CHAPTER – V

COMPARATIVE ANALYSIS OF HAFIZ IBRAHIM AND QAZI NAZRUL ISLAM

There is a great contrast between two soles and their writings of Muhammad Hafiz Ibrahim and Qazi Nazrul Islam. Both were far from each other but their motto were almost same. Hafiz Ibrahim was a senior than Nazrul Islam, Hafiz Ibrahim was born in 1870 and died in 1932, Qazi Nazrul Islam was born in 1899 and died 1976. They were born in poor and ordinary families, of course Nazrul Islam's family was much poorer than Hafiz Ibrahim's.

Nazrul Islam had to struggle in dire poverty since his birth, his nick named *'Dukhu Mian'* (The unhappy one) perhaps in recognition of this fact. At the age of eight he lost his fater (Qazi Faqir Ahmad) and had to take over the family burden, he served at the Mosque of own village Churulia, Teach at school (Maktab) and officiate as an *Imam* with a *khadim* (servant) of *Haji Pahlawan Magor* (a village shirine) to eke out a merge livelihood. He had to work as domestic servant in a tea-shop for free food and a monthly salary of one rupee. His studies were frequently interrupted, thanks to grinding poverty and to his own restless spirit.

Hafiz Ibrahim had more or less interrupted in *Maktab* (Secular Primary school) education, schooling and colleging, because his father (Ibrahim Afandi Fahmy) was died when his age four, but his mother (Hanom) and maternal uncle took charge of his education. So he was able to complete his higher education with the degree of

law with the help of his relatives. He first tried to join a court in the profession of lawyer, then served at army, then joined a journalism and at last he served at *Dar al-kutub al-Misriya* (National Library of Egypt) up to his last age.

Hafiz Ibrahim was well acquinted knowledge with literary genious of Muhammad Abduh (a well known social and religious reformer and writer of Egypt), on other hand Nazrul Islam had well acquinted knowledge with literary genious from Rabindranath Tagore (The first Asian nobel prize awarded as a great poet of Bengali). Nazrul Islam would have greatly appreciated Hafiz Ibrahim's fiery patriotism, love for the common people, championship of weak and down-trodden, religious tolerance and above all, their love of life. They took up writing as their career at a time, when it was foothardy to think of making a living by writing alone. Both commended their working life with journalism.

Another common thing is that both poets were journalist and army, but Nazrul Islam's journalism much stronger than Hafiz Ibrahim's journalistic experience. When Hafiz Ibrahim was journalist he worked on the newspaper *'al-Ahram'* as an Editor and other newspapers. On the other hand Nazrul Islam contributed *'Muslim Bharat'* and many other newspaper and magazines. He then became joint editor of *'Nabayug'* then published '*Dhumketu'* and then successively the weeklies '*Langal'* and *'Gonabani'* newspapers.

Hafiz Ibrahim's army experience was stronger than Nazrul Islam. Hafiz Ibrahim firstly joined the Military Academy, and graduated as army officer, then he

became a police Superintendent, he posted in Sudan, which he regarded as exile under the commandent of Lord Kitchener. The hard and disciplined life of the army, where had to obey the order of command and not command was odious to his nature. The Military Academy with British, French and Turkish elements, nothing Egyptian about it roused Hafiz Ibrahim national spirit. He began to form his own views on politics, he was accused of taking part in an abortive army rebellion against Lord Kitchener for which he was put on trail and pensioned off. He resigned from the army and returned to Cairo.

Nazrul Islam joined the 49th Bengali Regiment of British army, not because as it is obviously understood, he wanted to fight for the safeguard of the British empire, but because he wanted to fight against it. He was first dispatched from Calcutta to Nausera and then Nausera to Karachi which is Pakistan's principal city. In Karachi Nazrul Islam stayed with the 49th Bengali Regiment and rose to the rank of Havildar, a British-Indian commissioned officer. He was a Quarter-Master. After tow years from the joined, the 49th Bengali Regiment was disbanded by British and Nazrul Islam returned to Calcutta.

These journalistics and armies experience stood the both poets in good stead, it developed their personalities, patriotic feelings, sharpend their writings ability and widened their outlooks. In the course of work they came in daily contact with world events. They were translated world news from English to their mother tongue (Arabi and Bengali) and wrote editorials and many articles on the events happening around

them. These knowledge and experiences enriched the contents of their literary activities.

The most significant change brought about by the two poets was in the language, style and content of poetry. Arabic Language is stronger than Bengali Language. The theme of their poetry was confined to the praise of local deities or of royal or aristocrate patrons, satirical poems, devotional with love and nature, universal brotherhood etc. it was Hafiz Ibrahim who released the language from the traditional style to modern style. Nazrul Islam also changed the traditional to modern style, he brought a new style in Bengali Language and Literature with used Arabic, Urdu and Persian words. They made it simple enough to be understood and appreciated by the common people. They took for their themes the burning problems of the life arounded them, such as the enslaved conditions of countries, socio-economic inequality or injustice and the inferior statues of masses, freedom, upliftment of women, child, Youngmen and workers in the Egyptian and Indian societies.

