Ibrahim 'Abdul Qādir al-Māzini was born in Cairo in the year 1899. He belonged to a middle class and religious family. His father, Muhammad 'Abdul Qādir al-Māzini, was an attorney and died when Ibrahim al-Māzini was still a child. He joined the Teachers' Training College at Cairo and graduated from there in the year 1909. In this college he was introduced to 'Abdul Rahman Shukri who acted as his guide in the field of literature. Like his friend Shukri, al-Māzini was interested in Arabic and English literatures and contributed to a newspaper, 'Ukāz. After graduation, he was appointed a translation teacher in al-Sā'īdiyyah Secondary School and then in al-Khidiywiyyah Secondary. After some time he was transferred to al-Māsiriyah teachers' School as a teacher of English. One month after the first World war started, he resigned the government service and worked as a teacher of both translation and history in al-I'dādiyyah Secondary School. Afterwards he joined the Secondary of Wādin-Nil and then acted as the Headmaster in the Egyptian Secondary School. During his days as a teacher al-Māzini was a free lance journalist too. But soon he left teaching and devoted himself entirely to journalism until his death in the year 1949.

In his lifetime al-Māzini tried his hand on all types of literature. He was a poet, story writer, journalist, translator and critic. He was interested in all
these were ones of literature and produced a number of books in them. Some of his important books are as follows:

1. Al-Shi'r Ghayyituh wa Wasii'ituh, 1915, Cairo.
2. Hasad il-Hashim, 1924, Cairo.
3. Ibrāhim al-Kātib, 1931, Cairo.
5. Ḥāhār 'al- 'Anbā', 1944, Cairo.

As regards literary criticism, it is an intellectual and vital field to which he directed special attention and through which he disclosed his critical attitude to litterateurs, subjective poetry and its problems form the main subject matter of his writings. To pay attention to this type of poetry was quite natural for l-Māznī, because, as we have mentioned at other place, the Arabs in the beginning of this century were not accustomed to any form of poetry other than this and also because their poetic heritage was subjective and objective literature, like epic or dramatic poetry, could not find any place in their creativity.

l-Māznī's relations with 'Abd al-Rahmān Shukri and 'Abdās ʿahlād al-'Aqqād contributed significantly to the crystallization of his views on literary criticism. In
the origin of his literary life, al-Māzīnī was influenced by Saʿūdī to a great extent as is confessed by the former himself and as we have observed in the second chapter. So far as al-Qaḍīd is concerned, his influence on al-Māzīnī was greater and deeper. This is borne out specially by the fact that their friendship remained unimpaired till the death of al-Māzīnī in the year 1949.

POETRY AND ITS OBJECTIVE

Al-Māzīnī defines poetry as a "notion which continues to heave in the chest until it finds a way canalized." At another place he characterizes it as an expressed feeling, narrated story and polished notion.

These two indications are sufficient to let us know the substance of al-Māzīnī's view of poetry. Thus in his view poetry is a mere notion or feeling bubbling in the soul of the poet until it finds its way to the people. Dr. Muhammad Mandūr pointed out that al-Māzīnī has confined the function of poetry to give vent to the feelings and sentiments of the individual. It is obvious that this view fails to include within it other kinds of poetry such as descriptive, dramatic, and objective which can express the hopes and anguishs of others and even the problems of nations. The reason behind this insufficiency is...
the call of modernisation which was raised in the beginning of this century remained restricted to the zone of our imitative poetry which is considered as subjective poetry and the direction of this modernisation was towards the feeling of the individual at the time when these young persons felt the urgent need to express themselves and to give vent to that with which life distressed them."

This opinion is true only partially. No doubt al-Māzinī possessed a personality which was inclined to the self. He was preoccupied with it and had many personal problems. Hence it becomes natural that his "subjectivity" controls him in his view of poetry, rendering it as a means of expression of the special and latent feelings of the poet and keeping it away from what his soul is not stirred. This means that al-Māzinī was realistic in forming his view of poetry through what he suffered in life. But what has escaped Dr. Mādurī that al-Māzinī does not restrict poetry to sheer individual catharsis and cut its relationship with the feelings of others. Rather al-Māzinī is of the view that seeking art for its own sake was prevalent only at the primitive stage of the human history. This stage was the beginning as well as the end of this trend. Later on the poet of course come to know that he had a finer feeling and a greater power of communication than anybody else. As observed by al-Māzinī, "His (the poet's) range is farther
than that of the people, his ascent is higher and his rank is more sublime. His business is distinct from that of others. People find pleasure in his composition, encourage him to give them delight by composing more of the same kind and bestow upon him praise which soon becomes admiration."

