

Investigating the Main Features of the Different Sudanese Romantic Schools

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Abstract: This paper focuses on the relation between Sudanese Arabic and English literature, shedding light on the nature of Sudanese Arab romanticism and the nature of romanticism and its affinity with mysticism. This study shows the great impact of western literature on Sudanese literature.

The movement of English romanticism has a great influence on Sudanese Arabic literature. So the researcher would like to show the main factors and causes of that influence, and the role of the famous English romantic poets like Wordsworth and Coleridge, in developing the Sudanese romantic poetry. Actually the main Sudanese romantic poets were the graduates of Gordon Memorial College, and so their study and wide readings in English literature affected their literary product.

Keywords: the nature, main features of Sudanese Arabic Romanticism and the factors of the impact of English romanticism.

1. INTRODUCTION

The main problem which the Sudanese romantic poets has to face was, as they realized the hybrid nature of their cultural tradition. A number of articles meant to define the features of 'Sudanese Identity' were published in 'al-Fajr Magazine' which was belonged to 'al-Fajr Romantic School'. Al Mahjoub wrote several essays for Civilization of the Sudan newspaper 'Hadarat –Al Sudan and Al-Fajr ' Magazine which reflected the European romantic influence. His poems in "Heart and Experience" "Gulb wa Tajarub "indicate that he receives his inspiration from nature and it's glories like 'Wordsworth ' the poet of nature. He accepted the view that 'Wordsworth' was a pantheist a mystic of imagination and romantic critic. Actually Al Mahajoub and Shelly lived and thought in two worlds, one was the world of mankind and it's hopes, the other was the world of their own heart. What made them great romantic poets, is their struggle to free themselves from the shackles of the ' earthly materialist nature, and participate in the 'eternal' or the spiritual element of human life, Romanticism is the awakening of sensibility, which means the power of sensation or perception, according to this definition the writers and poets mostly turn to a free mode of self-expression. They could not follow the neo-classical rules. This romantic view had great impact on the works of 'Al- Mahjoub' as the one of the famous Sudanese –romantic poets and critics.

So al Mahjoub signed many articles for attempt a comprehensive and systematic exposition of his, and more or less of al Fajr concept of 'Cultural Identity' and its relationship to the Sudanese literature. Al Mahjoub was thrilled with his own discovery of the idea of culture applied to the hybrid ethnographic and intellectual character of the Sudan. He defines culture as ' the method and style of an ideal life '. His definition of culture was borrowed from the Victorian culturalism Mathew Arnold who says ' Culture is the ideal intellectual image of life.

2. LITERATURE REVIEW

Al-Fajr Romantic School:

Then a new type of poetry that follows, is marked by a tension between a relatively neo-classical style and new Romantic sentiments. This type is well indicated in the poetry of Al- Mazini, Shukri and Al- Aggad, who were well read in English,

with them the English influence in the emergence and growth of Arabic Romantic begins. They have a great impact on the Sudanese Romantic poets who were related to that generation of western-educated elite. Many of these new members of the new elite, lived in the colonial capitals and through the nationalist movements sought to wrest power from the expatriate rulers. And in so doing they identified themselves more with the entire colonial territory than with their own ethnic groups or local communities. (Lloyd,1968).

In literature, this new consciousness was expressed as a search for the common roots of national culture and the common heritage of communal symbols which cut through ethnic pluralism. It was the beginning of the passion to create a new literature which should express human experience as it took the shape and character of the nuances and contours of a Sudanese sensibility.

There are many members of this new elite like Al- Ameen Ali Madani and Hamzah Tambal. They were members of "Al-fajr romantic group". Tambal was an experimentalist poet of the 'twenties, he was probably the first to attempt, consciously, to realize in his work the elements of a new poetry of identity. His poems were published in 1931 under the title ' Al-Tabi'ah', that means Nature, betray the influence of English romantic poetry, especially that of Wordsworth, upon him. His poetry aspires to Wordsworthian virtues; the deep sense of the natural object and landscape described with realism and infused with a mystical spirit.

It is also a departure from the rhetorical style inherited from the classical and neo-classical Arabic poetry for a language appropriate to ordinary speech. He called for the intimate involvement of the Sudanese poet in his natural and cultural landscape, he was the first to coin and use the term 'al- Adab al- Sudani ' that means 'Sudanese literature as the title of his small book. His book is like Wordsworth's Preface to Lyrical Ballads, "an attack on the poetry of his immediate predecessors and gives the theoretical background to his own kind of poetry". As Abdul Hay (1976:9) mentions.

