

The Impact of the English Romantic Poets in Developing the Arabic Romantic Poetry

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

The movement of English romanticism has a great influence on 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 Arabic romantic poetry. Actually the main Arabic romantic poets who were influenced widely by the western culture were the members of Al-Mahjar group, the Diwan group and Appollo group, and so their study and wide readings in English literature have affected their literary product. In Arabic language literature means the best words in the best order. It serves as a mirror which reflects all the humanistic activities in people social life. Their outlook on life, their ideas, emotions and traditions. Literature consists of prose and poetry. Poetry as the main branch of Arabic literature. It has been defined as the spontaneous overflow of powerful feelings, or the expression of imagination. For the Arabic critics, poetry is a rhythmical composition of words expressing an attitude designed to surprise and delight, and to arouse an emotional response.

Keywords: Knowledge of western culture, Arabic literature, romanticism, comparative.

1. INTRODUCTION

The Arabs believe in poetic inspiration, for them poetry is a holy thing, and there is no invention in the poet's mind until he has been inspired. God takes away the minds of poets, and uses them as his ministers, as he also uses diviners and holy prophets. So an Arab poet says:

الشعر من نفس الرحمن مقتبس والشاعر الفذ بين الناس رحمن.

Not by Art does the poet sing,

But by power divine.

Arabic literature passed through different phases:

a-The Classical Arabic school: Namely Abbasid golden phase. The famous poets of this phase were al-Buhturi, Abi-Tammam and al-Mutanabi. b-The Neo-classical Arabic school, and this phase passed through two different stages: 1- A rediscovery of classical Arabic poetry and poetic theories. The main poets of this phase were al-Barudi and al-Yazjii. 2- A gradual spread of English and French literary influences. The major poets were Shawqi and Hafiz Ibrahim.

c- The new romantic school: This school produces a new type of poetry, which is marked by a tension between a neo-classical style and new romantic sentiments. It is illustrated by the poetry of three main romantic groups: The Diwan group, the Mahjar group and the Apollo group. The famous poets of the Diwan group were al-Aqqad, Shukri and al-Mazini. The main poets of the Mahjar group were Abu Madi and Jubran Khalil Jubran. Abu-Shadi, Judat and al-Hamshari represent the Apollo group.

The neo-classical revival of Sudanese Arabic literature, also passed through two phases: a-A rediscovery of classical Arabic literature. The main Sudanese poets of this phase were Mohammad Saeed al-Abbasi and al-Tyjani Yousif Bashir, their poetry was marked by classical qualities of Abbasid age.

b-A gradual dissemination of western literary influences. The major poets of this stage were Yousif Mustafa Attiney, al-Ameen Ali Madani, Mohammad Ashry and others.

Modern Arabic literature is a field in which interest is growing rapidly every day, So a number of serious studies in modern Arabic literature have appeared in English, like *"Tradition and English and American Influence in Arabic Romantic poetry"* by Mohammad Abdul Hai, and *"Some Background Notes on Modern Sudanese Poetry"*, by Mohammad Ibrahim al-Shoush.

2. LITERATURE REVIEW

The Neo-Classical Revival of Arabic Poetry:

The neo – classical revival of the Arabic poetry in the 19th century passed through two phases:

(a)-a rediscovery of classical Arabic poetry and poetic theories; and (b) a gradual dissemination of English and French literary influences. The famous poets of the first phase were Mahmud Smai AL Barudi (1838 – 1904) and Nasif al-yaziji (1800-1871). Their poetry shows hardly any trace of western influence, but it is marked by a classical, namely Abbasid, purity of poetic diction and forms.

The second phase was marked by a gradual spread of western influence in particular English or French. The Major poets of this phase were Hafiz Ibrahim (1870 – 1932) and Ahmed Shauqi (1869 – 1932) who was considered as the voice of the new generation, and his poetry owed its refinement to western influence. It should be recognized that there is a great difference between the western and the Arabic poet, as al-Ma'luf stated (1898-p.4) in ' Lamahat min al-shi'r wa 'I-'asr' "The western poet writes about what he sees. But on the other hand, contemporary Arabic poetry was not an expression of its immediate historical environment. The implication is that to learn to express the spirit of the age, the contemporary Arabic poet should educate himself in the western poetry". Like Hafiz Ibrahim who expressed the new attitude in his rhetorical appeal as Abdul Hai (1982:2) says

آن يا شعر أن تفك قيودا

قيدتنا بها دعة المحال

فارفعوا هذه الكمام عنا

ودعونا نشم ربح الشمال

Oh Poetry, it's time to untie those Handcuffs,

Which the callers of impossibility used to tie us with.

