

### Investigating poetic Diction of Heroism in American and Sudanese Poetic

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#### Abstract

This paper deals with the diction of heroism in the American and Sudanese modern poetry. It aims at finding out the difference between the diction of the American and Sudanese poetry of heroism. It uses content analysis to study the selected poetic works. The results indicate that the pretentious and laudatory dictions dominate the two types of poetry. The American poetry of heroism is more detached than the Sudanese poetry. While the American poetry of heroism is more moralistic than the Sudanese is, it is less emotional in contrast to the Sudanese poetry. Finally, the American and Sudanese poems of heroism equally tend to be passionate in a lesser number of poems.

**Keywords:** poem – poet – civil heroism – martial heroism – social heroism.

#### المستخلص:

تناولت هذه الورقة أسلوب شعر البطولة الأمريكي والسوداني الحديث وتهدف إلى معرفة الفرق بين أسلوب الشعر الأمريكي والسوداني في وصف البطولة. تستخدم الورقة تحليل المحتوى لدراسة الأعمال الشعرية المختارة. وأوضحت النتائج أن أسلوب المدح والفخر يسيطران على كليهما. يستخدم شعر البطولة الأمريكي أسلوب التجرد أكثر من الشعر السوداني. بالرغم من أن شعر البطولة الأمريكي أكثر أخلاقية من السوداني، فهو أقل عاطفية مقارنة بالشعر السوداني وأخيراً، تميل قصائد البطولة الأمريكية والسودانية معاً إلى أن تكون أقل انفعالية.

#### Introduction

Universally, people compose poetry to bring out their feelings, attitudes and emotion using diversified expressive language. They admire in these expressions multitude of customs and behaviors that shape their lives. However, heroism is among the morals that are being praised a lot in poetry, therefore, the Sudanese and American poets are greatly fascinated by it. Ultimately, this paper investigates the diction of heroism in the Sudanese and American poetry.

#### Thesis statement

Sudan and America display a great variation as far as the culture in the two countries is concerned. This paper tries

to describe the diction of heroism in the modern American and Sudanese poetry.

#### Objectives:

This paper aims to find out the difference between Sudanese and American poetry of heroism in using different descriptions of diction and to identify the most common diction description used in the heroic poetry of the two cultures.

#### Methodology and procedure:

This paper uses propionate stratified sampling method to choose the sample, which consists of sixty extracts of poems distributed equally between the two types of poetry. However, this paper studies the following diction descriptions in the selected extracts: detached, emotional, laudatory, moralistic, passionate and pretentious dictions.

### Literature review

#### Diction

Diction can be defined as style of speaking or writing, determined by the choice of words by a speaker or a writer (Davie, 1952). Diction or choice of words depends on a number of factors. Firstly, the word has to be right and accurate. Secondly, words should be appropriate to the context in which they are used. Lastly, the choice of words should be in a manner that the listener or reader understands easily. In other words, the speakers or writers need to consider the culture, setting, and intellectual level of their audience, and which words would appeal to them most (Barney, 1995).

#### Heroism

In fact, poetry celebrates ancient and contemporary warriors, but it also celebrates acts of self-sacrifice and the stories of brave men and women. Beowulf shows signs of rich traditions of heroic poetry that flourished after the settlement of Germanic peoples in Britain from the 5<sup>th</sup> century onwards. Warriors riding back from Grendel's lair, following the bloody track left by the monster after losing his arm, compare Beowulf with the hero Sigemund, a dragon-slayer known to us from other works of Germanic and Old Norse literature such as the Volsunga saga from Iceland (Abram, 2017). The Fight at Finnsburgh is a marvelous illustration of the tradition of the ancient Germanic heroic age. At the beginning of the poem, Hnaef, the young and warlike king opens with an ironic understatement:

Ne ðis ne dagað estan:

No eastern dawn is this,

He goes on to sketch a premonition of things to come – a classic example of the Anglo-Saxon way of building up tension and means of elucidating a sense of impending doom:

ne her draca ne fleogeð,

ne her ðisse healle

hornas ne byrnað.

