



Sudan university of Science and Technology
College of Graduate Studies



**Investigating Diction of Altruism and Heroism in
Sudanese and American Modern Poetry**

**A thesis submitted in fulfilment of the requirements
for the degree of Doctor of Philosophy in
Comparative Literature**

By

Abdal Rahman Awadalla

Supervisor

Prof. Mahmoud Ali Ahmed

December 2020

Prologue

"I went to Sudan many times to visit refugees from different origins and the generosity, the openness with which the people of Sudan always have received refugees is absolutely outstanding."

The secretary General of the United Nations, António Guterres

Let us by all means esteem the old heroes; men caught in the chains of circumstance or of their own character, torn between duties equally sacred, dying with their backs to the wall.

—J.R.R. Tolkien

Acknowledgement

Foremost, I would like to express my sincere gratitude to my supervisor Prof. Mahmoud Ali Ahmed for the continuous support of my Ph.D study and research, for his patience, motivation, enthusiasm, and immense knowledge. His guidance helped me in all the time of research and writing of this thesis. I could not have imagined having a better supervisor and mentor for my Ph.D study. Besides my advisor, I would like to thank my colleagues Dr. Abbas Mukhtar and Dr. Sami Balla for their encouragement, insightful comments, and hard questions.

Nobody has been more important to me in the pursuit of this study than the members of my family. I would like to thank my mother, whose love and guidance are with me in whatever I pursue. She is the ultimate role model. Most importantly, I wish to thank my loving and supportive wife, Seham, and my three wonderful children, Omar, Aamir and Muamar, who provide unending inspiration.

Abstract

This study investigated the similarities and differences that exist between the American and Sudanese poetry of altruism and heroism in terms of its dictional levels, description, and devices. The study assumes that The Sudanese and American poetry of altruism and heroism use various literary devices, diversified diction types, and levels. This research used descriptive-analytical and descriptive correlational methods to investigate the diction of altruistic and heroic poetry of the Sudanese and American modern poetic productions. The population of this study involves Sudanese and American poetry of altruism and heroism. However, the study used a stratified random sampling procedure to choose the sample of the study, which consisted is consisted of sixty poems, stanzas, and extracts. This study concluded that the two types of poetry rely heavily on the literary device of the metaphor. The device of metonymy is more important in the Sudanese poetry of altruism and heroism than its American equivalent. The American poetry of altruism and heroism has superiority over its Sudanese counterpart in using the devices of personification, synecdoche, hyperbole, allusion, and apostrophe. There is an unsubstantial lead for the Sudanese poetry of altruism and heroism over its American in the use of antithesis device. The literary device of simile plays a moderate role in both American and Sudanese poetry of altruism and heroism. The literary device of pun does not play a mentionable role in the American and Sudanese poetry of heroism and altruism. Likewise, the results indicate that pretentious and laudatory dictions dominate the two types of poetry. The American poetry of heroism is more detached than Sudanese poetry. Although the American poetry of heroism is more moralistic than the Sudanese is, it is less emotional in contrast to Sudanese poetry. Moreover, the American and Sudanese poems of heroism equally tend to be passionate in a lesser number of poems. Furthermore, the American poetry of Altruism and heroism beside its Sudanese counterpart reflect

diversified diction types with various proportions. The American and Sudanese poetry of altruism and heroism do not display a big variation in the use of different levels of diction, even though both of them tend to use high and low level dictions comparing to using the neutral-level diction.

المستخلص

بحثت هذه الدراسة في أوجه التشابه والاختلاف بين أسلوب الشعر الأمريكي والسوداني في الإيثار والبطولة من حيث مستوى ونمط الأسلوب والأدوات الأدبية المستخدمة. تفترض الدراسة أن كليهما يستخدم أدوات أدبية متنوعة وأنماط ومستويات أسلوبية متباينة. استخدمت الدراسة المنهج الوصفي التحليلي والمنهج الوصفي الارتباطي لدراسة أسلوب الإيثار والبطولة في كل من الشعر السوداني والأمريكي الحديث. يتكون مجتمع هذه الدراسة من الشعر السوداني والأمريكي الحديث عن الإيثار والبطولة. استخدمت الدراسة المنهج العشوائي الطبقي لاختيار عينة الدراسة، والتي تكونت من ستين قصيدة ومقطعاً ومقطفاً. خلصت هذه الدراسة إلى أن نوعي الشعر يعتمدان بشكل كبير على الاستعارة في وصف البطولة والإيثار. تلعب الكناية دوراً أكثر أهمية في شعر الإيثار والبطولة السوداني مقارنةً بنظيره الأمريكي. يتفوق الشعر الأمريكي في الإيثار والبطولة على مثيله السوداني في استخدام أدوات التشخيص، والمجاز المرسل، والغلو، والإشارة الضمنية، والمناجاة. يوجد تفوق طفيف للشعر السوداني في الإيثار والبطولة على الشعر الأمريكي في استخدام أداة الطباق. تلعب أداة التشبيه دوراً معتدلاً في الشعر الأمريكي والسوداني للإيثار والبطولة. لا تلعب التورية أي دور في الشعر الإيثار الأمريكي والسوداني. وأيضاً أوضحت 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 مقارنةً بالشعر السوداني. وأخيراً، تميل قصائد البطولة الأمريكية والسودانية معاً إلى أن تكون أقل انفعالية. علاوة على ذلك، يعكس الشعر الأمريكي في الإيثار والبطولة إلى جانب نظيره السوداني أنواعاً متباينة من الأنماط بنسب مختلفة. لا يُظهر الشعر الأمريكي والسوداني الخاص بالإيثار والبطولة اختلافاً كبيراً في استخدام مستويات أسلوبية متباينة، على الرغم من أن كلاهما يميل إلى استخدام الأسلوب الرفيع والمتدني مقارنة باستخدامهم للأسلوب المحايد.

Table of content

Prologue	i
Acknowledgement	ii
Abstract – English	iii
Abstract – Arabic	v
Table of content	vi
Table of charts	viii
Table of diagrams	ix
1. Introduction	
1.1. Background to the thesis	1
1.2. Statement of the thesis	1
1.3. Questions of the study	2
1.4. Hypotheses	2
1.5. Objectives	3
1.6. Significance of the study	3
1.7. Methodology and procedure	3
1.8. Population and Sampling	4
1.9. Data collection and analysis	4
1.10. Limitations	5
1.11. Terminology	5
2. Literature review and theoretical framework	
2.1. Introduction	6
2.2. Theoretical Framework	6
2.2.1. Diction	7
2.2.2. Poetic diction	9
2.2.3. Altruism	11
2.2.4. Heroism	12
2.2.5. Modern Sudanese poetry	14
2.2.6. Modern American poetry	20
2.3. Literature review	
2.3.1. Poetry of altruism	23
2.3.2. Poetry of heroism	28
3. Qualitative data analysis and interpretation for poems of altruism	
3.1. American poems	36
3.1.1. Kindness	36
3.1.2. Generosity	40
3.1.3. Selflessness	45

3.2.Sudanese poetry of altruism	50
3.2.1. Kindness	50
3.2.2. Generosity	55
3.2.3. Selflessness	60
4. Qualitative data analysis and interpretation for poems of heroism	
4.1. American heroic poetry	67
4.1.1. Martial heroism	67
4.1.2. Social heroism	74
4.1.3. Civil heroism	83
4.2.Sudanese heroic poetry	91
4.2.1. Martial heroism	91
4.2.2. Social heroism	96
4.2.3. Civil heroism	100
5. Quantitative data analysis and interpretation for poems of altruism and heroism	
5.1. Introduction	106
5.2.Poetry of altruism	106
5.3. Poetry of heroism	117
6. Conclusion	
6.1. Introduction	128
6.2.Findings	128
6.3. Summary	129
References	131

Table of diagrams

1. Literary devices – American altruistic poetry	107
2. Diction types – American Altruistic poetry	108
3. Diction Levels – American Altruistic Poetry	109
4. Literary devices – Sudanese altruistic poetry	110
5. Diction types – Sudanese altruistic poetry	111
6. Diction levels – Sudanese Altruistic Poetry	112
7. Literary devices – American and Sudanese poetry of altruism	114
8. Diction types – American and Sudanese poetry of altruism	116
9. Diction levels – American and Sudanese poetry of altruism	117
10. Literary devices – American poetry of heroism	118
11. Diction types – American heroic poetry	119
12. Diction levels – American poetry of heroism	120
13. Literary devices – Sudanese poetry of heroism	121
14. Diction types - Sudanese heroic poetry	122
15. Diction levels – Sudanese Poetry of heroism	123
16. Literary devices – American and Sudanese poetry of heroism	125
17. Diction types – American and Sudanese poetry of heroism	126
18. Diction levels – American and Sudanese poetry	127

Table of charts

1. Literary devices – American altruistic poetry	107
2. Diction types – American Altruistic poetry	108
3. Diction Levels – American Altruistic Poetry	109
4. Literary devices – Sudanese altruistic poetry	110
5. Diction types – Sudanese altruistic poetry	111
6. Diction levels – Sudanese Altruistic Poetry	112
7. Literary devices – American and Sudanese poetry of altruism	113
8. Diction types – American and Sudanese poetry of altruism	115
9. Diction levels – American and Sudanese poetry of altruism	116
10. Literary devices – American poetry of heroism	118
11. Diction types – American heroic poetry	119
12. Diction levels – American poetry of heroism	120
13. Literary devices – Sudanese poetry of heroism	121
14. Diction types - Sudanese heroic poetry	122
15. Diction levels – Sudanese Poetry of heroism	123
16. Literary devices – American and Sudanese poetry of heroism	124
17. Diction types – American and Sudanese poetry of heroism	126
18. Diction levels – American and Sudanese poetry	127

1. Introduction

1.1. Background to the thesis

Evidently, human societies honor what they regard good demeanors of behavior and dishonor the bad ones. Generally, for a nation to perceive a behavior as a good or bad depends mostly on the cultural and social norms of that nation, for example, in some parts of Africa and Asia people praise and even glorify bride kidnapping tradition, which involves a man kidnaps the woman he desires to marry. However, the native people consider this man as a hero, meanwhile, some communities strictly prohibit kidnapping a woman under whatever circumstances; they believe that doing such thing is a mean and cowardice practice. Nevertheless, this variation in perceiving the very same practice by different communities finds its way into the poetry.

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, for example in the Greek and Latin epics, Achilles, Odysseus, Aenease, and others conveyed the values honored by their communities. However, altruism and heroism are among the morals that are being praised a lot in poetry, therefore, the Sudanese and American poets, like the other poets around globe, are greatly fascinated by these morals. Ultimately, this study investigates the diction of altruism and heroism in the Sudanese and American poetry.

1.2. Statement of the thesis

Sudan and America display a great variation as far as the culture in these two countries is concerned. This variation is mainly attributed to the different cultural realms, which the two countries belong to; the former belongs to the Arab

cultural realm meanwhile the later belongs to the Western cultural realm. As a worldwide tradition, the poets in these two linguistically diversified region compose poetry that exemplifies the morals of altruism and heroism. However, the persistence of linguistic divergence and poetic convergence between the two cultures gives a rise to the following substantial question: to what extent does the diction of altruism and heroism in the Modern Sudanese poetry differ from its American counterpart with respect to diction levels, its description and poetic devices.

1.3. Questions of the study

This study tries to answer the following questions:

- a) How does the Sudanese poetry of altruism and heroism differ from that of American poetry in terms of diction level?
- b) What are the most common diction description used in altruistic and heroic poetry in the two cultures?
- c) How often does the altruistic and heroic poetry of the two cultures use poetic devices?

1.4. Hypotheses

- a) Sudanese and American poetry of altruism and heroism take advantage of various types of literary devices.
- b) The American and Sudanese poetry of altruism and heroism exploit diversified diction descriptions.
- c) The Sudanese and America poetry of heroism and altruism effectively and equally exploit all diction levels.

1.5. Objectives:

The thesis of this study constitutes the overall aim of this research project, which in turn establishes a skeleton for subsidiary objectives. However, this study tries:

- a) to find out the difference between Sudanese and American poetry of altruism and heroism in using different types of diction levels;
- b) to identify the most common types of diction used in altruistic and heroic poetry in the two cultures;
- c) to explore most common poetic devices used in the altruistic and heroic poetry in the two cultures.

1.6. Significance of the study:

Fundamentally, values and cultural heritage of a community, including poetry, captivate the interest of a broad range of scholars, academicians, researchers and students. However, this study provides them with a valuable knowledge concerning the following:

- a) The most recurring diction level used in Sudanese and American poetry of altruism and heroism.
- b) The diction portrayal for altruism and heroism in Sudanese and American poetry.
- c) The nature and magnitude of poetic device used in Sudanese and American poetry of altruism and heroism.

1.7. Methodology and procedure:

Generally, this study is both qualitative and quantitative study, which uses descriptive, analytical and correlational methods to investigate the diction of altruistic and heroic poetry of Sudanese and American modern poetic productions.

1.8. Population and Sampling:

The population of this study involves Sudanese and American poetry of altruism and heroism. However, the study uses proportionate stratified sampling method to choose the sample of the study, which consists of sixty poems, stanzas and extracts. First, the study divides the population into twelve stratum; each one contain a category based on the number of variables that the study needs to measure. Then, five elements are selected randomly for each stratum thus, the total sample size includes sixty elements, which are distributed equally between the Sudanese and American poetry of altruism and heroism i.e. thirty elements for each one. The stratums, which each one of them contains five elements, are as followings: 1- Altruism, which includes the stratums of generosity, kindness and selflessness. 2- Heroism, which includes the stratums of martial, social and civil heroism.

1.9. Data collection and analysis

Fundamentally, this research uses observation as data collection tool to gather information from books, e-books, scientific papers, magazines and academic websites. Additionally, it uses rational literary analysis to study the types and levels of dictions and poetic devices; moreover, it uses descriptive statistical analysis to measure the proportional occurrence of the variables by using ratio scale. The variables that the study measures include:

Literary devices: allusion, antitheses, apostrophe, hyperbole, metaphor, metonymy, personification, pun, simile and synecdoche.

Diction levels: high, neutral and low

Diction types: detached, emotional, laudatory, moralistic, passionate and pretentious.

1.10. Limitations:

This study is limited to following aspects of Modern Sudanese and American poetry of altruism and heroism:

- a) Three levels of diction (high – neutral – low)
- b) Illustrate dictions of the American and Sudanese poetry of heroism and altruism based on the following descriptions: detached, emotional, laudatory, moralistic, passionate and pretentious
- c) The literary devices of metaphor, simile, metonymy, personification, synecdoche, hyperbole, allusion, antithesis and puns

1.11. Terminology:

The study adopts the following adjectives that describe the diction from Merriam-webster online dictionary:

- a. Detached: exhibiting an aloof objectivity usually free from prejudice or self-interest.
- b. Emotional: dominated by or prone to emotion.
- c. Laudatory: of, relating to, or expressing praise
- d. Moralistic: having or showing strong opinions about what is right behavior and what is wrong behavior.
- e. Passionate: capable of, affected by, or expressing intense feeling.
- f. Pretentious: trying to appear better or more important than is really the case.

2. Literature review and theoretical framework

2.1. Introduction

Unmistakably, altruism and heroism are deeply rooted in the culture and heritage of the humankind throughout the history. However, the followers of the heavenly religions – Islam, Christianity and Judaism – are still and will be captivated by the altruism and heroism of the prophet Ibrahim and his son Ishmael – Christianity and Judaism believe that the son was Isaac. The prophet Ibrahim saw a vision in which Allah ordered him to sacrifice his son Ishmael. When he told his son about the vision, Ishmael willingly accepted to be sacrificed but Allah gave Ibrahim a sheep to sacrifice instead. In this story the prophet Ibrahim and his son Ishmael demonstrated incomparable altruism and heroism, the altruistic behavior was embodied in Ibrahim obedience to Allah to slaughter his beloved son and the submission of Ishmael to be sacrificed exemplifies unmatched heroism.

Poetry is a productive arena for intensive considerations of ideas and feelings towards altruism and heroism. This diversity of culture and language raises a substantial question about the nature, differences and similarities of portrayal of altruism and heroism in the modern Sudanese and American poetry. This will be the inquiry of the following chapters, but this chapter provides the theoretical framework and literature review.

2.2. Theoretical Framework

This part of the study tries to throw a lightweight on poetic diction of altruism and heroism of the modern Sudanese and American poetry to pave the manner for the forthcoming discussion.

2.2.1. Diction

Diction may be outlined as sort of speaking or writing, determined by the selection of words by a speaker or a writer. Diction or choice of words depends on a number of factors. Firstly, the word has to be correct and precise. Secondly, words should be suitable to the framework 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 (L. Barney, 1995). There are three main levels of diction: High (formal), neutral, and low diction (informal).

High diction is the grammatically perfect use of language with an emphasis on vocabulary. Equally important, it usually contains language that creates an elevated tone. It is free of jargon, idiomatic expressions, popular expression, and reductions. It often covers multisyllabic words, stylish syntax, and clever word selection. The following lines from John Keats, in his *Ode on a Grecian Urn*, uses formal diction to achieve a certain effect. He says:

“Heard melodies are sweet, but those unheard
Are sweeter: therefore, ye soft pipes, play on ...”

In the above two lines the formal “ye,” is used instead of the informal “you.” In the same poem, he says:

“Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the spring adieu.”

It is more formal to use “adieu” than to say “goodbye.” (Penfield and Flores, 2006).

Neutral diction refers to an educated level of writing. It uses standard language and vocabulary without elaborate words and may include contractions. An

illustration of neutral diction is found in Ernest Hemingway's novel, *The Old Man and the Sea*.

The shark swung over and the old man saw his eye was not alive and then he swung over once again, wrapping himself in two loops of the rope. The old man knew that he was dead but the shark would not accept it. Then, on his back, with his tail lashing and his jaws clicking, the shark plowed over the water as a speedboat does. The water was white where his tail beat it and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped. The shark lay quietly for a little while on the surface and the old man watched him. Then he went down very slowly.

Informal diction includes a day-to-day form of speech and writing. It is relaxed and conversational. It often includes common and simple words, idioms, slang, jargon, dialect, and contractions. The following lines from John Donne – the famous metaphysical poet - uses formal diction in his poem *The Sun Rising*:

“Busy old fool, unruly Sun,
Why dost thou thus,
Through windows, and through curtains, call on us?
Must to thy motions lovers’ seasons run?
Saucy pedantic wretch, go chide.”

Considering the sun as a real human being in this excerpt, the poet addresses the sun in an informal way, using colloquial expressions. He reproached the sun because its appearance spoiled the good time he is having with his beloved. Further, he orders the “saucy pedantic sun” to go away. (Penfield and Flores, 2006).

2.2.2. Poetic diction

Admittedly, diction plays a major role in poetry hence poetic language is often more intensely charged than ordinary speech, the words used in poetry are not necessarily different from everyday speech. Therefore, the poetic diction can be viewed purely as the words that are used exclusively or primarily in poetry or used in meanings that are not normal to them in prose discourse (Davie, 1952). In poetry, poets choose words to create and convey a typical mood, tone, and atmosphere to their readers. A poet's choice of words, and his selection of graphic words, not only affect the reader's attitude, but also conveys the poet's feelings toward the poetic work (Leech, 1991). Moreover, poetry is distinguished by its exceptional diction, which differentiates it from prose. Typically, a poetic diction is identified by the utilization of figures of speech, rhyming words, and other devices. Depending on the topic at hand, poets tend to vary their diction within the range of its aforementioned levels and types. (Penfield and Flores, 2006).

However, poetic diction refers to the effective language of poetry; the poets utilize language in a method that sets poetry separately from other ranges of discourse. It contains the words, the style, and the sentence structure considered suitable and unsuitable to poetry at different times. In *Poetic Diction: A Study in Meaning*, Owen Barfield writes, "When words are selected and arranged in such a way that their meaning either arouses, or is obviously wished-for stimulating aesthetic imagination, the result may be described as poetic diction." (Barfield, 1964)

Aristotle recognized poetic diction as an issue within the literary study (350 BCE). "Every word is either current, or strange, or figurative, or decorative, or newly-coined, or long, or shrunk, or altered," he significantly recognized so viewed every form of word successively. His general attention was "how poetry combines elevation of language with lucidity." Modifications in poetic vogue,

perfections in poetry, sometimes area unit joined to the potency of poetic diction (Bywater and Murray, 2006).

Geoffrey N. Leech (1991) mirrors the uniqueness of the poetic diction by asserting that it comprises much loved expressions such as *watery store*, *fleecy care*, and *feathered race*. These are periphrases for 'sea', 'sheep', and birds respectively, typically, such periphrases consist of a descriptive adjectives followed by a collective or abstract noun. In addition, characteristic of this periphrastic diction are nouns used in peculiar senses: *care* used in the sense of 'what is cared for', for example, in *fleecy care* and *woolly care*. Additionally, he adds that the term poetic diction should not misleads people into thinking that this specialized poetic usage is only a matter of vocabulary or phraseology, the words *Gulph* and *ghyll* (the latter' apparently introduced by Wordsworth') are examples of special poetical spellings, by the side of *gulf* and *gill*. Certain syntactic constructions, which probably owe their currency to Milton's idiosyncratic influence, are also virtually confined to poetry. An example is that of *nor* following an affirmative clause, in the sense 'and ... not', as in Browning's 'Flat thus I lie nor flinch'. However, poets are allowed to creatively manipulate the language for the advantage of poetical aestheticism, which can occurs in all linguistic aspects such as vocabulary, syntax, phonology and spelling (Leech, 1991).

Donald Davie (1952), thinks that writing poetry is not only a matter of using poetic diction rather it is a responsibility of the poets who assume to preserve or improve a poetic diction, however, but these poets are also writing in a web of responsibilities. They are in authority to past masters for conserving the genres and the decorum, which they have evolved. They are responsible to the persons or the themes on which they write to maintain a consistent tone and point of view in their dealings with them. They are responsible to the community in which they write, for purifying and correcting the spoken language. In addition, they are

responsible to their readers; they have to grant them pleasure, and also, deviously or directly, instructions in proper conduct. (Davie, 1952).

2.2.3. Altruism

The word 'altruism' was coined by Auguste Comte to describe voluntarily dedication to interests of others as a driving force principle. Svetlana Feigin et al define features of human altruism as an intentional and voluntary act accomplished to help somebody as a principal motivation and either without conscious anticipation of reward or with the conscious anticipation of reward. They underline that altruistic action is derived by motivation and this motivation can be internal or external (Feigin et al, 2014). The term altruism has at times referred to a subset of behaviors such as self-sacrificial serving or serving in the lack of clear, external rewards. Altruism is the motivation to increase another person's welfare; it is compared to egoism, which is the motivation to increase one's own welfare (Weiner, Graham, and Naglieri, 2012).

Altruism is a socially derived behavior that is determined by three basics influences - the strength of moral (individual) obligation, a cognitive structure of customs and ethics, and the significance or suitability of spirits of ethical commitment. Ethical individual commitments or customs are affected by common group prospects about suitable behavior and social rewards, which are varying from individual to individual. People assist because they recognize it as a suitable social reaction due to either earlier experience or observation of others, thus they adopt the standard of social obligation and help others. However, psychologists and sociologists think that the various cultures don't exhibit similar practice of altruism because there are obviously huge dissimilarities in cultural practices of various groups around the world and ethnographic indication shows that even neighboring groups are often characterized by very different values and traditions. Some tribes like the Hazda from Tanzania exhibit

a considerable amount of altruistic practice whereas the Machiguenga from Peru show little concern about altruism (Fehr and Fischbacher, 2003). In both previous philosophical kinds of literature and more modern psychological works, the most commonly stated possible source of altruistic motivation is an other-oriented emotional reaction to seeing somebody in need. This response has been called “empathy”. Empathy is considered as the source of altruism by philosophers ranging from Aquinas to Rousseau to Hume to Adam Smith and by psychologists ranging from William McDougall to contemporary researchers such as Hoffman (1981), Krebs (1975), and Batson (1987) (Lopez and Snyder, 2011).

2.2.4. Heroism

Tales of heroes and heroism are as old as the existence of human civilization, perhaps best known in Homer’s Iliad and Virgil’s Aeneid. The most respected Greek hero, Achilles, shows the means in which the exemplary battleground legend presents a challenge to his commanders while also emphasizing the pathos of a young man who assumed his own mortality and could be personally identified with his enemies (Edwards, 1985). Heroism as a manifestation of self-actualization is of important concern to a broad spectrum of scholars in various fields. This part highlights the heroism as human behavior that aligns with self-actualization in its highest form, personal meaning-making, and social good, and can involve profound existential costs. In fact, the heroic action is distinguished from theories of altruism, pro-social behavior, and risk-taking behavior, and empirical research demonstrated that the terms heroes, leaders, and role models are not synonymous in meaning. However, while distinct, heroism necessarily overlaps with these topics in psychology and ideas in other fields (Krueger, Hicks and McGue, 2001). However, Becker and Eagly defined heroes as “... individuals who choose to take physical risks on behalf of one or more people, despite the possibility of suffering serious consequences, including death”.

Moreover, in a similar way, Webster's, dictionary maintains that "Heroism . . . is a contempt of danger, not from ignorance or inconsiderate levity, but from a noble devotion to some great cause, and just confidence of being able to meet danger in the spirit of such a cause" (Franco, Blau and Zimbardo, 2011). These two definitions, at a time, can create some sorts of dilemmas, because they principally deal solely with the physical risk of heroism neglecting the phenomena of social heroism. A definition that perhaps includes both physical-risk and social heroism comes by Kohen (2013), as "people who faced the fact of their mortality, who took serious risks and/or overcame major hardship, and who did so in the service of a principle". Consequently, one or more observers may declare a person who behaves in accordance with Kohen's definition of a hero. (Allison, Goethals, and Kramer, 2016). Most importantly, several scholars exert efforts to develop a taxonomy of heroic subtypes. Many scholars tend to classify heroism into three broad forms: martial heroism, civil heroism, and social heroism (Franco, Blau and Zimbardo, 2011).

In marital heroism, a soldier might bravely face death, but this is not similar to taking a decision to go "into the heart of battle" or to act "above and beyond the call of duty". This enthusiasm to take obvious, courageous action in a manner that distances an individual away from his already brave peers continues to work as the apex of heroism in modern warfare. Other circumstances unmistakably represent the typical figure of the war hero, including those who more customarily risk their lives in the line of duty and who are bound to a code of conduct, such as police officers, firefighters, and paramedics (Rose, 2002).

Civil heroism is comparable to martial heroism since it includes physical risk. However, there is no military code of conduct, the actor might not be proficient to deal with the situation, and there are no particular commands that guide the individual toward heroic action. Thus, the standard for martial heroism and civil heroism differs, but the style of involvement and possible costs are similar.

Death, serious injury, deformity, and hurt are all potential consequences of acting on behalf of others in danger. An example is a civilian bystander who rescues a child from a burning car that is about to explode (Williams, 2013).

Social heroism, on the other hand, normally does not include direct physical risk. Nevertheless, it refers to significant risk and personal loss in other aspects of life, including severing financial damage, loss of social status, possible long-term health problems, and social banishment. Fundamentally, social heroism aims at protecting a community-sanctioned value or standard that is professed to be under risk. In some cases, the actor is essentially attempting to establish a set of new community standards (Klisanin, 2017).

Inevitably, an action to be conceived as heroic deed depends on societies' rooted values and their manifestations; a very same person that faces physical risk can be considered as a hero and villain at the same time, for instance, the Palestinian suicide bombers are considered heroes by their own society, meanwhile the Israelis considers them villains. These two conflicting point of views about suicide bombers is underlined by the acceptance and rejection of the Palestinian and Israeli societies respectively. Obviously, societal acceptance is a corner stone in defining heroes based on the aforementioned definitions and categories (Franco, Blau and Zimbardo, 2011).

2.2.5. Modern Sudanese poetry

Primarily, Sudanese poetry, which is mainly written in colloquial and classic Arabic, evolved throughout the history to take its present form and genres. The evolution of the poetry in Sudan has been manifested by four successive phases as proposed by Dr. Abdal Majid Abdin in 1953 (Soghayroon, 2010):

- I. Popular poetry, which originates with the arrival of the Muslim Arabs into the country and was first written in colloquial form. The most prominent

feature of this poetry is its celebration of desert morals and qualities such as bravery, reliability and hospitality.

- II. Sufi classical poetry, which came into existence during the period of Funj Kingdom that began in 1504. The classical Sufi poetry in its early phases was composed in a mixture of colloquial and classical Arabic. Its exponents were Sufis who were very powerful under Funj rule. Its main theme was rejection of earthly vanities and pleasures including the favors of the Sultans.
- III. Traditional poetry, which started during the Turco-Egyptian administration, that is from 1821 onwards. It is traditional in the sense that it concerns mainly with conventional themes such as eroticism (*ghazal*), description (*wasf*), boasting (*fakhr*), panegyric (*madh*) and elegy (*ritha*).
- IV. Modern poetry that begins in the second decade of the Anglo-Egyptian rule formally started after the signing of the Anglo-Egyptian Agreement in 1899 following the defeat of the Mahdist Revolution.

