of poet and critic. The Parnassians attempted to create formally perfect, "objective" poems out of subject matter that ranged from the scientific and philosophical to the historic. (Sharyan, 2006, p. 22-23)

Another important theme in this period discussed social and political issues. Lord Byron and Shelley, who for some most typify the romantic poetic (their personal lives as well in their works), wrote resoundingly in protest against social and political wrongs and in defense of struggles for liberty in Italy and Greece. Influenced by the age of enlightenment in the 18<sup>th</sup> century, the English poet Shelley championed liberal thought and rebelled against the restrictions of English politics and religion.

Shelley wrote "enthusiastic, impulsive poems noted for their lyricism and romanticism. Critics consider Shelley one of the greatest poets of the English language" (Sharyan, 2006).

<https://crossref-it.info/articles/361/romantatic-poetry>.

### Main Features of Romantic Poetry

1. The fixed classical conventions, such as the famous three units; time, place, and action of tragedy were no longer tolerated.
2. An increasing demand for spontaneity and lyricism qualities that the adherents of romanticism found in folk poetry and medieval-romance led to a rejection of regular meters, strict forms, and other conventions of the classical tradition.
3. In English poetry, for example, blank verse largely superseded the rhymed couple that dominated eighteenth century poetry.
4. A capacity for wonder and consequently a reverence for the freshness and innocence of the vision of childhood.
5. Emphasis on the imagination as a positive and creative faculty.
6. An interest in and concern for the outcasts of society; beggars, obsessive characters and the poor disregarded are especially evident in Romantic poetry.
7. An idea of the poet as a visionary figure with an important role to play as a prophet in both political and religious terms.
8. An almost religious response to nature. They were concerned that nature should not just be seen scientifically but as a living force, either made by a creator, or in some

way divine, to be neglected at human kind's peril.

<https://crossref-it.info/articles/361/romantatic-poetry>.

### Important Romantic Writers:

1. Britain: William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), the co-authored book *lyrical Ballad* 1798. The poet and painter William Blake (1757-1827), Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822), and John Keats (1795-1821) (Sharyan, 2006).

### William Wordsworth

William Wordsworth was born in Cockermouth in Cumberland Lake District in 1770. His father was a lawyer who taught him poetry and allowed him access to his library. In 1791, he got a degree at St Johns' College, Cambridge. In 1790, he went on a walking tour of France and the Alps; he was fascinated by the democratic ideals of the French Revolution. In 1792, he had a daughter 'Caroline' from a French woman, named Annette Vallon. The reign of Terror and the War between England and France caused him to return to England. He was disappointed by the period of terror. Wordsworth and his sister Dorothy moved to a comfortable country in close contact with nature, in a house four miles from the village where Coleridge lived. (Spiazzi, et al, 2015).

His verse celebrates the moral influence exerted by nature on human thoughts and feelings. He is considered one of the foremost English romantic poets, who composed flowing blank verse on the spirituality of nature and the wonder of human imagination. Wordsworth was the central figure in the English romantic revolutionary poetry. This contribution to



romantic poetry was threefold. First, he formulated in his poems and essays, a new attribute toward nature. This was more than a matter of introducing nature imagery into his verse, it amounted to a fresh view of organic relation between man and the natural world, and it culminated in metaphors of a wedding between nature and the human mind, and beyond that, in the sweeping metaphor of nature as an emblematic of the mind of 'God' a mind that 'feeds' upon' infinity and broad over the dark abyss. Second, Wordsworth probed deeply into his own sensibility as in his finest autobiographical poem, 'The Prelude' that traces the growth of the poet's mind. "It was written in a drawn-out process of self-exploration". He worked his way towards modern psychological understanding of his own nature, and thus more broadly of human experience in impassioned rhetoric, in which he pronounced poetry to be nothing less than the first and the last of knowledge. It is as immortal as the heart of man, and he then went on to create some of the greatest English poetry of his century. (Sharyan, 2006, pp72-73)

Spiazzi, et al, 2015 and Sharyan 2006 state that, in 1795, Wordsworth met Samuel Taylor Coleridge, a poet with similar political and literary views, and he suddenly burst upon their lives. They read, wrote, and discussed political issues, exchanged theories on poetry, and commented on their corporate work, the Lyrical Ballads of 1798, which were the fruit of their friendship and mutual influence. Coleridge contributed four poems and Wordsworth nineteen to the collection. The inclusion was Tintern Abbey and Coleridge's Rime of the Ancient Mariner. The second edition of 1802 is regarded as the earliest and most important theoretical statement of the principles of the English Romantic Movement.