Both were revolutionary poets, Nazrul Islam called the *'Bidruhi Kobi'* (The Rebel Poet), national poet of Bangladesh it was Hafiz Ibrahim called the *'Sha'ir al-Niel'* (Poet of the Niel), *'Sha'ir al-Wataniya'* (The National Poet) and *'Sha'ir al-Sha'ab'* (The people's Poet). Both poets were suffered for their revolutionary believes and compositions. In their writings Hafiz Ibrahim's many poetry was proscribed by the British government, when he was posted in Sudan, where the

regarded as exile under the commandent of Lord Kitchener for which he was put on trail and pensioned off. Most of Hafiz Ibrahim writings was unpublished until his last breath.

On the other hand, Nazrul Islam was condemned to one year rigorous imprisonment and had to suffer much in jail, he even hunger strike for forty days to protest against the harsh in human treatment meted out to the political prisoners. He was harassed by sepoies all his life. Nazrul Islam's best five books were proscribed and forfeited but above all the persicutions and trails did not break-down their strong wills and spirits.

Both the poets were took active (direct or indirect) part in the political and social movements of their times and had similar political views. Despite their learning towards extremist. But Nazrul Islam activities with political directly, he stand on election but his nomination was rejected that is he failed in election. In the case of Hafiz Ibrahim he was not stand in the election. He was great admires of social and political reformer of Muhammad Abduh and Qasim Amin, Mustafa Kamil, Sa'ad Zaghul, Ahmad Lutfi al-Sayyid and others. One thing is that in the political field Nazrul Islam was much stronger than Hafiz Ibrahim.

On the other hand Nazrul Islam attended the Calcutta Congress, he was one of the founder of the Labour Swaraj Group of the Indian National Congress and became the producer of the Group's mouth piece *'Langal'* (the plough) weekly magazine. In this group came out of the Congress and formed in itself into, 'The Bengal Peasant

and workers Party', Nazrul Islam became the producer of the party's organ *'Ganobani'* which replaced *Langal*. He worked in close contact with former great political leader Deshbandu Chttaranjan Das, Subash Chandra Bose both of whom were his heroes and Mohan Das Koromchand Gandhi, but later Nazrul Islam to participate with them in the Tarakeshaw Satyagraha and against the tyranious and Immoral activities of Gandhi. The success of this movement was in no small measure due to the fiery song he song on that occasion.

Now we will attention to their literary activities, both were nationalist poets, so that where the similarities of their. Firstly Hafiz Ibrahim was great admires of Muhammad Abduh, he expressed in the poetry and praises his teacher, considering these lines from his poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Qalu Sadaqta fakana al-Sidqa ma qalu
Ma kollo muntasibin lilqawle qawalu
Haja qarijy wa haja qadru mumtadahy
Hal bada hajaine ihkamun wa ijlalu
Inny laabsiru fi abnai burdatihi
Nuran bihi tahitadi lilhaqqi julalu"

They said with truthfulness be sincere,
What said, for the speak all affiliate.
This verse and extent roller;

After these perfection and honour

Certainly with any eyes in the coldness

With his path for real straying the brightness.

And also Hafiz Ibrahim writes :

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Sahibtu al-huda ishrina yawman wa lylatan

Faqarra yaqini ba'ada ma kana yarjufu

Furihtu wa fi nafsi min al-yase sarimun

Wa 'udtu wafi sadri min al-hilme mushafu"

I comraded twenty days and nights of the right path,

After what his shudder to established my faith

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

My chest from the mispronounce patience I return.

Quiz Nazrul Islam's admiration for Gandhiji, expresses in the poetry *'Pagal Potik'* (The mad wayfare), considering these lines from his poetry;

ORIGINAL BENGALI IN ROMAN SCRIPT:

"A kun pagol patik chhute alo bondinimar anginay

Trish kuti bhai moron-horon gan geye tar songe jay.

Adhim desher bandhon-bedon

Ke alo re korte sedon?

Shikol-debir, bedir boke mukti Shonkho ke bajay."

Who's this madwayfare

That comes running to his mother in chains ?

With him come his brothers thirty crores

Singing songs that lough at death

Who's this that has come forward?

To break the fetters of this enslaved land

Who's this that climbs up the alter of bondage

And blows the couch of liberty?

And also Nazrul Islam wrote *'Banglay Mahatma'* (Mahatma Gandhi in Bengal) to commemorate Gandhiji visit to Bengal, he writes:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Aj na chawa poth diye ke alo,

Oi kanso-karar dhar tele.

Aj shob-shamashane shib nache oi ful-futano pa fele"

Who comes there new ?

Along the hated path

Breaking the doors of kansa's prison ?

Siva dances of the funeral ground

And to flowers blossom at his every step.

Both Hafiz Ibrahim and Qazi Nazrul Islam were first and for most birds of freedom of their countries, Nazrul Islam wrote a poem entitled *'Bidruhi'* (The

Rebel), which catapulated into fame is an impassioned outpourning of the spirit of freedom, considering these lines from his poem:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bolo bir

Bolo unnata momo shir

Shir nehari nehari amari not shir ai shikhor Himadrir"

Say Hero

Say I hold my head high ?