This new state of affairs encourages the poet to diversify his subjects, r-w, and improve his art and keep it away from immaturity. By all this he attains pleasure for himself and attempts to please his readers in order to achieve literary success.

The admiration of the people and the betterment of the poetry is not the only result of the poet’s relationship with them. There is a more important function which indeed is the fruit of the admiration and the betterment. It lies in sharing with others the responsibility of insculptin amongst the people the social instinct and raising the society to a higher intellectual level. Poetry is rather a peer of religion in its endeavour to purify the spirit. It adopts beauty as the means for realizing this object, that is purification. By beauty al-Mázini means sentiments and feelings. As against it, religion fulfils this mission by means of worship.

In conformity with what has been said above, there is a vital and positive interaction between poetry and the
environment. Although our above observations minimise the scope of the generalization of Dr. Mandūr which lies in restricting al-Māzini's view of poetry to the personal ca-
th ruis of the poet, yet al-Māzini brings poetry back to the self. This self, however, is not just snail-like as can be understood from Dr. Mandūr's observation.

In this position al-Māzini starts from his belief in the individual and his conviction that the individual pre-existed the species. The feeling of individuality is inborn while the social instincts are acquired to a great extent. It means that feeling of the self and the individuality is antecedent to the feeling regarding others or altruism.

Whatever may be the case, the literary success to which al-Māzini draws the attention of the poets would not materialize if the poetic composition is devoid of the element of "truth". He regards it as an important element and a principal pivot in the artistic creation. His opinions in this regard signify that he means the artistic truth, if not the real truth, because the conscience of the litteratour becomes a witness and a guard for him against the falsehood. When the poet is true, he redeems his artistic work of the imitation and becomes liberated from the orbit round which his predecessors revolved. Indeed he
would not describe the engine and the cabs because the ancestors used to describe she-camels and donkeys and he would not be busy with misrepresentation or doceitfulness or exaggeration and the like in order to cover his falsehood and his lack of feeling for the subject he handles.

Al-Mazini thinks that the relinquishment of truth dispossesses the poet of the following two essential things:

A - Co-existence of the poet with the idea which he expresses in his mental review of it until it becomes perfect in all respects; then transferring it to the others.

B - The power of distinction between the great and the petty, between what the poet must be busy with and what he should turn his brain away from and the capacity to penetrate into the depths of things. The ancients, despite being natural in their expression, could not, in al-Mazini's view, dive deep into the objectives and hopes of life and they were unable to take note of the great artistic, realities ... the care of which ought to be stronger than the care of donkeys and she-camels.

The reason behind the above view of al-Mazini is the belief that the basis of poetry as well as all (other) literary forms - in spite of the dissimilarity and difference of their designs and objectives - is comprehensiveness.
and universality of observation." This type of observation opens before the poet the entire scope of imagination and invention and enables him to preserve what simmers in his heart. "Poetry is a register in which the possessors of high intellectual power record what simmers in their souls in more pleasant times. It saves the inspired notions from evaporation and disappearance. It makes man go beyond life and obliges him to feel what he sees and to see what he feels and to imagine what he knows and to know what he imagines. It transforms ugliness to beauty and adds freshness and splendor to beauty, bursts in the soul the springs of fearlessness as well as of scare, of pleasure as well as of anguish and takes away the poisoned waters of death which run in the life's veins. So no wonder that the poet is profounder in feeling, deeper in wisdom and richer in virtuous and meritorious habits than the people ... For, the basis of poetry is the soundness of ethical and literary realization. You do not find a poem which does not contain a sound ethical and literary principles within it would Value of poetry be in accordance with the quantity in which the poet shares the soundness of this literary realization!