Evidently, modern Sudanese poetry has inherited the poetic heritages of oral, Sufi and traditional poetry and modernized this heritage under influence of the modernism that organized the universal literary movement. Modern Sudanese poetry can be discussed under three headings; Neo-Classical, Romantic and Realistic (El Shoush, 1963).

Neo-Classical poetry took place and prevailed in Sudan with the introduction of the modern educational system. Obviously, its faithful advocates were the young poets and critics who think that it is problematic to change the community literary sense of taste due to the people's stagnant mental environment and inflexibility, which is intolerable to anything new. Henceforth, classical poetry had been, and remained, favorite with the public taste. The Neo-Classists poets aimed at reviving and renewing Arabic poetry, its refined and most pleasant form. Firstly, poetry had to be freed from the inauthenticity and false archaism

that it had been plunged into for centuries. Secondly, a genuine poetic taste along with a better command of language had to be acquired, and to do so, poets had to turn to the rich Arabic tradition and the great heritage of the Abbasids (1981 (بدوي).

It is expected, therefore, that the major theme of this poetry is the return to the past; the poets adopted the model of the classical poem, its imagery, diction, meter and rhyme. It was a call to the Arabs to cast off their apathy, reassert, themselves and occupy for themselves a respected place in the modern world instead of being swept away by the tide of that encroaching and suspect western civilization. For example, Abdalla Albanna, a neo-classist poet, draws in a poem, translated by Al-Shūsh, a glorious picture of a past where rulers were steadfast and just, men generous and courageous, and women noble and virtuous. Albanna writes:

حدث فان حديثا منك يشجيني	يا ذا الهلال عن الدنيا و الدين
طفلا و انك قد شهدت ذا النون	طلعت النون لا تنفك من صغر
و أنت أنت فتى في عصر زبليين	سايرت نوحا و لم ترآب سفيئته
ان الملوك وان عزو الى هون	خبر ملوكاً ذوى عز وأبهة
واندب بها آل ماضى العزم ميمون	وارمق بطرفك من بغداد دائرها
بالعلم والخير والآداب والدين	سلها عن المسجد المعمور جانبه
بعد الامين حسام الشهم مامون	وسل زبيدة عن قصر تبوأه
وأيف جرد من ماضٍ ومسنون	سلها عن الجيش جيش الله أين مضى
من آل متضح الآثار مدفون	اخلى منابرها من فى مقابرها

Translation:

Oh young moon, talk of the world of religion because in thy talk lies my
Young emerged like *nun* (the Arabic letter) eternally young as a child
And you have witnessed the age of *Zhu el Nun* (the ancient Prophet)
You voyaged with Noah, though you did not join his ark
And you are now as you were in the age of Zeppelin

Tell kings, who are oblivious in their majesty and greatness
That kings, however great, in the end they are disgraced
Glance at the changing fate of Baghdad and weep for everyone therein
That was full of courage and steadfastness
Ask Baghdad how many are those who are buried in her graves

(Soghayroon, 2010)

Romanticism in the Sudanese poetry, which emerged in the early 1930s, was not isolated from the Arabic Romantic movement. Romantic Arabic poetry appeared in the second half of the 19th century under the influence of English romantic poets such as Shelley, Wordsworth, and Coleridge (Soghayroon, 2010). This romantic trend had a great influence on the thirties generation of Sudanese poets, including Tijani Yusif Bashir, Idris Gamma (1922-1980), al-Nasser Qariballah (1918-1962) and Muhammad Ali (1922-1970). The Sudanese Romantic poet's concentration on man's subjective experiences and his relationship with nature; the image of the poet as the gentle, sensitive, and wise being who is born to suffer, endure and carry burdens is the same for almost all Sudanese romantic poets. However, they treat themes such as love, nature, self, night, evil, and the supernatural elements. For instance, the poet Tijani Yusif Bashir was aware of the sanctity of life. He expressed the holiness of the minutest creature, the ant, in, *المعدّب الصوفي*, "The Tortured Sufi." He writes:

كل ما في الكون يمشي في حناياه الإله
هذه النملة في رقتها رجع صداه
هو يحي في حواشيتها و تحيا في ثراه
و هي إن أسلمت الروح تلقنتها يداه
لم تمت فيها حياة الله إن أنت تراه

Translation

Inside all that is in the universe the Lord moves.

This minute ant is an echo of Him

He dwells in its belly and in his soil

And when it gives up its soul God is there ready

To catch it in his hands.

It does not die, for in it God lives if only you could see him

(Soghayroon, 2010).

Some critics and poets opposed the romanticism following its emergence in the Sudanese poetry in spite of its popularity among Sudanese poets. The Sudanese poet Hussein ‘Uthman Mansour, who attacked the Apollo school – the Egyptian Romantic School, led this opposition. He considered romanticism as being the reason behind the classical language paralysis. Mansour also criticized the work of the Romantic poet Ibrahim Naji. He condemns it as being full of twisted expressions and feminine-like sighs followed by tears (El Shoush, 1963).

Under such circumstances, Romanticism gradually declined in Sudan and this gave space to the emergence of realism. Presumably, the movement of social realism emerged due to the revival of feelings of nationalism following the end of World War II, together with the emergence of the socialist camp. The social realism movement attracted the nationalists and writers in their struggle against colonialism who constituted a generation of Sudanese poets, named by the Sudanese literary historians and critics as poets of realism that appeared in the late forties and the early fifties. Among the first group of realist pioneers in Sudan were Jaili ‘Abd al-Rahman, Taj al-Sir al-Hasan, Muhy al-Din Faris and Muhammad Mifta al –Faituri. However, all these poets were exposed to and influenced by Western or Arab Realism. They studied and adapted modern poetry and profited from the experience of the Arab and Western poets, however, their poetry retained its Sudanese character and flavor. Their poetry established

a wide demand, as it called for rebellion against Western domination, abuse of laborers, and farmers. Furthermore, there was a unified sense of struggle against Western colonialism in Africa. These writers were the first to adopt a new form of poetry known as the ‘School of Free Poetry’. They casted off the traditional meter and rhyme and instead, they followed the organic unity of the poem (1981، بدوي). Their poetry was considered a turning point in Sudanese poetry. It was dominated by a spirit of nationalism, in addition, they described aspects of poverty, backwardness, and humiliation in the society. Undoubtedly, each one of these realist poets had his own flavor and personality in writing realistic poetry. Al-Faituri, for instance, is connected to Africa, its land, atmosphere, and problems. In his poem Africa, he says:

..إفريقيا
 إفريقيا استيقظي
 استيقظي من حلمك الأسود
 قد طالما نمت ... ألم تسأمي؟
 ألم تملئي قدم السيّد؟
 قد طالما استلقيت تحت الدجى
 مجهدة في كوخك المجهد

Translation:

Africa awake, wake up from your black dream,
 You have slept so long, are you not weary—
 Are you not tired of the master’s heel.
 You have lain so long under the darkness of night
 Exhausted in your decrepit hut

(Soghayroon, 2010)

Inevitably, Sudanese realistic poetry of the fifties played a significant role in both the struggle for independence and the period following achieving it. Sudanese

poetry in the post-war era interacted and kept pace with the nation's issues. This was obviously mirrored in the contemporary Sudanese poetry (1981، بدوي).

2.2.6. Modern American poetry

Unarguably, the 17th century marked the emergence of American poetry as efforts by colonists that were inhabited by British migrants, so and for this reason; the British model of poetic form, diction, and theme significantly influenced the early American poetry (Fredman, 2008). Admittedly, there was a strong oral tradition, before the arrival of the British colonist, often likened to poetry existed among Native American societies (Swann, 1983). Overall, the development of poetry in the American colonies reflects the transformation of the colonies themselves. The early poetry is dominated by the need to preserve the integrity of the Puritan ideals that created the settlement in the first place. Early patterns comprise a 1616 "testimonial poem" on the true aggressive character of Captain John Smith and Rev. "Nova Anglia" or "New England" by William Morrell in 1625. Nonetheless, it is a rhymed catalog of everything from American weather to sights of indigenous women, outlined with a thin poetic "conceit" or "fiction" describing the country as a "sad and forlorn" female yearning for English control (Miller, 1982). The following lines are from "Nova Anglia":

Feare not poore muse, 'cause first to sing her fame,
That's yet scarce known, unless by map or name;
A grand-childe to earth's paradize is borne,
Well lim'd, well nerv'd, faire, rich, sweete, yet forlorne.
Thou blest director, so direct my verse,
That it may winne her people, friends, commerce;
Whilst her sweet ayre, rich soile, blest seas, my penne
Shall blaze and tell the natures of her men.

The postcolonial poetry was dominated by a group of 19th-century American poets from New England known as Fireside poets. This group of poets includes Henry Wadsworth Longfellow, William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, and Oliver Wendell Holmes. In general, these poets preferred conventional forms (standard forms, regular meter, and rhymed stanzas) over experimentation, and this attention to rhyme and strict metrical rhythms made their work popular for memorization and recitation in classrooms and homes. They are most remembered for their longer narrative poems that frequently used American legends and scenes of American home life and contemporary politics as their subject matter (Fredman, 2008). The following lines are from the poem *Evangeline* by Henry Wadsworth, which is written in unrhymed dactylic hexameter:

This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.
Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

Other prominent poets to arise in the early and middle 19th century include Ralph Waldo Emerson (1803–1882), Edgar Allan Poe (1809–1849), Henry David Thoreau (1817–1862), Sidney Lanier (1842–1881), and James Whitcomb Riley (1849–1916). As might be expected, the poetry of all these poets are characterized by a common quest for a distinctive American voice to differentiate them from their British colleagues. The influence of British poetry started to diminish with the emergence of Transcendentalism, which was the distinctly American strain of English Romanticism. Edgar Allan Poe was a unique poet during this time, brooding over themes of the macabre and dark,

connecting his poetry and aesthetic vision to his philosophical, psychological, moral, and cosmological theories (Hollander, 2016).

Evidently, the true American poetry written in the English language emerged in the work of the two poets, Walt Whitman (1819–1892) and Emily Dickinson (1830–1886). Although these two poets are different in term of the length of their lines - Whitman's long lines and democratic inclusiveness in contrast with Dickinson's concentrated phrases and short lines and stanzas - but they share common aspects that distinguish them as the pioneer of the true American poetry. These two poets with the free metric and direct emotional expression of Whitman and the gnomic obscurity and irony of Dickinson can be said to represent the birth of two major American poetic idioms both of which would profoundly stamp the American poetry of the 20th century. The following lines are from “Much Madness” by Dickinson:

Much Madness is divinest Sense –
To a discerning Eye –
Much Sense – the starkest Madness –
'Tis the Majority
In this, as all, prevail –
Assent – and you are sane –
Demur – you're straightway dangerous –
And handled with a Chain –

However, the influence of the two poets can be traced through the works of poets such as Edwin Arlington Robinson (1869–1935), Stephen Crane (1871–1900), Robert Frost (1874–1963) and Carl Sandburg (1878–1967) (Bendixen, 2015). Indisputably, the two American poets Ezra Pound (1885–1972) and T. S. Eliot (1888–1965) were the leading figures of modernism in American poetry for their rejection of traditional poetic form and meter and of Victorian diction. Both directed American poetry to more solidity, difficulty, and opaqueness, with

stress on methods such as fragmentation, ellipsis, allusion, juxtaposition, ironic and shifting personae, and mythic parallelism. Pound, in particular, opened up American poetry to diverse influences, including the traditional poetics of China and Japan (Bendixen, 2015).

World War II witnessed the appearance of a new group of poets, many of whom were inspired by Wallace Stevens and Richard Eberhart (1904–2005), Randall Jarrell (1914–1965) Karl Shapiro (1913–2000) and James Dickey (1923 - 1997) all composed poetry that arose from the experience of active service. Together with Theodor Seuss Geisel ('Dr. Seuss') (1904-1991), Theodore Roethke (1908–1963) Elizabeth Bishop (1911–1979), and Delmore Schwartz (1913–1966), they formed a group of poets that in dissimilarity to the previous generation often wrote in traditional verse forms. In the post-war era, a number of new poets and poetic activities appeared. John Berryman (1914–1972) and Robert Lowell (1917–1977) were the pioneers in what was to turn out to be known as the Confessional movement, which was to have a radical inspiration on later poets like Anne Sexton (1928–1974) and Sylvia Plath (1932–1963). Though both Lowell and Berryman were closely familiar with Modernism, they were largely involved in discovering their own experiences as a topic and a style that Lowell referred to as "cooked" – that is, consciously and carefully crafted (Ashton, 2008).

In general, American poetry, throughout history, experienced changes in terms of form, diction, and themes. It started as a peculiar prototype of British poetry in the colonies and now it is a fully true indigenous American poetry (Bendixen, 2015).

2.3. Literature review

Worldwide, poetry is being subjected to a constant analysis to unfold the representation of human values that fascinate the poets and inspires them to

express feelings, emotions, experiences, and attitudes about these values. Accordingly, this part of the study outlines some of the seminal works about the representation of altruism and heroism values in poetry.

2.3.1. Altruism in poetry

Evidently, generosity is a form of altruism in which an individual is willing to give help without a visible reward. The most quoted example of generosity in the Arab countries is the poet Hatim al-Tai, who belonged to the Tai tribe of Arabia. Stories about his generosity have made him an icon among Arabs up until today, as evident in the proverbial phrase "more generous than Hatim" (محمد، 1435هـ). The following lines represent the generosity of Hatim:

وَيَا ابْنَةَ ذِي الْبُرْدَيْنِ وَالْفَرَسِ الْوَرْدِ	أَيَا ابْنَةَ عَبْدِ اللَّهِ وَابْنَةَ مَالِكِ
أَكِيلًا فَإِنِّي لَسْتُ أَكِلُهُ وَحْدِي	إِذَا مَا صَنَعْتَ الزَادَ فَالْتَمِسِي لَهُ
أَخَافُ مَدَمَاتِ الْأَحَادِيثِ مِنْ بَعْدِي	أَخَا طَارِقًا أَوْ جَارَ بَيْتِ فَإِنِّي
وَمَا فِي إِلَّا تِلْكَ مِنْ شِيَمَةِ الْعَبْدِ	وَإِنِّي لَعَبْدُ الضَّيْفِ مَا دَامَ ثَاوِي

In the first line, Hatim addresses his wife: “O daughter of Abdalla and daughter of Malik”, in fact, Abdalla is her father and Malik is her grandfather; addressing people in this way in Arabic poetry – using far person vocative particle aya “أيا” – indicates a prestigious statue of the addressee. The speaker continues addressing his wife to say “O daughter of the two-garment man “ذِي الْبُرْدَيْنِ” and the rosy-mare man”. Indeed, the two-garment man was the nickname of her great grandfather, which indicates fame and glory; similarly, the rosy-mare man is another nickname of her great-grandfather as well, which indicates heroism and bravery. In the last part of the first line, the speaker uses antonomasia by using proper names to express general ideas. The poet in the second line says that “When you cook me food, make sure to pursuit a diner because I will not eat it alone”. The poet here wants to say that there might be hungry people outside, so he will not eat unless those people share him his food. In the third line, the poet reveals that this diner might be “... a night visitor or neighbor for I afraid of

blaming gossips after my death”. Therefore, the poet does not want his people judge him as a miser after his death, who held rigid traditions and age-old moral and social values (Loya, 1974). The fourth line illustrates the extreme generosity of the poet when he says, “I’m a slave to the guest as long he visits and I enjoy none of any attributes but those of slaves”. The poet concludes these lines by using a metaphor when he compares himself to a slave. This image shows the degree of Hatem's pride in hospitality, dignity, and dedication in the service of this guest to the extent that he pictures himself as a slave that entirely loves and dedicates himself to his master. (محمد، 1435هـ)

The altruistic tendency for serving people is clearly manifested in the poetry of the great Persian poet Rumi (1207 – 1273), who habitually admired and glorified, in his poems, the people of selflessness (Yalameha, 2017). He believes that these people, due to great friendliness and early fusion that they have, will help others without anticipation of rewards:

The valiant (holy) men are a help in the world when the wail of the oppressed reaches (them).

From every quarter they hear the cry of the oppressed and run in that direction, like the mercy of God. (Yalameha, 2017)

It should be stated that altruism in Rumi’s view is not limited to financial, emotional, and life supports. An altruist can show his altruism by providing services and intellectual support. In fact, an altruist cannot be indifferent to others’ problems. In other words, he tries to behave in a way that is suitable for that occasion. He has accepted the principle that every individual is originated from the same source and people have similar origination regarding their creations. Considering this fact, color and race differences cannot make people doubt about doing humanitarian and altruistic deeds. In other words, these differences cannot affect this sense:

Do not look at his figure and color; look at his purpose and intention.

If he is black, (yet) he is in accord with you: call him white, for (spiritually) his complexion is the same as yours. (Yalameha, 2017)

The famous Egyptian Poet Hafiz Ibrahim glorified altruists in his poetry (2010، الشمراني). In one of his poems, he describes the political and religious reformer Mohammed Abdo as:

يَهْدِي السَّبِيلَ لِسَالِكِيهِ وَ لَمْ يُرِدْ شُكْرًا وَ لَمْ يَعْمَلْ لِئَنْبِلِ ثَوَابِ
يَرْتَاخُ لِلْمَعْرُوفِ لَا مُنْتَرِبًا فِيهِ وَلَا هُوَ فِي الْجَمِيلِ مُرَابِي

In the above two lines, Hafiz describes Mohammed Abdo as someone who leads others through the pathway without expectation of gratitude and doesn't act to be rewarded as well. He continues in the second line to say that Mohammed Abdo is a kind of men that enjoys practicing non-profitable noble deeds and seeks no gain in practicing altruism. Hafiz Ibrahim used high-level diction to describe altruism; this can be seen clearly in the following line:

كَثِيرُ الْأَيْدِي حَاضِرُ الصَّفْحِ مُنْصِفٌ كَثِيرُ الْأَعَادِي غَائِبُ الْحَقْدِ مُسْعِفٌ

Here, Hafiz Ibrahim describes Mohammed Abdo as “a man of so many lending hands, always forgive others, a fair-minded with so many enviers, a non-malice, and a succorer. In this line, Hafiz Ibrahim uses metonymy when he describes Mohammed Abdo's generosity with so many hands (2010، الشمراني).

The South African poets wrote, during the apartheid regime, one of the greatest altruistic poetry (De Saxe, 2010). Poetry has always been an energetic and important aspect of South Africa's cultural production and memory. De Saxe comments on the altruistic poetry of South African poets:

I look for their voices as representative of a greater whole
or a common language or an ambience, which reflects the

broader communities within which they lived. I look for dissonance and protest as exemplars of the lack of cohesion in their worlds as they carve their own distinct ways with words, their poetics of altruism.

(De Saxe, 2010)

Some South African writers faced the problem of post-apartheid with the need to reintegrate into South Africa on their return from exile; these poets faced the question of forgiveness:

all of us
before we become ancestors
we wish them to live like us
we only give them the address
and hope
they will not forget it
lest they lose themselves
they may not live it but they must not forget it.

(De Saxe, 2010)

In the above lines, Serote addresses history as he contemplates a future where history has been dimmed. It would be added that, given this burden, the ability to provide such texts, to write poems, which are at once conscious of the present, past, and future. It is an altruistic gesture towards hopeful, communal solidarity, a role sought by exilic poetry as it seeks to relate the private to the public with the hope that humanness will reassert itself (De Saxe, 2010).

Apparently, the recognition of the needs for the others that is embodied by altruism can cause undesirable consequences to the altruist. However, the notable English poet Lord Byron (1788 – 1824) was acutely aware of the feeling

of ridiculousness and self-importance that always threatens the practice of altruism:

*When a man hath no freedom to fight for at home,
Let him combat for that of his neighbours;
Let him think of the glories of Greece and of Rome,
And get knocked on the head for his labours,*

These lines, written in 1820, represents Byron's experience of taking part in the Greek independence war. He believes that all actions that do not have a motivation in self-interest risk appearing, and, indeed, being, mere proclamations of self-importance, reflecting a desire on the part of the altruist to involve in a self-dramatizing narrative of commitment, the end result of which may will be a meaningless death (Minta, 2012). The second part of the poem says:

*To do good to mankind is the chivalrous plan,
And is always as nobly requited;
Then battle for freedom wherever you can,
And if not shot or hanged you'll get knighted.* (Minta, 2012)

These verses expose, according to Byron, the source of motivation that marks altruism. Obviously, Byron suggests that the motivation would be only negative for anyone to go and fight someone else's battle at the risk of death or humiliation or simple absurdity. It is just for the desire of public recognition ('you'll get knighted'); elsewhere, he fears the self-indulgence of the adventurer: Byron had a great fear of being taken for a searcher after adventures' (Minta, 2012).

2.3.2. Heroism in poetry

In fact, poetry celebrates ancient and contemporary warriors, but it also celebrates acts of self-sacrifice and the stories of brave men and women. For example, the poetry of the Anglo-Saxons is abundant in heroic, or epic, poetry:

narrative poems, which recount the deeds of heroic figures who overcome significant challenges in the search of goals that were considered virtuous by the standards of the day (Anderson, 2015). Beowulf, the lengthiest remaining Old English poem, is a good illustration of this in its own right, but it also displays signs of the rich folklore of heroic poetry that flourished after the settlement of Germanic peoples in Britain from the 5th 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 Völsunga saga from Iceland (Gwara, 2008). The Fight at Finnsburgh is an amazing design of the tradition of the earliest Germanic heroic era. Hnaef, the young and warlike king opens the poem with an ironic understatement:

Ne ðis ne dagað estan:
No eastern dawn is this,

He outlines a forewarning of things to arise – a typical pattern of the Anglo-Saxon method of building up pressure and means of explaining a sense of imminent destiny:

ne her draca ne fleogeð,
ne her ðisse healle
hornas ne byrnað.
No dragon flying,
Nor are the gables burning on this hall.

The conjunction 'ne' forms a pattern of recurrence – another Anglo-Saxon poetic device to increase tension. (Gwara, 2008)

Confusingly, determining the hero in some heroic poetry represents a great challenge because of the vague understanding of what constitutes heroism and of what qualities to be associated with the heroic character. 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 2018). 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 be morally adequate, as Achilles' character attests; he need not 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. The Hellene obtains glory through defiance; the Biblical hero obtains glory through submission. Astonishingly, applying these generalizations to the main characters in *Paradise Lost* will be affected by our feelings about heroism. It is obvious that within the Biblical tradition Satan can lay no claims to heroism because he is cunning and deceitful, and he disobeys the will of God. But from the Hellenic point of view, all these inadequacies can be considered irrelevant. Odysseus's main trait is his cunning; the gods themselves are deceitful, and Achilles obeys only his own inward commands. Satan's criticisms of God's actions, moreover, are consistently Hellenic in nature; and his qualities which make him a leader of the rebels are precisely those that relate to merit; he is a brave and ingenious general in the battle in heaven; he shows extraordinary courage in the face of sin, death, and chaos. From the Hellenic point of view, he is defiant rather than disobedient. He only submits, in his conflict with Gabriel, when he can no more control the events (Herman, 2018).

The poetry, in some cases, depicts a hero as an unusual man especially the circumstances of his birth, for instance, the Mongolian epic frequently considers the hero to be born from a stone, formed by himself, born by a deity, up brought

by an old couple who do not have a child or couple that begs for a child (Gejin, 1997). Some scholars argue that Chinggis Khan, as the “chief and leader of the ‘Steppe Aristocracy’ of nomadic feudalism”, has been the main hero of all the Mongolian epics (Vladimirtsov and Krueger, 1983). As Poppe argues that, the mythical accounts about Chinggis Khan became so intermingled with the genuine historical fact that Mongolian chroniclers soon stopped to differentiate between the two. Legends about him and his adventures occupy a prominent position in the written epic literature of the Mongols. Interestingly enough, Chinggis Khan appears in these works not only as a hero, the leader of mighty warriors but also as a wise teacher (Poppe, 1955).

Heroism is one of the major themes of the pre-Islamic poetry because it was the most valued moral of Arabia at that time where the heroes were magnificently glorified and it comes in several types in the pre-Islamic poetry (مفقودة، 2001). The most common type of heroism in pre-Islamic poetry is defending others in time of risks in which the hero seeks to achieve the humanitarian aspect of collaboration and helping others who are in danger. In this regard, the poet Tarafa Ibn al-Abd states:

ولو لا ثلاث هن من عيشة الفتى** وجدك لم احفل متى قام عؤدي
 فمهن سبقي العاذلات بشربة** كميت متى ما تُعلّ بالماء تزبد
 وكري اذا نادى المضاف محبا** كسيد الغضا نيهته المتورد
 وتقصير يوم الدّجن معجب** ببهكنة تحت الخباء المعمد

Translation

- Were it not for three enjoyments which youth affords, I swear by thy prosperity, that I should not be solicitous how soon my friends visited me on my death-bed:
- First, to rise before the censurers awake, and to drink tawny wine, which sparkles and froths when the clear stream is poured into it.

- Next, when a warrior, encircled by foes, implores my aid, to bend towards him my prancing charger, fierce as a wolf among the gadha-trees, whom the sound of human steps has awakened, and who runs to quench his thirst at the brook.
- Thirdly, to shorten a cloudy day, a day astonishingly dark, by toying with a lovely delicate girl under a tent supported by pillars. (Sir William, 1914)

Tarafa says if not for my love of three qualities, which are the pleasure of the generous man, I would not care about death.

This line carries great interest and draws the attention of the listener. The poet sees death as the end, and life is a farce. He does not care about death or life. But there are three qualities that make him anxious for his life. These characteristics are: drinking alcohol, doing heroic and altruistic deeds, and enjoying women.

What matters to us here is the connection of death to pleasure. The poet embraces the indifference to death as an unshakable doctrine. But this doctrine collapses and becomes nullified when the life of the poet is linked to three things: First – to drink wine, which is a fundamental issue in the community of the pre-Islamic, and the second – to relief those in need, which is rooted in Arab tribal traditions. The third is to enjoy women, and this is a central issue in the sensual pre-Islamic culture.

These three issues grant the poet the legitimacy of his existence and give his life meaning and feasibility. Without it, his life becomes like nothing, and death becomes pleasant because it is the most effective solution. Ultimately, these lines reveal the incomparable altruism and heroism of the speaker because he thinks that his life is meaningless without helping those people in need, (مفقودة، 2001)

Another type of heroism during the pre-Islamic era was the retaliation because the institution of blood revenge was rooted deeply among the pre-Islamic communities of Arabia. Shawqi Daif states in Mafgooda that blood revenge was

the grandest law among them, which is strictly followed by everyone. It is their sacred commandment that similar to religious faith because they abandon enjoying wine, women and perfume until they take blood revenge from their adversaries (2001 مفقودة).

The Andalusian poet Maraj al-kuhl in one of his poems glorifies the Caliphate Mohammed Alnassir. In the following line, he juxtaposes heroism and altruism:

جَوَادٌ يَرَى أَنَّ الْغِنَى غَيْرُ مُدْبِرٍ شَجَاعٌ يَرَى أَنَّ الرَّدَى غَيْرُ مُقْبِلٍ

Translation

He is a generous believes in everlasting richness and brave believes in unapproachable death.

In the above line the poet describes Mohammed Alnassir as an altruist who helps people with his wealth and he believes that in a such way – helping other people – his affluence will never diminish. Also in this line, the poet describes him as a brave man who never fears death so that death by no means approaches him.

Unfortunately, the heroic figure does not always enjoy the triumph which he struggles to achieve, however, he may face a tragic heroic death. Heroism and death are also closely linked in poetry, so that it is depicted in all forms, including battle, murder, suicide, sickness, accident, poison or fire. The Iliad provides numerous depictions of the "heroic death" of the young warrior at his peak, whose lifeless body becomes the "beautiful dead," an object of spectacle and admiration (Pache, 2009):

Gorgythion the blameless, hit in the chest by an arrow;
Gorgythion whose mother was lovely Kastianeira,
Priam's bride from Aisyme, with the form of a goddess.
He bent drooping his head to one side, as a garden poppy
bends beneath the weight of its yield and the rains of springtime;
so his head bent slack to one side beneath the helm's weight.

Although, the above lines focus on the horrible manner of the death of men, which signifies the hopelessness and futility of their struggle, but still their death in some poems can be seen as a victory. The poem “The Soldier” by Rupert Brooke reveals that a soldier’s death is a small victory in itself, because he conquers another piece of land for the British empire with his body. The soldier is merely the carrier of the English dust, its legacy and its ideas:

If I should die, think only this of me:
That there’s some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware

Heroes’ ability to defy death distinguishes them from the other people and in some cases are compared to gods. For instance, Herakles is heroized and deified after death. When Odysseus encounters Herakles in the underworld, he notices the hero's unique quality:

After him I was aware of powerful Herakles;
his image, that is, but he himself among the immortal
gods enjoys their festivals, married to sweet-stepping
Hebe, child of great Zeus and Hera of the golden sandals. (Pache,
2009)

Although heroism is frequently looked at as masculine merit, still the stories of heroines captivate the imagination of poets. The Anglo-Saxon poem of Judith relates the story of a Hebrew woman from Bethulia, Judith, who catches the eye of the wicked leader of the Assyrians, Holofernes, whose intentions are to destroy her village and have his way with her. During the battle, she enters his private tent where she decapitates him with a sword, steals away with his head, and returns home (Dockray-Miller, 1998). In this regard the poem says:

She hacked fearsome foe with fateful blade,

carved halfway through his hateful neck,
so that he lay in a drunken swoon with a deadly wound
though as yet unslain, with his soul elsewhere.
So she swung the sword a second time then
the brave lady lashed in earnest,
and that heathen hound's whole head unwound
rolled forth on the floor, leaving the foul carcass
empty behind it. (Black et al., 2009)

To conclude this review, poetry represents all aspects of altruism and heroism. It portrays the altruists, heroes, and heroines' characters, deeds, behaviors, and relationships. Simply, poetry considers these people as supermen and superwomen.

