CHAPTER-IV

STYLISTIC ANALYSIS OF HAFIZ IBRAHIM AND QAZI NAZRUL ISLAM'S POETRY

Hafiz Ibrahim and Qazi Nazrul Islam occupy an immortal place in the history of Arabic and Bengali Literature. Both are the national poets of Egypt and Bangladesh, they are great in their fervent commitment to values that make possible the formation of a progressive societies. Freedom of Egypt and India were their immediate concern, but they were nevertheless concerned about economic liberty, social upliftment of the toiling masses, rights of women, communual harmony and hypocritical practices in the name of religion etc.

The nineteenth and twentieth century neo-classical Qasida is the Arabic poem or ode that is written to the conventional rules established by classical Arab Poets and followed by representatives of neo-classical trend in Modern Arabic Literature. This trend is known as *'al-Madhab al- qadim',* it Is generally accepted that it began with Mahmud Sami al-Barud (1839-1904) and later followed the poet Hafiz Ibrahim.

Neo-classical Arabic poetry which started appearing in the second half of the nineteenth century and in which the poets adopted successfully the style and spirit of classical Arabic poetry mainly in the Abbasid Period., emerged in epoch when poets were still using the style and forms of the stagnation period in which form and

verbal play on words embellishment superiousness, and artificiality were the main traits. “Poerty such as *Musajalat, tarusul, ikhwaniyyat, tahani,* which were dedicated to poet comrades and forms such as *badi‘yyat, lughz, tashri, hali, atil, silsila, tatraz, tarikh, tastir and takhmis”.*[1] where the emphasis upon form and play on words to show the skill of the poet and his ability to draw on the supply of classical methods stored in his memory or to invent new puns or tricksmade poetry and intellectually sterotyped and frivolous entertainment.

Neo classical poets were proud to be able to achieve the purity of diction, strength of texture, polished language, aristocrat tone and rhetorical devices considered the only perfect sublime poetry. Any other form and style were considered inferior or unsuitable for the serious subject matter of elegy, eulogy, the erotic poem or of religious , social , political official , national and communal celebrations or occasions. These whose identity and confidence in their culture were not shaken, who at the beginning of their careers were proud of being able to assimilate the spirit of classical Arabic poetry. Any attack upon neo-classical poerty by modern Arab critics and poets who applied European principles of criticism was considered to be an attack against Islam, and the attackers were considered to be agents of the west devoted to undermining the Arabic heritage and Islam itself.

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[1]. Studies in Modern Arabic Prose and Poetry by ShmuelMorch, Netherland-1988, P-33.

To understand the views some of the critics, it should be kept in mind that the qualities most admired by conventional poet and the critics and readers were serenity, highly reasonant rhyme, strength of style, well chosen diction, the time honored, 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 straightforward description of the poet's theme.

Hafiz Ibrahim in his poem congratulating, Ahmad Shawai on getting the title 'Amir al-Shu'ara (The Prince of Poets) said in praise of Shawqis ability to use elaborate rhymes;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Lain 'ajebu an shaba (Shawqi) wa lass yajal

Fatiyya al-hawa wa al-qalbe jamma al-tamatu'ie

Laqad shaba min hawle al-qwafi wa waq'ieha

Wa ityanihe bi al-mujeje al-mutamane'ie"[2]

If they are amaged that Shawqi became gray-haired,

While he is still young in love and heart

Enjoying his life to the full.

He became gray-haired from horror of the rhymes

And their great impression and his ability

[2]. Diwan-Hafiz Ibrahim, ed. Ahmad Amin, Darul 'Audah, Beirut, Lebanon-1938, Vol-I, P-121.

To bring forth the immitable miracles.

Hafiz Ibrahim reputation was built by composing traditional, finely crafted verse. It is important however, that his poetry seems to have particularly appeal to the Egyptians populace because of its ironic commentary on the political and social problems of his era. His importance as neo-classical poet is almost always paired with the achievements of his contemporary and sometimes rival Ahmad Shawqi. Hafiz Ibrahim like many other poets of their generation was very much influenced by pioneer of neo-clasical verse innovation in Egypt, Mahmud Samial-Barudifor mative influence can be sen in Hafiz Ibrahim's traditional and carefully worked poems, which drow heavily on themes, imagery and language of his classical predecessor. Though perhaps not the most creative or innovative of the neo-classical poet HafizIbrahim is the name, which is most commonly associated with this poetic movement, and he retains his popular appeal and literary reputation in Egypt to that day.

Hafiz Ibrahim is well known both for wistful and melancholy tone of many of his poems and also for his stinging criticism of social injustice. His formal achievements and mastery of the neo-classical form should not be ignored, however, he is known as stylist with full control over his art. He was meticulous poet whose verse compositions are models of the neo-classical style in its more traditional

manifestations. During the course of his career he made few innovations or changes to the long established classical poetic forms., for example, he rarely devate from monorhyme or conventional metre. He took great care over the writing of each individual poem and was extremely concerned with how they would sound when recited laud. Therefore , as he composed his verses he would sign out each line to determine his listener . Hafiz Ibrahim concerned with the effect and sound of his poems in clear not only in reading his poetry but also from a consideration of some of the themes and issues that he addressed in them.

On the otherhand, Bengali Poetry of the two decades of the century in the period before World War-I , has been described as the reflection of Rabindranath Tagore (1861-1941) Abu Sayyid said, " Twenty Years ago Bengali poets were completely dominated by Rabindranath Tagore. They were thinking his thoughts , writing his language, using his rhythms"[3] and other poets, yet even at time Tagore's influence was height.there were at least three poets whose individual distinction set them apart from: Jatindranath Sengupta (1884-1954), Mohitlal Mazumder (1888-1952) and Qazi Nazrul Islam (1899-1976) , our attention is only the 'Rebel Poet' Qazi Nazrul Islam , raising his powerful pen if rather primitive (and completely un-westernized) voice in protest, thinking his thought, writing his language, using his rhythm. He did not come as much as he was thrown up by the upheaval of the Bengali mind

[3]. Nazruler Kobita: Shilporup Bichar by – Sawkat Asghan, Nazrul Institute, Dhaka-2003, P-3.

resulting from the huge political awakening of the Non-Co-Operation Movement and its aftermath.

Nazrul Islam was a new voice, new force, hot, impetuous, extravagant, his verses careed through Bengal, reaching remote corners with winged speed. Several of his volumes blazing such as : ‘The Poison Flute’and ‘Flame of Destruction’ easily earned the endearing proscription for sedition, the more rulers frowned, the more readers favoured him, and his books of poems had the extraordinary good fortune, It is remarkable he combines the qualities of a fervid lyric poet and an exciting verse pamphleteer.

Nazrul Islam was emotional also, but kept his feet on the ground, his rebellion went beyond literature, reaching into society in general and to lesser extent to the state. He also consciously examined different traditions and cultures and made use of them deliberately. He voices strongly the need to create a new society . He uses in his writings many proverbs, rural idioms, Turns of phrase in daily use and persian words, Arabic words and other borrowed from foreign languages all find a place in his work . He is not choosely out of regard for a fancied purity of language , and takes whatever is of use to him in creating of a new imagery and the diversification of his range of subjects .

“In spite of himself not being a part of what is historically known as the modernist movement in Bengali poetry during the thirties , Nazrul Islam created the

initial background for the young modern poets imbued with the poetical ideals of Ezra Pound and T.S. Eliot to try to be unlike Rabindranath Tagore and write poems following the anti romantic models of Europe. Nazrul's intence sympathy for the underdog and his attitude to man woman relationship, particularly its robust emotional aspects, clearly appear to inspire many of his younger contemporaries. It also very interesting about him that as poet he stands like bridge between the Tagore age and the Post Tagore modernist age of Bengali Poetry."[4]

Nazrul Islam revolt not only a social , But also literary, Which is chief resort of his language, He developed the Bengali language and literature by his language movement . He breakdown the customary grammer and make a new Bengali grammer, he choose the perfect word to use conformity with the subject matter. He preferred the Arabi, Persian word in Islamic writings , like- *Muharram, Qurbani, Fateha i- doazdohom* poems etc, and also preferred the Sanskrit word in the writings of Hindu rituls such as *Agomoni, Rakttambordharini maa, Dhumketu* poetries etc. When we look to the communist poems , we see the particular word are used – *Hindu , Budho , Muslim , Christian , Persi , Gain , Ehudi , Sawtal , Viel , Garo , Confusim* etc . like many Sanskrit , foreign , local words are used so that his poetry varities superb beauty of the metrical composition.

[4]. Nazrul Institute Journal, Dhaka-December, 1998 Vol-IV, P.P-40, 41.

The form of Qasida of Hafiz Ibrahim is the use of monometre and monorhyme. The independent verses are divided into two equal hemistiches *(misra)*. The opening verse *(matla)* generally has rhymed hemistiches. In poetry composed at the occasion of celebration and in love poetry the matl‘a usually opens the erotic section *(nasib)* describing imaginary love or lamenting the ruins of the abode of the beloved. In the elegies the *matl‘a* opens the meditative section on the calamities that time inflicts on great people. After the opening section the main theme follows, the subject being either eulogy, vainglory, elegy, deseription *(wasf)* of nature or inanimate objects and scenery, or the celebration of a memorable occasion, an official or religious holyday, or a political event, and inauguration of publice buildings etc . The last verse (al-khitam) has to be strong with emotional tension or striking gonomic or proverbnial content in order to end the flat structure of the conventional poems no real unity

Now we will discuss some elements of Hafiz Ibrahim’s poetry, and neo-classical poetry with the defects of which it was accused by modern Arab critics and poets to determine to what extent the latter succeeded in achieving their aims. This discussion will be enable us also to follow the revolutionary changes that were taking place in Arabic poetry during the first half of twentieth century. The views put forward by these critics in dealing with the defects of neo- classical poetry concentrated on the following elements .

The use of monorhyme : Monorhyme was the main element of conventional Arabic poetry to be attacked by modern Arab poets , Besides the worn-out themes. In composing long poems , Arab poets felt the need for less rigid rules of rhyming. The need was heightend by their endeavor to find new forms to express themselves in an independent way and to introduce narrative, dramatic and epic genres into Arabic poetry.

"An excellent example of a situation that takes the poet of his trancelike state of poetic creativity was given by the Egyptian poet Muhammad al-Asmar. In discussing the process of creation of a poem, He was commissioned to write to celebrate the bank of Egypt, he admitted to the Egyptian psychologist Mustafa Suwaif that 'it took him fifteen day, to find the right rhyme, to a particular verse . He had completed its meaning in four of the six fixed feet of *Wafer* metre, but had to pad it with an additional two feet in order for it to be a complete line in the poem."[5]

Conventional diction and style : Conservatives considered the diction and style of neo- classical poetry to be the best possible. The style had seen polished through the centuries and embellished with rare words, it is also highly connotative and painstakingly selective of vocabulary. It is also explicit, Strong and rhythmic. These traits so admired by the conservatives were attacked by the modern poets and critics as superficial embellishment and out of date . Imitation and repetition had

[5]. Studies in Modern Arabic Prose and Poetry by ShmuelMorch, Netherland-1988, P.P-37, 38.

exhausted all the creativity and spontaneity of neo- classical style and rendered it rigid, restricting flexibility of expression and freedom of development, They rejected this ornate and bookish style and diction as being a mere exercise of wit-The demanded insteed a new creative, suggestive, and spontaneous poetic language that echoed the spoken language and which was dictated by the nature of the poetic experience .