Get rid of these prejudices and let us smell the breeze of the North.

By the end of the 19th century a new type of poetry was being written, which is marked by a tension between a relatively neoclassical style and new Romantic sentiments, it is best illustrated by the poetry of Khalil Mutran (1872 – 1949) who was well read in French poetry and in the work of contemporaries, "Al- Mazint, shukri, and Al- Aggad, who were influenced by their readings in English poetry and criticism, with these three poets the growth of Arabic romantic poetry begins." Badawi (1970:54). So it is very important to show the relationship between tradition and influence in the education of three romantic groups or successive generations, of Arab romantic poets as follows:

The Major Arabic Romantic Groups:

The Diwan Group:

This group takes its name from the book written jointly by al-Aqqad and al-Mazini. It is with the Diwan group that a creative interaction between tradition and influence begins as a conscious process to produce a radical change in the concept of poet, poetry and poetic language. The three major poets of the Diwan group were:

a- Al Aqqad who learnt English through his own efforts, he was a keen reader of the English books which were accessible to him. His comparison, for example, of Shelley with, Ibn Himdis – A Sigilli, a minor Andalusian poet was critically

unjustifiable and reflects an elements of superficiality, which consisted mainly of the Major work of the English romantic poets and Critics, especially William Hazlitt and such Victorian writers as John Stuart Mill and Thomas Carlyle.

b- Al-Mazini and Shukri were graduates of the Teachers School "Modrasat al Mua'allimin". As Shukri (1939:62) states "Al Mazini believes that his formal study of English literature helped his understanding of the Arabic literature in a more systematic manner than was possible otherwise." It was probable due to the presence of Mr. Stephens the author of a short book entitled 'Introduction to the Study of English Literature' which contains comparative reference in the foot-notes to Arabic and the method of drawing parallels and making analogies between English and Arabic poetry, as in the comparison between Shelley and the Abbasid poet Abu Ala ' al Ma'arri." Moreover, the book was based on Mr. Stephen's experience as a teacher of English in Egyptian schools who had a great impact on his student Al- Mazini who read it and interpret some of the poems in a new light.

Shukri won a scholarship to Shefleid University. So his formal education at the University helped him to read history including the history of political ideas and constitutional and ancient Greek and Roman history. It should be indicated, the important formative impact of Pal Grave's "Golden Treasury" on the young poets of the Diwan group. Shukri mentioned that as Badawi (1970:25) says "a popular anthology outside the school (Madrasat al. Muallimin) was one of the earliest sources of his knowledge of English poetry ". To it and to Byron and Shelley he attributes the importance he gave in his early poetry to emotion over artifice, which led him to the discovery of the Semi – platonic Udhri love poetry of the eighth and ninth centuries. He collected an anthology of Udhri poetry under the title Dhakhirat al. dhahab fi Al-Muntakhab min Shir al ' Arab, that is the 'Golden Treasury of Arabic poetry. Fuad says (1936.P.28) that "The impact of the 'Golden treasury on the Diwan group is reflected in the controversy of Al – Mazini's plagiarizing of a number of English poems". Some of these English poems were, Thomas Hood's ' the Death Bed, Edmund Waller's, 'So, lovely Rose' and Shelley's love's "philosophy" are included in Pgrave's anthology'. According to Al- Mazini (1922:83) Abu Shadi who was in England at that time says " Every literary man who knows English, should give the 'Golden Treasury' a prominent place in his library, it anthologized the best of English poetry." He sent a copy, as a birthday present to one of the Nile poets. On the inside cover he wrote a poem which combined praise for the poet with vindication of the Golden Treasury and an attack on the neo- classical idiom of poetry.

As Al-Aqqad (1922:45) Says in the following poems:

أنت الحري بسفر كله ذهب
فانه لم يعيش إلا لإجلال
فليس وقفا على رسم يغيب به
وليس قصيرا على سلمى وإطلال
عرفت بالأدب الشرقي مقتننا
فانظر لوجه أخيه الباسم الحالي
ليس الجمال له حد يحد به
وأى خالدا قول من سنا خال.

Thou art worthy of your golden treasury,

That never lives, but for glory.