No dragon flying,

Nor are the gables burning on this hall.

(Abram, 2017)

The conjunction 'ne' is brought into play to form a pattern of repetition – another Anglo-Saxon poetic device to increase tension.

Herman in his scientific paper on Milton's Paradise Lost distinguishes at least two basic and contradictory kinds of heroism, which he calls them Hellenic and Biblical (Herman 1959). The Hellenic hero is associated with those qualities of individuality, self-determination, and physical courage that endure alone against what seems to be unavoidable odds. The Hellenic hero is of immense physical strength, superior to all compeers, and it is upon his shoulders that victory or defeat must eventually rest. He need not to be morally adequate, as Achilles' character attests; he need not to be polite, physically graceful or tender. On the other hand, the Biblical hero is not necessarily to be physically strong but he must be morally strong, and this characteristic permits him to be obedient to God when all others reject him. (Herman, 1959).

### American heroic poetry

#### Martial heroism

Stephen Crane, the famous American poet, wrote a poem called “War is Kind”, in which the speaker gives sarcastic accounts about the war, soldiers, heroism ... etc. The following excerpt is taken from the poem:

Do not weep, babe, for war is kind.  
Because your father tumbled in the  
yellow trenches,  
Raged at his breast, gulped and died,  
Do not weep.  
War is kind.  
Swift, blazing flag of the regiment,  
Eagle with crest of red and gold,  
These men were born to drill and die.  
Point for them the virtue of slaughter,  
Make plain to them the excellence of  
killing  
And a field where a thousand corpses lie.  
(Crane, 1899)

This poem uses detached diction. Indicators: “for war is kind,” and “These men were born to drill and die”

The poet William Meredith is fascinated by the heroism of soldiers. In a poem entitled “Navy Field”, William Meredith implicitly reveals the heroism of a warplane pilot:

Limped out of the hot sky a hurt plane,  
Held off, held off, whirring pretty  
pigeon,  
Hit then and scuttled to a crooked stop.  
The stranger pilot who emerged—this  
was the seashore,  
War came suddenly here—talked to the  
still mechanics  
Who nodded gravely. Flak had done it,  
he said,

From an enemy ship attacked.  
(Harteis, 2019)

Likewise, this poem uses detached diction. Indicators: “The stranger pilot who emerged” and “talked to the still mechanics”

The American poet, Yusef Komunyakaa, dramatizes in a poem entitled “Camouflaging the Chimera” a groundwork leading up to an ambush on the Vietcong during the Vietnam war:

We tied branches to our helmets.  
We painted our faces & rifles  
with mud from a riverbank,  
from Saigon to Bangkok,  
with women left in doorways  
reaching in from America.  
We aimed at dark-hearted songbirds.  
till something almost broke  
inside us. VC struggled  
with the hillside, like black silk  
(Komunyakaa, 2001)

The diction of this poem is emotional. Indicators: “dark-hearted songbirds” , “till something almost broke inside us” and “VC struggled ..., like black silk”

Marianna Moore wrote a pro-war poem entitled “Keeping their World Large”:  
Marching to death, marching to life?  
“Keeping their world large,”

whose spirits and whose bodies  
all too literally were our shield, are still  
our shield. (Moore, 1944) This poem is  
written in laudatory diction. Indicators:  
“Keeping their world large”, “whose  
spirits and whose bodies ... were our  
shield,” and “They fought the enemy”  
The narrative poem “World War II” by  
Edward Field shows a mixed of  
outspoken and apathetic tones towards  
martial heroism:

When I figured the twenty-five minutes were about up and I was getting numb, I said I couldn't hold on anymore, and a little rat-faced boy from Alabama, one of the gunners, got into the icy water in my place, and I got on the raft in his. He insisted on taking off his flying clothes which was probably his downfall because even wet clothes are protection, Shortly after, the pilot started gurgling green foam from his mouth maybe he was injured in the crash against the instruments and by the time we were rescued, he and the little gunner were both dead. (Field, 1967) The poem uses a detached diction. Indicators: "a little rat-faced boy", "probably his downfall" and "he and the little gunner were both dead"

#### Social heroism

The Afro-American poet Henrietta Cordelia Ray wrote an odd on the president Lincoln, in which she celebrates his civil heroism. The odd is as following: To-day, O martyred chief, beneath the sun We would unveil thy form; to thee who won

Th'applause of nations for thy soul sincere,

A loving tribute we would offer here. (Barrett and Miller, 2005)

This poem uses laudatory diction. Indicators: "O martyred chief" and "to thee who won Th'applause of nations for thy soul sincere".

