CHAPTER – III

HIFIZ IBRAHIM AND QAZI NAZRUL ISLAM'S POETRY ON THE QUESTION OF FREEDOM AND NATIONALITY

Two of the most dominating personalities in the twentieth century among their own people and beyond, are Hafiz Ibrahim and Qazi Nazrul Islam, born in two far-off geographical territories, but subscribing to almost identical ideals to realize the rights to self-rule for their own people. Both of them opted for sovereign nationalism. As persons they have many things in common, still it was impossible for them to be wholly interchangeable. What matters most in the guiding inspiration they drew from their personal experience of what they faced in course of growing up as free citizens of this vast Universe. Firstly we will consider in this chapter the Egyptian nationalism and the poetry of Hafiz Ibrahim.

Egyptian Pro-Ottoman flourished in the period from 1882 to 1940 at least in part because of its perceived utility in regard to another nationalist orientation existing in Egypt. This was the concept of Egyptian nationalism or patriotism' identification as part of a geographically distinct, historically unique Egyptian nation rooted in the valley of the Nile. Produced both by the separate political and advanced socio-economic development of Egypt during the 19th century and by the powerful example of European doctrines of patriotism, Egypt centered sense of identity and allegiance developed in late 19th century and early in the 20th centuries.

The first explicit, self conscious expressing of modern Egyptian patriotism date from the 1860's and 1870's. As has been noted, the object of the political and social seculations of the leading Egyptian thinker of that period, Rifa'a al-Tahtawi was clearly depicts, the land and people of Egypt conceived as a distinct unit. Emotionally his attachment to Egypt has been described as 'awarm personal feeling' a love of the land of the Nile and a pride in its glorious part that led him to compose a number of patriotic poem *(Wataniyyat)*, as well as to write two histories of the country. Tahtawi was perhaps the first modern Egyptian writer to view the entire civilized history of Egypt as a continuum and to formulate an embryonic theory of an Egyptian national character that extended from the ancient Egyptian to his contemporaries.

The writers of the school of Muhammad Abduh saw themselves as a middle group, steering a careful course between exteremes : on one side the traditionalist on the other side the secularists. Their object was to accept and encourage the institution and ideas of the modern age but link them to the principles of Islam, in which they saw the only valid basis of social thought, the political law accepted by all of which Bakhit spoke. In the process they were led ever nearer to the second of the two extremes, simply because it was this and not the first which presented the real danger. Rigid conservatism would in due course show its in capacity to understand and therefore to control the modern world, and in the end might just wither away. But the ideas of the modern world precisely because they were

irressistable, had the power both to destroy and to remark Islamic society – to destroy it if left unchecked, to remake it if harnessed to the eternal purpose of Islam; and in the attempt to harness them, more and more concessions were made to them.

This was seen clearly in attitude of the modernists towards the idea of nationalism, the most potent form in which the modern idea of secular society expressed itself. The relationship between Islam and Egyptian nationalism was not so simple. The idea of an Egyptian nation, entitled to separate political existence, involved not only the denial of a single Islamic political community, but also the assertain that there could be a various community based on something other than a common religion and revealed law. That the relationship was close and positive was due to the position of Egypt 1882. "It was the British Occupation which fused Islamic modernism with Egyptian nationalism and finally produced as we shall see, a nationalism which was created and led by a close associate of Abduh, but which had in the process abandoned his first principle.'

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. Around 1879 a number of officers formed themselves into a semi-Secret Party, the National Party, which attracted to itself number of civilians, and it was this grouped, led by Ahmad Uravi Pasha, which became the care of the movement and held power in the months leading upto the occupation. In this period that the newspaper of opinion began to play an important part in Egyptian

political life, and there appeared one of the key figures of modern era, the political journalist concerned not so much to communicate ideas as to arouse strong feeling by skillful use of language.

The nationalist attitudes of the leaders of the Uravi Movement of the early 1880's were less exclusively Egyptianist than has sometimes been assumed. "As Alexander Scholch has shown, the movement's famous slogan 'Egypt for the Egyptian' meant more a native Egyptian participation and sharing in power and privilege with the established Turko Circassian elite than the total replacement of the latter by the former, and the intellectual formulations of the movements spokesmen demonstrate on developed concept of a secular national state limited to Egypt."

The nationalist sentiment begins to find new expression a half-generation later, its leaders are younger men and its mood more intransigent. This was not only because of the ten years occupation and the difference between a struggle to prevent it and one to end it. The Britain should stay in Egypt for many years if not generations. Such ideas were wholly incompatible with those of 'Abduh and his group, and the desire to give them a responed answer underlay the political writing of Lutfi al-Sayyid. From another quarter they aroused a sharper response a reassertion that there was an Egyptian nation and it should rule itself.

Sentiments of Egyptian patriotism were not extinguished by the British occupation of Egypt in 1822. 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.

The founder and leader of this new nationalism was Mustafa Kamil, and one say that, in the year before 1914, his followers and those of Abduh divided between them the minds and allegiance of educated Egyptians. Mustafa Kamil (1874-1908), an anti-colonial nationalist famous for coming the phase, 'If I had not been an Egyptian, I would have wished to become one.'

Egyptian self-Government, education and the continued plight of Egypt's peasant majority deteriorated most significantly under British Occupation. Slowly, an organized national movement for independence began to form. It its beginnings, it took the form of an Azhar-led religious reform movement that was more concerned with the social conditions of Egyptian society. It gathered momentum between 1882 and 1906, ultimately leading to a resentment against European Occupation. Sheikh Muhammad Abduh, the son of a Delta farmer who was briefly exiled for his participation in the Uravi revolt and a future Azhar Mufti, was its most notable advocate. Abduh called for a reform of Egyptian Muslim society and formulated the modernist interpretations of Islam that took hold among younger generations of Egyptians. Among these were Mustafa Kamil and Ahmad Lutfi al-Sayyid, the archetects of modern Egyptian nationalism. Mustafa Kamil had been a student activist in the 1890's involved in the creation of a secret national society that called for British evacuation from Egypt.

Politically Mustafa Kamil's fervent Egyptian Patriotism did not prelude a tactical Egyptian allegiance to the Ottoman Empire. But there is no question that it was his definition of himself as an Egyptian and his belief in Egypt as a unique nation that were the more vital determinates of his thought and action. On the theoretical level, he saw nationalism as the most effective of all political bonds : as he put it in a speech in Alexandria in 1897, 'Patriotism is the most noble bond for individuals, and the most solid basis for the establishment of powerful states and lofty kingdom.'

Egyptian nationalist sentiment reached a high point after 1906 Dinshaway Incident, when following an altercation between a group of British soldiers and Egyptian formers, four of the farmers were hanged while others were condemned to public flogging, Dinshaway, a watershed in the history of Egyptian anticolonial resistance, galvanized Egyptian opposition against the British, culminating in the founding of the first two political parties in Egypt: the Secular, Liberal Umma (The Nation, 1907) headed by Ahmad Lutfi al-Sayyid, and the more radical, pro-Islamic Watani Party (National Party 1908) headed by Mustafa Kamil.

The foundation of an exclusively Egyptian and thoroughly modern nationalism unencumbered by residual Ottoman Islamic overtones came from the pen of Ahmad Lutfi al-Sayyid in the year before World War I. The Umma in his view was living organism a natural unit produced by the inescapable human needs of the species. In one article he likened the nation to a family: just as the bond between

brothers was based on the common interests similar manners, and identical upbringing that they shared, so the solidarity of two brothers in Egyptianness is based on exactly the same factors. Being a natural unit, the nation has a inhearent right to autonomy and liberty. The Umma is the civic association, which is product of nature and one of its creations. It has the right to life and freedom, just as every individual possesses these natural right.

Lutfi's theory did not limit membership in a nation to those born into it. In the Egyptian case, immigrants to Egypt were also to be considered, as long as they gave their loyalty to Egypt and assumed their duties toward the country. Lutfi's political positions were thoroughly congruent with his theoretical presentation of Egypt as a distinct and unified nation. When Muslim Coptic tension began to surface in Egypt in the years preceding the war, Lutfi argued that the two major religious groups within the country, 'Comprise the body of a single nation' to his fellow Muslims, he counseled the necessity of aviding religiously based politics and obligation of the Muslim majority to extend the hand of tolerance and solidarity to their brothern.

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 the entire people. The change was due to the new ideas and spirit generated by the war, to wartime promises and declarations which, although not intended for the Egyptians, still had an effect on them but also to certain specific grievances. "The khedive Abbas Hilmi

was deposed at the beginning of the war and replaced by a more malleable uncle, Ottoman Suzernity was abolished and Egypt declared a protectorate. These acts offened those who supported the Khedive and value of Ottoman connexion, and strengthened the fears of those who believed that Britains policy was to make Egypt permanently a part of the British Empire." Under pressure of war Egypt was in fact treated like a colony, the number of British officials increased while their quality did not improve, numerous peasants and their livestock were virtually conscripted for service with the Allied force in Palestine.

