

The Influence of the Damascene Environment on the Poetic Experience in the Diwan of Al-Wa'wa' Al-Dimashqi

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Abstract

It is an analytical study of Al-Wa'wa' Al-Dimashqi's poetical experience initiated by qualification of elements of place in the poet's collection within seminars of the proper shape and simonize the evidences within distinctively separated word fields. The research adopted the analytical approach, which is based on analyzing poetic texts in light of their semantic, urban, psychological and artistic dimensions. The foundation for this research is that the themes, imagery and mood of al-Wa'wa's poetry were influenced by the environment of Damascus but did not describe it. The study has confirmed that the presence of the city within al-Wa'wa's poetry was conscious and partial, and also had a focus on aspects of urban life, including socialised aspects such as meetings and its related style of language. The results also showed that the streets of Damascus have a definite psychological effect, with a mood of quietude, calm, comfortable surroundings and a sense of a home-like atmosphere. Moreover, the environment also helped to influence the poet's poetic imagery, language, and vocabulary within this "prescribed" balance of the place and the rhetorical culture of the time.

Keywords: *Exceptional psychological impact, The Urbaneness of Damascus, the Damascan environment, The poetic experience, Place in poetry, Damascus as a psychological shelter.*

Introduction

Place holds immense importance in modern literary studies, serving as an active element in shaping the poetic experience, not merely a neutral geographical setting within which events unfold. Studies have demonstrated that the poet interacts profoundly with their natural, social, and psychological environment, an interaction reflected in their linguistic choices, artistic imagery, emotional tone, and even their worldview. In this context, the Damascene environment stands out as one of the richest Arab environments in terms of its influence on literary output, distinguished by its natural fertility, urban flourishing, and diverse social and cultural life.

Such are the poets whose poetic experience is closely related to their surroundings for example Al-Wa'wa' al-Dimashqi. He was born and up raised in Damascus, residing in its urban environment, as is evident in his poetry, in its imagery and language. While al-Wa'wa's poetry has garnered the attention of scholars, both past and present, most studies have focused on highlighting his rhetorical skill or examining his poetic themes, without dedicating a comprehensive study to exploring the impact of the Damascene environment on the formation of his poetic experience in all its aspects.

The context with the recognizing of this relative gap aimed in this study to investigate the influence of Damascus environment on Al-Wa (Alhamd)-a' wa' Al-Dimashqi's poetry, using a method that combines analysis of a text with a context study. The study begins with the assumption that the Damascus environment was effective in shaping the contents, images, and the emotional attitudes of Al-Wa'wa's poetry, but not as a text description per se nor as an "outside" frame of reference outside of the text.

This research aims to achieve several objectives, most notably: uncovering the semantic fields related to the environment in al-Wa'wa's poetry; demonstrating the manifestations of the urban and social dimension in his texts; analyzing the psychological impact of place on his poetic experience; and tracing the manifestations of the Damascene environment in the artistic structure, including imagery, language, vocabulary, and stylistic sensibility. The research also aspires to highlight the unique nature of al-Wa'wa's experience within the context of Abbasid urban poetry, avoiding generalizations or unsupported interpretations.

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The research adopted an analytical approach, based on a careful reading of Al-Wa'wā' Al-Dimashqī's Diwan, extracting evidence related to the environment, then classifying it within clear semantic fields, and analyzing it in light of the urban, psychological, and artistic context.

The present study is an extension of previous literature on the poetry of al-Wa'wā' al-Dimashqī that has been conducted under various critical, stylistic, thematic and linguistic lens. While these studies have been helpful in understanding his poetic achievement, the research on his poetry has tended to be partial or specialized, focusing on such aspects as artistic imagery, familiar place, repetition, sadness, nature, imagination, lexical collocation, syntactic structure, ghazal, wine poetry, or semiotic reading. This review thus focuses on the key findings of the above studies and the gap in the literature that the current study aims to fill.

Sabah's study *The Artistic Image in the Poetry of al-Wa'wā' al-Dimashqī* (2011) is one of the most relevant studies dealing with the artistic construction of al-Wa'wā' al-Dimashqī's poetry. The special focus of the study will be the artistic image in his poetic oeuvre and the rhetorical, sensory and aesthetic aspects of it. It focuses in particular on the part played by visual and auditory images and how poetic images create meaning and artistry. Although it is important to the study, Sabah's study is limited to the internal structure of the poetic image. It does not adequately explore the Damascus context as a cultural, urban, and social space that could have influenced the images that have been created here and the symbolic and emotional significance they would bear.

Abdulzahra and al-Bayḍānī's article, "The Domestic/Familiar Place in the Poetry of al-Wa'wā' al-Dimashqī" (2022), investigates the presence of place in al-Wa'wā' al-Dimashqī's poetry from an affective and psychological perspective. The research focuses on the phenomenon of familiarity of the place and the ways in which spatial belonging, intimacy, memory and emotional attachment are manifested in the poet's writing. It comes in handy when it comes to the emotional aspect of place in al-Wa'wā' al-Dimashqī's poetry. However, it fails to go beyond familiarity and affective attachment in the treatment of place. It does not extend its analysis to the wider urban context of Damascus, nor does it establish a systematic link between the place and the social, cultural and artistic shaping of the poetic text.

Quraymīḍah's study, "The Phenomenon of Repetition in the Poetry of al-Wa'wā' al-Dimashqī", explores repetition as a stylistic and expressive element in al-Wa'wā' al-Dimashqī's poems. The study examines the role of repetition in the rhythmic and semantic organization of music, as well as the role of repeated structure in musicality, emphasis, emotional intensity and textual cohesion. The current study is useful in order to grasp one of the important stylistic means used by al-Wa'wā' al-Dimashqī in his poetic language. It does, however, primarily focus on repetition as a textual phenomenon and not put it in relation to the poet's environment, society, or urban setting. It is therefore not possible to address, within the context of the present study, the question of whether repetition is more of an expression of a wider aspect of Damascene life, psychological experience or social atmosphere.

Sadness is a key emotional and thematic theme in al-Ḥamdānī's poetry, and his thesis, "Sadness in the Poetry of al-Wa'wā' al-Dimashqī" (2023), examines this theme. The thesis examines the causes and nature of sadness, such as themes of woman, night, death, complaint, weeping and ruins. Its value is to focus on the psychological and emotional aspects of al-Wa'wā' al-Dimashqī's experience of poetry. The overall study however is still in a psychological and thematic frame. It does not adequately link these emotions with the poet's sensibility and artistic imagination to the social and cultural conditions in which he lived and worked, or to the environment and circumstances of his Damascus.

Al-Sheikh's paper, *The Poetry of al-Wa'wā' al-Dimashqī: A Study in the Formation of Imagination and the Production of Meaning* (2013), is a valuable contribution to the study of imagination and semantic construction in al-Wa'wā' al-Dimashqī's poetry. The article emphasizes how the imagination in poetry creates the meaning and how it helps the reader understand the text. It has particular significance for those studies which focus on imagery, symbolism and imagination and poetic signification. The article does not, however, use the category of the Damascene environment as its interpretive focus. It does not provide a general account of the way Damascus as a lived cultural and urban space contributes to the poet's imagination and meaning making, but focuses on the development of imagination and meaning in an aesthetic and textual manner.

Al-Kafāwīn's thesis, 'Nature in the Poetry of al-Wa'wā' al-Dimashqī' (2022), is of particular relevance to the present research as it discusses nature and its impact on the artistic construction of al-Wa'wā's poetry. The thesis analyzes natural images and motifs and their influence on the poetic structure. This study can be utilized in any discussion related to gardens, flowers, water, night, stars, and nature in al-Wa'wā's poetry. But it primarily looks at nature as a poetic subject and art element. It doesn't fully embed nature in a broader research of the Damascene environment as a complex space including natural, urban, social, psychological and cultural aspects.

Zaynah 'Abd al-Jabbār Muḥammad in her article: "Lexical Collocation in the Poetry of al-Wa'wā' al-Dimashqī" (2021) investigates lexical association and word combination in al-Wa'wā's poetic language. The study is important because it will help to understand the role played by the recurring lexical patterns in the coherence, meaning and stylistic texture of the literary text. It may be particularly helpful for the current study to examine semantic fields and vocabulary and poetic experience. The study is still linguistic and lexical however. It doesn't consider the cultural, urban or environmental imprint of Damascus on the poet's language, nor does it tie the lexis of the poet's poems to a wider environmental interpretation of poetry.