Another African American poet called Claude McKay wrote a poem, entitled "If We Must Die", as a response to the "Red Summer",

during which there was an increase in race uprisings and hate crimes committed by mobs of white American against black societies all across America:

If we must die, let it not be like hogs  
Hunted and penned in an inglorious spot,  
While round us bark the mad and hungry  
dogs,

Making their mock at our accursed lot.

If we must die, O let us nobly die,  
So that our precious blood may not be  
shed

In vain; then even the monsters we defy  
Shall be constrained to honor us though  
dead! (McKay, 1919)

The poem uses a moralistic diction.

**Indicators:** "If we must die, let it not be like hogs" and "O let us nobly die".

**The American poet** Edward Estlin Cummings, often shaped as E. E. Cummings, wrote a very strange and unusual sonnet about civil heroism:

"next to of course god america i  
love you land of the pilgrims' and so forth  
oh

say can you see by the dawn's early my  
country 'tis of centuries come and go  
and are no more what of it we should  
worry

in every language even deaf and dumb  
thy sons acclaim your glorious name by  
gorry

by jingo by gee by gosh by gum  
why talk of beauty what could be more  
beaut-

iful than these heroic happy dead  
who rushed like lions to the roaring  
slaughter

they did not stop to think they died instead  
then shall the voice of liberty be mute?"  
(Cummings, 2012)

The poem is written in a passionate diction. Indicators: “i love you land of the pilgrims” and “thy sons acclaim your glorious name”

Exceptionally, the American poet Robert Creeley wrote a poem, entitled “Heroes”,

about the personality and inheritance of heroes rather than her oizes specific figures.

In all those stories the hero is beyond himself into the next thing,

be it those labors

of Hercules, or Aeneas going into death.

I thought the instant of the one humanness in Virgil's plan of it was that it was of course human enough to die,yet to come back, as he said, hoc opus, hic labor est.

(Creeley, 2006)The poem is written in a moralistic diction. Indicators:

“the hero is beyond himself into the next thing” and “I thought the instant of the one humanness in Virgil's plan” and “human enough to die”

The American poet Robert Hayden wrote a sonnet entitled “Fredrick Douglass”:

When it is finally ours, this freedom, this liberty, this beautiful

and terrible thing, needful to man as air,

usable as earth; when it belongs at last to all,

when it is truly instinct, brain matter, diastole, systole,

reflex action; when it is finally won; when it is more

than the gaudy mumbo jumbo of politicians:

this man, this Douglass, this former slave, this Negro  
beaten to his knees, exiled, visioning a world

where none is lonely, none hunted, alien,

this man, superb in love and logic, this man

shall be remembered. Oh, not with statues' rhetoric,

not with legends and poems and wreaths of bronze alone,

but with the lives grown out of his life, the lives

fleshing his dream of the beautiful, needful thing. (Goldstein and

Chrisman, 2004)

The poem is written in a laudatory diction. Indicators: “this man shall be remembered”, “with the lives grown out of his life” and “fleshing his dream of the beautiful, needful thing”

#### Civil heroism

The American poet Lucille Clifton, (1936 – 2010) wrote a poem entitled Thursday 9/13/01:

the firemen

ascend

in a blaze of courage

rising

like jacobs' ladder

into the mouth of

history

reaching through hell

in order to find

heaven

or whatever the river jordan

is called

in their heroic house (Clifton, 2006)



This poem is written in laudatory diction. Indicators: “ascend in a blaze of courage” and “reaching through hell in order to find heaven”.

