

Similar Aspects in Al-Shabbi's and Shelley's Poems

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ABSTRACT

When creating poetry, Imagination is crucial since it helps the poet succeed no matter where he is. The poet has a broad vision and can better develop fresh and original ideas that would leave a lasting impression on the audience. This study has touched on the Romantic poetic imagination's function in creating poetic images based on three instrumental elements. This study highlights the value of creativity, Romanticism and Nature in the creation of images for poets, it follows discussions of the term fantasy in contemporary poetry and its use in language, fantasy among Western Romantics, and the imagination of Arab Romantics, so it tries to bridge the gap between them. This study analyses Imagination, Romanticism and Nature with poetic images. This study aims to highlight the extent of the development of Modern poetry and the consequences of the poetic images through its reliance on Romantic Imagination, unbridled and transmissible poetics from stereotyping in the employment of Imagination to artistry in creating more lively images. In this study, a comparison of the Western poet Percy Bysshe Shelley's (1792–1822) three poems ("The Cloud" , "To a Skylark" , "The West Wind") and the Arabic poet Abu Al-Qasim Al-Shabbi (1909-1934) poems ("The will of life" , "The Herders Songs" , "Sparrow's Monologue") has been made while considering the three elements of Imagination, Romanticism and Nature in mind. The similarities and differences between the two Romantic poets are highlighted. The analytical-comparative method was employed in the current investigation in order to support the hypotheses provided, and the evidence taken from the divans of the two poets is discussed and evaluated.

INTRODUCTION

I bear light shade for the leaves when laid
In their noonday dreams". ("The Cloud": I, 1-4)

One of Shelley's most well-known poems is "The Cloud". Shelly personifies the cloud in human form. In other words, he gives it personality and life. In addition, the poet makes the cloud recount its own life narrative, turning the poem become the cloud's autobiography. Shelley imagines the cloud to be a distinct, living thing. The myth-making power of Shelley is his ability to give the diverse elements of Nature and its forces a distinct and autonomous existence. Here, not just the cloud but also the thunder and the lightning are personified.

The cloud is a symbol for Nature's never-ending cycle: "I silently laugh at my own cenotaph/... I arise and unbuild it again." Shelley gives the cloud sentient qualities that personify the powers of Nature, just like she did with the wind and the leaves in "Ode to the West Wind," the skylark in "To a Skylark," and the plant in "The Sensitive Plant."

Romantics placed a high value on Nature and the rural lifestyle, which they viewed as the source of their true identity. It grew more glorified as they used Nature as a haven away from the busy city life.

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The formalities of the city are said to ruin Nature, which is a spiritual rejuvenation of humanity.

²"The morning came while singing to the sleepy life,
and the pasture dreams in the shade of the withering branches .
The breeze dances with the dry flower petals ,
and the light murmurs in those gloomy windows" ("Herder's Songs": I,1-4)

The poem describes the shepherds' way of life and relationship with Nature, highlighting their ease and contentment. The reader is transported to the peaceful world of the shepherds, where time seems to stand still, by Al-Shabbi's use of evocative images and metaphors. An appreciation of the harmony between Nature and man is a hallmark of Romanticism. It had many connotations for Romantics and presented itself as a work of art created with a heavenly Imagination and using symbolic language.

The literary movement known as Romanticism has been perceived as being opposed to and resisting the industrial revolution and urbanization. These historical occurrences in England led to the rural areas being abandoned and increased city traffic. In addition, it drove children into labor and made the impoverished even destitute. All of these problems, in the eyes of Romantic poets, were caused by mankind because they abandoned "Nature". Graham claims in 2002 the outdoors was frequently the theme of Romantic writers' poems, but the aim of this poetry is Nature. It is not, but rather it is the inspiration that pushes the poet to keep thinking. As a result, many significant poems highlight significant human challenges. In truth, the poetry of Romantic poets is serious and heartfelt; they establish the groundwork for neoclassical thinking, which is based on common sense. Place emphasis on the value of Imagination (Graham 55).

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Romantic poets saw Nature as a force that has the power to heal, instruct, and inspire. The primary subject of the poetry written by Romantic poets, who express their awe and respect for natural events, is Nature. The sun's descent and ascent, as well as the rural landscape's splendor with its hills, meadows, rivers, and mountains, all enchant them. For them, Nature holds the answers and remedies to all of humanity's problems. William Wordsworth, who belonged to the first generation of Romanticism, and Percy Shelley, who belonged to the second generation of the literary movement, are two of the famous Romantic poets who, as was previously noted, represent Nature. The "Priest of Nature" who worships Nature is how most people know Wordsworth. He argues that the unrecognized natural beauty of the country side is due to the unhealthy civilization and modern lifestyle of English people, which is what makes people unhappy (Graham 55). Shelley says,

³ Hail to thee, blithe Spirit!

Bird thou never wert,

That from Heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art.

Higher still and higher

("To A Skylark": I, 1-6)

² (الشاببي 20) (1-4 اغاني الرعاة)
أقبل الصبح يغني للحياة الناعسة
والربي تحلم في ظل الغصون المائسة
والصبا ترقص اوراق الزهور اليابسة
وتهادى النور في تلك الفجاج الدامسة

The Romantics held that people could overcome their daily struggles and fears via the therapeutic power of Imagination. In his 1820 poem "To a Skylark," Percy Bysshe Shelley (1792–1822) expresses this conviction strongly. He and his wife were in Italy at the time, and he was dealing with challenging personal situations, including mounting debt, the need for a publisher for his work, and health concerns for his daughter. They were out for a stroll one gorgeous summer evening when they overheard a skylark rapturously "caroling," as Mary subsequently remembered. The bird is to "teach" Shelley its "sweet thoughts" and "gladness" (Mary 33).

Al-Shabbi similarly says:

⁴ Should the people one day truly aspire to life
then fate must needs respond
the night must need shine forth
and the shackles must need break
Those who are not embraced by life's yearning
shall evaporate in her air and vanish

("The Will of Life": I, 1-6)

Mohammed Abu Al-Qasim Al-Shabbi had to move continuously and permanently from one town to another. If this stopped him from enrolling in the same school, he lost. His Imagination ran wild, and the vivid memories of the turbulent Tunisian setting and the breadth of his experience fed his memory. Poetry, free him from the confines of the small setting, and give him a full human experience (Mary 58).

It is vital to view Shelley in his appropriate perspective against the backdrop of his own century in order to completely comprehend his work as a Romantic poet and humanitarian critic. Although the time period in which he lived was undoubtedly complex, certain clear tendencies can be seen that had an impact on the works of practically all writers throughout the final half of the eighteenth century. In terms of how passionately he believed in people or how persistently he worked to spread that conviction throughout the world, Shelley was unmatched among poets. He occupied an unusual position in their succession, He fully embraced the democratic tradition of the eighteenth century with Godwin and Landor, but as a young man growing up in post-Revolutionary England, He was compelled by circumstances beyond the comprehension of the philosophers from whom he inherited his ideas or the poets who, like Wordsworth, had experienced the first shocks of the Revolution (Shelley 20).

Shelley was well-positioned to appropriate the classical past in the interests of freedom and the right to self-determination because he was a nomadic, aristocratic, political radical, and poet (Findlay 281)

We also need to take a quick look at how the Church of England is functioning and where the king fits into this complex social structure. A particular school of Shelley critique would have us believe that the poet read French authors and Godwin in his youth before vanishing into an illimitable inane where he attempted to create stars out of the slightly dust, he had accumulated. This is why we are under more pressure to accomplish this (Findlay 281).