Not only for a grave to be loved,

Or 'Salma's' ruins to be lamented.

You were of the eastern art, so fascinated,

As the real and attractive beauty couldn't be limited

The Sudanese poets who related to "The Diwan group "were Mohammed Ahmad Al Mahjoub, Mohammad Ashry and Yousif At-tinay. They reflected that great influence of the (Golden Treasury). Most of them graduated from Gordon Memorial College (1902) which had an important role that led to the great Sudanese romanticism development as well as Madrasat – Al. Muallimin in Egypt.

Mohammad Ahmad Al- Mahjoub's poems in 'Gulp & Tajarub' indicate that, he receives his inspiration from nature and its glories like Wordsworth the poet of nature. And he was greatly influenced by the "Golden treasury" as well as Abushadi and Al-mazini. In his famous poem, 'Byron the poet' or Amir – Al – Bayan in his Diwan, (1967: 21) Al-Mahjoub says:

وأَمير البيان (Byron) فيها غزته

فاترات يصرعن كل جليد

قطع العمر عابدا يتغنى

بعيون الهوى ولدن القدود

بذل الروح في ثراك " أثينا "

شاعر الحب والجمال الفريد

يا أمير البيان أنت إمام

لبنى الشعر خالدًا في القصيد

إن روينا عنك الحديث أثرنا

تالد الحب واد كار العهود

ليس من عاش للجمال يفان

أنت يا (Byron) على لسان الوجود

The prince of Poetry ' Byron' to those attractive eyes yielded,

That makes every hardy tough knight a victim indeed .

He who spent all his life worshiping charming eyes,

And singing for supple forms.

Sacrifices his soul to the lovely 'Athens',

The unique poet of beauty and passion.

He who lives for beauty never dies,

Thou art oh 'Byron' forever 'll be remembered.

This poem indicates the great influence of Byron, Shelley and the other Romantic poets on Al- Mahjoub as the leader of the Sudanese romantic poets, who was a keen reader of English literature and all western culture according to his formal education in Gordon Memorial College.

Mahjar Group:

It takes its name from the group which was founded by some Lebanonese poets, who emigrated to America and settled there. The members of this group established a relationship between Arabic and English tradition in America. Their cultural uprooted ness was responsible for their lack of grasp on the tradition of the language in which they wrote.

As Mahfuse (1957:53) says that "Their writings are mainly in Arabic, so English became their second Language in creative writings as in "Jubran's Method". The Mahjar poets occupied in relation to tradition and influenced as a polarization between Ilya Abu Madi (1889 – 1957) and Jubran Khalil Jubran (1883 – 1931). Abu – Madi showed more rootedness than Jubran. For he is completely immersed in the neo-classical Arabic poetry of Mahmud Sami Al-Barudi, Shauqi and Hafiz Ibrahim when he was in Egypt.

Abu-Madi's first collection of poems 'Tidhar al Madi' reflects his great influence of classical Arabic poetry, but when he emigrated to America the neo-classical apprentice had matured into a major romantic poet without losing the neo-classical virtues of syntactical tightness, clarity and restraint. His poems in his book ' Al-Jadawil', indicate that he says:

تعس الحظ وهل أتعس من

شاعر في أمة متحضرة

ما يراه الناس إلا واقفا

في مغاني قومه المنذرثة.

What a hard luck it is! None will be unlucky as He is.

That poet who among more advanced people lives,

And he is moaning sadly,

About his nation's past glory.

The importance of the Mahjar poets lies partly, in this process of indirect communication of their English and American concepts of poet, poetry and poetic Language.

Appollo Group:

It was the group that established by the young poets, who moved from the Arabic world and settled abroad. The young poets of this group like Abu-Shadi, al-Hamshari, Salih Jaudat and Ibrahim Naji had great role in the late twenties. They absorbed their predecessors and poetic experience both in the homeland and abroad. They paid homage to Shukri as the one poet whose poetry reflected, more than that of his contemporaries' a romantic understanding experience.

They claimed in Khalil Mutran the older pre-romantic and Abu Shadi's intimate friend, a father figure Kamal Nashat (1971). Abu Shadi in particular, was indeed a complete Anglophile with an English wife. Five years after returning from England he expressed a genuine love for England as Kamal Nashat (1971:64) says;

الحسن فيك عزيز

متوج بهضابك

فكاف عيش صلاة

لديك في محرابك

Thy precious beauty is crowned with thy plateaus,

A prayer in your temple epitomizes life.