The other Sudanese Romantic poets "Mohammed Ashri, Attinay, Al- Mahjoub and Toufig Salih Gibril were graduates of Gordon Memorial College. They were heavily influenced by their readings in English poetry and criticism. The great influence of English Romantic poetry, is reflected, by Toufig Gibril Who has been affected by Lord Byron in particular as Khalil (1933:304) states

For example, Byron says:

" She Walks in Beauty "

*She walks in beauty, like the night
Of cloudless climes and starry skies,
And all that is best of dark and night
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.
And of that cheek, and o'er that brow,
So soft so calm, yet, eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent.*

And also Toufig Salih Gibril (1973:53) says in his poem:

"Hadegat Al-Oshaq"

*What a lovely and happy that night!
Where the full bottles of wine,*

Were appeared orderly, in an attractive sight.

In the dancing fields, our lovers were closely

Touching, and their cheeks were shining.

ظلت الغين والقوارير صرعى

والأباريق بتن في إطراق

وتلاقت في حلبة الرقص

أيد وخدود والتف ساق بساق

والقواني الحسان بين أيدينا

تنتنى في القيد والإطلاق

The main features of the Sudanese Romanticism and their poems:

The poem of Gibril indicates that, the main features of the Sudanese Romanticism are based on individuality, namely, individual freedom of expression and inspiration. The main role of imagination and emotion appears in their process of creation. As Wordsworth (1802: 237) says in his poem:

"I Wandered Lonely as a Cloud"

I wandered lonely as a Cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of Golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Continuous as the stars that shine.

The famous Sudanese Romantic poet Salah Ahmad Ibrahim, avoiding the Hollowness of Rules, he wrote many poems, which are full of strange harmonies, some light and fanciful. He shows that in his following poem

"Ebony Jungle."

He, who with a broken hearted appears,

He weeps and deeply bleeds hot tears.

He calls upon me, wait and see Jesus—Jesus!

Before now, Jesus surely passed,

With a pigeon's face, that seems smart,

His eyes look as green as a branch.

غابة الأبنوس

واغرورقت عيناه بالدموع

وقال لي يسوع

بالأمس مر من هنا يسوع

The Romantic spontaneous overflow of feelings appears clearly in the poetic product of the Sudanese poet Omer Al-Bannah (1967:18) He says

بغداد"

حدث عن العصر الأ ولى لتضحكني

فان أخبار هذا العصر تيكيني

وارمق بطرفك من بغداد دائرها

وأندب بها كل ماض العزم ميمون

وقبلها أندب دمشق فإنها فجعت

بسادة عمروا الدنيا أساطينا

(Baghdad)

Tell me about the ancient Ages to grant me joy,

The dull news of this Age make me cry.

Take a glance over Bagdad past glory,

Then be shy.

And before Bagdad, cry the beloved Damascus, and why?

For the colossal loss of the great leaders, who had died.

It is the best poem, often with quiet gravity, reflects human frustration, sorrow, loss and misery projected through a particular situation, as William Blake the famous Romantic poet (1870:253) says in his poem

"The Chimney Sweeper"

A little black thing among the snow

Crying, "Weep' Weep "in notes of woe!

" Where are thy father and mother? Say;

"They are both gone up to the church

To pray.

"Because I was happy upon the heath,

And Smil'd among the winter snow;

They clothed me in the clothes of death,

And taught me to sing the notes of woe.

And so Ahmad Mohammad Salih participates Blake and Omer Al- Bannah their great sorrow and disappointment. He was known as the ' black English man ', for his English education at ' Gordon Memorial College' and the impact of the western culture which has been reflected in his poetry. In his poem: " Damascus" (1968:21) he says

' Damascus '

Have solace Damascus,

For nothing to do, but to weep.

When the Devil invaded thy sanctuary,

And secretly crept.

Thy loss, was a grievous Arabic wound,

That left them affected, hurt and deeply shaken.

(دمشق)

صبرا دمشق فكل طرف باكي لما استبيح مع الظلام حماك

جرح العروبة فيك جرح غائر بكت العروبة كلها لبكاك
جزعت عمان وروعت بغداد واهتزت ربا صنعاء يوم أتاك.