In his youth, Shelley did read some French literature in addition to Godwin. But he also lived during George IV's reign and the church's shameful decline (Bennett 40). Shelley drew his political and social ideas from the French philosophers, the precise shape that he gave them was influenced by the state of England during his formative years in England. (Findlay 281).

Comparative literature is a subfield of literature that discusses literary works from various cultural and linguistic contexts. Its focus is on remarkable works that were impacted by scientific societies and the influence that schools had on them (Bennett 69).

Poetry is associated with the beginning of man and is generally defined as "the expression of the Imagination." The human being serves as a vehicle for a variety of internal and external perceptions, much as the alternations of an ever-changing (97).

⁴ (الشابي 88) (6-1) (ارادة الحياة)
إذا الشعب يوماً أراد الحياة فلا بُدَّ أن يستجيب القدر
ولا بُدَّ لليل أن ينجلي ولا بُدَّ للقيد أن ينكسر
ومن لم يُعانقهُ شوقُ الحياة تبخر في جَوْها وأندثر

Poetry is always accompanied by pleasure, and all souls it touches open up to receive the wisdom that is mixed up with its joy. Poets themselves and their auditors are not entirely aware of poetry's brilliance in the early stages of the globe (99).

According to Charles claims that an Aeolian lyre is moved by the wind across it as they move in time to the melody's shifting notes. In the late 18th century, aeolian harps, which are self-playing musical instruments, were favored by affluent English households. However, there is a principle that operates differently in humans than it does in lyres and creates harmony instead of just melody by internally adjusting the sounds or motions that are thusly aroused to the sensations that they are responding to. This principle may exist in all sentient beings. A poem is the precise expression of existence in its unchanging reality (Charles 7-18).

Martin thought that, Romantic poets are influenced by things like a certain literary and geographic setting. We can name the Romanticism school as one of the literary schools. This school has been adopted by numerous poets throughout the world. It is a philosophical and literary movement that is well-known for emphasizing significant human themes. The most significant topics are those that describe Nature, love, the emotions of anguish and loneliness, the memory of death, freedom from restrictions, and going back in time. There are topics that are more emotionally loaded than others (Martin 25).

Saliha express that Percy Bysshe Shelley (1792–1822) is well-known to the extreme ideas of English Romantic poet and it was mentioned that Abu Al-Qasim Al-Shabbi (1909-1934) was one of the poets of this school (Comparative literature and Romanticism). Abu Al-Qasim Al-Shabbi is an activist and poet from Tunisia. Despite the fact that both poets were renowned for their political activism, they were from different eras and locations, and they wrote in various languages. Both poets were renowned for their appreciation of the natural world and their imaginative use of language. Al-Shabbi's life undoubtedly contains a significant component that contributed to the development of his mental architecture.

The imagery of Nature is omnipresent throughout Al-Shabbi's poetry, following both Arab and Western Romantic traditions. Shelley's poetry frequently addressed themes of the natural world, love, loss, hope, and politics. Both poets were renowned for their imaginative use of language. Al-Shabbi's writings urged the modernization of literature and helped spark Tunisia's cultural renaissance. Themes of Imagination and Idealism were frequently in Shelley's writing (Saliha 593).

Speight recognizes that one of the most eminent individuals and celebrated poets in the Arab world is Abu Al-Qasim Al-Shabbi. He is one of the most alluring literary figures of twentieth-century, North Africa and is perhaps the only Tunisian author of the modern period to date to achieve the stature of greatness in the Arab world (Speight 178).

Kerru expresses that although it was several years after his passing that Al-Shabbi earned the proper critical appreciation from his peers and his home audience, this quotation unmistakably describes his place among Arab poets (44). Even though Al-Shabbi first urged action while Tunisia was a French colony, his verses are nevertheless considered as one of the critical sources of inspiration for the Tunisian revolution (Kerru 44).

Husni shows that Al-Shabbi was not around to see the transcendent power of his voice, but his verse significantly affected his people. His literary message is naturally replete with exhortations to take action against tyranny and corruption, especially relevant to the residents and fellow city dwellers he would come to comprehend at Al-Zaytouna (Husni 66).

Hossam claims that Abu Al-Qasim Al-Shabbi's life circumstances, including his academic and personal past, influenced the formation of a poet with a wide range of influences, whose work continues to impact the Arab world and inspire the current revolutions there. The specific components of poetic form help the author's work regarding ideas and messages and the construction of written form (180).

Charles shows that in the village of Al-Shabbia, which takes its name from the poet's family name, Abu Al-Qasim Al-Shabbi was born in 1909. He attended Al-Kuttab, a Qur'anic school, and by the time he was nine years old, he could memorize and recite the entire Qur'an. Being raised in a conservative and religious environment and having a father who served as a qadi (a religious judge) contributed to Al-Shabbi's exposure to religious instruction (Hossam 178).

Waston claims that Shelley attended both Eton and Oxford University for his education. He started reading radical authors there, including Tom Paine and William Godwin. He was expelled in 1811 due to his involvement with an atheist pamphlet. Family problems, poor health, opposition to Shelley's atheism, political ideas, and rejection of societal norms characterized his life. In 1818, he relocated permanently to Italy and spent the next four years writing some of the best Romantic-era poetry. There are more than 200 poems, plays, novels, and essays by Percy Bysshe Shelley. His most well-

known compositions include "Ozymandias" "Ode to the West Wind," "To a Skylark," "The Mask of Anarchy," "Prometheus Unbound," and "A Defense of Poetry." Along with writing philosophical and gothic pieces, he also created "The Necessity of Atheism" "Queen Mab" and "Alastor" His writings, including "The Wandering Jew" and "Posthumous Poems of Shelley", were released after his death (Waston 65-77).

This study compares these two great poets, Percy Bysshe Shelley and Abu Al-Qasim Al-Shabbi. This comparison is built on three elements Romanticism, Nature and Imagination, depending on their poems.

This study makes this comparison of three poems by the poet Percy Bysshe Shelley they are as follows "The Cloud" , "To a Skylark" , "The West Wind" and the pomes by the poet Abu Al-Qasim Al-Shabbi. They are as follows "The Will of Life" , "The Herders songs", "Sparrow's Monologue".

This study intends to investigate the similarities and differences between the two poets being inspired by the school of Romanticism; they share similarities and commonalities. For Romantics, it had a variety of meanings and offered itself as a work of art created with a holy Imagination and using symbolic language. Romantics put a lot of emphasis on the value of Nature and the rural lifestyle since it is there that they discover their true selves. The idea of using Nature as a respite from the busy city life grew more glorified.

So, the Romantic poetic Imagination is the capacity to shift from familiar to unfamiliar objects and to disassemble reality images, re-install them, and link them to create new worlds. Poetic Imagination is a tool for shaping the poetic vision and a force or queen through which the creative poet establishes a set of integrated, exciting images. The power of Imagination is in its color; it breathes life into the inanimate, mainly when applied to the manifestations of Nature. Given that the poetic image is one of the tools of poetic formation through which the poet begs for the Imagination to express their vision of life as well as their feelings, pain, and human emotions, I dealt with this subject to track the similarities and differences between two poets from two different environments: the Arab-Tunisian poet Abu Al-Qasim Al-Shabbi. How did his hair convey that? What part does Imagination play in creating these images? What are the similarities and differences between the two poets in the following six samples of three poems each? Shelley is considered the founder of the English Romantic school (Saliha 620-630).