Themes and subject matter : Both neo- classical and modern poets agreed that it was necessary to change the themes of their poetry. The neo- classical poets argued that the time had passed to describe the camel or the horse or to lament the traces of the camp of the beloved, or to describe wine or yearing for places or women whom they did not see or know . That now instead poets had to describe modern inventions and derive new metaphors and similes from automoblies, trains, steamships, electricity, modern building and themes of patriotism, democracy, charity, freedom, independence, and so on . The modern poets and critics describe a camel it means a transportation, but in a new way reflecting his inner feeling and thought, and can still explain the camel's significance, but through the spirit of his own age and not that of the pre-Islamic period.

Emotion and situation: Neo- classical poetry was accused of repetition and imitation and thus being incapable of depicting the poet's private emotions, Inner soul, and life. It imitated classical Arabic poetry in erotic subjects, describing love

that the poet did not feel, or a beloved who did not exist, or emotions that the poet imagined, describing tears stained with blood that he did not shed . They also invented persons who would scold them for their sorrow in love such as *'adhil* and *paim* (reprover, censurer) or other such as *ragib* (guardian), *Washi* (informer). Other poets spokes of secret visits and adventures in tribal camps and in the well guarded tent of the beloved who existed only in their imaginations.

Similes and metaphors : The principal accusation made by modern Arab poets is that neo- classical poetry depends mainly description of the outer and sensual appearence of nature, scenery, concrete objects, and the physical beauty of the beloved . Sensual beauty and its asthetical values are the elements that counts . They derive their beautiful smiles from the outer phenomena of nature, with out observing the psychological or emotional conditions and their relevance to the poetic experience. They added that the smiles of the neo- classical poets are based upon comparison of two or more similar things introduced by kaf al- tashbih, or the words *mithl, mithlama, shibh, yuhaki, kaanna, kaannama* and using the objective complement (maf'ul mutlq). The similes and metaphors used by the poets were considered out worn, banal, and as no longer possessed of suggestive power. "Every beautiful face is a full moon *(badr)* the figure is bough *(jhusn)* or a sear *(rumh)* the teath are pearls *(lu'lu)* or hail *(barad)* or a dasy *(ughuwan)*. The saliva *(riq or rudab)* is wines *(sharb or kham)* the beloved is a gezelle *(ghazal)* white antelope *(rim)* or a

wild cow *(maha).* In elegies the dead is *jawad (generous)*, *Shahm* (noble), *wafiyya* (trustworthy), *'aff* (virtuous), *Samh* (magnanimous) with all these qualities together with murua (knightly nirtues), *hya* (intellegence) and *ra'y* (Wisdom) are dead and buried. The sun, the moon and heaven and all the world are sad because of his death".[6]

Tone and music of poetry: The function of neo- classical 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 they strengthen the external rhythm of the verse, the rhetorical devices, the long majestic metres, the jingling endstopped rhyme, the pompous style and the well selected oratorical and rhythmic diction forfeited this tendency even more . This traits of the conventional qasida suited perfectly the poetry of the platform and of the formal occasion revived by the neo-classical poets.

Metres: Metre is the almost essential element of the Arabic poetry, The neo-classical poets, together with most of the modernist, advocate using conventional Arabic metres. Even the neo- classical poets, however, allowed themselves to experiment with metres with in the scope of conventional Arabic prosody.

On the other hand, some characteristics of Nazrul Islam's poetry . One of the striking feature of his poetry is dramatic quality. There are attributes that his poetry

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[6]. Studies in Modern Arabic Prose and Poetry by ShmuelMorch, Netherland-1988, P-46.

lacks, he is not, for one thing, always restrained and is at times, even chaotic, he is not for another, Particularly profounded in thought content, but he is always dramatic, sometimes dramatic to a fault. As a consequently he does infailingly attract and absorb the attention of his readers.

When he writes on natures and love, the poet is comparatively quieter, his imagination is both visual and auditory, and the agreeable music of his verse promises the readers a word not always of verisimilitude, but certainly of romance and magic.

In the management of his metre, Nazrul Islam was a virtuoso, with a skill that he used his rhyme and rhythm. The words of his poetry do not merely convey a meaning, they sing and if the metaphor is permissible, they even dance and create a very colourful world of action and movement.

When we read one of Nazrul Islam's poetry *'Kheyaparer Tarani'* (The Ferry Boat) we see in this particular poem, is verse is an irrepressible manifestation of the spontaneous flow of surging ideas. Although only one metre has been used in his poem. This particular poem still by the shifting of the pause he has been able to create a rhythm appropriate to the flow of his ideas. He has maintained regularity of metre without sacrifiging the sponlenity, freedom and flow of his dieas. In fact, the metre seems to be an ungrudging servant to his ideas, always obedient and never

immodest. It is particularly this quality of the genuine poet in Nazrul Islam which earns our admiration.

In his poems of revolt, he shows not a particular love for the changing aspects of nature but for the symbols for his own state of mind, he lacked the support of an organized philosophical system. He wrote in celebration of the peaceful Non-Co-Operation Movement and then he decided that freedom could be won only through armed uprising. He write poems on Marxism that is communalism, But through all these varing moods and apparent contradictions there runs and under lying and abiding unity provided by a love for strength and power. He compare himself with great heroes as well as villians in history.

In the compositions of Nazrul Islam we find the valuable sources of symbolism and imagery, what is no other Muslim poet of modern Bengal had dared to do, he created images and symbols out of the well known heroes from Muslim history. Thus Tariq and Qasim, Ali and Umar, Hasan and Husain and even the Prophet (SM) himself figure in his poetry as a historical beings. He also transformed men like Kamal Pasha and Anwar Pasha into symbols.

The poetry of Nazrul Islam wrote is characterized by an abundant use of rhetorical devices. Rhetoric can be used to hide vagueness of thought, but rhetoric belongs to the second category. It is true that he did not always have time to polish his lines. He wrote with passion and therefore, sometimes, without

properorganisation. Still he had regular and settled style which was free from artificiality and was rich in sensuousness. “Nazrul Islam is not a scholarly poet, but despite his occasional lapes into verbosity, he ‘sees’ through his words no less than he ‘feels’ for them. What is most important of all is that polished or unpolished his lines never fail to communicate the intensity of feeling that they contain.”[7]

Nazrul Islam had a keen ear for music and know how to fuse a unity between words and sounds and between sounds and sounds, words, phrases and idioms that had grown musty with neglect he dusted and forced into use with a skill not usually paralleled. The result was an enrichment of the literary vocabulary as well as an addition to its colour and expressiveness. He freely employed words of Sanskrit origin, apart from the virility of his lines lay in the harmonious juxta position of the two kinds of words.

The critics were indeed right in pointing out that the poet did not show any capacity for growth, but it must be pointed out that even his early writings do not display signs of immaturity. He unites in him the simplicity of a child with the intelligence of a nature man . In the best of this poems Dionysus and Apollo wrestle, with out upsetting the necessary balance, Restlessness and impatience constitute his characteristic weakness, but they are also a source of his peculiar strength. For they enabled him to write with exceptional rapidity on an astonishing variety of subjects.

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[7]. And more by Sirajul Islam Choudhury, Dhaka-1994, P-62

His likening of himself to the comet was not a chance discovery, it was a very truthful description of his nature as a poet.

Now we will discuss about Hafiz Ibrahim's Diwan (Collected poems), first of all he followed the traditional thematic type such as:

Madih (Panegyric poems): The Diwan of Hafiz Ibrahim are replete with panegyric, he was for a good part of his career a 'Poet of the people'. The two volumes of his collected poems, 'Diwan Hafiz Ibrahim' Edited by Ahmad Amin, eliminates the panegyrics addressed to the Khadive (Later king) and his family. Nevertheless, a great number of poems appear in this edition that were written in honour of dignitaries who did not belong to the royal family, about seventy five and more poems are in the section of panegyric.

Although these poems are composed in accordance with the conventional and language of traditional *madih*, certain new features creep in panegyric, certain traditional features of madih poetry endured but were used to serve different functions, notably poems written for important public occasions. The structure of a typical *madih* consist of an amorous prelude, followed by *wasf* and ending with praise and or congratulations. The composing poems meant to be recited at important political and cultural gatherings. Exemplifying some verses from this panegyric section;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Sahibtu al-huda 'ishrina yaouman wa lylatan

Faqarra yaqiny ba, da'a ma kana yarjufu

Faruhtu wif nafsy min al- ya'se saremun

Wa 'udtu wif sadry min al-hilme mushafu"[8]

I comraded twenty days and nights of the right path,

After what he shudder to established by faith

My comfort and in heart from the miser cut – down,

I retun my chest from the mispronounce patience.

Ritha (elegy): Elegies constitute a major genre is classical Arabic poetry, and they are equally prominent in the diwan of the Neo-classical poet Hafiz Ibrahim, his diwan as nuch as one quarter of the text consists of *ritha* poetries (the second half of the second volume in the edited Ahmad Amin of the poet's diwan) about fourty five poems are written on may dignitaries and scholars, none of which concerns a family member or a friend who is not a public figure. Really these poems are very mournful. These elegies are not normally intimate in tone and it is not only a rare ocaasions that the poets laments the death of a political figures, sheikhs, eminent authors and so on.

[8]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-21.

Elegies section of a more personal nature. As a rule, the elegies confirm to the classical structure of *ritha.* The first section of a typical elegy is an apostrophe to the deceased or alternatively mediations of life and death. The second section and main part is an enumeration of the virtues of the deceased and a summary or his /her noble deeds. The new thematic ingredient concern the social and political causes which the deceased championed of his lifetime. Three elegies written by Hafiz Ibrahim on Mustafa Kamil, the first two written in 1908, after the death of the young Egyptians nationalist leader Hafiz Ibrahim elegies on Muhammed Abduh and Mustafa Kamil are masterpieces in their generperhapes the last great classical marthiyas. He seen his subject not only as individuals, but as representatives – Mohammad Abduh of rejuvenated Islam, Mustafa Kamil of re-wakened Egypt. In which the following lines will illustrate, Hafiz Ibrahim writes:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"A ya qabru haja al-jaifu aa malu ummatin

Fakabbir wa hallil wa alqa jaifaka jathya

'Ajijun 'alayna an nara fika (Mustafa)

Shahida al-'ula' fi jahrate al-'umre jaweya

Fiya saily ayna al-maruwatu wa al-wafa

Wa ayna al-heja wa al-rayu? Wayhaka hahiya

Hanya lahum falya'manu kullal-saihin

Faqad uskita al-sautu allajy kana 'alya."[9]

Oh grave! This guest you welcome

Gave hopes to a whole nation

So praise God, and receive him,

Respectful in prostration.