Prominent among these was Sa'adZaghlul who led the new movement through the *Wafad Party*. Zaghlul held several Ministrial positions before he was elected to the Legislative Assembly and organized a mass movement demanding an end to the British Protectorate. He garnered such massive popularity among the Egyptian people that he came to be known as 'Father of the Egyptians'. When on March 8, 1919 the British arrested Zaghul and his associates and exiled them to Malta the Egyptian people staged their first modern revolution. Demonstrations and strike across Egypt became such daily occurrence that normal life was brought to a halt.

In 1910 Zaghlul was promoted to a more important ministry that of justice. But he found in increasingly difficult to take part in the Government. He had been on good terms with Cromer and he had demand like Abduh, of a partnership of British and Egyptian reformers to curb the autocracy of the Khedive and carry out

the necessary reforms. But he was less in sympathy with Gorst's policy of giving greater power to the khedive and did not get on well with kitchner. He had been closer to the Umma Group (National Party) and to be the voice of national opinion. Towards the end of the war, Egyptians began to discuss the possibility of forming some sort of representative delegation to present Egypt's case for independence to the peace conference.

In February 1922 the high commissioner issued a declaration of Egyptian independence. The protectorate was ended, Egypt was henceforth independent, but Britain reserved to her self four points until agreement should be reached on them : imperial communications, defence, foreign interests and minorities. Zaghlul had succeeded in securing at least a limited independence for Egypt, without binding to himself anything in return. In September 1923 he was allowed to return to Egypt. But this time a constitution had been drown up, end elections were now held which resulted in a victory for Zaghul's supporters, who organized themselves into a regular parliamentary party, the Wafad Party Zaghlul Prime Minister and opened negotiations with the British Govt. on the four reserve points. Zaghlul exercise over his followers until his death in 1927.

Muhammad Hafiz Ibrahim often mentions in the breath with Shawqi together these two poets are considered the most brilliant representative of the school of al-Barudi. Hafiz Ibrahim who may be called an eminently nationalist poet, led a fairly umperturbed life, aside from the episode in the Sudan-curiously enough, he wrote

about his experiences with the rebellion in Khartum. He was said to be shightly extravagant, but he was no bohemian like some of the later romantic poets. He drunk little and was a typical man of letters who looked for company and conversation in coffee house. He was not in the least a society figure, once when he invited by the Khedive, he behaved in such an awakward way tha his aspirations to become a kind of court foundered. Apparently, his ambition to obtain recognition a court poet in Istambul also failed because of his clumsiness. He clearly felt a strong need for patrons and although his poetry does not point in this direction in that respect had a traditional view of the life of poet. He once asked Muhammad Abduh, in his circle he had apparently moved before his departure to the Sudan, to intervene on his behalf for his transfer from the Sudan for which he had an extreme dislike.

Hafiz Ibrahim owes his celebrity to his poems supporting the national causes of Egypt. His nationalism like that of Showqi, Qasim Amin and other nationalists, was barely politically defined. With Hafiz Ibrahim too it largly amounted to unease about the British Occupation and the growing western influence in Egypt. This is why he was equally interested in Turkey, though he was not of Turkish descent like Showqi, and did not have any special ties with pro-Turkish Khedive : Turkey had his sympathy because as a leading Muslim nation, at least in the period before, and of course also during the first world war it was regarded as bulwark against the advancing western powers. This may explain why Hafiz Ibrahim wrote a poem in praise of Ottoman Sultan Abd al-Hamid, who was generally considered a tyrant, on

the occasion of the commemoration of his accession to the throne. When after the revolution of 1909 Abd al-Hamid was deposed, Hafiz Ibrahim thought the new Ottoman constitution so important that he dedicated a poem to it. He defended the Arabic language when he felt that it was threatened by the British educational policy, but given the close relationship between Arabic and Islam, this is itself need not be seen as evidence of Arab nationalism. 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 (Probably including the Lebanon) in a long poem entitle *'Suriyah wa Misr'* which may indicate an awareness of the ties with the other Arabs.

With his neo-Classicists also one took in vain for the expression of personal feelings; he, too, is animated by communal feelings, not by his own emotions. Even his piety as far as one can tell from his poems – is not so much individual religiousness as an expression of solidarity with the Muslim causes. His famous long poem in praise of the great Calipha *'Umar'* the first also called *'al-Umriyah'* is a mixture of panegyric and at least to some extent, epic poetry than a display of personal piety.

This perhaps why Hafiz Ibrahim once he had entered the haven of a regular join in the civil service, did not produce much poetry any more. He was the poet of the nationalist cause and when as is generally assumed, for fear of losing his job he no longer dared to write poems about this, his source of inspiration dried up "In

1915 he even so far as to not only offer his congratulations to the successors of the Khedive Abbas the second Sultan Husayn, who had been appointed by the British, but also to advise him to seek the friendship of the British, which was later denounced as, defeatism by the nationalists." In general his political attitude subsequent to his appointment at the national library is a mastery to many Egyptians, although in the final analysis it has not stood in the way of his popularity.

Hafiz Ibrahim closer than Shawqi to the great masses Egyptians by birth, social class, economic status and basic attitudes and feelings. He was truly Egypt's popular poet. He living experiences expressed in a natural dynamic in the heart of the whole nation. This reflected in the depth of public sentiment transmitted to his readers in his Dinshaway poems and many other patriotic compositions of this period. Revolutionary as they might be, it is the inner sense of tragedy as well as the firm belief in the spiritual strength of the community so simply expressed in those poems which made them most popular. Their effect reinforced the influence of Hafiz Ibrahim's poetry on the Egyptian resistance to the British Occupation. His patriotic poems touched in particular, the lower and more popular sectors of the pyramid and thus were most effective in widening and deepening the feeling of national humiliation which was brought to the surface by the Dinshaway incident.

The poet Hafiz Ibrahim written of the necessity of composing patriotic songs and Qasidas which the young should memorize and practice in their spare time, and sing during their house of play, instead of these song which street children repeat

(especially on the nights of the blessed month of Ramdan). He have written of the necessity of changing the songs which are sung at festivals.

One result of Orbitary, individual rule or both in the west and in the east was the death of stirring poetry, and the incouraging of poet with awards to compose qasidas of empty praise on behalf of king, Princes, and Ministers, teacher and leader, and to avoid everything that might educate people and implant in them a love for freedom and independence. Another result of this arbitrary rule was that the mosque sermons were made void of any value which might accure to the listener, to the extent that they all revolved around the theme of withdrawal from the world, and became an inducement to being lazy and to waiting around for wealth with neither effort nor work.

Professor Arbery have written about "That Hafiz Ibrahim who was always accounted by his countrymen by far the revolutionary of the poet in politics, should have spent all his days securely in Egypt, where as Shawqi was in exile for some years." To any critic to might be tempeted to read Hafiz Ibrahim patriotic verses in a fragmentary way and out of their full context, Arberry's wonder, shared by other critics, may be justified. But a severe scrutiny of those 'revolutionary' poems as they figure in their totality in poet's entire Diwan would certainly lead to a different view. For almost invariably, and however vilent they might scan to be Hafiz Ibrahim patriotic poems open with a cordial prelude and end with a conciliatory appeal which reduce the vehemence of revolutionary spirit.

Moreover, as a disciple of Muhammad Abduh (whose influence is crealy reflected is Hafiz Ibrahim's prose work *'Layali Satih'* as well as in his political poetry), the poet remained on the whole moderate and not infrequently, supported the policy of co-operative association with the British which was advocated by the liberal nationalists. Even at time when Shawqi was exiled because of his famous poem in which he wanted the Egyptians of the possible annexation of their country to the empire, the poet of the Nile was urging the new Sultan, Husain Kamil, to be a trusted ally of the occupying power.

"Lord Cromer opinion was clearly expressed in his Annual Reports to the British government as well as in his book Abbas II which tells the story of his duel with the Khedive that book, Cromer wrote of the 'revial of some serious abuses that had been suppressed such as the shameless traffic in grades and decorations." On the occasion of the disparaging remarks 'Abbas made concerning the army during a review and his reflections on the British staff which led to Kitchener's resignation as sirdar' Cromer wrote also in the same book 'the point which struck me was that the opportunity for which I had been waiting had come. It would indeed have been difficult to choose a more favorable battleground.'

Om the other side khedive did not record at that time his own version of the duel, but had several writers and propagandists to defend his case in the press and to launch his open or discreet attack on his opponent. More than this he had a distinguished poet and whose poetic talent, he used as one of the most effective instruments to

crush his foes and reassert his own authority. From 1893 to 1914, when the Khedive was dethroned and the court poet exiled, Hafiz Ibrahim remained the mouth piece of his nation. Perhaps no other historical source has the special value Hafiz Ibrahim's poetry has for the study of Abbas feelings and attitudes towards the British, the Turks, the Nationalists, the Islamic reformists the Caliphate, the constitution, and other important issues related to foreign relations and internal affairs.

It is the friendly voce of Abduh's disciple, whose association with Sa'ad Zaghlul, Lutfi al – Sayyid and other nationalist motivated him to reveal his admiration for the great British reformer in this discreet manner of peasant origin himself, the poet could not fail to admit Cromer's great efforts to improve the lot of the peasant in Egypt. On the other hand he reapproached him in a kind of *'itab'* for his few but memorable blunders, the tragedy of Dinshway, which occurred under his regime and his severe attacks an Islam and the Eastern people, including the Egyptians.