SELECTED NATURAL AND ROMANTIC POEMS OF PERCY BYSSHE SHELLEY

Holmes Express that On August 4, 1792, in Field Place, Warnham, West Sussex, England, Shelley was born. He was the oldest child of Elizabeth Pilfold (1763-1846), a prosperous butcher, and Sir Timothy Shelley (1753-1844), a Whig Member of Parliament for Horsham from 1790 to 1792 and for Shoreham between 1806 and 1812 (Holmes 34).

Bieri clarifies that he has a younger brother and four younger sisters. Early Shelley's life was protected and mostly joyful. He was very close to his mother, who pushed him to hunt, fish, and ride, and to his sisters. He was enrolled in a day school run by the vicar of Warnham church when he was six years old, where he showed a remarkable recall and aptitude for languages (Bieri 11).

He has a younger brother and four younger sisters. Early Shelley's life was protected and mostly joyful. He was very close to his mother, who pushed him to hunt, fish, and ride, and to his sisters. He was enrolled in a day school run by the rector of Warnham church when he was six years old, where he showed a remarkable recall and aptitude for languages (Bieri 20).

Medwin claims that his relative Thomas Medwin, a student at the Syon House Academy in Brentford, Middlesex, welcomed him as a student in 1802. At school, Shelley experienced bullying and unhappiness; she occasionally reacted by exploding in anger. He also started experiencing the nightmares, hallucinations, and sleepwalking that would occasionally trouble him for the rest of his life. In addition to his insatiable reading of tales of mystery, Romance, and the paranormal, Shelley developed an interest in science. His sisters would frequently run screaming from his gunpowder, acid, and lightning experiments while he was on vacation at Field Place. He used gunpowder to blow up a paling fence at school (Medwin 10-15).

Gilmour clarifies that Shelley enrolled at Eton College in 1804, a time that he later resented. He was the target of particularly vicious mob abuse that the attackers referred to as "Shelley-baits." Numerous biographers and her contemporaries have blamed Shelley's aloofness, nonconformity, and refusal to participate in fagging for the bullying. He was known as "Mad Shelley" because of his eccentricities and violent rages (Gilmour 12).

According to Donald claims that in order to finalize plans for a new journal, *The Liberal*, Shelley and Edward Williams set out in Shelley's brand-new vessel, the Don Juan, on July 1 for Livorno. Following the meeting, Shelley, Williams, A storm stranded the Don Juan and its novice crew a few hours later. Shelley's open boat had been specially constructed in

Genoa for him. In her "Note on Poems of 1822" (1839), Mary Shelley claimed that the design was flawed and that the boat had never been seaworthy (50-55). However, the *Don Juan* was actually overmasted; the storm and the three crew members' poor seamanship were to blame for the ship's sinking (Donald 60).

Bieri expresses that ten days later, in Viareggio, Shelley's partially decayed body washed up on the coast. Trelawny recognized it by the attire and a copy of Keats' *Lamia* in the jacket pocket. His remains were burnt on a beach close to Viareggio on August 16 and then interred in the Protestant Cemetery of Rome (Bieri 36).

Edmund tells that the *Courier*, a conservative London daily, ran the following headline the day after word of his passing spread to England: "Shelley, the author of some infidel poetry, has been drowned; now he knows whether there is God or not" (Edmund 12).

Bieri claims that in 1823, Shelley's remains were transferred to a new grave in the cemetery. *Cor Cordium* (Heart of Hearts), a Latin inscription, and a few words of "Ariel's Song" from Shakespeare's *The Tempest* are inscribed on his grave (Bieri 336): "Nothing of him that doth fade / But doth suffer a sea change / Into something rich and strange".

Anthony expresses that he eventually gave in, and the heart was ultimately interred at Christchurch Priory or St Peter's Church Bournemouth. Additionally, Hunt found a fragment of Shelley's jawbone that had been donated to the Shelley-Keats Memorial in Rome in 1913 (Anthony 166).

1-"Ode to The West Wind"

I

O wild West Wind, thou breath of Autumn's being,
 Thou, from whose unseen presence the leaves dead
 Are driven, like ghosts from an enchanter fleeing,
 Yellow, and black, and pale, and hectic red,
 Pestilence-stricken multitudes: O thou,
 Who chariotest to their dark wintry bed
 The winged seeds, where they lie cold and low,
 Each like a corpse within its grave, until
 Thine azure sister of the Spring shall blow
 Her clarion o'er the dreaming earth, and fill
 (Driving sweet buds like flocks to feed in air)
 With living hues and odours plain and hill:
 Wild Spirit, which art moving everywhere;
 Destroyer and preserver; hear, oh hear!

("Ode to The West Wind": I, 1-14)

Preminger claims that wild West Wind is alliterated in line 1 of the opening verse. Due to the apostrophe's shape, the wind is also personified. Though it is obvious that this poem is related to fall, one must not interpret it as an upbeat praise of the wind. The first few lines contain aspects of personification, such as "leaves dead" (2), which highlights the aspect of death by placing "dead" (2) at the end of the line. These leaves haunt in the form of "ghosts" (3) who run from anything that makes them anxious (Preminger 880-887).

II

Thou on whose stream, mid the steep sky's commotion,
 Loose clouds like earth's decaying leaves are shed,
 Shook from the tangled boughs of Heaven and Ocean,
 Angels of rain and lightning: there are spread
 On the blue surface of thine aery surge,
 Like the bright hair uplifted from the head
 Of some fierce Maenad, even from the dim verge
 Of the horizon to the zenith's height,
 The locks of the approaching storm. Thou dirge
 Of the dying year, to which this closing night
 Will be the dome of a vast sepulchre,
 Vaulted with all thy congregated might
 Of vapours, from whose solid atmosphere
 Black rain, and fire, and hail will burst: oh hear! ("Ode to The West Wind": II, 15-28)

Harold expresses that the poem's second canto is significantly more flowing than its first. The "clouds" of the sky are "like the rotting leaves of the earth" (16). They make reference to the opening canto's second line, "leaves dead" (line 2). They are just as abundant as the fallen leaves. The setting is once more remembered thanks to this allusion. "Shook from the tangled boughs of Heaven and Ocean" (16) describes the "clouds" (16). This likely alludes to the fact that there is no discernible boundary between the sky and the stormy sea, and that following storm clouds encompass the entire area from the horizon to the zenith (60). Line 21 begins, "Of some fierce Maenad," and once more the west wind is a part of the second canto of the poem. Here he is two things at once: first, he is "dirge/Of the dying year" (23-24) and second, he is "a prophet of tumult whose prediction is decisive"; a prophet who not only brings "black rain, fire, and hail" (28), but who "will burst" (28). The "clouds" are the messengers of this explosion, or the "locks of the approaching storm" (Harold 29).