This view leads us to another feature of poetry, that is "the moral principle" though this also is just one of the branches of truth as we believe and as we shall see. Al-Māzinī is cautious regarding this principle. He indicates
openly and from the very beginning that he does not mean by
the moral principle the expression of the religious feeling
in poetry. But, at the same time, he does not clarify the
various ingredients of this principle. Indeed he does not
mean by it the popular meaning prevalent among the people,
namely the apparent forms of virtue. This becomes clear in
his preference of Abū Nuwās to al-Buḥturī and Imru al-Ḡays
to Abū Tammām and Ibn al-Muʿtazz. This preference is gui-
ded by an ethical and not artistic impulse. However, the
concept of morality still remains ambiguous.

He maintains that these poets had certain faults
which have been removed by the time. Consequently they have
no value any more. We have to look at what lies behind
these faults because Abū Nuwās’s principles are sounder
and his conscience is purer than that of al-Buḥturī in spite
of the fact that what you read of him is much horrifying
and shameful. Likewise, Imru al-Ḡays is more aware of the
meanings of virtue and he is greater as a man than Abū
Tammām and Ibn al-Muʿtazz. And in spite of his love for
wine and indulgence in it, al-ʿAʾsha was not a man devoid of
virtue."

This is a generalization from which we do not get
any clarification regarding the ethical principle. In this
regard it is also not useful what he said about the human
soul containing the good and the bad which are interwoven
and united with each other and about the tendencies which lie in small world in which instincts and faculties are colliding and fighting with each other for the sake of life and survival, as the people in this 'big world combat and struggle over the survival among themselves.

Al-Mázini's taking resort to this view to justify his position is not sufficient to make his preference convincing. For, if the tendencies struggle in the souls of Imru' al-Qays and Abu Nuwâs and one aspect of them is manifest in their poetry, the same thing happens in the case of Abu Tammâm and al-Buhturi and the other aspect is manifest in their poetry. And if this is so, then what is the meaning of making the preference and what is the moral principle on which he depends in this matter:

In his writing there is only one thing which clarifies the principle of morality. It is connected with the necessity of surpassing what is apparent in words and actions and to reach what lies behind them. Our judgment is not to be based on the mere apparent for it is mostly inaccurate and misleading. Hence al-Mázini makes it obligatory on the reader to look to his own soul through the poetry of the poet, to try to search out how correctly the poet realises morality and to use the result of his search as a measure for (Judging) the poet and not what he reads in the form of description of wine, love so on and so forth.
I think that this text limits the moral realization to the truthfulness of sentiments as also to the sincerity in expressing the real inner feelings so that the poet may find a direct entry into the soul of the reader. For this reason al-Iuzini advises the reader to revert to his soul to find out the quantum of his response to the poetic text. For the sake of strengthening this thinking we can lend our ear to another remark of his that "poetry which comes home to the hearts of the people and excites them cannot be false and imitative because the heart does not commit mistake in distinguishing between the false and the true poetry and the souls are the sensitive criteria which counterfeiting, misrepresentation and forgery cannot pass through."

Although we find in one of al-Jahiz's books that the expression which comes out of the heart affects the heart and that which comes out of the tongue does not surpass the ears and al-Iuzini had read al-Jahiz's books in the beginning of his literary life, yet we believe that he followed the track of the romantics who appealed to the people to adhere to the truth and tried to undermine the classic doctrine because the litterateurs who hold this doctrine did not express the reality of their life. Instead of it they depicted the life of the classes to which they themselves did not belong. Hence they could not be truthful in regard to the subjects with which they were dealing.
Besides, in this matter they adhered firmly to the method of the ancient Greeks and Romans. The literary situation at that time was composed of the trends both of imitation and innovation and there was a struggle between the supporters of each of these trends and the latter had an upper hand. This is what enticed al-Māzīnī to seek inspiration from the views of the innovators, namely the romantics in order to share with his companions the treatment of the similar situation of Arabic literature in the beginning of this century.

