

An analysis of intellectual and literary evolution of sami el-baroudi in the three periods

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Abstract: The works of Sami el-Baroudi has outstanding literary features, compared with those of other contemporary Arab poets. His extensive and deep knowledge of literature of Golden Period, and the influence of this period on his poetic language and form, purification of poetry of extraneous figures of language and of all what is not poetry, honest expression of feelings, frankness, and relatively good knowledge of classic principles of poetry, especially those of Arab poetry, and knowledge of the thoughts of modern reformists were among the characteristics of Baroudi, which very much contributed to his intellectual and poetic evolution; he is considered as linking chain between modern and old Arab literature, and the pioneer of modern Arab poetry. Given the findings of this research, literary life of Baroudi can be divided into three periods: imitation, revolution, and consolidation. This paper studies the intellectual evolution of Baroudi, and factors affecting such evolution by analyzing the poems he wrote in each of these three periods.

Key words: *Sami el-Baroudi; Intellectual evolution; Poem; The three periods*

1. Introduction

There have been many literary figures in the Arab world, some of whom are very important in terms of their influence on next generations, and their paving the way for others. Among such literary figures is "Mahmoud Sami el-Baroudi", who is considered as the linking chain between old and modern Arab literature, and pioneer of "Modern Arab Literature". He opened a new way in Arab literature, which was well received by the next generations, as he shifted the subject of Arab poetry from the kings and courtiers to the public and people, and their wishes and pains. Changing the course of poetry, he in fact saved the poetry that was on brink of precipice, and directed poetry towards innovation, evolution, and perfection, making its purposeful and committed.

Having much studied poem of Abbasid poets like Buhturi, Abu Firas, Bashar, Mutanabbi, and Seyyed Radhi, firstly, he was acquainted with eloquent Arabic language and poetry; secondly, largely adapted themes of his early poems from their poems; and thirdly, cultivated and nurtured his poetic talent by studying their poets, which hugely contributed to his poetic power and genius.

Thus, the questions arise "what factors did affect evolution and consolidation of Baroudi's poems?" and "if such factors and political experiences of the poet did lead to consolidation of his poems?" Thus, the hypothesis is proposed that "Baroudi's intellectual evolution went through three stages of imitation, revolution, and consolidation".

Literature

Studies have been carried out about Mahmoud Sami el-Baroudi, including: "Exile and National Poetry of Mahmoud Sami el-Baroudi" (al-Jami'ah al-Iraniyah lil Luqah al-Arabiyah wa Adabiha Journal, 2011); "Comparative Reading of the Concept of Freedom between Baroudi's and Malek al-Shu'ara Bahar's Poems" (Kavosh Journak, 2014); and "Religious Manifestations of Intertextuality in the Poems of el-Baroudi" (al-Luqah al-Arabiyah wa Adabiha Journal, 2010); all of which had different subject from that of the present paper, and studied other aspects of poems of this poet.

2. Biography and literary career of Baroudi

Baroudi (1838-1904) was born in Cairo in to a military family, with his ancestors being high profile government officials. His father, who was a high profile army officer, died when the poet was 7 years old. However, the death of his father did not caused him to discontinue with his studies, as he was admitted to military school at the age of 12 (Kurd Ali, 1993), and obtained rank of officer at the age of 16. He then took part in the revolution led by Ahmad Arabi Pasha, and following failure of the revolution, he was exiled to Sarandib Island, where he lived for 17 years (al-Sahar). The poet finally received amnesty in 1993, and died four years later in 1904 (Zaif).

Based on the results of study of intellectual evolutions of Baroudi, his life can be divided into three distinct periods:

The first period, which included the period from the early years of the poet's life until 1868 when the poet was 29 years old, and covers his childhood, adolescence, and youth. The second period starts

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from 1868 and ends in 1882 when he was exiled. And finally, the third period covers 1882 onwards.

