

The Poetic Theory of Al-Waleed Al-Bohtory and William Wordsworth: A Comparative Study

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Abstract—this study delivers a comparative theoretical study between the Arabic Abbasid classic poet Al-Waleed Al-Bohtory and the English poet William Wordsworth. This study relies on analytical and descriptive methods that focus on analyzing the theoretical concepts and studying them based on these two poets' literary legacy. The significance of this study is to provide a comparative investigation between these Western and Eastern poets to find some mutual similarities and theoretical background of both, to help the researchers of the discipline in the future. Al-Bohtory and Wordsworth present imaginative, descriptive, analytical, rustic and simple poetic stanzas to simulate and enjoy their surrounding objects, for instance Nature. They depict nature as a place of tranquility, peace, and happiness at the end. They portray similar imaginative and descriptive images of Spring, pools, birds, animals, and forests. These two poets were influenced by other contemporary poets at their time as Coleridge and Abu-Tammam. These contemporary poets for Wordsworth and Al-Bohtory are like their poetic spark and inspiration.

Index Terms—Al-Bohtory, Wordsworth, poetry, comparative theoretical study, nature

I. INTRODUCTION

Al-Bohtory is considered as a classic poet in Arabic literature. He is Abu Obada- Al-Waleed Bin Obaid-Bin Yahia- Al-Bohtory. He was born in the Manbaj region of northern Syria in 821 CE. He lived with his siblings and other relatives in the Arabian Badia until his death in 897 CE. At the time, he wrote about a lot of classic Arabic poets and writers, like Abu- Al Abbas Al Mubarak. Al-Bohtory maintained contact with Abu-Tammam, his inspiration (Al-Basri, 1944, p. 13). Al-Bohtory was the poet of the caliphate of Muslims in Syria and Iraq during the second Abbasid era. He depicts various images of youth age, friendship, praise, and nature poems. He was awarded many prizes from different Abbasid rulers while he was master at describing and praising the rulers and people.

On the other hand, the English poet William Wordsworth was born on April 7, 1770, in Cockermouth Cumberland, Lake Country, England. He spent his youth there. He is one of England's and Europe's first great modern poets. According to Doren (1951), he states that, "He still speaks for a special world, our world, that has great need of him, and to say this is to define the modern age" Emotions and sensitivity have been lost in this generation. His poems show who he is and aim to teach him how to feel, remember, and see before showing him losing all powers (p. 8). Wordsworth's poetry is emotional, spontaneous, and simple. He asserts that poetry should be spontaneous and pragmatic to let all people enjoy and feel the poet's sensations. He admires Nature and its fantastic impact on human mood and life. He invites all people to enjoy the presence of Nature to touch its softness and beauty. Wordsworth is as Al-Bohtory tends to describe and present various imaginative poems of other themes, such as praise, youth age, love and nature.

Ultimately, this study tries to find a literary and theoretical background of these two famous poets in the Arabic and English communities. This study is based on the theoretical and practical approaches of the descriptive and analytical methods. This study aims at answering the following questions:

- 1- What are the main features of Al-Bohtory's and Wordsworth's poetry?
- 2- To what extent, these two poets were influenced by other contemporary poets at their time?
- 3- How are their poems considered as imaginative, simple, and romanticist?
- 4- How do both poets treat their surrounding nature and life in different poems?

II. AL-BOHTORY'S POETICAL THEORY

One of the most significant poets of the Abbasid Caliphate is Al-Bohtory. The Abbasid Caliphate was an Islamic state that ruled many Arabic and Islamic regions from 750 to 1258 C.E. Its capital was Baghdad. Poetry in particular is a hallmark of Abbasid culture. The Abbasids demonstrated their social and cultural ideals and principles through poetry. The poetry of the Abbasids suggests that the caliph's dominance, authority, power, and entertainment were highly

valued by the Abbasid court. Recitation in poetry is another way to demonstrate one's poetic ability. As a result, Arabs relied on poetry as a public tradition and method for determining the quality of spoken words.