The poet Amy Lowell, 1874 – 1925 thinks that being a hero is to be oneself and to reflect the true nature of humanity. In her poem “Hero-Worship”, the narrator gives account about somebody inspires her to be hero. The following is the poem manuscript:

A face seen passing in a crowded street,  
A voice heard singing music,  
large and free;  
And from that moment life is  
changed, and we  
Become of more heroic temper,  
meet  
To freely ask and give, a man  
complete  
Radiant because of faith, we dare  
to be  
What Nature meant us. Brave  
idolatry  
Which can conceive a hero! No  
deceit,  
No knowledge taught by  
unrelenting years,  
Can quench this fierce, untamable  
desire.  
We know that what we long for  
once achieved  
Will cease to satisfy. Be still our  
fears;  
If what we worship fail us, still  
the fire  
Burns on, and it is much to have  
believed. (Lowell, 1919)

This poem is written in pretentious diction. Indicators: “we dare to be What

Nature meant us” and “No knowledge ... Can quench this fierce, untamable desire”

Martin Luther king is regarded as a dedicative social justice defender that struggled persistently ensure the right of the African American to vote. His struggle fascinated so many poets to create poetry about his social justice strive; one of this poet was Margaret Walker who wrote about him a poem entitled “Amos, 1963”, in which she associates King with the Biblical prophet Amos. The following is the text of the poem:

Amos is a Shepherd of suffering sheep;  
A pastor preaching in the depths of  
Alabama  
Preaching social justice to the Southland  
Preaching to the poor a new gospel of  
love  
With the words of a god and the dreams  
of a man  
Amos is our loving Shepherd of the  
sheep  
Crying out to the stricken land  
“You have sold the righteous for silver  
And the poor for a pair of shoes.  
My God is a mighty avenger  
And He shall come with His rod in His  
hand.”  
Preaching to the persecuted and the  
disinherited millions  
Preaching love and justice to the solid  
southern land  
Amos is a Prophet with a vision of  
brotherly love  
With a vision and a dream of the red hills  
of Georgia  
“When Justice shall roll down like water  
And righteousness like a mighty stream.”

Amos is our Shepherd standing in the  
Shadow of our God  
Tending his flocks all over the hills of  
Albany

And the seething streets of Selma and of  
bitter Birmingham (Walker, 1989)

The poem is written in laudatory diction.  
Indicators: “Amos is a Shepherd of  
suffering sheep”

and “Preaching social justice to the  
Southland”

While Margaret Walker celebrates the  
daring social heroism of Martin Luther  
King, the poet Danez Smith depicts a  
different form of social heroism. In one  
of his poems, which is entitled “a note on  
the body”, he reveals that the ultimate  
heroism is to save one’s own self. Danez  
Smith published this poem in a collection  
called “Don’t Call Us Dead”, in which he  
centralizes his themes around the  
difficulties that face the African  
American young men such as racism,  
slavery mentality, police brutality and  
violence. The poem is be read as  
following:

your body still your body  
your arms still wing  
your mouth still a gun  
you tragic, misfiring bird  
you have all you need to be a hero  
don’t save the world, save yourself  
you worship too much & you worship  
too much  
when prayer doesn’t work: dance, fly,  
fire  
this is your hardest scene  
when you think the whole sad thing  
might end  
but you live oh, you live  
everyday you wake you raise the dead

everything you do is a miracle  
(Smith, 2017)

This poem is written in a moralistic  
diction. Indicators: “you have all you  
need to be a hero” and “don’t save the  
world, save yourself”

The poet Heather Griffith expresses a  
changing concept of heroism in a poem  
entitled “A Different Kind Of Hero”:

A hero to me is not just a person who  
died for their country

or went inside a burning building or stuff  
like that.

A hero to me is a single mother who  
survives every day by herself,

A teenager against all odds getting  
through life,

An alcoholic walking into a rehab center,  
A father being not just a father  
but a friend, caregiver, supporter, a brick  
wall for his kids.

A friend, who no matter what or how  
wrong you are,  
stands up for you and takes your side.

A hero, who no matter how hard they are  
being hit or pushed or beat down,  
no matter how bad they are emotionally  
or physically or psychologically,  
they stand up and keep going.

