INTRODUCTION

Comparative study is a branch of literature, sharing some general characteristics with other branches but contradistinguished from than in other respects. Its distinguishing characteristics stem from its goals and ambitions as well as from the controversies and problems to which its very nature has given rise. This branch of literary study originated in connection with a certain 'positivism' stressing *rapports de fait* and looking for relations between writers of different nationalities. Ever since its beginnings, it has shown a 'humanistic' tendency and an interest in spiritual affinities manifested in different literature. In this it has sought to reach down to the human root transcending regional frontiers and lying-like a first cause behind different manifestations of national literatures.

Poetry is one of the most limited arts, it can never become new in the way painting, scupture, and music can. If the poet could revolutionize his medium as the other artist can their materials, and produced a verbal art totally devoid of prose meanings and external associations, and approaching painting or music, then his art would become(as did Dadaism) not merely divorced from life but from language itself. But it will be agreed that most poetry, and certainly most Arabic and Bengali poetry, having for material a more or less 'meaningful' languages especially Arabic and Bengali, of their own nature repudiates a complete break-down between 'new and traditional' 'present' and 'past' and imposes upon even an entirely 'new form' which may be theoritically created in them, the unavoidable continuities of their

grammars and usages. The ‘newness’ of poetry within a specific language is inevitably relative.

The present search complements the study included in the one preceding it and devoted, as the reader will recall, to the legacy of Hafiz Ibrahim and Qazi Nazrul Islam. It is a companion study and a continuation of our exploration of various aspects of achievement in poetry of two pioneering poets. Hence we concentrated on Hafiz and Nazrul’s legacy in verse. The study cover i) Colonial experience and response (ii) freedom and nationality and (iii) Linguistic structure.

Their views of poetry went through various stages of developments in response to the changes of their political and social milieu. Hafiz Ibrahim and Nazrul Islam were a handicap against playing the role for which they were by nature qualified. They kept wavering between conflicting political functions, but they always retained-against all odds – a nationalist voices that gave expression to the aspirations of the Egyptian and Indian people. They always been the voices of the masses, harassed by poverty and oppression. Their verses in the light of stylistic studies of literature. The ‘Grand manner’ based on flowery language and mighty feelings alike and another ‘familiar realistic mode’ resorting to paradox, colloquial expression, striking joke and irony, in its rhetorical sense. The stylistic type becomes, therefore, a way of self-expression as the self finds itself in the midst of a circumscribed social milieu. Poetic effusion, starts with a clear-cut ‘I’, making their appearance at the very start of the poem, and later emphasized by a striking

repetition of the first person singular, in their effusion, the relationship between the addresser 'I' and 'We' is one of harmony. Most important of all their diction is characterized by repetition and symmetry, both were romantic and dramatic in nature.

Both poets have a lot of similarities, they were revolutionary and their motto were almost same and opposed the British occupation. The most significant changes brought about by the two poets were in the languages, style and content of poetry. The theme of their poetry were confined to the praise of local deities or of royal or aristocrate patrons, satirical poems, devotional with love and nature, universal brotherhood etc. they made it simple enough to be understood and appreciated by the common people, and they took for their themes the burning problems of life arounded them, such as enslaved conditions, Socio-economic inequality or injustice and freedom, upliftment of women, young, child etc in the Egyptian and Indian Societies.

The first chapter**;** we have discussed the biographies of both poets Hafiz Ibrahim "1870 – 1932" and Qazi Nazrul Islam "1899 – 1976", their family backgrounds, educational qualifications and literary career of these poets.

The second chapter we have discussed two things, firstly, discussed the very brief historical background of their native countries i.e. Egypt and India, which are related to their experiences secondly, discussed their authentic compositions which are related with the social, political and economical responses of their countries as

well as masses. In this chapter discussed, the Egyptian poet Hafiz Ibrahim tried to reinforce Muslim Solidarity and rally all Muslims around the Sultan's Throne. The Islamic poetry of the later alone constitutes a subject and reaction against the British Occupation is another subject. Therefore, thoroughly investigated within the scope of this study. It might be sufficient however, to focus on the response of the poet, which was given an articulation and expression in his work, and to try to point out the main direction that current was taking in his hands. Deeply concerned with the survival of the Ottoman Empire and with its protection not only from external threat but also from internal disruption.

The poetry of Hafiz Ibrahim was traditional. Indeed it was one of his most powerful weapons. Poet Hafiz Ibrahim was an equivalent to the Mustafa Kamil and Saad Zaghlul in politics. They were strong anti British and dedicated to the maintenance of indigenous values and traditions. The Arab could feel that at least in the realm of poetry, they had no reason to feel inferior as their poets continued to display a tenacious self confidence in the pride of past achievements.