The article entitled "The Stylistic Structure in the Poetry of al-Wa'wā' al-Dimashqī: An Analytical Study of Fronting and Its Significance" (2016) by 'Ābid discusses the phenomenon of syntactic fronting as a stylistic feature in al-Wa'wā's poetry. The study identifies the rhetorical functions (specification, emphasis, emotional expression, suspense, and intensification of meaning) of fronting. It helps to understand the technique and syntax of al-Wa'wā's art. Stylistic devices are however the sole concern of the article and the syntactic structure is not incorporated into the overall experience of the poet in the environment or society. It is for this reason that it is still relevant to the stylistic aspect of the present study but not a full environmental approach.

In the article "Ghazal in the Poetry of al-Wa'wā' al-Dimashqī" (2015), 'Īsā and Yāmīn examine the theme of love in al-Wa'wā's work. The study is relevant as ghazal plays a central role in his poetry and is frequently interwoven with a picture of beauty, place, nature, and urban refinement. It can be used to introduce a discussion about the social and aesthetic tone of his love poetry. However, the emphasis of the study is placed on ghazal as a poetic form and the effects it has on the imagery, emotional ambiance and social laws of al-Wa'wā's poetry is not covered, nor is the influence of the Damascene milieu on this area.

Another important theme in al-Wa'wā's poetic output explored in his study "Wine Poetry in the Poetry of al-Wa'wā' al-Dimashqī" (2014) is 'abdullāh. The study is so useful because wine poetry could represent some aspects of social life and enjoyment, the leisure of the city, and Abbasid tastes. Thus, it is a potential point for an analysis of the connection between the themes of poetry and social practices in the city. But it is not an extensive generalization of the poet's context or surroundings of Damascus, nor is it an extensive generalization of the poet's vision on wine poetry.

Aḥmad 'Alī Muḥammad's article "A Semiotic Reading of al-Wa'wā' al-Dimashqī's Dālīyyah" (2009) offers a specific example of a semiotic reading of a poem. It is helpful because the article shows how one can work with signs, symbols, and layers of meanings of one of al-Wa'wā's poems. It helps in the close textural analyses of his poems, and demonstrates the depth of his symbolic construction. Nevertheless, the study focuses only on one poem and one critical approach, so it does not give a complete picture of the poet's broader experience, nor does it explore the environmental, social and urban aspects that could be influencing the symbolic structure of his poetry.

All these studies in combination show that the poetry of al-Wa'wā' al-Dimashqī has been the subject of critical consideration from many perspectives such as: artistic imagery, familiar place, repetition, sadness, nature, imagination, lexical collocation, syntactic structure, ghazal, wine poetry, and semiotic interpretation. Most of these studies are, however, part studies, being limited in text sample, emotion studied, stylistic phenomenon or theme. What has not yet been sufficiently explored is the part that the Damascene environment plays as a complete interpretive frame that contains images of nature, urban space, social life, psychological experience, semantic fields, and artistic structure. Given the lack of research on this subject, the present study aims to fill the gap by investigating three levels of al-Wa'wā's poetic experience: meaning,

emotion, and imagery, in order to examine how these three aspects are formed in the context of his environment in Damascus.

Hence the importance of this research, as it is distinguished from its predecessors by its endeavor to systematically link the environment as a spatial, social and psychological context with the poetic experience as an integrated artistic structure, which previous studies have not accomplished, as far as the researcher is aware.

The study is divided into an introduction, two main sections, and a conclusion. The introduction addresses the influence of the environment on poetic experience and introduces the Damascene poet Al-Wa'wa'. The first section examines the semantic fields related to the environment in Al-Wa'wa's poetry, while the second section is dedicated to studying the Damascene environment from both urban and psychological perspectives.

The study is then concluded by a summary of the material.

The aim of this research is to enrich the studies around Al-Wa'wa' Al-Dimashqi's poetry and to provide a balanced study that represents both the text and its context, and their respective disciplines together with the Umwelt.

Theoretical Frame

Part One: Poet's experience can be shaped by the environment

The context and setting are not simply a backdrop for events but a major part of the poetic sensibility and the construction of artistic images. The character of its physical location, its physical conditions, its architecture, its customs all serve as a storehouse for the poet of his meanings and images. Through this, the poetic imagination is fed with what the eye sees in its surroundings, with what it memorizes from the scenes of nature and human life and thus, words and images are endowed with connotations from the environment in which the poet has developed.

Ancient critics, though without a stated theoretical framework, were aware of the relationship of literature and the environment. In bending to the subject of nature and its influence upon creativity, it is essential to remember that the concept of people and character is taken by Ibn Khaldun to be equivalent to what he calls a society, and that it is the development of this society (or civilization, as he also terms it) which fosters the craftsman, which gives him his talents and skills, which teaches him a craft, and which gives his creativity its content. (Ibn Khaldun, 1988, p. 449). This statement indicates that the arts—including poetry—are inseparable from the social and civilizational structure that produces them, and that the civilizational environment contributes to shaping and directing literary talent.

The influence of the environment on the formation of language and style among eloquent speakers is also evident, as Abd al-Qahir al-Jurjani indicates that the beauty of speech is linked to good composition and consideration of the requirements of the situation. He says: “Know that composition is nothing but placing your speech in the position required by the science of grammar, and working on its rules and principles” (al-Jurjani, 1992, p. 81). Considering the “requirements of the situation” requires bringing to mind the context in which the speech is spoken, which is a context conditioned by the poet’s environment, culture, and the circumstances of his era. Thus, the choice of image and simile is only influenced by what the poet is familiar with of the scenes of nature and civilization.

The biographers did not neglect to point out the connection between the poet and his environment. They described some poets with attributes that refer to their temperaments, gatherings, and countries, suggesting that the place is part of the formation of the literary personality. When the author of *Fawāt al-Wafāyāt* translates al-Wa'wa' al-Dimashqi, he says: “A poet with a natural talent, a harmonious expression, and a good simile” (Ibn Shakir, 1974, Vol. 3, p. 240). The description of “good simile” indicates a close connection between the poet and the sources of his images, which are often derived from the environment surrounding him, including plants, water, and civilization.

Modern criticism has taken the notion of environment beyond the scope of its external relevance to the literature, instead treating it as a component and part of the literature's discourse. Recent critics have

stressed the importance of situating a literary text in its spatial and social context. Al-Nassir (1986, p. 212) suggested that place is active in creating vision and building meaning in a literary work and is not represented as a kind of external context. The claim draws attention again toward the notion that the environment is not just a setting, but in fact a part of meaning-making and a figure in the inside of meaning at the same time.

As Gifted Gaston Bachelard shows when studying spatial imagination, space is part of the psychic apparatus of the creator, and thus spatial memory is a source of images for art (Bachelard, 1980, p. 37). This idea demonstrates that artistic images are not world-independently existing from space-related memory, but the poetic experience is a consequence of the self and the environment.

According to Ezz El-Din Ismail, when discussing origins of poetic imagery, the poet's lived reality and sensory experience constitute his basic material for poetic imagination and the artistic images are the result of the poet's encounter with his natural and social world (Ismail, 1981, p. 47-52). Shawqi Daif follows the same path, emphasizing that the environment is one of the factors influencing Arabic poetry, as he believes that poetry is influenced by the era and the social milieu in which it arises (Daif, pp. 73-75). This confirms that the poetic lexicon and rhetorical images are formed in light of what the poet sees and is familiar with from the manifestations of nature and civilization.

In his discussion of poetic structure and its relationship to context, Salah Fadl emphasizes that the literary text is not formed in a vacuum, but rather is formed within a network of cultural and spatial relationships (Fadl, 1992, p. 27). Abdullah Al-Ghadhami, in his approach to the cultural text, sees that literary discourse is influenced by the social and cultural structure to which it belongs. The text is a cultural structure before it is a linguistic structure (Al-Ghadhami, 2006, p. 75). Ihsan Abbas believes that literature is not separate from the civilizational framework in which it arises, and that the literary text reflects the cultural and social structure of the era that produced it (Abbas, 1983, pp. 15–18). This perception expands the concept of environment to include the cultural and social system. The environment is not limited to elements of nature, but extends to include customs, symbols, and patterns of thought, all of which contribute to guiding the poetic experience and shaping its artistic images, as the poet derives his material from this shared reservoir between him and his society.