Our honour tis Mustafa

To see with in you shaded

A martyr to high purpose,

In manhood's flower fast faded.

Oh you! who ask where honour

And manliness appear now?

Where wisdom, and sound Judgement?

Alas! you see them here now

How lucky for the English

No more let them be frightened

Of any shouter, now that

The loudest shout is quietened!

In last of the same poem the poet Hafiz Ibrahim says:

ORIGINALARABIC IN ROMAN SCRIPT:

[9]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-II, P-149.

"Fiya Nielu in lam tajre ba 'da wafatehe

Daman ahmaran la kunta ya Nielu jariya

Wa ya (Misru) in lam tahfajy z ekra 'ahdehe

ila al-hashre la jala anhelaluke baqiya

Wa ya ahla (Misrin) in lam jaheltum musabakum

Siqu an njma al-Sa 'ade qad ghara hawya"[10]

Oh River Nile; If you should

Not flow, after his going (death)

Blood-red, I swear you will not

Oh Nile, be truly flowing.

Egypt if you his memory

Fail to keep fresh within you

Until the day of jadgement

Your weakness will continue.

Egyptian if you know not

The man we are regretting

Know that the star of fortune

Has sunk unto its setting.

[10]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-II, P-151.

Aghrad: Almost all the other traditional thematic types are also available in Hafiz Ibrahim's Diwan. In most of these aghrad it is possible to notice the same kind of gradual transformations in typology and function. On such type is *hija* (lampoons), which gradually changes from personally- Oriented type to one with modern political substance. A case in point is Hafiz Ibrahim's scathing poem written upon some exceptional mystical person, he writes;

ORIGINAL ARABOC IN ROMAN SCRIPT:

"Akhrequ al-duffa law raitu shakiba

Wa afujju al-ajkara hatta yaghyba

Huwa jerky wa qleblaty wa imamy

Wa tabiby ija da 'awtu al-tabiba

Law tarany waqad ta 'amadta qatly

Bettanaiy raita shaikhan haryba"[11]

What I see with doubtful

Unlawful of the tambourine

And I abundance of remembering

Until he being away

He member me and in the direction

Of my master and doctor

[11]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-161.

When I invite to the doctor

What you see to me

Your determination are murdering

With the great distance

You see the sheikh is to be furious .

Another type known as *wasf* (description), which was developed particularly in the Abbasid period, is also consideration in its neo-classical poet Hafiz Ibrahim. The typical form of this type is shorter than the *qasida* (Ade) and its main use in the classical period was in the description of natural scenes. Hafiz Ibrahim often use the *wasf* sub genre in much the same manner as his mediaeval predecessors. In his wasf pieces we find very little interaction between nature and poet. The poet uses in modern terms denoting modern devices and inventions. In the section the poet have written twenty and more number poems on various subject matters. His poem on a storm which he witnessed at sea in particularly representative;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Aasefun yartamy wa bahrun yughiru

Ana be-Allahe minhuma mustajiru

Wa ka'nna al-amwaja wa hea tawala

Muhnaqatin ashjanu nafsin tathuru

Ajbadat thumma jarjarat thumma tharat

Thumma farat kama nafuru al-quduru

Thumma awfat mithla al-jibale 'ala al-qulke

Wa lilfulke 'ajmatun latakhuru

Tatarama beju'ju'in la ubaly

Amyahun tahawtahu am sukhuru

Aj 'ajal bahru janibayha min al-shiddi

Fajanbun ya'alu wa janbun yaghuru"[12]

The tempest descends, the sea attacks

And I invoke God's help against them.

Wave upon wave rolls angrily

Like the singing griefs of a restless soul.

It foams, then roars, then rages

Then boils like water in a cauldron

Then fowers over the ship like mountains

Yet the ship in steadfast and strong

It hurls its bows forwards different wheather

Water or rocks surrounded it.

The sea harries its sides, pulling at them

[12]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-227.

One side rises, The other sinks down.

So far only those thematic types that have been his roots in the classical heritage been discussed. But in the *Diwan* of the poet we also find new thematic types that are not necessarily dependent on traditional models. Most notable in this context are the poems devoted in his entirety to the social and political issues. Other new types he include narrative and historical poems as well as patriotic anthems and poems designed for children.

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 the works of Hafiz Ibrahim, 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. In this section the poet wrote twenty eight and more number poems. Another section in his *Diwan* is *'Ikhwaniyyat'* (Brother hood), In this piece Hafiz Ibrahim wrote thirty three and more poems on the various subject matters. The philanthropic ideal appears in the series of his poems. One of his poem *'ila rijale al-dunya al- jadidah'* (towards the modernist people) considering some verse from this poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Aye rijala al-dunya al-jadidate muduwo

Al-rijale al-dunya al-qadimate ba'aa

Wa afiju ‘a laihum min a yadikum

‘Uluman wa hikmatan wa ikhra ‘aa

Kullas yawmin lakum rawai ‘u atharin

Tuwaluna bainahunna taba ‘a

Kam khalabtum uquluna be ‘ajibin

Wa amartum jamanakum faata ‘aa

Wa bajartum fi arjina wa jara ‘a tum

Fara’ayna ma yu‘ijibu al-jurra‘aa”[13]

Namely, the man of modern world are sharp

From the man of the old to acknowledge as sovereign.

And elaborations on them from your materials

Of the knowledges, wisdoms and inventions

Everyday to you the masterpieces of signs

To an executive positions between their as superior

How much, fascinate of our mind

With the astonishing and orders of their period?

So that they follows,

And they are seedling in our land and cultivates

So that we see, what astonished their cultivations.

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[13]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-‘Audah, Beirut, Lebanon-1938. Vol-I, P.P.-259,260.

And another occasion Hafiz Ibrahim writes:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Innama qumtu fihi wa al-nafsu nashwa

Min kuwuse al-humume wa al-qalbe damy

Juqtu ta 'ama al-asa wa kabadtu 'aishan

Duna shurbe qajahu shur lu al-himame

Fataqallabtu fi al-shiqai jamana

Watanaqaltu fi al-khutube al-jisame

Wa masha al-hammu thaqiban fi fuwadi

Wa masha al-hujnu na khiran fi 'ijame

Falihaja waqaftu asta'atifu al-nnasa

Ala al-baisina fi kulle 'aame."[14]

Whenever, I stands in its and myself grown up

From the anxiety and regularity of the heart

To start spent my time and eating test with misery,

Without drink and drinking pegion identical exactly,

In the hailing period is sensibility

To turn in my body.

And spend the miserable condition of the penetrating

[14]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-288.

In my heart, and the thinking of worm-eaten

in the distressing.

So that I stand with conciliatory attitude of the people

on the miserable conditions in every year.

Political poems; In our discussion of such thematic types as the elegy, the lampoon and even the panegyric, we were able to discern a growing politicization of certain *aghrad.* but the political themes are not only a subsidiary activity in the *diwan* of Hafiz Ibrahim, but also the increasing the participation of the man in the street in political activities , and with the growth of national consciousness through-out the Arab world and to lesser extent the whole world. The poet Hafiz Ibrahim have written about thirty eight and more number poems on political theme. One of his poem entitled the name of *'Hadithatu Dinshaway'* He addresses the issues of the dinsha way affairs in 1906, caused great indignation against the British among the Egyptian masses. He writes;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ayyuhal qaimuna bil-amre fina

Hal nasimtum wa lana wa al-wadada

Laa tuqidu min ummatin beqatilin

Sadat al-shamsu nafsahu hina sada

Jaa' jahluna beamrin wa ji'tum

Dhi 'fa dhi'afaihe qaswatan washtidada

Kaifa yahlu minal qawiyy al-tashaffi

Min dhai'fin alqa ilaihe al-qiyada"[15]

O you mighty! one who yield supreme power

Forget not our loyalty to you and our affection

Do not tied to the nation with murdered.

The sun become rusty himself, whenever rust covered

they went with order and went our darkness

Weakness is double strength and strongness

How around from the strong transluied

From weaker to meet towards the leader.

Another political poem entitled *'Shikwa misra minal ihtital'* Egypt's complaint against the British occupation. Directed at British Prime Minister, Though not explicitly, it attacks inflation as having made prosperity values and expresses preference for Ismail's days. It is good polimics, despite poetic use of constrasted words. Considering some verses from this particular poem;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Laqad kana fina al-dhulmu fawdha fahujjebat

hawashyhe hatta bata dhulman munadhama Tamunnu

[15]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-II, P-20, 21.

‘alaina al-yawma an akhsaba al-thara

wa an asbaha al-Misriyyu hurran muna‘ama

A‘id ‘ahda Ismail Jaldan wa sukhuratan

Fainny raitu al-manua anka wa aalama

‘Amiltum ‘ala jje al-jamade wa jullena

Faaghlaitum tinan wa arkhastum dama

Ija akhdhabat ardhun wa ajdaba ahluha

Fala atla’at nabtan wa la jadaha al-sama

Nahashu ila al-ddinare hatta ija masha

Behe rabbuhu lilsawqe al-fahu dirhama

Fala tahsebu fi wafrate al-male lam tufed

Mata‘an wa lam ta ‘asem minal-faqre maghnama

Fainna kathira al-male wa al-khufdhu warefun

Qalilun ija halla al-ghalau’ wa khiyyama”[16]

Oppression was rampant among us, till its outward expression

Was corrected, then it merely became organized oppression

Today you may recall your favours, in that wealth has multiplied

And that Egyptians have became free, with good things supplied.

I say, bring back ismail’s days, with their flogging and forced labour

[16]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-‘Audah, Beirut, Lebanon-1938. Vol-II, P-25, 26.

I find worse wonds and pains inflicted on us by your favour

Things you have striven to set right-on us insults to heap

Land you have priced too high- blood you have made to cheap.

When the earth is fertile, but its folk are distressed.

It produces no plants, and with heaven's rain is not blessed

We were glad of a pound, till the time when its master

Taking it to the shops, found it worth a piastre.

Do not think that much money is a valuable commodity

When it brings nor provisions nor protections from poverty

When ease of life is widespread, great wealth will count for little,

When you can see high prices descend on us and settle.

Historical poems: Medieval Arabic Literature has little to offer in the way of narrative or historical poetry especially long epic pieces. There are long poems on a variety of religious and didactic topics. Hafiz Ibrahim developed a tradition of writing long poems that are Islamic history. The characteristic of *qasidah* and the metres he choose was long, it resorted to the monorhyming scheme, respectable ones rather then the rajaz. One of his poems entilled *'Al-Umriyya'* (The second chaliph umar ibn al-khattabr). This is a long monorhyming poem of 187 lines. The poet Hafiz Ibrahim describes the whole life of Umar ® from *Jahiliya* to the Islamic days of chaliph with the history of Islam. The poet's admiration for the achievement of

Islamic Civilization is matched in the poem only by his pride in the great light that Islam brought to his country. This poem inspired with the spirit of patriotism and rainasence, considering some verses from this poem;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Qalu makanaka qad ji'na bewahidatin

Waji'na bethatalhin la tubaliha

Fa'te al buwuta min al-abwabe ya umarun

Faqad yujannu min al-hitane atiha

Wa asta'jin al-nnasa an taghsha butahumu

Wa la tulimma bedarin awo tuhayyiha

Wa la tajassas fahaji al-ayyu qad najalat

Be al- nnahi 'anhu falam tajkur nawahiha"[17]

They said, some time we reached your house with once

And they reached with three time ,

Not any protection there .