They push through the pain of life, love,  
kids, work, school, drugs,  
sports, parents, heartbreak, alcohol; that  
to me is a hero.

A person who isn't just there, but is there  
living, breathing, and surviving.

(Griffith, 2008)

This poem is written in a moralistic  
diction. Indicators: “A hero to me is not  
just a person who died for their country  
or went inside a burning building or stuff  
like that.”

### Sudanese heroic poetry

#### Martial heroism

The heroism of Arabs during wars captivates the poet Khalil Farah, thus he wrote refers to this martial heroism in a poem, which is entitled “My Country”. The poet refers to their heroism in the following extracts:

أبناءً يعربُ حيثُ مجْدُ «ربيعة» وبنو الجزيرة  
حيثُ بيتُ «إياد»  
متشابهون لدى العراك كأنما نبتت رماحهم مع  
الأجسادِ  
لبسوا الجديد على القديم وهكذا صارت تُصان  
وديعة الأحفادِ (علي المك، 2015)

#### Translation

The Arabs, where is the glory of Rabi'a, and the people of the Arabia, where is the home of Iyad, Are alike in fighting as if their spears grew out of their bodies They keep the new morals alongside the old ones; henceforth the entrustment of the descendants is preserved This extract is written in a laudatory diction. Indicators: “Are alike in fighting as if their spears grew out of their bodies” The poem “Our Myth – Son of Sarari” by Mohammed Mohamed Ali, which is previously mentioned, talks about the martial heroism of the legendary character of the poem. The following lines reflect part of the heroic deeds of this character:

فاستعرضَ السيوفَ حتى رأى الصمصامَ  
كمقلةٍ صاحبةٍ في معشرِ نيامِ  
فاستلَّه من جفنه واقتحم الأسوار

### مغامراً جباراً

يروم أرض الغولة المرهوبة الأجواء (علي المك،  
2015)

#### Translation

He scrutinized the swords until he saw the “Samsam”, As a wakeful eye among sleeping folks He unsheathed it and stormed the fences; A mighty raider Targeting the horrific land of ogres The diction of this extract can be classified laudatory. Indicators: He unsheathed it and stormed the fences; A mighty adventurer The people in Sudan lived for long period as isolated tribes, thus each tribe had its own territory and virtual boundary for grazing and cultivation. Consequently, frequent clashes occur between these tribes. The poet Al Aagib Wad Musa Al Eishabi talks big about his native people, saying that:

ذحنا بنسوي وما بنقول سوينا  
نحن نفرتك الكرنه أم صفوف بإيدينا  
الزول البضيف عدم الشداعه علينا  
يفهم مني ويسأل من توارخ النينه (العباسي،  
2010)

We act but we never brag

We scatter the lines of enemies with our hands  
Whoever adds non-courageousness to us!  
Should listen to me and ask the Nina about our history

This extract is written in a pretentious diction. Indicators: “We act but we never brag”, “We scatter the lines of enemies with our hands” and “ask the Nina about our history”.



Similarly, the poet Mohammed Ali Abu Gatati praises faithfully the martial heroism of his native people. He draws a picture of the chivalric deeds of the Sudanese people in one his poem that entitled “Our Qualities are well-known”. The following part is taken from the poem:

ركابين عليهو الناصع أب غرة  
نتبأشر وقت نلقى الكلام حرة  
ما بننفز يمين إن متنا فد مرة  
الخواف ما حر منو نتبرا (دخيل الله، 2010)

Translation

We mount the blazed-shiny warhorse.  
We fighting when the talk becomes aggressive  
We surely never turn tail, even to die altogether.