It is hardly surprising that where Hafiz Ibrahim struck the widest response, both inside Egypt and to extent the whole world, was his satirical attacks upon the British presence, in the realm of political poetry in general, turned his highly talented artistic invective against corruption, Social injustice and British imperialism. He remained in ardent patriots until his last breath in 1932.

On the other hand, not later the second decade of the 20th century, Nazrul Islam just returning from the first world war with an unequalled martial spirit wrote a poem 'Vidruhi' that earned him an enduring title: 'The Rebel', a symbol of an un compromising fighter who would not give up his sword until he attains final victory. The period of Nazrul Islam's early life was one that encountered British imperialism, and also encountered portions of a rising, overt resistance to British rule in India. The extent of Nazrul Islam's familiarity with the specifics of the social changes, in colonial empire as within the system of socio-cultural and socio-economic domination were the subjugation of society, it must have affected him rather sensitive being. So he became the first to call for complete independence of India. The new identity, expressed in part, in the form of political independence in which not 'an inch of India remain under foreign rule'. It would be complemented by social independence for every person in India, whether that person were woman, peasant, fisherman, proletarian, labourer, young, old, Muslim or Hindu etc. we find in his poem to youth, to peasant, to farmers, to women, to proletariat, to prostitute among others and more generally to all these are chains. The place is one of equality for all i.e. renewed India and in a new world of social justice of joy and peace.

The third chapter we have discussed that the development of Egypt in 1870's and the events which ended with the British occupation of 1882, gave such ideas a new force over men's minds and a new importance in political life. A number of officers formed themselves into a Semi-Secret Party, the National Party, Wafad

Party which became the care of the movement. The First World War indeed changed the nature of Egyptian nationalism. From a movement of the educated elite it became a movement, which, at the moment of crisis could command the active or passive support of almost entire people. The movement famous Slogan 'Egypt for the Egyptians'. Sentiments of Egyptian patriotism were not extinguished by the British occupation of Egypt, if anything they were reinforced by the deepening process of westernization among the Egyptian elite by the more obvious 'de facto' ruling government in Egypt.

Egyptian nationalist sentiment reached a high point after 1906, Dinshaway incident, when following an altercation between a group of British soldiers and Egyptian farmers, four of the farmer were hanged while others were condemned to public flogging, it was a watershed in the history of Egyptian anti-colonial resistance, culminating in the founding of the first two political parties of Egypt. The Secular Liberal Umma in 1907, headed by Ahmad Lutfi al-Sayyid and the more radical pro-Islamic Watani Party in 1908, headed by Mustafa Kamil.

Saad Zaghlul who led the new movement through the Wafad Party, he several ministerial positions before he was elected to the legislative assembly and organized a mass movement demanding an end to the British protectorate. Demonstrations and strikes across Egypt became such a daily occurrence that normal life was brought to a halt. In February 1922, the high commissioner issued a declaration of Egyptian independence, the protectorate was ended, Egypt was henceforth independent, but

Britain reserved to herself four points until agreement should be reached on them: imperial communications, defense, foreign interests and minorities. Zaghlul had succeeded in securing at least a limited independence for Egypt without binding to himself anything in return.

Hafiz Ibrahim owes his celebrity to his poems supporting the national causes of Egypt. His nationalism was mere politically defined, Hafiz Ibrahim too it largely acounted to unease about the British occupation and growing western influence in the Egyptian Society, this is why he was equally interested in Turkey, had his sympathy because a leading Muslim nation, and of course also during the first world war it was regarded a bulwark against the advancing western powers. His Muslim feelings turned into solidarity with the 'East' in general, as may be seen from his reaction to the war between Japan and Russia, on the other hand be glorified the ties with Syria and Egypt including Lebanon, which indicate an awareness of the ties with the other Arabs.

Hafiz Ibrahim has written of the necessity of composing patriotic songs and Qasidas, he was always accounted the weakness of his countrymen by the revolutionary spirit in politics, should have spent all his days securely in Egypt. But a severe scrutiny of those 'revolutionary' poems as in entire Diwan would certainly lead to a different view, these patriotic poems open with a cordial prelude and end with a conciliatory appeal which reduce the vehement of revolutionary spirit.

On the other hand, Qazi Nazrul Islam chiefly known as the ‘Rebel Poet’, with all his might he upheld the spirit of rebellion against the instrument of evil manifest in political subjugation, corruption in all forms of exploitation. He stood very firmly against the British occupation of India and tried in all possible ways for complete independence. Some of his works were proscribed on charge of spreading anti-British sentiment and Nazrul Islam himself was put behind the bars being sentenced to one year rigorous imprisonment. His noted poem ‘The Rebel’ and great song of the freedom movement ‘the Song of Destruction’ were written almost simultaneously.