As it stands, however, the poem seems to be designed to please all the parties involved in the controversy, Cromer's allies can focus on the praise section, and his hostile critics on the satirical one, while the indifferent groups may find in the introduction of the poem or its conclusion a few verses which reflect their attitude. Needless to say such a compromising position deprived the poem from having only serious effect on its readers by attracting them to one side or the other.

The timid loyalty expressed in it was not likely to rally new supporters for Cromer and the occupation. Moreover the ambiguous nature of the whole poem was certainly incapable of reversing the current of hostility so dynamically generated and directed against the British by the Egyptian opposition with Kamil. In fact, though reflected in a few other poems. Hafiz Ibrahim's friendly attitude or professed neutrality expressed in the particular ode is by no means representative of his general attitude towards the British occupation. Several of his poems composed before or after Cromer's retirement display an intense nationality feeling along with a spirit of vehement resistance and even of open revolt against the foreign rulers of his country. This fact may be evidenced by comparing his poem on the occasion of the Dinshaway incident.

The Dinshaway occurred on the 13th of June 1906, while the Khedive and his court poet were on a visit to Constantinople. This absence from Egypt was considered by some crities as the main reason for showqi's silence on that occasion, a tragic one that led Qasim Amin, a man of sober judgement to comment on it deed impact on the Egyptian mind in these words: "Every man I mat had a broken heart and a lump in his throat. There was nervousness in every gesture – in their hands and their voices. Sadness was on every face, but it was a peculiar sort of sadness. It was confused, distracted and visibly subdued by superior force. The spirits of the hanged men seemed to hover over every place in the city."

Hafiz Ibrahim whose passionate response to the incident was embodied in a poem published on July 2, 1906only a few days after the swift, ruthless executions, followed by other poems during the same year. These powerful poems, expressive of the public sentiment in Egypt, won Hafiz Ibrahim the title of *"Shair al-wataniyya wa mushakhir Dinshaway fi al-bariyya"* (The nationalist poet and the publicist of Dinshaway in the world) considering lines from his poem;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ayyuhal qamuna be al-amre fina

Hal nasimtum wa la ana wa al-wadada

Khaffidhu jaishetum wa namu haniya

Waabtaghu saida kum wa jubu al-belada

Wa ija a'awajtukum jata tauqin

Baina telka ar-ruba fasidu al-ibada

Innama nahnu wa al-hamamu sawaun

Lam tughader atwaquna al-ajyada'

O You mightly ones who wield supreme power

Forget not our loyalty to you and our affection.

Have no fear in our fair Egyptian land.

Dispere your guardsman and banish all apprehension

Seek your pleasure far and wide

And when you weary of your sport.

Then shoot the poor local rusties.

Man's life is as cheap as beast's

And like to wild doves are we, made of the selfsame metal;

We too have our chains around our necks.

Now we will consider the Indian nationalism and Qazi Nazrul Islam's poetry. The Indian national movement was undoubtedly one of the biggest mass movements modern society has ever seen. It was a movement which galvanized millions of people of all classes and ideologies into political action and brought to its knees a mighty colonial empire. Various aspects of the Indian national movement. Especially Gandhian political strategy, are particularly relevant to these movements in societies that broadly function within the confines of the rule of law, and are characterized by a democratic and basically civil liberation polity, but it is also relevant to other societies.

A major aspect is the values and modern ideals on which the movement itself was based and the broad socio-economic and political vision of its leadership, it popularized democratic ideas and institutions in India. The Indian National Congress was organized on a democratic basis and in the form of a parliament. It not only permitted but encouraged free expression of opinion within the party and the movement. From the beginning, the nationalists fought against attacks by the state on the freedoms of the press, expression and association, and made the struggle for these freedoms an integral part of the national movement.

The freedom struggle was also a struggle for economic development. In time an economic ideology developed which was to dominate the views of independent India. The national movement accepted, with near unanimity, the need to develop India on the basis of industrialization which in turn was to be independent of foreign capital and was to rely on the indigenous capital goods sector. A crucial role was assigned to the public sector and in the 1930s, there was a commitment to economic planning.

The national movement was, form its early days, fully committed to secularism. Its leadership fought hard to inculcate secular values among the people and opposed the growth of communalism. And despite the partition of India and the accompanying communal holocaust, it did succeed in enshrining secularism in the constitution of free India. It was never inward looking. Since the days of Raja Rammohon Roy, Indian leaders had developed a broad international outlook over the years, they evolved a policy of opposition to imperialism on a world-wide scale and solidarity with anti-colonial movements in other parts of the world. They established the principle that Indians should hate British Imperialism but not the British people. Consequently, they were supported by a large number of English men and women and political groups. They maintained close links with the progressive, anti-colonial and anti capitalist forces of the world. A non-racist, anti-imperialist outlook, which continues to characterize Indian foreign policy, was thus part of the legacy of the anti-imperialist struggle.

The Indian national movement was a popular, multi-class movement. It was not a movement led to or controlled by the bourgeoisie, nor did the bourgeoisie exercise exclusive influence over it. Moreover, its multi-class, popular, and open-ended character meant that it was open to the alternative hegemony of socialist ideas.

The national movement did, in fact, undergo constant ideological transformation. In the late 1920s and 1930s, Jawaharlal Nehru, Subhas Bose, the communists, the congress socialist, and other left-minded socialist-groups and individuals made an intense effort to give the movement and the National Congress a socialistic direction. One aspect of this was the effort the organize the peasants in Kishan Sabhas, the workers in trade unions and the youth in youth leagues and student unions. The other was the effort to give the entire national movement a socialist ideological orientation, to make it adopt a socialist vision of free India. This effort did achieve a certain success and socialist ideas spread widely and rapidly. Almost all young intellectuals of the 1930s and 1940s belong to some shade of pink or red. Also important in this respect was the constant development of Gandhiji's ideas in a radical direction.

In time, the Indian National Movement developed into one of the greatest mass movements in the world history. It derived entire strength especially after 1918, from the militancy and self-sacrificing sprit of the masses. Satyagraha as a form of struggle was based on the active participation of the people and on the

sympathy and support of the nonparticipating millions. Several satyagraha campaigns – apart from innumerable mass agitational campaigns – were waged between 1919 and 1942. As a mass movement, the Indian national movement was able to tap the diverse energies, talents and capacities of a large variety of people, it had a place for all – old and young, rich and poor, women and men, the intellectuals and the masses. People participated in it in varied ways ! from jail-going satyagraha and picketing to participation in public meetings and demonstrations, from going on hartals and strikes to cheering the jathas of Congress volunteers from the sidelines, from voting for nationalist candidates in municipal, district, provincial and central elections to participating in constructive programmes, from becoming 25 paise members of the Congress to wearing Khadi and Gandhi cap, from contributing funds to the congress to feeding and giving shelter to Congress agitators, from distributing and reading the young India and the Harijan or the illegal patrikas (bulletins) to staging and attending nationalist drama and poetry festivals, and from writing and reading nationalist novels, poems and stories to walking and singing is the probhat pheries (Parties making rounds of a town or part of it). The movement and the process of mass mobilization were also an expression of the immense creativity of the Indian people. They were able to give a full play to their innovativeness and initiative.

The movement did not lack exceptional individuals, both among leaders and followers. It produced thousands of martyrs. But as heroic were those who worked

for years, day after day, in an unexciting, hum drum fashion, forsaking their homes and careers, and losing their lands and very livelihood – whose families were often short of daily bread and whose children went without adequate education or health care.

It was 1917, the First World War had already begun in 1914. During the war the British rulers required more and more men to fight in fronts. The Bengalis had so long been neglected in army being a non-military race. Nazrul Islam was a throbbing young man, he joined the military training derived very greatly from the revolutionary character of his patriotic feeling and exploding passion for freedom, which took shape under the influence of the revolutionary secret organizations for freedom of India. Nazrul Islam decided to join the British army not because as it is obviously understood to fight for the safeguard of the British Empire, but because he wanted to fight against it. The Bengali Regiment was disbanded in 1920. Nazrul Islam came back to Calcutta from Korachi, he stood determined to remain on the side of the masses struggling for freedom.

Nazrul Islam heard of the socialist revolution of Russia and felt inspired with the idea of the victory of toiling masses and establishment of a society free from age old trend exploitation. He wrote encouraging songs and poems urging for social revolution in his own country on the basis of equality of men, end to exploitation and victory of working people for which he is considered as being the first poet of socialist inspiration in Bengal.

The anti-British political context of India was also a matter of keen agitation in him. The massacre of Jallianwallah Bag had already taken place on 13th April, 1919. The whole India stood stunned under the impact of this ghastly killing, Mahatma Gandhi called for Satyagraha. The Muslims of India had also been particularly agitating against the imperialist powers, England being an epitome of them, for occupying some Muslim country of the Near East.