The coward is not a nobleman; we disown him

This extract is written in pretentious diction.  
Indicators: “We mount the blazed-shiny warhorse” and “We surely never turn tail even to die altogether”

Proudly, the poet Ahmed Mohamed Salih refers to the Sudanese Army in one of his poem. However, part of the poem is dedicated to the heroism of the Sudanese soldiers. The following lines are extracted from the poem:

عبريُ الروح والبدن عانق العلياء في "كرن"  
ومشى للموت يطلبه عند أطراف القنا الأذن  
خاضها شعواء عابسة في سبيل المجد والوطن

أسدُ غابِ كلما زأروا تركوا الأعداء في الوهن  
مذ رأى الطليان طلعتهم آذنوا بالويل والحزن  
شَمروا للسوق واندفعوا الكعام الهوج من جُن  
(مضوي، 2008)

Translation

The ingenious of soul and body embraced the highness in Keren

He approached death through the sharpened spearheads

He fought a savagely fierce war in the favor of homeland and glory

They are jungle lions; whenever they roar, they leave enemies in weakness

The Italians were foreshown woe and sorrow since they had seen their appearance

They turned tail and ran cowardly like horrified ostriches

This extract is written in a laudatory diction.

Indicators: “He approached death at the sharpened spearheads” and “They are lions of forests”

**Social heroism**

The Sudanese poetry of civic heroism is different of the American, which is mainly centered on human rights but the Sudanese poetry of civic heroism focuses on the struggle against colonialism and later on the totalitarian regimes. The poet Mohammed Muftah Alfitouri wrote a poem urges people to stand against injustice. The following excerpt is a part of the poem, which entitled “Songs of Africa”:

يا أخي في الشرق ، في كل سكن  
يا أخي في الأرض ، في كل وطن  
أنا أدعوك .. فهل تعرفني ؟  
يا أبا أعرفه .. رغم المحن  
إنني مزقت أكفان الدجي

إنني هدمت جدران الوهن  
لم أعد مقبرة تحكي البلى  
لم أعد ساقية تبكي الدمن  
لم أعد عبد قيودي (الشيخ، 2001)

Translation:

My brother in the east, at every home  
My brother on the Earth, in every  
country

I shout to you .. do you recognize me?  
O, brother that I know .. despite the  
calamity

I tore the coffin of darkness  
I pull down the wall of weakness  
I'm no longer a graveyard that embodies  
degeneration

I'm no longer a noria that cries over shit  
I'm no longer a slave to my chains  
This extract is written in moralistic  
diction. Indicators: "O brother that I  
know ... despite the calamity" and "I'm  
no longer a slave to my chains"

The poet Mahgoub Shareef wrote a  
poem that reflects civil heroism and  
entitled "Your Prisoners". He wrote it  
when was himself a political prisoner,  
the following stanza is from the poem:

مساجينك ... مساجينك ... مساجينك

نغرد في زنانينك

عصافيراً مجرحه بي سكاكينك

نغني ونحن في اسرك

وترجف وانت في قصرك

سماواتك دخاخينك

مساجينك مساجينك مساجينك (الحاج، 2016)

Translation:

We're prisoners ... your prisoners ...  
your prisoners

We sing in your cells  
As sparrows wounded with your knives.  
We sing despite being in your captivity  
And you shake while being in your  
palace

Your skies are your smokes

We're prisoners ... your prisoners ...  
your prisoners

This extract is written in a pretentious  
diction. Indicators: "We sing in your  
cells" and "We sing despite being in  
your captivity"

The poet Yusuf Mustafa Al Tinai  
concerned himself with the youth issues  
and he looked at them a source for hope.  
However, he reflected this concept in  
one of his poem, which entitled "The  
Generation Call". The following three  
lines are taken from the poem:

حييت يا شباب يَلْوَغُ الأمل

أنتم أسود الغلب أحوه بالعل

وابنؤ والغالمه أب والمجد لوطن  
(علي

المك، 2015)

Translation:

Long life young people; you're the  
sources of hope,

You're lions of the jungle; guard it with  
work!