3. Qualitative data presentation, analysis and interpretation for poems of altruism

No doubt, altruism is represented in a spectrum of manners that include deeds such as kindness, bigheartedness, generosity, self-denial ... etc. However, altruism in the American and Sudanese poetry is going to be grouped and tackled under three subheadings: Kindness, generosity, and selflessness.

3.1. American poems

3.1.1. Kindness

Simply, Collin Essential English Dictionary defines kindness as a helpful and considerate act, however, kindness is the most commonly practiced form of altruistic behavior. The American poet Louise Bogan speaks in his poem “Women” about the kindness of the women:

They wait, when they should turn to journeys,

They stiffen, when they should bend.

They use against themselves that benevolence

To which no man is friend. (Bogan, 1923)

The speaker blames the women for waiting around rather than taking off on a traveling adventure and they wrongfully stand for themselves at a time when flexibility is required. According to the speaker, the bad quality of women is that they use their own kindness ("benevolence") against themselves because men don't really care about, or pay attention to the kindness that women show them. The speaker obviously sees that kindness is a quality of women by nature and this very kindness sometimes brings them misery. It makes them considerate to the men instead of enjoying life and, unfortunately, the men do not appreciate this kindness of women and they use it against them. In general, the speaker calls on women not to be kind to the men because they are not worthy of such behavior. The line “They stiffen when they should bend” includes antithesis

because it creates stark contrast by exploiting the two divergent words “stiffen” and “bent”. Additionally, the figurate expression “They stiffen, when they should bend” means that the women are strong, resilient, and even stubborn and the expression “they should bend” means that women should be more flexible at these times, instead, here the poet uses metaphor by comparing women to a metal. This poem is written in a detached neutral-level diction. The indicators: “They wait when they should turn to journeys,” and “They stiffen when they should bend.”

The poet Bliss Carman wrote a poem about Phi Beta Kappa which is the oldest academic award in the America and the poem is entitled after it. The following lines are taken from the poem Carman writes about the blessing of the academy:

*And even now, in all our wilful might,
The satiated being cannot bide,
But to that austere country turns again,
The little province of the saints of God,
Where lofty peaks rise upward to the stars
From the gray twilight of Gethsemane,
And spirit dares to climb with wounded feet
Where justice, peace, and loving kindness are.* (Carman, 2012)

The speaker in these lines talks about loving kindness in religious context and maintains that the kindness besides justice and peace are found in the province of the saints of god. Therefore, the kindness here is looked at as a divine gift that the god bestows it to its creatures. The lines “*From the gray twilight of Gethsemane,*” contains religious allusion since the word Gethsemane refers to an urban garden at the foot of the Mount of Olives in the Jerusalem. In Christianity, it is the place where Jesus suffered the agony in the garden and was arrested the night before his crucifixion. Moreover, the line “*And spirit dares to climb with wounded feet*” contains personification where the spirit is depicted as

a person that climbs a peak with injured feet. This poem is written in a high-level pretentious diction. The indicators: “*And even now, in all our wilful might,/ The satiated being cannot bide,*”

The speaker of the Bronson Howard poem written by Bliss Carman praises the kindness of the major character in the poem:

*The courtly welcome from his cabin door,
Far from the mainland on his isle of dreams,
Must hold its spell forever in our hearts,
To shame ungenerous credence or offense
With faith in simple kindness and high themes.* (Carman, 2012)

The speaker says this person is polite when he receives them at his home and this very politeness is unique to him which fascinated them for a long time. Also, the speaker believes that this person exposes simple kindness and noble leitmotif that make conceited people and wrongdoers to feel shameful. This stanza contains metaphor, hyperbole and synecdoche. In this regard, the expression “his isle of dreams” in the line “*Far from the mainland on his isle of dreams*” is used metaphorically to show that this person has a matchless dream. On the other hand, the line “*Must hold its spell forever in our hearts,*” reveals hyperbole when the speaker exaggeratedly dramatizes that the effect of the spell will persist forever and the synecdoche is achieved when the speaker uses the heart, which is a part of the body to represent it as a whole. This poem written in laudatory high-level diction. The indicators: “*The courtly welcome from his cabin door, / Far from the mainland on his isle of dreams,*”

Meanwhile the speaker in the Bronson Howard poem deals with the simple kindness of his subject, the speaker in the Philip Savage poem concerns himself with the loving kindness of his subject. The following lines are taken from the poem:

*He your steadfast brother was,
Lowly field-bird of the grass.
Shores of Massachusetts Bay,
Teach us only in our day
Half as well your face to love
And your loving kindness prove.* (Carman, 2012)

Unmistakably, the speaker in the first two lines describes a person as an unpretentious, humble and dedicated brother. In the rest of the lines the speaker addresses the very same person saying that the shores of Massachusetts Bay – which historically marked the rise of the colonies where the stories of altruists and heroes were very common. Overall, the speaker admits that this person is filled with extraordinary kindness. Generally, these lines display a number of poetic devices, which include metaphor, personification and synecdoche. The line “*Lowly field-bird of the grass*” displays metaphor when the speaker refers to the steadfast brother as lowly-field bird of the grass. The speaker assigns human attribute to inanimate object by declaring that shores of Massachusetts Bay teach them. The poetic device synecdoche comes in the line before the last as the speaker mentions the word face to represent the whole body. This poem is written in an laudatory low-level diction. The indicators: “*He your steadfast brother was,*” and “*And your loving kindness prove.*”

The speaker of the Mirage poem written by Bliss Carman narrates somebody’s confidence about the presence of the kindness in the heaven:

*So there appeared before my eyes,
In a beloved familiar guise,*

*A vivid questing human face
In profile, scanning heaven for grace,
Up-gazing there against the blue
With eyes that heaven itself shone through;
The lips soft-parted, half in prayer,
Half confident of kindness there;* (Carman, 2012)

Admirably, the speaker admits that a person appears before him in a beautiful common appearance and brilliant questing personality. This person stares at the sky, which twinkles through his eyes, searching for grace – kindness – while he prays and at the same time, he is confident about the kindness in the heaven. The poet uses synecdoche twice in these lines:

*So there appeared before my eyes,
In a beloved familiar guise,
A vivid questing human face*

Firstly, the speaker mentions his eyes meanwhile he refers to himself as a whole and secondly, he speaks about a vivid questing human face but in fact, he means the man as a whole. Metonymically, the speaker mentions the word the blue in the line: “*Up-gazing there against the blue*” to refer to the sky to construct color association. The line “*With eyes that heaven itself shone through*” reveals hyperbole as it expresses exaggeration in making the heavens to shine through the eyes of the main subject. The diction of this poem is described as laudatory high-level diction. The indicators: “*A vivid questing human face*” and “*With eyes that heaven itself shone through;*”

3.1.2. Generosity

The most important noteworthy feature of generosity is giving others regardless to whoever they are and without expectation of whatever kind of reward, even

spiritual one. The following stanza is taken from a poem written by Anna Hempstead Branch:

*Thou clarity,
That with angelic charity
Revealest beauty where thou art,
Spread thyself like a clean pool.
Then all the things that in thee are
Shall seem more spiritual and fair,
Reflections from serener air—
Sunken shapes of many a star
In the high heavens set afar.* (Untermeyer, 1919)

The speaker in Anna Hempstead Branch's "The monk in the kitchen" addresses a human character in a polite tone, telling him that his divine helping hand is spread wherever he is and, this helping hand, is very clear and obvious to everyone like the clean water of the pool. The speaker goes on to tell him that his noble qualities become unworldly and just, in addition to that, these noble qualities are only reflection from quieter air, which are similar to many stars in very high heavens. The speaker uses metaphor when claiming that this person enjoys generosity like that of angels. Moreover, he uses simile in the line: "*Spread thyself like a clean pool.*" to show the similarity between his hero and a clean pool. The poet wrote this poem in a laudatory high-level diction. The indicators: "*Thou clarity, / That with angelic charity*" and "*Spread thyself like a clean pool*"

Unarguably, generosity does not always involve giving material things; it is true that could involve involves dedicating things like piece of music, song or a dance. The following short poem, written by Jimmy Santiago Baca reveals such kind of generosity:

I am offering this poem to you,

since I have nothing else to give.

Keep it like a warm coat

when winter comes to cover you,

or like a pair of thick socks

the cold cannot bite through,

I love you, (Baca, 1990)

Despite the fact that the speaker has nothing material to give but still, he offers his beloved one a poem. He tells his lover that this poem is like a warm coat that covers her during wintertime or like a pair of thick socks, that cold cannot bite through them. The speaker uses simile to indicate the resemblance between the poem from one side, and “*a warm coat*” and “*a pair of thick socks*” from the other side. In the line “*the cold cannot bite through*”, the speaker creates metaphorical resemblance between the cold and a living organism that bites; it could be an insect, snake, dog or even a human. The line “*when winter comes to cover you*” personifies the winter as if it is a person moves to cover somebody with a blanket or something else alike. The diction of this poem can be classified as passionate and of neutral level. The indicators: “*I am offering this poem to you*” and “*I love you,*”

While the speaker of “I’m offering this poem” manages to give his beloved something though he has nothing, the speaker of “*Recuerdo*” by Edna St. Vincent Millay points out the value of sharing:

We hailed, "Good morrow, mother!" to a shawl-covered head,

And bought a morning paper, which neither of us read;

And she wept, "God bless you!" for the apples and pears,

And we gave her all our money but our subway fares. (Millay, 1922)

Obviously, the time is night and the speaker walks in the street accompanied at least by one person. They greet a woman, maybe on the corner, covers her head

with a scarf, perhaps she is an old woman because they call her mother. They buy from her a morning newspaper in purpose to help her rather than reading it. The woman, in tears, thanks them for such kindness to buy from her a morning newspaper at night and enable her to buy something to eat. The speaker and her friends are deeply affected, so they empty out their pockets for the poor woman on the corner with exception of the sum that will take them home. Clearly, these lines are pattern in a simple diction with the exception of using a synecdoche in the line “*And she wept, "God bless you!" for the apples and pears,*” here the apples and pears are stand for food as general because they could be any type of fruits or even any kind of food. This poem is written in detached low-level diction. The indicators: “*And bought a morning paper, which neither of us read;*”

In poetry, generosity is not always about giving something to somebody; somewhat it is about bountiful productivity. The poet John Berryman writes an elegy for his friend, the poet William Carlos William, which is titled “*Dream Song 324: An Elegy for W.C.W. the lovely man*”. The speaker, named Henry, in the second stanza admires WCW’s productivity, generosity, stability, and consistency:

At dawn you rose & wrote” the books poured forth”
you delivered infinite babies, in one great birth”
and your generosity
to juniors made you deeply loved, deeply:
if envy was a Henry trademark, he would envy you,
especially the being through.

The speaker makes a comparison between the output of both of WCW’s careers, doctor and poet:

“*the books poured forth*”
you delivered infinite babies, in one great birth” (Berryman, 1964)

This is a proper and lovely description of what the speaker realizes as WCW's constant productivity – generosity. His creative output of poetry and his work as a doctor (delivering babies) are, in a way, one and the same, “one great birth.”. The speaker, Henry, distances himself when he says:

“if envy was a Henry trademark, he would envy you, especially the being through.”

Obviously, the speaker uses this authorial distance to detach himself from the emotion he is expressing while still allowing himself to reveal it. This envy, which the speaker reveals, is not resulted from hatred, but expresses admiration and love for WCW's abundant poetic production that he describes it as a generosity. This stanza is dominated by connotative diction as it associates writing poems with delivering babies and this is embodied in the use of the metaphor as in the following verse: “*you delivered infinite babies, in one great birth*”; here the speaker implicitly compares between writing poems and delivering babies. In the first verse of this stanza, the speaker uses apostrophe when he addresses WCW, who is a dead person. The diction of this poem is described as a low-level laudatory. The indicators: “*you delivered infinite babies, in one great birth*” and “*... your generosity / to juniors made you deeply loved, deeply:*”

Anna Hempstead Branch in her Nimrod poem expresses a mixture of altruist behavior of generosity and self-denial. The speaker in the following verses, presumably Nimrod, addresses his men:

*"Oh! Oh! Ye men of Babel! Wherefore then
Do ye stare round about with dog-like eyes
That beg the sop of charity from me?
There was a man that once on Shinar's plain
Built such a lordly city as not yet
Had Heaven looked upon.... I am not He....*

Oh! Oh! Ye men of Babel! Get ye hence, (Rattiner, 2012)

Clearly, The speaker, Nimrod, in these lines addresses his men that why they do seek altruism – charity – from him because he doesn't worth that altruist man who built a lordly city on Shinar's plain, that man was extraordinary and the heaven had looked upon him. This claim of Namrod itself is a kind of altruism – self-denial. The line "*Do ye stare round about with dog-like eyes*" uses simile in making comparison between dogs and men. The line "*There was a man that once on Shinar's plain*" portrays religious allusion because in Hebrew the plain of Shinar is the place where Tower of Bible was constructed after the Great Flood and the line "*Had Heaven looked upon.... I am not He....*" personifies the heaven to be a leaving thing that can sees. The poet wrote this poem in a detached low-level diction. The indicators: "*There was a man that once on Shinar's plain*".

3.1.3. Selflessness

Unsurprisingly, the values of selflessness, self-denial and self-sacrifice are deeply glorified in the human literature. The "Four Quartets, The Dry Salvages" poem by T.S Eliot reveals that the value of the selflessness is not a characteristic of the ordinary people but it is for the saint instead:

But to apprehend

The point of intersection of the timeless

With time, is an occupation for the saint—

No occupation either, but something given

And taken, in a lifetime's death in love,

Ardour and selflessness and self-surrender. (Murphy, 2007)

The speaker thinks that connecting oneself life to some greater and more permanent values is a very difficult thing to do. He knows that "to apprehend / The point of intersection of the timeless / With time, is an occupation for the saint," and not for the ordinary man. Further, he uses the word "occupation," for

the second time as though it is a job, and says that grasping the point where time meets the timeless means living oneself life on a totally spiritual level and displaying unceasing "selflessness and self-surrender." Ultimately, he believes that mortality is the only thing that makes human capable of love, since it makes them do the most with the little time they have on Earth and this is seen clearly in the connection between death and love. However, the line "*The point of intersection of the timeless / With time, is an occupation for the saint*" exploits metaphor as it equates the mission of the saints with the intersection of timeless with time this is to indicate that the saints' mission is extraordinary and eternal. This poem is written in a moralistic high-level diction. The indicators: "*The point of intersection of the timeless / With time, is an occupation for the saint*".

Notwithstanding, the poet Ella Wheeler Wilcox, in a poem entitled "A plea to Peace", depicts the people who selflessly help others. The following lines show this clearly:

*The grandest heroes who have graced the earth
Were love-filled souls who did not seek the fay,
But chose the safe, hard, high and lonely way
Of selfless labor for a suffering world. (Wilcox, 1918)*

The speaker appreciates those philanthropists who work hardily and peacefully to beautify and dignify the earth. Those people do not use violence but, in contrary, they use harmless, firm, great and unique method of selfless strive to help the suffering people of the world. Nevertheless, the language of these verses contains two types of poetic devices. Firstly, synecdoche, which is used in the "love-filled soul" and the second device, is metonymy in "suffering world". In the phrase "love-filled soul" the speaker mentions the part – soul meanwhile referring to the person as a whole, metonymically, in the phrase "suffering world" the speaker states the world to refer to the people. The diction of this

poem can be identified as a high-level and laudatory one. The indicators: “*Were love-filled souls who did not seek the fay,*”

Eloise Bibb, an Afro-American poet, writes a poem mourns the death of a civil right activist named Arthur Clement Williams and the poem itself is entitled “*In Memory of Arthur Clement Williams*”. The second and the third stanzas of the poem come as following:

O, let the Negro weep most bitter tears!
Our brightest star from earth now disappears;
He would have stretched Ethiopia's hand to God
Had Death not early placed him 'neath the sod.
Ne'er breathed a man who saw that classic brow,
That did not then within himself allow
He saw a fixed desire to raise his race,
Imprinted on that noble, comely face. (Bibb, 1891)

Unmistakably, in the first stanza the speaker addresses somebody and asks him to tell the black people of America to cry exceptionally and shed tears because the most important person in their lives is dead. He believes that they would ask god if only the death had not taken him early. In the second stanza, the speaker says that this man is important because anybody to see him is going to be totally convinced that this person aspires to grace his people and this ambition can be seen clearly in his polite and attractive appearance. Overall, the speaker reveals that this man selflessly helps and stands with the black people of America. The speaker in the first verse uses the metonymy by using the “Negro” to describe the Afro-American people and in the second verse; he uses metaphor when he describes the dead person as “*Our brightest star*”. The poet uses hyperbole in the last two lines when he exaggerates that the desire is imprinted on the face their deceased hero. However, this poem is written in emotional neutral-level diction. The indicators: “*O, let the Negro weep most bitter tears!*”

In a poem written by Robert Hayden, which is entitled “Those Winter Sundays”, the speaker recalls how his father was selflessly working for the wellbeing of the family. The first stanza comes as following:

*Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.* (Hayden, 1966)

The speaker introduces that his father gets up early every morning in his life even on Sundays, which are supposed to be holiday but still he gets up early too, in such way he sacrifices his sleep every day for the advantage of his family. The speaker in the second verse employs metonymy when he says that his father “but his clothes on in the blueblack cold”. Here, the speaker uses the “cold” which is something that is felt in the place of morning, which can be seen, and this creates an impression of the morning that includes how it feels rather than just how it looks. The speaker says it is early morning, so "cold" might be describing what the morning feels. After describing the setting – early morning, the speaker draws an image of a hard working father “*cracked hands that ached from labor*” who strives and worked manually throughout the weekdays to secure a dignified living condition for his family. Contrarily, nobody thanks him although he persistently struggles for the welfare of the family. This poem can be described as having detached low-level diction. The indicator: “*No one ever thanked him*”. The value of selflessness, according to the speaker of Constance Hately poem, can be ruined and produces some sort of hypocritical individuals. However, the Constance Hately poem written by the poet Edgar Lee Masters beside a collection of short poems that collectively narrate the epitaphs of the residents of Spoon River, a fictional small town. The speaker of the poem is a girl called

Constance Hatley, the poem is entitled after her, and this girl discloses the cruel nature of her guardianship over her sister's orphaned daughters - Irene and Mary:

YOU praise my self-sacrifice, Spoon River,
In rearing Irene and Mary,
Orphans of my older sister!
And you censure Irene and Mary
For their contempt for me!
But praise not my self-sacrifice,
And censure not their contempt;
I reared them, I cared for them, true enough!—
But I poisoned my benefactions
With constant reminders of their dependence (Masters, 1916)

The speaker addresses the dwellers of Spoon River telling them that they tribute her altruism in raising the two orphan girls of her deceased sister and criticize these two sisters for their hatred against her. Nevertheless, she demands them not to tribute her and criticize the two orphan girls anymore because, despite of her selfless guardianship over the two orphan girls, she ruins this sacrifice by holding against the two girls all she had done. However, the speaker tries to reveal that sometimes people are not as they appear. The speaker, in a rhetorical manner, addresses the inhabitants of the Spoon River with strong feelings on the subject that she is describing. The first verse of the poem uses metonymy when the speaker mention “Spoon River” to refer the inhabitants of the town. The two lines “*But praise not my self-sacrifice, / And censure not their contempt;*” contain antitheses because they are of contrasting meaning. Finally, the line “*But I poisoned my benefactions*” contains metaphor because the speaker compares her behavior towards the two sisters as if it is a poison. The poem is written in a moralistic low-level diction. The indicators: “*YOU praise my self-sacrifice, Spoon River*” and “*But I poisoned my benefactions*”

3.2. Sudanese poetry of altruism

3.2.1. Kindness

The theme of Kindness in the Sudanese poetry is very common. The prolific Sudanese poet Mohammed Saeed Al-Abbasi refers to the kindness of his native people in a long poem entitled “Milliet”. In fact, the word Melliet is the name of a town located in North Darfur State. The following three lines are taken from the poem.

وما رمى الدهرُ وادينا بداهيّةٍ مثل الأليمين: تفريقٍ وإبعاد
لم نجن ذنباً، ففيم الحيفُ مُقْتَرَفاً؟ وما لنا اليومَ في سبِّ وإيصاد
ما نحن «يأجوج» بل قومٌ نوو أربٍ في الصالحاتِ ولسنا قومَ إفساد
(علي المك، 2015)

Translation:

The age has never inflicted a calamity upon our valley worse than the two painful dooms: separation and exile.

We did no mistake then why are we prejudiced? And why today we incur blockage and closing.

We are not Gog but a nation with aptitudes in morals rather than people of corruption.

The narrator of the poem starts these three verses with a sad mood declaring that the age has inflicted on their valley the ever worst painful dooms: separation and exile. Additionally, the speaker claims that they have not done any evil and questions about the injustice, which is practiced against them and questions about their current situation of blockage and closing as well. The speaker, in the third line of the excerpt, refers to the Gog by saying that they are not them. In fact, the Gog and Magog according to Islam were nations, who did great mischief on earth and Dhul-Qarnayn "the two-horned one" suppressed them by building a barrier that separated them from the good people. Notably, the story of Gog and Magog exist in Christianity and Judaism but with a slight different interpretation. Overall, the speaker gives the impression that they are not as

mischievous as Gog but in contrast, they are kind people that are experienced in practicing righteous deeds. There is a personification in the first verse when the poet personifies the age as a human being and mentioning the word Gog in the last verse represents a religious allusion. The poet uses personification depicting the age as a person who throws stones or something like that and employs antitheses by introducing the two contradicted terms of “*morals*” and “*corruption*”. This extract is written in emotional high-level diction. The indicators: “*The age has never inflicted a calamity upon our valley worse than the two painful dooms*”

The poet Abdullah Umar Albana wrote a poem about the kindness of the prophet Mohammed and his companion in the start of the Hijri Year 1339 occasion. The following lines are extracted from the poem:

جَمَّ الرَّمَادِ مِنَ الشُّمِّ الْعَرَانِينَ	وَعَهْدَ طَيِّبَةَ فَانكُرُ فِيهِ كُلَّ فَنَى
فِيهَا التُّقَى وَحَنَانُ الْمَسَاكِينِ	وَانكُرُ لَيْالِي الْفَارُوقِ أَرْقَهُ
عَطْفًا وَرِفْقًا بِبِأَيْدِي الْفَقْرِ مَحْزُونِ	وَكَمْ تَفَجَّرَ فِيهَا الْمُصْطَفَى كَرَمًا

(علي المك، 2015)

Translation:

Remember the era of Tayba when every boy collects heaps of wood ashes from leaders' homes.

Remember the nighttime of Al Farooq's vigilance because of devoutness and kindness to poor people.

How often Al Mustafa during it – the era of Tayba – flooded the areas of poverty with kindness and generosity.

The speaker in these lines addresses an audience to remember the days of Tayba, which is a nickname of Al Medina the city of the prophet Mohammed. The speaker asks them to remember the time in Al Medina when the boys used to remove heaps of wood ashes from the homes of the leaders. This can be interpreted that the leaders of Al Medina were kind and generous people that they used to serve a lot of food to the poor people of Al Medina as a result heaps

of wood ashes continuously accumulated in their houses. Furthermore, the speaker, in the second line of the excerpt, demands the audience to think of kindness and generosity of Umar AL Farooq, the companion of the prophet Mohammed and the second Caliphate. Al Farooq, as the speaker states, used to stay alert all the night to care about the poor people. In the third line, the focus of the speaker shifts to the prophet Mohammed by saying that the kindness and generosity of the Prophet Mohammed – Al Mustapha – covered all the poor people in Al Medina. Noticeably, the literary device of Metonymy occurs several times in these lines, for example the use of Tayba, wood ashes and Al Farooq in the place of Al Medina, cooking much food and Umar respectively. The last line reveals metaphor when the poet describes the kindness of Prophet Mohammed as a spring that floods with water. This extract is written in laudatory high-level diction. The indicators: *Remember the era of Tayba when every boy collects heaps of wood ashes from leaders' homes.*

While the poet Abdulla Umar Albana is fascinated with the kindness of the prophet Mohammed, the poet Mohammed Ahmed Mahgoub wrote a poem entitled “The Poet” in which he celebrates the kindness of a poet. The Following verses depict the kindness of this poet:

سار في مَهْمِهِ الحَيَاةَ مُجَدِّدًا
في ظلام الوجود يَهْدِي الحَيَارَى
بِاسْطًا كَفَّهُ لغيرِ سـؤالٍ
بِلِ لِمَسْحِ الدَّمْعِ تَهْمِي غِزارا
(علي الملك، 2015)

He proceeds tenaciously on a humanity mission guiding those, who have gone astray in the darkness of existence.

He does not stretches his hand to be helped out but to wipe out heavy tears.

The speaker in these two lines praises the kindness of a poet by say that he tirelessly and voluntarily involves in a humanitarian mission of guiding those people who deviated from the right track in a world, that is dominated by ignorance. Moreover, this poet alleviate the hardship from those who greatly suffering in this life. The first line shows metonymy when the poet uses the

phrase “*darkness of existence*” in the place of ignorance and the second verse contains a metaphor when he creates implied comparison between wiping tears and alleviating hardships. This extract is written in a laudatory neutral-level diction. The indicators: “*He tenaciously proceeds on a humanity mission*” and “*to wipe out heavy tears*”.

Another Sudanese poet called Mustafa Sanad wrote a poem entitled “The Lost Violin” in which the speaker of the poem describes kindness to the people. The following lines are taken from the poem:

سقيتُ الناسَ من قلبي، حصادَ العمر،
نوبَ عروقي الولهي .. بأكواب من النور
أقبلُ كلَّ من ألقى على الطرقات،
من فرحي وألثمُ أعين الدور (علي الملك، 2015)

Translation:

I quench people's thirst from my heart with my lifetime savings
The grief-stricken people melted my veins with cups of light
I kiss everybody I meet in the streets,
Because of my delights, I kiss those at homes

The speaker in these lines declares that he provides people with everything that he owns even if they are very dear to his heart and that the people in distress dissolve his veins with their kindness. Because of his pleasure, he kisses everybody he meets in the streets and even those at homes as well. The first two lines consist metaphors when the narrator speaks about quenching people’s thirst, he compares his heart with a water bottle and melting his veins equates them with metals that liable to become liquid. The poet in the phrase “*cups of light*” uses metonymy when he introduces the word cups in the place of smiles. This extract is written in a passionate high-level diction. The indicators: “*I kiss everybody I meet in the streets*” and “*Because of my delights, I kiss those at homes*”

Rawda Al-Haj puts emphases on the importance of kindness among friends in overcoming difficulties of life. She expresses her emotion in a poem entitled “An Image”. The following stanza is part of this poem:

يا رفاقي
أنا بعضكم منذ هذا المساء
تعالوا لنقتسم الجرح والملح والكبرياء
تعالوا لأتقن منكم نشيد التناسي
وأسمعكم لحن هذا الشتاء
تعالوا لنبكي قليلا فإني
أفتش عن بعض صدق
وعن بعض حب
وعن بعض بعض
وعن أصدقاء (الحاج، 2007)

Translation:

*O, my comrades
I'm of you, right now from this evening
Come! Let's share wounds, crumbs and dignity
Come! Let me master from you the song of forgetfulness
And I'll delight you with the melody of this winter.
Come! Let's cry a little as I'm
Looking for some honesty,
For some love,
For some solidarity
And for friends.*

The speaker in the excerpt asks his friends to join him because he belongs to them and demands them to share weal and woe. Additionally, he asks them to teach him how to overcome the hardship in this life and in turn, he is going to entertain them. Finally, he asks them not to consume all their lives in grieve but

to cry a little because he is a dear need of their love and solidarity, and ultimately he needs them – as friends. These lines display metonymy when the speaker uses wounds and crumbs to refer to bad time and good time respectively. Additionally, the speaker uses extended metaphor when he talks about learning the forgetfulness song and giving his friends a recital of the melody of winter. This extract is written in passionate high-level diction. The indicators: “*I’m of you right now from this evening*” and “*And I’ll delight you with the melody of this winter*”

3.2.2. Generosity

The Sudanese people greatly value generosity, which constitutes one of the pillars that form their identity; they celebrate it in almost every aspects of their lives. The poet Ahmed Mohammed Salih glorified and praised the Sudanese religious and political leader Imam Abdal Rahman Al Mahadi in a long poem. The following three lines are taken from the poem:

كالليث والغيث في بأس وفي كرم	قل للإمام الذي يماناه من شرف
والدين حرمة مرعية الذمم	الجود عندك مضروب سرادقه
فأنتم زينة الدنيا من القدم (مضوي، 2008)	الفضل في بيتكم طابت منابته

Translation:

Tell the Imam, whose honorable right hand is brave as a lion and generous as rain,

That the generosity establishes itself at your place and you abide by the sanctity of religion.