Nazrul Islam is chiefly known as the 'rebel poet', which all his might be helped the spirit of rebellion against the instruments of evil manifest in political subjugation, corruption in all forms and exploitation perpetuated by a section of society over the other. He very firmly against the British Occupation of India and pleaded in all possible ways for complete independence and opposed any piecemeal arrangement for it. He had strong sympathy for the members of revolutionary organizations who their blood in trying to compress the British to leave India and waged, in a limited way, an armed terrorist struggle against them. Some of his works were proscribed on change of spreading anti-British sentiment and Nazrul Islam himself was put behind the bars being sentenced to one year's rigorous imprisonment. Even within the jail he did not desist from ventilating his discontent and went on hunger strike which is continued for forty days. As a trained soldier Nazrul Islam did not fight in the field of battle, but he relentlessly fought the battle of ideas and cared for no amount of suffering for it. This is the context of Nazrul Islam's entry into creative life which was principally poetical. It was at the same

time musical. The rebel poet came out simultaneously with poems and songs. Nazrul Islam's noted poem 'The Rebel' and his great song of the freedom movement 'The song of Destruction' were written almost simultaneously."

Patriotism was the principal inspiration of his creative life. His gospel of rebellion communicated in poems and other forms of writing were all offshoots of the patriotic sensibilities. The trend of Bengali patriotic poems had been passing through a deep vaccum when Nazrul Islam took it up. The vaccum was created under certain historical conditions. The period from 1867 and 1911 may be described as the great period of growth of Bengali patriotic poems and songs. It may also be mentioned that the period of Swadeshi Movement 1905-1911 marked a tremendous flourishing of Bengali patriotic poems as soon as the Swadeshi Movement was over. "In the first place, the representative composers of Bengali patriotic poems had either died or retired from composing this type of poems for which there was a sharp want of talented people in this field. Of the representative of earlier period, Kaliprasanna died in 1907, Rajani Kanta Sen died in 1910 and D.L. Roy died in 1913." Rabindranath Tagore the greatest composer of Bengali patriotic poems during the Swadeshi Movement soon retired from dwelling on this type of writings as soon as the movement was over 1911. He is found to compose only two important poems of patriotic inspiration in later years, one in 1911 and other in 1917.

The earlier writers could not cope with the new situation in Bengal that arose out of the anti British movement was sharply changed. Freedom fighters on the one hand, started with the sense of highest sacrifice, to push the movement into violent dimension and the British Government on the other hand, began to suppress the movement by applying ruthless force. The secret revolutionary organizations for freedom of India started their armed struggle against the British government and also their native collaborators from the end of the 19the century. Of all the province in India, Bengal played the most important role in this movement.

Nazrul Islam's sense of patriotism had been communicated in a bunch of songs and poetries. These have been grouped here as 'Patriotic songs'. He was at his best in poems of heroic sentiment reflecting the spirit of revolt. But he was also found to achieve an admirable height in composing traditional poems of love and affection for the motherland. He composed on broad based themes some of which were traditional and some themes were added to the tradition by him. The patriotic feelings of Nazrul Islam may be divided into some groups in accordance with their subject matters. They are: Poems and songs on Reverence for Motherland, Freedom Movement, Awakening the Youth, Awakening the women, Muslim Awakening, Communal Harmony and Socialist inspiration.

In some of his patriotic poem Nazrul Islam paid high tributes 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. The nationalist inspirations of the composers were communicated in poems on description of the typical natural beauty of Bengal or on love for the age old Bengali life. The composers looked upon their motherland as the mother and themselves as the sons and described the glorious of the mother as sincerely as sons could do. "Rabindranath Tagore combined in some of his songs on this trend the sense of motherland with the sense of the world."

The patriotic poems are fundamentally heroic sentiment, they too portray some of its aspects. This indeed the heroic to love and admire one's own country, because out of this love grows the determination to do something for her. The sweet and melodies poems fill the hearts of the people with boundless love and admiration for their motherland. All the fighting sentiments are born out of a sentiments are born out of a serene reverence. So at the innermost these poems are also heroic in nature.

By the poems of freedom movement we refer only to those poems which were composed to intensify anti British struggle in particular. In the bi-weekly 'The comet' Nazrul Islam declared in very clear terms that he was decided upon the complete independence of India. The ideas of autonomy, dominion status etc. were not at all acceptable to him and he sharply ridiculed these political arrangements which were much talked of those days in some of his poems. Nazrul Islam knew well that demand for complete independence of India involved a great deal of risk.

But fear of punishment could not dampen his spirit and he continued to propagate the idea of full freedom with strong determination. He was the first from Bengal to raise such a demand. He was arrested on 23rd November, 1922 and charged with treason for which he was tried and sentenced to one year rigorous imprisonment.

Such was his fighting spirit and this spirit of throwing away the weight of British subjugation was conveyed in the songs and poems of freedom movement. The whole context of political struggle was something new. It was historically a new thing. Patriotism of people was caught in fire and the conflagration was gradually spreading up. So the traditional poems and songs were not enough to rise to the occasion. They failed to reflect the aspirations of the age and turn into the voice of time. But the voice of Nazrul Islam aptly fill up the vacuum and represent the spirit of the age which was ably communicated through the language of the poems and their rhythmic patterns. It was possible for Nazrul Islam because he was a freedom fighter himself. He never remained at a safe distance from the anti-British movement and himself suffered terribly for it. So he was in full identity with the expectations of the people fighting for freedom and undergoing tortures in jails. Nazrul Islam wrote out of his own experience, his poems and songs were the reflections of his sincerest feelings their spontaneity could easily win over the hearts of freedom-loving masses.

To Nazrul Islam was a wide concept for apart from political freedom it included freedom from rules and conventions, bonds and chains, prohibition and taboos. We must therefore rise in revolt, but before it would be necessary to know

ourselves with bold hearts we should declare, ‘I bend my head to non except myself’ this self reverence and self confidence rather than egocentricity.

The political agitations under the impact of Khilafat and non-Cooperation Movements were touching newer heights. It was the year of the ‘Swaraj’ Mahatma Gandhi promised Swaraj in the year. Political agitations began to be stronger and more organized day by day. The congress spirit of non-violence was gradually losing ground and people began to favour violent agitations against the British Government. In the last quarter of the year the British authorities began to take very harsh measures to quell the agitations. They began to put the political leaders behind the bars and perpetrate coercion on agitaing people who, in a very large number, were courting arrest. This situation was new and it had no similarity with the situation arising out of the movements decade or decades earlier. At this juncture that Qazi Nazrul Islam filled up this vaccum very ably and portrayed the spirit of the age in his patriotic poems and songs.

Nazrul Islam once commanded a highly privileged position among the youths of Bengal in undivided India. He highly praised the powerful patriotic spirit of the students, whom he termed as *‘Mukti Shebok’* the Liberation Army. “The high morale and chivalrous spirit of the students of India who once launched a powerful ‘Liberation Movement’ were praised all throughout his poems and writings.” In fact he was the ‘Fountain of Inspiration’ before the students of India during their heroic

struggle against the British colonial rule. He inspired them to fight and sacrifice life for freedom against all odds and impediments of the rigid imperialist rule of the day.

Many of Nazrul Islam's poems of patriotic sentiment are the poems on awakening the youth, like the poems of freedom movement they also reflect Nazrul Islam's characteristic spirit of rebellion and resound his ardent call to the younger generation to rise to determined action to throw off the shakles of British subjugation and bring forth a broad based social change. As the rebel Nazrul Islam himself was the epitome of youthful force and in many of his songs, poems and essays he spoke very highly of the unbound youthful power. As a revolutionary Nazrul Islam felt it his duty to call the young man to action. It is true ever where in all times that only the young men serve as the principal instruments of any big movement. So the awakening of the youth was a precondition for materialization of revolutionary courses of action for which Nazrul Islam was working. Therefore, many of the young men of Bengal were then suffering from and put them to utmost action to fight in the face of odds against the British occupation and various other ills. He never missed any opportunity to harp on it whenever he was to attend political or literary meets. The most powerful medium of such awakening was his poems and songs written in exalted words and tuned equally to highly stimulating melodies. Such as the 'Hilly song' is remarkable composition of Nazrul Islam on awakening of the youth.

Some patriotic poems Nazrul Islam may be catagorised as poems on Muslim awakening, because in those poems he particularly urged the Muslims of Bengal or more broadly, Muslims of 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. This must be termed as a new trend of Bengali patriotic feelings. Because no representative Bengalee poet before Nazrul Islam paid attention of this subject. There had been a lot of Bengali patriotic poems on social awakening composed during the period extending from Hindu Fair to Swadeshi Movement. But those poems were written on the awakening of the Hindus because there was no Muslim reference in respect of glorification of ideologies and traditions. The nationalist image which was held high in those poems and songs was essentially Hindu in nature. As a result a vaccum persisted, it was filled up by Nazrul Islam. He had certainly composed a number of patriotic poems through which he urged all his countrymen irrespective of religion, cast or creed, but he particularly urged Muslims of Bengal to come forward and take part in movements of progress. Waves of renaissance surged over many Muslim countries of the world at the end First World War. But no wave of renaissance had swept over the Muslim Society of Bengal.

