

The main features of the critical theory of Al Mahajoub as the Sudanese critic

Dr. Ahmed Mohammed Abdulrahman Mansor, Dr. Mohamed Ali Elsiddig Ibrahim

Assistant Professor, Department of English Language, College of Science and Arts AL-Baha University, Kingdom of Saudi Arabia

Abstract

The word criticism is derived from the Greek word meaning ' Judgment', and hence literary criticism is the exercise of judgment on works of literature. So its nature is the play of the mind on a work of literature. Its function is to examine its excellences and defects to evaluate its artistic worth. The matter, the manner, the technique and language of a piece of literature may be put to searching examination and in this way its literary worth may be assessed. The true critic will dwell on excellences rather than imperfections.

This study reflects the influence of English romantic critics which based on individuality and a great freedom of expression. Moreover, Al Mahjoub was graduated from Gordon Memorial College and so widely read in English. Also the study shed light on Al- Mahjoub who was affected by the famous English romantic critics like Coleridge and William Wordsworth.

Keywords: influence, features, critics, nature, artistic worth, criticism

1. Introduction

Since the beginning of the 20th century, there were many factors influenced the Sudanese literature in general, specially poetry and criticism. The main factors were: The establishment of Gordon Memorial College in 1902, which led to the great educational development, the foundation of Omdurman Islamic institute which developed the Islamic teachings. And they had a great role in developing the Sudanese literary movement, as well as many famous magazines like Hadarat Al-Sudan, 1919, Al-Nahdah, 1931 and Al-Fajre 1934 and the literary clubs which have influenced the literary movement, specially Nadi Al khirijin which was established in 1918 in Omdurman city. It has great impact on all aspects of life, political, social and educational.

That means the movement of the 20th century has influenced the Sudanese literature, philosophy, religion and politics.

These factors produced a powerful current related to the classical Arabic phase namely the Abbasid Age, where the Sudanese poets traced the famous poets of that brilliant phase like Abi-Tammam, Al-Buhtry and AlMutanabi. That powerful current produced a new literary school which influence Sudanese literary moment as well as the Sudanese poets like Abdullah Abdul Rahmam, Omer al-Bannah, and Ahmad Mohammed Salih.

2. Literature Review

2.1 Nature and function of literary criticism

The word criticism is derived from the Greek word meaning ' Judgment', and hence literary criticism is the exercise of judgment on works of literature. So its nature is the play of the mind on a work of literature. Its function is to examine its excellences and defects to evaluate its artistic worth. The matter, the manner, the technique and language of a piece of literature may be put to searching examination and in this way its literary worth may be assessed. The true critic will dwell

on excellences rather than imperfections.

The earliest famous critics Plato and Aristotle laid down rules and certain regulations and advised all critics to follow them. For the ancient Greek critics 'criticism' is a mere subject should be instructed. Later on, the French Revolution and the German Idealistic philosophy led to the Rise of Romanticism. The genius critics of the Romantic Age were Wordsworth and Coleridge. They neglect and ignore all the previous rules. They put their own romantic theory which is based on Individual freedom of expression, Individuality, Impression and Subjectivity. So the romantic critics judge and evaluate the elements of excellence to please or impart aesthetic pleasure by appealing to their imagination. This romantic theory has a great influence on the Sudanese Romantic critics.

2.2 The Main Influences on the Sudanese Literature

It should be realized that Sudanese literary criticism was not so powerful as poetry at that time, but there were some Sudanese critics like al-Girgani started to criticize the members of Al- Ihia literary school, and advised them to produce their own modern literary work far away from the classical Arabic phase and its firm rules. Those Sudanese critics related to three different Sudanese literary criticism schools:

2.2.1 Classical Arabic Criticism School

The critics of this school were affected by the former classical Arabic critics as Al-Amidi, ALGadi-Al-Gurgani and Abd AL-Gahir Al-Girgani. The main critics of this school were Ahmad Eauzi, Haseeb Ali Haseeb, and many others who refused to declare their names by using only letters like " e.p.z, Ibn Rajaa" and so on.

2.2.2 The Modern Arabic Critical School

The critics of this school were affected greatly by the western

culture, in spite of their wide reading in the former classical Arabic literature. They were influenced by the English critics. The western influence is reflected in their translation from the western language, and the English language in particular. They followed the rules and used the western principles, specially the romantic process. Those critics also have greatly influenced by the romantic Arabic school 'Diwan Group'. The main critics of this school were Al-Ameen Ali Madani, Tumbel, and Al -Tijani Yousif Basheer.