The courtesy enjoys a good stay at your home; surely, you are the allurements of life since ancient time.

In the first line, the speaker asks somebody to tell Imam Abdal Rahman Al Mahdi that he is brave like a lion and bountifully generous like rainfall. Notably, the speaker in this verse describes the right hand of the imam as honorable because the right hand in Islam is preferred over the left one. In the next two

lines, the speaker addresses the Imam directly telling him that the generosity becomes part of his moral and he, the Imam, faithfully considers the holiness of the religion. Moreover, the speaker thinks that the imam displays a constant courtesy and represents a source of attraction for people since a long time. The first line includes simile as in “*brave as a lion and generous as rain*” and the next two lines include metaphor when the poet compares generosity and courtesy to a well-established building. Moreover, an instance of hyperbole exist in the last line when the poet used the phrase “*since ancient time*”. The diction of these verses is formal and the language can be described as passionate, concrete and figurative. This extract is written in laudatory neutral-level diction. The indicators: “*He is brave as a lion and generous as rain*” and “*The generosity establishes itself at your place*”

The poet Taha Ahmed Mohammed Ali Alshalhama wrote an impressive poem about the generosity of a character, who is symbolizes the Sudanese individuality. The following is an extract from the poem:

الْجُودُ يَا أَبَ نَفَلٍ مُتَكَسِّبِي بِيَهُ لَبَاسٌ
 ثَابِتَاتِ الْفَضَائِلِ وَارِثِينَ مِيرَاثِ
 النَّيْلِ الْبَيْتُفَاحِ شَيْمُثُو مَا يُنْقَاسِ
 شَرَابِ الصَّحْرَا مَا أَتَزُّ عَلَيْكَ بِي نَقَاصِ

(أبو عاقلة، 2016)

Translation:

Oh, Almsgiver, you put on generosity as a garment

You inherited the values of virtues legacy

The agitated whirlpool of the Nile does not match your generosity

The seepage of desert does not drain your bountifulness

The speaker in these verses addresses someone by calling him almsgiver and tells him that he is constantly generous. The speaker believes that this person is very generous by nature and that his generosity is much more than the water of the River Nile during the flood season. Furthermore, the speaker thinks that the

endless receiving of the endowments of this person by people does not reduce his openhanded generosity. The first verse of this extract contains metonymy when the speaker calls this generous person as almsgiver and there is a metaphor in drawing similarity between the everlasting taking of this person's endowments and the sever aridity of the desert. This extract is written in laudatory low-level diction. The indicators: "*Oh, Almsgiver, you put on generosity as a garment*"

The poet Yousif Al Shobali wrote another poem about generosity, which is not quite different from Alshalhama's. In this poem, he praises the generosity of somebody called Wad Hamad. The following verses are taken from the poem:

الكرم الأصيل في بلادي ما هو حكاوي
أمثال ود حمد ليالي وبصب فجر اوي
أيديو تفوق على السيل أب تكيكاً داوي (أبو عاقلة، 2016)

Translation:

*The true generosity in my country is not an empty boastfulness
Those people like Wad Hamad, attend the night visitors until dawn
His opened hand outperforms the raging torrent*

Firstly, the speaker indicates that his native people are truly generous, then he gives an example of someone called Wad Hamad, who personally serve food to the visitors through all the nighttime up to the dawn. Wad Hamad's generosity, according to the speaker, exceeds the flow of an intense torrent. There is a synecdoche in these lines when the speaker mentions the hand of wad Hamad but he refers to Wad Hamad himself. In the second verse, there is a metaphor when the speaker gives similarity between the torrent that flows all night until morning and the generosity of Wad Hamad in feeding visitors continuously throughout the night until early morning. The poet uses colloquial diction with idiomatic, ordinary and passionate vocabulary. This extract is written in pretentious low-level diction.

The theme of generosity, which is greatly celebrated by the indigenous people, occupies a considerable space of the Sudanese poetry. Equally important, the poet Ibrahim Ahmed Salah refers in a poem entitled “*In a Foreign Land*” to the hospitality of his native people. Here is a stanza from the poem:

في بلدي
حيث يُعزُّ غريب الدار، يُحبُّ الضيفُ
ويُخصُّ بأخر جرعة ماءٍ عزَّ الصيفُ
بعشا الأطفال (علي المك، 2015)

Translation:

*In my country,
The stranger is honored; the guest is preferred
And favored with the last mouthful of water, a mid of scorching heat,
Alongside the children supper*

The speaker, presumably in a foreign country, describes the generosity of his native people there at his homeland. He maintains that in his homeland, where the foreigners are honored, the people cheerfully and happily welcome and receive guests. Moreover, the guests are provided with the last available mouthful of water in the home during a very hot summer day besides feeding them with the supper of children. This gives the impression that the native people of the speaker are very hospitable. These lines include metonymy for the reason that the phrase “*honoring foreigners*” replace the word hospitality. This extract is written in pretentious low-level diction. The indicators: “*In my country, / The stranger is honored; the guest is preferred*”

The aforementioned poet Ahmed Mohammed Salih wrote a poem in which he admired the generosity of the Imam Abdal Rahman Al Mahadi. The following is an extract from the poem:

فكم فرجت كفاك في المحل كربة** وكننت لكل النائبات تؤمل

تهش إذا جاء الفقير ميممًا ** وتبدؤه بالنيل من قبل يسأل

أبوك أقام الدين والفسق ضارب ** بأطنابه والناس للحق تجهل (مضوي، 2008)

Translation:

How many afflictions your hands immediately have alleviated,

And you were hopefully trusted to deal with all calamities

You smile if a poor man approaches you

And you lend him a helpful hand, as Nile, before he asks

Your father established the religion when immorality

Was outspread and people were ignorant about faith

In the first line of this extract, the speaker addresses the Imam reminding him that he, the Imam, has alleviated calamities immediately on spot numerous times and he is truly a trusted hope to deal with all misfortunes. Then, the speaker tells him that he smiles in the face of any poor person, who comes for an aid, and he helps him before he asks. Finally, the speaker conveys to the Imam that his father recognized the region at a time when immorality was overrunning the community and the people did not know the religious conviction. However, the poet takes advantages of the synecdoche device by mentioning the hands of the Imam while he is referring to the Imam himself and uses metaphor in making similarity between the flow of the River Nile and the flow of the Imam's generosity. Moreover, he uses metonymy in using the word "Nile" in the place of generosity. This extract is written in a laudatory neutral-level diction. The indicators: "*How many afflictions your hands have alleviated in place*"

3.2.3. Selflessness

The poet Mohammed Al-Hassan Hummaid wrote a very emotional poem about a tragic situation of a poor couple suffering from a severe poverty. This narrative poem which entitled “Nothing Harm You”, tells the story of a tragic fate of the husband, who his life is ending under wheels of a train. The following extract highlights the mutual selflessness between the couple:

امونة الصباح
قالتلو النعال
والطريقة انهرن
قالتلو جيب ما
ما قالتلو جيب
شيلين يا الحبيب
غشهن النقاتى
والترزى القريب
بس يا ام الحسن
طقهن آبويد !!
طقهن آبزيد !!
انطقن زمن
طق الزمن وان
لازمك توب جديد
وبى اية تمن
غصبًا للظروف
والحال الحرن
يا ام الرجوم شان
ما تنكسفى يوم
لو جار اتنا جن
مارقات لى صفاح
او بيريك نجاح
ده الواجب اذن

وايه الدنيا غير
لمة ناس فى خير

او ساعة حزن (حميد، 1990)

Translation

*Amouna, in the morning,
Tells him that the soles
And garbs are worn out.
Does she ask for new ones!
She doesn't ask him.
Take them my dear!
Drop them at the shoemaker
And the nearby tailor!
But Um Al Hassan,
Stitching them doesn't work!
Stitching them doesn't boost!
No matter how badly the age strikes.
No matter how worse it is.
But you need a new garb,
No matter how much does it cost.
Against the will of fate
And the jibbing situation.
Oh, Mom of kindness, this is in order
Not to feel ashamed someday
When your neighbors come to you
Heading to a wedding house
Or offering success congratulation.
Hence, this is the obligation.
What the life is all about without
People gathering for delectation
Or a moment of sorrow*

This part of the poem is in a form of dialogue between the couple. In the morning, when the husband is about go out for his daily business, his wife, Amouna tells him that her sandals and dress are worn out. She does not ask him to buy her new ones, but asks him to take them to the shoemaker and tailor. Nevertheless, her husband tells her that amending them is useless because they are no longer useful due to their oldness and sever damage, thus he tells her that she is in a need for new ones and he is going to buy them for her regardless to their prices or the sever poverty that inflected upon them. Then he tells her that he is going to buy her new ones in order not to feel of humiliation when her neighbor women ask her to go with them to a wedding house or offering congratulation to someone passed an exam due to her worn-out clothes and sandals. Finally, he reveals that social obligations are very important because the life is worthless without it. This extract implies a very strong selflessness from both husband and wife. However, the poet uses metaphor in making comparison between the bad situation of the hero and a donkey that jibs and refuses to move. The poet introduces the device of metonymy in using the phrase “*Mom of mercifulness*” in the place of Amouna. This extract contains antitheses in the lines “*Does she ask him new ones! / She doesn’t ask him.*” as they include the words asks and doesn’t ask. This extract is written in an emotional low-level diction. The indicators: “*Amouna, in the morning, / Tells him that the soles / And garbs are worn out.*” and “*Against the will of fate / And the jibbing situation.*”

Although the selflessness of Amouna and her husband is of a unique type, but the poet Mohammed Saeed Al Abbasi briefly refers to an incomparable selflessness in one of his poem, which is entitled “Days of Jeron” (عهد جيرون). The following two lines show this selflessness:

كألريم جيداً وكالخيروز في اللين	في ذمّة الله محبوب كلفتُ به
«أفديه» حين سعى نحوي يُفدّيني	أفديه فاتر الحاظٍ وتلّ له

Translation:

My beloved has met her maker. I love her because her neck is like that of a deer and she is as slender as bamboo.

I sacrifice myself for the hooded-eyes girl; I sacrifice myself for her when she approaches to sacrifice herself for me.

Obviously, the speaker in these lines mourn his beloved girl, who has recently passed away. He states that he loves his girl so much and that her neck is as beautiful as that of a deer and she is very delicate like the bamboo. In the second line, the speaker declares that he is ready to sacrifice himself for his beloved girl and describes her as a one with hooded-eyes. However, the speaker repeats that he is going to sacrifice himself for his beloved girl before she does so. In the first line, the poet uses simile when he makes a comparison between the neck and body of his beloved girl from one side and a neck of a ream and bamboo from the other side respectively. Moreover, he uses metonymy by replacing the name of the girl with the compound word “hooded-eyes. This extract is written in an emotional high-level diction.

In the year 1943, the Gezira Scheme encountered harvesting problem, which threatened the success of the cotton crop. There was a sever deficiency in harvest labor as a result the students of Gordon Memorial College, now University of Khartoum, volunteered to take part in the harvesting of cotton crop. This initiative of the students impressed the poet Ahmed Mohammed Salih and moved him to write a poem about this event, which is entitled “Inspiration of the Gezira). The following is an extract from the poem:

أرضَ الجزيرة في سعودٍ	تركوا الدروسَ ويمّموا
تجمعوا من كلِّ بيدٍ	حتى إذا لآخ الصبأخ
فتلكَ شنشنةُ العبيدِ	يمشونَ لا متذمّرينَ

(علي الملك، 2015)

Translation

They left classes and headed happily to the Gezira land

When the morning looms, they gathered from each wilderness

They walk contentedly without complaining as grumbling is of slaves

The speaker says that this student left their studies and went to the Gezira Scheme in a joyful mood. When it was early morning, they gathered from all parts of Sudan and went to the fields in happiness without any grumbling because they think that complaining is a behavior of slaves. These poems show an impressive selflessness from the students in sacrificing their time and study, and went to the Gezira Scheme. The poet metonymically uses the word “wilderness” in the place of towns to give the impression that these students came from far places. This extract is written in laudatory neutral-level diction. The indicators: “*They left classes and headed happily to the Gezira land*” and “*They walk contentedly without complaining as grumbling is of slaves*”

The poet Mohammed Mohamed Ali wrote a narrative poem about a mythical hero, who his family sacrificed everything, since he was born, to provide him with every possible wellbeing. The following verses narrate part of the story:

هناك بُرْمَةٌ كأنها القنديلُ
تشعُّ من أحشائها الحبوبُ والقندولُ
هي ثروة البيتِ الحزينِ
تنازلوا جميعُهم منها إلى الوليدِ
يُطعم كلَّ يومٍ حَبَّةً أو حَبَّتَيْنِ
ينمو نمواً حسناً (علي المك، 2015)

Translation

*There was a pot as though it is a cresset
The grains and corncobs radiate from its womb
It is the only treasure of this miserable house
All of them sacrificed it for the baby
Every day, they nourished him with one or two grains
He was growing up very well*

The speaker, in this part of the poem, talks about a family, and this family had a pot full of grains and corncobs. However, this pot is the only thing that the family owned and it happened that this family had a male baby, who is the only male child in the family. Thus, the female members sacrificed the pot for the baby, so they fed him every day with grains from the pot until he grew up in a good health. Conversely, this part of the poem contains a number of poetic devices, which are simile, metaphor and synecdoche. The poet uses simile in making comparison between the pot and a cresset, however, the poet makes another comparison between the pot that discharges grains and corncobs and a firefly that radiates a light but this time he uses metaphor. The poet displays metonymy when he speaks about “*miserable house*” to refer to the dwellers of the house. This extract is written in a detached low-level diction. The indicators: “*There was a pot as though it is a cresset*”

The poet Idris Mohamed Gamaa reflects how poet dedicates their efforts to help the community through their artistic touch. He wrote a poem about this subject entitled “The Poet of Affections and emotions”. In the following two verses, the Gamma portrays a poet as a child and sandalwood:

	هي آمأله ودك الرمالا	هو طفل شاد الرمال قصوراً
(علي المك، 2015)	ويبنى تحرقاً واشتعالا	كالعود ينفج العطر للناس

Translation

He is a child that builds castles of sands; they are his hopes, then he unbuilds the sands

He is like a sandalwood that puffs out fragrance for people as fire consumes him.

Simply, the speaker says that the poet is like a child that builds castles of sands, which represents all his hopes but he destroys them altogether soon. Likewise, the speaker compares the poet with the sandalwood that emits aroma for the people but eventually the burning fire consumes it completely. The poet uses

metaphor to make implied similarity between the poet and a child in term of innocence; also, he makes comparison, by using simile to draw comparison between the poet and a sandalwood in term of selflessness. This extract is written in an emotional neutral-level diction. The indicators: “*He is like a sandal wood puffs out fragrance for people as fire consumes him*”

4. Qualitative data presentation, analysis and interpretation for poems of heroism

4.1. American heroic poetry

4.1.1. Martial heroism

Martial heroism is related to fighting and warlike spirits. America in its modern era has been taking part in several wars starting from World War I through World War II and the Vietnam War until to the current war against terrorism nowadays. The modern American poets interact with the implications of these wars. These poets wrote poetry on martial heroism from various prospective and viewpoints, for example, 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, the third and fourth stanzas, 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)*

The third stanza opens with the speaker telling a baby not to weep over his dead father, because war is kind. Nevertheless, the speaker presents in the second and third lines of the third stanza a shocking scene by telling the baby that his father is fall in the yellow trenches, then raged at his breast, took effortful breathing, and finally died. Ironically, the speaker in the last two lines of this stanza tells the baby not to cry because war is kind. The speaker in the fourth stanza addresses a flag and presents a picture of the battlefield where the shining brightly “blazing” flag of the regiment is flapping in the sky and this flag has an eagle with a crest of red and gold. The eagle might be a symbol of strength,

bravery and heroism and the red and gold colors could represent blood and yellow trenches respectively; and thus they both refer to the death. The speaker in the third line of this stanza, despite of the heroism of the soldiers, explains that these men were only born to be trained as soldiers and go to the battlefield and die there. The speaker, in the rest verses of the fourth stanza, demands the flag to show the soldiers the virtue of slaughter, make them recognize clearly the intelligence of killing and establish a field full of thousand dead bodies. The fourth stanza displays apostrophe when the speaker addresses the flag, which is inanimate object. The diction of this poem can be describe as neutral-level and detached. The indicators: “for war is kind,” and “These men were born to drill and die”

In contrary to Stephen crane, who depicts an ironic image of martial heroism, the American 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.
 They wheeled it with love
Into the dark hangar’s mouth and tended it.
Coffee and cake for the pilot then who sat alone
In the restaurant, reading the numbered sheets
That tell about weather.
 After, toward dusk,
Mended the stranger plane went back to the sky.
His curly-headed picture, and mother’s and medal’s pictures
Were all we knew of him after he rose again,
Those few electric jewels against the moth and whining sky. (Harteis, 2019)*

In a narrative manner, the speaker relates in the first stanza that a damaged warplane proceeds with difficulties out of the sky is characterized by turmoil and fierceness due to heavy shelling. The damaged plane, which is from the speaker's own side – *pretty pigeon*, lands with hissing and dash to a crooked stop. The rest of the first stanza is dedicated to the pilot, whom is described as a stranger by the speaker. He narrates that a stranger pilot emerges from the aircraft and speaks to the silent mechanics who nod seriously and this is might be due to their worries about the war, which is broken out suddenly in the seashore. The pilot tells the mechanics that his plane is shot by antiaircraft fire – *flak* – from an enemy ship. In the second stanza, the speaker describes in one hand that the mechanics pull the aircraft with tender into the entrance of a dark hangar, where they repair it and in the other hand, he tells that the pilot sits alone in the restaurant drinking coffee, eating cake and reading sheets about weather. The speaker in the last stanza tells that the aircraft of the stranger pilot is repaired in the evening and he flies it back into the sky. The mechanics and the speaker know nothing about the pilot except his curly-headed image and pictures of his mother and medals, thus that is why the speaker calls him stranger. The last verse shows that the pilot, although aircraft is shot and his life is in danger, flies swiftly back into the hot and risky sky to join the battle like a moth to the flame. Literarily, the first line displays metaphor as the speaker makes a comparison between the damaged plane and an injured animal and there is another metaphor in the last line that depicts the plane, which flies back into sky to join the battle like a moth to the flame. The word *pigeon*, in the second line, is used metonymically to describe the actual concept of the friendly aircraft. Likewise, this poem uses detached and neutral-level diction. The 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. The narrator uses very descriptive language

that establishes the actual image of war. However, the following stanzas are taken from the poem:

*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*

*wrestling iron through grass.
We weren't there. The river ran
through our bones. Small animals took refuge
against our bodies; we held our breath,*

*ready to spring the L-shaped
ambush, as a world revolved
under each man's eyelid. (Komunyakaa, 2001)*

In these five stanzas, which are extracted randomly from the poem, the speaker – obviously a soldier taking part in the expedition – narrates the psyche of soldiers in the battlefield. The speaker in the first stanza relates how they camouflage by tying branches to their helmets and painting their faces and rifles with mud. The second stanza reveals that the women of these soldiers come from America, express farewell for them and support them morally so they become strong-hearted men. The third and fourth stanzas describe that the soldiers are filled with determination “*till something almost broke inside us*”, while they are waiting for the VC. The abbreviation VC stands for Việt Cộng, which refers to a mass political organization in South Vietnam and Cambodia with its own army that fought against the United States and South Vietnamese governments during

the Vietnam War. Here, the VC appear struggling with the hillside in a way similar to the struggle of a silkworm emerging from its cocoon. While they are waiting, the soldiers camouflage and make themselves part of the nature so nobody could notice them “*We weren’t there. The river ran through our bones. Small animals took refuge against our bodies*”. The last stanza relates a crucial moment in lives of the soldiers when they more or less ambush the VC upon entering the kill zone. The world revolves under each man’s eyelid that suggests the soldiers still have something inside of them other than the hostilities; they are human. However, the poet tries to reveal that martial heroism and war dehumanize men, consume them totally, and convert them into a senseless killing machine. The poet in this excerpt uses simile to equate the struggle of the Viet Cong with the struggle of a silkworm emerging from its cocoon. Metaphorically, the speaker compares the soldiers of the Viet Cong with dark-hearted songbirds. The diction of this poem is emotional and neutral-level. The indicators: “dark-hearted songbirds”, “till something almost broke inside us” and “VC struggled . . . , like black silk”.

Marianna Moore, one of the prolific modern American female poets, writes a pro-war poem in response and support for an article published on “Times” newspaper the day following D-Day. The D-Day was the day (June 6, 1944) in World War II on which Allied forces invaded northern France by means of beach landing in Normandy. In this poem, which entitled “Keeping their World Large”, the speaker contemplates the individual self’s involvement in the sacrifices and horrifying bloodshed of the World War II. The last stanza of the poem starts:

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.

*They fought the enemy,
We fight fat living and self-pity.
Shine, o shine,
Unfalsifying sun, on this sick scene.* (Moore, 1944)

The speaker begins this stanza with a rhetorical question about whether the soldiers, who took part in the World War II, are going to the battle to be killed or seeking triumph and glory. Conversely, the speaker admits that these soldiers striving to keep their world great whatever the result was, victory or defeat. The speaker goes on to give an account about the heroism of these soldiers by stating that they sacrificially protected them in the past with their bodies and spirits and they are still protecting them because they fought the enemy. In contrast, the speaker, in a scathing tone, depicts themselves, the civilians, as mean people seeking merely luxury and being excessively self-absorbed over their own selfish desires, as a result the speaker pleads the sun, by addressing it as unfalsifying, to shine on their tasteless condition to reveal how coward and miserable they are. The speaker uses plain diction artistically to unfold a mixed tone of admiration and scathing as in “Keeping their world large,” and “We fight fat living and self-pity” respectively. The first line of this extract expresses antitheses in with the contrasting meaning of “marching to death marching to life” and the poet exploits the device of the metaphor in the implied comparison between bodies and shields in term of their protective quality. The last part of this extract shows the device of apostrophe exemplified in the speaker’s address to the sun in order to shine on their disgraceful situation. This poem is written in laudatory high-level diction. The indicators: “*Keeping their world large*”, “*whose spirits and whose bodies ... were our shield,*” and “*They fought the enemy*”.

Whereas the speaker of “*Keeping Their World Large*” is appreciative, who reflects an incomparable respect and admiration for martial heroism of the

soldiers during the World War II, the speaker of the narrative poem “*World War II*” – obviously a soldier taking part in the same war – by Edward Field shows a mixed of outspoken and apathetic tones towards martial heroism. This poem narrates the story of ditching survival following an American shelling mission over Germany in which an antiaircraft fire damages the speaker’s plane and finishes having to land emergently in the water of the North Sea on its return to England. The speaker describes the walking out from the damaged aircraft, the rush for the life rafts, which are not in a situation to hold them all together, and the subsequent loss of life among the aircrew. The following excerpt describe part of this incident:

*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.
That boy who took my place in the water
who died instead of me
I don't remember his name even.
It was like those who survived the death camps
by letting others go into the ovens in their place.
I chose to live rather than be a hero, as I still do today,
although at that time I believed in being heroic, in saving the world,*

even if, when opportunity knocked,
I instinctively chose survival. (Field, 1967)

Obviously, the speaker finds himself, with others, in the icy water, with the rafts already pushed off. He stays for twenty-five minutes in the icy water, the longest period in which a man could survive, thus he says that he could not stay longer in the icy water, as a result, a young man – a gunner – voluntarily takes his place in the icy water and the speaker gets on the raft in his. The speaker continues detailing the incident until reaching the point that the young man, who takes his place in the icy water, dies together with the pilot. Astonishingly, the speaker of this poem employs plain descriptive tone instead of using tragic, melancholic, heroic tone as expected for someone to behave in such circumstances. He does not care about the young man who dies instead of him because he does not even remember his name and this situation similar to the Jews, who lived the Nazis Death Camps by letting others go into the ovens in their place during the Holocaust. The speaker assumes himself a realist that he does not risk his life to save others and, similarly, he is not coward but the issue is about survival. Edward Field uses, in this poem, uses metaphor in the phrase “a little rat-face boy” and simile in the lines “*It was like those who survived the death camps*” and “*It was like those who survived the death camps*”. The reference to the Death Camp represents historical allusion because during the World War II the Nazi German established six camps in Eastern Europe where they massacred thousands of Jews. The poet personifies the word opportunity as someone that knocks door in the verse “*even if, when opportunity knocked*”. The poem is written in a detached low-level diction. The indicators: “a little rat-faced boy”, “probably his downfall” and “he and the little gunner were both dead”

4.1.2. Social heroism

Social activists are very effective people in the advancement of human rights and the spreading of personal social liberties. They struggle to guard persons from

suppression and discrimination, and strive to safeguard the capability of all members of humanity to take part in the public life. They captivated the inspiration of poets from all cultures, and they still do, as they wrote poetry about their heroic deeds. However, the Afro-American poet Henrietta Cordelia Ray wrote an odd on the president Lincoln, in which she celebrates his social 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.
'T was thine not worlds to conquer, but men's hearts;
To change to balm the sting of slavery's darts;
In lowly charity thy joy to find,
And open "gates of mercy on mankind."
And so they come, the freed, with grateful gift,
From whose sad path the shadows thou didst lift.* (Barrett and Miller, 2005)

The speaker of this poem calls on Lincoln and addresses him that in this very day they will reveal, under the sun shine, his deeds that gained the appreciation of nations because he is honest in his feelings, so the people gathered today to show an affectionate compliment. The speaker goes on to address Lincoln by telling him that he captivated the hearts of men rather than conquering them and changed the hardship of livelihood and slavery into freedom, welfare and prosperity and the freed slaves, who suffered a lot, enjoy the gift of freedom that he brought to them. Henrietta Cordelia Ray in this poem uses a number of poetic devices to enrich the poem and makes it more expressive stylistically; she employs the device of apostrophe when the speaker of the poem calls on Lincoln as a present person and alive, "O martyred chief". The speaker metaphorically describes ideas and things in the poem, for instance he describes the brutality of

the slavery as arrows with sharp stings, "...the sting of slavery's darts;" Moreover, the poet uses metonymy in the phrase "*gate of mercy*". The diction of this poem is a laudatory high-level diction. The 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. The poem is as following:

*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 accursèd 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!
kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back! (Mckay, 1919)*

The speaker of this poem reveals, in the first four lines, that his people are facing a deadly risk, so he urges them not to give up without a fight and if they have to die so they must to die with dignity but not like pigs that are trapped and cornered. He associates their enemies to wild and hungry dogs that trap them in a corner and have not attack yet, instead, the dogs disgracefully annoy their victim and delay the time of attack. In the fifth line, the speaker repeats the call

for his people to die in a noble way making their death meaningful thus; their enemies respect them although they are dead. In the beginning of the ninth line the speaker calls on his people for the third time asking them to fight back bravely against their common enemies. Although they outnumber them, they must give them one strong strike in response to their thousands ones. The speaker realizes the fact that death is their inevitable fate so he demands his people to fight back the murderous and coward enemies and die bravely as heroes. The speaker of this poem exploits cleverly an extended metaphor when he describes his enemies as "mad and hungry dogs" and metonymy in using the word "the monsters" in place of criminals on the base of brutality sense. Moreover, he uses simile by associates themselves, in case they do not defend themselves, with pigs – "like hogs". Persuasively, the speaker offers a rhetorical question to emphasize their inevitable fate, "What though before us lies the open grave?", so he does not expect his listeners to answer this question but to let them know he and his people do not have any option rather than fighting back and die heroically. The poem is written in a moralistic high-level diction. The 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 social heroism. The poem, which entitled "Next to of course god America I", it is not unusual only for ridiculing the notion of patriotism but it is also unusual in terms of grammar, vocabulary and form. This confusing poem is as following:

*"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 deafanddumb*

*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?"*

He spoke. And drank rapidly a glass of water. (Cummings, 2012)

The narrator of this poem from the onset quotes the speech of somebody else. The first person speaker reveals, in the first five lines, his ironic tone toward heroism. The fact that he does not capitalize “god” nor “america” reveals his mocking tone from the beginning. Then, he goes into nationalistic songs, but does not finish them. It is as if he does not know the rest of the words, and does not actually keen to recognize them. He says, “I love you land of the pilgrims’ and so forth”. The use of the idiomatic expression “and so forth” reveals the triviality of the subject for the speaker. The words that seem to be thoughtful, are the ones that say, “My country tis of centuries come and go and are no more”. This is the one thing that the speaker takes seriously, the death of himself and all other human beings. Patriotism aside, he knows that every human being will one day face death. He knows that centuries come and go; generations come and go; people are born, and they die. The lines from six to eight reveal that the speaker thinks that people of every language, and even deaf people have “acclaim[ed]” the “glorious” name of patriotism through the “gory details of war”. The use of the words “jingo”, “gee”, “gosh” and “gum” propose that the speaker considers that the disgusting wars in the name of patriotism to be senseless, just like the words he uses to describe it. The rest lines of the poem, with exception of the last one, show that the anonymous speaker is severely sarcastic one more again.