Al-Bohtory was a description poet. After reading a poem, he used to ask his audience, "Why don't you say well said?" "Nobody says it like that" [My Translation] (Al-Amdi, 1994, p. 13). Al-Bohtory talks about his ability to write poems without thinking about it. Arab writer Abu-Alfaraj Al-Asfahani said about Al-Bohtory that he is a well-known poet who writes poetry with good diction, clear words, and a good style (Al-Basri, 1944, p. 7) [My Translation].

After his poems earned him a great reputation, Al-Bohtory moved to Iraq. He was deeply in touch with the rulers of the country and praised them in his poetry. Al-Mutawakil, the ruler or caliph of Muslims in Iraq state at the time, was the most powerful ruler and was on the verge of Al-Bohtory's poetic compliment along with other rulers. Al-Bohtory went back to Syria after spending some time in Iraq. Abu-Al Ala'a Al-Mar'e was questioned regarding Al-Bohtory's position in relation to other contemporary poets. Al-Mar'e responded, "Al-Bohtory is more poetic than Abu-Tammam, but Al-Mutanabi is a master" (Al-Basri, 1944, p. 7).

Abu - Tammam, another contemporary classical poet, was close to Al-Bohtory. Al-Bohtory's observations were supported by his mastery of writing very individual poems. Al-Bohtory got the idea for his poetic composition from Abu-Tammam. Al-Bohtory began his first poem at the pair's first meeting by stating, "What exactly is the haste?" When Al-Bohtory got to the line, "as being affected by blame, / It's full of spears among the struck ribs in an awkward posture, where you think" [My Translation] (Al-Basri, 1944, p. 13). Abu-Tammam "Stood up, and respectively said that: This poem is Yemeni, according to Al-Basri (1944), Abu-Tammam refers to himself as "Yemeni" in reference to the high standard and renown of Yemeni poetry and the fact that Arabic classical poetry originated in Yemen.

As previously stated, the two poets' friendship grew stronger, and when Al-Bohtory was asked about his friend's poetry, he replied that Abu-Tammam's was superior to his own: "Abu-Tammam or you, which of you is more poetic? He responded, "My bad poetry is better than his, and Abu-Tammam's good poetry is better than mine." [My Translation] (Al-Amdi, 1944, p. 7).

Al-Bohtory acknowledges Abu-Tammam's status as a description poet. When Al-Bohtory was also asked about Abu-Tammam, he responded, "He visualizes the poems that are relevant to society, Nature, complement, and youth." Al-Bohtory was also asked about Abu-Tammam, he said:

You are regarded as superior to Abu-Tammam by some!

He responded; I am neither benefited nor harmed by
this claim! His poetry inspired me. I am one of his followers;
Learning from him; utilized him. My ground drops beneath
his sky as while my breeze halts at his wind. [My Translation] (Al-Amdi, 1944, p. 13)

Al-Bohtory was grateful to Abu-Tammam for contributing to his poetic development and greatness. When Al-Bohtory tells a new poem, Abu-Tammam's heritage is crystal and clear. According to Abu-Tammam, Al-Bohtory was creative, innovative, and epistemological. Al-Bohtory states: "If a brave leaves his acumen/another man enrages bravely" (Al-Basri, 1944, p. 13).

In that sense, Abu-Tammam says, "I consoled myself, I would not be a poet longer, since you were raised in Ta'i (a town in Syria)" after Al-Bohtory said these lines [My Translation]. This suggests that Abu-Tammam was aware that Al-Bohtory had a different complex structure and that this style was well-known and respected during his time. When Al-Bohtory was questioned about the lexical and grammatical structures of his poems as well as the denotative and connotative conceptions of his poetic frame, this can be seen in his declaration. He explains that, in contrast to Abu-Tammam, "he is deeper connotatively than me, but I treat the poem's style better than him" [My Translation].