Even though he is aware that it is impossible, he continues to pray for it. The poet states that "a heavy weight of hours has chained and bowed" in the canto's conclusion. The hope of the people who battled for freedom and were figuratively imprisoned may have been "chained and bowed" by the years that have gone, according to the writer James Baldwin, who wrote in 1955. Now that you know this, the West Wind has a new significance. The "uncontrollable" and "tameless" wind. Although it does not specifically mention God, this canto also has the feel of a poet's plea or confession. As a devout atheist, Shelley opposed the Romantic tendency to equate Nature with divinity, with the West Wind playing the part of God (Harold 56).

2- "To a Skylark"

Preminger argues that a superb example of Percy Bysshe Shelley's writing is this well-known poem. It makes clever use of a variety of literary tropes, including figurative language, as well as numerous unforgettable imageries. Additionally, it's critical to take attention of the speaker in "To a Skylark" This poem, by Percy Bysshe Shelley, is based on an actual event he had, as evidenced by poems like "Ode to the West Wind" among others. As a result, the poet will be regarded as the poem's speaker. (Preminger 56)

I

Hail to thee, blithe Spirit!
 Bird thou never wert,
 That from Heaven, or near it,
 Pourest thy full heart

In profuse strains of unpremeditated art ("To a Skylark": I, 1-5)

"To a Skylark" opens with the speaker, Percy Bysshe Shelley, pointing out a skylark in the sky (as was mentioned in the introduction). In a respectful tone rather than one of welcoming, he cries out, "Hail to thee" He is astounded by the sight as well as the bird's singing, as the reader will later learn. He calls the bird "blithe Spirit" which is a happy or joyful term. There will be more information, but Shelley believes that this bird embodies happiness. It resembles a bird less than it does an essence or "Spirit." He is astounded by the sight as well as the bird's singing, as the reader will later learn. He calls the bird "blithe Spirit" which is a happy or joyful term. There will be more information, but Shelley believes that this bird embodies happiness. It resembles a bird less than it does an essence or "Spirit." It is the best bird there is. At that precise moment, Shelley finds it to be so exquisite that he declares it has originated from "Heaven" or at the very least from a location "near it" (66). "

The song is "Pouring from the bird's "heart," which is described as being "profuse," or plentiful, and full of "unpremeditated art." The bird is swooping in the sky. It is a creative song that wasn't planned or scripted, making it all the more lovely .

II

Higher still and higher

From the earth thou springiest

Like a cloud of fire;

The blue deep thou wingiest,

And singing still dost soar, and soaring ever singest ("To a Skylark": II, 6-10)

Preminger claims that Shelley adds a few more observations in the second stanza of "To a Skylark" The bird is continuing to rise. It appears as though it has erupted from the earth as it soars "Higher still" The skylark is likened by him to "a cloud of fire" It is strong and unassailable. Maybe the bird is going back to the "Heaven" from which it originally came. The bird continues to soar while singing at the same time. It combines the two at once. It still soars and keeps singing as it soars (78).

I

I bring fresh showers for the thirsting flowers,

From the seas and the streams;

I bear light shade for the leaves when laid

In their noonday dreams.

From my wings are shaken the dews that waken

The sweet buds every one,

When rocked to rest on their mother's breast,

As she dances about the sun.

I wield the flail of the lashing hail,

And whiten the green plains under,

And then again, I dissolve it in rain,

And laugh as I pass in thunder ("The Cloud": I, 1-12)

MacEachen argues that rain from the heavens revives the withering flowers. This rain is brought by rivers and the sea. At noontime, when the leaves appear to be sleeping and dreaming, the cloud spreads shade over them. To awaken the sleeping buds that had dozed off on their mother's breast, water drops fall from the cloud. Hailstones are thrown down from the cloud onto the earth, turning the green fields white. The cloud laughs loudly when there is thunder. In these paragraphs, a number of cloud activities are illustrated through a collection of images (MacEachen 66).

II

I sift the snow on the mountains below,
 And their great pines groan aghast;
 And all the night 'tis my pillow white,
 While I sleep in the arms of the blast.
 Sublime on the towers of my skiey bowers,
 Lightning my pilot sits;
 In a cavern under is fettered the thunder,
 It struggles and howls at fits;
 Over earth and ocean, with gentle motion,
 This pilot is guiding me,
 Lured by the love of the genii that move
 In the depths of the purple sea;
 Over the rills, and the crags, and the hills,
 Over the lakes and the plains,
 Wherever he dreams, under mountain or stream,
 The Spirit he loves remains;
 And I all the while bask in Heaven's blue smile,
 Whilst he is dissolving in rains ("The Cloud": II, 13-30)

Goulding expresses that Clouds produce snowflakes that fall to the mountains below. Snowflakes shockingly catch the large pine trees growing on mountains off guard. A mountain's snow-covered summit acts as a white pillow to guide a cloud in a storm. The pilot for the cloud's flight is lightning, which is seated. On the tall towers of the cloud's aerial home, lightning is positioned. Below it, thunder is tethered. Intermittent thunder howls can be heard as it tries to escape. The cloud is gently piloted over the surface of the water and the earth by lightning. The ghosts that live in the ocean's depths have Lightning's heart. That love drives lightning to strike over rivers and mountains, over plains and lakes, and over streams and rocks. The cloud has been basking in the warmth of the blue sky all this time. The poet provides further images of Nature in these lines. Natural occurrences are imagined in fantastical ways (Goulding 88).

Goulding expresses that the cloud sees the sky as its nurse and the earth and water as its parents. The cloud may transform and take on new forms, but it will never perish. The cloud occasionally reappears like a kid from the womb or like a ghost from the tomb after the rain has stopped and the sky has grown empty, laughing softly at its own demise (90). The important poem "The Cloud" was written by Percy Bysshe Shelley in 1820. Written in late 1819 or early 1820, "The Cloud" was submitted for publication on July 12 of that year. August 1820 saw the publication of the piece in London's *Prometheus Unbound, A Lyrical Drama in Four Acts, With Other Poems* by Charles and James Ollier. John Gisborne proofread the piece. The poem went through several iterations. The poem is divided into six stanzas with two unaccented syllables followed by an accented syllable in anapestic meter (Goulding 99).

Chris expresses that anapestic means a metrical foot employed in formal poetry. It is composed of two short syllables followed by a lengthy one in traditional quantitative meters, and two unstressed syllables followed by a stressed syllable in accentual stress meters (Chris 20-25). Anapaest can result in a highly rolling verse with long lines that have a lot of internal intricacy because of its length and the fact that it ends with a stressed syllable, allowing for strong rhymes (Anapaest 26).

The lake and the surrounding mountains, particularly Mont Blanc, combined to create a powerful natural spectacle that deeply moved Shelley. His inspiration led him to produce two of his best poems. So, these wonderful and amazing poems stimulated Shelley's Imagination and poetic sensibility were shaped by Nature and, more importantly, by encounters with the mysterious power of intellectual beauty. Shelley then devoted his poetic abilities to intellectual beauty. The lake and

neighboring mountains, particularly Mont Blanc, combined to create a powerful natural spectacle that deeply moved Shelley. In his three poems, Shelley makes an inference about how Nature and, more significantly, visits from the mysterious force of intellectual beauty shaped his Imagination and poetic sensibility and how, in turn, he dedicated his poetic abilities to intellectual beauty. For these poems, Shelley chose well-known Romantic themes because he belongs to Romanticism style. According to Sandy clarifies that, Some of Shelley's best lengthy lyrics, such as "Ode to the West Wind," "The Cloud," "To a Skylark" and "Ode to Liberty" were published by Ollier in the same book as *Prometheus Unbound*. "Ode to the West Wind" which was written in the autumn of 1819 while Shelley was visiting Florence, makes use of natural symbolism and imagery to foreshadow changes in both the political and physical environment. Shelley invites the wind to propel him forward, just as it does with the leaves, the clouds, and the sea, so that his lyrical song will possess the same unstoppable force for change that will awaken Earth (Sandy 100-125).