He asks a sarcastic and yet rhetorical question, “What could be more beautiful than these heroic happy dead?” as a result, he makes the audience to question the point of patriotism to a dead person. Moreover, in a jesting tone, the speaker refers to the dead as “heroic” and “happy”. He looks as if to be most worried about human life itself because he is concerned with the generations of people who have come and gone. He is concerned with the many people who have died for the sake of patriotism. He does not believe that patriotism is worth dying for, and his sarcasm in this poem makes that very clear. The last line marks a shift, from the words of the anonymous speaker to the narrator who has been listening. The last line distances the narrator from what is discussed in this poem and hence he himself cannot be blamed of being bad mannered and impolite with the dead. Practically, it is just an unidentified somebody who talked with the speaker. Nonetheless, the way the narrator recounts the message undoubtedly causes the audience to assess patriotism in term of its worthiness for sacrificing human life. E.E. Cummings employs creatively poetic devices, for example, he uses simile to reveals similarity between the soldiers and lions in term of courage “*who rushed like lions to the roaring slaughter*”. The diction of this poem, which gives rise to its sarcastic tone, include diversified elements, there is metaphor such as “thy sons” which compares the country to a mother and metonymy in using the word “slaughter” in the place of war. The poet in the line “*say can you see by the dawn's early my*” alludes to the national anthem of the America. The poem is written in a passionate low-level diction. The indicators: “i love you land of the pilgrims” and “thy sons acclaim your glorious name”

Exceptionally, the American poet Robert Creeley wrote a four-stanza poem, entitled “Heroes”, about the personality and inheritance of heroes rather than heroizes specific figures. This poem refers back to the Greek mythology and gives examples of figures that humanity have hypothesized them as heroes for several centuries, including Hercules and Aeneas. The poem is as following:

*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.
That was the Cumaean Sybil speaking.
This is Robert Creeley, and Virgil
is dead now two thousand years, yet Hercules
and the Aeneid, yet all that industrious wis-
dom lives in the way the mountains
and the desert are waiting
for the heroes, and death also
can still propose the old labors. (Creeley, 2006)*

In the first stanza, the speaker talks about all those stories where hero is impatient to go onto the next thing, like Hercules and Aeneas going into death. In the second stanza, the speaker alludes to Virgil, ancient roman poet and writer of *Aeneid* whose main hero is Aeneas. He talks about the Virgil's plan of humanhood, to create his hero more human and the one moment of that humanhood is that it was human enough to die. In *Aeneid*, the prophet Sybil informs Aeneas that, when he wants to go to the underworld to visit his father, it is easy to go there, but to come back, it is a task: "*hoc opus, hic labor est*". The speaker, in the third stanza, speaks about the prophet Sybil from *Aeneid*. This is where the speaker, obviously the poet himself, introduces himself and compares himself to Virgil. In this stanza, Robert Creeley believes that Virgil was only a man, just as he is and he is now lifeless. However, what stays is the poet's idea,

poet's hero. Evidently, the fourth stanza, which is the last one, is a continuation of the previous one. In this stanza, the speaker continues his speech that all the wisdom exists in the similar way the mountains and deserts are waiting for the heroes, and they are still waiting for new heroes, who can face loss and effort of showing up back similar to Aeneas. The speaker uses exhortative and reverent tone to communicate his attitudes towards the subject matter of heroism. In the second stanza, there is an instance of implied metaphor for heroism when Virgil speaks about Aeneas's going down and returning back from the Underworld: the hero must run down and deal with evil, then victoriously return to the light. Furthermore, this poem includes personification in the last stanza when the speaker personifies the mountains and desert as people waiting for the heroes. The poet's use of the Latin expression "*hoc opus, hic labor est*", which means that is the task, that is the labor, is effective because it gives the impression that the heroic acts of figures such as Hercules and Aeneas can still live on in today's world through deeds of heroism even though they are myth from history. The poem is written in a moralistic neutral-level diction. The 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".

Fredrick Douglass was an African American social activist, abolitionist, speaker, author, and political leader. He escaped from slavery in Maryland and came to be a national front-runner of the abolitionist movement in Massachusetts and New York. This impressive journey of struggle inspired the American poet Robert Hayden to write a sonnet glorifying Fredrick's heroism. The poem, which is entitled "Fredrick Douglass", is as following:

*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)*

This poem communicates in its fourteen lines a very simple idea, which can be summarized into three parts. The first part of the poem includes the sestet that presents future conditions about freedom through the repetition of the word when. These lines narrate that when the freedom becomes reality something will happen in the future. The speaker, extravagantly, describes future condition of the freedom as extremely beautiful, vital to human being as air, beneficial to the earth, as important as heartbeats and more bountiful than the speech of the politicians. In the second part of the poem, the speaker flashes back to the era of the slavery and repeatedly describes Fredrick Douglass by using the phrase this man. The speaker establishes Douglass as hero who takes risks. However, the speaker obviously wants to say that this former slave Fredrick Douglass, who was tortured and exiled, is brave and willing to take risks. According the speaker, Fredrick Douglass has a dream that the world is to be a place where no one must feel unhappy, frightened and alien; moreover, he think that Fredrick is full of affection and reasoning so he must be remembered but not in a traditional manner. Nevertheless, he must be remembered by making his dream true. However, this poem appeals to the emotions and feeling of the audience through

employing simile, which is used in this poem in various ways for example “*Needful to man as air, useable as earth*”, here Hayden compares freedom to air and earth so as to make the audience to recognize how freedom is vital to people. The phrase “*this beautiful and terrible thing*” displays antitheses as it includes the two contradicted word “*beautiful*” and “*terrible*”. Metaphorically, the poet in the verse “*but with the lives grown out of his life, the lives*” implicitly depicts the lives as a plants that grow. The poem is written in a laudatory low-level diction. The indicators: “this man shall be remembered”, “with the lives grown out of his life” and “fleshing his dream of the beautiful, needful thing”.

4.1.3. Civil heroism

Throughout the history, since ever the humanity had begun to live in societies, risky situations have been occurring frequently due to various reasons such as fires, floods, accidents, animal attacks, etc. In all societies, some people deliberately sacrifice their lives to rescue people in risky situations and hence the community consider them heroes. Conversely, the result of this type of endeavor is uncertain because these heroes may lose their lives while attempting rescuing the victims.

However, these heroes become a fertile subject for several poets and inspire them to write poetry on civil heroism. The American poet Lucille Clifton, (1936 – 2010) wrote a poem entitled Thursday 9/13/01, which is part of a short manuscript of seven poems, one for each day of the week, entitled “September Suite”. Lucille Clifton wrote these poems in response to the terrorist attack on September 11. The Thursday 9/13/01 poem glorifies the firefighters who died while they were rescuing victims trapped in the twin towers. The poem can be read as following:

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)

The most notable quality of Clifton's "*The Thursday 9/13/01*" remains the simplicity of the poem. The speaker states that the firefighters courageously climb down into the fire risking their lives to save people thus they fulfill a divine mission that elevates them into the glory of history and heaven. This divine mission takes them through suffering into their promised house in the heaven. Although this poem is very simple in its meaning and structure but it includes artistically employed poetic devices. The poem uses metonymy when it states "*a blaze of courage*" and "*the mouth of history*". Moreover, the poem includes simile and metaphor, the simile appears in "*rising like jacobs' ladder*" and the metaphor appears in "*reaching through hell*". The poet exploits antitheses when she describes firefighters as "*ascend in a blaze of courage rising like jacobs' ladder*" and she uses personification as well when she speaks about a "*heroic house*". Indeed, the lines "*like jacobs' ladder*" and "*or whatever the river jordan ...*" display biblical allusions. The verse "*like jacobs' ladder*" alludes to the ladder leading to heaven that was presented in a dream that the biblical Patriarch Jacob had during his flight from his brother Esau and the verse "*or whatever the river jordan ...*" alludes to a biblical account in which the Israelites crossed the river Jordan into the Promised Land. This poem is written in laudatory high-

level diction. The 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 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)

Narratively, the speaker relates that while the street is crowded they hear somebody sings in a loud and clear voice. Consequently, the singing of this anonymous person changes the life of the speaker and inspires her, and the others to turn into heroes as just what the nature want them to be. The speaker explains that this desire of being brave is uncontrollable and nothing could stop it. Moreover, she states that they are fully aware, if they attain what they seek for, this strong desire will strive for more. Finally, the speaker expresses concern over failing to achieve what they aspire for and the destructive fire of desire will continue. However, the speaker personifies the desire as a fierce untamable

animal in the phrase “*this fierce, untamable desire*”. This poem is written in pretentious low-level diction. The indicators: “we dare to be What Nature meant us” and “No knowledge ... Can quench this fierce, untamable desire”.

Martin Luther king is regarded 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 civil 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 speaker in this poem assigns prophetic tributes to the Martin Luther King by regarding him as a Shepherd of suffering sheep. However, the speaker accounts the tributes that King gives speeches in the remote area of Alabama, promotes social justice to the Southland, and talks to the poor people about a new love using a divine language and with visions of a man. However, the speaker maintains that our beloved leader determinedly addresses the evildoers that they had walked on the heads of the poor as upon the dust of the ground and deny justice to the oppressed. Moreover, he reminds them that God is a mighty avenger and he will punish them painfully. Once again, the speaker accounts the tributes of Kings that he tirelessly support the victimized and the deprived millions, speaking love and justice to the hard southern land. The speaker thinks that their leader will support them everywhere, in Georgia, hills of Albany, Selma and Birmingham until social justice prevails. From the beginning of the poem, the poet uses metonymy when the word Amos replaces King's name; in fact, Amos is a prophet who spoke against an increased inequality between the wealthy and poor people. The poet creates instances of Biblical allusions in the poem by referring to the Bible or including scripts from it. Examples of this allusion are “ *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*” and “*When Justice shall roll down like water / And righteousness like a mighty stream.*” The poet presents more examples of the literary device of metonymy in this poem as in “*Preaching social justice to the Southland*” and “*Crying out to the stricken land*”. Finally, the line “*Amos is our Shepherd standing in the Shadow of our God*” displays metaphor because the poet depicts the god as a tree with a shadow. The poem is written in laudatory high-level diction. The

indicators: “Amos is a Shepherd of suffering sheep” and “Preaching social justice to the Southland”

While Margaret Walker celebrates the daring civil heroism of Martin Luther King, the poet Danez Smith depicts a different form of civil 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)

The narrator of “*a note on the body*” addresses a boy in the first four lines telling him that nothing has changed; your body still the same, your arms still like the wings that can raise you high in the sky and your tongue is still like a gun that can protect you. Now you are in a miserable and tragic situation like a bird that cannot fly “*you tragic, misfiring bird*”. The narrator tells the boy that you do not need to save the humankind to become a hero but you only need to save yourself and be a hero. For the rest of the poem the narrator tells the boy how to save his own life; he tells him to worship repetitively several times and when the prayer does not come true he needs to be like birds: run, flap wings and fly away from the danger. The narrator, in a sorrowful tone, tells the boy that running from danger does not end the difficulties and suffering as he might assume. Nevertheless, by saving your life that every day when you get up from sleep, you will have a new life and this is itself a miracle by its own right. Obviously, the metaphor dominates the text throughout the poem. There are occurrences of metaphor in almost half of the lines for example: “*your arms still wing*”, “*your mouth still a gun*”, “*you tragic, misfiring bird*” and “*when prayer doesn’t work: dance, fly, fire*”. In addition, the poet uses metonymy when he uses the word “world” in the place of people in the following phrase “*don’t save the world*”. This poem is written in a moralistic low-level diction. The indicators: “you have all you need to be a hero” and “don’t save the world, save yourself” The concept of heroism is changing for the majority of the people around the globe. However, Paolo Gallo, an author and Executive Coach, in an article published on the official website of the World Economic Forum, maintains that:

The time has come to change our model of heroism. This means that being a hero is no longer a mythical classification

reserved for super heroes in comic books, or a few legendary men and women, or worse still, peacocks who spend all their time strutting in front of the mirror or under the spotlight. Instead, being a hero becomes a way of life: we don't need heroic acts, but daily dignity. Our work becomes not just a job, but our most profound and authentic identity.

The poet Heather Griffith holds the same point of view as of Paolo Gallo and she expresses this idea about changing concept of heroism in a poem entitled "A Different Kind Of Hero". The text of the poem reads:

*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)

The speaker of the poem from the beginning announces that those who sacrifice their lives for the sake of country, rescuing people from a burning building or something like that are not heroes. She enlists the heroes to include a single mother driven by a strong sense of responsibility, who daily succeeds to afford a livelier future for her children; young people fighting to get a job or to open a business or a start-up, despite an unemployment rate that strikes fear in their hearts; an alcoholic addict who voluntarily joins the rehabilitation center; a father who is close to his children as if a friend that support, protect and take care of them; and a friend, regardless to whatever you have wronged him, helps and supports you. In the last part of the poem, the speaker describes the quality of the heroes by saying that heroes are the people who do not give up and go on overcoming all obstacles regardless to how emotionally, physically or psychologically fragmented. Finally, the speaker ends the poem saying that the heroes are not passive, but rather they are on the go. Surprisingly, the poet does not use poetic devices with exception of one instance of metaphor in the line “*but a friend, caregiver, supporter, a brick wall for his kids*”. In this line, she compares the father with a brick wall that provides protection. This poem is written in a moralistic neutral-level diction. The 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.”

4.2. Sudanese heroic poetry

4.2.1. 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 يعربَ حيثُ مجْدُ «ربيعة» وبنو الجزيرة حيثُ بيتُ «إياد»
 متشابهون لدى العراك كأنما نبئتُ رماحهم مع الأجسادِ

لبسوا الجديد على القديم وهكذا صارت تُصان وديعة الأحفادِ (علي الملك،
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.

The speaker narrates that all Arab tribes such as Rabi'a and Iyad are similar in fighting. They are very brave as if their spears grew out of their bodies, they integrate the new values with the old ones, and this is the way that they pass their morals and values to the upcoming generations. There are allusion and metaphor in these lines, when the speakers alludes to the tribes of Rabi'a and Iyad and speaks metaphorically about wearing the new and old values and their spears that grew out of their bodies. Moreover, there is an example of antitheses in the last line, which includes the two contradicted word “new” and “old”. This extract is written in a laudatory high-level diction. The 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 a legendary figure of the poem. The following lines reflect part of the heroic deeds of this character:

فاستعرضَ السيوفَ حتى رأى الصمصامَ
كمقلّةٍ صاحبةٍ في معشرِ نيامٍ
فاستلّه من جفنه واقتحم الأسوار
مغامراً جَبَّازَ

يرومُ أرضَ العُولةِ المرهوبةِ الأجواءِ (علي الملك، 2015)

Translation

He scrutinized the swords 'til he saw the “Samsam”,

*As a wakeful eye among sleeping folks
He unsheathed it and stormed the fences
A mighty raider
Storming the horrific territory of ogres*

The speaker in this part of the poem narrates that the legendary hero inspected a collection of swords until he found the “Samsam” – Samsam in Arabic language means a very strong and sharp sword. Nevertheless, he unsheathed the sword and heroically launched an attack against the territory of ogres. He roamed the lands of the ogres for so long period. The poet uses metonymy when he identifies the sword as Samsam and simile by making similarity between the sword and a wakeful eye. Moreover, the poet makes a comparison between dangerous territory and a fortified building in the line “*He unsheathed it and stormed the fences*”, which it depicts the dangerous land of ogres as if it is a well-fenced building thus the device of metaphor is achieved. The diction of this extract can be classified as a low-level laudatory. The indicators: *He unsheathed it and stormed the fences; A mighty raider*

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:

نَحْنَا بِنَسُوِي وَمَا بِنَقُوْل سُوِيْنَا
نَحْنَا نَفَرْتَاكُ الْكِرْنَهْ أَمْ صِفُوْفْ بَايْدِيْنَا
الزُّوْلُ الْبُضِيْفْ عَدَمُ الشَّدَاغَهْ عَلِيْنَا
يَفْهَمُ مِنِّي وَيَسْأَلُ مِنْ تَوَارِيْحِ النِّيْنَهْ (العباسي، 2010)

*We act; but 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*

The speaker claims that they demonstrate their bravery in action but not by talking. The speaker, besides proving their bravery, he claims that they can defeat a well-organized army with their bare hands. He concludes his argument by saying that any one questions our bravery must ask about the history of Nina. Indeed, the Nina is an old sword owned by Shukriya tribe, which had been fought with during Hamaj and Funj war. The reference to the Nina sword is a historical allusion; moreover, calling the sword with Nina is a metonymy. This extract is written in a pretentious low-level diction. The indicators: “*We act but 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 of his poem that entitled “Our Qualities are well-known”. The following part is taken from the poem:

ركابين عليه الناصع أب غرة
نتباشر وقت تلقى الكلام حرة
ما بننفز يمين إن متنا فد مرة
الخواف ما حر منو نتبرا

(دخيل الله، 2010)

We mount the blazed-shiny warhorse
We fight when the talk becomes aggressive
We surely never turn tail, even to die altogether.
The coward is not a nobleman; we disown him.

The speaker narrates that they are knights, who mount strong beautiful horses that have blazes. He reveals that if the conversation becomes hostile they begin fighting directly and never run away even if to die altogether. He added that they disown the coward because he is not a self-sacrificing man. The poet uses metonymy to call the strong and beautiful horse as a blazed-shiny. This extract

is written in pretentious low-level diction. The 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:

عَبْرِيُّ الرُّوحِ وَالبَدَنِ عَانَقَ العَلِيَاءَ فِي "كِرَن"
وَمَشَى لِّلْمَوْتِ يَطْلِبُهُ عِنْدَ أَطْرَافِ القَنَا الأَدْنِ
خَاضَهَا شِعْوَاءَ عَابِسَةً فِي سَبِيلِ المَجْدِ وَالوَطَنِ
أَسْدٌ غَابَ كَلِمَا زَارُوا تَرَكَوْا الأَعْدَاءَ فِي الوَهْنِ
مَذ رَأَى الطَّلِيَانُ طَلَعَتْهُمُ أذْنُوا بِالْوَيْلِ وَالحَزَنِ
شَمَّرُوا لِّلسَّوْقِ وَانْدَفَعُوا كَالنَّعَامِ الهُوجِ مِنْ جُبْنِ (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 as they saw them

They turned tail and ran cowardly like horrified ostriches

The speaker thinks that the Sudanese soldiers, who are brilliants and strong, stormed the Eritrean town Keren, which at that time under the Italian colonialism. He describes the battle by stating that the Sudanese soldiers went fearlessly to the fierce war for the sake of the homeland glory. The speaker describes the soldiers as the forest lions, whenever they roared they horrify and frighten the enemy and when Italians saw them they realized that anguish and distress will be inflicted on them as a result they were terrified and unrestrainedly ran away from the battlefield as if they were traumatized ostriches. Evidently, referring to the Keren battle involves historical allusion and there is a personification as well when the poet personifies death as a person that

is being walked to by the soldiers. Finally, the poet uses metaphor by describing the soldiers as lions and simile when he compares the running of the Italian soldiers with the terrified ostriches. This extract is written in a laudatory high-level diction. The indicators: “*He approached death at the sharpened spearheads*” and “*They are lions of forests*”

4.2.2. Social heroism

The Sudanese poetry of social heroism is different from the American, which is mainly centered on human rights but the Sudanese poetry of social 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 أخا أعرفه .. رغم المحن
إنني مزقت أكفان الدجى
إنني هدمت جدران الوهن
لم أعد مقبرة تحكى البلى
لم أعد ساقية تبكى الدمن
لم أعد عبد قيودى (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

The speaker in this extract addresses all the people in the world, who are being subjected to injustice, and asks them if they know him. He says that he knows them despite of suffering and he has freed from weakness and suffering. The poet uses metaphor to draw comparison between the speaker from one side and graveyard and noria from the other side. In addition, there is metonymy in the phrase “*the wall of weakness*”. Finally, there is personification in the phrase “*a noria that cries over the manure*”. This extract is written in moralistic high-level diction. The 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 social heroism, which is entitled “Your Prisoners”. He wrote it when was himself a political prisoner, the following stanza is from the poem:

مساجينك ... مساجينك ... مساجينك
نغرد في زناينك
عصافيراً مجرحه بي سكاكينك
نغني ونحن في اسرك
وترجف وانت في قصرك
سماواتك دخالينك
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

Obviously, the speaker in these lines addresses a dictator telling him that although he tortured and imprisoned them, yet they are singing in the prison and he, the dictator, is fearfully shaking in his palace. There is metaphor in these lines when the speaker implicitly compares themselves with sparrows. This extract is written in a pretentious low-level diction. The 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:

حُبَيْتَ يَا شَبَابَ يَا مَوْضِعَ الْأَمَلِ

أَنْتُمْ أَسْوَدُ الْعَابِ فَاحْمُوهُ بِالْعَمَلِ

وَابْنُوا الْعَدَّ الْمَهَابَ وَالْمَجْدُ لِلْوَطَنِ

(علي المك، 2015)

Translation:

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

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

Build the grandiose future! The glory is for the homeland

The speaker in these lines salutes the young people and tells them that they are the hope of the nation so that they must to protect the country with work. In addition, he demands them to build a grand future for the beloved country. The poet uses metaphor when he describes them as lions of the forest. This extract is written in a moralistic neutral-level diction. The indicators: “*guard the homeland 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:

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

Translation

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

The exile and torture become pleasant

We are like a vow that never gives up struggling.

The catastrophes never overthrow us.

Solely, the speaker maintains that every difficulties and exiles are tolerated and become easy for the sake of the beloved country and adds that they never stop struggling and calamities never destroy them. In these lines there is a simile when the speaker describes themselves as a vow. In addition there is antitheses in the first line in the two contradicted words of difficulties and easy. This extract is written in a pretentious low-level diction. The 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 فمثله ** وأضر منه تفاتك الأحزاب
ما ضر لو كان الكفاح مبرءًا ** من هذه الأوضار والأوشاب
وطن لو الأعداء كانوا وحدهم ** حربا 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.

The speaker addresses his country saying that although the invaders caused destruction but the political parties caused much more destruction. He reflects that there will be no any harm if only their struggle does not include wicked and disreputable people. He addresses the country again, saying that it is not strange if the war against the country is only by the enemy but the fact that it is from both, the invaders and native people. There is an instance of antitheses in the extract when the poet in the last line brings together two contradicted words of enemies and dearests. This extract is written in an emotional high-level diction. The 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*”.

4.2.3. Civil heroism

The poet Wad Al Agbash composed a poem about civil 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 ماتضعالك حاجب

ان داير البجيك خليكا دائماً عاجب

واختنا 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 that one who is full of himself and gives grimaces*

The speaker in this extract addresses somebody telling him to be a man of good quality, and asks him to avoid putting barriers between him and those seek his help. Furthermore, he advices him to be cheerful if he wants people to keep in contact with him and to stay away from the arrogant people, who frown. The poet uses metonymy when he describes the arrogant as being raising his eyebrows – full of himself and giving grimaces. This extract is written in a moralistic low-level diction. The 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 (الفيتوري، 2014)

Translation

*The mourning has dawned and here we are, met despite the distance.
The generation of heroisms has met the generations of sacrifices
Every martyr, who defeated injustice and died, has met
With a martyr who is still watering the seeds of memory*

Obviously, the speaker talks about a revolution that overthrew a dictator. He says that the people achieved freedom belong to two generations – the generations of

independence and revolution. These generation have met although of the long interval of time between them. He describes the independence generation as a generation of heroism and revolution generation as the generation of sacrifice. At the end of this extract, the speaker maintains that all martyrs have met; the predecessors who defeated the injustice of colonialism and the successors, who defeated the dictatorship and their heroic struggle is still engraved in minds. This extract contains metonymy and metaphor; when the speaker uses the morning to refer to the revolution and that the martyrs who water memory is similar to watering plants respectively. This extract is written in pretentious low-level diction. The 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 heroism of that 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
خَدْنُهَا فِي الْمَهَامِهِ مَاتْ
دَفَنْتُهُ وَسَارَتْ، كَأَنْ لَمْ يَكُنْ
عَزَمَهَا لَمْ يُخُنْ
قَلْبِهَا أَمَلْ
عَاشَ فِي صَدْرِهَا وَاعْتَمَلْ
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

The narrator relates that the woman is walking for so many years and her partner died in the desert. She buried him there in the desert and continued her journey alone as if nothing has happened this is because she had a great expectation. Her expectation is to perform Hajj, which it was the reason for starting this journey in the first place. However, the hope for performing the Hajj overwhelms her soul and heart, and motivates her to endure all sorts of misery. There is a metaphor in “*Her determination did not betray*” because it crates implied similarity between determination and a person. This extract contains personification when the poets states that the expectation lives in her heart. In the last three lines there is metonymy for example in the phrase “*in the desert of misery*” the word desert replaces the word hardship. This extract is written in a detached low-level diction. The 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 بنفودا

والحارة بنخوضا

الزول بفتخر بياهي بالعندو

نحن أسياد 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

The speaker starts these verses by saying that their good morals are obvious for everybody because they are masters of these morals, moreover, he added that they are ready to fight any war. However, the speaker concludes that all people are proud of their morals but we are the masters of nobility and servants of generosity. The poet uses personification when he depicts morals as a person that perceives and understands. Additionally, the last line displays metaphor when the speaker describes themselves as soldiers of generosity. This extract is written in a pretentious low-level diction. The 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. The Shabbal includes that 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 عاشق وطار وأهوى السوط رعداً بمكئبه وبرقا
يتحدى عقوبة الصبر فالحرمان أمسى من السياط أشقا

مُهْرَةٌ حَرَّةٌ وَتَنْتَظِرُ الْفَارِسَ يَحْمِي حَرِيمَهَا وَالذَّمَارَا
وَأَتَاهُ الْعَبِيرُ مِنْ خَمَلِ الشَّبَالِ حَيَّاهُ جَهْرَةً لَا سِرَارَا

(علي الملك، 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.*

The speaker states that the young lover jumps into the circle where the girls are dancing, then the bridegroom lashes him on his shoulder. The young man exposes himself to whipping because depriving of love is more painful than flogging. At that moment, a beautiful girl, evidently she is the young man's girlfriend, walks towards the young man while dancing and gives him a Shabbal in public. These lines include metaphor in the similarity between the whipping, and thunder and lightning also there is a metaphor when the poet compare hair of the girl with a velvet. Nevertheless, calling the girl as a filly is an example of metonymy. Finally, the first line shows antitheses when it combines the contradicted words of high and downed. This extract is written in a laudatory high-level 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*”

5. Quantitative data presentation, analysis and interpretation for poems of altruism and heroism

5.1. Introduction

This chapter includes the presentation of the data collected from the sixty poems, stanzas and poems' extracts, which are explain in the previous chapter. Exclusively, this part of the study deals with the presentation and analysis of the selected poetical works of altruism and heroism in the American and Sudanese poetry of altruism and heroism in terms of literary devices, diction and its levels.

5.2. Poetry of altruism

Obviously, the table and the diagram (1) show literary devices in the American altruistic poetry. However, the literary device of metaphor has a considerable ratio of the selected American poetic works of altruism with approximate rate of 26%. Then come the devices of metonymy, personification and synecdoche with a same ratio of 14.7% for each one. The devices of hyperbole, allusion and antitheses have a slight occurrence of about 6% for each one. The occurrence of the apostrophe is insignificant and no sign of a pun occurrence. The device of simile occurs three times, which constitutes about 9% of the total occurrence of literary devices.

The table and diagram (2) outline diction types of the American poetry of altruism. The laudatory diction occupies the biggest proportion among the studied dictions with an occurrence ratio of about 40%. The detached diction has a moderate frequency approximated at 27%. Whereas the moralistic diction achieves the ratio of 13.34%, the emotional, passionate and pretentious dictions modestly occupy the minimal ratio with about 7% for each one.