3. Intellectual and Literary Evolution of the Poet in the Three Stages

3.1. Imitation Period

Among the most important factors contributing to Baroudi's poems are study and scrutiny on Arabic poems. From the very outset, he was very fond of reading and memorizing classic Arab poems, and studied and memorized poems of prominent poets from Abbasid and pre-Islamic period, so that he succeeded to memorize hundreds of the best poems, and obtain knowledge of their themes, terms, style, rhyme, meter and format. Although some believe that Baroudi strengthened and enriched his poems by doing such studies (Zayyat), he was largely influenced by their eloquence of expression, and was explicitly influenced by Abbasid and Pre-Islamic poems in his ghazal, fakhr (praise), and hikmah (aphorism).

During his youth, which can be considered to fall within the imitation period, Baroudi was excessively fond of Arabic poetry of Golden Period, and imitating such great poets as Buhturi, Abu Firas, Bashar, and Mutanabbi, he wrote qasa'id, borrowing their rhymes (al-Hadidi).

On the other hand, he was very much impressed by eloquence of the early poets, and thus his talent and interest in such eloquence caused him to use an eloquent language. The poems he wrote in this period are reminiscent of such great poets as Buhturi, *etc.* from the Golden Period (Ubud).

Badouri first studied works of poets under literary writers to understand poetry; after a while, he started to scrutinize on divans of poets until he became the best among literary writers of his time when he was as young as twenty, and it was when he started imitating poems of pre-Islamic and Islamic period (Khafaji, 1992).

Having much studied original Arabic poetry, he became acquainted with the spirit of Arab poetry, and decided to revive it, and free it from extraneous constraining rules.

He imitated poets from pre-Islamic period, and in the introductory passage of some of his qasa'id, he described "atlal and daman"[†]; however, his act was not mere imitation, but he revived such poems, and expressed his pure emotions towards the history, language and literature, and he can indeed be considered as the linking chain between the old and modern Arab poetry.

"Baroudi was so fascinated with imitation of early poets that he believed it to be necessary to imitate them, as evidence by his use of "atlal and daman" in the introductory passage of some of his qasida,

despite the fact that such themes were completely irrelevant to Baroudi's time and place. On the other hand, the rationale behind his use of "atlal and daman" was also Baroudi's intention to test his power to write poems in the style of early poets" (al-Dessouki).

On the other hand, imitation is found in his qasa'id fakhriyah (qasa'id written in praise of the beloved); thanks to his acquired and natural characteristics, he has a very important place among writers of qasa'id fakhriyah, and very well demonstrated his power in writing such poems. Among his most important qasa'id fakhriyah is one he wrote in his youth in imitation of Abu Firas al-Hamdani (el-Baroudi, 1995). Abu Firas has a famous epic qasida fakhriyah, which has a very well recognized and famous qasida among Arabic fakhriyah poems. This qasida starts as follows:

"I see you being overwhelmed by tears, while you are patient; aren't you controlled by love?" (Hamdani, 1994).

To express how he was pride of his ancestors, and to describe their virtues, and to reflect the pride he felt for being part of such tribe that was founded by courage and steadfast men, he used the same meter, rhyme as Hamdani used. Imitating traditional classic poem, he starts with a lyric introductory passage:

"Delighted and joyful, I recalled the memories of the past one after another; however, my being rejected by my beloved cannot make me immoral."

"It was as if I was a drunk who had drunken old wine held in the store by businessmen for many years (metonymy of severe drunkenness)."

"I have been taken over by love, and whenever the sky lights up or it rains heavily, the intensity of my desire kills me."

"When the sun sets, you see me feeling so much grief and sorrow that even patience cannot resist it."

"People say, "Your mood is caused by enchantment by magic, which in turn is because you are misguided"; however, my mood is caused by a look beyond magic" (el-Baroudi, 1995).

In the following verses, Baroudi describes courage, magnificence, power and generosity of his tribe in fakhr format, praising his people using explicit and robust words.