"Scatter as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened Earth
The trumpet of a prophecy!" ("Ode to The West Wind": V, 57-70)

THE ROLE OF NATURE IN AL-SHABBI'S POEMS

Al-Shabbi's poetry was diverse, focusing primarily on Patriotism, Nature, and Imagination. Al-Shabbi was one of the poets who sang the future and believed in renewal; he rejected inertia and imitation and immersed himself in their own particular brand of social reality. As a result, he sang about life, art, the motherland, Nature, revolution, and the will of life (Raphael 95).

One of the poet's most well-known poems, "The Will of Life" had the famous poetic line, "If the people once wanted life / destiny must respond," ("The will of life": I, 1-2), which became the most famous slogan used by outraged youth during the Arab Spring protests. "The Diwan of Songs of Life" and "The Poetic Fantasy of the Arabs" are two of his most well-known compositions. He has written a portion of his autobiography, and the Egyptian "Apollo" magazine, which opened the door to his notoriety throughout the Arab world, has published literary essays and a number of his poems. (Raphael 96).

Al-Shabbi says: "My literary life began in the year 1337. From my early years, I was interested in and discovered a passion for literature. I devoured every book I could get my hands on with zeal. My enthusiasm and passion for reading grew after I joined in Al-Zitouna university. When I was old enough, I went to the Khaldounieh library and studied classic and contemporary literature until I was thirteen years old in order to satisfy my thirst for reading. Al-Shabbi was doing his homework. He was reading classic poets' divans like Abu Al-Alaa Al-Maari, Al-Mutanbi, and Abu Al-Atahia." (Ramadani 86).

poems and prose works, he rebelled against imitation and traditional literature and promoted Romantic ideas that had a decidedly droll attitude. He worked hard to integrate fresh ideas into his poetry outside of only the poetic form. It is not the exact form of the expression, but it is also related to the interpretation and truncation of meanings (Abu Al-Haqah 256).

According to Dr. Mandoor's book, he says "I discovered that although he is a graduate of E Lazitoni University, he does not speak any foreign languages and did not receive any formal training in them. He received payment and a raise from it in 1930. However, I soon recognized that I was in the presence of one of the most remarkable and brilliant phenomena of the time"(Mandoor 93).

There is no doubt that Al-Shabbi studied both new and old poetry and literary works that were translated from the West into Arabic. He also read about Gibran Khalil and Abbas Mahmoud Akkad, one of the founders of the Classical School. Additionally, with the advent of contemporary newspapers and their pamphlets, a new generation was born in Tunisia that is opposed to imposition. Al-Shabbi could not understand the shame of continuously being under interrogation at the beginning of his study of the language, he believed that copying others is a flaw (20). His unique character, which is heroic and admirable, as well as his sad and tortured soul, are the effects of the social, economic, and political circumstances (Mandoor 22).

The poetry of this era is another birth, according to Shelley, who defends poetry, was born in sync with the political and social revolution. The foremost critic of the era, William Hazlitt, wrote an article titled "Spirit of the Age" . As a matter of fact, Romantic literature is written in the reality and ideal of a person's evolution. Even during the height of Robespierre's inspiration during the French Revolution, most Romantic writers like Blake, Coleridge, Wordsworth, Byron, Shelley, and Robert Burns, they viewed his evolutionary progress as humanity's best hope.

The following elements can be viewed as the cause of Al-Shabbi's tendency towards Nature:

- 1- The poet was born in a location with stunning and alluring landscapes. Since he was a little child, the poet has been to several places with various natural sceneries because of the occupation of his father. He was quite animated, and this added to his love of Nature.
- 2- Al-Shabbi was drawn to the Romanticism school of thought from the start of his life, and dealing with Nature and its expressions is one of the school's defining characteristics.
- 3- Due to his illness, he was forced to go to regions with favorable weather year-round.
- 4- Al-Shabbi sought to stray from the traditional poetic techniques, thus for his poetry, the world of Nature was the subject.
- 5- Al-Shabbi's illness was one of the things that had led to pessimism and distress in his soul, and he loved it. He wanted to get away from people so he found peace in Nature, a place that was kind and did not judge, was not stingy. He believed that there is no difference between people in anger and satisfaction put, and that he was not a hypocrite (Farrukh 294-295).

This study demonstrates the evolution of Nature over time, contrasts the Arab perspective on Nature with the Western perspective on it, and expresses his opinion regarding his poems. This review, which was reviewed by the study, gives clear indications of Al-Shabbi's influence in Western poetry

Ahmed argues that crowds in Tunisia shouted a brief poem by Tunisian poet Abu Al-Qasim Al-Shabbi as they marched against Zine El Abidine Ben Ali's authoritarianism. A few months later, the poem could be heard from Manama to Morocco and could be seen on t-shirts being sold in Tahrir Square in Cairo (20).

In the topic that dealt with the life of the poet Abu Al-Qasim Al-Shabbi, we knew that he lived for the principles of the revolution and a decent life, and he was keen to spread awareness and national values among his countrymen, and urged them to revolt against the colonialists, against ignorance and backwardness, and his poem "The Will of Life" is only a living example and a title wide reflects the poet's ambitious rebel personality (22-23).

I

⁵ When people choose a noble and worthy existence

The Fates will accordingly respond

Gloom of night will lift

and their chains break and fall

He who harbors no passion for life

Woe unto him who loses interest in life

Victorious void will deal him a slap

Thus has the universe told me

Thus has its hidden Spirit intimated

The winds howled in the deep ravines

Above mountain peaks, under the trees

When I aspire to lofty goals

I mount high hopes and discard trepidation

Neither avoiding rugged roads

Nor evading the roaring flames ("The Will of Life": I, 1-8)

Two verses with which the poet begins his poem, as they gained his poem from fame and reputation that remained forever and did not disappear, as the revolutionaries sang about it since colonialism in Tunisia and to this day (Ahmed 25).

⁵ إذا الشعب يوماً أراد الحياة = فلا بُدَّ أن يستجيب القدر
ولا بُدَّ لليل أن ينجلي = ولا بُدَّ للقيد أن ينكسر
ومن لم يعانقه شوق الحياة = تبخر في حرها وأندثر
فويل لمن لم تشغله الحياة = من صغعة العدم المنتصر
كذلك قالت لي الكائنات = وحدثني روحها المستنير
ونمتت الريح بين الفجاج = وفوق الجبال وتحت الشجر
إذا ما طمخت إلى غابة = ركبت المنى ونسيت الخدر
ولم أتجنب وغور الشيعاب = ولا كبة الذهب المستنير
(الشابي 88)(8-1) ارادة الحياة

(8-1) المقطع الاول) ترجمة محمود عباس مسعود

<https://arablit.org/2011/01/16/two-translations-of-abu-al-qasim-al-shabis-if-the-people-wanted-life-o>

Abu Al-Qasim Al-Shabbi passed away, leaving behind a poem calling for "The will of life". With him, life was the fruit of constant and renewed giving. Feeling it was a source of inspiration that ignited his creativity that enriched the contemporary literary movement in Tunisia. A poem imprinted in the hearts of the free revolutionaries, who seek hope and a decent life, who reject all arbitrariness, oppression and tyranny. To my life, it is a poem that connected the past to the present and from it to the future, and it ended with eloquent wisdom, which is that the response of fate is hostage to the people who have the will to live (Ahmed 40).