The British Rules tried in vain to suppress and crush the Indian Freedom Movement by putting in prison, the Indian National Volunteers composed of Hindu, Muslim and other religious sects of India, who under the able leadership of M. Gandhi, C. R. Das, M.M. Jinnah, Mohammad Ali And Shawkat Ali and many other prominent leaders of India, stood and fought ruthlessly against the British imperialism, bureaucracy and colonial oppression. They were launched a powerful Civil Disobedience, Khilafat, Non Co-Operation, National Liberation Movements throughout the length and breadth of the country to overthrow the British rule. Nazrul Islam’s poetry as well as other writings were accelerated the spirit of these movements and kept alive the ever growing sentiments of the lovers of liberty who fought tooth and nail to regain the lost freedom of India.

The patriotic poetry of Qazi Nazrul Islam may be divided into some groups in accordance with their subject matters, they are: poetry on Reverence for Motherland, Freedom Movement, Awakening the youth, Awakening women, Muslim Awakening, communal Harmony and socialist inspiration. Also we have discussed some verses from these mentioned groups in this chapter. The poetry on reverence for motherland; the poet paid high admiration to the motherland, in those poems he described the country's infinite charms as conceived in the changing cycles of natural beauty through seasons, in expanding fields and lively rivers and lives of people enriched by long cultural heritage. By the poetry of freedom movement; we refer only to those poems which were composed to intensify anti-British struggle in particular, in 'The Comet' he declared in very clear term that he was decided upon the complete independence of India. Poetry on awakening the youth; reflects in those poems the spirit of rebellion and resound his ardent call to the younger generation to rise to determined action to throw off the shackles of British subjugation and bring forth a social change.

Poetry on awakening women; Nazrul Islam was a champion of the causes of women who were still deprived of their rightful privileges' under a network of social systems dominated by man. For ages women have been superstitiously led to a position inferior to that of men, he was to stand against this humiliation and wanted a social change. Poetry on Muslim awakening; in those poetry he particularly the Bengal and to extent whole India to come forward and rise to the call of the age and

no longer fall behind which they did under the historical conditions arising out of the fall of Muslim rule in India and rise of the British merchants to the ruling power. Poetry on communal harmony; in those poems the sense of Hindu-Muslim amity was a great aspect of his patriotic feelings, he was born humanist and fought with determination against all that violate the humanist ideals. Poetry on socialist inspiration; in those poems communicate his, strong desire for a socialist society, it was into two aspects, one was the political liberation in the form of freedom from the clues of British domination and other was the economic freedom for the weaker section of the society. And also we have discussed some verses of both poets.

The Fourth Chapter we have discussed that the 19th and 20th century neo-classical Arabic poem is written to the conventional rules established by classical Arab poets and followed by representative Hafiz Ibrahim with some innovation. The quality of his writings are highly resonant rhyme, strength of style, well chosen diction, the time honoured, classical ways of expressing emotions, the description of erotic adventures, or depicting the character of the lamented person, pure poetic music and clear images and theme.

He was traditional, finally crafted verse, his poetry seems to have particularly appeal to the Egyptian populace because of its ironic commentary on political and social problems of his era, he is well known both for the wistful and melancholy and also for his strongly criticism of social injustice as a stylist with full control over his art.

We have also discussed some elements of Hafiz Ibrahim's poetry, he used monorhyme and monometer, we find new forms to express in independent way and to introduce narrative, dramatic and epic nature. The diction and style had polished and embellished with rare words, it is highly connotative and painstakingly selective of vocabulary also explicit strong and rhythmic. The themes and subject matter had to describe modern inventions and desire new metaphors and similes, from the theme of patriotism, democracy, charity, freedom, independence and so on. Similes and metaphors, in his poetry depends mainly description of the outer and sensual appearance of nature, scenery, concrete objects and the physical beauty of the beloved, sensual beauty and aesthetical values. He added the similes based upon comparison of two or more similar things introduced by Kaf al-tashibih, or the words mithl, mithlama, shibh, yuhaki, kaanna, kaannama and metaphor used by the poets are beautiful face is a full moon, the figure is bough or a sear. In elegies the dead is generous, noble, trustworthy, virtuous, magnanimous with all these qualities together with highly virtues, intelligence, and wisdom are dead. The sun, the moon and heaven and all World are sad because of his death. Tone and music of poetry; as a medium for addressing a person or a crowd enforced its declamatory and oratical tone. The various flowers of speech in as much as the strengthen the external rhythm of the verse, the rhetorical devices, the long majestic metres, the jingling end stopped rhyme these were used by Hafiz Ibrahim in his poetry.