However, the meanings of these verses are not innovative, that is, he praised his tribe in the same way that early Arab poets praised their people centuries before, which indicates the influence of early Arab poets on him. However, explicitness and robustness of his language is undeniable; he demonstrated that he had studied traditional Arabic poems very well.

"I am a man whose power would have been admitted to by the invaders from the deserts and cities if I was not constrained."

"I am from an honorable and noble group of people whose swords shine in the dark like the sunrise."

[†] "Atlal and daman", referring to the abandoned campsite of the beloved and the meadow, was an element of pre-Islamic poetry that was characterized by description of worldly rather than spiritual issues.

"Whenever a grandee from among them raises his sword, the sky shakes with fear, and the time pays attention to him."

"For them, there are high rise columns, solid walls, red flags, and green lands."

"For them, there are fires with large flames, which guide the night travelers in the east and the west" (this verse means to refer to generosity and hospitality of the poet's tribe) (el-Baroudi, 1995).

Elsewhere in his Divan, there is a beautiful fakhr poet in which the courage and magnificence of the poet's ancestors is praised, which poem is very much like the prominent poets who wrote fakhr poem in terms of format and theme.

"There are many young men of my tribe who are like grove lions, and when the battlefield is covered with blood, they have not shelter but their lances."

"When they are making decision, they are like the firelight; when they are fighting, they are like thunder; when they love, they are like the rain; and when they attack, they are as destructive as flood."

"When they go in war with a group, they overcome that group."

"They are not afraid of death, as if the death is a safe sanctuary."

"They don't rely on the world and worldly attachments, because they consider reliance on the world to be the cause of misery."

"They are noble men whose heritages can be used by other nations to achieve the honor of freedom" (el-Baroudi, 1995).

Of the above mentioned verses, the third one reminds the famous verse by "Hisan Ibn Thabit" which he composed during musha'irah with prominent poets from Bani Tamim Tribe.

"As a tribe, we can make our enemies suffer losses if we wish, and we can make our friends earn profit, if we wish" (Hisan, 2006).

On the other hand, it can perhaps be said that these verses are similar to Mutanabbi eulogizing Sayf al-Dawla in terms of introductory passage, which reminds glorious victories of this highly glorious Arab emir. Imitating Mutanabbi, Baroudi expresses pride for his ancestors (al-Mutanabbi).

Given the above said points, epic spirit is found in all of these verses; he praises courage, magnificence, majesty, honor, hospitality and rejection of oppression using a robust and beautiful language free of any ambiguity and complexity. That is, he described his tribe using the same terms and phrases by which prominent early Arab poets described their tribes. Reading these verses, the reader feels that epic poem of Abbasid period has revived. Hence, it should be said that Baroudi really revived the classic Arabic poetry.

3.2. Revolution Period

The year 1868 was an important and decisive year in the life of Baroudi, as he admitted in two qasida of his that this year was the year marking a shift from misguidance to guidance. He admitted that before this year, he was living a life of endless

frivolity, and was indifferent to disastrous conditions of people, and it was after this year that he became a serious and responsible poet, who reflected the realities of his society, and the aspirations and resistance of his people in his poems (al-Hadidi).

Such revolution of the poet occurred during Isma'il Pasha (1881-1922). Ibn Khadiv Misri, who travelled to Europe for study during the rule of his grandfather, Muhammad Ali Pasha (1769-1849), became highly fascinated with western civilization and lifestyle. Thus, after he returned to his homeland, he tried to live a luxury western life. For this purpose, he had many castles constructed, and held many ceremonies and parties. His lavish lifestyle made his impose heavy taxes on people, and borrow from western states. His inability to repay the loans on due date cause him to give many concessions to the western states, which allowed foreigners to intervene in political and economic affairs of his country freely, all of which brought increasing poverty and adversity to Egyptian people (Heikal, 1986).