Nazrul Islam was a great admire of Kamal Pasha, the builder of modern Turkey who drove the Turkish Muslim society to the age of modern development. In many poems and songs Nazrul Islam called upon the Muslim of India, particularly of

Bengal to give up all lethargy and accept the invitation of the new age in Turkish spirit. In some writing Nazrul Islam had also explained that the Muslim of Bengal were lagging even behind the neighbouring Hindus. They must catch them up otherwise they would be perpetually lagging behind. In the poems on Muslim awakening, Nazrul Islam made a clarion call to the Muslim of Bengal to be imbibed with the spirit of Islamic renaissance and borrow inspiration from te glorious past of the Muslim world. These poems succeeded to a considerable extent to create an awareness among the Bengalee Muslim. In all directions have again been literature the torches of Islam is the most reputed of Nazrul Islam poems of the trend.

Nazrul Islam took part in active politics, he began to visit various part of Bengal and take part in political meetings. He was a member on the Bengal Provincial Congress Committee. He was introduced to Gandhiji in Hoogly, he composed a poem and a song to mark his visit. He also wrote a poem Gandhiji's *charka* or the spinning wheel, yet he was sure that the independence of the country could not have been achieved through spinning on wheels or wearing *khaddar* or a kind of handmade coarse cloth.

Nazrul Islam and his other three friends were decided would launched a political party. The party was initially named as "The Labour Swaraj Party of the Indian National Congress.' Its weekly organ namely 'The plough' was floated. In the very first issue of the plough one of the most reputed poems of Nazrul Islam namely 'the communist' was published. The peasants songs was published in the second

issue. The poetical version of the communist gives the socio-political inspiration behind forming the political party. The first part of the poem which whole compositon declares the equality of man. The Labour Swaraj Party of the Indian National Congress was changed the named; The Workers and Peasants Party of Bengal.'

To liberate a country from the iron grip of a rigid foreign domination was no joke, specially in these days of colonial exploitations. Tremendous sacrifice and endeavor had to be made to achieve this end. The National Heroes who undertook such noble and most hazardous task to perform were not the men or women of ordinary calibre. Their path was full of thorns and full with perils. They advanced with enough courage and strong determination like the brave soldiers in a battle field, to fight against social evils, tyranny, oppressions and to overthrow the despotic exploitations of the them foreign colonialism. The incessant beats of wardrums created a warlike atmosphere in the minds of those national volunteers who like seasoned warriors became forgetful of deaths and worries. The received all Heavenly blessing in their glorious battle of liberation. The sum blessed the National heroes showering thousand rays on the heads of the gallant fighters who fought the battle of freedom.

Nobody in this world can subjugate a nation by showing red eyes. Such an unbecoming move by the foreign exploiters can only bring disaster within their own unholy rank and file. It had been proved through the history of the world that the

subconscious national sentiment of a population reaches to the highest peak, when the colonial exploitation, oppression and despotism arrive at their climax. The same phenomenon is also observed in case of internal affairs, such as social injustice, suppression of civil liberty, in equality and disparity in public affairs. Such harmful conditions many bring internal revolution within a country in a moment's uprising.

Nazrul Islam wrote a patriotic poetry about the jailor of the British authorities. It is called *'Bnahger Gan'* (The Song of Destruction) considering some lines here:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Karar oi louho-Kobat

Bhenge felo, Kor re lupat

Rakto-jomat

Shikol-pujor pashan-bedy

Ore o torun ishan

Baja tor proloy-bishan

Dhansho - nishan

Uruk prachir bhedy."

Break down the iron gate of prison

And break down into pieces

The blood-bathed

Stone-alter of the goddess of fetters

O ! young God of Destruction

Play on your dommsday drum

Let the flag of destruction

Flutter on the wall of the East.

Now will considering the verse of both poets (Hafiz Ibrahim and Qazi Nazrul Islam). Hafiz Ibrahim much closer with the great masses Egyptians by birth, social class, economic status and basic attitudes and feelings. Hafiz Ibrahim was truly Egypt's popular poet. He living experiences expressed in a natural, dynamic, moving poetic language both their source and their destination in the heart of the whole nation. This reflected in the depth of public sentiment transmitted to his readers in his Dinshaway poems and many other patriotic compositions of this period. The looking upon the sever punishments with a revolutionary's scornful gaze, Hafiz Ibrahim write;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ahsenu al –qatla in dhanentum bi-'afwin

aqes asan aradfum an keyada?

Ahsenu al-qatla in dhanentum bi-'afwin

anufusan asbtumu am jamada ?

Layta she 'ry a telka (mahkamatu attaf

tyshe) 'adat am 'ahdu (nyruna) 'ada?

Kill well if you withhold pardon

was it punishment you sought or revenge?

Kill well if you withhold pardon

Was it souls you afflicted or stones?

Would that I know if the Inquisition

Or the age of Nero had returned.

And also addressing the public prosecutor, he said in the same poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Anta jalladuna fala tansa anna

Qad labesna 'ala yadayka al- hedada."

You are our hangman do not forget that

We have been dressed in mourning at your hands.

On the other hand Qazi Nazrul Islam's poem *'Moron Boron'* (Welcome to Death) is a patriotic poem. It aroused the youth to the supreme and immediate duty of sacrificing themselves for the Mother, Identified with the Motherland, who hungry and dishevelled, was crying from door to door for the blood of her sons. The poet lashed out at those timid men afraid of dying, considering some lines;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Asho Asho Asho Ogo Moron !

Ai Moron-bhitu manush-mesher bhoy korogo horon.

Na bariyei pothe yara pother bhoye ghore

Bondo-kora andhokare morar agei more

Tat toytoy tata toytoy tader boker pore

Bhim rudrotale nachuk tumar bhangn-bhora choron"

O death take away fear from these sheep-like men

Let your feet, heavy with destruction

Dance in fierce, terrible rhythm

Over the hearts of those people

Who die before death

Let the road of destruction, O Siva.

Nazrul Islam had little faith in the planning of 'Home-Rule' 'Dominion Status', or the widely propagates 'Swarajist Movement' organized by the white-capped caste-Hindu confederation of the then India, nor had the poet faith in the 'Non-Violent, Non-Cooperation' of Mr. Gandhi. 'Complete Freedom for India' was the main slogan of Nazrul Islam. Considering his verses;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Amora jani shoji kotha, poorno shadhin korbo desh

Ei dolalom bijoy-mishan, morte achhi-morbo shesh!"

We knew the straight forward deal that

We will bring full independence to our country,

He we unfurl the Flag of victory !

We are sacrificing our lives to follow it,

It Death comes we will face it boldly.

The same idea is also contained in the following lines;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bharat hobe Bharat basher-Ei kothatao bolte bhoy

Shey boroder bolish neta-tader kothay cholte hoy."

Those who are even afraid of

Utterning the truth that

INDIA MUST BELONG TO THE INDIAN

Do you care to respect those

Old mischief-mongers as your leaders ?

Hafiz Ibrahim's most evocative of the national feeling was the tragic scene of flogging and death by hanging described by the poet as a scence of martyrdom in another poem published on October 17, 1906.

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Juledu wa lau mannaytahum leta'allaqu

Behebale man shunique wa lam yatahayyabu

Shuniqu wa lau munihu al-kheyara laahhalu

Beladha seyate al-jaledina wa rahhabu

Yatahasaduna 'ala al-mamate wa ka' suhu

Bayna al- shefahe wa ta'amuhu laa ya'ajubu

Mautane haja 'aajelun mutanammerun

Yarnu wa haja 'aajelun yataraqqabu."

Flogged they were (the sentenced villagers) but had they the choice,

They would have clung fearless to the ropes of the hanged.

Hanged they were but had they the choice,

They would have welcomed and burnings whips of their floggers.

They envied each other's death,

Though its (cup and) taste in bitter in the mouth.

Two deaths: one quick gazing like a crouching tiger,

The other anxiousely waiting.

With crushing disappointment, Hafiz Ibrahim concluded his poem by saying;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"wa ija suilta 'an al-kenanate qul lahum

Hiya ummatun talhu wa sha 'abun yal 'abu"

And if asked about the Kinanah (Egypt) say

It is a nation that plays and amuses itself.

On the other hand Nazrul Islam saying;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Dilo shoto bire nirbashon

Kochi shishu bendhe betraghat korese re ai qur shangat

Ma buneder horse laj

Diner alouke ai pishach

Buk fete chukhe jol ashe

Tare khoma kora? Bhiruta she"

To gave exile hundred heroes,

Green horn tied lash

Did this crook minded.

Mothers and sisters shame be losed,

Brightness of the day this Devil

Heart has broken and water in eyes,

Pardon to them which is timidity.

There cannot be a more humiliating affair to mankind than being deprived of their fundamental rights of civil liberty. To man nothing can be more dear than personal liberty and freedom. A subjugated tribe is always looked down in the comity of nations. When man loses his freedom of expression and liberty of movement, he receives the rudest shock from disgrace and dishonor. His blood simply boils in rage and his thought in centred round for a formidable vengeance just to regain his lost prestige and honour at all costs. These are true sentiments of a civilized freedom loving nation of the world.