And also we have discussed his Diwan, first of all he followed the traditional thematic type such as: Panegyric poems; in this section he addressed to the khedive and his family nevertheless, a great number of poems were written in honour of dignitaries who did not belong to the royal family, about seventy five and more poems are in this section of Panegyric. Although these poems are composed with conventional and traditional language, certain new feature adds in Panegyric. The structure of poems consists of amorous prelude and ending with praise or congratulations. Elegies poems; in this section we find he wrote about forty five poems in the style of classical Arabic poetry. The structures of these poems are the first part of typical elegy is an apostrophe to the deceased or alternatively, meditations on life and death. The last part is an enumeration of the virtues of the deceased and a summery or his/her noble deeds. The new elements concern the social and political causes which were championed of his life time. The lampoons, in this section, we find only seven poems were written by Hafiz Ibrahim in these traditional thematic types. The description section, the poet used sub genre in much the same manner as his mediaeval predecessors, we find very little interaction between nature and poet, he uses in modern terms deriving modern devices and inventions, these are twenty and more number poems on various subject matters like storm, earthquake etc.

Social poetry; the new ideas of solidarity with the poor and the oppressed, whether in their philanthropic or radical manifestations, were quick to generate a

new thematic focus in his works, he depicts in his poetry the predicament of the wretched on earth, to identify with him and to demand that his societies rescue from misery. We find in this section twenty eight poems. The brother hood poems; is another section we find thirty three poems he wrote on various subject matters. The philanthropic and patriotic ideal appears in the series of poems.

Political poems; in this section we find thirty eight poems, in these he depicts the political activities with the growth of national consciousness through-out the Arab and to extent the whole world. Hafiz Ibrahim wrote some short marched poems, these are patriotic in nature and we find some children poems were written by Hafiz Ibrahim.

On the other hand, Bengali poetry of the first two decade of the century in the period before First World War, has been described as the reflection of Rabindranath Tagore, but Qazi Nazrul Islam raising his pen if rather primitive completely un-westernized voice in protest, thinking his thought writing his language, using his rhythm. He also consciously examined different traditions and cultures and made use of them deliberately, his voices strongly the need to create a new society. He uses in his writing many proverbs, rural idioms, turns of phrase in daily use and Persian, Arabic words and other borrowed from foreign languages all find in his work. He is not choosely out of regard for a fancied purify of language and takes whatever is of use to him in creating of a new imagery and the diversification of his range of subjects.

Nazrul Islam's revolt not only a social, but also literally, he developed the Bengali Language and Literature, break-down the customary grammar and make a new Bengali grammar, he choose the perfect word to use conformity with the subject matter, preferred the Arabic and Persian word in Islamic writings like, Muharram, Qurbani etc, and also preferred the Sanskrit word in the writings of Hindu rituls like, Agomoni, Rakttambordharini Maa etc.. He used words and contexts from all available sources in a bid to purify the language of his tribe, he used a singular identity but work as a plural conscious being, he synchronized his works through continuous interaction among divert cultures originating from various sources including. Non-Aryan, Buddhist, Hindu, Muslim, Christian, Vedic, Semitic, Greek and even tribal people of the sub-continent. He knew the history of technique and literature so that he break-down the many words. He used noun, pronoun, verb, adjective, and preposition.

Nazrul Islam has given the importancy of ornament or rhyme, the ornaments are firstly three categories (I) Ornament of words (II) ornament of meanings and (III) ornament of foreign words. He used in exceptional alliteration of his writings such as-pre-mordial, Vedas, complete, circle, composite or ending, middle, folk alliterations, irony, repeat sound, repeat bad habit etc. Meaning and foreign alliteration in these he used simile and metaphor are the principal, imagery and symbol were used.

Nazrul Islam used in his writings Bengali, Sanskrit and Arabic metres. In Bengali such as; composite, moraic and syllabic metres, and in Sanskrit such as; Totok, Chondobristipropat, Swagata, Priya, Modhumoti, Mottomoyuri, Ruchira, Deepokmala, Mondakini, Monjubhashini Monimala metres etc, in Arabic such as; mutaqarib Hajaj, Rajaj etc all those metres. And also used Farsi, Urdu, Hindi, English and Latin metres we find in his writings, he follows the traditional metres but not exactly with some modifying his own way.

The last chapter we have discussed there is a great contrast between two souls and their writings of Hafiz Ibrahim (1870-1932) and Qazi Nazrul Islam (1899-1976). Both poets far distance from each other but their mottos were almost same. Hafiz Ibrahim was a senior than Nazrul Islam. Poverty is the common characteristics of both poets but Nazrul Islam dire poverty was stronger than Hafiz Ibrahim.

Hafiz Ibrahim well acquainted with literary genius from Muhammad Abduh and Nazrul Islam well acquainted with literary genius from Rabindranth Tagore. Nazrul Islam patriotism would have greatly appreciated with Hafiz Ibrahim's fiery patriotism, love for the common people, championship of weak and down-trodden, religious tolerance and above all their love of life. Another common thing is that both were journalist and army experiences, it developed their personalities, patriotic feelings, sharpened their writing ability and widened their outlook.