Oh! Umar , they came the houses

From many doors .

So that he permit them

They came from the protected place.

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[17]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P.P-96, 97.

Hence the people that fearful their house

And not to concentrate to the house or they lived

Which is not spying, sometimes come-down with prohibited

On this, did not remember this prohibition.

Hafiz Ibrahim have written in *'Anashid'* that is short march like poems composed to be sung or recited on patriotic or communal occasions. This poem entitled *'Nashid al-Shabban al-Muslimina'* (Marching the young Muslims), considering these lines from this poems;

"Salu Baghdada wa al-Islame dina

A'kana laha 'ala al-dunya qarinu

Rijalun lilhawadethe la talinu

Wa 'ilmun ayyada al-fatha al-mubina"[18]

They questioned (Baghdad) and the religion of Muslims

What was for its on the modern period?

Men for the incident not softy,

And knowledge in hand clearly open the joy.

Marginal poems: Another type of marginal poetry, consist the poems has written for children. These poems were produced at the request of educational institutions and were published in anthologies meant for every young students.

[18]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-315.

Although many of these verses became extremely popular through out the Arab world. Hafiz Ibrahim have written three poems in the name of *'Riayat al-'Atfal'* (The protection of childrens), considering these lines from his poetry;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Shabahan 'ara am jaka taifu khyale

La, Bal fatatun bi-I-'arai hyaly

Amsat bemadrajate al-khutube fama laha

Ra'in hunaka wa ma laha min waly"[19]

Is that a phantom, what I see or vision?

There are no 'Guardian for the young girl

infront of me.

Yesterday at mercy of calamity for their

There are no protector and guardian.

In another poem Hafiz Ibrahim says;

"Ayyuhal tiflu la takhaf 'anta al-ddahre

Wa la takhsha 'adiyate al-layaly

Qayyadha Allahu lildhaife nufusan

Ta'ashaqu al-birra min jawate al-hijale"[20]

Oh the child Do not disguise affection of the periods

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[19]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-275.
[20]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1938. Vol-I, P-310.

And not to fear misfortune of the nights

To exchanged Allah for the weaken heart

To might interjection of the good deeds

From personality of the curtained canopy.

Now we will discuss about the compositions of Nazmul Islam. The poet was always responsive to the contemporary issues and wrote on most of them. He added to Bengali poetry its note of contemporary, a quality that constitutes one of the characteristics marks of modernity in poetry. This greatly helped the process of bringing Bengali poetry closer to life. Nazrul Islam made friends with the group of modern poets, but his writing differences from them were basic. He was loud and rhetorical, simple and passionate, attributes that modernist writers strove to relinguish.

Nazrul Islam was exceptional versatility, his aboundance of the power and energy are seen in the falicity with which he wrote on an extraordinarily wide range of subjects. It is not known how many poems he wrote on weeding of men and women, and also be wrote on the birth of their children. He wrote when important person died, when important meetings were held. Though occasional they are, these occasional verses are not without their merit and beauty. The poet Qazi Nazrul Islam wrote in an occasion on 25th December. He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Poche more hai manosh, haire pochishe December!

Koto somman ditese premik Christen dhorar nor!

Dhorechhile kole bhiru manosher protik ke mesh shishu?

Aj manosher dorgoti dekhe kothay kandiso Jishu."[21]

Oh! 25th December , Men die and destroy!

How much salutation offered the Christian people!

You embraced to them,

What is the symbol of the timid people like lamb ?

You see the inturrpted condition of the people

O jishu! where you are crying ?

Nazrul Islam wrote many elegy poems. This type of poem in the collection with the name of *'Chittanama'* (My falling heart), in this book such poems are *'Aoyrgo'*, *Akalsandha, Santon*, *Indropoton*, *Raja-bhikhari etc.* Considering some verses from his poem *'Aoyrgo'* (offering) he writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Hai chiro-bhola Himalaya hote

Amrito anite giya

Firya ale je nilekonter

[21]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bahgala Academy, Dhaka-1993, Vol-III, P-319.

Mirto gorol piya

Keno ato bhalo besechhile tomi

Aie dhoronir dhuli ?

Debotar tai dama bajae

Sowrge loilo toil"[22]

O ever – Forgetful!

Instead of bringing back nectar

From the Himalayas.

You come back drinking shiva's deadly poison!

Why did you,

Love this earth so deeply?

Gods, therefore, play their trumpets

Welcoming you into Heaven.

Poet whose sensibility is hightened by imagination do not normally write satirical verse. Nazrul Islam was a romantic in imagination and a rebel in temperament, yet he had a very lively sense of humour ever-ready to redicule the abnormalities he saw around him, in his collection called *'Chandra vindu'* (The nasal mark), He put together satirical poems written on subjects like the cowardice of the Bengalees, the unfruitful attempts at communal harmony and the so called

[22]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-241.

political pacts. the satirial poems and songs consists on the aspects of British rule in India, dark sides of social institutions and behaviour patterns of ultra Europeanized Bengalee gentlemen. The satarical poems and songs were the political and social criticism. It is a part of Nazrul Islam's rebel sentiment one such his satirical poems was composed on the Symon Commission Report. The other such poem composed on dominion status, considering some verses from his poem '*Raja-Proja'* (Kings and subjects) he writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ai suja kotha boli jodi bhai, hobe taha sedition

Proja hoy shudhu raj-vidruhi, kintu Kahare kohi

Annay kore keno hoy na ko raja o projadruhi

Projara srijon kerechhe raja, Raja to srijeni proja

Kritoggo raja tai ki projay dhore kore dilo khuja?"[23]

But it is a queer philosophy,

Of I state this simple truth

I am charged with sedition .

The subject can truth a traitor as simply as that

But whom shall I ask

Why a king should not be condemned

[23]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-276.

As a traitor to the people

For his thousand crimes and follies ?

It is the people who creat kings

And not the kings the people

Is that the reason

Why the king tortures the people ?

Is that the way

They expressed their gratitude?

These poems are rich in invention and lively in metrical arrangement. There are surprises in every stanza. The volume made its mark among the readers and the Government; The one acclaimed, And the other banned it promptly.

The whole compositions of Qazi Nazrul Islam is devided into two parts first the socio-political and love and natural writings. In the socio-political aspects, he upheld 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 stood 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 shed their blood in trying to compel the British to

leave India and waged, in a limited way, an armed revolutionary struggle against them. So, some of his remarkable works were proscribed on charge of spreading anti British sentiment.

Now we will discuss about the using words, rhymes, metres in the writings of Nazrul Islam.

Nazrul Islam used words and context from all available sources in a bid to purify the language of his tribe. He used a singular identity, but worked as a plural conscious being. In the hybrid Bengali society of his time, he synchronized his works through continuous interaction among diverse cultures originating from various sources including non-Aryan, Buddhist, Hindu, Muslim, Christian, Vedic, Semitic, Greek and even indigeneous local origins incclusive of the tribal people of the sub-continent . The poet Nazrul Islam know the history of technique and literature so that he break –down the many words such as;

ORIGINALBENGALI IN ROMAN SCRIPT:

Bishnu chokro>Bishnu-chokro, Moru-Beduin shishu>Moru-beduin-shishu,

Moha-sindu>Moha-sindu, Bhuma-nande>Bhuma nande,

Brishobh langle>Brishobh-Langle, Abi-noshar>Abinoshar,

Apa-toto>Apatoto, Chiro-unnato> Chiro-unnato,

Jonogon Bedona-Bimuchon yog-senanayok>Jonogon-bedona-bimuchon-yog-senanayok,

Mon-moyuri>Mon-moyuri, Ros-unmad>Ros-unmad,

Ful-Kishur>Ful-Kishur, Jhau-Chhipchhipe>Jhauchhipchhipe.

Bon-Horiny>Bon-Horiny, An-toto>Antoto etc.

He used so many compound word such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

Bedon – Behag, Baytha – Baridhi, Pinak – Pani, Rokto-Robi, Jour –Jan, Koshai – Katin, Manob – Mata, Rudon – Rul, Bandi – Beir, Morom – Mul, Nag – Nashi, Moni – Mala, Shorom – Shari, Mon – Moumasi, Bihog – Behag, Shabok – Shishu, Chiron – Choma, Mokti – Mukta, Chitta – Chita, Suhag – Shayma, Kanna – Kator, Shiraji – Solima, Krondon – Kallul, Milon –Mohona, Fanus – Fapa, Tilak – Till, Khun – Khucha, Mukti – Tarbari, Porosh – Sudha, Akash – Sima, Him – Mukur, Khud – Demaki, Asman – Nill, Hinsai – Sia, Khun – Ranjon, Anando – Mod, Proloy – Nesha, Nritoy – Pagol, Mirto – Gohon, Mohakol – Saroti, Agnipatar – Kolorol – Kol Kolahol, Kallan – Keto, Plabon – Bonna – Dhanso – Dhonna dhumketo jala, Kal – Foni, Koru – Neta, Moron – Horon – Shoron, Bondhon – Mirto – Bhoy – Hor, etc.

Nazrul Islam used noun, pronoun, adjective, verb and preposition in his writings, now we will follow his writings such as, Noun;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ami sobonasher jhanda uray bou bou ghori shunuay.

Ami bish – dhum – ban hani aka ghire Bhogowan Abhimunnay

Shuno shon – non – non –shon – non – non shani shani

Ghur pak khai dhai pai pai

Momo puchchho joray sristi

Kori ulka – oshni – brishti."[24]

I unfurl the flag of destruction

And revolve violently in the sky ,

I alone hurl volleys of venomous

Arrows after having surrounded

Lord Abhimunnaya!

I whirl constantly and approach

And clasp the creation

With my terrible tail

And hurl down planets and thunders,

Adjective: Adjective used in his famous poetry 'Bidruhi' (The Rebel) as follows;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Moha – Bidruhi ronoklanto

[24]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-17.

Ami sai din hobo shanto "[25]

Weary of struggle I,

the great rebel

shall rest in quiet only when I find .

Pronoun: In 'the Rebel' poem, The poet Nazrul Islam 'I' (I'm) pronoun is used in 145 times . It is exceptional case to find in other poets, he was a distinguished user of pronoun in the same poetry, He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ami Bidruhi bhrigo , Bhogowan – boke ake die podo-chinno

Ami Srosta – sudon, shuk – tap – hana kheali bidhir bokko kori bhinuo.

Ami Bidruhi bhrigo, Bhogowban – boke ake die podo- chino.

Ami Kheali bidhir bokko kori bhinno.

Ami chiro- Bidruhi bir

Bishaw saray utiyasi aka chiro-unnoto shir."[26]

I'm the Rebel Bhrigu, stamping foot-prints on Bhogowan's chest

I stay the creater, tearing apart the chest of whimsical God,

The bringer of greefs and sorrows.