It is the romantics generally and Wordsworth especially by whom al-Māzīnī was benefited in his discernment of poetry by the way we explained previously. Wordsworth has said that poet is "a man pleased with his own passions and volitions ..... delighting to contemplate similar volitions and passions as manifested in the goingson of the universe and habitually impelled to create them where he does not find them." He finds pleasure in his work, and his pleasure leads him to seek and fathom the essence of sentiments which include happiness and anguish, rather the poet mixes up these two feelings. He also penetrates into the nature of man so that he sees him in his natural disposition and in his usual trend of life. It is from here that the deep intercommunication and mutual action between the poet and the people arise. "We have no sympathy but what is propagated by pleasure; I would not be misunderstood; but wherever we
sympathise with pain, it will be found that the sympathy is produced and carried on by subtle combinations with pleasure ... He (i.e. poet) considers him (i.e. man) as looking upon this complex scene of ideas and sensations, and finding everywhere objects that immediately excite in him sympathies which, from the necessities of his nature, are accompanied by an overbalance of enjoyment."

I imagine that the text quoted above, or perhaps the idea underlying it which somehow got circulated among the romantics, it is what inspired al-Mazini to connect poetry with religion, as have indicated earlier. Poetry purifies the spirit through beauty. We think that this is what enjoyment signifies in Wordsworth's view. The two critics agree that poetry's field is the soul of the feeling man and what surrounds him, that is man and nature. Man finds in his life what agitates his emotions. They in all their complications and varieties have been summarised by Wordsworth in just two words, pleasure and pain. Moreover, certain interlocked factors excite these emotions which at least in their painful aspect generate conflict between man and his own soul and man and nature and cause anxiety for him about his end. This position drives man to uneasiness and restlessness. In such a circumstance, it is necessary for him to have a "power" which restores to him composure and calmness and creates concord and reconciliation between
him and what rouses his apprehensions. In other words, it is necessary to treat this painful situation by spreading optimism and delight among people as well as by extricating man from the sense of loss and alienation. This is what, we think, Wordsworth means by "overbalance of enjoyment" and what al-Māzinī means by purification through poetry or religion.

It is what underlies Wordsworth's observation that "we have no sympathy but what is propagated by pleasure." Moreover, it is what makes the true poetry create impact on the hearts of people and make their souls respond to it as al-Māzinī has said. The reader's feeling of the truthfulness of a certain poem is a characteristic which al-Māzinī has connected with poetry's nature. It is what has been professed by Wordsworth too in his writing about poetry's objective. Their views regarding this matter seem to conform with each other as is evident from the following statement of Wordsworth: "Its (i.e. poetry) object is truth, not individual and local, but general and operative; not standing upon external testimony, but carried alive into the heart by passion; truth which is its own testimony, which gives competence and confidence to the tribunal to which it appeals, and receives them from the same tribunal."
THE LANGUAGE OF POETRY:

It is obvious that poetry is a verbal art. Language is the principal tool of it. The best use of the language is one of the inventive powers which brings poetry to a higher level.

Al-Māzīnī thinks that the language loses its flexibility if the poet is inactive in front of it. In order to make language remain flexible in his hand, he should dispose it off as the inheritor disposes off his inheritance for the sake of acquiring the ability to keep pace with time and to fulfil the needs of evolution.

Language is sheer vocabulary and woven phrases. Al-Māzīnī in some places in his writings has referred to words as sheer words. The question here arises is there a special language for poetry which includes certain words to which the poetic usage is confined or all words are capable of being used? It seems that Al-Māzīnī in the beginning believed in the existence of a particular language of poetry when he thought that a poet attains a high position by resorting to the use of ṭrō and metaphor and by shunning the use of ḫačna words which were not so from the very beginning but became so on account of too much of use and passage of time.
Al-Mazini did not give any example of hackneyed words. Perhaps he entrusted to the poet's feeling and taste the work of distinguishing the words from another and avoiding what should be avoided out of it. It seems that he retreated from this idea later. For this reason he mentioned that the word is not accepted or rejected simply due to its literal formation. This suggests that to judge whether a particular word is acceptable or not depends on the nature of the context.

Al-Mazini's attention regarding language is directed mostly to a woven phrase which became a prop for his treatment. He thinks that the language is unable to express fully what man feels. It cannot describe the thing for you like a photographic camera. Naturally, therefore, he relies on specified use of language which concentrates on allusion and discards the prosaic direct approach in order to be free from imitation and to excite the reader's imagination. This excitement makes up for the deficiency of the language. He says: "The words are powerless in expressing what lies in the soul and in embodying all the meanings which twitch in the heart and twirl in the mind. . . . . The look may take the place of the word in communicating the meaning from mind to mind and an allusion may be more powerful than explicitness in expression." And

"The deficiency of languages and the ineffectiveness of
their tools are the causes of the breadth of the imagination's range and the length of mind's enjoyment and thought's pleasure." And "The exhaustiveness of explanation and expression is not the requirement of poetry. Its requirement is to leave everything to imagination."