Table No. (1) Literary devices – American altruistic poetry

Literary device	Kindness	Generosity	Selflessness	Total	Percentage
Metaphor	3	3	3	9	26.47
Simile	0	3	0	3	8.84
Metonymy	1	0	4	5	14.7
Personification	3	2	0	5	14.7
Synecdoche	3	1	1	5	14.7
Hyperbole	1	0	1	2	5.88
Allusion	1	1	0	2	5.88
Antitheses	1	0	1	2	5.88
Pun	0	0	0	0	0
Apostrophe	0	1	0	1	2.95
Total	13	11	10	34	100%

Diagram No. (1) Literary devices – American altruistic poetry

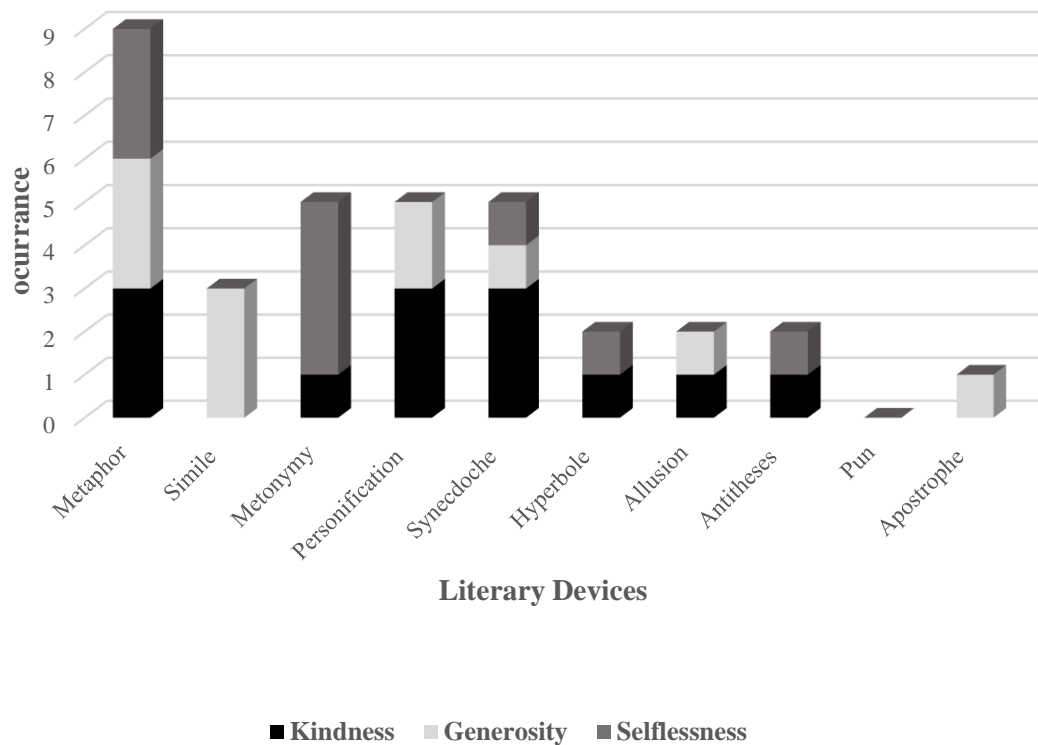
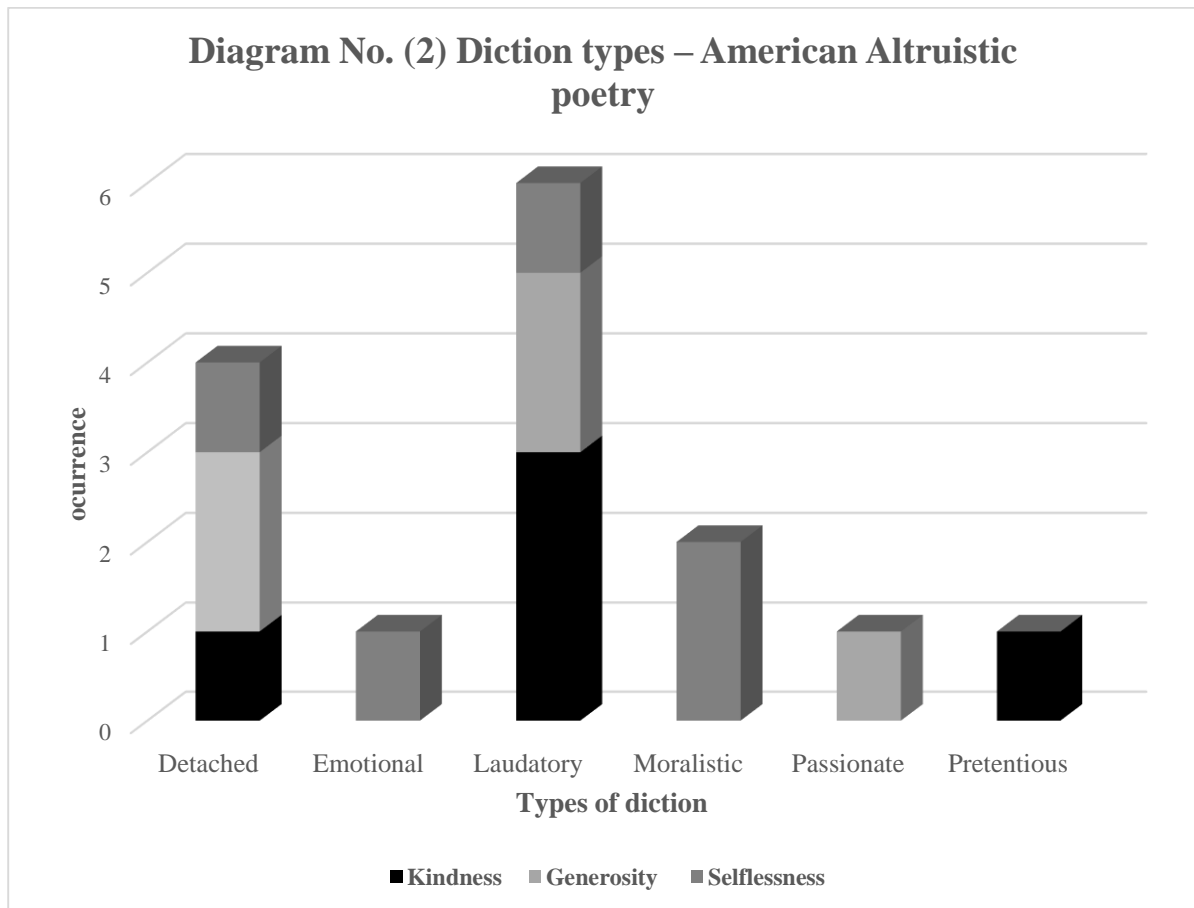


Table No. (2) Diction types – American Altruistic poetry

Diction	Kindness	Generosity	Selflessness	Total	Percentage
Detached	1	2	1	4	26.66
Emotional	0	0	1	1	6.68
Laudatory	3	2	1	6	39.96
Moralistic	0	0	2	2	13.34
Passionate	0	1	0	1	6.68
Pretentious	1	0	0	1	6.68
Total	5	5	5	15	100%

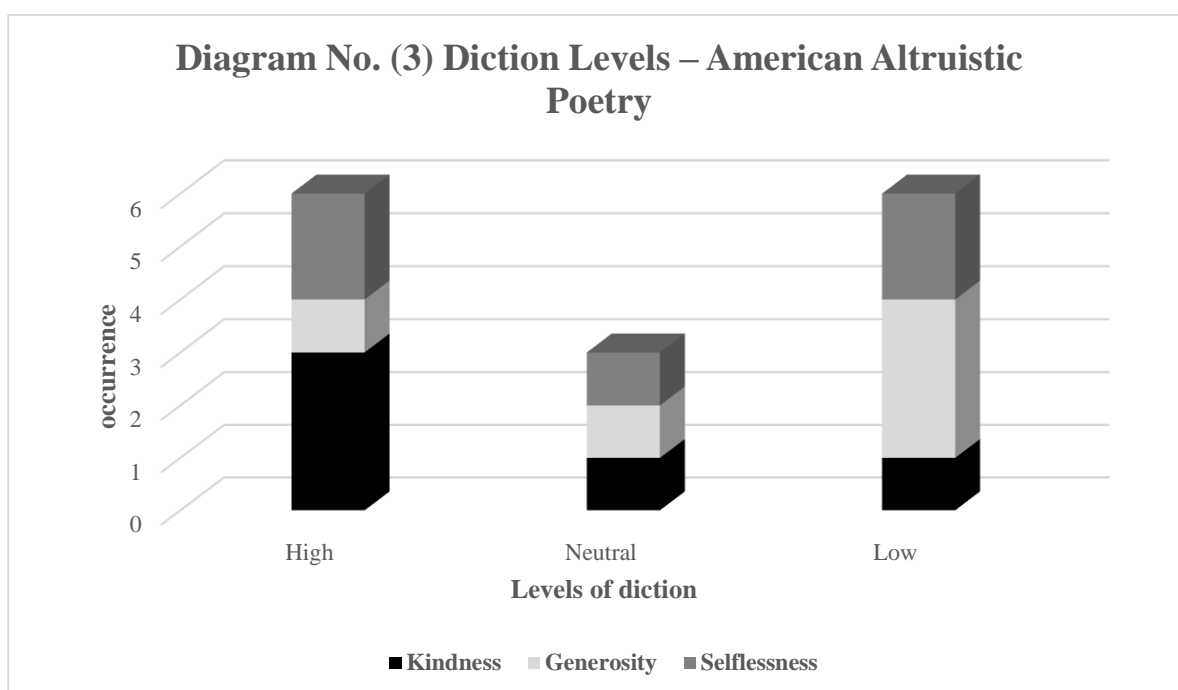


The table (3) and diagram (3) break down the diction levels of the American poetry of Altruism. However, the high and low levels take the majority of the

proportions with 40% for each one and the remaining 20% goes to the neutral level.

Table No. (3) Diction Levels – American Altruistic Poetry

Levels	Kindness	Generosity	Selflessness	Frequency	Percentage
High	3	1	2	6	40%
Neutral	1	1	1	3	20%
Low	1	3	2	6	40%
Total	5	5	5	15	100%

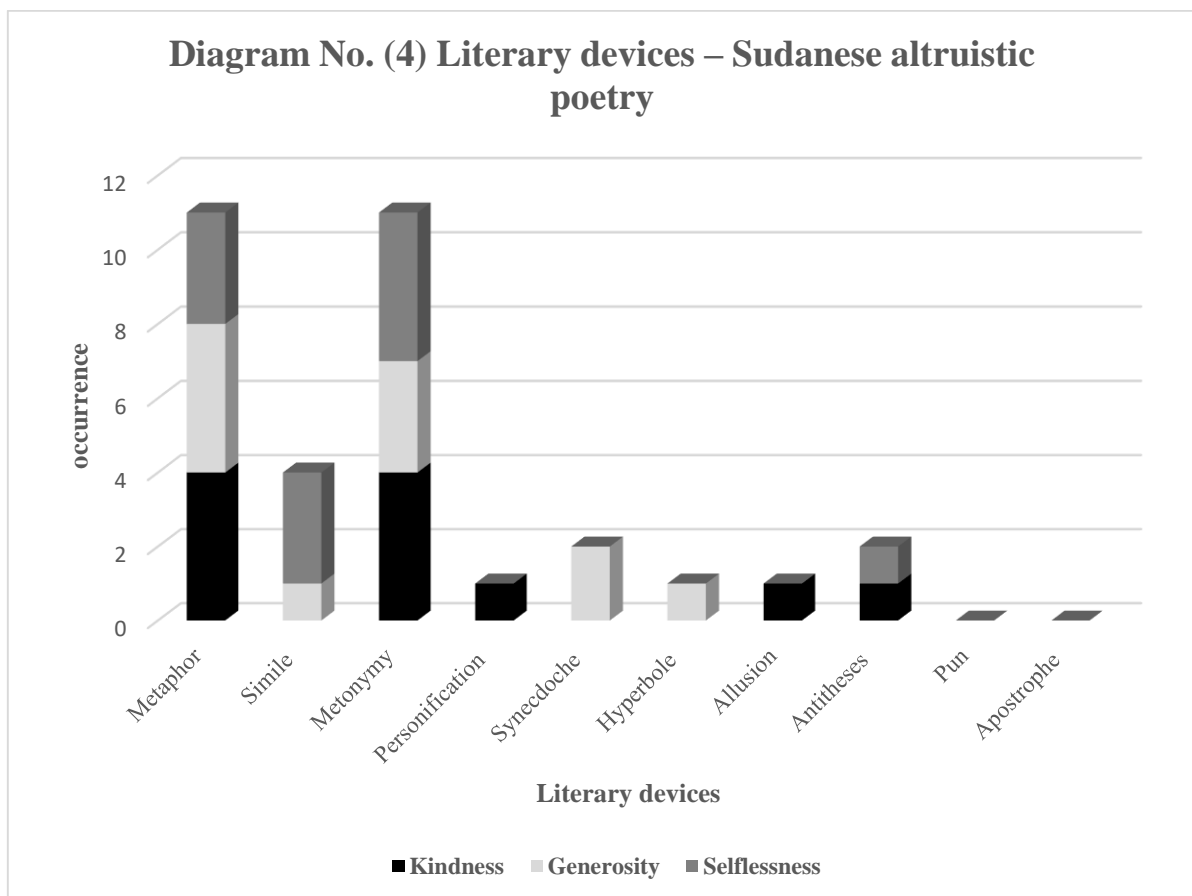


The table (4) and diagram (4) list the literary devices in the Sudanese altruistic poetry. Substantially, the two literary devices of metaphor and metonymy occupy the peak with more than 33% for each one. While the literary device of simile takes the proportion of about 12%, the literary devices of synecdoche and antithesis perform modestly and take the approximate ratio of 7% for each one. The three devices of personification, allusion and hyperbole end at a trivial ratio

of about 3% for each one of them. Amazingly, the literary devices of pun and apostrophe do not score any value with a rate of 0% for both of them.

Table No. (4) Literary devices – Sudanese altruistic poetry

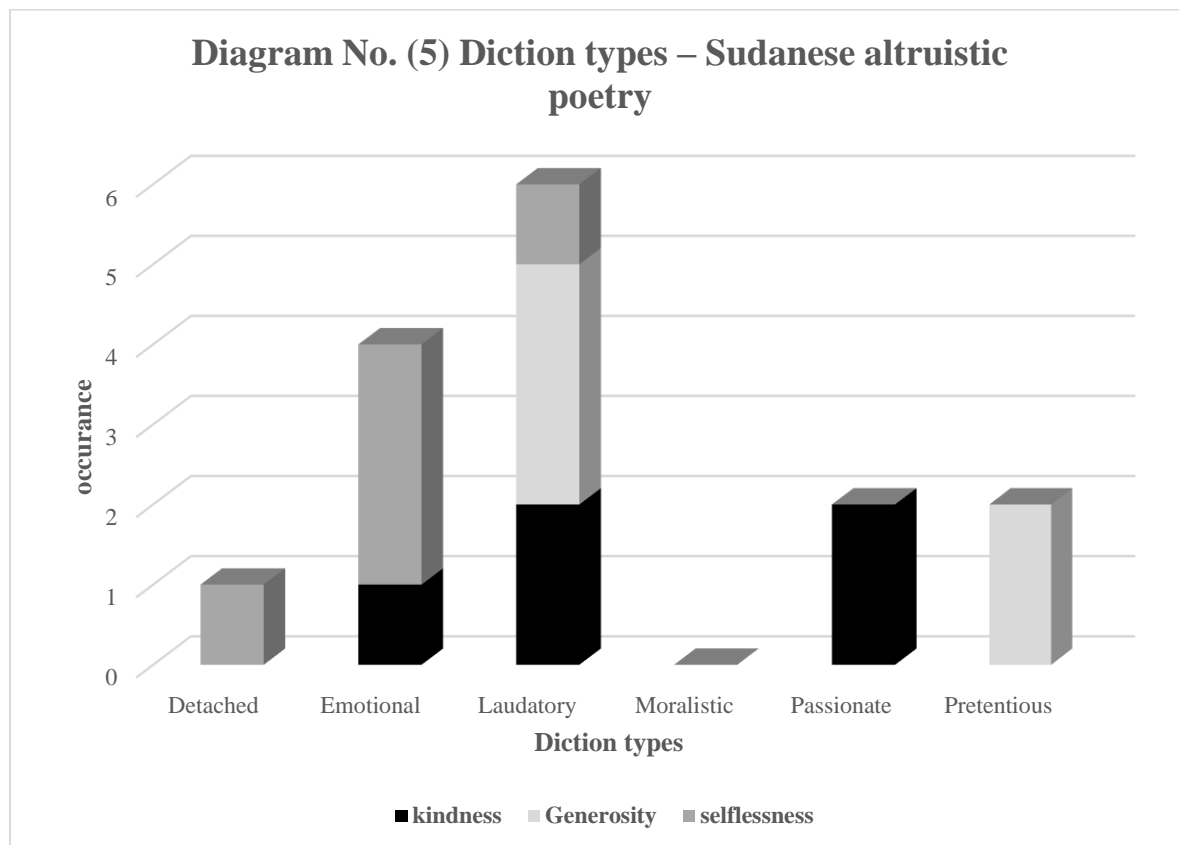
Literary device	Kindness	Generosity	Selflessness	Total	Percentage
Metaphor	4	4	3	11	33.34
Simile	0	1	3	4	12.12
Metonymy	4	3	4	11	33.33
Personification	1	0	0	1	3.03
Synecdoche	0	2	0	2	6.06
Hyperbole	0	1	0	1	3.03
Allusion	1	0	0	1	3.03
Antitheses	1	0	1	2	6.06
Pun	0	0	0	0	0
Apostrophe	0	0	0	0	0
Total	11	11	11	33	100%



The table (5) and the diagram (5) depict diction types of the Sudanese altruistic poetry. The laudatory diction attains the highest ratio with about 40% and then comes the emotional diction with a considerable rate of about 27%. However, the pretentious and passionate dictions receive an equal ratio of 13% and the detached diction takes only a ratio of about 7%. Finally, the moralistic diction does not show any traces thus its rate is 0%.

Table No. (5) Diction types – Sudanese altruistic poetry

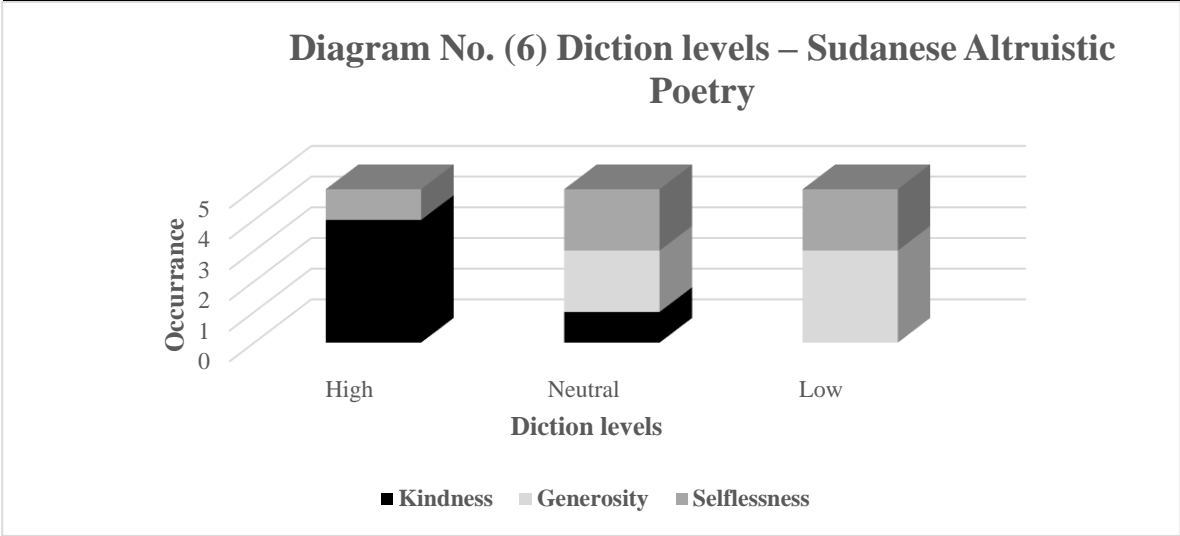
Diction	kindness	Generosity	selflessness	Total	Percentage
Detached	0	0	1	1	6.66
Emotional	1	0	3	4	26.66
Laudatory	2	3	1	6	39.98
Moralistic	0	0	0	0	0
Passionate	2	0	0	2	13.35
Pretentious	0	2	0	2	13.35
Total	5	5	5	15	100%



The table (6) and the diagram (6) list the diction levels of the Sudanese altruistic poetry. Exceptionally, the three diction levels of high, neutral and low equally share same ratio of diction level with approximately 33.3% for each one.

Table No. (6) Diction levels – Sudanese Altruistic Poetry

Levels	Kindness	Generosity	Selflessness	Frequency	Percentage
High	4	0	1	5	33.3%
Neutral	1	2	2	5	33.3%
Low	0	3	2	5	33.3%
Total	5	5	5	15	100%



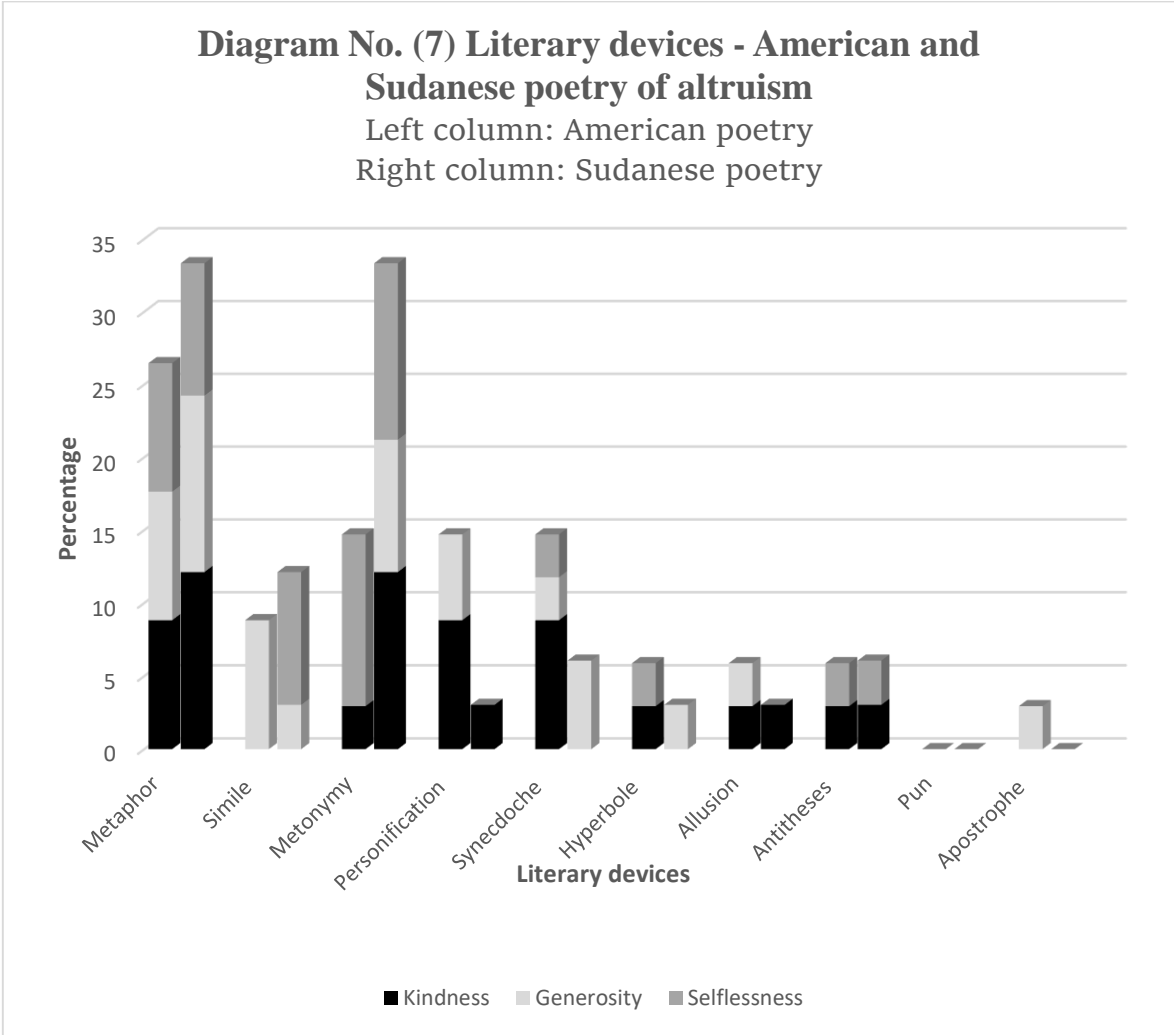
The table (7) and diagram (7) depict the literary devices present in the American and Sudanese poetry of altruism. Significantly, the literary device of metaphor represents the highest rate of occurrence in the American and Sudanese poems of altruism, which reaches a peak of 26% and 33% respectively. Noticeably, the device of metonymy reaches the peak beside the metaphor in the Sudanese poems of altruism with 33% whereas it takes a modest rate of about 15% of the American poems of altruism. The literary devices of metonymy, personification and synecdoche get the second after metaphor in the American poems of altruism with a ratio of about 15% for each one but both the personification and synecdoche play unsubstantial role in the Sudanese poems of altruism with a rate of 3% and 6% respectively. The rates of simile are almost close in the American

and Sudanese poems of altruism with about 9% and 12% in that order. The hyperbole and allusion get a bigger rate in the American poems of altruism with 7% for each one in contrast to those of the Sudanese poems of altruism, which individually score the rate of 3%. The device of antithesis separately gets the rate of about 6% in the American and Sudanese poems of altruism. Although the device of the apostrophe attains the insignificant rate of about 3% in the American poems of altruism but it does not show any sign in the Sudanese poems

Table No. (7) Literary devices – American and Sudanese poetry of altruism

Literary device	Selflessness	Generosity	Kindness	Percentage	
Metaphor	8.823	8.823	8.823	26.469	
	9.091	12.122	12.122		33.335
Simile	0	8.829	0	8.829	
	9.09	3.03	0		12.12
Metonymy	11.764	0	2.941	14.705	
	12.122	9.091	12.122		33.335
Personification	0	5.882	8.823	14.705	
	0	0	3.03		3.03
Synecdoche	2.941	2.941	8.823	14.705	
	0	6.06	0		6.06
Hyperbole	2.941	0	2.941	5.882	
	0	3.03	0		3.03
Allusion	0	2.941	2.941	5.882	
	0	0	3.03		3.03
Antitheses	2.941	0	2.941	5.882	
	3.03	0	3.03		6.06
Pun	0	0	0	0	
	0	0	0		0
Apostrophe	0	2.941	0	2.941	
	0	0	0		0
	American poetry			100%	100%
	Sudanese Poetry				

of altruism with a rate of 0%, similarly, the device of pun does not score any rate in both American and Sudanese poems of altruism.



The table (8) and diagram (8) outline diction types of the American and Sudanese poetry of altruism. The diction of laudatory occupies the peak of diction types of the American and Sudanese altruistic poems with an individual ratio of about 40%. The detached diction takes the ratio of about 27% of the American altruistic poems and 7% of the Sudanese poems of altruism; reversely, the emotional diction takes the approximate ratio of 27% of the Sudanese altruistic poems and 7% of the American poems of altruism. Whereas pretentious and passionate diction occupy 14% for each one of the Sudanese altruistic poems, they only

occupy half of this rate at about 7% for each one of the American altruistic poems. Though the American altruistic poems include an approximate ratio of 14% of the moralistic diction, the Sudanese poems of altruism come free of any trace of moralistic diction, thus its rate is 0%.

Table No. (8) Diction types – American and Sudanese poetry of altruism

Diction	Kindness	Generosity	Selflessness	Percentage	
Detached	6.666	13.334	6.666	26.666	
	0	0	6.666		6.666
Emotional	0	0	6.667	6.667	
	6.666	0	20		26.667
Laudatory	20	13.333	6.666	39.999	
	13.333	20	6.666		39.999
Moralistic	0	0	13.334	13.334	
	0	0	0		0
Passionate	0	6.667	0	6.667	
	13.333	0	0		13.334
Pretentious	6.667	0	0	6.667	
	0	13.333	0		13.334
	American poetry			100%	100%
	Sudanese poetry				

The table (9) and the diagram (9) depict the diction levels of the American and Sudanese poetry of altruism. However, most of the American poems of altruism written in either high-level or low-level diction that individually represent 40% and the neutral – level diction occupies only 20% of the American poems of altruism. Contrastively, the Sudanese poems of altruism are divided equally among the three levels of diction that means each diction level features around 33.3% of the Sudanese poems of altruism.