In his poem on the battle of Britain he called England "watani Athani"

My second home land: -

عوفيت يا وطني العزيز الثاني

ووقيت من شر ومن عدوان

Long live my precious second home land,

And be protected from evils and enemy's attack "Abu-Shadi-1928:36)

Abu Shadi's introduction to literature, he said came through two works. Al-Aghani by Abu al Farag al Isfahani, the ninth – contrary encyclopedic work on classical Arabic poetry, and the 'International library of Famous Literature, edited by Garnett in twenty volumes containing extracts from, and critical essays on European literature from ancient times to the end of the nineteenth century. He believed in 'literary internationalism' Alimiyat Al- Adab". As Dabsugi (1971:30.) says "Through translations an Arabic monographs and critical essays on English poetry were published in such newspapers and periodicals as 'AL-Bayan, AL-Balagh al ushui, and Al fajn". A modicum of knowledge of foreign literature was made available to those Sudanese romantic poets like Atijani Bashir, Atinay and Al-Mahjoub. Their poems indicate, they were members of Al-Diwan group. As AL. Mahjoub says:

O' the fascinating night that I never forget,

Was haunted by love and passion,

The loyal spirit and the embodiment of eternal life.

We save it in spite of our hidden sadness

So as to win that great happiness.

ليلة من بعدها كان الهوى

سر روحينا وتمثال الخلود

قدر عيناه وأخفينا الأسى

وطرحناه لنحظي بالسعود

And Abu Al-Gasim Al shabby, of Tunis who knew no foreign language, however, found part of the knowledge he groped for in translations, of which he was a keen reader.

The preceding attempt to outline the pattern of the relationship of tradition and the English education in the three main group, the Diwan, the Mahjar and Apollo, associate with the emergence and growth of romanticism in Arabic poetry, they should not give a complete divorce between them and their French educated contemporaries. Both Shukri and Al Agqad were acquainted with some French poetry in English translation.

3. MATERIALS AND METHODS

The present paper, under the title of Comparative Study between Arabic and English poets and the influence of western literature on Arabic literature to examine the notion of the impact of the English literature and concepts. The first step is to clarify the concepts of English poetry and Arabic poetry, English and Arabic poets and English and Arabic romantic schools in details. This is a survey on comparative study on Arabic and English literature in general focusing on the impact of western culture and Arabic.

The Influence of Western Culture on Arabic Literature:

The influence of the English poets begins with Christopher Mar Low (1464) and Shakespeare (1564) during the Elizabethan age". Mar Lowe and Shakespeare had a great impact on the Arab romantic poets. Moreover, the importance of that age remained in foreshadowing the romantic revival of the late nineteenth century in England. It was described as the first romantic age, as the period of intellectual revolution and freedom the worn – out traditions, the heritage of the middle ages and as the stirring of the roots of national consciousness.

The concern of the Arab romantics with romantic revival in England was as a source of a new vision. It is understandable that Romanticism was for them, the centre of gravity of the history of English poetry. The translation of many of Shakespeare's plays appeared within this period among the popular Arabic adaptations from English and French plays and his reputation as the well- known poet. And also the translation of many romantic poets like Byron.

This association is expressed by Mohammad Ahmad Al-Mahjoub (1970-p.12) in a poem which has addressed to Byron. He says in his poem (Al Shair – Byron):

(Byron the Poet)

Where the wonder land of poetry,

And flew over its unlimited area.

And the hearts have tasted the love agony of" Cupid"

عبقر الشعر هام كل خيال

عقري بأفقها الممدود

رفرفت حولها القلوب وذاقت

لوعة الوجد من يدي كوبيد

This adaptations, which were like original composition than translations were deeply influenced by the demands of popular musical plays of the time.

The Western Influence on Arabic Theatre:

From its beginning Arabic theatre was influenced by Italian and French operas. Mrunal Naggash (1817), who was described as the father of Arabic theatre, spent many years in Italy. In 1847 he wrote his first Arabic play and performed it in Beirut. It became something midway between a comedy and an operetta. In Egypt this approach was enriched and

popularized by the opening of the opera house in 1868. The famous type of a musical play in this tradition is Najib al – Haddad's 'Shuhadah- Al gharam Romeo wa Juliet'. Atiyah Amir (1967).