2- "Herder's songs":

According to Muhammad argues that the "Herder's songs" by the Tunisian poet Abu Al-Qasim Al-Shabbi who passed away at the beginning of his youth. It is an interesting poem characterized by the ease and lightness of meanings and words, as well as its loose splendor. It is not frowning, so its translation also tends to be simple and light in moving between vocabulary, and structures can be collected to form the appropriate sentence without hardship or trouble (33).

I

⁶ Morning just had come to warble for thy drowsy life.
Whereas hillside dreamed at shadowy boasting twinkled boughs
Hither the eastern wind shakes the dried flower leaves.
When, Light shines that dim valleys
Beautiful morning has been appearing to fill the skylines with its splendor.
Flowers, birds, and water's waves freshen up also
The renewed world has been awakening for life songs
Awake thou my lambs as thou sheep.
Follow me my sheep betwixt those flocks of bird
Fill the valley with bleating, merry, and cheer ("Herder's songs": I, 1-5)

The morning came carrying joy and activity announcing the birth of a new day, it came singing with its birds and flowers, so it awakened this life that was covered in sleep, and at the moment of its arrival, he found the Lord dreaming happy dreams in the shadow of the swaying branches, while the wind of youth was moving the leaves of flowers the land and its dances to the tunes of the morning until the light of the sun appeared little by little in the dark roads between the mountains (Muhammad 35).

Ahmed argues that the poem consists of thirty-five lines of poetry. In this poem, the poet talks to a bird, complaining of his worries and pains (20).

6

أقبل الصبح يغني للحياة الناعسة والرّبي تحلم في ظل الغصون المائسة
والصّبأ ترقص أوراق الزهور اليابسة وتهادى النور في تلك الفجاج الدامسة
أقبل الصبح جميلاً يملأ الأفق بهاء فتمطى الزهر والطير، وأمواج المياه
قد أفاق العالم الحي، وغنى للحياة فأفريقي يا خرافي، وهلمي يا شياه (الشاببي) (20-1-5) (الغاني الرعاة)
ترجمة: محمد محمود احمد

واتبعيني يا شياهي، بين أسراب الطيور ملني الوادي ثغاء، ومرأحا وحبور
واسمعي همس السواقي، وانتشي عطر الزهور وانظري الوادي، يغشيه الضباب المستنير
واتبعيني يا شياهي، بين أسراب الطيور املني الوادي ثغاء، ومرأحا وحبور
واسمعي همس السواقي، وانتشي عطر الزهور وانظري الوادي، يغشيه الضباب المستنير
(الشاببي) (20-1-5) ترجمة: محمد محمود احمد

I

⁷O Shady songbird herein is
 Inebriated with beatitude of his glad heart
 The magical enchanted spring
 it sings and moves between the undergrowth, saying:
 Yearning at you as perspective observer
 Sing, for in those plains there are lilies
 But the affection of a captured bird
 Tweet, in my heart there is affection for you
 To his tormenting the fairy of the darkness
 swarms of doves deserted him, and set out
 Tweet, and do not intimidate my faith, I am
 Like birds in my Soul and conscience ("The Sparrow's Monologue": I, 1-6)

The poet addresses a bird that sings close to him, and describes his joyful voice (Line 1), which expresses overwhelming happiness in the bird's soul, which revealed to the poet the meanings of his poem. The poet describes the movement of the bird and its movement among the winding trees and its singing in a sweet voice inspired by the magic and beauty of Nature in the spring. (Line 2). The bird is asked to continue singing, indicating that all Nature sings to this voice, and that the flowers contemplate the beauty of this bird while it is singing. (Line 3). The poet reassures the bird's heart and invites him not to be afraid of it, as he is a sensitive and kind-hearted person like birds. (Line 4) The poet compares himself to a songbird, as he expresses the thoughts and feelings that revolve in his mind, which are reflected in the sadness of his voice and its meanings. He insists that the bird continue to sing, stressing that he does not fear excessive sadness for his heart, as he is very tired like a worn out and neglected musical instrument (Lines 5-6) (Ahmed 22-25).

II

⁸ But the dust has changed my twinkling
 I remained like a broken nightingale
 I'm singing with the ringtone of grief and wailing.
 Filled with my emotions and feelings
 Tweet, and don't worry about my heart, it is
 as musical instrument, the crasher, the deserted
 Sing a hymn on the hearing spring his song
 sing with high voice with the overflow of your burning heart
 These Songs Like the songs of beauty, they are
 The spirit of existence, the comfort of the repressed
 I am a bird, a chanter, a songbird
 But in the voice of my depression and my sighs ("The Sparrow's Monologue": II, 7-12)

⁷ يا شادي الذي يغني هنا مَتَّقَلًا بَيْنَ الحَمَائِلِ نَالِيًا

وَحَى الرَّبِيعِ السَّاحِرِ المَسْحُورِ الغناء في تلك السهول الزنابق لكن مَوْدَةَ طَائِرِ مَاسُورِ

هاجرت أسراب من الحمام وتفرقوا لِعَذَابِهِ جَنِيَّةُ الدُّجُورِ

غرد ولا ترهب حقي مثل الطيور بمُهْجَتِي وضميري (الشابي 44) (6-1) (مناجاة عصفور)

⁸ لكن لقد هاضن التراب ملامعي فلبثت مثل البلبل المكسور ترجمة: نازك عزيز درويش

أشؤ برنات النياحة. والأسى مشبوبة بعواطف وشعوري

غرد، ولا تحفل بقلبي، إنه كالمعزف، المتحطم، المهجور

رقل على سمع الربيع نشيدة واصدح بفيض فؤادك المسجور

وكتبت أناشيد الجمال، فأبها روح الوجود، وسلوة المقهور (الشابي 44) (12-7) (مناجاة عصفور)
 ترجمة: نازك عزيز درويش

The similarities Between Two Romantics Potes:

Even while most people will never read Shelley's works, at least the spirit of his wish in "Ode to the West Wind" may be closer to reality now than he ever dared to hope. The principles of Shelley, as expressed in his verse, prose, and life, continue to be a challenge to the subservient acceptance of authority and a challenge to us to realize our full potential - to constantly aim for greater objectives for both society and for ourselves (Sandy125).

In conclusion, Romanticism, Nature, and Imagination are prominent themes and components in most of Shelley's poetry. These three components combined in a triangle to create the poetry's beautiful imagery.

In the next chapter, this study will show the life and poems of the Romantic poet Abu Al-Qasim Al-Shabbi as well as it will explain the analysis of each of his three poems that I chose to talk about similar and interconnected ideas with the English poet Percy Bysshe Shelley.

Yazid argued that the Romantic poets paid attention to Imagination and realized its role and its relationship to poetic imagery. The Romantics poets used the clarity of images in poetry with Nature and its landscapes, taking into account the types of similarities that link between images of Nature and the essence of ideas and feelings, so that this similarity does not stop at the limits of sensory manifestations, and these images for Romantics, it represents personal feelings and ideas, as Romantics mix their feelings with poetic images, so they look between Nature and their psychological states, and they see these things reflected on people who think and grieve and share their emotions because they are alienated from landscapes (Yazid 65).