I'm the rebel bhirgu stamping fool-prints on Bhogowan's chest.

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[25]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-11.
[26]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-11.

I'll tear apart the chest of the whimsical God.

I'm the Eternal Rebel, the Hero am I –

I've risen alone surpassing the world, my head ever elevated and high

Verb : The poet used verb in his writings, such as him marching poem *'Kamal Pasha'* he writes:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Mar diya bhai mar diya

Dushmon sob har giya

Killa fateh ho giya

Porwa nahi, ja ne do bhai jo giya

Kila foteh ho giya

Hurra ho ! hurra ho ![27]

We have done it, brother done it

The enemies have fled away on their feet.

And the fort is freed

Why repent 'Gone is, what is gone'

The fort is freed

Hurrah Ho !

Hurrah Ho !

[27]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-25.

Preposition: He used many preposition in his writings such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Alu O bristi tahar dan

Sob ghore aksoman,"[28]

He (Allah) gifted the sunlight and rain

Equally fall-down over all houses.

"Malik tahar hakitechhe dam

Bolir poshur som"[29]

His lord regular threatening

Like a sacrifice animal.

Nazrul Islam used the importency of ornament or rhyme in his conrpositions. Ornament is justifying the Literature of an ancient system. Nazrul Islam was an famous ornamist of Modern Bengali literature. This ornaments are divided into three catagories (i) Ornament of words (ii) Ornament of meanings and (iii) Ornament of foreign words.

Ornament of words : Qazi Islam used in exceptional alliteration. He used various type of alliteration in his writings, now we will discuss his writings;

(Primordial alliteration) Adhanupras; such as:

ORIGINAL BENGALI IN ROMAN SCRIPT:

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[28]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-III, P-4.
[29]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-III, P-95.

a)"Bone bone dula loge

Mone Mone dula lage"[30]

b)"Bahar ale matir rose bhijia sobuj pran

Nahar ale ratri chire joytir abhijan"[31]

c) "Amama astro chillo nako tobu damama dakito laj

Damama to aj fapiya gechhe, lojja kuthay rakhy"[32]

Srotanupras (Vedas-alliteration) such as:

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) "Dristi – Simay rakhiya tahare ugrochond sukhe

Puchchho sapti khela kore ar shikar more se dunke"[33]

b) "Ami toriyanande chute chole, aki unmad, ami unmad

Ami sohosa amare chinechhi, amar khuliya giyachhe sob bandh."[34]

c) "Ke kahar kotha shune, ora kore 'Shebh'

Amare dekhile bole oi ajodeb."[35]

Sorbanupras (Complete alliteration) such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) "Hoi Hoirab

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[30]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-II, P-202.
[31]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-438.
[32]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-438.
[33]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-18.
[34]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-09.
[35]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-560.

oi Bhoirab"[36]

b) "Nai ta-j

tai la-j"[37]

c) "Mos tan

Bas tham"[38]

d) "Sobe in

Tobe in"[39]

Britoynupras (Circle alliteration) such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) "Ami uchchhol jo – chhol – chhol, chol-urmir hindul-dul."[40]

[Lo = 7, Chho = 3, cho = 2, mo = 2] times are use.

b) "Chito-chumbon-chur-kompon ami thor-thor-thor protham porosh kumarir."[41]

[cho=3, ro = 7, mo = 5, no=2, po=3, tho=4] times are use

c) "Shuno shon-non-non-shon-non-non shani shani"[42]

[no=10, sho=5] times are use

Aoyntanuporas (Composit/ending alliteration) such as;

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[36]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-12.
[37]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-93.
[38]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-93.
[39]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-94.
[40]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-08.
[41]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-09.
[42]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-16.

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) "Jhamor tahar kesher dulay jhapta mere gogon dulay

sorbonashi jhala-mukhi dhumketu tar chamor dhulay"[43]

b) "Mura khun –jhushi bir, kunjushi lekha amader khune nai

Diye sotoy o naye badshahi, mura jalimer khun khai"[44]

c) "Debose ghumale sob bhule jhar pakhay bachiya pakha

chonchute jhar ajio tomar chonchur chuma anka."[45]

Sekanupras (middle alliteration) such as;

ORIGINAL BENGALI IN ROMAN SCRIPT

a) "Ami jhor julumer jinjir-monjir baje trosto mom pay"[46]

[injo=use two times]

b) "Ore shokti – hoste mukti, shokti rokte supto shun,"[47]

(Kotoy = use four times]

c) "Oi bonduk tup monduk tur pore thak, sponduk buk ghay."[48]

[ndo = use three times]

Shlesh (irony), such as;

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[43]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-05.
[44]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-36.
[45]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-479.
[46]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-479.
[47]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-37.
[48]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-32.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Mathar upore jholechhen robi royechhe sunar shoto chhele."[49]

[Robi = sun, Robi = Robindranath]

Jhonok (pair), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Tumi bolo nai shudhu shetodhipe

Jugaibe alu-robi – dipe"[50]

[dhip = Island, dip -= lamp/candle]

Dhonukti (Reapte sound), such as:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Aki ron-baja baje ghon ghon –

Jhon – ron ron ron jhon jhon.

Seki domki domki

Dhomki dhomki

Dama drimi drimi gomki gomki

Otle chute chute,

Chute lute fute,

Bohoni-finki chomki chomki

Dhal talware khon khon

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[49]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-295.
[50]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-295.

Aki ron baja baje ghon ghon

Ron jhonjhon jhon ron ron."[51]

Punoruktobodabhas (repeat bad habit) such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Hai re, chander juytsna-dharay tondrahar Bishow-nikhil

Kolonko tar nay na go keu roilo jure chanderi dil."[52]

Letonupras (folk-alliteration), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a)"Katare katare korojhure sobe danriye gahichhe joy."[53]

b) "buke buke setha banka ful-dhonu, chukhe chukhe ful-bon."[54]

Meaning alliteration and foreign alliteration, Nazrul Islam used many meaningful alliteration in his composition, in this alliteration, simile and metaphor is the principal, now we will see his writings :

Upoma (Simile), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) Dehe khun aboshesh

jhuta teri tolwar chhin liya jhob desh

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[51]. Nazruler Kobita Somogra. ed. Nurul Huda, NazrulInstitute, Dhaka-2001, P-13.
[52]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-527.
[53]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-98.
[54]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-238.

Awrat somo chhi chii krondon-rob pesh

Anwar! Sob shesh."[55]

Though the blood remains in the veins

The occident has robbed you of your fake sword.

It is now woman like to surrender, weeping

Anway, al though ends everything.

ORIGINAL BENGALI IN ROMAN SCRIPT:

b) *"Hasaner moto pibo piyala se johorer*

Husaner moto nibo buke chhuri kohorer

Asghor somo dibo bachchhare kurban

Jalimer dad nebo, debo aj jur jan

Sokinar shetobas debo mata-konnay

Kasimer moto debo jan rudhi annay."[56]

We shall drink a cup of poison as Hasan

Will take daggers imprecation in our chest as Husayn.

Give slaghter like small child

Today take revenge of the tyrant, and give life

The dress of widow will give mother and sister like sakina

Give life bloody injustice as Qasim.

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[55]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-29.
[56]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-41.

Utprekka (rhetoric), comparison introduced by as if, as though, such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) "Hasan-Husen torpay jeno jobe-kora kobutor,

'Nanajan Koi'! boli khunje fere kobhu bar kobhu ghor"[57]

Hasan and Husain writhe on the ground as if

Two stricken doves.

'Where as grandpa gone'? they wail

And look for him every where.

ORIGINAL BENGALI IN ROMAN SCRIPT:

b) "Soiniker ai goisik bhai –

Ghor apoman korle orai,

Tai to oder much kalo aj, khun jeno nil jol.

Ora hinsro poshur dol,

Ora hinsro poshur dol,"[58]

They defamed the calling of soldiers

Insulting themselves, not others

So they are black faced demons, their blood resembling water !

Ferocious band of beasts they are !

Doubtful ornament (rhetric), such as;

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[57]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-98.
[58]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-23.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Gahi sammayr gan

Jhekhane asia ak hoy gechhe sob badha-babodhan

Jhekhane mishechhe Hindu-Budho-Muslim-Christian

Gahi sammayr gan

Ke tumi ! Parsi Jain ? Ehudi ? Sawtal, Bhil, Garo ?

Konfusius ! Charbak – chela ? bole jao bolo aro !"[59]

I sing of the doctrine of Equality –

Which levels up all barriers and distinctions

Places on the same footing the Hindus – Buddhists –

Muslim and Christian,

I sing of the gospel of Equality.

Who art you, a Parsi, A Jain ?

A Jew ? A Santal or Bhil or Garo !

A Confucius ? a disciple of charbak

Say, if anything eles !

Metaphor (rupok) : Metaphor is the application to one thing of a name belonging to another thing; the tranferences may be from the genus to the species,

[59]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-233.

from the species to the genus. Nazrul Islam embellished with allegorical expression in his poetry. Such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

Rokto-ashow, sneho-mora, agni-roth, rudoner-dheu, shopot-pahar, ashruganga, roktaban, agnifani, proloy-nishan, lubh danob, agni-baghiny, dhumketu, kalnag, papsindi, kushum-roth, proloy-bishan, rup kumkum, khuner khuti, hridoy-asman, anander-ros, jolod jal, bijli prodip, jhonkar pakha, shishir-mukur, kothar-mukta, gogon-thala, noyon shikol, soytter masipisi etc.

Imagery (chitrokolpo) is a picture made out of words that is a poem may itself be an image composed from a inultiplicity of images. Successful imagery used by Qazi Nazrul Islam in his writings. According to Egra pound, there are three kinds of poetry:

"MELOPOEDIA, where in the words are charged, over and above their plain meaning, with some musical property which directs the bearing or trend of that meaning.

PHANOPOEA, which is a casting of images upon the visual imagination.

LOGOPOEIA, the dance of the intellect among words, that is to say, it employs words not only for their direct meaning, but it takes count in a special way of habits of usage, of the context we expect to find with the word, its usual concomitants, of its known acceptances and of ironical play. It holds the aesthetic

content which is peculiarly the domain of verbal manifestation and cannot possibly be contained in plastic or in music. It is the latest come, and perphas most tricky and undependable mode".[60]

"The melopecia con be appreciated by foreigner with a sensitive ear, even though he be ignorant of the language in which the poem is written. It is practically impossible transfer or translate it from one language to another, save perhaps by divine accident, and for half a line at a time.

Phanopoeia can, on the other hand, be translated almost, or wholly, intact. When it is good enough, it is practically impossible for the translator to destroy it save by very crass bungling, and the neglect of perfectly well known and formulative rules.

Logopoeia does not translate; though the attitude of mind it expresses may pass through a paraphrase or one might say, you can not translate it locally, but having determind the original author's state of mind, you may or may not be able to find a derivative or an equivalent."[61]

An example follows from the poetry of Nazrul Islam;

ORIGINAL BENGALI IN ROMAN SCRIPT:

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[60]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P.P.-74, 75.

[61]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-75.