The Criticism School which was influenced directly by the western literature and criticism. The main critics of this school were Al-Mahjoub, Ashry Elsiddig and Yousif Al- Tinay. They followed the English romantic critics like Wordsworth and Coleridge.

For the romantic critics' pleasure is the aim or function of poetry. They represented the leaders of the Sudanese romantic critics. The main problem which the Sudanese critics had to face was, as they have realized, the hybrid nature of their cultural tradition. If they were to identify themselves not with their ethnic groups but with the whole nation, a discovery of a common denominator for all these groups and the definition of it in terms of a cultural identity was an urgent task.

Since time immemorial this portion of the Nile Valley, with this extension of desert and plains on East and West, has received an unending influx of invaders, and has without exception assimilated them and formed new hybrid races.

2.3 Sudanese Cultural Identity

Many articles were written to define the features and the contours of this 'Sudanese identity' and published in Al- Fajre-magazine by various members of the group. One particular member, Mohammad Ahmad Al- Mahjoub, a poet and a critic who was also a prominent figure in Sudanese politics both before and after independence, pursued the issue with the 'missionary zeal' for over a decade. He was on the editorial board of al- Fajr and had perhaps written some of the editorials which were usually published anonymously. However, his signed critical articles attempt a comprehensive and systematic exposition of his, and more or those of members of Al- Fajr, conception of cultural identity and its relationship to Sudanese literature and politics. In a debate, arranged by the Graduate's club at Omdurman, al-Mahjoub stated and defended the motion that "Sudanese culture is independent of Egyptian culture.

Al- Mahjoub was thrilled with his own 'discovery' of the idea of 'culture' applied to the hybrid ethnographic and intellectual character of the Sudan. His definition of culture was borrowed from the great Victorian poet and culturalist, Matthew Arnold. For him, "culture" is the ideal intellectual image of a nation". The elements that enter into the making of culture, he, (1936:15) says are,

The knowledge of the best that has been thought or said in the intellectual, spiritual and social matters which concern us;

Religion", because it illuminates us spiritual life and provides us with the necessary means for "self-perfection"; and

The habits and customs according

to which we are brought up and which we know and follow mechanically." "culture", he adds, "by turning a stream of fresh and free thought upon them enable us To accept or reject them on the basis of adequate understanding.

He defines 'culture' as "the method and style of an ideal life, the pursuit of perfection". Al-Mahjoub's definition of culture and of the elements of which it consists paraphrases, and sometimes directly translates, 'verbo pro verbum'. Matthew Arnold's definition of culture in his book "Culture and Anarchy". Arnold (1966:6) says,

culture is a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, the best which has been thought and said in the world; and through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits which we now follow staunchly but mechanically.

2.4 Mahjoub's Idea of Culture

Al- Mahjoub's application of Arnold's idea of culture to the Sudanese situation, as will be shown shortly, was rather 'un-Arnoldian'. For Arnold's culture was an elitist image of a profound ideal unity transcending the conflicts and, and what was for him the mundane and narrow interests of the Victorian industrial and commercial social classes.

The intellectual Movement in the Sudan, a pamphlet which Mahjoub addressed to the Graduate's Congress in 1941, he borrowed Arnold's concept of an elite minority which rises above conflicts and heterogeneity, and applied it in a way which suits his own concern with the question of national identity in the Sudan. In Arnold's terms the conflicts which the cultural "best self" is expected to rise above are socio-political; for Mahjoub, they are ethno-cultural; Arnold's concern is with 'social classes'; Mahjoub's is with 'ethnic group'. Mahjoub's equivalent minority elite consists of those who have perceived with intensity, and who are capable of expressing and giving shape to, the national cultural spirit, emphasizing the similarities more than the differences between the various ethnic groups. They also carry this spirit to new frontiers of cultural perfection, because they believe in the plausibility and possibility of cultural ideals as a means for the pursuit of human perfection. This cultural elite is, in this sense, a minority to be found in all ethnic groups and, probably, political parties also, and who identifies with the whole nation and not with their limited small communities.