As Wordsworth's fame as a poet grew, he became more conservative Tory party. Also as Wordsworth advanced in age, his poetry grew weaker and his out-put was largely uninspired and written in the elevated and artificial style against which he had once rebelled. The young generation of Romantic poets criticized him for aboding the idealism and passion of his youth. (Spiazzi, et al, 2015 p. 36)

Finally, it is probably safe to say that by the late 20<sup>th</sup> century William Wordsworth stood in critical estimation where Coleridge and Arnold had originally placed him, next to John Milton, who stands, of course, next to William Shakespeare. (Sharyan, 2006)

#### **Similarities and Differences between the Romantic and Modern Ages:**

1. There is no extent distance between the two centuries; romanticism is a stretch to the modern age. In the "History of Ideas" essays (1988); by Arthur lovejoy, some scholars see romanticism as completely continuous with the present, some see it as the inaugural moment of modernity.
2. Both of the modern Arabic and romantic English literature have witnessed the educational, industrial, commercial, and the technological revolutions.
3. Both of the two cultures suffer from wars, corruption, despotisms and out-side colonial regimes.
4. English romantic and Arabic modern ages in a connected way discussed similar themes and issues like moral humanity, sentiment thoughts, imploring to freedom and independence.
5. The writers of romantic age tend to regard themselves as the most interesting subject for literary creations; interest in urban life,

replaced by an interest in nature, particularly in unmated nature and solitude. While modern Arabic writers slightly differ from the romantics, they tend to regard people and society concerns as the major subjects for poetry creations. They indicate the necessity of protecting nature as a pure and powerful source of humans' lives, and the necessity of the agreement between urban and natural life.

6. Both centuries indicate the necessity of protecting nature as a pure and powerful source of humans' lives mostly and a poet's thoughts and emotions especially.
7. Both cultures intend to return back into their own native traditions, they both use symbolic and mythical language.
8. Arabic modern literature interlaces in the style of writing ranging from classicism realism, romanticism to modernism. Whereas, English romanticism is a counter to the enlightenment, promoting emotionalism, superstition and instability.
9. Arabic modern writers include the old language and subjects with the addition of the language and issues of the present time, while the romantics used simple, clear and everyday language.

### **What is Poetry for each Poet?**

Both of William Wordsworth and Abdalaziz Al-Muqaleh have a magnificent interest and a wonderful way to define poetry and a poet. Some of the most wonderful definitions are indicated here.

### **Al-Muqaleh's definitions:**

"What is poetry? It is an old, new confusing question. It reminds me with an older, more exciting and more confusing question; what is

life? The realistic from the philosophers' ages prefer to leave life instead of wasting time in explaining and justification. Then, people especially the poets, should live poetry instead of searching about what it is and what its sources are". (Al-Muqaleh, 1986, p.7).

"The real poet does not know satisfaction, whenever he produces a successful work, he is greedy to achieve more successful one. Expressing about his longings to a bigger success. He is an anxious human, a doubter about his talents and the value of what he produces of poetic ingenuities. This kind of suffering is the permanent power to advocate him for continuing of writing and creativeness." (Al-Dawdahi, 2017).

### **William Wordsworth's definition:**

"Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility" (Sharyan, 2006, p. 9)

### **Analysis of the First Stanza of Village Book**

Village Book (ketab Al-Qariah) is one of the most fantastic works by Abdalaziz Al-Muqaleh. It is composed of seventy-seven stanzas. The stanzas discuss man's issues generally and village habits particularly. Every stanza has ecological essential symbols. In this study, the first stanza has been selected to be analyzed and studied; it regards as the opening of the remaining stanzas.