The Role of the Romantic Groups:

The Romantic group, commonly known in the Sudan as "the Fajr school ", after the name of their literary magazine published in 1934, dominated the literary scene between 1930 and 1940. Its influence suddenly came to an end in the 1940s when most of them sought to realize their aspiration through active political and social life. Even more frustrated were the graduates of the Omdurman Religious Institute, opened in 1912, who found the fruits of their long religious training unrewarding". Their romantic poetry was mixed with religious asceticism.

From among this group appeared one of the greatest of the Sudanese romantics, al- Tigani Yousif Bashir, He is the most well- known of the Sudanese poets outside the Sudan. His premature death of consumption at the age of twenty- seven undoubtedly contributed to his fame and renewed interest romantic utterances. His expression and language are full of charm, vigour, innocence and freshness but lack, in most cases, a coherent meaning and substance; hence the difficulty of translating him into any other language. His charm lies in the way in which he expresses himself and seldom in what he actually says. He is so carried away by his own romantic notions, and armed with such a *considerable* vocabulary, that he loses his grasp of the subject and falls back on a pattern of words, the meaning of which was apparent to him alone, if there is any meaning at all.

In his collected poems, published after his death to which he had already given the title *Ishraqa (Illumination)* there is a tremendous reservoir of emotions but a marked lack of intellect to bring it forth. His poems completely lack any sense of humor, wit or illumination of the mind. He takes himself seriously and means us to take him seriously even when he exclaims:

' Who is to protect the Universe from me?

My pen is my is my sword and my parchment my shield,

And although he tells about the continuous struggle within him between his heart and his mind, an idea which seems to have obsessed him and which was, like his all other notions, rather poorly conceived, in fact his religious doubts are simply an expression of his naivety and the immaturity of his emotions. The ascetic clichés and forms of expressions of which he is so fond are not convincing and one has the feeling that the poet is merely bringing out a number of unconnected ideas formulated by well- known ascetics without having really assimilated them. However, the fact alone that he manages to interest generation after generation in verses that are mere incantations and carry little or no meaning is worthy of note.

Poverty, frustration, incurable illness, wrongful dismissal from the Religious Institute and a lack of courage to rebel, these are the fountains from which his poetry sprang. This may be roughly divided into two main categories: His religious poems which express his tormenting doubts and the love poems in which he pays tribute to the Goddess of beauty.

Al-Tyjani's religious doubt is portrayed by imaginary struggle between a believing heart, a rebellious mind and a tormented soul, a struggle which it seems he failed to settle before his death. The disease which racked him did not seem to have reconciled him to the faith he lost and one cannot help wondering whether this was actually a mere pose. The mode of expression he chooses is that of the ascetics since it is more akin to his romantic temperament. In a much quoted poem entitled " The tormented Sufi" he describes in vivid terms the loss of his faith and the conflict he feels as 'Al-Shoush' (1974:11) states

" How immense the secret this minute particle holds to the Universe.

Watch it intensely, mix thy soul with its essence deeply and completely;

Release thy spirit in its world abounding with faith and compassion,

Voyage in thy being among the greatest and the minutest in the cosmos,

And you will perceive the whole universe in an unceasing hymn of praise

Enjoy the flower! the infinite store of its perfume!

Fresh, nourished, its veins and roots penetrate deep into the earth

And blossom forth in an ever-green riot.

One can hardly fail to recognize the sincerity of this prayer, but the mere fact that he adopts and gives expression to different sets of ascetic arguments and beliefs points to the fact that he was not really a 'Sufi' but was drawn to the mystic elements of the 'Sufi' poetry rather than to their ideas or beliefs. However, like the most romantic poets he likes to portray himself as an oracle of truth, a prophet, an unrecognized genius, a tormented 'Sufi' and similar portrayals into which he pours his self-pity.

Al-Tyjani's love poems are composed in romantic language. From the word "beauty" and its synonyms which occur with monotonous regularity, he carved himself an idol which he worshipped:

We have worshipped you, O beauty,

Surrendered our souls to you in love and devotion.

We have given you life and opened its fountains

For the sake of your eyes.

We have idolized every charming weakness in you

Until it overpowered and overflowed.

We have performed every task possible to make you, O

Riddle, comprehensible.

But you continue to be even more elusive.

We have endeavored to pursue distant meanings for you.

Yet you appear much nearer.