Diagram No. (8) Diction types – American and Sudanese poetry of altruism

Left column: American poetry
Right column: Sudanese poetry

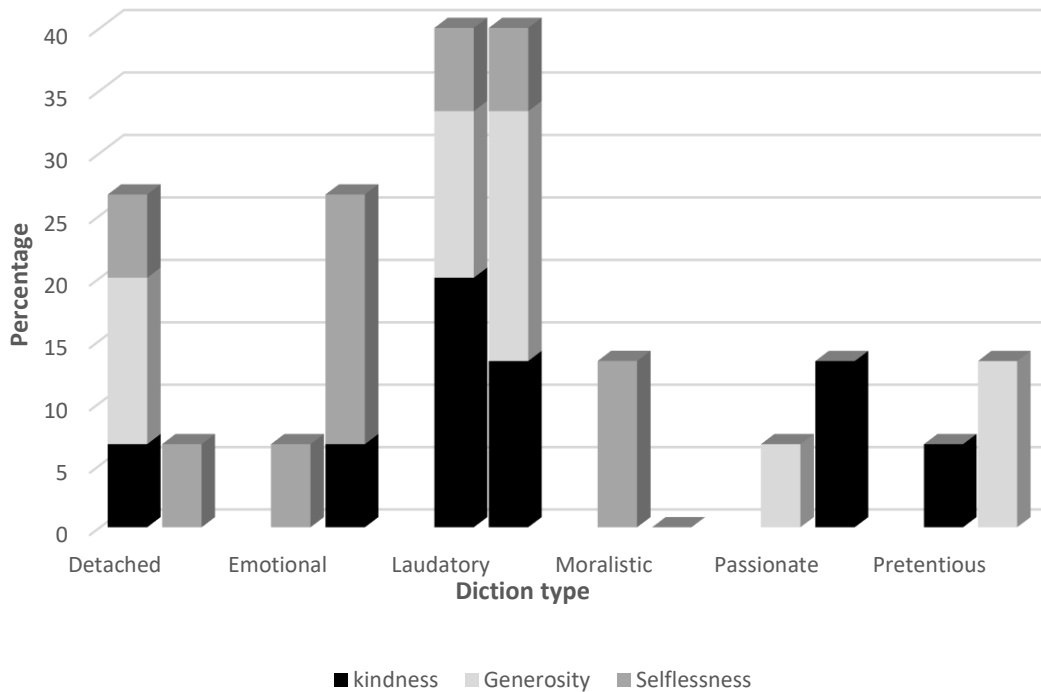
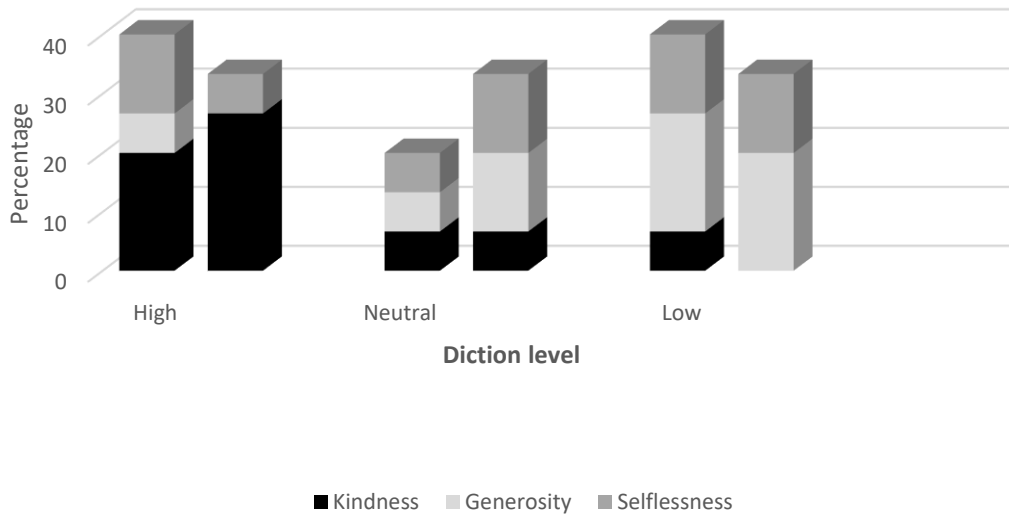


Table No. (9) Diction levels – American and Sudanese poetry of altruism

Levels	Kindness	Generosity	Selflessness	Total	
High	20	6.666	13.334	40	
	26.666	0	6.666		33.333
Neutral	6.667	6.667	6.666	20	
	6.666	13.333	13.333		33.333
Low	6.667	20	13.333	40	
	0	20	13.333		33.334
	American poetry			100%	100%
	Sudanese poetry				

Diagram No. (9) Diction levels - American and Sudanese poetry of altruism

left column: American poems
right column: Sudanese poems



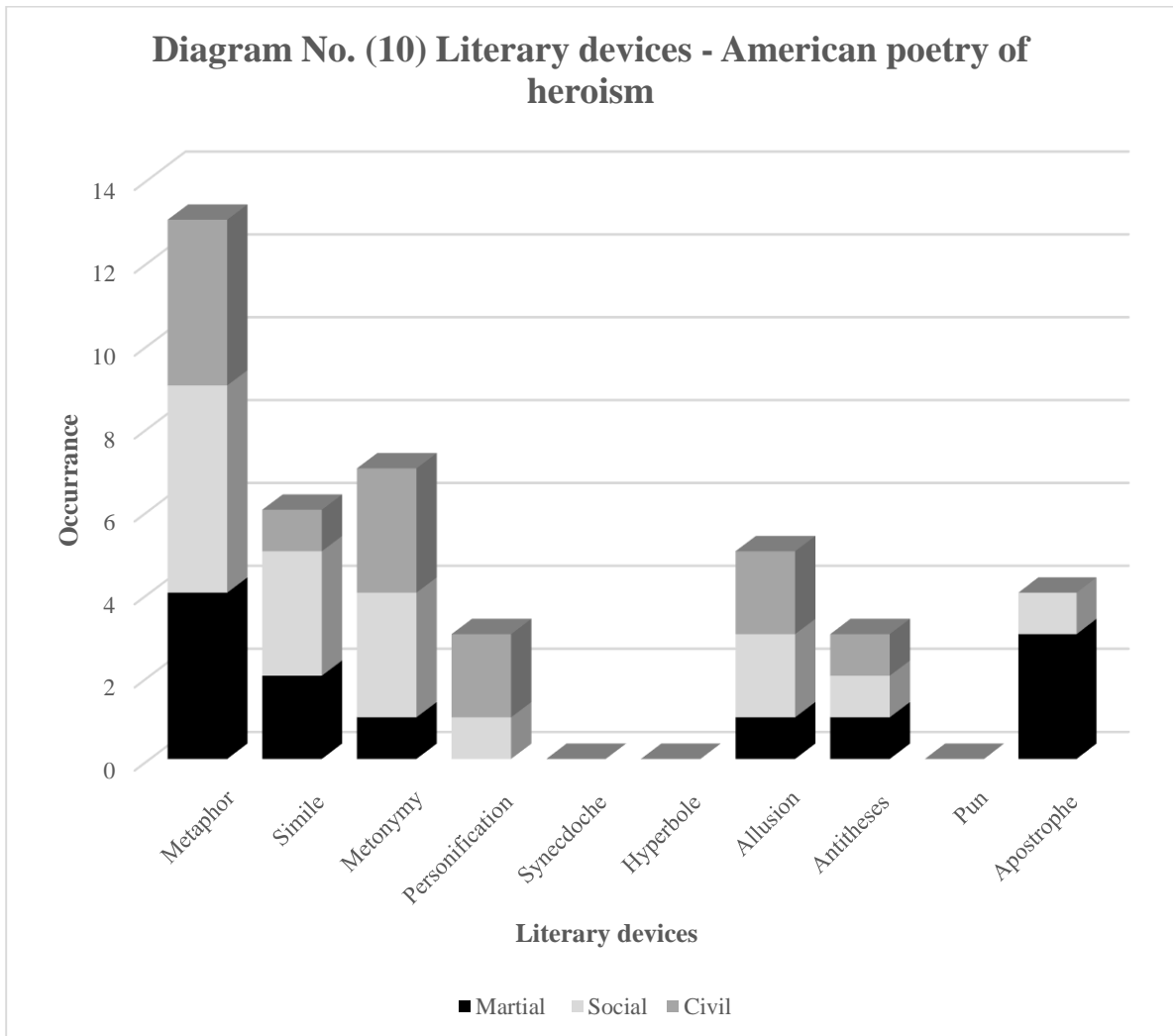
5.3. Poetry of heroism

The table (10) and diagram (10) show the literary devices in the American poems of heroism. Evidently, the device of the metaphor tops the range with a proximate percentage value of 32%. The devices of simile, metonymy and allusion get moderate positions of 15%, 17% and 12% correspondingly. The devices of personification, antithesis and apostrophe occupy the bottom of the range with approximate values of 8% for both personification and antithesis and 10% for the device of apostrophe. Noticeably, the devices of synecdoche, hyperbole and pun do not appear in the literary devices occurrence range in the American poems of heroism thus they record 0%.

Table No. (10) Literary devices – American poetry of heroism

Literary device	Martial	Social	Civil	Total	Percentage
Metaphor	4	5	4	13	31.56
Simile	2	3	1	6	14.58
Metonymy	1	3	3	7	17.11
Personification	0	1	2	3	7.39
Synecdoche	0	0	0	0	0
Hyperbole	0	0	0	0	0
Allusion	1	2	2	5	12.25
Antitheses	1	1	1	3	7.39
Pun	0	0	0	0	0
Apostrophe	3	1	0	4	9.72
Total	12	16	13	41	100%

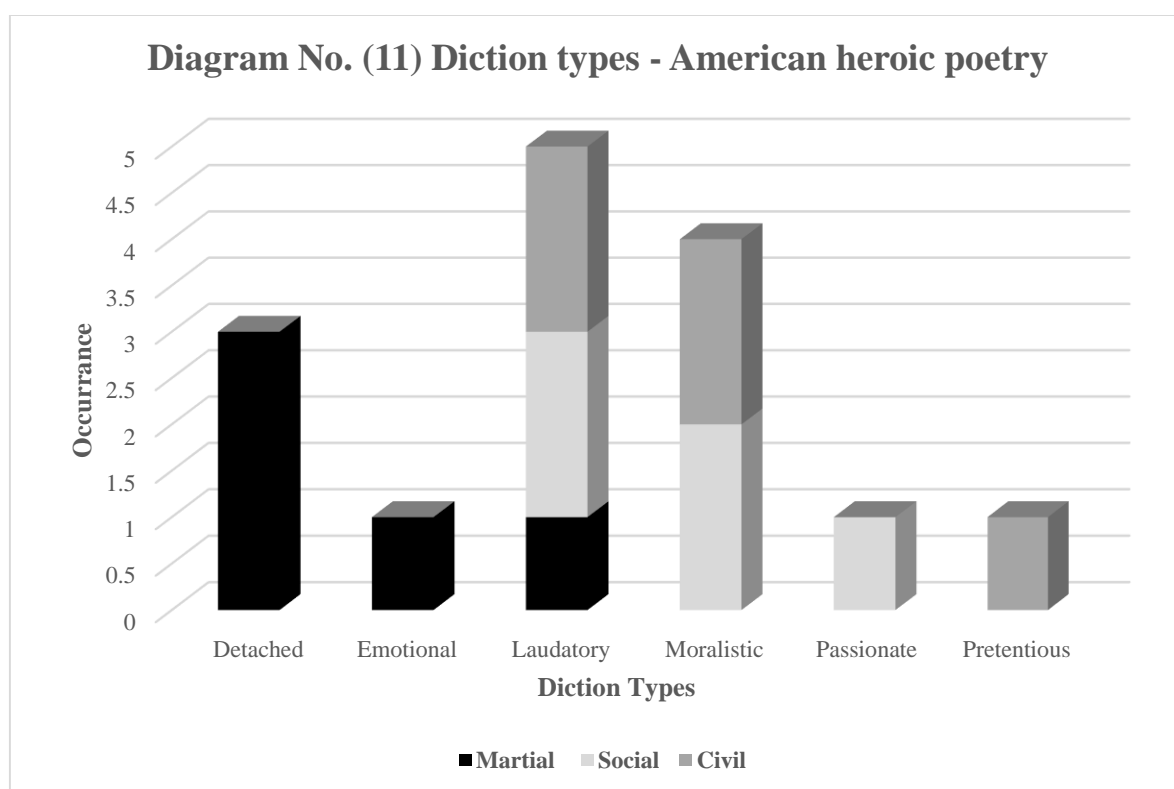
Diagram No. (10) Literary devices - American poetry of heroism



The table (11) and diagram (11) represent the diction types of the America poetry of heroism. The statistical data reveal that laudatory diction takes about 34% of the dictions of the American heroic poems. Then, the moralistic diction takes the second place with 27% and the detached diction follows it with around 20%. Finally, the emotional, passionate and pretentious dictions take equal value of around 7%, which represent the lowest value of the dictions type occurrence.

Table No. (11) Diction types – American heroic poetry

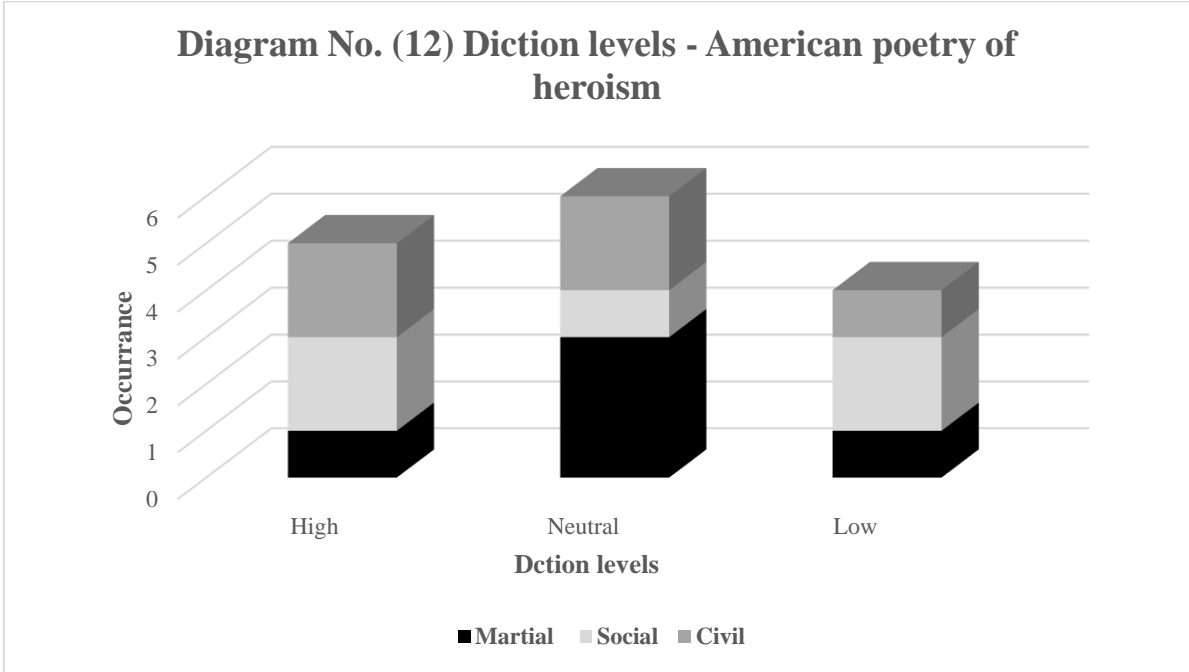
Diction	Martial	Social	Civil	Total	Percentage
Detached	3	0	0	3	19.98
Emotional	1	0	0	1	6.66
Laudatory	1	2	2	5	33.4
Moralistic	0	2	2	4	26.64
Passionate	0	1	0	1	6.66
Pretentious	0	0	1	1	6.66
Total	5	5	5	15	100%



The table (12) and diagram (12) depict the diction level of the American poems of heroism. The distribution of the diction level is very normal and does not reveal any boom or recession; however, the high-level diction gets about 33%, the neutral-level about 40% and finally, the low-level diction gets around 27%.

Table No. (12) Diction levels – American poetry of heroism

Levels	Martial	Social	Civil	Total	Percentage
High	1	2	2	5	33.33
Neutral	3	1	2	6	39.99
Low	1	2	1	4	26.68
Total	5	5	5	15	100%

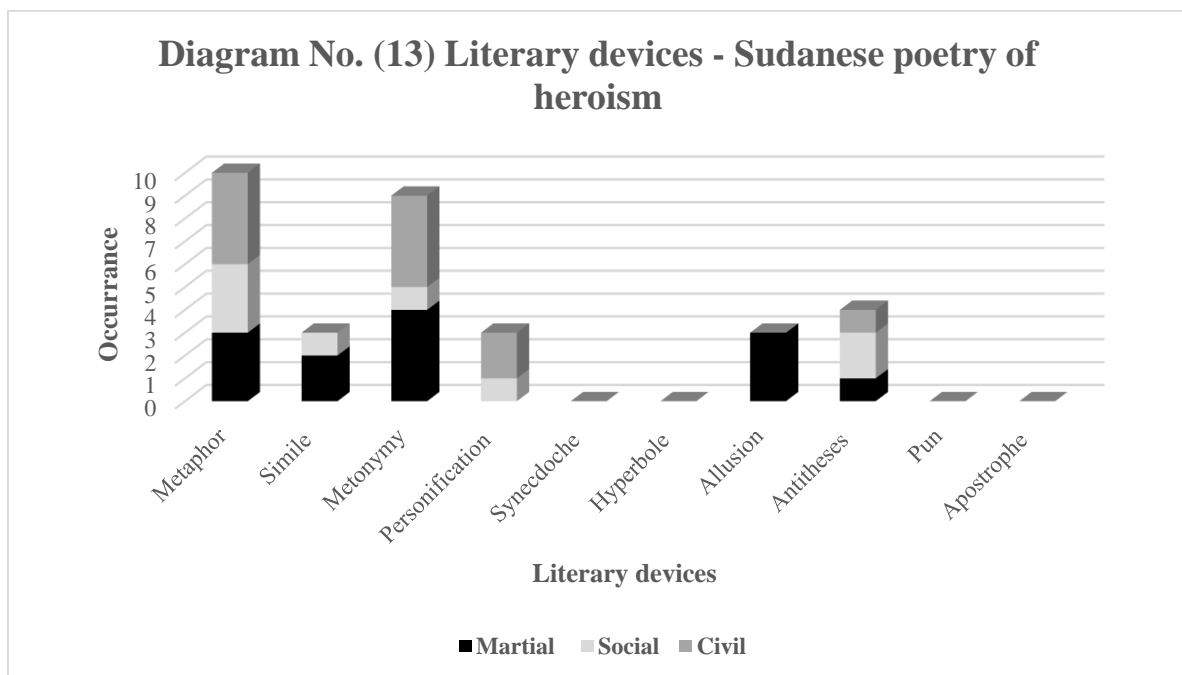


The table (13) and diagram (13) break down the literary devices in the Sudanese poems of heroism. Substantially, the two devices of metaphor and metonymy hit the roof the of diction devices occurrence range in the Sudanese poems of heroism with an approximate percentage of 31% and 28% respectively. However, the remained proportion is divided among the rest of the devices as following: simile 9%, personification 9%, allusion 9% and antithesis 12%.

Strikingly, the devices of synecdoche, hyperbole, pun and apostrophe do not achieve any ratio; hence, their proportional value of occurrence is 0%.

Table No. (13) Literary devices – Sudanese poetry of heroism

Literary device	Martial	Social	Civil	Total	Percentage
Metaphor	3	3	4	10	31.28
Simile	2	1	0	3	9.38
Metonymy	4	1	4	9	28.08
Personification	0	1	2	3	9.39
Synecdoche	0	0	0	0	0
Hyperbole	0	0	0	0	0
Allusion	3	0	0	3	9.39
Antitheses	1	2	1	4	12.48
Pun	0	0	0	0	0
Apostrophe	0	0	0	0	0
Total	13	8	11	32	100%

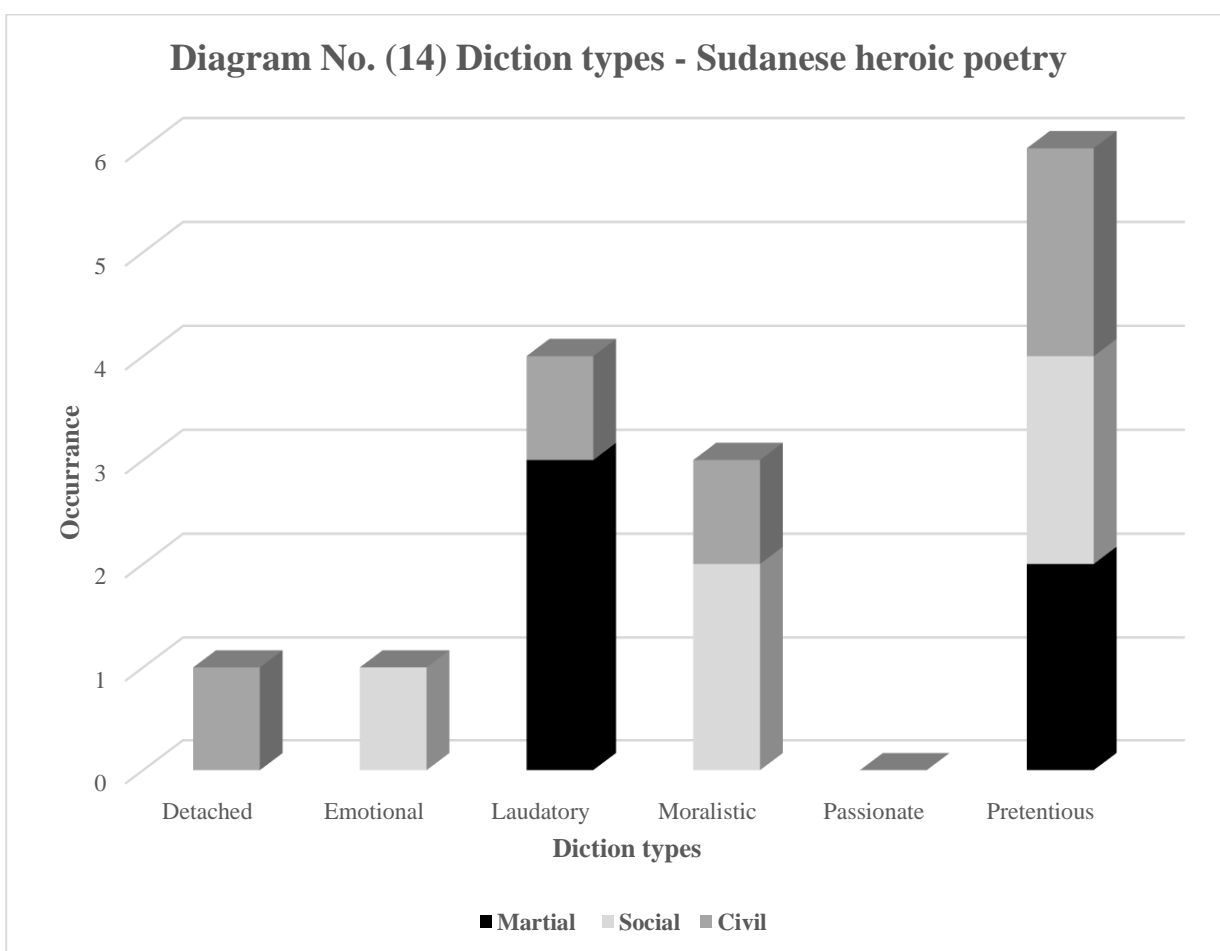


The table (14) and diagram (14) show the diction types of the Sudanese poems of heroism. Unmistakably, the pretentious diction stands alone on the top of the diction types of the Sudanese heroic poem with a rate of about 40%. Then the laudatory and moralistic diction take a middle position on the range with 27%

and 20% in that order. The detached and emotional diction modestly end at a low position of 7% and the passionate diction does not exist at all in the Sudanese poems of heroism, so its ratio is 0%.

Table No. (14) Diction types - Sudanese heroic poetry

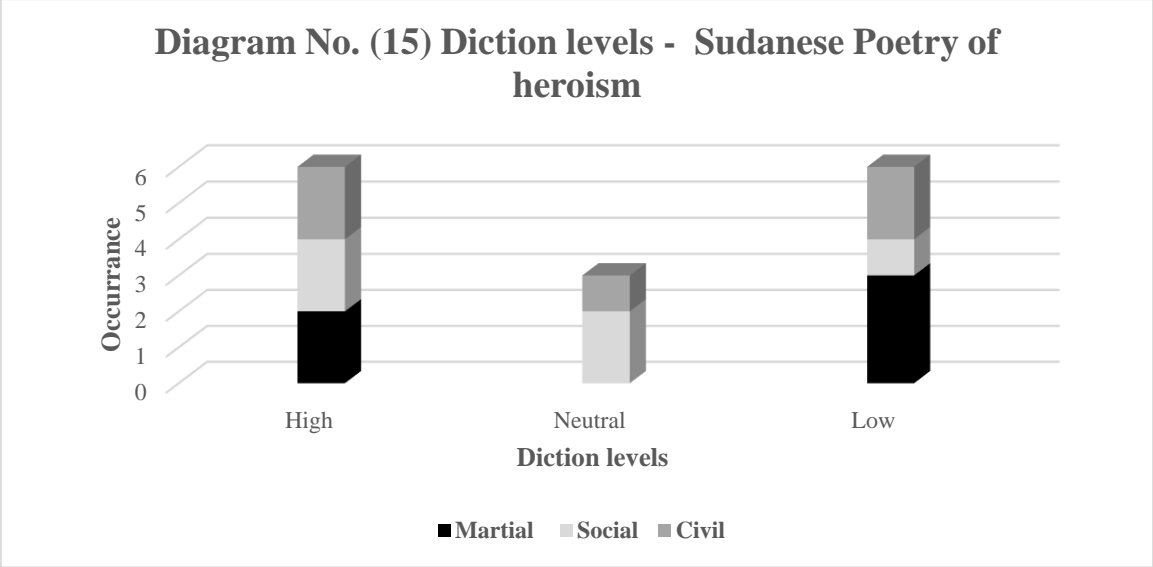
Diction	Martial	Social	Civil	Frequency	Percentage
Detached	0	0	1	1	6.68
Emotional	0	1	0	1	6.68
Laudatory	3	0	1	4	26.68
Moralistic	0	2	1	3	19.98
Passionate	0	0	0	0	0
Pretentious	2	2	2	6	39.98
Total	5	5	5	15	100%



The table (15) and diagram (15) depict the diction levels of the Sudanese poems of heroism. However, the high and low levels take the most of the proportions with 40% for each one and the leftover of the 20% goes to the neutral level.

Table No. (15) Diction levels – Sudanese Poetry of heroism

Levels	Martial	Social	Civil	Total	Percentage
High	2	2	2	6	40
Neutral	0	2	1	3	20
Low	3	1	2	6	40
Total	5	5	5	15	100%



The table (16) and diagram (16) outline the literary devices in the American and Sudanese poems of heroism. Remarkably, metaphor is the most frequent literary device used in the American and Sudanese poems of heroism with almost an equal ratio of about 31%. There is a considerable variation between the American and Sudanese poems of heroism regarding the use of metonymy; however, it constitutes about 28% of the Sudanese poems of heroism and 17% of the American poems of heroism. The simile constitutes about 15% of the American poems of heroism while it only represents about 10% of the Sudanese poems of heroism. The devices of allusion and antithesis takes a somehow interchangeable occurrence in the American and Sudanese poems of heroism.

On one hand the allusion gets the ratio of 12% of the American poems and 9% of the Sudanese poems, on the other hand the antithesis occupies 7% of the American poems and 13% of the Sudanese poems of heroism. However, there is an insignificant variation in the rate of personification occurrence in the two types of poetry; it obtains 7% in the American poems and 9% of the Sudanese poems of heroism. Surprisingly, when the device of apostrophe achieves about 10% of the American poems of heroism, it takes the ratio of 0% of the Sudanese poems of heroism. Finally, there is no any sign of synecdoche, hyperbole or pun in the American and Sudanese poems of heroism.

Table No. (16) Literary devices – American and Sudanese poetry of heroism

Literary device	Martial	Social	Civil	Total	
Metaphor	9.756	12.195	9.756	31.708	
	9.375	9.375	12.5		31.25
Simile	4.878	7.317	2.439	14.634	
	6.25	3.125	0		9.375
Metonymy	2.439	7.317	7.317	17.073	
	12.5	3.125	12.5		28.125
Personification	0	2.439	4.878	7.317	
	0	3.125	6.25		9.375
Synecdoche	0	0	0	0	
	0	0	0		0
Hyperbole	0	0	0	0	
	0	0	0		0
Allusion	2.439	4.878	4.878	12.195	
	9.375	0	0		9.375
Antitheses	2.439	2.439	2.439	7.317	
	3.125	6.25	3.125		12.5
Pun	0	0	0	0	
	0	0	0		0
Apostrophe	7.317	2.439	0	9.756	
	0	0	0		0
	American poetry			100%	100%
	Sudanese poetry				

The table (17) and diagram (17) represent the diction types of the American and Sudanese poems of heroism. The range of occurrence between the detached, laudatory and moralistic dictions is insignificant in the American poems of heroism, however, they attains the ratios of 20%, 33% and 27% respectively. The emotional, passionate and pretentious dictions take a trivial individual ratio of 7%. Nevertheless, the pretentious, laudatory and moralist occupy the greatest proportion of the Sudanese poems of heroism, which as following: 40%, 27% and 20% respectively. The detached and emotional dictions share remained portion of the Sudanese poems of heroism with individual ratio of about 7%. Finally, the passionate diction gets 0% of the Sudanese poems of heroism.