The creative expression of this cultural self and its ideals is what makes 'national literature'. Al-Mahjoub (1941:6) states in al- Fajr,

It is necessary, that we develop our own national literature which bears our impression and distinguished us from other nations. The idiom of our own land is what distinguishes the literature of one nation from another. The cultural elite- poet should acquire a knowledge of Arabic Islamic culture, contemporary Arabic thought and Western literature. This knowledge should undergo a process of intellectual

transformation in a mind intimately involved in the history, the landscape and the customs of the nation.

2.5 Al-Mahjoub's Elitism:

His elitism is probably the source of his rather monotonously prescriptive style, a style which is more concerned with aspirations than with actual achievement. However, his pamphlet 'al-Harakah al- fikriyyah' contains in a condensed form the main thesis of al-Fajr group. Both the strength and the shortcomings of this thesis are reflected in it. Its strength consists mainly of the avant-garde courageous spirit in which the argument is conducted. Their recognition of hybrid nature of their cultural heritage was the first genuine attempt to define the landscape of a collective mind which would provide a source of inspiration for a new generation of Sudanese poets. But, unfortunately, they failed to realize their 'discovery' in poetry, mainly because they were concerned with boundaries and outlines more than with the details of contours and the patterns of texture, with theory more than with practice. The actual presence of an African consciousness in their writings was painfully vague. In their writings, there was a theoretical, not a poetical, realization of the intermarriage of Arabic and African cultures in the making of Sudanese identity. Moreover, the relationship to African culture was never defined in the explicit terms. No mention of Africa is to be found in, for example al- Mahjoub's pamphlet:

al- Harakah al- fikriyyah. Even the black Hand Group" Jama'at al- Yad al- Sauda, which was established in Cairo in 1937, by the Sudanese poet ' Abdul-Naby Abdul- Gadir Mursal, a contributor to Al- Fajr, failed to conceive its black politics as black poetics.

The Fajr group was the beginning of a ceremony of belonging and rediscovery of the communal roots of identity and creativity which gradually found expression in the poetry written by some younger poets in the 1940s.

3. Materials and methods

The present paper, under the title of The main features of the Critical theory of Al Mahajoub as the Sudanese Critic. Comparative Study between Arabic and English critics, Al Mahjoub as an example and the influence of western critics on Arabic criticism. so as to examine the notion of the impact of the English criticism and concepts. The first step is to clarify the concepts of English and Arabic, English criticism. Al Mahjoub as example. This is a survey on comparative study on Arabic and English criticism focusing on the impact of western and Arabic culture.

3.1 Evaluation of Mahjoub's Critical Works

This introduction includes the revival of the Sudanese literary movement which reflects the growth of their criticism and poetry. The main factors of this movement have a great impact on Al. Mahjoub's character and affected his literary product as a Sudanese romantic poet and critic.

Al-Mahjoub graduated from Gordon Memorial College. According to his civil education which was based on western type, he ignores and neglects the classical principles and traditions. He advised the critics, to free themselves from the traditional rules and trace the romantic views. His jobs were an engineer, after he had studied law he worked as a Judge

then a lawyer.

He started to write as a journalist for the famous magazines like, Hadarat al- Sudan, and Al-Fajr. Soon he became a well-known writer for his keen and unique style. His articles were of great significance and useful benefit. His experience as a great poet helped him to criticize and evaluate many literary works. According to this romantic views, he advised the writers that. The end and function of their works should be pleasure.

Al-Mahjoub's critical works are divided into two types as follows:

3.2.1 Al Mahjoub's Theoretical Criticism

For Al-Mahjoub, as a writer may be an artist, and he will never be a keen poet, if he does not possess a creative power, that help him to create, unify, and shape, depending on nature and its unique beauty and nice scenes. He should free himself from the classical rules and the traditional principles. Nature should be his main source of inspiration. Time, Nature and Man celebrate the birth of the poet, they will be recreated into a new image. Time will be eternity, Nature an earthly paradise, and Man an immortal being- because a poem is the very mage of life expressed in its eternal truth. It is a divine fountain of joy and happiness in more than an ordinary sense.

For him, a poet's nature has in it ' something of the nature of prophecy'. The poet is visionary and creative, he sees what people do not see; and is charged with an element of divinity which creates vital life out of dead matter. According to his view as a romantic critic, he neglects and ignores all the previous classical rules, and he advised all the poets to follow and trace his romantic theory.