So, to regain the lost honour and prestige of a nation by breaking the chains of bondage to pieces, Nazrul Islam preached fiery expressions through the forceful lines of his chivalrous poems and sounded a clarion call to the brave youths of India to come forward and stand erect with their strong and alive back-bones just to oust the exploiters from the soil of India. The youths of our country, according to the idea

of the poet must be prepared to make all sorts of sacrifices at the altar of their motherland and reconquer their lost freedom through valour, courage, and determination. There are no impediments which can stop a resolute mind against achieving truth. These are the sentiments expressed in these lines;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bondi thaka hin apoman! Hakbe je bir toroon,

Shir-dara jar shokto taja, rokto jahar oroon,

Shatto-mukti shadhin jibon lokhoy shudhu jader,

Khudar rahay jan dete aj dhak porese tader,

Desher paye pran dete aj dhak porese tader,

Shotto mukti shadhim jibon lokhoy shudhu jader."

Bondage is dirty disgrace, proclaim the youthful brave,

Whose back-bones are strong alive and blood bright-red.

Whose sole mission is truth, liberty and freedom

Conscripted today to sacrifice life on God's rightful path

To offer life at the feet of the Motherland,

Whose sole mission is truth, liberty and freedom.

Some time Hafiz Ibrahim turn away to the knowledge, culture and treatment of this order that the awakening of the people and he quality from distinguished people like *Umar Ibnal Khattab* (R) and *Khalid Ibn Olid* (R) and others, considering some verses from this poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"(A'ba Faruq) khUJ beyade al-amany

Wa haqqeqha 'ala raghme al-khasyme

Afaqna ba'ada nawmin fawqa nawmin

'ala nawmin ka ashabe al-raqime

Wa asbahna beyumenuka fi nuhudhin

Yukafiu nahdhata an-nabte al-jamime"

O father of Faruq (Umar R)! catch with your hand of safety

Inspite of the struggle and reality

Over our head after sleep over sleeps

On sleep like the parties massages.

With the right hand in restoration our parties

The bobbed hair girl, the fulfils the progresses.

On the other hand Nazrul Islam had certainly composed a number of patriotic poems and songs through which he urged all his countrymen irrespective of religion, caste or creed. But in some poems known as the poems on Muslim Awakening, Nazrul Islam particulary urged the Muslims of Bengal to come forward and take part in movements of progress. Waves of renaissance surged over many Muslim countries of the world at the end of the first world war. So the poet composed distinguished personalities of the Muslim like, *Kamal Pasha, Anwar Pasha, Umar* (R)., Khalid (R) and others, considering these lines from the poem *Umar Faruq* (R);

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Umar ! Faruq! Akheri nobir ogo dokhin bahu!

Ahobban noy-rup dhore asho! – grashe ondota rahu

Islam robi, jyoti tar aj dine dine bimolin!

Shoytter alou nibiya-jolese jonakir alou khin!"

O Umar! You are the right hand of prophet (SM)

You come really, not call

Blindness captured the Dragon's head

Islam has sun, star and brighten

Unfilthiness day by day

Put out the brightness of the truth

Blaze the slender of fire-fly

The ideal administration of *Hazrat Umar* (R) changed the tradition his leadership over Muslim soldier they were conquered the many countries of the world step by step. The significance of martyars in Islamic Religion is greater than all. This Islamic ideology was catched by Nazrul Islam. So he called Hazrat Umar (R);

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Shudhu anguli-helne Shashon korite a jogoter

Diasile feli, Muhammader (SM) chorine je shomser,

Firdousi sari name asho tumi shei shomser dhori

Ar ekbar Luhito-Shagore lale lal hoye mori !"

Have your finger incline to the administration of the world

Gave head had sword under the feet of prophet Muhammad (SM)

Let go you come with sword

To be die again with bloody in Arabic sea.

Hafiz Ibrahim turned his instruction towards the groups into their weapons and signifies like of real understanding for indebted from the side of the anthusiastics from the two aspects, i.e. The Muslim and the Christian as good as the thought which was published the colonial role on knowledges of the wealthy and educated peoples. The poet has met with educated people and asked him the causes of the silence, during that period, they were busy with the sedition and fail to reach their shortings and destruction of the weapons. Again he reverberation for the fashionable solution of that period. The poet did not leave deliquesce blowing with the people and prevent their development. In this respect we see his writings;

ORIGINAL ARABIC IN ROMAIN SCRIPT:

"Mawlaya ummatuka al-wadiatu asbahat

Wa 'ura al-mawaddate baynaha tatafassamu

Nady beha al-qebteyyu mela' lahatuh

An la salama wa dhaqa fiha al-muslemu

Fahemu min al-adyane ma la yartadhy

Dinun wa la yardha bihe man yafhamu."

Our creator deposited to mourning the nation,

Between cleave and naked the fashion

Capt fill up for their to call with its.

Not safety the Muslim were spend its.

Religion were understood, but not to satisfy,

Who has understood religion and not satisfy.

In a poem Nazrul Islam wrote:

ORIGINAL BENGALI IN ROMAN SCRIPT"

"Bol re tura bol nobeen!

Chaine ashob gayan-probeen!

Sho-shorupe deshke cleave korchhe ara dinke din,

Chay na ara-hoi shawdhin!

Korta hobar shokh shobari, sawraj-foraj chhol kebol!

Faka premer fush-montor, mukh shorol ar mon gorol

Ebar tura shoytto bol!"

O the young you say,

Don't, want these experienced knowledge!

They are cleave this country

In various ways day by day.

They don't want to be independent.

Everyone is eager to become a Master !

This cry of 'Swaraj' is merely for

A-mock-show of love!

Sweet words coming out of a cruel heart!

Must you now speak out the Truth!

Hafiz Ibrahim exposed the suppression, injustice and corruptens of the Egyptian, he thought that there is no life without improvement, what is good luck that kidnapping the enemy in the long history of Egypt? Surely we have not passed these system which casts injustice upon our life and our history. So we are all awaken and weeping for our country. In this respect he wrote;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ija ma naha fi (uswana) bakin

Sam'etu anina shakin fi (Rashide)

Jame'unnase fi al-balwa sawaun

Beadna al-thaghre aw a'ala al-sa'ide

Tadarak ummatan be al- sharqe amsat

'ala al-ayyame 'atherata al-judude"

When that direction in (South Egypt) to crying,

Doubt in (leader) we listen to patience.

All peoples in trail without,

With lowest to be free or highmark of the highest.

Gradually decline eastern peoples recently,

The ancestor on the day difficulty.

Nobody in this world can subjugate a nation by showing red eyes. Such an unbecoming move by the foreign exploiters can only bring disaster within their own unholy rank of life. It has been proved through the history of the world that the subconscious national sentiment of a population reaches to the highest peak, when the colonial exploitation, oppression and despotism arrive at their climax. The Revolutionary Poet Nazrul Islam had a very clear cut picture in his mind of such a revolutionary trend of the nation in those particular days of stormy political struggle;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ore krondon noy bondhon ai shikol-jhanjana,

A je mukto-pother agrodooter choron-bondona!"

The jingling of the Prison-chains

Is not a melancholy sound;

It's the chiming call to kneel before

The vanguard to the Battle for freedom.

Hafiz Ibrahim exposed the hypocrites and counting the density of the people, he did not fear that he was born in these calamities of the colonial government by birth he was free (independent), so he count the hypocrites of the masses. When he advised the people to eradicate corruption and to mate attempt to improve their prevailing conditions, and then he feels relaxation from the sides of his mind, considering some verses from his composition;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Qul lejam'e al-munafeqina wa minhum

Khussa be al-qawle 'abda umme al-hubabe

Inna nafsa al-imame fawqa munahum

Maa tamannaw wa innany ghairu saby"

Say! All the hypocrites of their

Specially with speak the servent of mother

Surely himself the Imam on greed

What you desire without judgement to me.

And also the poet depicts;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ajejun 'alaihe ya bany al-sharqe an tura

Kawakebuhu fi ufuqeh ghaira tulla'c

Wa a 'alamuhu min fawqhe ghaira khuffawin

Wa aqlamuhu min tahteha ghaira shurra'e"

Friend on his, O! the eastern peoples that you see

the stars over the head without rise

and announced over his without palpitation

under their pen without explanation.

In a scathing criticism of the hypocrite deals of the while-capped so-called congress patriots of India, Nazrul Islam added the following lines to his popular poem, Bidruhir Bani;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Pete ak ar mukhe arek,

Eije toder bhandami.

Etie tora lok hashali,

Bishshe holi kom dami,

Nijer kachheo khoodro holi,

Apon fakir afsose

Baire faka paitara tai,

Nai talwar-khapkoshe.

Tai holi shob seref aj,

Kapoorosh ar ferebo-baj

Shotto kotha bolte dhoras,

Tora abar korbe kaj

Fopra dhekir naiko laj"

Designing one thing in mind and

expressing just the reverse through the lips;

the very hypocritic deals of yours

made you cheap before the world

degrading yourselves into laughing stocks.

Shallow you became, ever before

Your own people, for bluffing your near

Kith and kin, for which you're now repenting.

Because of all these shame outward show,

Swordless is now your scabbard!

That's why you're termed

Bands of cowards and frauds!!

You're afraid of uttering the truth!

Are you worthy of doing anything at all?