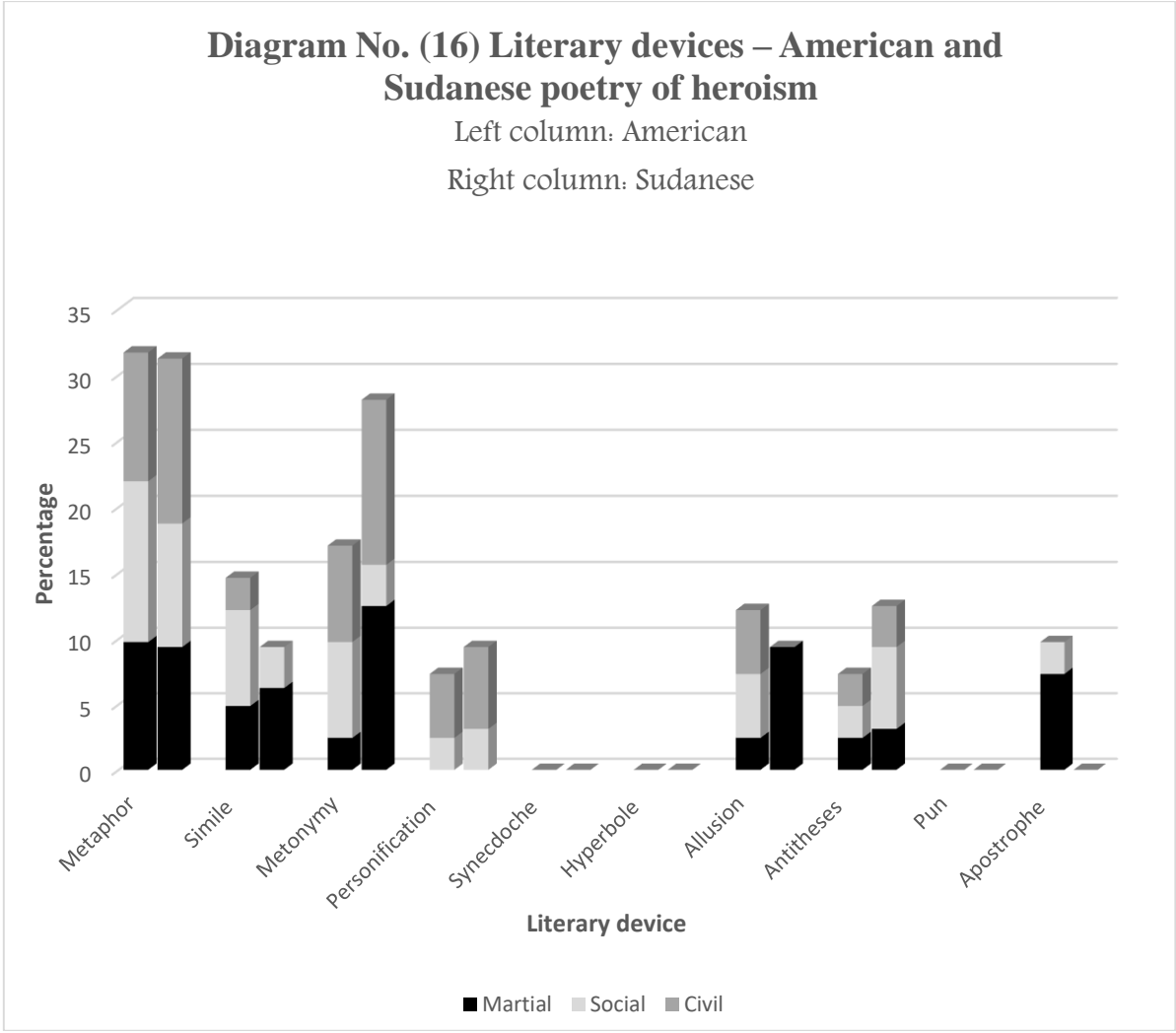
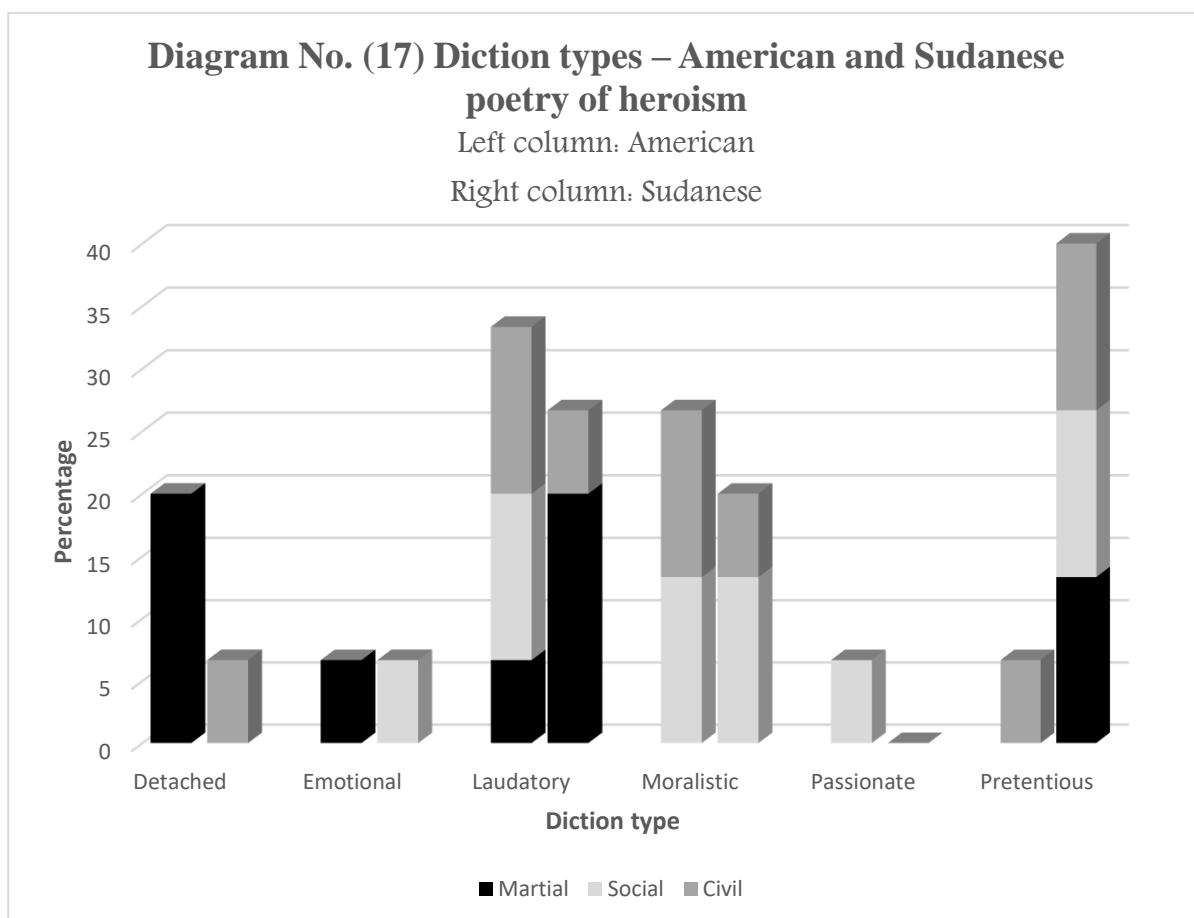


Table No. (17) Diction types – American and Sudanese poetry of heroism

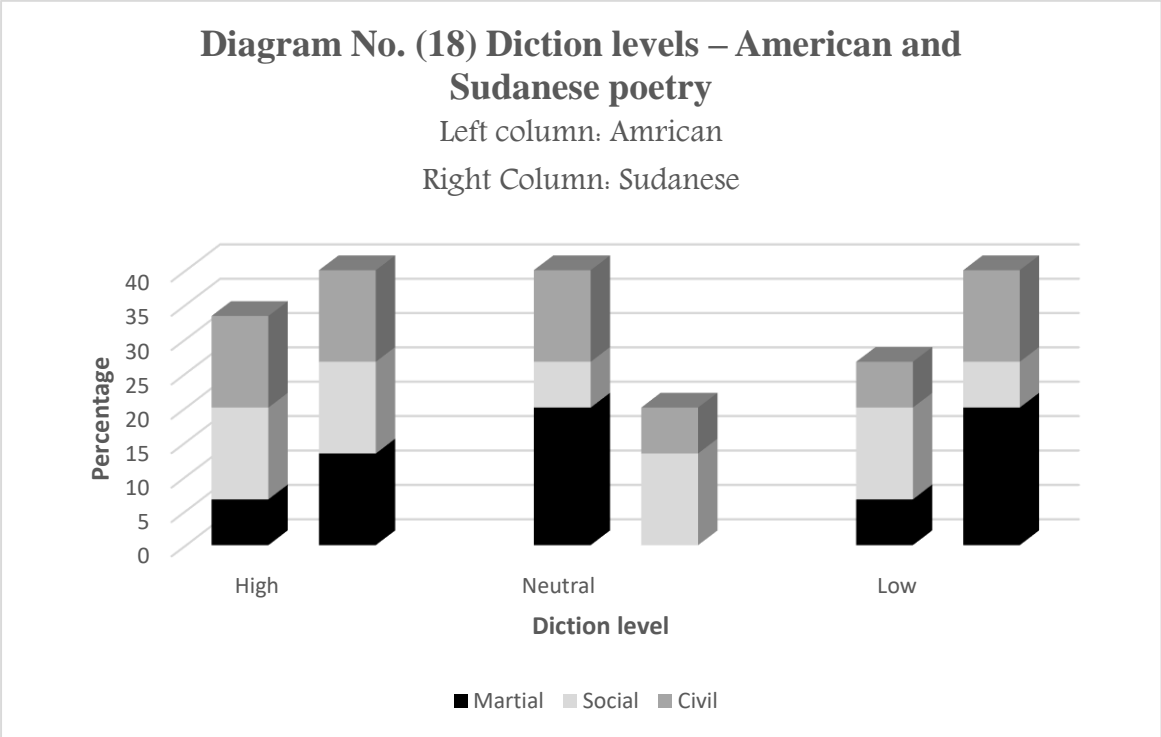
Diction	Martial	Social	Civil	Total	
Detached	20	0	0	20	
	0	0	6.668		6.668
Emotional	6.667	0	0	6.667	
	0	6.668	0		6.668
Laudatory	6.667	13.333	13.333	33.333	
	20	0	6.666		26.666
Moralistic	0	13.333	13.333	26.666	
	0	13.333	6.666		19.999
Passionate	0	6.667	0	6.667	
	0	0	0		0
Pretentious	0	0	6.667	6.667	
	13.333	13.333	13.333		39.999
	American poetry			100%	100%
	Sudanese poetry				



The table (18) and diagram (18) outline the diction levels of American and Sudanese poems of heroism. The neutral – level tops the range of the American poems of heroism with a rate of 40% followed by high-level with 33% and lastly the low – level diction with 27%. However, the high and low level dictions achieve an equal rate of 40% while the neutral – level diction takes in a rate of 20%.

Table No. (18) Diction levels – American and Sudanese poetry

Levels	Martial	Social	Civil	Total	
High	6.666	13.334	13.334	33.334	
	13.333	13.333	13.334		40
Neutral	20	6.666	13.333	39.999	
	0	13.334	6.666		20
Low	6.666	13.333	6.666	26.667	
	20	6.666	13.334		40
	American poetry			100%	100%
	Sudanese poetry				



6. Conclusion

6.1. Introduction

There can be no doubt that the American and Sudanese poetry of altruism and heroism share some similarities and demonstrate, on the other hand, a number of variations. However, this research aimed to identify the similarities and differences that exist between the American and Sudanese poetry of altruism and heroism regarding aspects of literary devices, diction types and its levels.

6.2. Findings:

Based on the quantitative and qualitative presentation, analysis and interpretation of the samples from the American and Sudanese poetry of heroism and altruism, this study concludes that the two types of poetry variably use the literary devices. The results indicate that the two types of poetry rely heavily on the literary device of metaphor, which represent the most frequent device, to describe creatively aspects of altruism and heroism or altruistic and heroic people. Although, the device of metonymy is important in the American poetry of altruism and heroism, but it is not as much as important in the Sudanese poetry of altruism and heroism. Nevertheless, it almost plays a similar role as metaphor does in the Sudanese poetry of altruism and heroism that it creates a vivid and concrete image. The American poetry of altruism and heroism has a superiority over its Sudanese counterpart in using the devices of personification, synecdoche, hyperbole, allusion and apostrophe although these devices do not play a significant role in terms of occurrence in the two types of poetry. There is an unsubstantial lead for the Sudanese poetry of altruism and heroism over its American equivalent in the use of antithesis device, though this device trivially occurs in the both types of poetry. The literary device of simile, although it is comparable to metaphor, plays a moderate role in the American and Sudanese poetry of altruism and heroism with an insignificant predominance of the

American over the Sudanese altruistic and heroic poetry. Remarkably, the literary device of pun does not play any mentionable role in the American and Sudanese poetry of heroism and altruism; this might be attributed to its humorous nature, which contradict with the manifest nature of altruism and heroism.

Furthermore, this study finds that the American poetry of Altruism and heroism beside its Sudanese counterpart reflect 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 altruism or heroism of somebody. Although the pretentious diction overwhelms considerable quantities of the Sudanese poems of altruism and heroism, it plays an insignificant role in the American poetry of altruism and heroism, thus the Sudanese poets are more pretentious than their American counterparts as far as poetry of altruism and heroism is concerned. However, the American poetry of altruism and 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 and altruism while it is found in very few numbers of the Sudanese poems. While the American poetry of altruism and heroism is more moralistic than the Sudanese, it is less emotional in contrast to the Sudanese poetry, which involves a sizeable amount of altruistic and heroic poetry. Finally, the American and Sudanese poems of altruism and heroism equally tend to passionate in a lesser number of poems.

The American and Sudanese poetry of altruism and heroism do not display a big variation in the use of different levels of diction, even though both of them tend to use high and low level dictions comparing to using the neutral level diction.

6.3. Summary:

This study underwent a series of processes and stages to reach to its ultimate aim of exploring the similarities and differences between the American and Sudanese

poetry of altruism and heroism regarding the aspects of literary devices, types of diction and its levels. However, the chapters of this report embody the whole study from stating the thesis until reaching to the findings.

Chapter 1 is an introductory section that includes thesis statement, questions, hypotheses, objectives, significance of the study and its limitation beside the methodology and procedure of the study, which includes population, sampling method and the process of data collection and analysis. Chapter 2 displays literature review and theoretical framework in which the researcher thoroughly explains the concepts of diction, altruism and heroism, and gives a background about the American and Sudanese poetry. Chapter 3 includes the qualitative analysis of the American and Sudanese poems of altruisms based on the parameters of kindness, generosity and selflessness. Chapter 4 contains the qualitative analysis of the American and Sudanese poems of heroism on the bases of martial, civil and social heroism. Chapter 5 reflects the quantitative analysis of the American and Sudanese poems of altruism and heroism based on the data gathered from chapter three and four. Chapter 6 exclusively comprises the findings of the study beside its summary.

References

A- Books

1. Allison, S.T., Goethals, G.R. and Kramer, R.M. eds., 2016. *Handbook of heroism and heroic leadership*. Taylor & Francis.
2. Anderson, G.K., 2015. *The literature of the Anglo-Saxons*. Princeton University Press.
3. Ashton, J., 2008. *From Modernism to Postmodernism*. Cambridge: Cambridge University Press.
4. Baca, J., (1990). *Immigrants In Our Own Land*. Baton Rouge, USA: Louisiana State University Press.
5. Barfield, O., (1964). *Poetic Diction: A Study In Meaning, Etc.* New York: McGraw-Hill Book Co., Toronto.
6. Barrett, F. and Miller, C. ed., (2005). *A New Anthology Of American Civil War Poetry*. University of Massachusetts Press.
7. Barstow, M., 2016. *Wordsworth's Theory of Poetic Diction*. New Haven: Yale University Press.
8. Bendixen, A., 2015. *The Cambridge History Of American Poetry*. New York: Cambridge Univ. Press.
9. Berryman, J., (1964). *77 Dream Songs*. New York: Farrar, Straus and Company.
10. Black, J., Conolly, L., Flint, K., Grundy, I., LePan, D., Liuzza, R., McGann, J., Prescott, A., Qualls, B. and Waters, C., 2009. *The Broadview Anthology Of British Literature*. 2nd ed. Toronto: Broadview Press.
11. Bogan, L., (1923). *Body Of This Death*. New York: R.M. McBride & company.
12. Bywater, I. and Murray, G., (2006). *Aristotle On The Art Of Poetry*. [Gloucester]: Dodo.
13. Carman, B., 2012. *Bliss William Carman- Poems -*. Poemhunter.com - The World's Poetry Archive.
14. Creeley, R. (2006). *The Collected Poems of Robert Creeley, 1975–2005*. Berkeley; Los Angeles; London: University of California Press.
15. Cummings, E., (2012). *Classic poetry Series*. Poem Hunter - The World's Poetry Archive.
16. Davie, Donald (1952). *Purity of Diction in English Verse*. Chatto and Widus. London.

17. Field, E., (1967). *World War II*. Pittsburgh: University of Pittsburgh Press, pp.195–200.
18. Fredman, S., 2008. *A Concise Companion to Twentieth-Century American Poetry*. New York, NY: John Wiley & Sons.
19. Goldstein, L. and Chrisman, R. ed., (2004). *Robert Hayden - Essays On The Poetry*. The University of Michigan Press.
20. Gwara, S., 2008. *Heroic identity in the world of Beowulf*. Brill.
21. Harteis, R. ed., (2019). *Festschrift for William*. Connecticut, USA: William Meredith Foundation.
22. Hayden, R., (1966). *Collected Poems Of Robert Hayden*. Glaysher, F., Liveright Publishing Corporation.
23. Leech, Geoffrey N. (1991). *A Linguistic Guide to English Poetry*. Longman Inc. New York U.S.A.
24. Lopez, S. and Snyder, C., 2011. *Handbook Of Positive Psychology*. Oxford: Oxford Univ. Press.
25. Lowell, A., (1919). *A Dome Of Many-Colored Glass*. Classic Books.
26. Masters, E., 1916. *Spoon River Anthology*. New York: The Macmillan Company.
27. Mikics, David (2007). *A New Handbook of literary Terms*. Yale University Press. London, U.K.
28. Millay, E., (1922). *A Few Figs From thistles Poems and Sonnets*. New York and London: Harper & Brothers.
29. Miller, P. ed., 1982. *The American Puritans, their prose and poetry*. Columbia University Press.
30. Millon, Theodor and Lerner, Melvin J. (2003). *Handbook of Psychology*. Weiner, Irving B., volume 5, *Personality and Social Psychology*. John Wiley & Sons, Inc. New Jersey USA.
31. Murphy, R., 2007. *Critical Companion To T.S. Eliot*. New York: Facts On File.
32. Pache, C. O. (2009). The hero beyond himself: Heroic death in ancient Greek poetry and art. In S. Albersmeier (Ed.), *Heroes: Mortals and myths in ancient Greece* (pp. 88-107). Baltimore, MD: Walters Art Museum.
33. Penfield, E., Flores, J. (2006). *Literary Visions*. United Kingdom: Pearson Education.
34. Rattiner, S., (2012). *Great Poems By American Women*. New York: Dover Publications.
35. Rose, M.B., 2002. *Gender and heroism in early modern English literature*. University of Chicago Press.
36. Smith, D., (2017). *Don'T Call Us Dead*. Graywolf Press.

37. Swann, B. ed., 1983. *Smoothing the ground: Essays on Native American oral literature*. University of California Press.
38. Untermeyer, L., (1919). *Modern American Poetry: An Introduction*. New York: Harcourt, Brace and Howe.
39. Walker, M (1989). *This Is My Century: New and Collected Poems*. University of Georgia Press.
40. Weiner, I., Graham, J. and Naglieri, J., 2012. *Handbook Of Psychology*. Hoboken, NJ: Wiley.

B- Articles

1. Abram, Christopher. (2017). Bee-Wolf and the Hand of Victory: Identifying the Heroes of Beowulf and Volsunga saga. *The Journal of English and Germanic Philology*. 116. 387. [10.5406/jenglgermphil.116.4.0387](https://doi.org/10.5406/jenglgermphil.116.4.0387).
2. Barney, Kevin L. (1995) "Poetic Diction and Parallel Word Pairs in the Book of Mormon," *Journal of Book of Mormon Studies*: Vol. 4: No. 2, Article 2. Available at: <https://scholarsarchive.byu.edu/jbms/vol4/iss2/2>.
3. Dockray-Miller, M., 1998. Female community in the old English Judith. *Studia Neophilologica*, 70(2), pp.165-172.
4. Edwards, A.T., 1985. Achilles in the Underworld: Iliad, Odyssey, and Aethiopsis. *Greek, Roman, and Byzantine Studies*, 26(3), pp.215-227.
5. El Shoush, M.I., 1963. Some Background Notes on Modern Sudanese Poetry. *Sudan Notes and Records*, 44, pp.21-42.
6. Fehr, E. and Fischbacher, U., 2003. The nature of human altruism. *Nature*, 425(6960), pp.785-791.
7. Feigin, S., Owens, G. and Goodyear-Smith, F. (2014). Theories of human altruism: a systematic review. *Annals of Neuroscience and Psychology*, 1:1. Retrieved from <http://www.vipoa.org/neuropsychol>.

8. Franco, Z., Blau, K. and Zimbardo, P., 2011. Heroism: A Conceptual Analysis and Differentiation between Heroic Action and Altruism. *Review of General Psychology*, 15(2), pp.99-113.
9. Gejin, C., 1997. Mongolian Oral Epic Poetry: An Overview. *Chinese Academy of Social Sciences and Institute of Literature of Ethnic Minorities*, pp. 322-336
10. Herman, W., (1959). Heroism and Paradise Lost. *College English*, [online] 21(1), pp.13 - 17. Available at: <<http://www.jstor.org/stable/372433>> [Accessed 2 March 2018].
11. Hollander, J., 2016. *American Poetry 19th Century 2*. Routledge.
12. Klisanin, D., 2017. Heroism in the networked society. *Handbook of heroism and heroic leadership*, pp.283-299.
13. Komunyakaa, Y., (2001). *Pleasure Dome: New And Collected Poems*. Wesleyan University Press.
14. Krueger, R.F., Hicks, B.M. and McGue, M., 2001. Altruism and antisocial behavior: Independent tendencies, unique personality correlates, distinct etiologies. *Psychological Science*, 12(5), pp.397-402.
15. Loya, A., 1974. The Detribalization of Arabic Poetry. *International Journal of Middle East Studies*, [online] Vol. 5(2) (Apr., 1974), pp.02-215. Available at: <https://repositories.lib.utexas.edu/bitstream/handle/2152/24104/Loya_Arieh_1974.pdf?sequence=1> [Accessed 1 May 2020].
16. Minta, SMJ (2016). The Politics of Altruism. in R Beaton & C Kenyon Jones (eds), *Byron: The Poetry of Politics and the Politics of Poetry*. Routledge, London/New York, pp. 239-248.
17. Moore, M., (1944). *From A Long High Whistle: Revere And Condemn*. [online] Antilever. Available at:

<<http://antilever.org/articles/from-a-long-high-whistle-revere-and-condemn>> [Accessed 6 May 2018].

18. Poppe, N.N., 1955. *Introduction to Mongolian comparative studies* (Vol. 110). Suomalais-ugrilainen seura.
19. Rosa, Betty et al, (2016). *Literary Terms and Devices in English for Language Arts – English/Arabic*. The University of the State of New York. Albany, USA.
20. Sir William, J., 1914. *Works Of Sir William Jones*. [ebook] London: Harvard College Library - Digitized by Google. Available at: <<https://books.google.com/books> [Accessed 5 December 2019].
21. Vladimirtsov, B.Y. and Krueger, J.R., 1983. The Oirat-Mongolian Heroic Epic. *Mongolian Studies*, pp.5-58.
22. Yalameha, A., (2017). Philanthropy from Rumi's View Point. *International Journal of Culture and History*, Vol. 3,(2, June 2017), pp.104 - 107.

C- Dissertations

1. Saxe, Marian, (2010). *Sing Me a Song of History: South African Poets and Singers in Exile, 1900–1990*. A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy University of Sydney.
2. Soghayroon, T., 2010. *Sudanese literature in English translation: an analytical study of the translation with a historical introduction to the literature* (Doctoral dissertation, University of Westminster).
3. Williams, P., 2013. *Conceptualising Acts of Civil Heroism: An examination of civil heroic action taking* (Master's thesis, Norges teknisk-naturvitenskapelige universitet, Fakultet for samfunnsvitenskap og teknologiledelse, Psykologisk institutt).

D- Websites

1. Bibb, E., 1891. Poems / Eloise A. Bibb [Electronic Text]. [online] Quod.lib.umich.edu. Available at: <<https://quod.lib.umich.edu/a/a/mverse/BAD9461.0001.001/1:6?rgn=div1;view=fulltext>> [Accessed 7 November 2017].
2. Clifton, L., (2006). *Lucille Clifton*. [online] PBS NewsHour. Available at: <<https://www.pbs.org/newshour/arts/poetry/lucille-clifton>> [Accessed 7 May 2017].
3. Crane, S., (1899). *Project Gutenberg Literary Archive*. [ebook] Oxford: Project Gutenberg Literary Archive Foundation, p.75.

Available at: <<http://library.um.edu.mo/ebooks/b18714924.pdf>>
[Accessed 6 May 2018].

4. Gallo, Paolo. "The Time Has Come to Change Our Model of Heroism." *World Economic Forum*, WEF, 7 July 2017, www.weforum.org/agenda/.
5. Griffith, H (2008). "A Different Kind Of Hero." Family Friend Poems. <https://www.familyfriendpoems.com/poem/a-different-kind-of-hero-2>.
6. Mckay, C., (1919). *If We Must Die By Claude Mckay*. [online] Poetry Foundation. Available at: <<https://www.poetryfoundation.org/poems/44694/if-we-must-die>> [Accessed 7 May 2018].
7. Wilcox, E., 1918. A Plea To Peace - An Ella Wheeler Wilcox Poem. [online] Ellawheelerwilcox.org. Available at: <<http://www.ellawheelerwilcox.org/poems/papleato.htm>> [Accessed 1 May 2017].

Arabic References:

أ. كتب

1. المك، على (2015) مختارات من الأدب السوداني. وزارة الثقافة والفنون. قطر
2. الشيخ، غريد (2001). أيام مع الفيتوري. النخبة للتأليف والترجمة والنشر. بيروت، لبنان
3. الحاج، حكمت (2016). الرواية كما يرويها العرب. مومنتTM. لندن، المملكة المتحدة
4. بدوي، عبده (1981). الشعر في السودان. عالم المعرفة، الكويت
5. الحاج، روضة (2007). للحلم جناح واحد، ديوان شعر، مؤسسة الصالحاني، دمشق، ط3.

ب. مقالات

1. دخيل الله، محمد سليمان (2010). الشاعر محمد علي أبو قراطي. *سوداراس - جريدة الصحافة* [online] Available at: <<https://www.sudaress.com/alsahafa/14512>> [Accessed 9 May 2018].
2. محمد، أحمد، (1435 هـ). مكارم الأخلاق في شعر حاتم الطائي. مجلة جامعة طيبة: للأداب والعلوم الإنسانية، السنة الثانية العدد 4
3. مفقودة، صالح (2001). القيم الأخلاقية للعربي من خلال الشعر الجاهلي. مجلة العلوم الإنسانية، جامعة محمد خيضر بسكرة - الجزائر. العدد الأول. الصفحات، 183-197.

ت. بحوث

1. مضوي، فتح الرحمن، (2008). احمد محمد صالح -حياته وشعره. رسالة ماجستير مقدمة إلى كلية الآداب، جامعة الخرطوم.
2. الشمراني، فوزية (2010). الاخلاق في شعر حافظ إبراهيم. رسالة ماجستير مقدمة إلى كلية اللغة العربية جامعة ام القرى.
3. مضوي، فتح الرحمن، (2008). احمد محمد صالح -حياته وشعره. رسالة ماجستير مقدمة إلى كلية الآداب، جامعة الخرطوم

ث. مواقع الكترونيه

1. العباسي، أسعد الطيب، (2010). *الفتوة والفخر في الدوبيت السوداني* [online]. Available at: <http://www.sudanile.com/index.php?option=com_content&view=article&id=15402..> [Accessed 9 May 2017].
2. عبدالرحمن، وليد (2014). ود الأغبش في الحكمة. موسوعة التوثيق الشامل. . [online] Available at: <<http://www.tawtheegonline.com/vb/archive/index.php/t-51537.html>> [Accessed 9 May 2017].
3. الفيثوري، محمد (2014). أصبح الصبح. بوابة الشعراء . [online] Available at: <<http://https://www.poetsgate.com/ViewPoem.aspx?id=28385>> [Accessed 9 May 2017].
4. بكري، ابراهيم محمد (2010). الفينا مشهودة، ابوقطاطي. موسوعة التوثيق الشامل. . [online] Available at: <<http://www.tawtheegonline.com/vb/archive/index.php/t-13196.html>> [Accessed 9 May 2017].
5. حميد، م، (1990). عم عبد الرحيم . [online] Himmmaid.com. Available at: <<http://himmmaid.com/2016-07-16-17-28-49/2016-08-07-00-04-25>> [Accessed 10 November 2019].
6. أبو عاقلة، (2061). ملامح الشخصية السودانية في شعر طه أحمد محمد علي الشلهمة 1 [online] Aboaagla.blogspot.com. Available at: <<http://aboagla.blogspot.com/2014/11/1.html>> [Accessed 30 August 2018].