Due to his close relations with the court, Baroudi very well knew that the cause of all such poverty and adversity was injustice and oppression on the part of the court, and the courtiers' incompetence to government the country, as well as intervention of the foreigners, courtiers' unconditional obedience of the foreigners, and ignorance of people. Thus, he decided to rise against such injustice in fulfillment of his responsibility to his people. In this period of his life, not only Baroudi intellectually and spiritually, but also his poets also changed. Based on the events of his life in this period, the factors involved in this period that is marked by revolution of the poet are as follows:

- a) Intellectual, spiritual, and mental change of the poet;
- b) His acquaintance with Seyyed Jamal al-Din Asadabadi and his reformist thoughts; and,
- c) Frequent participation in political and social activities.

In the following, each of the factors will be discussed briefly.

3.2.1. Intellectual, spiritual, and mental change of the poet:

It can be seen from two qasida that the Baroudi wrote in this regard that two main factors of end of young ages and rising to age of 30 as well as proper understanding of the conditions of his time were among the most factors affecting the poet's change.

"I stopped living a lustful life, and disobeyed my worldly desires, distancing myself from the way of misguided people by patience."

"Why my eyes were overwhelmed by tears, I told my lust to stay away from me."

"Almost the whole youth turned its back to me, while attracted the remainder of it along with the remainder of my drink."

"When one passes the age twenty, and then lives for nine years more" (when one reaches the age of

29), then, the darkness and the night becomes light for him, and guidance reveals itself to him after he was misguided." (El-Baroudi, 1995)

Thus, it can be said that intellectual development, his close relations with the court, and his familiarity with political issues, especially his knowledge of corruption, and incompetence of government officials, and their competition to obtain false and groundless titles to gain more benefits, contributed to his intellectual change.

In this period, the poet's understanding of the conditions of his time improved; the poet speaks of learning lessons from the past generations, and unreliability of the world in their poems; and then, he takes look at his society, and like in the past, he cannot find noble men who are riding the horse of danger to deliver goodness, thus, he is filled with grief, and asks people to rise against injustice and humiliation and seek a dignified life before it is too late.

"Beware that these nights are like scorpions that approach you calmly, and that our time is as deceitful as a wolf."

"So, don't consider our time to be a kidding joker, because it is nothing but hardship and adversity."

"However, I live in a society where there is no benevolent person, and no youth rides the horse of danger."

"Is it a virtue to be embellished with such titles, while they are not embellished with good conducts and traits?"

"I have social relations with them against my will, as I wish they were livestock that would approach me without hesitation when I called them." (El-Baroudi, 1995)

Then, the poet raises his voice to wake up the people and to ask people to rise against oppression and humiliation.

"O people, rise, wake up. Your life is an opportunity (beware not to lose it). There are many ways to reach nobility and glory in this world."

"Are you being patient in the face of humiliation, while you are as many as the sands in the desert, I seek refuge in the god from you." (El-Baroudi, 1995)

Thus, studying this qasa'id, which mark the start of the poet's intellectual revolution, one encounter concepts and meanings that were not present in his previous works? Before then, he mostly wrote ghazal, fakhr and descriptive poems, while he was rather focused on social and political issues in this period.

3.2.2. Acquaintance with Seyyed Jamal al-Din Asadabadi and his Reformists Thoughts

In 1871 when injustice reached its peak in Egypt during tyranny of Isma'il Pasha, entrance of Asadabadi, as the big reformist and wise thinker, to Egypt revived hope in the hearts. He travelled to different Islamic countries to make intellectual and political revolution among Muslims and free them from tyranny, rule of imperialists and ignorance. In Egypt, Asadabadi started to propagate his ideas and

opinions on reform and revival of religious thinking, establishment of the great Islamic empire centered at Egypt, elimination of ignorance, superstitious beliefs, and tyranny. His thought was very well received by intellectual class, and Baroudi also became a fan of Seyyed Jamal al-Din, attended his lectures and became one of his most prominent companions. Baroudi was influenced by Asadabadi's reformist thoughts. Baroudi expressed his sincere respect for Seyyed Jamal al-Din Asadabadi in the following verses.