The most significant changes brought about by the two poets in the language, style and content of poetry. Arabic language is stronger than Bengali language. The

theme of their poetry was confined to the praise of local deities or of royal or aristocrat patrons, satirical poems, devotional with love and nature, universal brotherhood etc. it was Hafiz Ibrahim who released the language from the traditional style to modern style. Nazrul Islam also changed the conventional to the modern style, he brought a new style in Bengali language and literature with used Arabic, Urdu and Persian words. They made it simple enough to be understood by the common people and they took for their themes the burning problems of life arounded them such as enslaved conditions of countries, socio-economic inequality or injustice and the inferior status of masses, freedom, upliftment of women, young, student, child and workers in the Egyptian and Indian societies.

Both were revolutionary poets, Nazrul Islam called the 'Rebel Poet', 'The National Poet' of Bangladesh, it was Hafiz Ibrahim called 'Poet of the Nile' 'The National Poet' of Egypt and 'The People's Poet'. Both poets suffered for their revolutionary believes and compositions. In their writings, Hafiz Ibrahim's many poetry was proscribed by the British Government when he was posted in Sudan, where he regarded as exile under the commandant of Lord Kitchener, most of his writings were unpublished until his last breath. Nazrul Islam was condemned to one year rigorous imprisonment and had to suffer much in jail, he even hunger strike for forty days to protest against the harsh in human treatment meted out to the political prisoners, his best five books were proscribed by the British, but above all the persecutions and trails did not break-down their strong wills and spirits.

Both poets took part (direct or indirect) in political and social movements of their times and had similar political views. Both were votaries of Democracy, a system that allows equality of opportunity to every man whatever his colour or creed or economic status, a broadness of sympathy also characterizes both the poets.

Nazrul Islam as a lyric poet and composer of songs, the figure at about four thousand, no other Bengali poet including the great Tagore, wrote so large number of songs as Nazrul Islam did as well as music composer, but Hafiz Ibrahim has very limited works on song and music field.

Differentiation of Hafiz Ibrahim and Nazrul Islam's contributions, Hafiz Ibrahim's prose work is very limited, he wrote only one prose entitle 'Layali Satih ' and translated 'Victor Houg's less miserable', while Nazrul Islam has written, many prose, Drama, Novel, Short Stories etc. But above everything in their contributions, Hafiz Ibrahim never against Allah or Nature but Nazrul Islam sometime against Allah or Nature. One thing is that we find in their contributions, Hafiz Ibrahim some time favoured the British but Nazrul Islam never favoured the British. To sum up, the people of Egypt and India are blessed indeed that they lived with two great souls, Muhammad Hafiz Ibrahim and Qazi Nazrul Islam. Whom they will ever remember with gratitude.

became one of the great-neo-classical poet of his day, like the other major Arab neo-classical poets.

Hafiz Ibrahim was a mixed origin, his father's name Ibrahim Afandi Fahmy (was an Egyptian Engineer), and his mother's name was Hanom (a daughter of Ahmad al – Burisa a Turkish family). In 4th February 1870, Hafiz Ibrahim was born on a small river boat on Nile, in front of the city of Deirut, District Asuit, in upper Egypt. His father and mother kept his name Muhammad Hafiz, later called him Hafiz Ibrahim and 'Poet of the Nile' and Poet of the People'. Hafiz Ibrahim was only four years old when his father died, this tragic death had a major impact on his young life, and a series of moves of different cities in Egypt soon faced him.

After his father passing he was forced to begin a new life with his mother and thus they moved first to Cairo and then to Tanta another provincial Egyptian city, in order to live with his mother's brother Muhammad Afandi Niyazi (who was an Engineer) and his family, his helpless mother took him to her brother in Cairo to take charge of his up bring. Hafiz Ibrahim therefore, grew up under the care of his maternal uncle and this involved not only living in the same household but also this man's financial support and sponsorship. Hafiz Ibrahim was sent to a modern secular school, but his schooling was interrupted when his uncle took him to Tanta, which he had been transferred. Later the family lived in Tanta where Hafiz Ibrahim

went to a Maktab (a secular primary school), after a period of irregular attendance at the Azhar type of Madrassa at *Tanta.*

Hafiz Ibrahim was a strong willed form from early childhood and walked out on his uncle when criticized and decided to fend for himself, a disorganized student. Hafiz Ibrahim read only what he found, but his taste was good and memory excellent. He knew hundreds of Quranic verses. The interrupted condition of Hafiz Ibrahim formal education had stopped, attending school regularly at a young age. He worked as a series of jobs in order to contribute to family expenses, including as a clerk in legal office. Through his schooling was not completed, it is reported that Hafiz Ibrahim did attend classes, at least sporadically, at the local Ahmadi mosque and shrine of Ahmad al-Badawi. In addition to study classical religious texts and the Arabic language, he became familiar with the classical Arabic poetic traditions through his studies, with the mosque's *'Ulama'.*

After passing the primary education Hafiz Ibrahim was went to Azhar University; from this University he took higher education with the degree of law. Hafiz Ibrahim however, laughed cares away, he had the unusual capacity to keep his friends assured for which he was loved. For all his outward humour and light-heartedness, Hafiz Ibrahim was over whelmed by sorrows and pains.