Hence, one can see that the ideas of the modernists and the critics of the ancient period are not far removed from one another, if only in their vocabulary and methodology, in the way in which they recognize the effect of one's surroundings on his/her poetic experience. The natural environment gives the poet his sensory vocabulary, the social environment his cultural horizon, both help to create his poetic image, and the two worlds are intermingled when the two are shared by the poet and the audience—a knowledge and interactive experience that give birth to the poetic emotion and the poetic image.

That the environment affects poets' experience of poetry, that this effect is greatest in some cities with special aesthetic sensibilities, and that Damascus has such a sensibility were enough to suggest the qualities of the generalization. Both ancient and contemporary criticism have recognized the influence of the environment shaping poetic experience, but that is especially true of a poets' experience when the environment has its own aesthetic, as it has in Damascus. The fact that this city has many interconnected orchards, flowing rivers, a moderate climate and an established urban-built-up have generated rich visual and cultural space, which is evident in the poetic lexicon and the poetic imagery of its poets. As to architecture, verdant landscape, abundant fruit, pristine environment, plentiful water, and resources, Damascus is described by Yaqut al-Hamawi as "Its beautiful architecture, its verdant landscape, its abundant fruit, its pristine environment, its waters and its resources make it abundantly clear that definitely it is the paradise of the earth" (Yaqut al-Hamawi, 1995, Vol. 2, p. 463). The description process manifests the density of the natural presence in the city, in the absence of the poet with the Damascene life, there was an aquatic and botanical color in the space of visions. It is an inevitable imprint on the image of the poem which, in the end, and as a result of it, is composed by considering human beauty as a reference to the elements of Nature: the rose, the jasmine, branches, rivers and much more.

Ibn Hawqal makes it clear about Damascus in his talk that it is a city with various forms of urbanization and numerous rivers (Ibn Hawqal, 1938, Vol. 1, p. 174), and in poetry the balance between the delicacy of

a landscape firming up in precise rhetorical formations reflects the same balance of fertile nature and organized urban life in Damascus.

It is therefore not possible to separate the study of the poetry of al-Wa'wa' al-Dimashqi from such an environmental context. The great naturalistic imagery and suggestive words about gardens, flowers, water, are not mere devices of rhetoric; they are a result of the poet's actual life contact with an environment where he grew and visited gardens and gathered flowers, and where he played in the water. Damascus was more than just a setting for his poetry, but rather a source of imagery and vocabulary, and an integral part of his aesthetic perspective.

Al-Wa'wa's poetry is often characterized by the words for roses, the narcissus, and the jasmine as well as the floating image of branches, dew, and gardens, neither of which should be taken as rhetorical ornament, but instead as the product of a straying visual and perceptual facility rooted in a fecund natural habitat. The Damascus setting, then, becomes a kind of arrange of the poetical experience, a constituent element both of the demonstrative text and of the framer of emotion, and of the scope and expansion of aesthetic vision.

Therefore, the study of the impact of the environment on Al-Wa'wa's poetry is not based on a mere theoretical assumption, but rather on historical and geographical data that confirms the particularity of the place, and on textual evidence that reveals the transfer of elements of nature from reality to the artistic structure in the poem.

Secondly: Translation of Al-Wa'wa' Al-Dimashqi:

He is Abu al-Faraj Muhammad ibn Ahmad al-Ghassani al-Dimashqi (al-Tha'alibi, 1983, vol. 1, p. 334), one of Sayf al-Dawla's poets (al-Safadi, 2000, vol. 2, p. 42), a Damascene poet of the fourth century AH. He was "a naturally gifted poet with a harmonious style and excellent similes" (Ibn Shakir, 1974, vol. 3, p. 240), and "his words are sweet and his meanings delicate" (al-Zarkali, 2002, vol. 12, p. 305). Al-Wa'wa' al-Dimashqi was not initially among the men of letters, nor was he known for composing poetry (Ibn Shakir, 1974, vol. 3, p. 244). The nickname "al-Wa'wa'" became so prevalent that it overshadowed his given name. Al-Tha'alibi mentions that the reason for this nickname was his work in his youth as a fruit vendor in Damascus (al-Qifti, 1970, p. 55), a profession of considerable importance. A clear social indication, reflecting his closeness to the daily life of the city, and his distance from the atmosphere of the official court, which explains his poetry's tendency towards tenderness, description and pleasure, more than his tendency towards political praise or pride.

Ibn Shakir affirms that al-Wa'wa' was a poet of good composition and good imagery, and al-Hariri based one of his Maqamat on a verse of his (Ibn Shakir, 1974, Vol. 3, p. 240), which indicates the widespread popularity of his poetry. The verse in question is his saying: (al-Wa'wa' al-Dimashqi, 1993, p. 84) "And it rained pearls from narcissus and watered... roses and bit on jujubes with hail." This verse is considered one of the most famous examples of his poetry, and it represents the pinnacle of sensory imagery that combines water, plants, and coldness, which are elements that clearly belong to the natural environment of the Levant. Al-Wa'wa' was fond of simile and metaphor, especially those related to flowers, plants, and gardens. He frequently compares cheeks to roses, eyes to narcissus, and figures to branches and the sapling of the myrtle tree (al-Wa'wa' al-Dimashqi, 1993, p. 34), in a pictorial structure that is almost a fixed stylistic feature in his poetry.

The investigator of the Diwan points out that Al-Wa'wa's poetry was characterized by an abundance of love poetry and descriptions of pleasures, with special attention to nature, gardens, water, and breezes (Al-Wa'wa Al-Dimashqi, 1993, pp. 26-30). These are manifestations directly related to Damascus and what it was known for in terms of gardens, rivers, and a moderate climate. In this context, the poet was considered "one of the beauties of Damascus and a master of words" (Al-Tha'alibi, 1983, Vol. 1, p. 334). This phrase carries a cultural judgment from which it is understood that the poet is considered a distinctive artistic product of this environment, which makes his poetry a suitable material for studying the impact of the Damascene urban environment on the formation of the poetic experience on the sensory and psychological levels.

He died in the year 390 AH, approximately (Ibn Shaker, 1974, Vol. 3, p. 244), after leaving behind a collection of poetry that represents an important literary document for the study of Levantine urban poetry, especially in its descriptive and romantic aspects, and in its relationship to place and environment.

Through this translation, it becomes clear that Al-Wa'wa' Al-Dimashqi is a poet whose experience was closely linked to his environment, and that understanding his poetry is only possible by invoking the Damascene urban framework in which he grew up, which paves the way for studying the impact of the Damascene environment on the formation of his poetic experience, as will appear in the following two sections.

The first topic

The Natural Environment of Damascus and how it affected on the poetic experience of Al-Wa'wa' Al-Dimashqi.

One of the most noticeable features in al-Wa'wa' al-Dimashqi's poetry is the natural environment. It is more than a superficial description or stylistic ornament—the presence in the very fabric of the poetic experience itself, in shaping its imagery, its emotion, its meaning. Books of biographies and Damascene history indicate that Damascus was a city rich in gardens, orchards, and flowing water (Ibn Hawqal, 1938, vol. 1, p. 174). The Damascene climate, with its temperate climate, abundant water, orchards, and meadows, provided the poet with a rich sensory resource, clearly reflected in his poetic language. Therefore, examining the features of this environment in his poetry is a fundamental entry point for understanding the nature of his artistic experience. This study will focus on three areas: first, water, tears, rain, dew, and cold; second, air, breeze, and the morning breeze; and third, plants, flowers, meadows, and fertility.

First: Water, tears, rain, dew, and hail

Geographical and historical sources described Damascus as a city with abundant water, connected orchards, and many trees and fruits (Al-Maqdisi, 1980, p. 144). This rich aquatic plant environment could not have been far from shaping the aesthetic sense of the Damascene poet. The semantic field connected to water was one of the remarkable fields in the poetry of Al-Wa'wa' Al-Dimashqi, as water appears in the Diwan loaded with intense psychological and aesthetic connotations, and it often intertwines with the image of the body and emotion. It does not appear as an independent natural element or a purely descriptive scene. Rather, it occupies a prominent place in the poetry of Al-Wa'wa' Al-Dimashqi in its various manifestations (rain, tears, cold, dew), in harmony with the abundance of water in Damascus from rivers, springs, and canals. It goes beyond being a natural element to being an artistic tool for intensifying the sense of beauty, pleasure, coldness, and softness, which are characteristics that are appropriate to the Levantine environment in general.