The big fat 'Husking-Log' has no shame indeed.

The following year 1919, witnessed a revolution in Egypt, in that year too Hafiz Ibrahim penned a number of interesting poems. They included another *madih*, this time he wrote several poems to his friend and colleagues Ahmad Shawqi. *'Tahiyyat Ahmad Shawqi Beg'* (A salute of Ahmad Shawqi) written in honor of his colleagues return to Egypt from exile, and he wrote another colleague Qasim Amin, the well known defender of the rights of women and author of books such as *'Tahrir al Mar'ah* (The Liberation of women 1899). After the revolution he wrote a poem *'Muzaharat al-Sayyidat'* (The women's Demonstration) in which he celebrates the nationalist sentiments and actions of Egyptian women. The poem first published in national newspaper, and later published under Hafiz Ibrahim's name as a part of

collection of nationalist poems. The poems spokes fun at British soldiers for attacking a women's demonstration. In it, the poet encourages women to take part in such nationalist demonstration, it become a key trigger to remembering the women's demonstration. It can be divided into three sections, in the first third, Hafiz Ibrahim celebrates the ladies, who marched dignified and determind toward sa'ad's house. He twice contrasts darkness (with black of their cloths, and in the middle of darkness). With the freedom and light (their hair is shown free, and like shining stars) women themselves become a light in the darkness. The middle third of this poem turns to the central drama of the event; the confrontation with soldiers. Here Hafiz Ibrahim contrasts the weaponary of the British (armed pointed, swords, guns, rifles, sharpness, teeth) against the frailty of the women (roses, basile feeble, defcated). Yet their defeat in transformed in the final third. That the British needed such a show of force revealed their fear inface of women's moral courage considering these lines from the poem;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Kharaja al-ghwany yahtajejna

Wa ruhtu arqubu jam'ahunnah

Fija behinna takhijna min

Sude al-theyabe she'arahunnah

Fatal'ana mithla kawakebin

Yasta'ana fi wasate al-ddujunnah

Wa akhajna yajtajna al-Hariqa

Wa daru (Sa'adin) qasduhunnah

Yamshina fi kanafa al-waqare

Wa abanna shuurahunnah"

The fair ladies! Went out to protest,

And I approached to se them gathering.

Be hold! From underneath the black

Of their clothes, their hair is shown free!

They woke up like shining stars;

That rise in the middle of darkness.

They marched along the roads, and

Made for sa'ad house, their goal.

There they went in dignified demeanour

And their feelings were clearly demonstrated.

And also Hafiz Ibrahim openly described the social incidents, which were exposing the women, such as the Egyptian women Revolutions, on the imitation and their capture that period of struggle for the civilization and cultural improvement of the Egyptian. The poet pictured in his verses the Nile women, whose shake out dust, the imitation and implanted fruits of the act to the passing side by side the nighbour of man in this respect we see his verses;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"yaquluna: nisfu al-nnase fi al-sherqe 'aatelun

Nisaun qadhaina al-'umra

Wa haji banatu al-Nile ya 'amalna lennuha

Wa yaghresna gharasan damy al-thamarate"

They says, half people are lazy in the east

Their lives spent in houses with women

The Nile girls are working with forbidden,

And concrete keep the silent inadequate fruits.

And also the poet Hafiz Ibrahim remembered the revolution in 1919. This revolution was called the women's revolution and they wanted the full Independence of the Northern, but may not be separate. The poet remembers with strong proud in his composition of the Egyptian women revolution in the history. But intension that the men actions away from the women revolutions, how find the stability of women considering these lines from the same poem;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Waqaftunna fi wajhe al-khamise mudajjajan

Wa kuntunna be al-Imame mu'atasemate

Ta'allama minkunna al-rijalu faasbahu

'Ala jhamrate al-mawte ahla thabate

Safeyyatu qadal – kunna lilmajde wal'ula

Kama kana (Sa'adun)qaida al-Sarawate"

They stand prolonged in front of the fifty years

They were with faith of the preservations.

To learn from them men in the morning,

On capture the death in the morning.

I arranged pent proof for distinguished and highest guide

The happiest leader (Saad Zaghlul) like.

On the other hand 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. Nazrul Islam was to stand against this humiliation and declare in a poem called *'Nari'* or 'Women' in 'The prolelariat' book of verse that in his eye there is no inequality between man and woman. As on who wanted a social change in total sense, it was quite natural for Nazrul Islam to urge women to Shun age-old slumber and come close to the spirit of the new age. He conveyed his sentiment of sympathy in some songs and urged women to rise to the call of universal awakening to take a vow to occupy their rightful places in social order.

In some poetry and songs Nazrul Islam alluded to the great ladies of the past, so that their instances could act as sources of inspiration. 'Awake women, awake the flames of fire' is the most remarkable Nazrul Islam's poetry on awakening women. The poet depicts women constitute the fifty percent of our total population. It is not possible to make any struggle a success whether it is against the British subjugation

or against exploitation of laboring masses without their participation. So women will have to take part in all progressive movements. Nazrul Islam therefore, urged the womenfolk to come forward and take part in socio-political movements. Considering some lines from his poem *Nari* :

ORIGINAL BENGAL IN ROMAN SCRIPT:

"Jogoter joto boro boro joy boro boro obhijan

Mata bhogni o bodhuder teyage hoiyachhe mohian.

Kun rone koto khun dilonor, lekha aehhe etihase,

Koto nari dilo sittir sidur, lekha nai tar pashe.

Koto mata dilo ridoy upari koto boon dilo seba

Birer smriti-stombher gaye likhiya rekhechhe keba?

Kuno kale aka hoini ko joyee purusher torbari,

Prerona diyachhe, shokti diyachhe bijoy lokshmi nari."

Every great victory, every great adventure

Has been ennobled by sacrifices

Made by mothers, sisters and wives.

History records the names of men

Who have been killed in wars

But not the women who have widowed

Does anybody inscribe on a heroes monument

All the mothers who sacrifice their hearts,

All the sisters who offered their services?

Never in history has man's sword

Earned victory all by itself

Inspiration and strength

Have come from the goddess of victory woman!

Nazrul Islam focus here, unlike those feminists who seek to make women part of the 'figured world' men have created (have them become generals, gain to executive positions, and assume the role of priests, rabbis, and imams), is to ensure changes in history and culture by having us recognize the activities of women as mothers and sisters, and wives. What would be the fate of war, if mothers who sacrifice their hearts were placed on the same pedestal, accorded the same honor and given the same social access by virtue of her heroic standing? They would become a source of that social and moral refinement that would undermine and subvert many of the end of war. The sacrifice of the heart must not be generally known, except in the privacy of the victims own company or family, or in the occasional search for public support. Which politicians often shamelessly seek.

Nazrul Islam was after something more radical for women, however, and for the society within which liberated women would fine themselves. He saw their liberation, as earlier indicated, as part of the new society he was seeking to create; and he used the limitations within which the socio-cultural and the communal

practices had confined women to construct the image of slavery and imprisonment. In his words;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Sowrno-roupo olonkarer jokshoporite nari

Korilo tumay bondini bolo, kun se ottachari?

Aponare aj prokasher tobo nai sei bayakulota,

Aj tumi bhiru arale takia napoithey kou kotha!

Chukhe chukhe aj chahite parona; hate ruli paye mol

Mathay ghumta, chhere felo nari, bhenge felo o shikol!

Je ghumta tuma koriyachhe bhiru urao se aboron!

Dur kore dao dasir chihnuo oi joto aboran!"

Tell me, woman, which tyrant

Put you in this prison palace

Of gold and silver ornaments?

You don't show eagerness to express yourself,

Cowardly you murmur behind the screne.

You can't look straight into one's eyes you've bangles on your wrists,

Anklets around your feet.

Tear open your veil, woman,

Break your chains into pieces!

Cast away the veil that turned you into a coward!

Get rid of all your marks of slavery,

All your ornaments.

Wearing bangles and other ornaments are a form of aesthetic expression in which many women have engaged. But Nazrul Islam felt that these forms of aesthetic expression were not of women's making or choosing; they were in his view from the socially and culturally dominant world of men, who prescribed the veil and dictated how women should dress, how they should feel, and how they should be. The tyrant, the prison and the slavery of these practices should be overthrown.

Many of Hafiz Ibrahim poems of patriotic sentiment are the poem on awakening the youth. Like the poems of freedom movement they also reflect Hafiz Ibrahim's characteristic spirit of rebellion and resound his ardent call to the younger generation to rise to determind action throw off the shakles of British subjugation and bring forth a broadbased soclal change. The poet catched young generation, they were going away from the development and they sat-down in the coffee house and left their important works. He compared between the condition of the Egyptian young generation and the condition of external leaders. Hafiz Ibrahim described their condition in his poem, considering his verses;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"laa tara fi al-sabahe laa'ibanardin

Hawlahu lilrehane jammu ghafiru

Laa wa laa beahlan salima an-nawahy

Lilqahawy rawahuhu wa al-bukuru"

Do not see in morning play backgrammon,

Large gathering of people arounded for the competition.

Do not with relatives sound in body,

Reluxed in coffee house early.