Eventually in 1890 he quit this city in order to pursue his fortunes in Cairo. Some have attributed his move to cairo to his inability to pursue a successful career

as a lawyer. Others have emphasized his desire to strike out on his own and start a new life, rather than continuing to live at his uncle's expense in *Tanta*. With this important move to the capital his nascent poetic career would begin to develop future and gain momentum.

After his arrival in Cairo, Hafiz Ibrahim decided to pursue a military career, a practical choice for a young man of his background. With the encouragement of his sister's husband who was himself an officer, he enrolled in military collage in Cairo. He looked forward the promise of a stable career upon completion of his studies there, and one which at the sometime would allow him to pursue his literary interests. Hafiz Ibrahim completed this course at the military academy in 1891, and graduated as a second lieutenant in the artillery. Upon graduation he worked for a time in Government service as a police officer, for both the Ministry of the Interior and the war Ministry. It was the later with sent him to Sudan as a soldier in 1895, which he regarded as exile under the Commandant of Lord Kitchener.

The hard and disciplined life of the army, where had to obey the order of commandant and not command was odious to his nature. The Military Academy with British, French and Turkish elements, nothing Egyptian about it roused Hafiz Ibrahim national spirit. He began to form his own views on politics which appeared later in his poems. He was accused a taking past in an abortive army rebellion and was court martial for which he was put on trail and pensioned off. There is no doubt

that young Hafiz Ibrahim's sojourn in Sudan was an extremely bitter experience, and he complained ruefully about it in his frequent letters home. All reports of his time there point to the many miseries and hardship, he endured and emphasize his loneliness in particular. So he resigned from the army and returned to Cairo, where he spend a period of five years, and it was in this period that he composed his earliest poems.

In the Sudan Hafiz Ibrahim served an unhappily under Lord Kitchener's command. This period he composed many poems, moreover his experiences in Sudan influenced him enough that references to them appear in later prose works like his – narrative in the muqama style, 'Layali Satih'. He sent a number of these poems back to Egypt in letters to his family and friends. They are included in his Diwan. Many of these early poems first appeared in the 1900. These poems were representative of the breadth of his talents. He wrote poems to friends such as Muhammad Beg Bayram, celebrating his virtues. At least one 'Wine Poem' celebrating an evening drinking with friends – is extent other poems on the subject of Sudan, British rule there and in Egypt, and of course complaint against life in Sudan are also included in his collected works and prefigure the major output of poetry which would flourish upon Hafiz Ibrahim's return to his homeland.

He published a number of notable poems in this period just at the turn of century. For example, despite his negative estimation of the British colonial project

in Egypt and the Sudan, he wrote two well known poems dedicated to British royals; a *ritha* (elegy) on Queen Victoria in 1901 and congratulatory poem to Edward VII on his coronation in 1902. Even in this early period, it can be noted that Hafiz Ibrahim's reputation as a nationalist. Like that of many of his contemporaries, was built less on a specific political platform and more on a general sense of discontent with British rule and aspects of the Ottoman Empire. Thus Hafiz Ibrahim wrote a number of more directly or explicitly political poems in this period. Later in his career he was to become famous for his political poems and embrace of nationalist ideas; in this earlier period only the early stirring of such writings can be detected.

In 1903, three years after Hafiz Ibrahim return to Cairo, he took early retirement. Altogether, he had done fourteen years of government service by this time. Hafiz Ibrahim remained unemployed for eight further years after this. It Seems that during this period he was unable to find work despite the intervention of a number of people of his behalf, especially as he became an increasingly important poetic figure and had more and more contacts with people who themselves held positions of importance. Some of the people with whom he was known to meet during the period including political leaders like, Sheikh Muhammad Abduh, Qasim Amin, Mustafa Kamil Sa'ad Zaghlul and Ahmad Lutfi al-Sayyid, among several others who were influential in Egypt at the time. Many have attributed the increasingly nationalist bent of Hafiz Ibrahim poems in the period after 1903 to

these friendships which would last a lifetime. Some of the finest elegies Hafiz Ibrahim produced later in his career were written in commemoration of the deaths of these men.

After an unsuccessful attempt to get a post in the newspaper *'al-Ahram',* Hafiz Ibrahim sought the help of the well known social reformer Sheikh Muhammad Abduh, he soon became his patron and introduced him to the leading features in the intellectual and political life of the time. Hafiz Ibrahim with and sense of humour soon made his company welcome to the leading personalities of the day to whom he addressed panegyrics or the poems on various social and political themes of particular interest to them.