The most prominent example in this field is the saying of al-Wa'wa': (al-Wa'wa' al-Dimashqi, 1993, p. 84)

And it rained pearls from narcissus and watered..... roses and bit on jujubes with hail.

It is a model that is central to the usage of water and many of the images of rain, irrigation and hail appear within the same structure in the usage of this poem. The woman is shown weeping as if it's raining and her eyes are flowers, her cheeks are roses: weeping is a psychological act, but for the woman, it's also a natural occurrence in which nature rules within the human body. The imagery culminates with the word 'hail', a chilling of nature and of the teeth as they bite, a soft complementary cold and cold.

The name water does not just mean rain here, but water that falls in the form of “pearly tears,” that waters the rose, and then as “frozen water,” the hailstones. The image changes considerable from moisture to cold and fluidity to solidity, which are the attributes of Damascus in winter, and seem to be in perfect tune with this. This precise use of cold cannot be divorced from a real process of the spatial experience that makes climate the compositive and real component of the aesthetic work. This image is not to be interpreted as an abstract love-poem, but as the sensory image of a landscape engulfed in water, freshness, and the cold air that are less well-attuned to a desert-like setting, making the poetic experience more specifically urban and Levantine.

It is apparent that this picture is a very compressed handling of a lot of different natural elements: St. Patrick combines pearls, narcissus, rose, jujube and hail, coming from several different sources, but they are all brought together at one moment, to serve as a representation of one single mental state (crying and emotional turmoil). Although artistically brilliant, an accumulation of such images can sometimes create a form of emotional stagnation, Shawqi Daif noted. He has said this in reference to Al-Wa'wa', he says: “You see Al-Wa'wa' took the aspect of simile from Abu Nuwas, without adding to it the movement in it and the

life in it; and so the simile came out as if it were stagnant” (Daif, p. 285). He believes that Al-Wa’wa’ of Damascus is more concerned with the accumulation of images than with the elevation of feeling (Daif, p. 285). This criticism confirms that the image in Al-Wa’wa’, although saturated with elements of nature, tends towards sensory embellishment more than deepening the psychological movement. This can be linked to the nature of the Damascene environment with its stable beauty and perpetual fertility, where stability prevails over conflict. Indeed, Shawqi Daif’s observation sheds light on an important aspect of the Damascene environment’s influence on Al-Wa’wa’s image: the abundance of elements of natural beauty around him tempted him to elaborate on its description and to compare the beloved to it, until the sensory aspect sometimes prevailed over the psychological.

In another passage, he describes his beloved, saying: (Al-Wa'wa' al-Dimashqi, 1993, p. 265).

As if her fingertips were trampled by ants..... or a garden adorned with hail by the clouds.

Here, the poet makes a comparison of the beloved's hair to the woven paths of ants, and portrays her face as a winter garden sparkling with showers of hail and drizzle. The abundance of environmental allusions (garden, clouds, hail) reflects the extent to which the cold Damascene nature has an impact on enhancing his sensory and poetic imagery.

Water is repeatedly mentioned as a symbol of connection and revival in his words: (Al-Wa'wa' al-Dimashqi, 1993, p. 8)

And you made the water of connection flow in the soil of estrangement..... so the branch of love sprouted in the garden of contentment.

The poet here portrays water as a symbol of life and love, as the water of reunion falls upon the parched land, causing the flowers of passion to bloom anew. The verse expresses the power of connection to revive the roots of love despite estrangement, borrowing a fragrant field (the garden of contentment) to emphasize the blossoming of the branch. The phrase reflects spiritual and emotional renewal through the living element of water, transforming it into a spiritual energy capable of reviving the parched land. Water is not merely a physical element, but rather the very essence of connection, restoring love to its verdant growth. This image reveals the poet's awareness of water's role as a condition for life, which he symbolically applies to the emotional experience.

Water is directly linked to tears in his saying: (Al-Wa'wa' Al-Dimashqi, 1993, p. 8)

And whenever the soul remembers you, it rises..... to the eye, and it pours forth with tears in weeping.

Here, the poet links the eye and the tear as an innate reaction to the mention of his beloved. The tears in this verse are a clear image of sadness and emotional grief - for example, when parting from a beloved - as the soul cannot leave the memories of love except in the company of tears. The context of the verse indicates the intensity of the poet's emotion and the sorrow of his heart; the eye pours (drinks) tears from the abundance of pain. The tear here is an inevitable result of recalling the memory, and the verb (poured) comes to reinforce the watery dimension of the image, as if the eye is a vessel overflowing with water. This verse reveals the emotional function of water, as it becomes a medium for discharging the emotional charge.

Elsewhere, al-Wa'wa' employs water in a context of rhetorical exaggeration, saying (al-Wa'wa' al-Dimashqi, 1993, p. 6):

If I wished to walk due to my extreme suffering..... I would walk on water because of my illness.

To say that if he wanted to do something (walk, for example, through ‘the strength of the Word,’ despite the excitability of the pain), then he could do that walking on water, as light as the wind, on a flying foot. The comparison to walking on water signifies the poet's intense will and the profound impact of his longing (and suffering). Water here symbolizes the extraordinary potential that unwavering love grants to the patient. The verse lends a metaphorical quality to expressing extreme suffering and profound pain, as the image conveys the impossibility of overcoming pain except by walking on water, and similarly, the vanishing of obstacles through the strength of patience. This image is based on a realistic impossibility, yet it expresses extreme weakness and suffering, to the point that the body becomes as light as walking on water. Here, water shifts from being a symbol of life to a rhetorical space reflecting extreme emaciation.

Among the images of Al-Wa'wa' that rely on the element of water is one in which he exaggerates by comparing his flowing tears to a torrent capable of turning a millstone, saying: (Al-Wa'wa' Al-Dimashqi, 1993, p. 111)

And if they set up a millstone opposite my tears..... it would turn from their flow.

In this hyperbolic simile, he portrays his copious tears as a flowing river capable of driving a watermill with its powerful current. This image evokes the abundance of water in Damascus and the mighty flow of its rivers. The lover's tears here are not mere drops, but a torrent carrying within it the agony of separation. The poet employs movement prominently in this image; the water (the tears) is in motion, surging, and the millstone turns as a result of this movement. Thus, the tears become embodied water, overflowing with life, which lends the image vitality and expressive power. Undoubtedly, a poet who grew up in Damascus, a city renowned for its numerous springs and clear streams, would find in the flowing water around him an inspiration to express the outpouring of his emotions in this way.

Dew is mentioned as a form of light water in his words: (Al-Wa'wa' al-Dimashqi, 1993, p. 101)

A garden tempered by dew, so that it became..... a garden of bright stars

Spreading within it the hand of spring..... a garment of brocade woven by the rain.

In the two verses there is a charming natural image: a field (garden) that has been touched by a piece of dew and has donned a beautiful garment. Here (dew and rain) (that is, dew as well) have entered into the poet's text as a symbol of goodness and growth, and the poet's reference to his roses being enriched by the spray of dew, as if it were an expensive fabric (brocade garment) sewn by the rain (that is, the drops of dew have multiplied), and the use of water in this description enhances the feeling of splendor and spontaneity; for dew is the light morning water that makes flowers grow and beautifies nature.

The poetry line celebrates the abundance and beauty of natural grace, as this field needs only a drop of dew to gain its beauty and perfection. Dew and drops give the garden its beauty and turn it into an ornate garment. This poetry line reveals the aesthetic dimension of water, as it contributes to shaping the image of grace and splendor, not merely to revival.

Rain is also mentioned as a source of fertility in the following verse (Al-Wa'wa' al-Dimashqi, 1993, p. 13):

The rain has adorned its meadows since it began to..... draw the tails of clouds from above it.

The poet described the soil or the rose-like garment of his beloved as a flowing rain, as the rain (the downpour) wove a garment for his cheek since the tails of the clouds poured from it (i.e., the raindrops flowed). Water here is a symbol of mercy and fertility; the clouds sent rain to this place, so love flowed like the heavy rain, which covers the cheek with clusters of water in its color. Thus, the expression is veiled for permanence and respect. The garden (a moist place) overflows with beauty when the rain falls, as if it is celebrating the falling of water. It is a symbolic sense of the renewal of life and growth with the abundance of rain, as the rain is attributed with the act of beautification. The rain becomes an artistic tool that covers the scene with beauty and vitality. It is noted here that water is associated with the garden and fertility, not with the desert space, which reflects a fertile urban environment.