The poets will display their fertile Imagination in addressing the seasons of the year. The poems adopted in the study for the poet Percy Bysshe Shelley dealt with three seasons of the year, namely autumn, winter and spring. Each season has symbolism in a particular poem.

wild Imagination gave Autumn a symbol of pessimism in Shelley's poem ("Ode to the West Wind": I, 1-19). Same as for the Winter season, it is in a poem ("Ode to The West Wind": V, 57-70) and it was also pessimistic, as shown in the poem. Spring season in the poem ("To a Skylark": II, 7) the poet changes his poetic artistic style and reveals his optimistic Imagination and embodies his optimistic Imagination in the spring season to announce the beginning of changing state is the Spring season (Yazid 70).

This study concluded that, in comparison with Shelley, the poet Abu Al-Qasim Al-Shabbi deals with the three seasons in his poems each season a certain symbolism. For example, the autumn season in his poem ("The Will of Life": III, 17-26) gave him the symbolism of suffering. As for the winter season in his poem ("The Will of Life": III, 17) Al-Shabbi meditated with his Romantic Imagination far away, and gave the winter season the symbolism of sadness, and these two symbols are evidence of pessimism. While announcing the beginning of life and a changing state, the poet switches to a more lyrical artistic approach in the poem ("The Sparrow's Monologue": VII, 31-35) throughout the spring season revealing his positive vision and embodying it.

The poems of both poets depend on symbolism. The study tackled all these symbols depending on the six-poem adopted in this study and using comparative method to come up with conclusion at the end of this study.

This study reveals main and subsidiary symbols in the poems of the two poets.

- 1- Imagination (Autumn, Spring, Winter, Dream, Death)
- 2-Nature (Wind, Bird, Sky, Mountains, Morning, Night)
- 3- Romanticism

The Imagination of the two poets depends on symbolism, both of them delt with symbols like (Autumn, Spring, Winter, Dream, Death) as follows:

Percy Bysshe Shelly as we see in first chapter. His aristocratic origin did not prevent him from embracing revolutionary ideas and rejecting injustice, and his desire was fundamental to reform the world, and he continued to believe in the perfection of man and his ability to progress. As appeared in his famous poem "Ode to the West Wind", where Shelley addressed his speech to the West Wind, and this is something expected of a romantic poet who stands up for revolution against his reality and society through (Parmanjinal 38).

we found him here resorting to manifestations of strong Nature (45), where he said in ("Ode to the West Wind": I 1-19)
A-Autumn Symbol

I

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou, ("Ode to the West Wind": I, 1-19)

B-Spring Symbol

"If Winter comes, can Spring be far behind?" The poem concluded on a positive tone, stating that spring won't be far away if winter days are here (Bloom 70).

"The trumpet of a prophecy! O Wind, / If Winter comes, can Spring be far behind"

("Ode to The West Wind": V, 57-70)

Spark claims, the twelfth verse contains the speaker's metaphor. There is nothing like the sound of a bird singing. It surpassed all that has previously been regarded as "joyous, clear, and fresh." It is superior to the "Sound of Vernal," or the sound of springtime showers, as they fall on the "twinkling grass" and reveal the beauty of the blossoms that the rain has "awakened" (Spark 100).

From the earth thou springiest
Like a cloud of fire;
The blue deep thou wingiest,
And singing still dost soar, and soaring ever singest ("To a Skylark": II, 7-10)

C-Winter Symbol:

"If Winter comes, can Spring be far behind" ("Ode to The West Wind": V 57-70)

The poem concluded on a positive tone, stating that spring will not be far away if winter days are here (70)

This study notes that the poet Shelley gave the image of pessimism to the winter season and gave the beautiful pictures of life and optimism to the spring season. Winter according to Al-Shabbi in his poem ("The Will of Life": III, 24)

"Winter comes befogged with clouds" ("The Will of Life": III, 24)

Ahmed argued that according to Al-Shabbi's point of view winter brings despair and spring brings hope (Ahmed 29).

This study found that, the two poets are similar in the same description and tendencies of the seasons, spring and winter. They found winter the season of pessimism, and spring the season of hope.

D-Dream Symbol:

Shelley keeps speculating on the interior lives of the bird from the notes of its song. He thinks that in order for the bird to be able to make such a clean sound, it must know much more about life and death than "we mortals dream" The sounds must originate in the beyond since this knowledge must be transmitted from there (Spark 116).

"Than we mortals dream, / Or how could thy notes flow in such a crystal stream?" ("To a Skylark": XVII, 81-85)

This study found that the poet Shelley embodied the imaginary image of a dream in his three poems approved in the study in an amazing and wonderful way, saying:

"In their noonday dreams". ("The Cloud": I, 1-4)

"Her clarion o'er the dreaming earth, and fill" ("Ode to The West Wind": I, 10)

"Thou who didst waken from his summer dreams" ("Ode to The West Wind": III, 29)

"Thou we mortals dream," ("To a Skylark": XVII, 84)

"In their noonday dreams" ("The Cloud": I, 4)

"Wherever he dreams, under mountain or stream" ("The Cloud": II, 27)

In the three poems that are adopted for the study, the poet Shelley amazingly and beautifully captured the idealized image of a dream.

And Al-Shabbi also has a fictional poetic image, which is the dream, and he described it saying:

"The morning comes while singing to the sleepy life, / and the pasture dreams in the shade of the withering branches" ("Herder's Songs": I, 1-4)

This study found another point of convergence and agreement between the two poets, which is a description of the imaginary image, which is the dream.

E-Death Symbol:

"Thou of death must deem" ("To a Skylark": XVII, 82)

Nature:

Nature is the favorite subject of all Romantics because it embodies all fundamental motives, truths, and rules of conduct, reflects the poet's inner and outer worlds, and gives the soul a complete and sufficient tangible proof. They saw Nature as a living personality that has added a mystical element to their lives (Schütze 59).

Shelley keeps speculating on the interior lives of the bird from the notes of its song. He thinks that in order for the bird to be able to make such a clean sound, it must know much more about life and death than we mortal's dream. The sounds must originate in the beyond since this knowledge must be transmitted from there (Spark 116).

The subdivision of symbols of Nature according to the study are the following: Wind, Bird, flower, Sky, Mountains, Morning, Night

Night Symbol:

A skylark is a little bird that only sings while flying, generally at a height where it is difficult to be seen. It is akin to an eolian harp, which needs wind to make music, or a nightingale, which only sings at night (Sandy 10).

Shelley drew a parallel between the bird and the moon in the fifth verse. He is explicitly connecting joy and happiness to the wonder of Nature; a subject Shelley was familiar with. The bird is equally "Keen" as the light "arrows" that shoot out from the moon's "silver sphere." The moon is "intensely bright" at night, but after "white dawn clears" it is exceedingly difficult to see during the day. Though it gradually vanishes, we are still aware of it and may "feel that it is there" (Sandy 94).

Sky Symbol:

"Thou on whose stream, mid the steep sky's commotion" ("Ode to The West Wind": II, 15)

Harold expressed that the poem's second canto is significantly more flowing than its first. The "clouds" of the sky are "like the rotting leaves of the earth" (Harold 16).