The early adaptations of Shakespeare's plays, exhibit a second important feature, namely, a rooted ness in classical Arabic poetry or in Egyptian Arabic Tradition. That was necessary to make adaptations such as these " which were made primarily for the stage appeal to an audience who were still suspicious of the impact of western culture. For example, the translator of " Othello" Arabize most of the names; like Lago became ya'qub and Casius became Quasy. In Shuhadi' al ghram" the process of cultural domestication took the form of rooting the play in classical Arabic love poetry, especially the Udhri poetry tradition which flowered in al – Higaz in the 9th century. It represented by the Arabic romantic poet ' Jameel Buthainah " who says: -

If only I could be at "Al-Guraa"Valley.

I hope to be pleased and happy.

And so I'd meet "Suqdaa" once, more.

The happiest of men, I'd be.>

ألا ليت شعري هل أبيتن ليلة
بوادي القرى أني إذن لسعيد.
وهل ألقين "سعدى" من الدهر مرة وما رث من حبل الصفاء جديد

The elements of love, clan dispute the tragic death of the lover in the story of Layla and Majnun, is the illicit analogue to the story of Romeo and Juliet in al – Haddad's of Shakespeare's play. Al-Aqqad read the translation of Victor Hugo's 'Shakespeare'(1864), a book in which a Justifiable image of Shakespeare as the great poet who was slightly regarded by his contemporaries is repeatedly emphasized. The rest of the poem coin an image of Shakespeare as the most creative and comprehensive mind.

Al-Aqqad reflects the new romantic understanding of Shakespeare as the source of which the Diwan group depended on. For him the romantic view of Shakespeare is fully expressed in Mohammad Hasanain Haykal's Article which was written for the same occasion. As al – Aqqad's Haykal's references to Taine's book 'History of English Literature' (1863) and Victor Higo's 'Shakespeare ' , it was the source of the lyrical rhetoric of Haykal's article which described Shakespeare as a poet of an imagination that creates a whole world, similar to ours with all its things , people , Gods, Prophets , rebellious spirit and a child of nature , but he is creative as nature herself . He is in Abu Shade's poetic image of him, the universal prophet like Jesus Christ. He redeems life's he says as Haykal (1929:9) mentions

Thou art surely among thy fellows,

As Jesus Christ who appeared and flew.

He who granted them his soul,

As well as his many sacrifices.

فقلت أجل إنما أنت فيهم
قرين المسيح تجلى وطار
وقد وهب الناس من روحه
وقد بذل التضحيات الغزارا.

For the Arabs romantics 'Milton' comes next only to Shakespeare, he was first introduced to Arab readers in (1886)in an anonymous Article in 'al- Muqtataf' with translation of a few lines from 'Paradise Lost' where Milton is compared to the blind Arabic poets Abu al Ala' Al-Ma'arri and Bashshar Ibn Burd.

For the romantic poets and critics, the blindness was interesting in itself, and the supernatural subject- matter was considered as a consequence of a visionary faculty, 'a world seen by an inner eye', which was sharpened in the two romantic poets Milton and Abul -Alaa, by the darkening of the physical eye.

The influence of the romantic English poets on the Arab romantic poets is reflected in 'al-mushshah poem' by Ilya Abu Maadi the Mahjar poet asserting the supremacy of the visionary- spiritual eye over the physical utilitarian eye. In a Mushah poem. He says as Abdul-Hay (1982:24) states

"Milton"

Milton lived as an unknown behind,

And so 'Homirush' as him blind.

And surely "Ibn Burd the poor poet died.

Art thou have an inner eye and be gifted?

Haven't thou traced their steps that they highlighted.

عاش ملتن ولم يكن مذكورا

وهوميروش كالشيخ كان ضريرا

ولقد مات ابن برد فقيرا.

أرأيتم كما رأى العميان.