Al-Māzinī has tried to prove the importance of allusion by quoting the following verses of Ṣuthayyir'sī."ızīn:37

وادئين حق أدا ما سيش بدل يحل السم سهل ادباط نجا فيه عن حير هل ح cola خلوق ما خلوق بين الجراح

He said about them that they are "the verses in which there is neither an admirable meaning nor a subtle idea, yet they describe the condition of the poet very eloquently and penetrate into the soul as the water gushes into the parched liver. Its credit goes to the power of imagination ...

In these two verses the poet did not speak (of his suffering) clearly but only indicated and alluded it. He mentioned the coquetry but did not mention the manner of her coquetry though he depicted for you its effect and impact. He said: "And you left what you left in the ribs," but he did not say what she left. With he gave a spacious field for the imagination to conceive the beauty of her coquetry, its magic and glamour as well as the strong longing of the poet, his ardent love and burning passion and whatever is included in his saying: "and you left what you left." Thus the beauty and prettiness of these two
verses increases more and more when you look more and more at them and repeat them. If the poet had wanted to cover all what she left he would have had to put himself in a difficult position. If he could cover (what she left in his ribs), it would have become a check for n. i burden on his imagination under whose weight it might have been stifled. For, the poetry pleases the reader if the meanings it evokes in his mind have an innovation every hour and a generation every moment."

Dr. Muhammad Mandūr points out that al-Māzinī called for symbolic expression in his book entitled Al-Shi'īr Ghāyācuḥ wa wasā'i'tuḥ (Poetry: its objectives and means) and perhaps he derived this view from al-Māzinī's comment on the above verses, while the comment itself, as we think, does not imply symbolism, rather it is related with the old critical view of the Arabs which preferred allusion to plain expression. Al-Māzinī's viewpoint is confined to this sphere though in our opinion he has exaggerated in his comments on these verses. For, this hemistich "and you left what you left in the ribs" does not indicate clearly the characteristic mentioned by al-Māzinī. Truly it does not pinpoint the sufferance and leaves room for ideation and imagination. It may rather be an expression which indicates ambiguity in the nature of this sufferance or the poet might have left it so for the sake of exaggera-
tion. This ambiguity acquires importance for the reader who derives the meanings and the conceptions as he wishes.

In the evaluation of literary text there is no dependence on the reader’s imagination because what comes out of it is something external and superimposed on the text forcibly. In addition to this, al-Ma‘zini himself has referred to these verses as “... cy of the admirable meaning and the subtle idea.”

Undoubtedly this does not mean that al-Ma‘zini has paided attention to the verbal notes “n” the musical rhythms at the cost of the content. We do not find anything which suggests this in his views expressed elsewhere. Besides, he considers poetry as an expression of what simmers in the heart as we have already seen. This simmering is related with the meaning as well as with the thought. I think that through these verses al-Ma‘zini has aimed at acquainting the reader with his attitude regarding the use of language and nothing more.

In brief, al-Ma‘zini does not want the language of poetry to be direct and prosaic. He wants it to include trope and metaphor which enhance its impact. In his article on trope he has referred to one of its kinds and has named it as “the poetic crop”. Although he has not clearly indicated that he approves it and has said that it “may appeal to us or draw admiration from us”, rather it may be
difficult for us to understand it sometimes, yet we believe that he was inclined to it because this poetic trope given poetry cemerich al-Mazini liked. This colour consists in lending human sentiments to inanimate objects so that they appear as living beings like man himself. Al-Mazini says: “Man did not leave anything in nature into which he did not breathe his sentiments and which he did not clothe with his notions. So, for example, you see him rendering the sun as a human being and saying that it stretched out its arms by which he means the rays of the sun which reach him ... after he imagined the sun as a creature like himself.” He admired Ibn ur-Rumī due to this transl. in his poetry.

Al-Mazini did not hold the same view which Wordsworth held regarding the simplicity of language, the removal of the barrier between the language of poetry and that of prose and coming near to the popular language, though we find certain agreement between them regarding the necessity of avoiding verbal ornamentation and affectation and that concerns al-Mazini’s recension from his earlier opinion about dividing language into two parts: suitable and unsuitable for poetry.