In his descriptive poems, like a romantic poet, there is a touching naivety and innocence as in a child who makes exclamation of pleasure at things which an adult would hardly notice. The island of Tuti "a pearl encircled by the Nile and contained by the shore "a tune played by a friend to him, makes his soul dance and become so sensitive and transparent that it almost slips between his fingers. The religious Institute, from where he was dismissed, is described as "the epitome of charm which he enjoys the peaceful feeling of a person proud of his youthful genius. As al-Shoush (1974:12) states" When his mother removes the only lamp with which he was reading and leaves him in the dark for a few seconds, the scene is described with such tremendous vigour and powerful personification that the reader can scarcely know what the poet is talking about." As al-Tyjani (1966:34) says

In the night there is depth and in the darkness a

Tunnel

If time is poured into it, the tunnel will swallow it

If thunder burst open one's ears in the depth of that Darkness

One will not hear it.

If dawn with all its brightness is emptied into the

Smallest vessel in that darkness

It will contain it.

The Nile is described as the descendant of all the Garden of Eden and it is embraced by the angles in Paradise. Khartoum is described as a beautiful flower diffusing its perfume throughout its diameter. However, one cannot fail to see a vivid picture drawn from the poet's own experience, such as this description of his childhood memories of the *Khalwa*, as Abdul Hay (1976:14) states

'The Khalwa'

"He dragged himself from sleep, rubbing his eyes,

Sullenly averting his face from the morning,

Angrily cursing everything on earth, human or ghost,

His soul full of resentment.

Finding no escape, furious at the thought of going,

But called by the shadows that creep over the villages and

Valleys

His imagination recalled the memories of horror

And the demon of rebellion returned to him.

He walked sulkily, dragging his feet

Sobbing with a heavy heart,

His ink-stained clothes filling his nostrils with an acrid

Smell,

His whole spirit mutinous.

He steals a glance at his formidable master,

To fathom the shadows of his temper.

A glance from eyes filled with fear,

Reveals the wound within."

This poem could have been an extremely good poem had it not been in such sentimentally vague terms which almost blur its lines. Al Tigani died so young leaving many controvert poems, which although immature point to a genius in the making.

Al Tijani Yousef Bashir (1912 – 1931), Atinay and Al- Mahjoub are famous Sudanese romantic poets, who were members of Al- Diwan group. Their poems indicate that, as Al-Shoush (1974:12) states, AL Tijani says

I do believe in Love as a comfort,

And a passionate Love as burning fire.

As the belief of who falls in love head over ears,

And worships the beauty of the Christians' eyes.

أمنت بالحب برداً

وبالصباية ناراً

إيمان من يعبد الحسن

في عيون النصارى

3. MATERIALS AND METHODS

The present paper, under the title of Comparative Study between Different Sudanese Romantic Schools, and the influence of these schools on Sudanese poetry and to examine the notion of these schools in the field of poetry. The first step is to clarify the concepts of romantic schools and Sudanese poets and different Sudanese romantic schools in details. This is a survey on comparative study on different schools and impact of these schools on the Sudanese scene of poetry.

The Struggle Against The Western Domination:

Alongside this romantic movement, there exists a more profound, the confined school of poetry. Chronologically, it succeeded the *Fajr* school in fact it owes its existence to no influences outside the Sudan. It is from school that we may look for the real original Sudanese characteristics and this school is led by Abdulla el Tayib and his relative Mohammed al Mahdi al Majdoub. What mainly characterizes this school is its avoidance of imitations of any kind and a preference for the classical forms of expression *al jazala*, to the undisciplined and loose style adopted by the *Mahjar* and other contemporary poets. Their fantastic command of the Arabic language is one of their greatest assets.

The most dominant school of poetry immediately following the war was that of socialist realism. The emergence of the socialist camp as a great challenge to the old traditional world after the war inflamed the feelings of many nationalists, intellectuals and writers fighting against imperialism. They found in this camp an ally in their struggle against western domination.

Emergency of Young Talented Sudanese Poets:

This school of poetry originated at the hands of small group of young talented Sudanese poets who were then either living or studying in Egypt. The most important of these were al Jaily Abdul Rahman, Tag al Sir al Hassan, Mohammad al Faituri and Mohi al Din Faris. These young poets were readily accepted and sponsored by the exponents of socialist realism in Egypt and the Arab world; their contributions found ready listeners, particularly as the seeds of rebellion against foreign domination, the capitalists, the exploitation of workers and farmers were showing fruit in Egypt, and there was above all the feeling of the unity of struggle in Africa against western imperialism and exploitation. Armed with fiery slogans and catchwords it was vehemently anti-American and anti-western, their ideal being the great socialist Turkish poet Naazim Hikmat. Their poems found a ready market and their way was paved in the magazines and papers in Egypt and other Arab capitals.