أفلستم بنورهم تهتدونا؟

Moreover, al-Aqqad's in his poem 'Al- Shair al -A'ma'a which is probably the first poem on the theme, is suggestive of Samson's opening soliloquy in Melton's Samson Agonists, he says:

شكى الشاعر الباكى عمى قد أصابه

وأظلم ما نال العمى جفن شاعرٍ

ينوح بعين لم يدع عندها البلى

سوى نبع حزن ناضب الماء غائر

تجود لعين الذئب بأفق بالسنا

ليهديه في فتكه بالجانر

تسلبني نورا أراك بوحيه

فأظهر ما أخفى سواد الدياجر

O loss of sight of thee I must complain, Blind among enemies,

O worse than chain, Dungeon, Beggary, or decrepit age! Light the prime work of God to me is extinct,

And all her various objects of delight Annulled, which might in part my grief have eased,

Inferior to the vilest here excel me, they creep, yet see. I dark in light. Abdul- Hai (1982:25)

It is clear that, Milton, like Shakespeare, is a 'natural force'. His poems are a fruit of nature, they possess the grandeur and depth of nature; they are the product of inspiration. Al-Aqqad (1929:63) says "Milton was a rebel. In Satan's rebellion he found an opportunity to express the arguments for the revolution".

And also Burns, as a romantic poet was well known all over the Arabic world. But, only two of his poems are translated in Arabic. Al-Aqqad translated "Ae fond kiss", and Ali Mohammad Taha (1659) translated the "Gloomy Night ". Taha described Burns as the great poet of Scotland, his poetry exerted a permanent influence in western literature. Abu Shadi, wrote an article in 'Masrah -al-adab'(p.164), and in it he stressed Burns's sincerity in relation to 'nature', to 'his nation' and language.

Also Thomas Gray's famous poem. "An Elegy in country Churchyard", its translation exists in Arabic, it is the only poem by which Gray's reputation is established in Arabic. For the Arab romantic poets, the poem was more than a pre-romantic poem, they believe as Draper (1929:62) says "It was considered as the firmly rooted in the romantic vision of an isolated

self torn by its deeply felt metaphysical concerns life and death". The important Arabic translation is made by young poetess Nazik al Malaikah who was influenced by her own readings in English romantic poetry as well as by the older generations Appollo group. The work of her creative translation is an Arabic romantic version of an essentially non-romantic poem, (1962:42) says

في المساء الكئيب والجرس المحزون ينعى النهار للأجواء
والقطيع المكدود ينساب في المرج بطيء الخطى كئيب الثغاء.
تاركا هذه المحالي الحزينات لقلبي أنا وللظلماء
ليس إلا قمرية يرسل الشكوى إلى البدر قلبها المغبون
عشها قد تسلقها الزهر واخفته في الظلال الغصون.

During the pale evening, the sad bell announces,

The end of the faint day to the creeping night beside,

The exhausted flock is moving along the fields, with helpless cries.

Nothing, but a broken hearted pigeon, that sends its mourn to the moon,

While its nest as a bouquet that is hidden by branches and be unknown.

It is recognized that her poem is a romanticized version of the "Elegy". This feature is manifest in the adjectives introduced into the new version though absent in the original. For example: Gray's opening quatrain reads as follows:

The curfew tolls the knell of parting day.

The lowing herd winds slowly o'er the lea,

The ploughman homeward plods his weary way,

And leaves the world to darkness, and to me,

Another aspect of her Romanticization of Gray's poem is her departure from the original. Gray's earthy beetle which wheels his droning flight, is transformed into 'birds fluttering their wings through the dark atmosphere,

Seeing nothing more, but the sad birds,

Through the pale atmosphere are fluttering their wings.

ليس إلا حفيف أجنحة الأطيوار

في جوها الدجي الكئيب

The reincarnation of Gray's desolate "owl" into romantic "Pigeon" (qumriyyah" singing, Philomel – like, to the moon.

Save that from yonder ivy- mantled tower

The moping owl does do the moon complain.

Al- Malaikah "pigeon, betrays certain qualities and habits which belongs to John Keats nightingale of the ode.

And the romantic poet William Blake (1757) in the Arabic world was known through his songs of innocence and his songs of experience. For Abu Shadi Blake's poetry is obscured by a complicated mystical religious symbolism which is reflected in his well-known poem:

The divine Image:

To mercy, pity, peace, and love

All pray in their distress, and to these virtues of delight return their thank fullness.

For mercy, pity, peace, and love, is God, our father dear. For Mercy, pity, peace, and love, is man, his child and care "
Abu Shadi (1934:229)

Obscurity was also the charge against Coleridge he was regarded as a theoretician of the imagination as 'Abu Shadi' (1934:619) mentions his poem kubla khan indicates what has been mentioned before. For example, he says in kubla khan:

"Then all the charm is broken all that phantom world so fair,

Vanishes, and a thousand circlets spread,

And each misshapes the other stay awhile."