Al- Mahjoub criticizes 'Tambal' the famous Sudanese romantic poet and the member of al-Fajr group, who describes Nature and its beauty in his famous book

"Diwan Attabia'a" he says: - "Tambal's poems are full of emotions, Fancy and imagination." Al-Mahjoub (1932:14) writes an article for Al-Nahdah Magazine entitled " Boring and dull Life", he says: - "This life has a great impact on literature, poetry and prose. It led to that grievous literary decline. Our poetry is lifeless without emotion and sense. Surely, it is an imitative poetry. It is impossible to find a genius poet or critic in these circumstances, for the best literary work is the real reflection of life."

As Mohammed al-Wathig (2002:5) states al-Mahjoub wrote an article for 'al- Hadarah Magazine 'in 1929.

He attacked all types of poetry and its different aspects and aims, the factious poems and the critics of his age. He said: " The critic must be both poetical and philosophical. His affections must be free and kindly. He must be of clear understanding. His vision must not be clouded by his personal or religious prejudices. The critic's sensibility must be trained by a continuous study of poetry and so the poet's, they must be of a mature age. It should be realized that, even a critic possesses all the above qualities may not be always correct and fair in his judgments." He also in his book "Nahwa al-Gad"(1970:23) states " The true poet should consider himself as a wide world that relates to 'Nature' which represents his main source of inspiration, neglecting all previous rules, regulations and traditions. His poems reflect the purity of literature." This shows the great impact of the English

romantic theory on AL-Mahjoub's critical idea. Moreover, Al-Mahjoub wrote an article (1935:7) for 'al-Nahdah'. He criticized some satirical poems, where the poets were following the classic Arabic rules of "al-Khalil ibn Ahmad." He adds "Their poems are not creative. Their literary product represents that type of imitative poetry, the factitious poems in particular." Therefore, al-Mahjoub calls for a renewal of zest for life and the enjoyment of beauty. This kind of al-Mahjoub's literary criticism reminds the reader of the attack of the critics of the Romantic age against the classical rules of the Greek and Roman ages.

3.3 The Qualifications of an Ideal Critic

According to al-Mahjoub, there are certain qualifications that the critic should possess. The true critic must deal as a judge of value. He must be a gifted individual. He must be a man of rare organic sensibility, as well as a man of sound commonsense, understanding taste and clear thinking. He must be a man widely read in literature, not only of his own language but of many different languages as possible. He must have proper training and technical skills in different branches of literature. He must rise above all personal, religious, national and political prejudices and predilections, which come in the way of correct judgments. He must have imaginative sympathy. He must put himself in the place of the writer and see things from his point of view, and share his vision of life. He must possess a sound knowledge of human psychology. These points show the influence of the English romantic critics like Coleridge and Wordsworth on al-Mahjoub.

As Izul deen al-Ameen (2002:21) mentions "Al-Mahjoub believes that any literary work should be judged on the basis of the impression it produces." Literary criticism should be creative, and its chief features may be summarized as follows: It is concerned with the fundamentals, such as the nature of poetry, and its functions, emphasis is laid on imagination and emotion, Pleasure rather than instruction becomes the end or function of poetry and Simplicity is emphasized both in theme and treatment.

3.4 His Definition of Literature

And also Izul deen al-Ameen (2002:11) Al-Mahjoub says Literature is a true reflection of the inner emotional feelings and impressions. It personifies our pains, wishes and disappointment. It is also the real measure of the nation's civilization, and its movement or decline in the past or in the present. He also adds, literature represents the human experiences in the past as well as in the present and draws a perfect plan of the future. Therefore, literature is the product of creative artists who influence our life through many scientific methods. And poetry is a reflection of the poet's painful or delightful thoughts, according to what he feels, hears and recognizes. Al-Mahjoub indicates that any artist should study different cultures which enable him to provide a realistic literary work that relates to his society.