The new movement was a turning point in the history of poetry in the Sudan, its main factor was the struggle against the western colonialism. Jaily and Tag al-Sir effected by their poetry a new victory for Sudanese nationalism which was heroically fighting the enemies of its independence. This school was not characterized by its socialist content alone. These young poets were the first among the Sudanese poets to adopt the new form of Arabic poetry that was just emerging in the Arab world. As al-Shoush (1974:13) states "They discarded the traditional Arabic meter and rhyme, and thus broke away from the traditional type of classical Arabic poems in the sense that their free poetry did not adhere to one meter and rhyme throughout the whole poem". The young Sudanese poets like Tag al Sir claimed that it followed an organic unity and growth and did not depend on flashes of thought expressed in individual lines nor burden the poems with different and unrelated topics as in the case with the classical Arabic poem. This new form was subject to heated controversy between the traditional writers on the one hand and the so-called progressive writers on the other.

But just as Wordsworth as a pioneer of the Romantic Movement rejected the poetic diction and classical modes of expression and sought to portray the life of simple ordinary people by means of simple ordinary language and form, so did the exponents of this school, they regarded the modern school as a natural and necessary progressive step if classical poetry was to be dragged from its ivory tower to portray the life of the ordinary people, the farmers and the workers, their suffering and their struggles. But although these poets agreed in the main as to the real function of their poetry and made it very clear as to where they stood in regard to the political and social struggle and although they dealt in the main with the same problems, such as the struggle for freedom against foreign domination, and against the exploitation of capitalists and imperialists, the disparity between the rich and the poor, they naturally differed as to their ability and their personal approach. However, they agreed on one point: whatever the poem spoke about, it always ended on an optimistic note for tomorrow, when colonialism would be crushed by the revolution of the oppressed and the exploited workers and farmers would take their revenge against the capitalists, and humanity would be victorious over its enemies. The black polluted world would be a paradise where birds sang in freedom and children played and everyone was happy excluding of course the wicked capitalists, colonialists and those who had benefited from oppression.

Tag al Sir prefers the direct approach as in clearly manifested in the titles of his poem "Revolution," "The Story of the Refugee"(about the Zionist aggression "*The Kahin*" which deals with exploitation carried out in the name of religion and constitutes one of the most vivid portraits in Sudanese poetry) and "Atbara" which deals with the political struggle of the workers. However, oratory is not altogether unconvincing. At the end of his poem "*The Kahin*" he makes this chilling prophecy:

They have returned to their caves, they have returned.

But tomorrow they will know who is hounding them,

And tomorrow they will know who drinks their blood

When he was thirsty.

Today they feel, tomorrow the slaves' revolution will take

Its revenge. Tag-al-Sir (1967:21)

Al Jaily (1938), on the other hand impressed the effect on the reader through small personal incidents in his life related with touching simplicity and innocence, the memories of his childhood when, driven by poverty and lack of opportunity, his family had migrated to Egypt, memories of his childhood in the dirty and filthy alleys of the big city under the shadow of great places, the loneliness, frustration, and the yearning for the distant home in 'Abri and Saiy. In his poem "Migration from Saiy" he portrays the scene of the departure from his village when he as a child was to accompany his mother on the journey to Egypt to join his father he says (1966-p.18.):

They crowd the shore like distant memories

With the anguished heart of a poet.

They kiss my mother on her face

And wave to the crowded boat.

And my uncle moistens my head with his tears,

His beard rasps my cheeks

And his moustache brushes my eyelids

He said, with the tears in his eyes

Falling heavily down his cheeks,

And in his heart hesitant hopes

Which he whispers to the night in his sleeplessness:

' My son, my son, when you reach safely

And discover what God has been fit to give you,

Say to your father, 'Remember your brother,

Remember him always in his loneliness."

The poet then speaks of his journey as a child and the amazement that he feels. He then ends on this sad note: his uncle dies before he can be rescued from his miserable life, he dies, like hundreds of others in the village, with unfulfilled hopes. His following poem (1966:28) indicates his feelings

And my uncle died there.

He died on a deserted heap of rubble.