There were two primary factors that contributed to Al-Bohtory's poetic success and reputation. He first lived for about 80 years. This indicates that he lived longer than his predecessors, Abu-Tammam and Al-Mutanabi, during the Abbasid period (750-1258 CE). This suggests that he was able to write with Al-Mutawakel, Al-Muntasir, Al-Mo'taz, Al-Mahdi, Al-Mu'tad, and Al-Mu'tad, the seven Abbasid kings. He became the next poet because of his reputation as a poet during that time. In addition, he lived in the center of literary, intellectual, and civilized times, when the palaces of his successors served as his safe haven.

His literary legacy, which reaches to sixteen thousand poetical lines is the second factor that contributed to Al-Bohtory's success. This brings to light his poetic structure and pattern. Because it has very distinct artistic frames and forms, this new form Music, pragmatic images, sensations, lexical values, and feelings all serve to illustrate Al-Bohtory's denotative and connotative conceptions. Because of this, his poetry collection is regarded as a fresh take on poetry.

Al-Bohtory is given by his understanding of all areas of thought. Al-Bohtory is called the best poet by Ibn Khaqan, who praises his poetry. As his writings cover a variety of life topics. According to Ibn Khaqan, Al-Bohtory is prominent in selecting and demonstrating his new poetic inception, indicating that he intended to compose a poem but sang it instead. Description, blaming, compliment, apology, youth lamentation, and describing nature all contributed to his poems' impulsive composition.

According to Abdullah Bin-Almotaz (1982), he states that Arabs did not have poetry like Al-Bohtory if he did not write other than Al-Siniah, a poem about Kisra Palace (p. 95). Al-Bohtory asserts this issue in the case of (The Pool) poem, he recites:

Gracious, who sees the delightful pool
 Which the beauties get envious of
 It gladly thinks as looking the best
 Also, more gorgeous than the ocean
 Tigris contends it and gets envious
 Of the magnificence that diversely shows up
 Has not it seen the stalwarts safeguarding
 Fabricating and sophisticating?
 They precisely constructed it
 As they were Sulaiman's jinn
 Assuming Balqees passes accidentally
 She says: this looks like the structure
 (Al-Yathi, 1982, p. 95)

The imagery in the preceding lines demonstrates that the pool is superior to the sea in terms of beauty and purity. This persona shows the pool as being built by the jinn of prophet Sulaiman, and Balqees, the queen of Yemen, praises its creation in the image. This pool is beautifully presented because this creation is associated with glory and opulence. In Al-Bohtory's poems, description is a well-known element. He appreciates the view of the fountain and water. He became a singer, painter, sculptor, and musician as a result of his poetic talent, giving him the sensation and imagination of a poet.

Al-Bohtory's poems include numerous additional features. There is no difficulty; as well as the clarity of his poems. To put it another way, the purity, clarity, and unity of his poems are distinctive. The linguistic features are well-prepared, and philosophical perspectives are not required for analysis of the stanzas and lines. Rhyme and rhythm are depicted as a component of the poems, which can be tasted with the soundtrack and music (Al-Basri, 1944, p. 15). Additionally, the linguistic and stylistic structure of Al-Bohtory's poetry is not exaggerated. His poetry makes use of obvious poetic devices like figurative language, alliteration, assonance, consonance, and a symbol as well as figurative speech.

Al-Bohtory's poetry is influenced by a few great previous writers like Abu-Tammam, however he utilized his own specific manner of making his lines, particularly in the sonnets of grievance, portrayal, visionary contemplations, nature, and praise. Al-Bohtory has the feeling of compassion, particularly in the sonnets of adoration. He moreover starts the vast majority of his sonnets by complimenting, regretting the rulers, or depicting nature. According to Al-Yathi (1982), "Al-Bohtory is a descriptive poet." (p. 91). He is familiar with how nature reacts to human evolution. He expresses his admiration for nature and its influence on humans in a creative manner without exaggeration or emotion. In his poems, description plays a crucial role. He is interested in describing humans and their pleasure, the castles and palaces of rulers, the horse, their encounter with the lion and fox, and their meeting with fate. Ibn Khaqan referred to him as the "Chains of Gold" because he also depicts nature in numerous contexts, describing clouds, gardens, spring, shadows, and birds, among other things. Al-Yathi (1982) asserts that Al-Bohtory's poetry is intentionally connected to the description. He adds:

Al-Waleed's description, which is intentionally related to his poetic portrayal of instinct, reveals that he understood the problems in his environment by reacting to people's happiness or misery. He talked about the inhabitants' palaces and ruins, the triumphant horse, and the meeting of lion, fox, and human fates. In addition, it described sea- and wilderness-based conflicts that fought for human survival. Al-Bohtory made this abundantly clear when he referred to nature as his soulmate and love.
 [My Translation, pp. 78-79]

Some of Al-Bohtory's poetic reflections are shared by Al-Yathi. He asserts that he is a descriptive poet who depicts humans, animals, and natural imagery. Al-Bohtory frequently depicts social, natural, and human aspects by employing a variety of literary devices, including similes, metaphors, parallel structures, and figurative language. He used different linguistic sides of his lines to describe, for instance, the beautiful spring scene in Iraq and the Euphrates River.

As a result, in order to convey the appealing image of spring and the river, he uses personification as a literary device. Spring, to him, is like a man coming with joy and kindness. Spring is portrayed as the cause of happiness and hope. He adds:

Don't you see the length of Euphrates?
 It's like Sharawra mountains came floating in the sea
 And it's not its habit to see only
 Its neighbor's custom and learn
 What brightens the beautiful domestication
 Is a lad smiled for his prettiness
 The free proud Spring had gladly come

And for the beauty it would even speak
 And Nowruz warned in the intensive darkness
 Beautiful flowers that had been sleeping yesterday
 The cold dew covered and herniated the flowers as
 Telling them secretive words that were hidden yesterday
 And from trees Spring dressed up itself
 As making an ornamented adornment
 It came to show the eyes pleasure
 Which was firstly forbidden to see
 And the breeze became calm then I thought
 It brought the breaths of the beloved
 (Al-Matarneh & Abuhammam, 2021, p. 1386)

Inasmuch, the illustration of spring brings to mind the enjoyable aspects of human nature. The above lines reveal this as the source of hope and change. Al-Bohtory also depicts the length and shape of the Euphrates River as Sharawra Mountains, also known as the Saudi Arabian Mountain Chain, floating in the water. He connects the image of the beautiful river with the other image, which depicts the beauty that spring brings to both people and the land. As a result, Al-Bohtory shows the river, flowers, spring, breeze, and dew as being related to man's pleasure and perfection.

III. THE POETIC THEORY OF WORDSWORTH

The decade of 1797-1802 is home to some of Wordsworth's finest poems. He had been working with Coleridge for a decade. In addition, it was the time of his struggle to reconcile with the French Revolution and the beginning of his poetic inspiration. English romanticism is thought to have its beginnings with Wordsworth and Coleridge. The two young poets read poems, shared some of their works, and presented them to one another. Wordsworth elicited similar enthusiasm from Coleridge. "I feel myself a little man...and yet do not think myself the less man, than I formerly thought myself," he declared, according to Doren (p. 9). Dorothy Wordsworth, William Wordsworth's sister, claims that Wordsworth did not meet Coleridge until he went to Racedown. Dorothy "was a perfect electrometer - it bends, protrudes, and draws in, at subtlest beauties and most recondite faults," Coleridge declared of her (p. 331). The two poets' primary motivations revolve around imagination, poetic diction, spirituality, emotions, memories, and versification. In his *Biographia Literaria*, Coleridge explains that Wordsworth was concerned with the fundamentals of poetic composition and pleasure:

My friend has drawn a masterly sketch branches
 with their poetic fruitage. I wish to add the trunk,
 and even the roots as far as they lift themselves above
 the ground, and are visible to the naked eye of our
 common consciousness (p. 64)

Wordsworth is regarded as a creator, as stated in Coleridge's *Biographia Literaria*, and it is common to discover the ground rules or fixed laws of poetic criticism in general. He claims this procedure gives him the opportunity:

To describe what poetry ought to be like and the
 fundamental criterion by which it ought to be judged
 or evaluated; to compare Wordsworth's poetry and
 poetic theory to the ideal based on those criterion; to discover
 and investigate differences between Wordsworth's theory and
 actual poetry; and to clearly indicate Coleridge's disagreement
 with aspects of Wordsworth's theory in its application to poetry.
 (Doren, 1951, p. 19)