The use of water is not limited to the lyrical context, but extends to other contexts, as in his saying: (Al-Wa'wa' al-Dimashqi, 1993, p. 15)

The misers were stingy with us..... So rain down upon us a bounty without clouds.

The poet uses water here metaphorically for inherited blessings or the gifts of time. "(Stingy)" refers to those who withhold money and gifts; "(and He showered us)" is a metaphor for the state in which we are now immersed in gifts and blessings, as if they were pouring down like a river without clouds (i.e., spontaneously). The verse vividly portrays the overwhelming abundance of these gifts, criticizing those who withhold goodness and demonstrating that the mercies of time are possible by His will alone. The rain falling without clouds here signifies the abundance of blessings and gifts without apparent cause, as rain becomes a metaphor for overflowing generosity, in contrast to stinginess. The flexibility of the Water element and its ability to take on both social and moral implications are shown in this usage.

According to him, the dew is seen in the contrast of delicacy and harshness in his statement: (Al-Wa'wa' Al-Dimashqi - 1993, p. 23).

With what flowed from your hands in that dew..... and what they carried of spears and swords.

The natural features appear in the poet's depiction of dew as water from which he drinks—that is, water in the natural surroundings that has been described by his senses in relation to orchards and their host of flowers and plants at dawn, when dew glistens on them.

However, the poet's cultural and military conditions are felt in the words “al-Qina” and “al-Qawadib” which are weapons of battle and formed part of the social life of his time, the era of “chivalry” culture.

A blend of nature and weaponry vocabulary mirrors the confluence of the urban and natural environment. The poet's use of dew to represent tenderness and of the tools of war to represent strength. This is typical of the 'fertile of the earth' and the military factor in the environment of the Middle East (Levant). The poet does not employ environmental elements as separate images, but rather makes them integrated elements in the construction of the poetic image, so the connotations of water and plants intertwine with the connotations of strength and might.

Rain is used metaphorically and violently in another instance, as in the following verse (Al-Wa'wa' al-Dimashqi, 1993, p. 22): "If your swords flash with lightning, they will rain down... the heads of enemies upon the land of calamities."

The poet employs two natural phenomena, lightning and rain, to construct a battle-like image that expresses the intensity of the fight. He likens the flash of swords as they strike to lightning, a simile based on a familiar natural scene in the Levantine environment, known for its fluctuating climate and the occurrence of lightning and thunder. This indicates that the poet draws his imagery from the natural scenes he experienced in his surrounding environment.

The poem also highlights the poet's tendency to transform nature into a moving dramatic scene, in which the movement of lightning intertwines with the movement of rain in an image that combines light, movement, and falling, which reflects the influence of the environment in shaping the poet's aesthetic vision.

The preceding examples demonstrate that the water field in Al-Wa'wa' Al-Dimashqi's poetry is a field of high semantic density. Water is not presented as an independent natural element, but rather intertwines with the body, emotion, and symbolism, performing diverse functions: sentimental, aesthetic, rhetorical, and ethical. This is what gives it a clear artistic value in constructing the poetic experience.

All these evidences together reveal that Al-Wa'wa' does not invoke the elements of water and air in a casual manner, but rather makes them part of his fixed pictorial structure, which indicates the effect of the natural environment in shaping his poetic imagination and directing his artistic sensitivity towards softness, coolness, and fertility.

Al-Wa'wa' is clear that water and air are invested with liberties of meaning that go beyond simply description, making them symbols of a peaceful urban way of life based on pleasure, calmness and harmony between people and nature. This confirms that the Damascene environment was not merely an external framework for the poetic experience, but rather an active element in shaping the poet's sensibility and guiding his language towards delicacy, gentleness, and coolness.

Secondly: Air, breeze, and the morning breeze

Air and its manifestations, such as breezes, winds, and fragrance, appear in Al-Wa'wa's poetry to reflect the pleasant, temperate atmosphere of Damascus. The gentle breeze and shimmering air are inseparable elements of the beauty of Damascene nature, and the poet employs them in images brimming with tenderness, movement, and softness. They never appear as harsh weather or natural disturbances. This tendency is further emphasized by the poet's connection of pleasure, breeze, and water in a single context, as he says: (Al-Wa'wa' Al-Dimashqi, 1993, p. 261) "It roams with breezes whose scent and taste are... the breeze of youth and life in the time of youth."

The breeze here is not a secondary element, but rather fundamental to the construction of the image; because it combines the kinetic (circumambulation), the sensory (taste), and the climatic (the gentle breeze of youth). This image is inseparable from an open natural space, dominated by a temperate climate, which is consistent with the Damascene landscape known for its gardens and pleasant air. Thus, the breeze here performs a dual function; It is a climatic element and a psychological element at the same time. The breeze connects the breeze of youth with the time of youth, that is, between the moderation of the air and the moderation of life. This connection can only be made in a stable urban environment, in which the breeze becomes part of the feeling of living and pleasure, not just a passing natural phenomenon. Also, the combination of wind and taste gives the image a comprehensive sensory character, which goes beyond sight to taste and smell, as if it were a reference to nature and the Damascene spring. His mention of the meadows of the gardens (which are orchards in the middle of Damascus) and the connotations of spring indicate a love for the land (its wind, the time of youth). These are words that indicate enjoyment and satisfaction with the blessings of the environment, and the reader senses the poet's desire to live in the time of youth amidst a shy breeze, which suggests tranquility and familiarity in his Damascene home.

The environment is manifested in images based on gentle movement, as in his comparison of the figure to a branch swaying in the breeze. Al-Wa'wa' says, describing the allure of his beloved: (Al-Wa'wa' al-Dimashqi, 1993, p. 1) And a slender figure like a branch, swayed by the breeze... so my heart yearned for her, captivated by her charm.

The poet likens his beloved's graceful figure to a branch, gently swaying it in the gentle breeze of the east. The natural scene (a branch swaying in the breeze) resonates with the poet's inner state; as the branch sways, the poet's passion stirs and his heart inclines towards her (my soul yearns for her). This image combines the element of the plant (the branch) and the element of the air (the breeze) in a delicate, dynamic scene. It is clear that Al-Wa'wa' drew inspiration from his Damascene environment, where the morning breeze stirs the willow and poplar branches in the orchards of the Ghouta. The gentle movement of the breeze breathes life into the image, embodying the poet's heart's agitation before his beloved's beauty through a natural movement familiar in Damascus. It is also noteworthy that the poet makes his own soul yearn for the swaying branch, a play on words combining the meanings of "air" (wind) and "passion" (love), a rhetorical touch that harmonizes with the overall atmosphere of the image.

Through an examination of the collection, the air appears only in this gentle form associated with the gentle breeze (al-Saba). The breeze is directly connected to the body; it sways the branch as it sways the figure, lending it softness and contributing to the image of swaying and lightness.

There is no description of stormy winds, nor of heat or cold as independent climatic conditions. The lack of this feature brings to the fore the poet's tendency to pick natural imagery that will assist the amorous tone, being mindful not to leach out the purity of the image or its tenderness. The breeze and the gentle breeze are connected to this concept of modulation, softness and movement and have an aesthetic and psychological function in the loving experience itself. It is not the air itself that's the subject matter; it is a part of the scene that is in service to the emotional picture, its liftings and its swaying, its lightness and its sense of love and its perceptions of the beauty of running.

The air becomes therefore a sensory and kinetic component, and it is no longer just a natural background within the image, but rather a part of what is happening in it. In addition, the poet's mention of the "Saba" wind and not the other winds in the poem is reflective of his deliberate studies in what matches the sentiment of love poetry with regard to the "Saba" wind, and excluding other wind types as a distraction that might stray from the gentler and purer attitude of love poetry.

Third: Plants, flowers, gardens, and fertility

Damascus was not only an urban city, but was also enveloped by the Green Belt or Ghouta historically which prefigured the urban look of Damas. It is a Paradise on earth, according to 'Yaquut al-Hamawi'(1995, Vol. 2, P. 464). This description matches the poet's life in nature, with rivers flowing by and orchards being connected together, allowing him to produce botanical and aquatic imagery in his poems.