"Dekhcho ke dust amon kore ? Hou Hou Hou

Satti to bhai ! sondhe aj dekhte jeno soynikeri bou!

Shahid sunar toktoke bou lal-pirahan-pora,

Sawamir khuner chhap-dewa, tay dogdoge ankura,"[62]

Why you look with rapt attention, comrades ! Ho Ho Ho

That's right brother! The evening looks like soldier's bride,

A martyr's bride clad in crimson attire

Besmeared with fresh blood of her husband dear.

Symbol : The definition and analysis of the nature of symbol and of symbolism are all too frequent. But we shall like to study some of the more thoughtful suggestions, keeping as always in the word, within the limits of comporative analysis, symbolism is an art of thinking in images. In the poetry of Nazrul Islam used may symbolic word such as: Hindi, Muslim, Buddho, Christian, Grece etc. words inspired to the readers consciousness. Nazrul Islam's symbolism came from nature and mythology, he did what no other Muslim poet in modern Bengal had dared to do; he created the symbols out of the well known heroes from Muslim history. Thus Umar and Ali, Hasan and Husayn, prophet Hazrat Muhammad Mustafa (SM), Kamal Pasha and Anwar Pasha etc. considering some verses from his poem 'Kamal Pasha' he writes;

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[62]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-21.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Oi kshepechhe pagli mayer damal chhele kamal bhai,

Asur-pure shur uttechhe jurse samal samal tai

Kamal! Tu ne kamal kiya bhai

Ho Ho Kamal ! tu ne kamal kiya bhai."[63]

Brother Kamal, the desperate son of a frenzied mother

Has gone furious, so the devil's dens are full of hue and cry

Looking for self protection everywhere,

Kamal, what a wonder you've worked!

Ho Ho Kamal, what a wonder you've worked!

Metre : Qazi Nazrul Islam's poems are firstly divided into three types of metre – (i) composite metre (ii) Moraic metre and (iii) Syllabic metre. In this particular form the poet follows traditional styles that is 8+6.

In this style (8+6) Nazrul Islam compared many poems such as: Ashini *Kumar, Gokol Nag, Sorbohara, Rohoysomoyee* etc, considering some lines;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a) "Hai daridro tumi more		*Korechho mohan*	*8+6*
Tumi tobo paye-chola		*Christer somman"*[64]	*8+6*

[63]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-III, P-19.

[64]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-357.

b) "Koto kotha mone pore | aj tumi nai 8+6

Mora tobo paye-chola | pothe shundhu tai"[65] *8+6*

The poet also follows other syllables of units, such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

a*)"Shatil Arab | Shatil Arab | Puto joge joge | tumar tir"*[66]

[Here he follows 6+6+6+5 styles]

b) "Bortomaner | Kobi ami bhai | Bhobishoyter | noi nobi"[67]

[Here he follows 6+6+6+5 styles]

We find another great composition of Nazrul Islam, the poet translated some parts of Quran, with the composite, moraic and syllabic metres, now follows the table :

Sl. No.	Name of Surah	Descending place	Original verse	Translated verse	Total metre	Name of metre
1	Surah Fateha	Mocca	7	25	123	Composite metre
2	Surah Nas	Modina	6	20	81	Composite metre

[65]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-333.
[66]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-34.
[67]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-34.

3	Surah Falaq	Modina	5	23	73	Syllabic Metre
4	Surah Ikhlas	Mocca	4	17	49	Composite metre
5	Surah Lahab	Mocca	5	24	81	Composite metre
6	Surah Nasar	Modinga	3	19	81	Composite metre
7	Surah Kaferun	Mocca	6	27	99	Composite metre
Sl. No.	Name of Surah	Descending place	Original verse	Translated verse	Total metre	Name of metre
8	Surah Kawthar	Mocca	3	10	37	Composite metre
9	Surah Maun	Mocca	7	25	115	Composite metre
10	Surah Quraish	Mocca	4	17	79	Composite metre
11	Surah	Mocca	5	24	94	Composite

	Feel					metre
12	Surah Humajah	Mocca	9	33	235	Composite metre
13	Surah Aar	Mocca	3	14	74	Composite metre
14	Surah Takathur	Mocca	8	28	123	Moraic metre
Sl. No.	Name of Surah	Descending place	Original verse	Translated verse	Total metre	Name of metre
15	Surah Qariyat	Mocca	11	35	160	Moraic metre
16	Surah Adiyat	Mocca	11	40	170	Moraic metre
17	Surah Giljal	Modina	8	37	158	Moraic metre
18	Surah Baiynah	Modina	8	95	413	Composite Metre
19	Surah Qadar	Mocca	5	30	115	Composite Metre

20	Surah Alaq	Mocca	29	72	290	Moraic Metre
21	Surah Teen	Mocca	8	34	165	Composite Metre
Sl. No.	Name of Surah	Descending place	Original verse	Translated verse	Total metre	Name of metre
22	Surah Insherah	Mocca	8	27	103	Composite Metre
23	Surah Dhuha	Mocca	11	40	166	Moraic Metre
24	Surah Lail	Mocca	21	71	314	Moraic Metre
25	Surah Shams	Mocca	15	56	254	Moraic Metre
26	Surah Balad	Mocca	20	82	347	Moraic Metre
27	Surah Fazar	Mocca	30	137	585	Moraic Metre
28	Surah	Mocca	26	93	384	Composite

	Ghashia					Metre
Sl. No.	Name of Surah	Descending place	Original verse	Translated verse	Total metre	Name of metre
29	Surah Ala	Mocca	19	72	299	Composite Metre
30	Surah Tariq	Mocca	17	61	254	Moraic Metre
31	Surah Buruj	Mocca	22	109	475	Composite Metre
32	Surah Inshiqaq	Mocca	25	108	448	Composite Metre
33	Surah Mutafif	Mocca	36	172	758	Composite Metre
34	Surah Infetar	Mocca	19	80	334	Moraic Metre
35	Surah Takweer	Mocca	29	104	436	Syllabic Metre
Sl. No.	Name of Surah	Descending place	Original verse	Translated verse	Total metre	Name of metre

36	Surah Abas	Mocca	32	133	553	Composite Metre
37	Surah Najeaat	Mocca	46	181	891	Syllabic Metre
38	Surah Naba	Mocca	40	174	801	Syllabic Metre

Qazi Nazrul Islam also used Sanskrit and Arabic metres as easily as he did traditional Bangla ones. He referred to Persian archetypes with as much ease as he did ancient Hindu ones. He was aware of history, both ancient and contemporary of his own country and of the world outside. Sanskrit metre, we find about two hundred and fifty metre in the Sanskrit language, but Nazrul Islam did nto used all Sanskrit metre, he used a few metre in his compositions. In the definition of Sanskrit metre '*Gon'* is very important. Ten single Bengali alphabet are the name of all Sanskrit metres are written in the ten independent *'Gon'* that is *Mo, Joy, Ro, So, To, Jo, Bho, No, Go, and Lo.*

Now we will see the writings of Nazrul Islam,

Totok metre ; In this metre the particular word *'Ambodhisoi'* this word is organized by the four 'So' – Gon, that means the four ocen arounded by the Earth.

So So So So

uu- uu- uu- uu-

The style of totak metre is –

vv- vv- vv- vv-

123 456 789 10 11 12

vv- vv- vv- vv-

The poet Nazrul Islam wrote his poem *'Jagrihi'* (sleepless) in the totok metre, we will follow an example –

"vv- vv- vv- v- v-

Bule ambod domboru Kombu bishan

vv- v-vv- v-vv- vv- vv

Nache thoi-tata- thoi-tata pagla eeshan"[68]

Chondobristipropat metre : The style of Chondobristipropat metre is

Vvv vvv- v—v --v-- v-- v--- v- it organized 48 moraic, but Nazrul Islam create in his own style this chondobristipropat metre and wrote a poem entitled *'Sarathchandro'* considering some verses :

"Vv -- vv v- v-- v--

Nobo rithik nobo jogger nomoskar nomoskar

Vvv v- vv v- -v- vv v-

[68]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-108.

Aluke tumar panu abhas nowrujer nobo usher

Vv v vvv -v- -v- v-

Tumi go bedna sundorer dorod-e-dil nil manic"[69]

We find another Sanskrit metre, that is *Sorwagata metre, Priya metre, Modhumoti metre, Mottomoyuri metre, Ruchira metre, Deepok mala metre, Mondakini metre, Monjubhashini metre* and *Monimala metre,* in the collection of poetry *'Shesh Sawagat'* used by Nazrul Islam. He have given each and every moraic of these metres.

Now we will discuss these :

Sawagat metre : The style of *Sawagat* metre is

16 moraic (ta-nata-nababa-ta-nana-ta-ta), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Sawagota Konok-chompok-borna Chhondita chol nriteyr jhrna

Monjula bidhur joubon-kunje Jeno o choron-nupur gunje

Mondira muroli-shbhito hate aso go birohe-niros rate

He priya korib pran aporna"[70]

Priyametre : the style of *Priya* metre is

7 moraic (naba-ta-na ta -) such as;

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[69]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-110.
[70]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-853.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Mohuya – bone bon-papiya akhono jhure nishi jagiya

Firiya kobe prio asibe dhoriya buke kohibe priya"[71]

Modhumoti metre : The style of *modhumoti* metre is

8 moraic (nabababa nana ta – two times) Such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bonkusum – tonu tumi ki modhumoti

Dholdhol noyone ros-ghon minoti"[72]

Mottomoyuri metre : The style of *mottomoyuri* metre is

22 moraic

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Mottomoyuri chhonde nache krishno premanonde

Rum jhum jhum monjir baje konkon monibondhe"[73]

Ruchira metre is 18 moraic, such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bhromor nupur porihita Krishno Kuntala

Boloy – kankon jhornabota Chhondo-chonchola

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[71]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-853.
[72]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-853.
[73]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-853.

Moloy-Somir jhirijhuri *ange gunjore*

Kodom Keshor jhuru jhuru *chompa munchore."*[74]

Deepokmala metre, the style of *deepokmala* metre is

16 moriac (ta-nana-ta-ta, tana ta nata), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Deepok-mala gath gath gath soi

Madhob ase parijat koi

Anot ankhi tul tul go

Bedon-jala bhulu bhulu go"[75]

Mondakini metre, the style of mondakini metre is

16 moraic (nana nana nana tan a tat a nata), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Jol-chhol chhol aso mondakini

Ros-dhol dhol bari-soncharini

Hridoy-gogon aji trishna-bhore

Utol hoilo prem-godda tore."[76]

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[74]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-854.
[75]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-854.

[76]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-854.

Monjubhashini metre: The style of *monjubhashini* mete is 18 moraic (nana ta---------- nata nanana tana tanata), such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ajo falgune bokul kinshuker bone

Kohe kun kotha nishith sawpone agomone."[77]

Monimala metre is 20 moraic, such as;

"Monju modhu – chhonda nitta, tobo songi

Sindur torogo nritteye kurongi."[78]

Qazi Nazrul Islam followed in his writings all the Arabic 16 metres, and also he created two metres in his compositions. We find in the collection of poetry '*Nirjhor'* he composed about 18 poetri in Arabic 18 metres. Now we will follow his compositions;

Mutaqarib metre ; the formula of *mutaqarib* metre is

Fa'uoln Fa'uoln

Fa'uoln Fa'uoln

The poet Nazrul Islam describe this metre in this way

Fa	*uo*	*lun*
Short syllable	*long syllable*	*close syllable*

[77]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-855.
[78]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-855.