The poet starts his poem as a narrator who describes a man and his village. He nobly shows his admiration of this person and his village. This way of writing spreads out the scope of the reader's imagination. The reader wonders whether the poet means himself and his village or another person and their village. The purpose behind using this style is to grab

the reader's attention to the denotative meanings of the village as an original place of anyone. He wants to expand the reader's imagination and evocate his passions and emotions towards village and what he is going to say: -

It looks like a willow tree that doesn't leave its leaves

The first line has started by using simile. The poet uses the word 'like' without mentioning the likened. The poet likens the 'village' to a willow tree that does not leave its leaves. Normally, we know that the leaf leaves its tree. But, the poet here embodies the sacrifice of the tree with regards to the fact that it is the origin and shelter of its parts. Semantically, the willow tree 'village' struggles to protect and be with her sons. Analytically, the estimative vision of the starting simile has an effective role to refer to the likened and his relationship with the all the given imageries in this stanza. The precise rhetorical portraits have been gathered among comparison with symbolizing, a comparison with metaphor and using symbols. This style is called in Arabic contemporary pithiness of the artistry image or multi-likening description (rising cartoon).

It straightens up a sublime mountain

Here the poet uses "straightens" instead of "stands" to add deep insight. The verb 'stand' can add nothing to the meaning because of the nature of trees; every tree is standing. Therefore, the verb "straightens" its position refers to the power of honor, dignity and pride. The straightness expresses mentally and physically the valuable and importance of the tree 'village' personality. Any one knows that the willow tree realizes the beauty of its high, cheerful green and profound roots. Likewise, the poet depicts the mountain (the place of standing) with sublimity to indicate giving, generosity and deep roots.

It prolongs its hands to remove from a mountain a cloud

In this line, the poet personifies the willow 'village' as a person who has hands. The normal sign of hands is force and donation, but it is namely used here as a symbol of giving. It prolongs its hands attentively to remove from another mountain a cloud. This image draws in the reader's mind that the open handed giving and excessive caring is absolutely like the mother's donating and caution.

That is his village

The poet indirectly begins to reveal who is the likened. Now, the reader knows that 'village' is the descriptive and likened, for the poet uses the far demonstrative pronoun in order to keep the attraction of the denotative meanings of the village.

It looks like a roundelay that his melodies have been crashed by slivers of light

And fanned his feathers

The second simile is given in this line which is like a roundelay. He likens the melodies of the roundelay as a concrete thing that can easily be crashed and broken. He explains that the collapsing was because of the slivers of light. Both melodies and light are ethereal materials. The word 'sliver' symbolizes the strength and hideousness of that crashing. An implied metaphor appears in the second line. He compares the melodies of the roundelay to a bird that has feathers. He does not use the word 'like', but he gives a feature of the bird which is the feathers. This indicates the combined character between the roundelay and bird. The roundelay is a kind of repeated song that has ethereal melodies as well as the ethereal melodies of the bird singing. The writer transcribes his likening from the greatness,

giving, glory, and sweetness into crashing, collapsing and falling. He continues telling us what happened after the falling of the melodies. He says that it settled down on the earth so that to gather its personality and self. Intuitively, after the endurance, tiredness, and the bad situations that roundelay faced by the crashing, it needs help, shelter and a nurse to crutch and recover its strength, beauty of melodies, and the ability of giving. The reader can distinctly notice that strong relationship between man and his environment. By saying settled down on the earth to gather and recover its strength, the earth is meant to be a symbol of belonging, the source of power, protection and renewing. And this can be read as a clear ecological element.