"So wonderful is the literary man whose thought shines like stars.

He has reached such a high level of perfection and magnificence that other leading powerful scholars cannot reach it.

When he speaks, he reaches magnificence; when he moves, he precedes others; and when he fights, he never doubts.

Every wise man who knows him pays homage to his high virtue and erudition." (El-Baroudi, 1995)

In this qasida, the poet uses familiar and explicit terms, and clear and obvious concepts to reflect his emotional feelings, and express his sincere respect for Asadabadi. Like most of Baroudi's works, this qasida is free from figures of language. However, when this qasida is compared with another eulogic qasida written by the poet, the beauties of this qasida, which are rooted in eloquence of the verses, become even more visible.

3.2.3. Frequent Participation in Political and Social Activities:

The relationship between Baroudi and army officials and high profile government officials led to establishment "National Egyptian Party". This party was based in "Tavan", away from Cairo and the court. This party started to publish and circulate leaflets and press, in which difficulties and problems faced by people and the country, rights of people, and the causes of the problems were, discussed (Zaif).

During the same period, Baroudi was appointed to the Minister of Endowment and Charity, in which position he could make many valuable contributions to Egyptian culture and community, including establishment of mosques and schools, encouragement and empowerment of charitable societies (Owaida, 1994).

Popularity and influence of Baroudi among army officers caused Pasha to appoint him to Ministry of War while maintaining his position as Minister of Endowment and Charity, to reduce discontent among army officers. Upon assuming the new position, he took many correct measures to reform the system and structure of the army, elimination of discrimination between Arab and non-Arab army officers, and lifting the ban on promotion of Arab officers to top ranks.

The important point to note about this period of Baroudi's life is that he was a committed poet in this period. It can be clearly seen from qasa'id he wrote

in this period that Baroudi shifted from ghazal and epic poetry to social and political poetry, as he considered himself to be obliged to write poems that cover the requirements of his society, which in fact opened a new way in contemporary Arab poetry. Before Baroudi, the contemporary Arabian history had not seen any poet to write social and political, and to write for the sake of the people, and of the interests of the people (Zaif).

High position of Baroudi among contemporary poets is also because he used his skill in classic Arab poetry to write poems with the same eloquence and robustness as classic poets, while introducing new political and social concepts into his poet, thus he revived the traditional Arabic poetry in terms of format, form, and rhetoric and purified it of extraneous figures of language, and revolutionized it in terms of meaning and concepts covered by the poem, shifting focus from eulogy of courtiers and government officials to the people, and their interests and aspirations. In a qasida in salutation of Tawfiq Pasha (1852-1892) on the occasion of the start of Tawfiq Pasha's government, he wrote the following verses about importance of consolation and counseling and formation of parliament.

"Use consultation, because it is the best means to guide a leader.

The one who used consultation strengthened his rule, and the one who underestimated it was not guided.

There are two things that can bring mastery to any person who have them both:

One is a group of people to provide consultation services, and the other is an army to ambush the enemies." (El-Baroudi, 1995: 110)

Among poems Baroudi during this period are those about the importance of knowledge and the necessity of paying attention to education. He read this poem loud in a ceremony held on the occasion of opening of "Charitable Purposes Society" in 1880.

Nations are strengthened when they acquired knowledge, and the rule of the world is held by the pen.

How different these two are: the drops of blood falling from the swords, and the words of wisdom oozing from the pens during writing process.

If people are fair, they will admit that for them, the drops of ink (that are used in acquisition of knowledge and wisdom) are the criterion of virtue.

Turn to education of knowledge so that you reach a highly esteemed rank of nobility and virtuosity." (El-Baroudi, 1995)

Thus, among the most important characteristics of Baroudi's poems in this period is that he considered the poem to have a social, nationalistic and ethical responsibility and mission. He believed that the poem was the mirror of the time in which the poet lived, and that if the poem did not reflect the time, and place in which it occurred, it was not dynamic, and therefore, he both imitated the early poets, and kept up with the modernists.