In the description of the Levant, Al-Maqdisi describes Damascus as a lot of trees and fruits (Al-Maqdisi, 1980, p. 144), this strengthens the image Damascus as a rich plant space.

Since the environment in the city of Damascus was historically known as water-rich, connected orchards and many trees, the roses, jasmine, narcissus, and even the branches, and dew in al-Wa'wa's poetry, does not seem to be random but a direct result of this natural environment. As described above, poetic imagination lies in the sensory experiences from which it has been shaped, and for the Damascene poet that sensory experience is permeated and suffused with the botanical and aquatic world. So the abundance of colour and imagery of nature in the poems of al-Wa'wa is the artistic rendering of what he saw in his environment, namely the Ghouta and its orchards which becomes a pictorial frame in the text. This was not only a geographical point, but also a basic aesthetic source that influenced his poetic experience as a Damascene.

The semantic field connected to plants, flowers, and gardens is the richest of the environmental fields present in Al-Wa'wa' Al-Dimashqi's poetry, and the most diverse in terms of words, images, and connotations. The evidence collected from the Diwan revealed a remarkable density in the use of the vocabulary of roses, narcissus, jasmine, violets, anemones, spices, branches, myrtle branches, meadows, and gardens. This breadth reveals a close connection between the poet's poetic experience and the fertile Damascene environment, as the elements of plant nature are transformed into a symbolic language parallel to the body and emotion, and perform a central aesthetic function within the poetic discourse.

Al-Wa'wa's poems are full of images inspired by the world of plants and flowers for which Damascus is famous, the city green with gardens and orchards. The poet used Damascus flowers and fruits a lot to compare the beauties of his beloved and the scenes of nature, which gave his images the vitality of colors and the fragrance of scents. One of his most creative examples of this is his famous poem describing a drinking session in a lush garden, in which he paints for us a natural picture rich with roses and basil. He says, describing his beloved in that session: (Al-Wa'wa Al-Dimashqi, 1993, p. 4).

Smiling, his face like a moist pearl..... he spoke of hail falling from the necklaces of the sky.

The blush of his cheek suffices in place of apples..... and his saliva replaces wine.

In these two verses, al-Wa'wa's skill in weaving a series of botanical similes is evident. He compares the beloved's smiling mouth to dewy pearls resembling hailstones falling from necklaces of clouds, and the redness of her cheek to ripe apples. As for her sweet saliva, it serves as a substitute for pure wine. The presence of the apple, specifically, is noteworthy, a fruit well-known in the orchards of Damascus, which he borrows for the color of the cheeks. This indicates the influence of the environment on the choice of the simile. He also drew the image of falling hail from the Damascene winter scene when hail falls and glitters like pearls. This is exemplified in the teeth's bewitching whiteness, sparkling and dripping with wet like snow. The colours of the pearls/hail and the apples, the juices of apples and a sap 'like wine' as well as the atmospheric overtones of the clouds raining the hail adorn the image with its tangible, sensorial beauty. A complete natural tableau, giving color and dynamic expression to the beloved's features, quite like a flower garden in full bloom, where the face of a beloved was the flower. Here we can certainly see how Damascus's plant life and diversity inspired the poet's imagination; his imagination takes his own images from the bounty of fruit and flowers in the city and uses them to portray the beauty of woman.

The element of the garden and the meadows is highlighted as a space that combines pleasure and sight, as stated by Al-Wa'wa' Al-Dimashqi, 1993, p. 101.

And a garden, nurtured by dew, became... a garden of radiant stars among its blossoms.

The hand of spring spreads within it... a garment of brocade woven by the rain.

In these two verses, the garden is transformed into a living entity, adorned and embellished, and dew and raindrops become artistic tools that weave beauty. Here, the garden appears as an objective correlative for the female body, clothed, adorned, and overflowing with softness.

This example demonstrates the presence of the semantic field of nature in the poetry of Al-Wa'wa' Al-Dimashqi. The poet relies on the word "al-rawda" (garden), which belongs to the botanical lexicon, a lexicon that is frequently present in the poems of his collection and reveals a close connection between the poetic experience and the natural environment in which the poet lived. The garden in the poetic sense, consolidates factors related to nature, through its fertility, beauty and psychological well-being, the factors are linked to environment of Damascus, which has a lot of orchards and linked trees and plenty of water. In this use,

nature is structural, it constitutes a component in the poetic image. The botanical field is one of the most important semantic fields in Al-Wa'wa' poetry, as he achieves the meanings of his aesthetic from the surrounding environment through using its vocabulary. In this example it is seen that the appearance of nature in poetry of Al-Wa'wa is not only as an object of description, but is also used to express the poet's mood when writing the poetry. The garden evokes emotions of joy, delight and tranquility in a person's aesthetic perception. This relationship results in nature being used to convey psychological experiences, suggesting an overlap between the semantic fields of nature and emotional feeling in the poetic text.

The holders of the botanical sphere also include different varieties of flowers as in his statement: (Al-Wa'wa' al-Dimashqi, 1993, p. 228).

Praise be to Him who with roses beautified thy face..... which grew out the boughs of Jesse and Jasmine.

The photoannulations' words from the natural landscape of orchards and flowers, which since antiquity have been integral parts of the Damascene landscape. He uses rose and Jasmin just two of the plants that are most closely associated with the artistic nature of Damascus; it is well known that these flowers are very prevalent in homes and orchards and have even been made into a cultural icon of Damascene nature.

The importance of the environment to the poem is clear, as the poet brings a picture to the mind of how the object's cheek "flushes like a rose in the jasmine's look, blooming corruption and scorching heat. As the poet describes the blush to the cheek of the object as "blooming corruption and scorching heat," the importance of the environment to the poem is clearly brought to the mind. The juxtaposition of the rose and the jasmine in a single image, represents the play of red and white – of heat and coolness. This gives the image a full color and sensory and tactile quality, showing how color and motion interact to create a colorful natural scene, evoking the poet's sensory sense of the natural world around him. In this place the rose is not just a decoration; it is also a quality of chromatic beauty, and the jasmine is the structure of the image; the poet's imagery comes from the botanical surrounding where he was living.

The poem is also about the poet's relationship with the space of Damascus, where flowers and the colors and smells of these flowers coexist in one another. In one poetic image, there is a rose, even rose flowering, and then there's jasmine, at the same time. This use authenticates the poet's function to not merely mirror the environment, but artistically transform it inside the confines of the poetic image. It is in this way that Nature becomes an esthetic place, where one can sense the various qualities of movement, color and smell, and hear the symphony of natural sounds and the individual voice of the city. Thus, the experience of ecosystems is an experience of aesthetics, where one can perceive the flows of movement, color and smell, while also experiencing the symphony of natural sounds and the individual's voice of the city.

As a technique, this verse shows the poet's tendency to strengthen the poetic image through the use of multi-sensory connotations in his vocabulary relating to botanics. Violet and rose are associated with color and freshness, for instance, and jasmine with purity, scent and tranquil beauty. This intensification implies that the poetic lexicon of al-Wa'wa was influenced by his environment in Damascus because plants were a central part in his poetic image and his rhetoric as tools for formulating his aesthetic vision.

It is common to use a visual symbol for the eye, as when God says: (Al-Wa'wah Al-Dimashqi, 1993, p. 251).

The fresh narcissus is from his eyelids.....and the rose...from his cheek...the pearl...from his mouth.

In the construction of his aesthetic imagery the poet uses words from the flower lexicon. He compares the eye to a narcissus, the cheek to a rose and the mouth to a pearl. In this use, there is a reference to the tools used for poetry, which he draws from elements of nature that surround him; such as those found within the environment of Damascus as it is renowned for the diverse range of plants, and the abundance of its flowers.

The vibration of environment can be felt in the similarity of the Narcissus used to represent the eye; as it is used to portray the purity of color and beauty of form in Arabic aesthetic culture and in poetry. This metaphor reveals that the poet evokes elements of nature he observes in his daily surroundings, elevating them to a standard of human beauty, thus demonstrating the transfer of environmental experience into artistic expression.

In another place, he depicts the eyes in the middle of the beloved's face as a narcissus garden in which the black and white of the eye swim as a state of fusion between despair and hope. He says: (Al-Wa'wa' Al-Dimashqi, 1993, p. 4).

He casts an eye into a daffodil garden..... like the blackness of despair in the whiteness of hope.