Al-Marini agrees with his associates of al-Dīwān’s group in understanding the role of language according to all Coleridge’s view though not/ its & cts, for Coleridge
believed in the existence of a language for poetry as different from that of prose. But he falls in line with Coleridge in popularising suggestiveness in expression and in using language in such a way that it comes near to symbolism.

In poetry there are some other elements, such as the unity and music of poetry and imagination which have their own importance in the critical studies generally and in the critical views put forth by modern Arabs particularly. These elements are considered as essential pillars in renovating the Arabic literary criticism. But al-Mazini held them out hastily and did not pause to deliberate on them as their importance required.

POEM'S UNITY:

It is proper for us here to remind ourselves of al-Mazini's saying about poetry as a notion or an idea the poet transfers to others. It is understood from this view that various notions or numerous ideas cannot form the subject of one poem. This shows the necessity of the poem having only one notion or idea as its subject. In other words, al-Mazini was inclined with the moderns to avoid plurality of subjects which they witnessed in their literary heritage and in the literature of Arabic renaissance. For, the oneness of the subject brings consistency and consummation to the poem. On this basis he reviewed al-'Aqqad's
poem 'Tarjamah Shaytān', saying: 'For the first time in the history of modern literature - and of Arabic (literature) too - the reader finds a plenary artistic work based upon a specific idea around the axis of which the poem rotates and revolves. This, perhaps, is one of the most important and salient characteristics of the modern literature.'

This text clearly indicates al-Māzīnī's belief in the unity of subject in a poem and in the fact that the poet makes use of his skill in joining the ramifications of the subject to the general pivot around which the poem revolves. It may here be allowed to extract from his comment "a plenary artistic work" an allusion to the organic unity, that is composing the poem in such a manner that its verses are connected with each other precisely and its theme develops gradually. This problem drew the attention of the moderns and al-ʿAqqād, as we will see later, made it one of the important tools to undermine the position of Shawqi. But al-Māzīnī did not discuss this problem fully he anywhere; just referred to it in a passing manner as he did in the case of the poem of al-ʿAqqād mentioned above. His point of view regarding the organic unity of a poem becomes clearer in his comment on the anthology of Ibn ur-Rūmī and the method which was followed in selecting his poems. Taking out just a few verses out of the whole poem did not appeal to him "because Ibn ur-Rūmī is nearer to..."
poets of the West and more akin to them and also because it is rare that the verse in his poems becomes a unit independent in itself, having no relation with what is before and after it except in grammatical matters, as is the case with the poems of the Arabs. He often deviates from and disagrees with the custom of the Arabs in considering the verse as complete in itself and unrelated with what succeeds it accordingly to the regulations of language.

It is obvious that al-Māzinī looks at Ibn ur-Rūmī's poems from one viewpoint of organic unity which undertakes the exposition of the scattered ideas as well as continuous organic development of the theme in the text. As a result of it, it is impossible to take out a part of the poem without disturbing its general structure or without amputating its central idea. In this regard he was influenced by Coleridge whose opinion on the organic unity was stated by us earlier when we dealt with Shukri and al-'Aqqād. Or he might have been influenced by his two associates in finding the right path leading to this element without joining hands with them, through his theoretical writings, in laying down the fundamentals of poem's unity.

IMAGINATION:

The same is the case with imagination. Al-Māzinī's views about it are scanty. May be his article "Kalimatun
Fi al-Khayāl" (A word about imagination) is relatively most important in his writings on the subject.

From the very beginning he referred to the meaning of imagination which were current among the people, that is "shunning the realities, avoiding the experiences, hunting the fugitive fantasies and absurdities". He observes that this conception of imagination was formed by the ignorant people. According to him, the value of a particular creation lies not in its being matchless but in the extent of the wideness of its horizon and its comprehensiveness. Imagination does not mean to be removed from life, rather its value is lessened and it fades away if it has no genuine relation with life in such a manner that the poet observes in it and thereby understands the matters which others do not take notice of. The artistic power lies in the final selection of the distinguishing features of life. There is no harm in it if the people are accustomed with these features. Poetry does not become elevated by casting them off, nor its standard is lowered by adopting them. The familiarity does not mean to understand or to be able to describe them fully. Moreover, every one cannot take notice of familiar things.