The English romantic poet who has a great impact on the Arabic romantic poets was Wordsworth. His reputation depended on "Pal- Grave's " Golden treasury in which he was represented by more poems than any other poet in the anthology, he was considered more of a 'bard' , than a great romantic lyric poet . He was a thinker and philosopher who receives his inspiration from Nature and its glories as the child of nature.

The romantic Arabic poets who related to Apollo group described Wordsworth as ' the poet of nature ' as Nazmi Khalil (1934:1032) states he says in his poem:

It is Beauteous Evening'

It is a beauteous evening, calm and free,

The holy time is quit as a Breathless with adoration,

The broad sun is sinking down in its tranquility.

For the Arab romantics, Shelley enjoyed the status of the English poet par excellences, and he was inspired by moral aims and wrote in the hope of a regeneration of the world.

Abu Shadi (19232) describes Shelley in 'Qalrah min Yra' as a great romantic poet who struggles to free himself from the shackles of the earthly, or man's materialist nature and to participate in the internal, or the spiritual element of human life. These qualities have been reflected upon his poems. For example, he says in his poem as Stopford (1902:13) states

Men of England

Sow seed but let no tyrant reap

Find wealth let no imposter heap

We are robes let no the idle wear

Shrink to your cellars, hoes and cells

In halls ye deck, another dwells.

Why shake the chains ye wrought? ye see

The steel ye tempered glance on ye" ...

Alfred Tennyson was known for the Arab romantics as a Victorian poet, who was read more than the others. The Arabs described Tennyson as the poet of the English Queen. They translate many of his poems. What follows is the first ten stanzas of Tennyson's poem followed by their Arabic translation of AL- Mugtataf:

A still small voice spoke unto me,

Thou art so full of misery,

Were it not better not to be,

Then to the still small I said,

'Let me not cast in endless shade,

What is so wonderfully made.

To which the voice did urge reply;

To day I saw the dragon- fly,

*Come from the wells where he did lie.
An inner impulse rent the veil,
Of his old husk; from head to tail,
Came out clear plates of sapphire mail.
He dried his wings: Like gauze they grew
Thro, rafts and pastures wet with dew;
A living flash of light he grew., Abdul-Hai (1982:40)*

سمعت صوتا خفيا يقول أراك بالهم مضني
فالموت خير وأولى
فقلت مهلا - لست لأعدم جسما صنعه الحكيم التقدير.
فقال إني أرى ذبابا خرج من الحب
بعد أن شق حجابيه فإذا هو مرتدي حلة كالصغير.
فجفف جناحيه في الشمس وطار في الحدائق والرياض
كالشهاب الساطع.

The Sudanese Romantic Poetry:

Actually the neo-classical revival of the Arabic poetry, including the Sudanese poetry, passed through two phases: A rediscovery of classical Arabic poetry and poetic theories, and a gradual dissemination of English and French literary influences.

The First Phase:

The famous poets who represent the first phase are: Mahmud Sami Al- Barudi (1838-1904), and Nasif Al-Yazziji (1800-1871). Their poetry is marked by a classical Arabic poetry, particularly 'The Abbasit Age', where the purity of poetic diction and form. As well as the Sudanese poets 'Mohammed Saaed Al- Abbasi (1880 -1963) , and Al- Tijani Yousif Bashire(1902). For example: Al- Barudi says in his poem as Ali Al- Jarim (1953:48) states

"The Revolution."

*I'm not a foreteller, but a realistic predictor,
Let them plunge into temptations,
Of which they will be victims sooner.
Hurry up Oh, nice fellows, for thy life is a valuable chance,
During time there are many useful gains in hands.*

ولست بعلام الغيوب وإنما
أرى بلحاظ الرأي ما هو واقع
ونزهم يخوضوا وإنما هي فتنة
لهم بينها عما قريب مصارع
فيا قوم هبوا إنما العمر فرصة
وفي الدهر طرق جمّة ومنافع.

And so Al- Abbasi traced Al-Barudi in his following poem:

"Egypt"

When I left Egypt my hair was as dark as night,

When I returned It was as bright as day light.

I'm not caring about a doubtful liar,

And sending my love to Egypt over there.

As Wathig states (2002-p.26).