He imagined the eyes of his beloved as a garden filled with daffodils (which are the symbol of eyes in traditional metaphor), with a black circle (the pupil) in the center, like the blackness of misery in the whiteness of hope. This composite image links the colors of the flowers (the yellow or white of the daffodils) with the colors of the eye and the feelings of the soul, in an innovation that indicates the poet's admiration for the beautiful flowers of Damascus.

It is well known that the narcissus flower was among the most famous motifs used by poets to describe eyes, and al-Wa'wa' here employs it in a novel way that combines the beauty of nature with philosophical contemplation (misery and hope). It seems that the presence of narcissus and jasmine fields in the vicinity of Damascus made these flowers a powerful presence in al-Wa'wa's imagination and poetic imagery.

The influence of the plant life is evident in the comparison of the cheek to a rose, one of the most prevalent plants in the Damascene environment. The orchards of Damascus were renowned for their diverse rose varieties and their widespread presence in gardens and parks. This comparison is indicative of the poet's knowledge of the symbolism of color, freshness, which would have been linked to roses in the botanical landscape in which he lived and with which he interacted.

The main subject justifies the intellectual setting and immerses the reader in a variety of emotional states, the flowers signifying beauty, tenderness and purity and suggesting the poet's identification with the natural world. This use indicates that the environment of Damascus is rich and diverse with flowers, and it shaped al-Wa'wa's appearance of flowers in his poems, which gave a great influence on his poetic language; flowers imagery was one of the main features of his rhetorical construction.

This verse is also the assertion that the poet behaves as he would expect someone to behave: He tends to idealize human beauty and hopes to associate it with the parts of nature; in this way, man acts like plants; and nature serves as a mirror of his beauty. Thus from the viewpoint of Da'if's influence on poet's aesthetics, the present verse bears an important example of employing the poetic image taken from nature, and utilizing it in the text as a structural element of the poetry experience.

They are there (in the natural scenes) as much as the brother, the spice, and the violet, he says, (Al-Wa'wa' Al-Dimashqi, 1993, p. 156).

A sunrise flower, envious of a sunflower..... A sunflower red rose, compassionate and dove.

Environment's influence is to be seen when the poet depicts the beauty of human being in a manner of comparing flowers. He portrays the jasmine in the jealous mood towards the narcissus, a character whose actions suggested he was jealous, and as being jealous, based on his tendency to personify nature and give human attributes to it. The result of this technique shows that poet does not merely repeat the elements of the environment, actually shows poet who is the re-creator of the elements that are found in the environment, by means of the poetic image. The relationship of aesthetic and environmental experiences has been noted through the images of flowers which interact and communicate in the text.

The vibrant red color of the lily adds a chromatic element and a sense of beauty to the image, which is important as lily is the colour of vitality and radiance. This produces the poetic image through the use of balance in relation to colors of plants. This chromatic variety brings out the awareness with which the poet perceives the rich natural landscape in the Damascene environment, where different flowers share the same pictorial field, transferred to the pictorial systems of the poetic text.

The density of the vegetation field is the highest in the parts where he presents Riyadh in a panoramic pattern, such as in the following quote: (Al-Wa'wa' Al-Dimashqi, 1993, p. 245).

At night, come to greet you in gardens made of anemones..... lamps!

The anemones become foci of light, the gardens a space to be seen, a multicolored, moving panache of wonder. The impact of the environment is clearly visible in the poet's portrayal of the flowers at night, and how the anemones can be compared to the light that illuminates the garden. It is a very sensitive observation of the natural scenery, comparing the bright red color of the anemones to the image of radiant light, so the flowers seem to be natural lamps that light a room. This imagery shows the poet's recognition of the beauty of nature on different occasions, justifying his immersion in the flora and his muse specifically the details of its smallest features. The relationship between nature and urban life is investigated by this simile, borrowed from the domains of city lighting ('lamps'). This shows the merger and blending of the nature and urban scenes, in the poetic image, and this combination shows that the nature and urban structure of Damascus influenced the poet's visual perception.

Semantically, the verse reveals that the elements of nature are not used to make gardens or flowers an ornamental image for the reader or listener, but are used as a part of the emotions of the poet as the garden and the flower are a source of wonder and aesthetic amazement.

The recurrent theme in the poem is concerned with the poet's capacity to convert nature's stillness into something glowing: flowers as still elements are transformed into glowing elements which bring life and dynamism to the place, highlighting the combination of the poet's stylistic aesthetic vision with the experience of the environment.

The plant is not confined to the subject of delight but it is used to show transformation and emotion as he says: (Al-Wa'wa' Al-Dimashqi, 1993, p. 206).

But her rose cheeks grew rosy..... and the carnelian of her cheek didn't stop shedding.

This rose, their tearful colors change to violet—a kind of heartbreak or sadness—and illustrates rose symbol variation and its adaptability to different meanings. It's an employment that signals the poet's primary sources of expression: the plant nature that was integral to the Damascene milieu characterized by its flower diversity, and the variety of its hues.

The "agate of the cheek" is represented in the context of tears in order to highlight the interaction between the botanical and the decorative imagery. The poet shows how strong his reaction to flowers is by changing to precious stones. This development is an important one to note, because the poet is building upon an image that reflects elements from nature and the aesthetic enhancements provided by embellishment; the foundation of the image is still from botanical imagery that provides a backdrop to the aesthetics of the verse.

Semantically, the verse is rich with nature as not representational of multiple elements but also as a symbol of emotional change; where cheek color changes with emotional transition. The verse is characterized by the poet's common tendency to describe the beauty of humans as natural, equating it with things around them, at which point flowers are used to illustrate a human emotion, thus establishing an emotional supplement with an environmental scene.

The poetic imagery is extensive; it shows the impact of Damascus' fertile environment on the poet's imagery. The large volume of imagery required an analysis of the impact of Damascus' fertile environment on the formation of the poet's imagery. These gardens, orchards and meadows were abundant in the city and again the al-Wa'wa' artist manipulated the sensory provision he found in them within the context of his poetry. The subjects of the poet are not only aesthetic components of his work, however, a mental and symbolic one is introduced. Flowers, for instance, may communicate happiness and liveliness, but they can also communicate metamorphosis and heartbreak, by their color changing. Sometimes, the meadow becomes a field for emotion not just for sight, but for emotion as well.

The second topic: The Damascene environment between the urban dimension and the psychological dimension in the poetry of Al-Wa'wa' Al-Dimashqi.

First: The city and social gatherings: Features of the urban dimension in Al-Wa'wa's poetry

The urban dimension in al-Wa'wa' al-Dimashqi's poetry emerges through a partial and limited representation of certain practices of urban life, particularly those related to social gatherings and

entertainment, and the language associated with them. The poet does not present a comprehensive picture of the city or its social structure, but rather focuses on specific scenes that express a pattern of urban life based on socializing, drinking, and companionship—a representation consistent with the nature of his poetry and its expressive aims.

One of the proofs of this dimension is his depiction of the drinking party and the movement and sound that surround it, in his statement: (Al-Wa'wa' Al-Dimashqi, 1993, p. 244).

O you whose handsare dyed with the henna of cups,

Hasten to the laughter of the goblets amidst the dust of the battle..... when the bottles weep for him.

The poet portrays the chaffain of goblets and the noise of consumption of the liquids in the assembly. The wine has stained the goblets with which the feast is served, and the empty bottles have welled with tears, hinting at the climax of revelry in the city. The whole scene of the city is shown: the bottles and the noise of the crowds and the goblets. It's significant that the poet does not portray the location as part of the social event, but rather the social event itself, the drinking event, the noises and the movement, which stands as an awareness more of the event than of the space itself. In addition, the act of speaking or imaging the goblets as laughing and the bottles as weeping gives speed to the gathering and enlivens it – it becomes alive and vibrant.

In the same poem, he appeals for more of the drink that brings joy, and states: (Al-Wa'wa' Al-Dimashqi, 1993, p. 245).

And set me the coffee that makes roses bloom—a true one (if it pleases you) upon the dainty face of beautiful girls.

Do not tickle the breast of the wine with the hands of..... mixers, what has tickled the breasts of the lovers.

Words that have social connotations add to the urban character. “coffee” in this sense means “wine”, and is an everyday word for urban life that is associated with the culture of meeting together and “tattara” (companionship). Furthermore, the emphasis on mixing and serving does not simply indicate a likeness from one moment of the narrative, but rather a cultural behavior in its own right with associated rituals and traditions.