Thus, he incorporated some concepts and styles of the modern life, and for this reason, his poems are

old and traditional in terms of language, while they are new and modern in terms of concepts they discuss (al-Fakhuri, 1995).

Thus, Baroudi actually revolutionized the mission of the poetry; because before him, the most important mission of the poem and the poet was considered to be eulogizing the courtiers, emirs, and princes, while he considered a nationalistic and social mission for the poem for the first time, and used poet in service of the ends of the people, and their wishes and interests. Thus, Baroudi's poem not only pictures the inner of the poet, but also depicts the conditions and the important political events of the poet's country" (Taha Hussein, 1998).

4. Consolidation Period

Baroudi was put to trial and exiled to Sarandib Island, a British colony, in 1882 due to his anti-imperialist actions. His exile and being away of his loved ones had a deep effect on the morale of the poet, so that this period of his life is a completely distinguished period in terms of the mental and spiritual conditions of the poet.

In this period of his poetic and literary life, Baroudi was an innovative and independent poet, who almost never imitated early poets. In other words, he just sought to express his own feelings, and did not bind himself to follow the traditional structure of qasida as the early poets did. This exile period can be called "consolidation period" in poetic and literary terms, as the thoughts and poetry of Baroudi reached required strength in this period due to the following reasons:

1 - His excellent knowledge of the spirit of original Arabic poetry, and his extensive practice in using different techniques of poem writing during his youth and adulthood, he had acquired required skill and experience by that time.

2 - The free time he had won due to being in exile caused him to be more focus on writing poem, which resulted in raised quality and quantity of his poems.

Due to exile and its consequences such as home sickness, and pain of parting with loved ones, and his special emotional atmosphere caused him to write more impressive and emotionally charged poems, so that every word of his poem represented an emotional tear originated from his heart and dropped down his eyes. Baroudi wrote about his homeland in the introductory passage of a qasida:

"I have very much passion for my homeland

O Egypt I can never reach your rank no matter how much my rank rises

And I will never stop crazing for you

No matter how much difficulty faces me"

(El-Baroudi, 1995).

In these verses, the poet was so overwhelmed with the craze for his homeland that he did not provide a lyric introductory passage, thus such craze and grief over homeland is presented in the introductory passage of this qasida.

So, the most characteristic element of this poems of this period are emotionality, as the poet tried to

express his sincere love for his homeland and his fatal grief over being away from his homeland in every word of his poems. During exile period, Baroudi is the poet of emotions, as emotional feelings of the poet are clearly seen in his requiems and his patriotic poems.

5. Conclusion

Formation of the outstanding characteristics of Baroudi's poems, his acquaintance with classic Arab poetry, and his intellectual and poetic evolution occurred in three stages; in the first period, which is characterized by imitation, he lived a life of endless frivolity, and accordingly, he wrote ghazals and hikmahs in this period. However, he used a fluent and eloquent language in expressing his feelings and emotions, completely avoiding complexity, which resulted in a harmony to be created between the rhythm and theme of his poems. However, the concepts and themes of his poems in this period are mostly old and repetitive, and adapted from old poems.

In the second period, which is characterized by internal revolution and intellectual awakening of the poet, Baroudi's poems transform, and he becomes a socially committed poet, mostly under influence of Seyyed Jamal al-Din Asadabadi, and his reformist thought, which led to frequent and active participation of Baroudi in social and political activities.

The third period, which coincided with his exile from the Egypt, is marked by literary perfection of the poet, as it is called "poetic consolidation period". In this stage of his poetic and literary life, he was an innovative and independent poet, who never limited himself to any within the boundaries of traditional structure of qasida, as one of the most important factors affecting this "consolidation period" was his full acquaintance with spirit of original Arabic poetry, and the extensive practice he took in using different poetic techniques and exploring different literary during his free days in exile.

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