It looks like a song that resided in a peak

Adored a vale

And rested on the foot

Carrying from its offspring the myths

And water,

The poet returns to attach might and excitement to the context. He compares the village to a song which lives in the top of a mountain. Furthermore, the high position of the song, led it to passionately love the vale. It rested on the foot. The scene of the peak and the beauty of the vale is the source of comfort and relaxing from tiredness. This comfort and confidence qualified the song for bearing childbirth of myths and water. The myth is a symbol of culture while water notates life, revival and continuance. The shifting from up to bottom and the total portrait of these fifth lines conquer the ecological features of nature. Additionally, the verbs and positions that have been used in the text have impressive, great and suggestive meanings.

resided → peak ← top → calmness  
and stability

adored → vale ← bottom  
enjoyment, love and strength

rested foot → middle ← quietness → and  
confidence

The residence of the song in the top of the mountain refers to calmness and stability. The beauty of the vale attracts the song to be its beloved. It refers to joy, love and strong attachment. Relating on the foot indicates quietness, moderations and confidence. The two similes of the roundelay and song are connected and have denotative senses. The turning is from the roundelay which is mastered by the individual intonation into the song that is marked by collective intonation. Symphonically, the selection from up to down and from individuality to collectivism makes the reader between passiveness and positiveness. There is a conflict between ambition, hopelessness, despair, and conflict, and between willing, giving, pain, and happiness. Equally, both similes of the roundelay and song are related to human's feelings and emotions: -

It is standing like a madam whose beauty doesn't age

Not desist from pregnancy

Leafy in winter or summer

Fond of childbirth

Fond of breastfeeding

Fond of generosity,

The fourth and last simile of this stanza is coming upon by using present participle. The

'village' is compared to a madam, this word was chosen intelligently by the poet. He doesn't mean any woman or girl, he means a madam who has power and responsibility. However, the word 'madam' includes many possibilities like old, despair age and faintness. Regarding such bad ideas, the poet directly continues his description by using a negative context "not age" to prove that the madam agelessly has the beauty and the power of giving. In addition, the poet insists on adding force and charming manner by telling that the madam is able and continuously doesn't want to stop giving births. The poet elaborately and descriptively completes portraying the madam by saying leafy and productive in winter or summer. He seeks to draw near the sequence of time by stating winter before summer in order to contend the lasting and countenance quality of giving. Unlike the ups and downs of life, the madam is able to give whether in winter or summer, whether in comfort or intensity situations. He intentionally wants to stick the attributes of leafy, fond of giving childbirth, fond of breastfeeding and generosity to the madam 'village' as a symbol of life itself.

That is his delightful and peaceful village.

Finally, the poet tends to end his poem by using the same phrase of the fourth line "that is his village." In a more distinct way, he specifies the village by saying "that is his delightful and peaceful village."

The ecological elements visibly appear in this work by the varying of the four similes and varying of using present, past and present participle. The pictures start to represent the nature which is the willow, then the features of humans (which are the roundelay and the song) and ends with the humanity itself (which is the madam). (The analysis of this stanza 'Village Book' is based on the analysis of Al-Qarash,

2005, pp. 30-77 and the analysis of the researcher too)

### Analysis of the Daffodils

It is so interesting to read a poem of William Wordsworth. Moreover, it will be much delectable to analyze a work of such a poet.

"The Daffodils " or "I wandered lonely as a cloud"

This poem is written in simple and vivid language. It is one of Wordsworth's lyric poems. It is regarded as an archetype of the poet's simplicity, spontaneity and naturalness style. The diction is given by pictorial description. He tells us that as he was walking alone beside a lake in bright and breezy spring morning, he surprisingly came upon a sight that filled him with a delighted wonder about its beauty, and with cheerfulness of heart. The reason behind his wondering and astonishment is the scenery of thousands and thousands of yellow daffodils under the tree, beside the sparkling water of a lake in a beautiful countryside. The sight filled him with pleasure by the fluttering and dancing of the daffodils.

I wandered lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host of golden daffodils;

Beside the lake, beneath the tree.

The poet starts his poem by comparing himself to a single cloud that is purposelessly floating about the sky over vales and hills. The starting point of this great simile draws the reader's attention to the poet's condition before seeing the daffodils. He coincidentally saw a crowd, and this crowd is a host of golden daffodil flowers.