Wordsworth's poetical reflection frequently emphasizes the significance of nature to an individual's spiritual and intellectual growth. As Wordsworth demonstrates in his poems, "poetry is the image of man and nature," real contact with nature facilitates a connection between the spiritual and social worlds. His poetry primarily aims to select life events and circumstances with imagination:

The principal object, then, proposed in these poems was
 to choose incidents and situations from common life, and
 to relate or describe them, throughout, as far as was possible
 in a selection of language really used by men, and, at the same
 time, to throw over them a certain colouring of imagination.
 (Wordsworth, 1802, pp. 155-170)

Wordsworth intensely inquires about the significance of the poet to whom he addresses himself when discussing poetry and the poet. Which language will be developed? Poetry, according to Wordsworth (1802), is "a spontaneous overflow of powerful feelings" (p. 6). In addition, he suggests that the poet is speaking to men and has a deeper understanding of human nature and the environment in which he lives. He asserts that the poet ought to:

Bring his feelings near to those of the persons whose

feelings he describes, nay, for short spaces of time,
perhaps, to let himself slip into an entire delusion, and even
confound and identify his own feelings with their modifying only the language.
(Wordsworth, 1802, pp. 155-170)

His poetry depicts emotions, events, and imagination. He used imagination as a synonym for intuition, which he defined as the capacity to perceive reality. For him, imagination is a supreme gift. Through the power of memory, emotions serve as the foundation for all poetry. Wordsworth makes use of his imagination to establish a connection between the language he employs and earlier occurrence in his life. The event is positioned in the present through the mediation of language. According to Lynch (2013, p. 16), "His imagination envisions connections and creates the poetry." Coleridge discusses Wordsworth's poetry's imaginative elements: It was Mr. Wordsworth's intention to consider the influences of fancy and imagination as they manifest themselves in poetry, and from the various effects to determine their diversity in kind. On the other hand, it is my objective to investigate the fundamental principle, and then from the kind to determine the degree (Coleridge, 1817, p. 64).

Wordsworth's use of imagination in his poetry is demonstrated well in "The Prelude". When Wordsworth writes, it might be obvious:

imagination—here the Power so called
Throughout sad incompetence of human speech,
That awful Power rose from the mind's abyss
Like an unfathered vapour that enwraps,
At once, some lonely traveller. I was lost; (p. 10)

Wordsworth describes the situation until the end of the stanza, when he is lost again with his addressee and has a less than pleasant experience in nature. Up until the end of the stanza, the persona also laments the future of the people in imaginative surroundings.

His focus on nature and human thought, which challenges him to consider and express the creator and the hidden power of existence and creation, is another aspect of his poetical reflection. Shelly referred to Wordsworth as the poet of nature. He also referred to himself as a nature worshipper. He had a firm belief that nature could inspire humanity's compassion and universal brotherhood, and that man could only find true happiness in harmony with nature. Wordsworth's poems about nature include fascinating descriptions of valleys, rocks, the sky, and plants. They all demonstrated the poet's genuine affection for nature.

The poet takes a stroll through a small forest in "Lines Written in Early Spring". On groups of primrose blossoms and the tree branches, cheerful birds sing. The periwinkle was forming wreaths as it moved around. He adds:

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths,
And 'tis my faith that every flower
Enjoys the air it breathes
[...]
The budding twigs spread out their fun,
To catch the breezy air:
And I must think, do all I can,
That there was pleasure there
(Doren, 1951, p. 536)

The persona is deeply enchanted by the springtime's beautiful and crisp scenes. He depicts plants, tufts, flowers, and sprouting twigs as natural objects. This asserts that his poetic creation and composition begin with his childhood memories, experiences, and exposure to nature. Wordsworth's preface to *Lyrical Ballads* states "The essential passions of the heart find a better soil in which to reach maturity, are less restrained, and speak in a plainer and more state of greater simplicity in the humble and rustic life" (p. 160).