Build the grandiose future! The glory is  
for the homeland

This extract is written in a moralistic  
diction. Indicators: "guard it with work"  
and "build the grand future"

In the year 1945, the colonial admiration  
divided the Gordon Memorial College  
into two sections as a result; many of the  
Sudanese elites expressed their  
rejections for this step. The poet Ahmed  
Mohammed Salih expressed this  
rejection in a poem entitled "Old College  
of Gordon". The following lines are  
extracted from the poem:

ويحلو في سبيل الأوطان يستسهل الصعب  
التشريد والتعذيب  
نحن كالعهد لا نمل جهاداً لا وليست  
تتال منا الخطوب (مضوي، 2008)

Translation

The difficulties are deemed easy in the favor of the homeland,

And the exile and torture become pleasant

We are like a vow that never gives up struggling.

And catastrophes never overthrow us.

This extract is written in a pretentious diction. Indicators: “We ... never give up struggling” and “catastrophes never overthrow us”

Although the poet Ahmed Mohammed Salih revealed his resentment against the colonial administration, the poet Jafar Hamid Bashir reflected a gloomy image about the homeland due to the violent dispute among the political party. The following extract is taken from one of his poems:

وطني لئن فتك الدخيل فمئله \*\* وأضر منه نقاتك  
الأحزاب  
ما ضر لو كان الكفاح مبراً \* من هذه الأضرار  
والأوشاب  
وطن لو الأعداء كانوا وحدهم \*\* حرباً عليك فتاك  
غير عجاب  
لكن - ويا أسفا عليك - فإنها \* حرب من  
الأعداء والأحباب (مضوي، 2008)

Translation

My country, though the intruders cause devastation but the parties' disputes cause more damage

It is harmless, if only the struggle is free of these malevolence and riffraff

My country, it is not strange if only the enemies alone wage the war against you  
But – how miserable you're – it is a war by the enemies and dearests.

This extract is written in an emotional diction. Indicators: “the parties' disputes cause more damage”, “if only the struggle is free of these malevolence and riffraff” and “it is launched by the enemies and dearests altogether”

**Civil heroism**

The poet Wad Al Agbash composed a poem about social heroism. In the poem, he motivates people to be heroes and describes them how to achieve this quest. The following lines are extracted from the poem:

خليك زول شهامة وزول مروءة وواجب  
بينك والبدورك ماتضعلك حاجب  
ان داير البجيك خليكاً دائماً عجب  
واختا الوشو متصرصر ورافع الحاجب  
(عبدالرحمن، 2014)

Translation

You must be a man of nobility, gallantry and duty

Do not put a barrier between you and those in need for you

Always be cheerful if you want people around you

Stay away from the man who raises his eyebrows and gives grimaces

This extract is written in a moralistic diction. Indicators: “You must be a man of nobility, gallantry and duty” and “Stay away from the man who raises his eyebrows and gives grimaces”

The poet Mohammed Moftah Alfitori in a poem, which entitled “The Morning Has Dawned”, celebrates the struggle of the Sudanese generations against colonialism and later against dictatorship. The following extract from the poem shows some of this account:

أصبح الصباح.. وها نحن على البعد التقينا  
التقى جيل البطولات .. بجيل التضحيات  
التقى كل شهيد قهر الظلم.. ومات  
بشهيد لم يزل يسقى بذور الذكريات (الفيثوري،  
2014)

Translation

The mourning has dawned and here we are, met despite the distance.  
The generation of heroisms has met with the generations of sacrifices  
Every martyr, who defeated injustice and died, has met  
With a martyr who is still watering the seeds of memory  
This extract written in pretentious diction. Indicators: “The generation of heroisms has met with the generations of sacrifices”  
Historically, the people from West Africa used to cross Sudan in their pilgrimage journey to Mecca. This journey is very difficult; it usually takes years as some of the pilgrims walk all the way to the Red Sea and then by boats to the Saudi Arabia. The poet Salah Ahmed Ibrahim wrote a narrative poem about a woman that took the journey to Mecca for hajj. The poem, which is entitled “Al Hajja”, portrays the heroism of that the women in facing the difficulties that she encountered in her journey. The following extract narrates part of the woman’s suffering:

في الطريق لها سنوات

خَذُّهَا فِي الْمَهَامِهِ مَاتُ  
دَفَّنَتْهُ وَسَارَتْ، كَأَنَّ لَمْ يَكُنْ  
عَزَمَهَا لَمْ يُخْنِ  
قَلْبِهَا أَمَلُ  
عَاشَ فِي صَدْرِهَا وَاعْتَلَى  
فِي سَمُومِ الشَّقَاءِ  
فِي هَجِيرِ الشَّقَاءِ  
فِي فَيَافِي الشَّقَاءِ

(علي المك، 2015)

Translation

She is on the road for so many years  
Her spouse died in the wilderness  
She buried him and went on as if nothing has happened  
Her determination did not betray  
She has a hope  
It survived and broke out in her heart  
In the extreme heat of the misery  
In the midday heat of the misery  
In the desert of misery  
This extract is written in a detached diction. Indicators: “She buried him and went on as if nothing has happened” and “She has a hope”  
The poet Mohammed Ali Abu Qatati expresses his proud about the social heroism of his native people in a poem, which is entitled “Our Quality is noticeable”. The verses below are part of this poem:

الفينا مشهودة عارفانا المكارم أننا بنقودا والحارة  
بنخوضا  
الزول بفتخر بياهي بالعندو  
نحن أسياذ شهامة والكرم جندو  
(بكري، 2010)

#### Translation

Our quality is well known; the morals are familiar with us because we lead them

And we fight the war

Everybody boasts and prides himself on his morals

We are masters of magnanimity and soldiers of generosity

This extract is written in a pretentious diction. Indicators: “the morals are familiar with us” and “We are masters of magnanimity and soldiers of generosity” Interestingly, the Sudanese society practices some traditions that celebrate the heroism. Albatan is one of these tradition in which the bridegroom, during the wedding ceremony, lashes the unmarried young men on their shoulders while the women are dancing. Then, one of the dancing girl approaches the young man who is being lashed and gives him a “Shabbal” admitting his heroism for enduring the lashing. In the Shabbal, the girl quickly touches the shoulder of the young man with her hair. The poet Mohammed Almahadi Al Magzub refers to Albatan tradition in one of his poems, which is entitled “Mode of Life”. The following extracts highlights this tradition:

وهوى عاشقٍ وطار وأهوى السوطُ رعداً بمتكيهٍ وبرقاً  
يَحْدَى عَقْوِيَةَ الصَّبْرِ فَالْحَرْمَانَ أُمْسَى مِنَ السَّيْطِ  
أَشَقَا

مُهْرَةٌ حَرَّةٌ وَتَنْتَظِرُ الْفَارِسَ يَحْمِي حَرِيمَهَا وَاللَّمْرَا  
وَأَتَاهُ الْعَبِيرُ مِنْ خَمَلِ الشَّبَالِ حَيَّجَهْرَةً لَا  
سِرَارَا (علي المك، 2015)

#### Translation

A lover jumped high and a whip downed on his shoulder as thunders and lightening

He challenges the price of patience as depriving has become more torturing

A noble filly waits for the knight to protect the harem and honors

The aroma came to him from a velvet “Shabbal” that salutes him publicly not secretly.

This extract is written in a laudatory diction. The indicators: “The lover jumped high and a whip downed on his shoulder as thunders and lightening” and “He challenges the price of patience as depriving has become more torturing”

#### Conclusion

This paper finds that the American poetry of heroism beside its Sudanese counterpart reflect a diversified dictions with various proportion. The results indicate that the two types of poetry are dominated by the laudatory diction thus; the speakers in these poems express praise for the heroism of somebody. Although the pretentious diction overwhelms considerable quantities of the Sudanese poems of heroism, it plays an insignificant role in the American poetry of heroism, thus the Sudanese poets are more pretentious than their American counterparts as far as poetry of heroism is concerned. However, the American poetry of heroism is more detached in contrast to its equivalent from the Sudanese poetry this is because the detached diction prevails in a greater number of poems of the American poetry of heroism while it is found in very few numbers of the Sudanese poems.



While the American poetry of heroism is more moralistic than the Sudanese is, it is less emotional in contrast to the Sudanese poetry, which involves a sizeable amount of heroic poetry. Finally, the American and Sudanese poems of heroism equally tend to passionate in a lesser number of poems.

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