And we held his funeral here in our hearts

And we have engraved on bones

Torn by weariness and sadness:

We engraved on them letters that

Will light the way to a wandering spirit.

And from the mouths of our fathers

We have sucked the songs of the inferno,

The moaning of the flames.

And , O Say, one day we shall return

To rebuild our homes and our pathways.

The famous poet Jammaa (1963: 9) expresses his emotional feelings in his romantic poem "Jealously".

Thou art seem as far as the sky,

That remains away from us and too high.

Would it harm thee? If we take a glance,

That glance renders a cheerful joy,

And makes the dispirited heart dance.

أنت السماء بدت لنا واستعصمت بالبعد عنا.

فماذا عليك إذا نظرنا..... هي نظرة تنسي الوقار.

وتسعد القلب المعنى.

Al- Faituri (1952) is preoccupied with the question of color and racial discrimination. His obsession with this question, coupled with his fiery emotions and fantastic ability to personify and magnify terror, make his poems almost nightmarish. His obsession with color is purely personal. He was black in a white city and lonely in a crowded town and poor in a rich country. His grandfather was an Arab from Libya and his grandmother was a Nilote from the Upper Nile. He spent most of his early life in Alexandria which was then dominated by the rich European community. Undoubtedly his color barred him from full participation in the life of the big city. But the real cause of his frustration and bitterness is to be found mainly in himself and not necessarily in any outside circumstance; it is his own sensitivity, his own nature. In a touching prayer, he invokes God:

Thou who created man from clay

And an artist from clay

You tortured me with art

You tortured me with this heavenly fire.

I will confront you tomorrow

Shouting with all the feeling in me.

It is not my deformity amongst people

That makes me unhappy,

It is my sensitivity that causes my misery.

I beg you not to inflict it

On any other human being.

This fire is my share in the world

I have agreed to perish in its flames

For Art to flourish in me hear

Frustration led him to color, and color led to Africa and in the name of his own mythical Africa, attacking her apathy, fighting in her name, he found his weapon and more important, a vent for his resentment, frustration and hate. He himself was aware of this feeling when he (1965:31) shouts in one of his poem

I wish I were a worm in a field

Secretively wriggling in its cracks.

I wish I were an evil wolf

Whose feet pollute the streets of the city.

I wish I were a blind child

Whose eyes were banded by the hand of darkness.

Wish I were not the slave of malevolence

Madness, envy and hate.

Al-Faituri draws his picture of Africa in his following poem:

An old hag wrapped in incense,

A ditch filled with fire,

The beak of an owl,

A horn of a goat,

A hymn from an ancient prayer.

A night full of mirrors,

The dance of the naked blacks

Singing in a black happiness,

Drowsy in sin,

Stirred by the desires of the master.

And boats, full of the women slaves

Musk, ivory and saffron, presents without a festival

Driven by the winds at all times,

To the white of this age,

The master of all ages.

In the cloak of a prophet he calls upon Africa to rise from its slumbers slavish position as Al Shoush (1974:16) states

Africa awake. Wake up from your black dream.

You have slept so long, are you not weary-

Are you not tired of the masters' heel?

You have lain so long under the darkness of night

Exhausted in your decrepit hut

Demented with yellow hope

Like a woman who with her own hands

Builds the darkness of tomorrow

Hungry, chewing her days

Like the paralyzed watchman of the cemetery

With a naked past

And no glory to crown the future, nor greatness.

In another poem *Al-Faituri* becomes an ordinary African farmer proud of his land freedom:

*I am negro, and Africa is for me
Not for the foreign conqueror,
I am a farmer, and I have my land.
This earth has been nourished by my blood.
I am a human being, and I have my freedom,
Which is dearer to me than my own son.
And will always remain free.*

The color is not a mere emotional problem to him, it embraces other evils, particularly the economic exploitation of the colored people, In his poem "To a White Face " (1974:24) he expresses his feeling .

*Is it that my face is black?
And thine is white
That you call me a slave
And trample my humanity,
Despise my beliefs
And forge my bonds,
Drink the fruit of my vines unjustly,
Feed from my corn with insolence
And leave me with bitterness?
Wear the cloth that I have toiled to wave
And leave me garbed in sighs and struggle?
You live in a garden of Eden
Where the stone was carved by my own hands
Whilst I crouch so long in the caves of night
Covering myself with darkness and the cold,
Like a goat feeding on my misery,
The smoke of my insignificance billowing around me.
Alas, I am not an owl
That can feed on worms, or a monkey.
I am human, both your mother and mine are clay
And the light is grandsire to none of us.
So why do you deny me my rights
While you enjoy your pleasure:
How long will you raise your head as my master?
And I lower mine as your slave?
Is it because your face is white?*

And mine is black?