Certainly the Egyptian movement has gone, and then we came across the political thoughts, which were published in his Diwan. Hafiz Ibrahim wrote many poems on the British Occupation, the people of Egypt were more benefited from his writings in the internal affairs, and on the external affairs with the help of the strength of the entire world, specially the Turkish Kingdom. Some of his thoughts were related with Peoples Groups and some National Groups. His political thoughts are more benificient by young generation, as a result these groups started new revolution for their country.

On the other hand Nazrul Islam's poems and songs of patriotic sentiment are the poems on awakening the youth. He commanded a highly privileged position among the youths of Bengal in undivided India. As the rebel Nazrul Islam himself was the epitome of youthful force and in many of his songs, poems, essays he spoke very highly of the unbound youthful power. It is true everywhere in all times that only the young men serve as the principal instruments of any big movement. So the awakening of the youth was a precondition for materialization of revolutionary courses of action for which Nazrul Islam was working. It is therefore, that the poet

tried his best to drive out the inertia which many of the young men of India were then suffering from and put them to utmost action to fight in the face of odds against the colonial power and various other ills. In this respect 'The Hilly Song' is a remarkable composition of Nazrul Islam on the awakening of the youth. Considering some lines from his composition;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Mura jhonchar moto uddam, mura jhornar mot chonchol

Mura Bidhatar moto nirbhoy, mura prokritir moto sochchhol

Mura akasher motO badhanin

Mura moru-sonchor beduin

Mura janina ko Raja raj-ayu

Mura parina shason udukhal

Mura bondhonhiN jonmo swadhin, chitto mukto shotodol!

Mura sindhu-juar kol-kol

Mura pagol – jhurar jhora jol

Kol-kol-kol chhol-chhol-chhol kol-kol-kol chhol-chhol-chhol!!

Mura dil-khula khula prantor,

Mura shokti – otol mohidhor

Mura mukto poksho nobo chor

Mura hasi gan some uchchhol

Mura brishtir jol bonfol khai, shojja shamol bon-tol,

Mura pran-doriar kol-kol,

Mura mukto dhorar jhora jol

Chol-chonchol kol-kol-kol chhol-chhol-chhol-chhol-chhol-chhol!"

We are unrestrained like storms

Thrif like springs

We are fearless like God

Rich like nature

We are boundless like the sky

We are nomads of the desert

We know no king, no king's law

We donot care for repression in

The name of rule

We are unfettered, born free, lotus hearted

We like tides of ocean

We are like water of a fall

We are open hearted like a wide field

We are a super strong mountain

We are wing open birds

We are lively like laughter and song

We drink rain water, eat wild fruits

And lie on green grass

We are tides in the river of life

We are over flown water of a liberated brook.

The similar sentiment has drown in his song *'Chol-chol-chol'* does also truly represent Nazrul Islam's youthful spirit, considering some lines;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Chol chol chol !

Urdhow gogone baje madal,

Nimne utla dhoroni-tol,

Arun prater tarun dol

Chol re chol re chol

Chol chol chol"

Ushar duare hani aghat

Amora anibo ranga probhat,

Amora tutabo timir rat,

Badhar binadhachol."

Forward, Forward, Forward

Drum is played in the sky overhead

The earth is agitated below

Youths of the red dawn

Forward, Forward, Forward.

We shall knock at the door of dawn

And snatch away sanguine morning

We shall terminate the dark night

And remove obstacles like the vindas.

Nazrul Islam had also similar sentiments in his 'Song of the Students'. Students from the most vital part of the youthful force of a country. They work as pioneer of any movement. It was natural that Nazrul Islam would try to inspire them by composing a panegyric. It is proved very highly activating for the students. Considering some lines from this poem;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Amora shokti amora bol

Amora chhatro dol.

Muder payer tolay marchhe tufan

Urdhe biman jhor-badol.

Amora chhatrodol

Muder adhar rate badhar pote

Jhatra nanga pay,

Amora shokto mati rokte rangai

Bishom cholar ghay!

Jhuge-jhuge rokte muder

Sikto hol prithitol.

Amora chhatrodol."

We are the force, we are the power

We are the students.

The storm swoons under our feet

Sky and cloud overhead

We are students.

At dark night, through difficult ways

We move barefooted

We tinge the hard earth with blood

under strokes of our footsteps

the earth has been wet with our blood

through ages

we are students.

And also the similar sentiments had expressed in his poem and songs. The heroic martial songs of the youths will infuse life into the dead. The mighty strength of the revolutionary arms of youth can create a new world full of happiness, prosperity, and free from disparity, inequity, injustice and anxiety. Such a care free new world free from bondage of foreign domination and exploitation, was the Dream-Land of Rebel Qazi Nazrul Islam. Now we will see his writings;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Nobo nobiner gahia gan

Sojib koribo mohashmoshan

Amor danibo notun pran

Bahute nobinbol."

The spirited song of youths

Will infuse life to the Dead,

We'll create a new world

With the mighty strength of our arms.

During the enlightment period a new Arabic literature gradually began to form, the ideas and ideals of the enlightment movement started to influence the social consciousness of the Arabs and required literature to addressed the problem of the individual; they also posed acute questions of social inequality, national freedom, the emancipation of women and so on. The enlighters widened the possibilities of imaginative literature. Arabic poetry was born as it well, from the cluthes of the middle ages and took on a social and political dimension written by Hafiz Ibrahim and other poets and writers.

In the poem of Hafiz Ibrahim, we hear the cries of the wonded and sometimes the tounts of one who is not able to provide a cure. When reading his works, we ry with him or jear in impotent suffering for he is really one of us, an Egyptian poet and patriot who rejoices in the reports of popular demonstrations and makes us feel in his Qasidas that he would have liked to participates in them with the students.

Like that of his contemporary Shawqi, much of Hafiz Ibrahims verse can best be regarded as 'platform' or public, poetry of one sort, written for social and

political occasions; his poetry, nonetheless has a distinctive feel. It is characterized by a simpler and more natural approach-whose gentle humour seems almost to typify the Egyptian people. His verse seems to encapsulate what the ‘agerage Egyptian’ of the time might be thinking on contemporary issues. At times, the contradictions inherent in his situation produce results that can only be described a naïve: for example, in his treatment of modern inventions such as the train or aeroplane in terms recalling the camel of the pre-Islamic poet.

However, his elegies on the deaths of public figures such as Muhammad Abduh. Mustafa Kamil, Saad Zaghhul, Combining personal emotion with the expression of a communal grief. Were particularly admired. Also notable was his use of irony, not least in his political poems directed against the injustice of British rule: for example, his poems on the Dinshaway incident of 1906, on the women’s Demonstration in support of Saad Zaghlul; or his address to Lord Cromer. Despite the power and vividness of many of these poems, however and despite the obvious popular patriotism of poems such as that on the Dinshaway incident, his reputation as an Egyptian nationalist rests on a slightly shaky foundation, for despite this obvious Egyptian popular patriotism, he also composed poems in praise of the Ottoman Sultan; and while understandable in the context of the intellectual climate of the time.

Poet are a special breed in that they feel intensely and react strongly. The sights and sounds all around, the continuous contact with nature and the world outside. The

wonder of becoming a part of the ongoing drama – all combine together to variously appeal to the poet in a man. Yes as the cliché goes, not everyone is a poet some are and to extend the idea, not all poets feel the same way, respond alike and with the same intensity.

Qazi Nazrul Islam is a poet of his class. Quite a typical in Bengali literature, he brought in a surfeit never known before or after. He has perhaps more life force than the strongest of human bodies could ever contain within. Not surprisingly, a man so full of life is bound to experience the both extrems of sorrow and ecstasy. An abundance of creative power and of life never taught him to be prudent, rather he had always been an extravagant in spending money and merit.

Sensuousness and passion together had a major share in the makeup of the poetic mind of Nazrul Islam. This was bound to happen. He knew life from a close quarter and with a remarkable ease he overcame the barriers which were many. The fact that such a man would live every moment of his life, as vigorously as possible, is indisputable. Actually, his lack of care often landed him in unavoidable troubles. But little did he think of leading a smooth, disciplined and frugal life. He was destined to be a bohemian and a troubadour in one self.

Clearly, Nazrul Islam never sought nirvana nor the life of a recluse. He did indeed mean to stand by the oppressed. He was a role of a crousader and all through his active life, he gladly played that part with a sense of unflagging commitment. Obviously, the poet drew wrath of the zealots but never did he back out from his

position. Indeed, his fight was on two fronts. He was an epitome of the protest against the colonial power on the one hand and on the other, he fought for the decolonization of the collective mind. Beleaguered by religious bindings, social taboos and superstitions and above all a sense of inferiority complex a Bangalee or Indian mind of his time or as of now is a weird jumble of sense perception. Nazrul Islam was the first to make direct hit to that.

In fact, the poetic self and the lover of mankind got an agreeable fusion in him. He remained true to this happy blend of character all through his life. So, by remembering this beautiful soul. We add nothing to his inimitable quality. What, however, we can do, specially at a time when bigotry and illogical social sanctions are posing a great threat to our secular and progressive social makeup, is to rededicate ourselves to the high ideals he espoused in his lifetime.