In 1905 his best teacher Sheikh Muhammad Abduh was died, Hafiz Ibrahim was heartbroken, to divert him from his grief, his mother persuaded him to marry. In 1906 he married Bohemian, but he got bored by her way. At last divorced his wife after four months and never thought of marring again. In the year 1906 saw developments in Hafiz Ibrahim's personal life as well as his poetic and literary career. His literary output was not slowed in this period at all and in addition to writing the poetry that would make him famous, he also published his only original prose work the neo-classical muqamah style entitled 'Layali Satih' that would attract critical or popular attention.

In 1908 his mother was died, who lived in his uncle's family. After some years his maternal uncle's was died. Then he lived with his uncle's wife Aisha Hanam. In this period Hafiz Ibrahim was also very homesick because there was no sufficient finance. So he was seeking an employment. Getting employment was not easy for Hafiz Ibrahim and his army record did not endear him to the Khadive.

Hafiz Ibrahim was at last appointed Head of the Literary Division at the National Library, 'Dar ul – Kutub al-Misria' in 1911, where he served a long period upto 1932. In this period he became recognized as a national poet. During this period somewhat restricted his freedom of expression due to he was government employee. In this period he wrote many poems against the Tyranical ruler, but it was not published upto 1932 and some poems he wrote pro-British it was published in that period. The extent of his nationalist feelings was fully realized after his death, which was previously unpublished poems were published.

The tenure at, 'Dar al-Kutub al – Misria' changed the disorderly course of Hafiz Ibrahim's life, but not his temperament. He adjourned to the nearby cafes to mitigate the rutine of office. However, the specter of poverty reminded him to be careful in his compositions. It was said that his much of political poetries was of revolutionary nature, which he recited to his friends but did not dare to publish. As a result his poems began to lose their revolutionary fervor, with some of his poetry which contained forceful political criticism has failed to reach us.

In spite of much resemblance between Hafiz Ibrahim and Ahmad Shawqi in style and general attitudes, they form contrasting pair, whereas Shawqi was for a greater part of his life. Hafiz Ibrahim was more related to the common people, so that openly described as 'The People's Poet'. He fought with sorrow and pain all the time, but because he wrote much of his poetry about the suffering of the people and nationalistic themes, Ahmad Amin in the introduction to Hafiz Ibrahim's diwan states 'the best poetry of Hafiz Ibrahim is linked with sad feelings.'

Hafiz Ibrahim expressed admiration for the Turkish Sultan, under Muhammad Abduh's influence, however, his loyalities became more Egyptian. He recognized the need for education and for social reform and while he began to took into Britain, to lead Egypt to better times, he was not afraid to criticize the British. After the death of Muhammad Abduh in 1905, the tone of Hafiz Ibrahim's poetry became more openly nationalistic. His social and political views were enriched by his close friendship with Muhammad Abduh and the intellectual circles in Cairo. "By Nature Hafiz Ibrahim was conservative and ponderous. The only literature he knew was Arabic and he was interested in the language. He tended to be occupied with the means of expressing his ideas."

The main inspiration for Hafiz Ibrahim, "The poet was Mahmud Sami al-Barudi (1839-1904) whom he regarded as ideal in his life," like his master, he joined military academy and as an army officer he became involved in a rebellion which

only spelled disaster for him. He also turned to the ancient Arabic heritage and the phrase of the Abbasid poets. But although there are times when it is even more rhetorical than al-Barudi's poetry on the whole, Hafiz Ibrahim's poetry is much simpler and more popular and his poem were designed for declaration at large gatherings or for publication in newspapers and were addressed to a wider audience.

"Diwan al-Hafiz was first published on three volumes between 1911 to 1932 and collected into a complete edition shortly after his death. The bulk of Hafiz Ibrahim's diwan has taken up with political, social, eulogy and elegy." Muhammad Hafiz Ibrahim also wrote a series of prose work on the *Muqama* style entitled *'Layali Satih'* in 1907 and adopted ' Les Miserables' of Victor Hugo: in 'al-Bu'sa'. In which the poet dealt with the problems of contemporary Arab issues in a manner showing the influence of his teacher Sheikh Muhammad Abduh and of al-Mawailihi (The author of Hadith Isa Ibn al-Hisham). He also tried to learn French language and literature from which in spite of his less proficiency in French language, also attempted a free translation of Victor Hugo's pattern.

Hafiz Ibrahim's conception of poetry revealed in the preface, he wrote to his Diwan was extremely in favour of traditional style and that is despite his famous poems in which he laments the stronghold of conversations on Arabic poetry and calles for its liberation. He composed poems of the traditional such as panegyric, satire, praise, description and treated traditional themes like love and wine. But with

the exception of his elegies these poems tend to be cold, artificial and purely imitative. This particular tone of the very few love poems he wrote.