3.5 Al-Mahjoub's Practical Criticism

As an example of his practical criticism, he criticized 'Salih Abdul Gadir' who is the one of the best Sudanese poets. Al-Mahjoub writes an article for 'al-Fajr Magazine'(1934:12)

entitled "Salih lacks aestheticism." He selected the following verses of Salih:

(Don't Blame Me)

*I'm not liable to be accused and so my mind.
And blame the violent and unfair time.
I hope it'll know as I have known, my cleverness.
And then it'll forget about my false madness.*

" لا تلمني "
 لا تلمني فتكن متهمي
 إن عقلي لم يكن متهما
 ولم الدهر علي تقصيره .
 أخطأ الدهر وعمدا ظلما .
 لبيته يعلم ما أعلمه .
 حيث لا يجعل حظي ندما

Al-Mahjoub says:-" Salih is a poet who lacks the poetic aestheticism. He is gifted, but he is not successful in using the verse "Don't blame mebut blame the time", because there is no relation between the word 'blame' and the 'mind accusation'. This expression is meaningless for no one can accuse the poet's mind or accuse him as a mad man," Al-Mahjoub added, it should be realized that 'Salih' may be influenced by the Egyptian poet "Hafiz Ibrahim" who says in his poem:

(The Japanese Pretty Girl)

*Don't blame my strength as a whole,
If the sword misses its goal
I insisted and struggled,
But the fate broke my will.
As the rigid and hard worker,
May remains too far to fulfill his wishes.*

" عادة البايان "
 لا تلم كفي إذا السيف نبأ
 صح مني العزم والدهر أبي
 رب ساع مبصر في سعيه
 أخطأ التوفيق فيما طلبا .

According to al-Mahjoub (1967:6), Hafiz also in this poem blames his luck as well as Salih. The two poems are of the same metre and diction, The two poems lack unity in form and content. Both of Salih and Hafiz prefer the verse unity to the poem's unity, they ignore the whole unity of the poem. And Salih jumps from one subject to another, and changes his main idea. Finally, the poet should be seen as an artist, and criticized according to his entire work.

As Izul deen al-Ameen (2002:13) states "Al-Mahjoub criticized 'Salih-Abdul Gadir's romantic poem entitled "Patience". He evaluated it according to his own romantic point of view. Salih says:

" Patience"

*Don't say' be patient, I couldn't bear.
And never blame my heart, O' my dear.
My darling wasn't caring about me, when she passed.
So I became too upset and disappointed
All my trustful fellows wept over my sad situation.*

And the merciful angles showed their sympathy and participation.

"صبرا"
لا تقل صبرا فما لي جندا
فدع اللوم فقلبي لا يعي
وحبيب مر بي ما اكرثنا
خبب الظن وعهدي نكثنا
فقلبي في الهوى قد عبثنا
فبكي لي الناس مما اجد
فبكت اهل السماوات معي.

Al-Mahjoub (1934:9) describes Salih Abdul Gadir: *skilful Salih is really and an expert poet. He is one of the best Sudanese romantic poets. This poem is the best of his romantic poetry. He masters this type of poetry. Salih's words are full of emotional feelings. His style is very attractive and easy to read. The rhyme and metre are integral to the poem, they give its unity and the musical tones. The music of his poetry is an organic part of the language of poetry. It may be described as the absolute extent of the poem. The music follows the curves of the emotional and organic growth of his poem more than what could be afforded by the strict regularity of the main current of classical and neo-classical metrical forms."*

It is clear that the romantic music of poetry is the oracular accent of the true voice of feelings. As a successful poet, his romantic poem achieves lyrical complexity of an organic nature which unifies the poem musically, generated not through the isolated line but in the poem as a whole. Metre is not an additional ornamental embellishment of the meaning; it is the necessary and indispensable body of poetry.

In this poem, Salih avoids the direct description of the physical features. He amused his readers by mentioning these nice emotional feelings to feed their spirits. His romantic verses are able to get that great pleasure, which is the function of poetry.

Al-Mahjoub adds:

Salih reminds us of that famous Arabic romantic poet "Ibn- al Muataz" who says: -

*O' you, the kind bar-man lend the complainer thy ears.
We called upon you, but you didn't hear.*

أيها الساقى إليك المشتكى
قد دعوتك وان لم تسمع.

These two poems are of the same metre and diction, they seem as one poem in form and content.

Al-Mahjoub's view of Salih Bdul Gadir's poems indicates that, he was influenced by the great romantic critics Wordsworth and Coleridge. His criticism of Salih reminds the reader of Coleridge's view of poem and poetry.