Sequentially, the poet locates the position of the daffodils. They were beside the lake and beneath the trees. When he saw the daffodils, they were fluttering and dancing in the breeze. The poet personifies the daffodils as human beings who dance in glee. Axiomatically, the movement of the flower is because of the air breeze. A light breeze was blowing and the daffodils fluttered merrily in the breeze. The "breeze" comes to arouse the deep emotion and affection to the refreshment, and overwhelming joy of the daffodils.

Another wonderful simile is given in the first line of the second stanza. He likens the daffodils way of dancing to the stars that have shininess and are in a continuous line to the Milky Way. "The Milky Way is the broad, aluminous and innumerable group of stars across the sky." The daffodils grew as far as the eye could see. Thus it appeared as if the line which they grew in would never come to an end.

**Continuous as the stars that shine**

**And twinkle on the Milky Way,**

**They starched in never-ending line**

**Along the margin of a bay: 0**

**Ten thousand saw I at a glance,**

**Tossing their heads in sprightly dance.**

There is a figure of speech which is a hyperbole, "it is a poetic exaggeration." The poet exaggerates the way of seeing the daffodils. He tells us that he saw thousands and thousands of the daffodils all at once. The style shifts the reader's mind from the abstract image into a real and sensible picture. The poet again personifies the daffodils as human beings who lively and gladly throw their heads through dancing. The repetition of the word-gazed and

gazed, emphasizes the length of time the poet stood looking in delighted wonder at the beautiful scene. The quickened movement of the last line in this stanza echoes and reinforced the scene.

**The waves beside them danced: but they**

**Outdid the sparkling waves in glee:**

**A poet could not but be gay**

**In such a jocund company:**

**I gazed--and--gazed but little thought**

**What wealth the show to me had brought.**

The poet completes his description in the third stanza in which he says that there were waves beside the daffodils. They brilliantly danced with the daffodils, but the flowers surpassed them in joy and pleasure. The accompanying dance of the waves and the daffodils excited the poet's inner passion. He looked at this fantastic view for a long time with a great soulfulness, and without thinking of what he is doing. Concededly, this beautiful and amazing portrait has a big impact not only on the poet, but even on an ordinary person. How could a poet, then, who is gifted with a heightened sensitivity, help not feeling happy? The poet ends the third stanza by wondering how valuable this scene would be for him in the future years.

**For oft when on my couch I lie**

**In vacant or in pensive mood,**

**They flash upon that inward eye**

**Which is the bliss of solitude;**

**And then my heart with pleasure fills,**

**And danced with the daffodils.**

In the last stanza, the poet informs us about how he spent his leisure time after seeing the daffodils view. The beauty of the scene created a mind-picture that can be called up to retrieve and live the same feeling of the real natural daffodils scenery. The poet's heart is filled with pleasure by the "inward eye." His heart impulsively danced with the daffodils. The poet concludes his poem by using alliteration in the last line "and danced with the daffodils." He intends to make the verbs of the last verses in simple present tense in order to add immortality and eternal existence of the mind picture of the daffodils. Deductively, the entire idea of the last stanza is answering the wonder of the importance of the daffodils. Finally, the poet knows that the flowers mental image can provide him happiness in any time in the future. The whole image of this poem represents the ecological elements through which Wordsworth seeks to fasten the relation between man and nature. (The analysis of this poem is based on the analysis of Sharyan, 2006, pp. 86-88 and the analysis of the researcher)

#### Comparison of the Two Poems

### 1. The imageries of "Village Book"

Similes: looks like a willow tree, like a roundelay, like a song and standing like a madam.

Personification: prolongs its hands, straightens, crashed, fanned, gathering itself, resided, adored, rested, standing, carrying, etc.

Metaphor: its feathers.

Symbols: sublime mountain, vale, foot, myths, leafy and water.

### 2. The imageries of the Daffodils:

Similes: as a cloud, as milky stars.