Imagination, therefore, is a power whose aid the poet seeks in observing the reality. Demons and...
which we find mentioned by the Westerners are not absurdities and fancies. "In spite of their improbability and oddity, they are what the active imagination has created out of the familiar girls and robbers of the world. They are names which are borrowed for personalities formed out of different characteristics which are observed in the people of this world. It is imagination but it soars high in the sky of poetry with the two wings of reality. The poet’s power here does not lie in creating a thing out of nothing. This indeed is impossible. His power lies in his ability to form an image from scattered images, to conjure up the formed image in his mind clearly and to depict it for us as it should be depicted."

Accordingly the poet has a deep and broad vision and he may decorate and embellish what he observes by virtue of imagination gifted to him by nature. In this process he does not become separated from life and realism. "Giving up the reality goes against all the laws of human intellect." Hence poets or artists are different from one another in their closeness to the reality only due to the dissimilarity in their personalities and their motives of creation.

This view of imagination has been mixed up with something of the plebeian conception, especially in regard
to demons and mermaids. Perhaps on account of his being dazzled by the European poetry al-Māzīnī did not dare to describe this imagination to be somehow separated from life. It is also possible that he did not try to clarify and establish his view on demons and mermaids in such a manner that it might look more reasonable.

However, he did not present imagination as his companion Shukri presented it and as the romantics divided it into two kinds. So the only thing one can extract from his writings that imagination is a power of penetrating deep into the objects, of soaring high in the sky and beautifying the expression. Here is a shadow of what Wordsworth said in his discussion on the language of poetry. He has said that the poet looks at man and nature and penetrates into their depths. While the poet dives into the feelings of his own heart in order to make them one with that of the people, he only weaves the words with which he has been inspired. By the selection of the words he removes what would be painful or disgusting in the sentiment. It seems to me that there is a weak connection between this remove and the beautification which al-Māzīnī has referred to.

**RHyme AND RhyThM:**

Rhyme and rhythm are the two musical elements which are essential for poetry. To relinquish them is impossible as they occupy the same place in poetry as colour does in
painting. The prose in which we find a poetic feeling or a feeling which is close to poetry on account of having emanated from the sentiment and also on account of being capable of creating impact on the reader would remain prose and would not be regarded as poetry. But al-Māzīnī modifies the above position to say that poetry cannot be poetry unless it has at least rhythm in it.

Al-Māzīnī adhered to these two elements in his poetry though in rare cases he has changed his rhymes in a poem. However, he has never written blank verse. Thus he has only put forward ... viewpoint though he himself has not adhered to it in his compositions. Hence in this matter he did not keep pace with the moderners who thought that these two musical elements, or at least the rhyme, were a hindrance for the poet to express sentiments and feelings truly. Al-Māzīnī was rather an extremist in adhering to the rhythm so much so that he did not allow anyone to ignore it even in the translation of poetry. He has opined that however exact prose be, it does not exempt us from translating poetry into the verse form, for in prose we destroy the most important element of poetry, i.e., the rhythm. As the rhythms of the Arabic poetry are suitable for the subjective composition which is inherited from the ancients, creation of a new metre is necessary in order to be suitable for translating Shakespeare's poetry and the like. The above is an observa-
tion which 'Al-Mázini adhered to only partly. No doubt he has transliterated poetry from English into Arabic in the verse form only, but he has not created any new metre for this purpose.

FOOTNOTES

1. Ahmad 'Ubayd : Mshâhir Shi'ara al-'Ashr, 1:15.
2. Dr. Shawqi Dayf . al-‘Arabi al-Ma‘ásir... p. 251-256; Dr. M.M. Tâdawi : A Critical introduction to modern Arabic poetry, pp. 84-85.
8. Dr. Muhammad Man‘ûr : al-Naqd wa al-‘Uggâd ... p. 163.
9. Dr. ‘Abdul-Muhsin Tâdawur al-Riwayeh al-‘Arabiyyah ... p. 335.
10. ‘Ibrahîm ‘Al-Mázhinî : Diwan ‘Al-Mázhinî, 2:115; Wordsworth also refers to some of these distinctions of the poet as compared to the common people while talking about the poet in the following terms: 'He is a man... endowed with more lively sensibility, more enthusiasm and..."
tenderness, who has a greater knowledge of human nature and more comprehensive soul, than are supposed to be common among mankind." See his preface to the Lyrical Ballads, p. 47.