According to Tilak (1997:239) ^[16], Coleridge says: " Poetry is a wider category than that of a poem. Poetry is the whole soul of man. In a legitimate poem, that means in a poem which is poetry in the true sense of the word, there is a perfect unity of form and content." The notion of such organic unity run through all Coleridge's pronouncement on poetry. He says:

Rhyme and Metre, are not pleasure super- added (and here he controverts Wordsworth's position on the subject) for "Nothing can permanently please, which does not contain in itself the reason why it is so, and not otherwise ". Nothing that "super- added", merely stuck on for ornament or decoration, can really please in the poem. He adds "Rhyme and metre are integral to the poem, an essential part of it, because the pleasure which results both from the part and the whole, and the pleasure arising augments the pleasure of the whole.

Al-Mahjoub's practical criticism shows that, he is a man of stupendous learning, both in philosophy and literature, ancient as well as modern, and refined sensibility and penetrating intellect. Al-Mahjoub was eminently fitted to the task of a critic. His literary criticism consists of his evaluation of Salih Abdul Gadir and others. Despite the fact there are so many digressions and repetitions, his practical criticism is always illuminating and highly original. It is rich in suggestions of far reaching value and significance, and flashes of insight rarely to be met with in any other critic. His greatness is well brought out, if the reader keeps in mind the state of literary criticism in Sudan before him. Many Sudanese critics used to judge on the basis of fixed rules, they were either legislative, judicial or were carried away by their prejudices.

Al-Mahjoub neglected all the previous Classical rules. His criticism is impressionistic-romantic, a new kind of criticism. He could discover new beauties in Salih Abdul Gadir's poems which enable the reader to judge him and his views in the correct perspective.

4. Conclusion

This critical study of the Arabic criticisms and it is a study in the comparative literature in the best sense of the term of criticism, shedding light on the nature not only of Arabic criticism, but on the difference between Arabic and English literary criticism as well as the English and Arabic critics and its affinity with mysticism and survey the main factors of this movement have a great impact on Al. Mahjoub's character and affected his literary product as a Sudanese critic.

Al-Mahjoub graduated from Gordon Memorial College. According to his civil education which was based on western type, he ignores and neglects the classical principles and traditions. So, he makes stress on individual freedom of expression. And his criticism examined the main principle: the artistic truth, the symmetry and idealization.

5. References

1. Abdul-Hay M. Tradition and English and American Influence in Arabic Romantic Poetry, Ithaca Press, 1982.
2. Abu-Hasabo A. Factional Conflict in the Sudanese Nationalist Movement, Khartoum University Press, 1984.
3. Shawgi A. Harakat al-Tarjamah al-adabiyah-. Ber'iot Dar al-Thaqafa Press, 1929.
4. Abu Shadi,A, al-Shafaq al- Baki, Cairo, University Press, 1926, 5.
5. Bashir T. Ishraqah, Ber'iot, Dar al Thaqafa, 1964.
6. Ibrahim H. Diwan Hafiz, Cairo, al-Huriyah Press, 1984.
7. Ibrahim S. Ghabat al -Abanus, Ber'iot, Ibn Zaidun Press, 196
8. Jubran KH. Diwan Ibn al- Farid, Ber'iot, Dar al -Thaqafa.

9. Al-Wasiq, Mukhtarat min al- Shi'r al- Arabi,airo,Iatimad Press, 1929.
10. Dasuqi A. Jama'at Appollo wa atharahah fi al Shi'r al- Hadith, Ber'iot Dar Maktabat al- Hayat
11. Abu Shadi A. Atyaaf al –Rabia, Cai'ro University Press, 1933.
12. Al- Aqqad M. al-Diwan. Ber'iot, Dar Ibn Zaidun Press, 1969.
13. Al- Aqqad M. Diwan min dawawin, Ber'iot Dar Maktabat al- Hayat, 1969.
14. Al- Mahjoub M. Gulb wa Tajarub, Khartoum, Dar al Balad Press, 1976.
15. Shelley P. The Complete Works, London, Thames and Hudson Pree, 1971.
16. Tilak R. History and principles of Literary criticism, New Delhi, Rama Brothers, 1997.
17. Wordsworth W. Lyrical ballads, London, Chatto and Windus perss, 1798.
18. Coleridge S. Biographia Literaria. Oxford University Press, 1907.
19. Gile F. The study of English Romanticism, London, Evans Brothers Press, 1967.
20. Ricks C. The poems of Tennyson, London, Faber, and Faber, 1969.
21. Al-Jarim A. Diwan al- Barudi, Cai'ro, Al –Huriyah press, 1953.
22. Byron GS. eparation from Lady Byron, London, Coles Publishing Company, 1816.