Such as he writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Kolos jol

Abar bol

Chholat chhol

Chhola chhol

Rinik jhin

Rinki rin

Boluk fin

Konkon mol."[79]

Hajaj metre, the formula of *haja* metre is

Mofa 'aylun Mofa 'aylun

Mofa 'aylun Mofa 'aylun

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Kotir kinkin

Churir shinjin

Bajay rin jhin

Jhinik rin rin

[79]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-123.

Konkon-kompon

Akul konkon

Nachay mur mon

Adhir din din"[80]

Rajaj metre, the formula of *rajaj* metre is

Mostafa'lun *Mostafa'lun*

Mostafa'lun *Mostafa'lun*

He wirites :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bilkul nodir

Mon aj adhir

Chhol chhol dutir

Chokol atir

Borshar maton

Pran unmadon

Jhonjhar kandon

Shon shon gotir"[81]

Ramol metre, the formula of *ramol* metre is

[80]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-124.

[81]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-124.

Fa ‘alatun *Fa ‘alatun*

Fa ‘alatun *Fa ‘alatun*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

“Khamkha Hansfans

Deergo nishas

Nai re nai ash

Mithaya ashawas

Haste pran chay

Amni hai hai

Bajlu bednay

Krondon uchchhas”[82]

Khafif metre, the formula of *Khafif* metre is

fa ‘alatun mustaf ‘alun fa ‘alatun

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

“Ashu falgun asman jomin

Haslu bilkul

Gailu bulbul shun oi alos

[82]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-125.

Otter khil khul"[83]

Saria metre, the formula of *saria* metre is

Mostaf 'alun Mostaf 'alun Maf 'uolatun

He writs;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Lukjon bebak

Akdom abak

Amni gan gai

Konter gomok

Chomkay chomok

Bijli jhonjhay"[84]

Mudhara metre, the formula of *mudhara* metre is

Mafa 'aylun fa 'alatun

Mafa 'aylun fa 'alatun

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Dagor chukhe tur bijli chonchol

Kahar chintay kanna chhol chhol

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[83]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-125.
[84]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-126.

Hingle lal gal *pansha pandur*

Adhor neel rong *sikto anchol"*[85]

Mujtath metre, the formula of *mujtath* metre is

Mustaf 'alun *fa 'alatun*

Mustaf 'alun *fa 'alatun*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Soi tui shudhas *Kemon koi hay*

Pran mon udas *kun se bednay*

Unmon hiyar *klanto krondon*

Kun mur piyar *bokko-put chay."*[86]

Mutadarek metre, the formula of mutadarek metre is

Fa 'adun *fa 'alum*

Fa 'alun *fa 'alum*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Tur athoi

Mon motoi

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[85]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-126.

[86]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-127.

Jinte chai

Soi totoi

Paine boi

Paine khoi

Mon shudhay

Koi se koi ?"[87]

Wafer metre, the formula of wafer metre is

Mufa 'alatun *Mufa 'alatun*

Mufa 'alatun *Mufa 'alatun*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Kaner tar dul dudul dul dul

Kuthay tar tul kuthay tar tul ?

Duler lalc hay galer lal chhay

Shorom pay gal nodor tultul,"[88]

Qarib metre, the formula of qarib metre is

Mufa 'alun *fa 'alun* *fa 'alatun*

He writes;

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[87]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-127.
[88]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-128.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Jibon sadhon

Praner bandhon------

Hay se kannai

Pelem ador

Pelem suhag

Monti pai nai."[89]

Taweel metre, the formula of *taweel* metre is

Fa 'uolun *Mufa'aylun*

Fa 'uolun *Mufa 'aylun*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Chukher jol

Abar ay bhai

Hiyay mur

Suhag tur chai

Tuhar tul

Dorod bujhbar

Apon jon

[89]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-128.

Amar keu nai"[90]

Modid metre, the formula of *Modid* metre is

Fa 'alatun *fa 'alun*

Fa 'alatun *fa 'alun*

He wites;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Hay, a kannar

Naiko shesh,

Koi ma shantir

Kun se desh ?

Kun se dur poth

Ante hay

Pantho – bas jay

Nai ma klesh."[91]

Munsarah metre, the formula of *munsarah* metre is

Maf 'ulatun *Mustaf'alun*

Maf 'ulatun *Mustaf'alun*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

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[90]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-128.
[91]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-129.

"Badola –thom thom

Tay ghur nishith

Megla mag mas

Hay hay, ki shit

Shunoy ghor mur

Nai keu dusor

Jhurchhe bay hay –

Antor trishit !"[92]

Jadid metre, the formula of *jaded* metre is

Fa 'alatun Fa 'alatun Mufa 'aylun

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Rokto lal buk

Sikto chukh mukh

Hajay luk bhai

Chhinno konter

Kanna shunbar

Dhoray keu nai."[93]

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[92]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-129.
[93]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-130.

Moshakel metre, the formula of *moshakel* metre is

Fa 'alatun Mufa 'aylun Mufa 'aylun

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ajke shesh gan

Biday tarpor

Biday chai bhai

Bedna soitae

Jonom jar, nai

Shokti tar nai"[94]

Kamel metre, the formula of kamel metre is

Mutafa 'alun *Mutafa 'alun*

Mutafa 'alun *Mutafa 'alun*

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Kuhutan modir

Kore pran adhir

Jage ott alos

Chay dekh bodir !

[94]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-130.

Mon – agun dhigun

A je se falgun

A je sei basor

Modon ar rotir.”[95]

Bosit metre, the formula of *bosit* metre is

Mustaf ‘alunFa ‘alun

Mustaf ‘alunFa ‘alun

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

“Kun bon amon

Shyam shubhay

Pran-mon juray

Chukh dhubay ?

Bulbul bhumor

Bon-bihog

Chonchol amon

Ar kuthay.”[96]

Qazi Nazrul Islam composed his poems in variety of metres. He not noly wrote in Bengali metre, but also have in the metre of Sanskrit, Arabic, Farsi, Urdu,

[95]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-130.
[96]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-131.

Hindi, English and Latin. We find in his poems about the number of sixty and above meters. He follows the traditional metres of other poets, but not exactly, with some modifying his own ways.

The poet Qazi Naqzrul Islam wrote his poem in '*Epiritus Secundus'* (name of latin metre). According to Abdul Qadir (A literature and cretic of Bengali language and literature) the style of Epiritus secundus as like as the style of Arabic Ramol metre. Now we will follow an example;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Khamokha hans fans

Deergo nishaws

Nai re nai ash

Mithaya ashaws.

Haste pran chay

Amni hay hay

Bajalu bedonay

Krondon uchchhas."[97]

And also the poet wrote in the metre of Latin as *Epiritus primus* and *Bacctivr*.

Sprang Rhytham in the English literature, according to Hopking "Sprang Rhym is the most natural of thing for (1) it is the rhythm of common speech and of

[97]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-134.

written prose, when rhythm is perceived in them. (2) it is the rhythm of all but the most monotonously regular music, so that in the words of churuses and refrains and in songs written closely to music it arises. (3) it is found in nursery rhymes, weather saws and so on: because, however these may have been once made is riming rhytham, the terminations having dropped off by the change of language, the stresses come together and so the rhythm is sprung. (4) It arises in common verse when reversed or, counterpointen, for some reason, poem and prose of dared gnanely Hopskine."[98]

An example of sprang rhythm from Nazrul Islam writings;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Lam pom lam pom lam pom

Lam pom pom pom pom pom pom

Durbol dancer lomfong fong jhompong bhuri kompong

Mare domfai delhi Bombay honululu hongkong."[99]

Nazrul Islam composed some poem in English Cretic metre.

He writes;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Koi se koi

Chokrodhor

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[98]. Nazruler Kobita: Shilporup Bichar by – Shawkat Asghar, Nazrul Institute, Dhaka-2003, P-134.
[99]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-III, P-864.

Oi mayay

Khondo kor!

Shobdo – mayay

Shiv je jay

Chhinno kor

Oi mayay

Probortoker ghur – chakay

Probortoker ghur – chakay !"[100]

In the *Farsi* metre, Nazrul Islam translated the poetry of Umar Khayum's *"Rubayat-I-Umar Khayum"* in his own ways. Sometimes, he once more *Rubayat* translated in a single *Rubayat.* Such as;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Sawrge pabo shorab sudha, a je korar khud khudar

Dharay taha pan korle pap hoy a kun bichar?

Hamja sathe beyadobi korlo matal ak Arab –

Tuchcho karon – Sharab haram tai hukume Mustafar."[101]

And also Nazrul Islam translated the poetry of Hafiz Rumi *'Diwan-I-Hafiz*. An example;

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[100]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-I, P-309.
[101]. Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-III, P-115.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Jago saki hamdorodi, jam-batite daw shorab,

Chuloy jak ai duhkho-batha, dhuloy dhakuk sob abab."[102]

Now we will discuss about the poetic structure of Hafiz Ibrahim and Qazi Nazrul Islam. Firstly condiered the poet Hafiz Ibrahim wrote a poem entitle of *'Tahiyat al-'am al-hijri'* (Hailing the Muslim year), in the year of 1909. It is consists of sixty five lines in *al-tawil* metre, rhyming a|I|uru. It provides a survey of the events that took place during the year throughout on a religious note since the event that marks the beginning of Muslim calendar is Muhammad's (sm) emigration *(hijrah)* from Macca to Madina in 622 A.D.

Lines 1-8, therefore, recall the day on which the Prophet departed from Mocca, srounded by the angles of God. Lines 9-13 comment in general terms on the quality of the year that has just ended. It was a blessed year for the world of Islam, and although thousands of people perished, millions were born. The Muslim World is witnessing a great awakening. Lines 14-39 sum up the events in several Muslim regions : Turkey (15-20) the constitutionalists made break through; Iran (21-27) the wicked shah is still at the hehm, but the masses are demanding their rights; Morocco (28-31) the headonistic sultan Abd al-Aziz abdicated in favour of his brother; Afghanistan (32-34) the foreign powers (Russia and Britain) were successfully

[102] . Nazrul Rachanaboli, ed.by Abdul Qadir, Bangala Academy, Dhaka-1993, Vol-III, P-536.

fended off; India (35-36) science and progress are under way. Events in Java, Algeria and Tunisia are also mentioned in lines (37-39) respectably.

The rest of poem focuses on Egypt, in lines (40-47) the poet states that the day of slumber are gone, and a new spirit has animated the Egyptian nation. In lines (48-57) the poet appeals to the young people of his country to exhibit leadership, wisdom and resolution, qualities, that are much needed for building a happy homeland. Lines (58-61) address those Egyptians who are demanding a constitution. The poet is supportive of their struggle, but he warms them against excessive actions that may jeopardize its outcome. Finally (62-63) strike another optimistic note; it is to be hoped that the Egyptians will accomplish their aspirations in the new years as the Turks did in the year past. The last two lines customarily loud the Khadive.