As to be expected, the bulk of Hafiz Ibrahim's poetry was public poetry written on social and political occasions, ranging from the fall of the Ottoman Caliphate or the Anglo-French 'entente cordit' of 1904, or the injustice of the occupying power to the establishment of orphanages and educational institutions. He also wrote on natural disasters life fires, earth-quikes, important event of the eastern countries, like the Japanese victory over the Russians, whose significant was understandably inflated as well as Islamic themes as in his long poem on the life of achievement of the second Caliph *'Umar Ibn al-Khattab'*. Throughout these poems Hafiz Ibrahim gives expression to his sympathy for the cause of Islam and the Arabs, his belief in the political aspirations of his nation, his tortured awareness of the social problems of the time: poverty, ignorance and disease.

The changes Hafiz Ibrahim introduces relate to content, he deals with problems concerning the common people. These were introduce for the first time in Arabic verse. Hafiz Ibrahim took poetry a step ahead of al-Barudi, Sabri and Shawqi, who ignored these subjects not merely in strained circumstances but the depth of his feelings and attitudes, made him a natural spokesman of the masses.

Hafiz Ibrahim also classified to have translated into verse Macbeth's well known speech on the air-drawn dagger, but the resultant translation is really more of

an adaption, in fact almost a new poem inspired by the original. Moreover, he attempted to wrote a short act poetic drama on the subject of the bombardment of Beirut by the Italian navy in 1912, which shows a total ignorance of the basic rules of dramatic art: it is no more than a long passage (in no way a dramatic dialogue) which has divided between four speakers – a wounded man, his wife, a doctor and a fellow Arab. Hafiz Ibrahim also wrote a little two books – 1) *Kutayyib fi al-tarbiyah al-awwaliyyah* (A little book on Elementary Education, Cairo, al-=Ma'arif 1911-1912), and 2) *Kutayyib fi al-Iqtasad* (A little Book on Economics, Cairo, al-Ma'arif – 1913). And he also translated with Khalik Mutran *'al-Mujaz fi Iqtisad'* (Excursions in the study of Economics – 5 volumes, Cairo, al – Ma'arif 1913).

Hafiz Ibrahim's desire to be regarded as a modernist, manifested in his native introduction of modern inventions like the aeroplane and train, led in some cases to very amusing results. For instance, in a well known poem which he wrote on the occasion of the opening of an orphanage, he begins with a lengthy description of the railway trains, very much in the same way as in the opening part of his work the pre-Islamic poet provided a description of his camel. And it is revealing to see how the combustion engine is conceived of interms of beast of burden, how the industrial aspect of moderns life is felt and described interms of life in the Arabian desert – a classical example of the unresolved tension between the old and the new, and between the traditional Arab culture and modern western civilization.

No doubt Hafiz Ibrahim reached in his national poetry since from 30 years of his age with high ambitions. When he utilize his ambitions to the places of the national enemy and for their open tract of land the hearts, enthusiastic hearts of the young people, noble heartedness and strong, all that Hafiz Ibrahim had not feared to count their misdeeds with evil eyes and he observed that what is hasitate the English? That issue of the published laws which was guidance for national group's leader, after the death of Mustafa Kamil, on account of he wrote in the newspapers and other magazine. Hafiz Ibrahim revolted against this laws in bravery to the requital on them. Egyptians were talk to the signifies from the homicides cases and Gallic redemption until their recovery.

Hafiz Ibrahim in his final days, was frail, but as in his custom he refused to remain confined to his home and bedridden. "On the evening of his death, he invited Muhammad Rateb and another friend for dinner. Unable to eat with them, he laid down on the couch, while assuring them, as was his custom, that he suffered no more than a mild cold and that his doctor had prescribed a medicine, but discovered it was finished. Then, when his sympotoms grew more acute, he told the servant to fetch a doctor. The servant called Abdul-Hamid *El-Bannan*, whom he knew to be a good friend of his employee. El-Bannan hastened to call a doctor and together they rushed to Hafiz Ibrahim's home is *Kubri Al-Qubba,* only to discover that Hafiz

Ibrahim was in his dying throes, not even strong enough to bid farewell to his friend before departing this life."

On the occasion of Hafiz's death, Al-Ahram featured a few memorial compositions its readers. Ahmad Muhammad Hanafi an employee in the Ministry of Awqaf (religious endowments). Penned the following :

"Your body dies, Hafiz, but you remain in soul
Preserved, in love, in the pure waters of the Nile,
Your home, where people thirst for your poems, your thoughts,
And countless writers owe their thoughts to your poems."

Another contributor submitted the following verses:

"Poet of the Nile, where have you gone? Far away.
Could you not have waited, prolonged your body stay?
Did you tire of fame, grow fond of decay,
Succumb to illness so that you might waste away?
Poet of the Nile, did you not for a moment
Realise that death had sword abhorrent
And would strike our hearts regardless your intent
poet of the Nile, I cry to you in torment."

In the year 1932, 21st July, Thursday at 5.00 A.M. Muhammad Hafiz Ibrahim breathed his last, in a small room in Cairo, after four and half months of the retirement from service at *Dar al – Kutub al – Misria.*