Personification: fluttering, dancing and tossing their heads.

Hyperbole: ten thousand saw I at a glance.

Alliteration: and danced with the daffodils.

### 3. Styles and Themes of Both Poems:

Both poets rely on the rhetorical styles by using assimilations and personification to represent ecological elements in order to deepen the relationship between nature and human beings. They both draw attention to the importance and the influence of nature as a source of power, purity, joy, pleasure and continuance. Wordsworth's language is simpler, clearer and more spontaneous than Al-Muqaleh's whose language and style are somewhat more symbolic and sophisticated due to the characteristics of modernist language.

Al-Muqaleh has focused on village as a part of the whole image. He compares the village to the tree as a natural element, then he turns to the roundelay and the song (the needs and the devices of pleasure and enjoyment) into the whole image which is the human and life itself, which is the madam. His comparison has intelligently included all the emotions and phases of a man's life such as happiness, falling, strength, giving, love, sadness, et cetera. While Wordsworth has concentrated generally on nature as the main and only source of beauty, enjoyment, pleasure, and happiness. Besides, he indicates that isolation is a way that expands the imagination to help the poet to recall the inner-image of the beauty of nature and makes poetic creation.

### Conclusion

The total out-come of any literary works makes out that man is the maker of cultures. And without any doubt, the construction of man is not merely material masses of out-side shape;

moreover, it is the inner capacity of feelings, emotions, sense and thoughts. Therefore, the ecology and eco-Criticism studies put all the weight on nature and prove that nature exists as a force which affects our evolution directly as a society. Nevertheless, this study can conclude that the well-known authors, poets, and literary figures always remain the central sources which feed the thoughts and findings of such studies. Romantic and modern ages are fruitful and rich sources that represent ecological studies and put the eco-Criticism into practice. In this study, a brief introduction to the two centuries has been offered, and a biography of each poet has preceded the analysis of the two poems. Abdalaziz Al-Muqaleh is a contemporary poet who still witnesses the changes and the impact of technology, commerce and the other aspects of modern life. He till nowadays directs most of his writings to inform others about the importance and influence of nature and the necessity of protecting it as a pure and powerful source of human beings' thoughts, passion and imagination.

William Wordsworth's well-known deep love and positive attitude towards nature has been compared as well. The aim of analyzing the first stanza of 'Village Book' and the 'Daffodils' has been achieved. For example, both poets employ the ecological elements in their works by using somewhat similar rhetorical styles. The two works are typical for their naturalness of style, poetic diction and pictorial description. The two poets rely on similes and personifications to represent the ecological ideas. The four similes of Al-Muqaleh's first stanza are "like the willow tree, roundelay, song and madam." They indicate the different emotions of happiness, sadness, pleasure, strength and the other phases of a man's life. For Al-Muqaleh, nature is the main origin of strength, renewal, and the cycle of life. The two similes of the daffodils define

the wonderful impact of nature's beauty on man in general and on poets in particular as those have sensible, emotional and imaginative thoughts.

Finally, through the analysis of such remarkable works, we can come to the conclusion that nature and environment have an essential role and effect on man, his feelings, thoughts and lives. We as the generation of a modern life should pay a greater attention to the necessity of saving nature, and help keeping a healthy, beautiful, and peaceful natural environment.

### **Recommendations:**

#### **For further studies:**

1. It is so important for further researchers to take into consideration the gap between the two poets in terms of, culture, language, etc.
2. It will be more interesting for further studies to expand the study by including more poems, as well as, to address the ecological themes from a broader quantitative point of view.

#### **For a public reader:**

It is very essential to put all weight on and expand the knowledge of Ecology and eco-Criticism as useful branches that take a big role in dealing with the unwelcome changes and facing the environmental problems.

#### **For Yemeni students:**

As a contemporary generation who enjoy the facility of technology to get and spread knowledge, we should take upon ourselves the responsibility for shedding light on our cultural heritage as long as it is rich with great, and wonderful writers and works.

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