Wordsworth shows his interest in life that is low, simple, and rustic. He suggests that poetry be written fluently and expressively to make it approachable to everyday people, pointing out the natural elements he uses in a clear way. The straightforward country girl depicted as an alienated character in "Lucy Gray" her father calls upon her to assist her mother. Although Lucy contributes significantly, this is the last time her distraught parents see her. They believe she has passed away. They follow her tracks until they reach the middle of the bridge, where they abruptly stop. Lucy is a girl who is very realistic, kind, and humble. She also loves her parents, who live in the woods. As the speaker recites, the following lines convey the gentleness and simplicity of her parents:

They wept; and turning homeward cried,
"In heaven we all shall meet;"
When in the snow the mother spied
The print of Lucy's feet.
(Doren, 1951, p. 167)

Joy is one of Wordsworth's major great themes. It is portrayed as tranquility in all of Wordsworth's best poems, and it is so pure that it was passionate. That was what he could convey, and he did so in numerous poems. These poems are primarily autobiographical; The poet's development as a thinker and a person through an escape found in feelings is the focus of the Prelude. In other words, the poet's convictions and attitudes show that the experience is mystical. Wordsworth was also inspired, and it's possible that he was just like all mystics; He is perplexed by the idea that experience came and went (Hill, 1991, p. 14). His ode, "Tintern Abbey," aims to document a pivotal moment in the poet's life.

IV. CONCLUSION

Al-Bohtory and William Wordsworth both lived around eighty years, but their works of poetry numbered in the thousands. When writing poetry, each person has his or her own partner; Coleridge and Abu-Tammam stand in for Wordsworth and Al-Bohtory as their companions. Wordsworth and his sister Dorothy lived happily together. Coleridge's visit from Nether Stowey to their contented life at Racedown Lodge, Dorsetshire, brought even more happiness to it within a short time. Poetry inspired the three friends to become enthusiastic. William Wordsworth appreciated Dorothy, but Coleridge was essential to him. He stayed asleep due to his intense poetry passion until Coleridge spoke to him:

In their walks over the Quantock Hills the two
discussed everything under the sun, including
the possibility of a new poetry; and late in 1797
they hatched between them the idea of the celebrated
book we now know as "Lyrical Ballads" published in 1798.
(Doren, 1991, p. 12)

Wordsworth's *Lyrical Ballads* included vital imaginative poems such as *The Prelude* and "Tintern Abbey". William and Dorothy had proactively gone with Coleridge to live for a year in Germany, where Wordsworth composed many bits of clear section which are eventually tracked down in his showstopper *The Prelude*. What's more, he composed *Lucy poems* about the character Lucy who is portrayed as a straightforward young girl with her loved ones. He comes back to Britain with Dorothy and got comfortable in Grasmere in Dove Cottage for the exceptionally most joyful time of his life.

Wordsworth and Al-Bohtory deliver a fantastic image of nature throughout their poems. They portray it as the place where people find happiness, peace, pleasure, and relaxation. Al-Bohtory for example depicts the pool in the *Pool* poem in an imaginative way as being more beautiful than the sea. It is depicted as a crystal glass that reflects the beauty of the sunshine. Another instance is depicting the image of Spring as a symbol of imagination, comfort, joy, and peace. It brings joyful mood to people away from the material world where people live. Al-Bohtory also presents the image of animals as being a symbol of generosity, sensitivity, and peace. For instance, he depicts the imagery of the fox in his poem *The Fox* as fast, powerful and it symbolizes strength and honor. This is clearly depicted by Wordsworth when he depicts the image of the cuckoo in his *To The Cuckoo* poem. He portrays it as a symbol of generosity and peace. He personifies it as a human being who listens and speaks to him.

Ultimately, Al-Bohtory and Wordsworth are the poets of imagination, descriptions, purity, emotions, and nature. They depict poems from their deep feelings and interaction with people and nature. They use simple, pragmatic, and humble structures of language, they tend to use figurative language in which it fits peoples' simplicity and purity, especially in the rural people and places.

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