It is possible, therefore, to distinguish three parts in the poem: the prelude; the World of Islam, Egypt, however, these parts are not disjointed, as in the other poems considered here, for the over all design of the poem encompasses its different segment in a continuum. Furthermore, there is a clear thematic Kernal informing the entire poem; the World of Islam has enjoyed a benign year; let us, therefore, be hopeful.

In the twentieth century, there were some of Arab poets asked for new evolution in education and writing system. They wanted to change the writing format from Arabic *Fosha* to Arabic *Amiya.* They wanted to use Arabic *'amiya*

widely their life as a new educational development system. Some of the pure poets like Hafiz Ibrahim made a protest of that new system. He worried that it would destroy the beauty of Quranic language. He wrote a poem to object others who did dispute the credibility of Arabic *Fosha*.

The preservation of Arabic language in particular, the formal language of literature, and its prestige and importance to Arab and Egyptians is an issue, Hafiz Ibrahim wrote about consistently throughout his career, his often cited poem *'al lughah al-Arabiyyat t'ani khattiha bayna ahliha'* (Arabic language laments its fate among its own people) is a well known example of this position. As the title indicates in his work, the poet proclaims the need for the preservation of the Arabic language. One issue that he takes on is the protection of the formal language against the corrupting influences of the colloquial. This poem was written specially however in response to the threat to Arabic from British educational policies privilaging English. The main thrust of this poem therefore, is that the Arabic language must be defending against increasing encroachments of the west in order to preserve Arab culture and heritage. Considering some verses from above mention poetry;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Raja'atu lenafsy fattahamtu hasaty

Wa nadaitu qawmy fahtasabtu hayaty

Ramuny be'uqmin fi al- shababe wa laytany"

‘aaqemtu falam ajza‘a leqawle ‘idaty

Waladtu wa lamma lam ajed le‘araisy

Rejalan wa akfaan wa‘adtu banaty

Wase‘itu kitaba Allahe lafzan waghayatan

Wama dheqtu ‘an ayyin behe wa‘izate

Fakaifa adhiqu al- yauma ‘an wasfe alatin

Watansiqe asmain lemukhtare‘aate

Ana al-bahru fi ahshaihe al- ddurru kaminun

Fahal saa’lu al-ghawwasa ‘an sadafaty.”[103]

Translate with some illustration these verses :

Ist verse; I remember back what had happen to me in the time, when everyone was increasingly neglected and leaved me away. They doubted myself and consider me as useless in their life. I urged my community to comeback and active me. But unfortunately, they ignored me. I pray Allah to save me.

The auother tries to describe how Arabic language feels when Arab community has been fading it away by using Arabic colloquial in their life. Day after day, Arabic language become useless, static and developed. So ‘I’ there refers to Arabic language. The author narratives and characterizes Arabic as a human who

[103]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-‘Audah, Beirut, Lebanon-1939. Vol-I, P.P-253, 254.

could talk and expressing his feelings with words, to make the readers understand deeply and clearly the desiredmeaning ‘My Community’ refers to Arab world.

Second verse: My enemies accused me that I was unproductive and ‘infertility’ or sterile *(‘Aqam)* due to my lack of producing new dwords, aphorisms, proverbs and language styles. The hoped I always be static and backword among others. Nevertheless I wasn’t sad and frustrated or even effected with their accusations because I knew who I was and I knew it wasn’t true.

Third verse: I’m not sterile language since I had not a lot of words power and beautiful proverbs. I created them with great partners (synonym and antonym), with heart (sematies & pragmatics) with soul (phonology), but unfortunately they were sinking and burried because there was nobody or even qualified people stayed behind and saved me.

Fourth verse : *Al-Quran* is proof of my existence. I’m proud myself takes part in *Al-Quran.* I express the words widely in *Al-Quran* with the desired meaning. I am bold enough to elaborate and describe each of the sentences in the *Al-Quran.*

Fifth verse : Thus, I asked them back. Am I strong and independent enough my community for identifying new things now a days?

Sixth verse : I am such an Occan which has a lot of diamonds come from the centre of the earth. Just like my circumstances I have a lots of undiscovered words and vocabulary in my body. Do they ask the right people to explore them.

In this same poem Hafiz Ibrahim writes;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Feya waihakum abla wa tabla mahasiny

Waminkum wa in 'ajja al-dwau asaly

Fala takeluny liljjamane fa innany

Akhafu 'alaikum an tahina wafaly

Ara lerijale al-gharbe 'ijja wa man'atan

Wakam 'ajja aqwamun be'ijje lughate

Ataw ahlahum be-al-mu'ajejale tafannunnan

Feya laitakum ta'tuna be-al kalemate"[104]

Woe unto you! I perish, and so do my beauties

And though the cure is precious-it is those from among you

Who are doing me harm. Do not relegate me to (the passage of) time,

For I fear for you when my time comes.

I see men of the west; mighty and invulnerable.

Many a people gained might by the glory of the language.

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[104].Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1939. Vol-I, P-254.

They have diversely come up with mirecles (in terms of inventions)

Would that you would come up with word (i.e. names).

And he said;

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Aa yutrebukum min janibe al-gharbe na'ibun

Yunady bewady fi rabi 'e hayaty

Walaw tajjuruna al-taira yawma 'alimtum

Bema tahtahu min 'athratin wa shatate

Saqa Allahu fi batne al-jajirate 'aizuman

Ya'ijju 'alaiha an talina qanaty

Hafezna widady fi al-beta wa hafeztuh

Lahunna beqalbin daimin al-hasarate

wa fakhartu ahla al-gharbe wa al- sharqu mutrequn

Haya an betelka al-a'azume an-nakhirate"[105]

Does it entertain you to hear a sound from the west crowing.

Calling for my burial (alive) while I am in the prince of my life,

If you cause a bird to fly away you will find

Mess lies there in underneath it.

May god water bones in the middle of Arabian penincoula,

[105]. Diwan Hafiz Ibrahim, ed. Ahmad Amin, Dar-ul-'Audah, Beirut, Lebanon-1939. Vol-I, P-254.

which would be pained to see me weak.

They (the bones) remained loyal though they may have decomposed,

and I remained loyal to them with an ever sorrowful heart.

I vied in pride the people of the west, as the east was attentive,

embarrassed by those decayed bones.

On the other hand we mentioned Qazi Nazrul Islam's poem *Bidruhi* 'The Rebel', which is also perhaps the greatest manifestation of his poetic power. We must at this point make it clear that a fesh and reasonably careful reading of the poem revealed to us the fact that although the note of rebellion is throughout prominent in the poem, its true significance, nevertheless lies in its poetic and large representation of human aspiration.

'The Rebel' was an unsurpassable poem of Bengali literature, composed in unobstructed prosody. The poem had one verse with only four words another with twentyeight. This is the general pattern of the whole poem. "Its speed is unlimited and it is boiling with supersonic speed. It takes one's heart with it as a strong current takes everything with it on its way. It has symmetry in every layer in every strata. It's an umparalleled conglomeration of paintings and epic. It's a meteoric, a holocaust the next; a furious Baishakh this moment, a cowboy's flute the next; a devastation now and a gentle southern soothing breeze immediately thereafter."[106]

[106]. Nazrul; An Evaluation ed. Nurul Huda, Nazrul Institute, Dhaka-200, P-297.

Plain talk, firm resolve, an anxiety of frenzied excitement both for creation and for destructive are essential ingradients of Bidruhi. Everything is fantastically believable, everything is lovable and infatuatingly romantic.

Some indication of the progression of thought in the rebel should be helpful in grasping this point. The first is a highly confident assertion of the rebel's self-sufficiency and of his ability to meet his maker on an equal footing and maintain his triumphant uniqueness and individuality. The second stanza is an elaboration in petic terms of the distinctiveness of the rebel.

In the third stanza the note of rebellion exercises some restraint on itself but soon assests its dominance over everything else;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ami nritto-pagol Chhondo

Ami apnar tale neche jai, ami mukto jibonando."[107]

I'm the dance impelled rhythm

I dance in the freedom of my pleasure

I'm the ever efficacious Elixir of life.

But this concession to a positive feeling is quickly followed by reassertion of what the rebel considers to be his true nature.

ORIGINAL BENGALI IN ROMAN SCRIPT:

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[107]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-08.

"Ami tai kori bhai jokhon je chahe mon ja

Kori shotrur sate golagoli, dhori mirtur sate panja,

Ami unmad, ami jhonjha

Ami mohamary, ami bhiti a dhoritrir"[108]

That's why, brother, I ever do whatever I like

I embrace my enemy and wrestle with death

I'm transcendental lunacy, I'm the Cyclone

I'm the Great Epidemic, I'm the Terror of the Earth.

Then the rebel achieves an equipoise, and destruction alone is no longer his aim. He is at once the sacrificial ceremony, the presiding priest and the fire;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ami sristi, ami dhangso, ami lukaloy, ami shmoshan

Ami abosan, nishabosan."[109]

I create, I destroy, I'm human habitation

I'm the cemetery,

I'm the termination, I'm the night's end.

At this point, the rebel feels the urge of branching out in different directions and defines the various roles to which he feels a natural affinity. He fancies himself

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[108] . Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-08.
[109]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-08.

as a man of religion in quest of the meaning of life, as a soldier dedicated to music, and as a prince. His tremendous self with the celebrated marauder Chengiz Khan, who never bowed to anyone except himself. At the sometime, he is the irrepressible laughter of spontaneous joy and knows the repose of the saint. The rebel also declares that he is encompassed in a rare effulgence. The positive aspects of his being get increasingly more stressed. But he also the widow's only sigh, the deprivation of all shelterless wandering people, the deep resentment of the slighted, the northern wind as well as the balmy breeze.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ami akul nidagh-tiyasa, ami roudro-rudro robi."[110]

I'm the urgent thirst of a hot summer day

I'm the heart –intensified sun.

After allowing himself some rhetorical flourishes and pale repetitions of earlier declarations, the rebel again forcefully states that he has the musical impulse of an orpheus, shares the impetus of late monsoon flood, feels the burning sensation of a comet and experiences the poison of a black cobra coursing through his blood:

The ardour of the rebel then falters a bit, but recovers sufficiently towards the to enable him to utter the following lines;

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[110]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-09.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Moha bidrohi rono klanto

Ami sei din hobo shanto

Jobe utpiriter krondon – rul akashe-batase dhawnibe na

Attacharir khargo kripan bhim rono-bhume ronibe na

Bidrohi ron klanto."[111]

I'm still the super-rebel although a bit battle-weary

And I'll calm down only

When the piteous cries of the oppressed will

Not reverberate in the winds and agitate the sky

When the opporessor's sword will no longer have on

The awesome battle-field. Battle weary I

On that rare day will calm down.

[111]. Nazruler Kobita Somogra. ed. Nurul Huda, Nazrul Institute, Dhaka-2001, P-11.