The patience of the oppressed has its limits and so the poet (1965:41) tells us that nothing will stand in the way of revolt.

And when death is a slave

And when aggression is but a slave

And when the free are slaves in a conquered land

And when the master fate is a slave

In the guise of God

And messages of prophets are misleading

And religions are meant to falsify,

Spring from every grave in my hand

All the forgotten dead, all broken spirits

Hating humanity, and all the enemies of humanity

Pouring their scorn on heaven, fate and destiny.

In a sad poem el Faituri (1965:19) pours out his resentment against the social inequality in life here in this world and hereafter. In a journey in which he was walking alone, in dejected thoughts, he invokes the spirits of darkness, tears and life

What do I see, O darkness.

A caravan of hunchbacks plodding its way in the night,

Barefoot, naked, gasping.

Weeping, complaining and praying.

Driven by a frightful giant

Planting misery in their souls.

A giant full of pride haughtiness

And his chest seethes with hate and madness.

Wee with me for the procession of victims

Filling the air with their cries and moans.

What do I see, O tears.

A palace which glory created.

Are those its walls,

Or mirrors on the walls untarnished.

O garden of paradise in your greatness,

We lost you when we desired you

And we desire you when we cannot possess you. El Faituri (1965-p.24).

Mohi el Din Faris (1973) on the other hand is moved by his social sense, and his political ideals rather than by his own personal tragedy. The injustices, political, racial or otherwise, wherever they may occur, touch his human conscience and he reacts to them. This makes his early poems much more politically pointed, direct and rhetoric. He is fully conscious of his message when he says:

I am here painting the picture of the green peace

For its existence to become a song full of perfume,

For the spring to whisper to the spring,

For the birds' whisper to the birds,

For tears to encounter tears.

And wounds to see wounds,

For man to meet man in an embrace. Faris (1973:51)

The story of the negro girl student *Lucy* who was barred from the college in the South of the United states touches him deeply. The tragedy is not that of *Lucy* as a colored girl, but it is a tragedy of all human beings.

In a poem addressed to *Lucy* he (1973-p.96.) says

I have heard the story.

I listen to the details till the end

And spilled my miseries on every path.

No not because you are black like me

And your color is my color

And your wound is my wound.

And your sadness is my sadness

Expressed in my songs,

But because you are a human being

Tortured and lost in the darkness

Knocking on the wide door of life

And the forbidden door is closed in your face.

You are innocent, yes, sister

You are in the land of McCarthyism, innocent.

In your voice there are tones deep and daring

Like a burst of thunder on the ears

Words full of hope and light.

I am but looking for the land of truth

And equality in whose embrace Man lives in

Happiness and the birds fly free

Where flowers flourish at all times

Where the thorns of humiliation

Grow not in the depths

Where no heart suffers what you have suffers.

His approach to racial discrimination is human. He does not envisage himself as the champion of the black against the white, so he (1973:77) says

*" I did not hate the white
 But I hated the darkness of his deeds.
 I love all the universe
 All humanity
 All the inspiring ideals
 But I hate him who denied
 The light to our dark eyes
 And who erected everlasting night in our land
 Shutting out the light of the stars with his Hands."*

-The Spirit of Indolence:

This school was soon followed by the poets' writing in the Sudan and poetry played, if not a major role, at least a significant part in the struggle for independence. In the post-war period the Sudan found itself more in tune with contemporary intellectual and literary movements in the rest of the world. These are naturally echoed in contemporary Sudanese poetry written by the young poets of today. The most important of these poets is *Salah Ahmad Ibrahim*. He writes his poetry with miraculous ease and beauty. In his poetry there is all the yearning, all the frustration of his generation. He is much subtler, and sophisticated and with a very delicate touch he almost pours his soul into this poem. His political poems are human, sensitive, biting and sarcastic. His love poems are vivid, pictorial and full of emotional restraint. His poems portray his deep knowledge and wide culture. His allusions to the stories of Quran, to passages in the Bible, to Greek mythology, to English and Arabic poetry come naturally apt and most appropriate. In a symbolic love poem, full of vigour and feeling, he portrays the frustration and disappointment of his generation as 'Al-Shoush (1974:19.) mentions