"skylines with its splendor", ("Herder's songs": I, 3).

Bird Symbol:

Hail to thee, blithe Spirit!

Bird thou never wert,

That from Heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art.

Higher still and higher, ("To A Skylark": I, 1-6)

This study discovered that Al-Shabbi wanted the wind to carry his message to all parts of this universe, and Shelley also wanted the western wind to spread his ideas throughout the universe. Al-Shabbi believes that this wind is a symbol of strength and confrontation without fear, and that change is necessary, and this is the idea adopted by Shelley.

This study concluded that Shelley wanted the western wind to spread his ideas throughout the universe, while Al-Shabbi wanted his wind to convey his message to his people and to all humanity, so that oppressed peoples stand before injustice and confront every aggression against them with determination and strong will like the power of the wind.

Al-Shabbi is a component of Nature, and his poetry is one of its representations. His poetry captures the lush forests, oasis, deserts, and coastlines of Tunisia. His poem is accompanied by the bird calls and wind whistling of Tunisia. He believes that Nature has a spirit and is a living thing, even though humans often perceive it as being static or horrible and violent. It is also a lover's best friend and the haven of the persecuted soul where it seeks solace and comfort. The world of Nature is what transports Romantic writers back to a time of goodness and innocence, away from the dismal realities of society (Yazid 67).

Romanticism:

"To a Skylark" ninth verse offers the reader yet another comparison. According to legend, the skylark resembles a "high-born maiden" who is imprisoned in a "palace-tower." She can covertly "soothe" her lover's "soul" from there, high above him like the bird is above the poet. Similar to the bird's song, the maiden's words are "sweet as love," and in this case, their sweetness "overflows her bower," or chamber (Preminger 102).

According to Al-Shabbi, Romanticism's concept was based on the universality of emotions and a love of beauty. It switched the emphasis from logic and reason to emotions and feelings. It gave the heart complete control over the mind in his fervor of love that embraces the entire world. Al-Shabbi sees that all the images of Nature are portrayed (Marzouq, 204).

Patriotism symbol:

"Ode to the West Wind," makes use of natural symbolism and imagery to foreshadow changes in both the political and physical environment. Shelley invites the wind to propel him forward, just as it does with the leaves, the clouds, and the sea, so that his lyrical song will possess the same unstoppable force for change that will awaken Earth (Sandy 100-125).

It is clear here that the poet loves his sheep and takes care of them, as he asks them to pick from the grass of the wet and dry forest and to enjoy the new pasture. The sweet smell, and the poet's voice is beautiful, a singer of sheep, as if it were the voice of a nightingale singing while he was very happy and joyful (Muhammad 46).

According to the second chapter of this study, and as illustrated by Al-Shabbi's poems, he adopts the use of the symbol of love for Nature and its beauty, and the poet also uses the symbol of love to speak once with the nightingales and again with his sheep, and proves his love for them in this poem.

This study concluded the clear similarity between the two poets in their tendencies to love Nature, and this was proven in their poems.

CONCLUSION

This study noticed that both poets imagined a better and more beautiful future than the miserable reality of their country and their private lives by using the word dream. This was another indication of the similarity of the two poets, and the poet Shelley came before than Al-Shabbi, this indicated that Al-Shabbi was influenced by the same style of imagination that Shelley used.

The two poets met in the Romantic vision in employing the elements of Nature by infusing it with life, and making it a person who felt, spoke, and communicated, and both of them succeeded in creating a world of special perceptions, a world as wished by its own laws and movement (Abdul Hamid 120).

At the end of this literature review, this study came up with the following results:

- 1-Aspects of agreement between Percy Bysshe Shelley (1792–1822) and Abu Al-Qasim Al-Shabbi (1909-1934) through the three elements adopted by the study, which were Imagination, Nature and Romanticism.
- 2-The two poets converge in the Romantic vision in employing the elements of Nature by infusing them with life, and making them feel, address and communicate, and both succeeded in creating a world of special perceptions, a world as wished for by its laws and movement.
- 3-Abu Al-Qasim Al-Shabbi agreed with Shelley in his belief in the ability of Nature to change the essence of man. Abu Al-Qasim Al-Shabbi expressed his unbridled imagination by reasoning about the elements of Nature and his aim was to encourage freedom and resistance. The two poets interacted with Nature, corresponded with it, and dialogued with it.
- 4-In Shelley's poetry, Nature frequently appeared in the form of sunrise, evening, night, political uprising, love, morning, night, wind, bird, sky and flower. All these elements were tackled by Al-Shabbi in his poems which were used in the study, therefore this was very strong evidence which proved the same ideas with two poets.
- 5- The manifestations of Romanticism were evident in all of Shelley's and Al-Shabbi's poetic productions, as they were rebelling against dry old poetic contents, and this was what we saw clear and evident through their ideas and principles in which they relied on subjectivity or individualism, which included emotions of sadness, gloom, and hope, and sometimes revolution against society, liberation from the shackles of reason and realism, and flight in the realm of imagination, images, and dreams. this was in addition to their interest in Nature, which for them was a symbol of purity, a lofty example for emulation and imitation, a temple for the soul, a repository for secrets and concerns, and a tool for getting rid of the barbarism, injustice and violation of human rights in people's world.
- 6- Both Percy Shelley's "Ode to the West Wind" and Abu Al-Qasim Al-Shabbi's poem "The Will of life" shared traits of Imagination and poetic imagery.
- 7- Both poets succeeded in constructing a world of unique views, a world as desired by its own laws and movement. They did this by using Nature's materials and giving them life by giving them feelings, speech, and communication.
- 8- The issue of the two poets Shelley and Al-Shabbi was an issue of absolute humanity, and it carried a message to the world in it, a call for change and revolution against restrictions and resistance for freedom.
- 9-The two poets Abu Al-Qasim Al-Shabbi and Shelley presented through their poems a new aspect of the poetic image, drawing its material from the Nature that they personified and interacting with its elements with their unbridled Romantic imagination, and through their imagination, they expressed their psychological desires in an artistic way.

The imagination transcended the world of purity, the world of Nature that shared their ambition, and achieved their ideal view of life. Thus, we realized the extent of development that modern Arabic poetry has known, as the poet became more aware of the issues of his country. So, Al-Shabbi adopted them.

While Al-Shabbi expressed it in a new form that took imagination as a means to transcend reality and every familiar thing, and derived its material from physical Nature, so we found him personifying it, interacting with it, and adding to it his feeling and spirit to paint for us a painting that expressed itself and it took him to new worlds, and these images cooperated with each other to build the fantasy atmosphere full of vitality and movement.

- 10- All of the information discussed in this study was done so after using both poets' works as examples and applying the analytical comparison method. There was also a time gap between the two poets because Shelley's poems were written earlier than Al-Shabbi's. As a result, this study demonstrated how English poet Percy Bysshe Shelley (1792–1822) had an influence on the Arabic poet Abu Al-Qasim Al-Shabbi (1909–1934).

This influence was very clear and evident in the style and poems of Al-Shabbi which the study used. This is what the study wanted to prove. This study will be an important resource for all researchers and students interested in both Poets: The English poet Percy Bysshe Shelley (1792–1822) and the Arabic poet Abu Al-Qasim Al-Shabbi (1909–1934).

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