12. 'Iz ul-Din al-Amin - Nash'at al-Nagār al-Abābī ... pp. 212-213.

What is worth mentioning here is that the Egyptian poet 'All Mahmūd Tāhā adopted the same opinion later on. He also regarded poetry as something holy and yoked it with religion. He thinks that the poet was sent to the world as a compassionate hand which wipes the tears and as a song of solace. Hence, in this respect he is similar to the prophet. For, both of them are messengers of God sent to this earth to perform a mission. The Prophet performs the mission of religion, while the poet performs the mission of beauty, spirit and love. In the poetry of 'All Mahmūd Tāhā there are several references to this mission of the poet ... "See: Nāzik al-Malāikah: Mubādarit Fi Shīr 'All Mahmūd Tāhā, p. 228.

15. Ibid., 2:117.

According to al-Māzinī: "Poetry is nothing but meanings which man continues to create in his soul, to turn in his mind by means of which he communicates with his heart and about which he consults his intellect. The meanings are innovated every hour and generated every moment. One idea leads to another. With the growth in the population of the world, the meanings have amplified. The true expression of the soul and the exposure of its latent notions is the most powerful and successful (instrument) of (creating) impact."

16. Ibid., 2:117-118.
17. Ibid., 2:117.
18. Ibid., 2:118.
19. Ibid.
20. Ibid.
21. Ibid., 2:119.
22. Ibid., 2:118.
23. Ibid., 2:116.


27. Wordsworth: Preface to the Lyrical Ballads, p.47.
29. Ibid., p.48.
31. Ibrāhīm al-Māzīnī: al-Shiʿr Ghayātūh wa Wastaʿītūh, p.36; Wordsworth says about his manner of using language/his poetry: "I have also thought it expedient to restrict myself still further, having abstained from the use of many expressions, in themselves proper and beautiful, but which have been foolishly repeated by bad poets, till such feelings of disgust are connected with them as it is scarcely possible by any art of association to overpower." See, Preface to the Lyrical Ballads, p.44. He denied not only the existence of special language for poetry but also the existence of a language for prose and poetry separately. His preface deals with this.

34. Ibid., p.15.
35. Ibid., p.17.
36. Ibid., p.10.
37. You brought me near (to you) until you captivated me by a coquetry, which places the impeccable in the plain of
savannas; Then you ignored me at a time I had no arti-
face and you left what you left in the ribs.

38. Ibrahim al-Mazini : Al-Shi'r Ghayatuh wa Wasaithuh,


40. The Arabs' attention to the rhetorical arts generally
may be taken as an indication of their inclination to
associate them with the beauty or the nature of ex-
pression. See Dr. Muhammad Zaghiul Sallam : Tariikh
al-Maqd al-'Arabi ..., pp. 154-155; Qudamah b. Ja'far
has used the term "al-'Isbarah: (Allusion) by which
he has derived at the same meaning to which al-Mazini
has referred. See what Qudamah and others have said
in this connection, Dr. Jamil Sa'id & Dr. Dauud Sallum:
Nu'sus al-Mazariyyah al-Nagdiyyah ..., pp. 250 and
afterwards.


42. Ibid., p. 169.

43. Ibid.

44. Ibid., pp. 284-286.

45. Wordsworth : Preface to the Lyrical Ballads, pp. 41-42;

46. Ibid., p. 44; We have quoted some of Coleridge's
writings regarding this matter in our discussion on
Shukri and al-'Aqqad.

47. Coleridge : Biographia literaria, 165, ...

48. Ibid., p. 44; We have quoted some of Coleridge's
writings regarding this matter in our discussion on
Shukri and al-'Aqqad.


50. Ibid., p. 233.

51. Ibid., p. 191.

52. Ibid., pp. 20-21.
54. Ibid., p. 196.
55. Ibid., pp. 196-197.
56. Ibid., p. 198.
57. Ibid., p. 199.
58. Ibid.
60. Ibid., pp. 47-48.