*"I sought to make you, sister, a present
 For you whose eyes radiate compassion
 And who fills my heart with warmth and tenderness.
 I collected together the sandalwood and sprinkled it with oil.
 And lighted the wood.
 I blew on it until my lungs were filled with smoke.
 The wood was kindled into flames.
 On the flames I melted treasures of silver and gold
 And stirred the molten metal with both my hands,
 My naked ebony body perspiring with running sweat
 The glow of the flames reflected in my face
 And in my ears the voices of innocent children
 In a chorus chanting hymns with sincerity and innocence,
 With faith and warmth
 Ringing in a sacred silence like silver bells.
 There I stood, upright, like a giant in front of the anvil
 Ad hammered "the word" into a slaver
 And polished it with light of my eyes until it shone*

And on it I traced my dreams

And with mystic letters wrote on it my love story

And engraved on it magic charms and spells

From the age of Solomon

And inscribed two letters from your name and mine."

Even when Salah tackles the question of color and racial discrimination not preach in it a direct oratory manner, nor does he assume the role of heading the procession of black in a crusade. He chooses an experience and drives his point home much more effectively. He (1976:26) reflects that point in his poem which entitled " In Strange Land ":

Have you ever tasted the humiliation of being colored?

And seen the people pointing at you, shouting:

" Hey you, the black nigger."

Have you gone one day to watch the children playing

With all your tenderness and yearning

and when you just forgot yourself and were about to cry

with a heart full of compassion,

"How marvelous are children when they play";

They noticed you and rushed after you in along

Procession,

" A black nigger, a black nigger, a black nigger."

In the following verses Salah reflects his deep emotional feeling in a romantic style, full of loneliness, frustration and disappointment. He indicated his own experience as a stranger who received a wild treatment because of his color, so he (1976:29.) says

Have you one day tasted hunger in a strange land

And slept on the damp ground, the hard barren ground

With your head and your arms to protect you from the

Accused

And when you go, you stir doubts in eyes,

Feeling in the whispers of people and winks of women,

And a pointing finger opens the wound in your stabbed Heart.

And always carrying the color of your skin like a shame

And in your side wriggles the feeling a human being

And you cry with a heart stifled and suffocated.

Such humiliation the black suffers in a strange land,

In a land where the measure of people is color.

Also in the following verses the poet feels homesick. The racial and discriminating suffering doubled his personal tragedy. He (1976:32) pours his affective feelings in a romantic way that attracts his readers:

One week passed, and two weeks and I am hungry,

Hungry and no heart cares.

Thirsty, and they would not give me a drink.

And the Nile is far.

I am alone thinking of my mother and my brothers

And the one who recites the Quran in the middle of

The night

In my country, the faraway land of my friends,

Lying far beyond the sea and the desert,

In my country, where the stranger is respected

And the guest loved

And given the last drop of water in the middle of

Summer and preferred with the dinner of the children

Or met with a welcoming smile when there is nothing To give.

And began to sing with yearning- my pain is keen.

O migrating birds that are flying towards my land

By God, carry me with you, I am ready,

Fate has shorn my wings

And in a corner, I sit on my baggage

And when the shadow recedes I move to another.

But the birds have gone and left me

They did not understand the meaning of my song.

Regarding the present movements in contemporary Sudanese poetry and its future, it is better not to make any hurried judgment, for it is the period where many varied thoughts and feelings are struggling to emerge. The young poets in the Sudan as well as in the other Arab countries are trying hard to find their feet and their way in a world which no longer regards poetry as the only medium of expression and in which poetry no longer monopolizes the undivided attention of the public.

4. CONCLUSION

However, the isolation of the Sudan from the foreign influences and the absence of virtually any intellectual or cultural activities and modern schools up to the beginning of this century, gave the Sudan the unique opportunity to develop its own character and have its own religious, social and linguistic traditions peculiar to it, and to a great extent divorced from other developments in the Arab world. The Condominium Government of Great Britain and Egypt which established itself in 1899 marked a turning point in the history of the Sudan. It began to introduce that type of secular education. The Gordon Memorial College and a few elementary schools were opened in the main towns. Chances of promotion began to depend on this secular education. The whole construction of the society began to change. New morals and values were appeared to replace the religious values and the old tribal traditions of the society.

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