مصر

فارتقتها والشعر في لون الدجى

واليوم عدت به صباحا مسفرا

كذب الذي ظن الظنون فزفها

للناس عن مصر حد يثا يفترا

And also Al- Tijani Yousif Bashir (1963:24) who had been affected by M. Al-Barudi and Al- Yaziji, he says in his poem:
- Egypt

The more, they ignore Egypt's culture,

The more, I deny that false manner.

Blessing be upon that distant and lovely area.

كلما أنكروا ثقافة مصر

نضر الله وجهها فهي

ما تزداد إلا بعدا على وعسرا

It should be realized that all of the mentioned poets traced The Abbassid's Age purity of poetic style, including unity, internal structure, and the following elements: Foot, Meters, and Rhyme, as the Abbassid's famous poet Al- Humdani (1957: 159) says:

I'm he who is that brave and fearless leader,

Towards a victory peak, I lead them to be best climber.

I'm the child of war, who to its obstacles is familiar.

For the enemy's blood, I'm thirsty, and my sword is eager.

So bravely, I'll fight to satisfy falcons and wolves' hunger.

واني لجرار لكل كتيبة

معوزة ألا يخل بها النصر

وأني لنزال بكل مخوفة

كثير إلى نزالها النظر الشرر

فأظمأ حتى ترتوي البيض والقنا

وأسغب حتى يشبع الذئب والنسر

The Second Phase:

This phase has been divided into two different stages:

The Neo- Classical Arabic Poetry:

This phase was marked by a gradual dissemination of the western influence, in particular English or French. The main poets of this phase were Ahmad Shouqi (1869) and Hafiz Ibrahim (1870) the young neo- classical Arab poets. They

educated themselves in the western culture. Shouqi has influenced by Wordsworth's Sonnets (1812:243) which is about an object that triggers a memory of things from the past. He says:

*Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty;
This City now doth, like a garment, wear
The beauty of the morning, silent, bare,
Ships, towers, domes, theatres, and temples lie
Open onto the field, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his splendour, valley, rock, or hill.*

And so Ahmad Shouqi (1956:76) reflects these deep Romantic, and emotional feelings, when he says in his famous poem entitled:

' Sinayat Shaouqi'

*Surely, I forget, while the time is passing by,
Remind me of that youthful time, oh, joyful days
What a nice childhood imaginary visions, that falls,
It flew as the smooth breeze, that soft and cold.
Call upon Egypt, my lovely land,
Do I forget 'her'? -Nor, my wounded heart.*

سينية شوقي

اختلاف النهار والليل ينسي

أذكر لي الصبا وأيام أنسي

وصفا لي حلاوة من شبا ب

صورت من تصورات ومس

وسلا مصر هل سلا القلب عنها

أو أسى جرحه الزمان المؤسي.

4. CONCLUSION

This critical study of the Arabic romantic poets and is a study in the comparative literature in the best sense of the term, shedding light on the nature not only of Arabic romanticism, but on the difference between Arabic and English romantic poetry and literary criticism as well as the nature of romanticism and its affinity with mysticism. The word romance comes from the old French romanz, which is a genre of prose or poetic heroic narrative originating in medieval literature.

The romantic movement gained its foothold in Germany and Great Britain. In the first half of the 19th century, its influence spread over Europe. It spread west with the migrations to the United States. The romantic movement spread across all of the arts from painting to literature to music. In the purest form, the romantic movement elevated imagination above realism. It sought to convey the thoughts and emotions behind a work. It was in part a rebellion against the 18th century and its focus on scientific and rational thoughts. Really, the romantic artist brought a new approach not only a

man but also to nature. He saw himself alienated from nature, but he didn't oppose nature as he opposed society. The English romantic movement, in particular, devoted itself very largely to a new interpretation of nature. The publication of 'Lyrical Ballads' of Wordsworth and Coleridge in 1798 is usually taken as the crucial date for the beginning of the high Romantic movement and that to distinguish it from the early Romanticism of the last quarter of the 18th century.

The great development of the Romantic movement due to the leading watercolorists who develop their own personal vision of the British Landscape like Paul Sandy, Thomas Girtin and Peter Dewit. The famous German drama which was written by Friedrich Klingler, represents another aspect of that romantic movement . In general, the term 'Romanticism' when applied to music has come to mean the period from the 1820s until around 1900, where the product of the famous 'Romantic Composers' Mozart, Haydn and Beethoven. In opera a new atmosphere combining supernatural terror and melodramatic plot in a folkloric context was most successfully achieved by Weber's Der Freischutz (1817).

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