It is noted that this urban representation remains confined to the circle of the council, so the poet does not expand to depict markets, crafts, or professions, and there is no explicit mention of a specific profession in the Diwan - in what has reached us of evidence - including the profession of the town crier. Hence, the talk about the profession remains within the framework of the poet's translational and social context, not within the framework of the poetic text itself, which requires the researcher to adhere to the limits of the text and not burden it with what it does not say.

However, the absence of professional or market-related details does not imply the absence of an urban dimension. Rather, it indicates that the city is evoked by al-Wa'wa' as a space for companionship and fellowship, not as a complete economic or social system. For him, the city is a place of gathering, drinking, and conversation; it is the environment that produces this kind of language and imagery.

Thus, it can be said that the urban dimension in Al-Wa'wa' Al-Dimashqi's poetry is manifested in a conscious partial representation of some aspects of urban life, focusing on social gatherings and the language associated with them, without claiming comprehensiveness or a complete representation of city life. This limited representation is consistent with the nature of his poetic experience and with the city's position as a psychological and social framework that paves the way for the experience, not as a descriptive subject that stands on its own.

Secondly: The psychological impact of the Damascene environment on Al-Wa'wa's poetic experience

The psychological impact of the Damascene environment is evident in the poetry of Al-Wa'wa' Al-Dimashqi, through the feelings of tranquility, comfort, and familiarity with the place, as well as the longing and emotional attachment to the home and dwelling. The poet does not express this impact through a

direct declaration of belonging to the place, but rather through psychological themes that spring from the emotional experience itself and are projected onto the place as a refuge and a source of peace.

One of the proofs of this psychological dimension is what the poet expresses in his words about banishing worries and restoring psychological balance, as he says: (Al-Wa'wa' Al-Dimashqi, 1993, p. 243)

Coffee that banishes worries when..... it is allowed to reach the places of sorrow

The comfort of the mood is scattered upon it..... like eyes that never wander in the eyelids

This image is the experience of a particular mental condition: Ceasing the anxiety and attaining tranquility. A state of anxiety is depicted as if it were a person that lives in the soul, shoving it out with the source of peace. It is not only the effect of the drink itself, but it portrays an urban psychological scene that offers comfort to the poet, lifts his mind of concern and depression. The context implies that this sense of comfort is related to a familiar surrounding that allowed for this sense of relief and reassurance.

The article by the mathematician highlights this psychological aspect when it is combined with the natural context, in particular in gardens and orchards, as in the conclusion of his statement: (Al-Wa'wa' Al-Dimashqi 1993, p. 245)

In gardens that show you at night.....lamp advertising Anemones.

The poet does not merely describe the orchard externally, but conveys its effect on the soul. This aesthetic transformation of nature stems only from a feeling of familiarity and harmony with the place.

The psychological dimension appears more clearly when it relates to nostalgia and attachment to the home, as in his statement: (Al-Wa'wa' Al-Dimashqi, 1993, pp. 146-147).

By God, your Lord, turn aside and rebuke me... and perhaps rebuke will soften my heart.

And speak to me, saying in your words: "Why do you destroy your servant with such abandonment!"

In the anemone's garden in Damascus, it is night, and the anemone can be seen as glowing lamps lit up at night. This pictorial work creates a sense of the beauty of the Damascene environment as well as tranquility emanating from contemplation of the splendor of nature in the nighttime. The quiet awe and wonder in this verse stands as a testimony to the effects of the surroundings, morphing the flowers into a source of light at night, whose presence brings peace and diminishes the solitude of darkness.

In these two verses, the feeling of belonging to the place and longing for it is manifested, as he asks the morning breeze or the messengers to pass by his residence in Damascus and convey his reproach to the one who abandons him. Here we sense the intensity of the poet's attachment to his residence and his longing for it, hoping that his abandoner will soften and his heart will soften upon hearing his complaint.

A sense of belonging, associated with the location and suggested by the dwelling, becomes an emotionally charged area or space, informed by memories and feelings. The poet has no desire to go back to the place itself; instead, he goes back to that place because the human connection that developed there is inscribed on the spot. This is not only geographical but a psychological and complex one which involves home, place, person, and emotion mixing together.

Some interesting thing to note here is that this kind of way of expressing these things is more of a calm type of expression where there is no strong feeling of alienation and no acute tension. Its desire is tinged with the desire for love, mercy, and calm, reflecting the atmosphere of the Damascus milieu suggested by al-Wa'wa's poetry, which is one of familiarity and stability, not terror and upheaval. So that the link to place is never broken and never becomes an object of displeasure but is instead a supportive structure for the feelings.

It is therefore evident that the poet al-Wa'wa uses al-Wayliya to create a particular psychical effect--through the creation of an atmosphere of tranquility and peace, familiarity and belonging, and through the evocation of scenes from the natural and familiar environment, negative emotions are eased. This psychological aspect is not drawn out of the narration, but rather is seen through images, situations and emotions that deepen the text and enhance its emotional and urban and social influence.

Conclusion

Indeed, the poetry of an urban poet such as al-Wa'wa' al-Dimashqi could not be explored without taking into account his rich urban surroundings: gardens, meadows, flowers, and agreeable gatherings – quite distinct from the desert or countryside. Poems recirculate its themes; it was even a large source of poetic taste itself, which requires the poet to put a lot of vivid sensory imagery, subtle similes and symbols to use that are associated with fertility and beauty.

The results of this research indicated that the Damascene environment, not only as an external structure, but also as an internal structure, played a functional role in al-Wa'wa' al-Dimashqi's experience in poetry, playing a supportive role in forming the themes, images and the structure of overall emotion of the text. By utilizing the method of poem tracing and analysis of the poetic evidence, it is clear that the use of place in al-Wa'wa's poetry is in the form of suggestions and symbols that are woven into the artistic texture of the poem and can be used to form some kind of resemblance. If emphasized by the tracing and analysis of the evidence given in the poetry, it was found that the presence of place in al-Wa'wa's poetry is not expressed directly through poetry descriptions, but rather expressed through suggestions and symbolic elements absorbed into the artistic fabric of the poem which can be in the form of some kind of resemblance.

The research found that the urban dimension appeared in al-Wa'wa's poetry conscious and partially, the poet shows aspects of the civic life through several conventions, which represent some of its activities and their language, but without his expanding in order to depict the urban image or its social and economic details in all their aspects. This selective representation is based on an awareness of the nature and limitation of poetic experience which conforms, in some way, to an urban sensibility that is more inclined to select intimacy and social refinement.

The study also illustrated a psychological presence of Damashq on the experience of al-Wa'wa, the psychological impressions that manifested by the calculation and tranquility of the Damascus environment, and its familiarity with the place and consent for returning. It became clear that these emotions would not be conveyed in a straightforward way but rather in the imagery, situations and emotions of a text so as to lend an emotional depth to the experience that mirrors the urbanity and sociality of its depiction.

All in all, al-Wa'wa' drew most of his poetic imagery from the short environment in Damascus; its glittering water, its buoyant air and its fertile plants. Tears and rivers of water, breezes and rain, blossoms and fruits all reflected in his poems, flora and fauna, to adorn the faces and cheeks of the inhabitants of the upper world. All of these elements of the setting were not only decoration, but each had significant emotional significance for the poet, who expressed his thoughts and feelings in the poem. In fact, sometimes his love of artifice and ornamentation, and in some of his images, perhaps even emotional rigidity, are the subject of criticism, yet his images inspired by his environment in Damascus are a characteristic of his poetry and a result of the poet's relationship to his natural surroundings. The green Damascus scenery always served as a background for Al-Wa'wa' - verdant Damascus was always an inspiration to him; in every verse or poem he got a little of it. His imagery became a mirror reflecting that environment which had all rivers, gardens, breezes and flowers. In Al-Wa'wa's Damascene poems, we see how the nature of the locality with its physical elements can converge with the power of the poets' imagination to become the enduring artistic images that have been memorialized in literature.

From the above, it can be said that there is a much important example concerning the interaction between the poet and environment for the poet al Wa'wa' al Dimashqi that is neither a descriptive directness nor an abstract detachment. He practices a fine art of moving between the actual space and its artistic expression. This is an invitation to future research, which could examine how the combination of place and poetic experience has developed over time through the Arabic literary tradition, or compare the experience of this anonymous poet with that of other urban poets that were around during his time.

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