At sight of me

The Himalaya bows down his head in shame.

Another lines from the same poem, as follows:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ami Uthan, ami poton, ami acheton-chete cheton

Ami Bishaw-torone boijoyonti, manob-bijoy-keton

Chhuti jhorer moton koro tali diya

Sawrgo mortoy korotole

Taji Borrak ar uchchoy shroba bahon amar

Himmat-harasha henke chole."

I am the rising, I am the fall

I am consciousness in the unconscious soul;

I am the flag of triumph at the gate of the world.

I am the glorious sign of man's victory.

Clapping my hands in exultation I rush like the hurricane

Traversing the earth and the sky.

The mighty Borrak is the horse I ride

It neighs impatiently, drunk with delight!

'The Rebel' is a poem which embodies all these qualities and is by no means all about rebellion. It is in fact a sort of exploration of the human mind with of course, a notable stress on youth. A soldier, a singer, a courageous crusader for truth and beauty, the preserver as well as the destroyer, an unconquerable spirit ready to combat with the mightiest, one who can joyously sing a song of hope even while experiencing the agonies of hell. In our troubled age when human civilization itself stands the risk of being obliterated by a nuclear war, Nazrul Islam's concept of the rebel may seem a bit audacious and even naïve. But while reading this poem the reader is overwhelmed by the copious energy and abundant strength that flows from every line of it and is under the spell of the poet's ardent faith in a better tomorrow.

The proud fearless of *'Bidruhi'* was anticipated by Hafiz Ibrahim in his poem entitled *'Nashidu ul-Shabbane al-Muslimin"* (Guidence of the Young Muslims) considering these lines from the poem :

ORIGINAL ARABIC IN ROMAN SCRIPT:

"A'idu majdana dunya wa dina

Wa judu 'an turathe al-muslimina

Faman y'anu lighaire Allah fina

Wa nahnu banu al-'ujjate al-fatehina

Salu (Baghdada) wa al-Islame dina

Akana laha 'ala al-dunya qarina

Rijafun lilhawadithe la talinu

Wa 'ilmun ayyada al-fatha al-mubina."

To return our nobility of world they

Religion about wealth of the Muslim to drive away

Who helps us without Allah ?

We sons of the opener Gaza.

Religion of the Muslim, they questioned (Baghdad)

What was for it's on the modern period !

Men for the incident not softy,

Knowledge in hand clearly opens the joy.

In this poem Hafiz Ibrahim compares himself to the heroes of history and the holiest Muslim traditions of the past. He narrates the ancient glories of his motherland; he projects himself as the destroyer of Tyranny and exploitation and as the harbringer dawn of brotherhood. Revolutionary thoughts, yearning for freedom and the feeling of universal brotherhood expressed in his poems.

Hafiz Ibrahim personified the motherland has glorious country than any other country in the east as well as European countries. Its fragrance has spreaded all over

the world, it has so many historical things are available, like the river Nile, Furat and the Pyramid. It has depicted in many poems, one of his poem entitled '*Suriyat wa Misra'* (Syria and Egypt), considering these lines from the poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Limisra am lirubu'i al-shame tantasibu

Huna al'ula wa hunaka al-majdu wa al-hasabu

Ruknane lilsharqe la jalat rubuuhuma

Qalbu al-hilale alayha khafiqun yajibu

Ummu al-lughate ghadata al-fakure ummuhuma

Wa in saa'lta 'an al-abai' fal'arabu

Ayarghabane 'an al-husna wa bainahuma

Fi rai'ate al ma'aly jalika al-nasabu"

One fourth of Syria connecting in Egypt

High rank and glorious of the account

Not to vanish confidence for one fourth of the eastern

Pam-core of moon to be necessary on its palpitation

They will proud tomorrow, their tounges

If you asked about father so Arabs

What is desire about the beauty ?

Between their origin in her fragrance highly.

In another occasion Hafiz Ibrahim : entitle a poem *'Misra'* (The Egypt), He writes.

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ana taju al-'alai fi mafreqe al-sharqe

Wa durratuhu faraidu 'iqdy

Ayu shain fi al-gharbe qad baharannasa

Jamalaan wa lam yakun minhu 'indy"

My cap is high in distributor of the east

Our houses precious pearl chaplet.

Which thing in west people's beauty was shine ?

But did not found from them our behind.

On the other hand, Nazrul Islam personified the motherland as Goddess of Durga. She is as near to him as a mother to her child. He does not hesitate to rebuke her, when he feels that she has not done justice to her godhead. Nazrul Islam entitled a poem *"Anandamoyeer Agamoni"* (Coming of Anandamoyee), he writes:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ar kotokal thakbi beti matir dhelar murti aral?

Sawrgo je aj joy korechhe attayachari shakti chanral

Deboshishuder marchche chabuk, bir jubader dichche fansi,

Bhu-Bharat aj kosaikhana-asbi kokhon sarbonashi!

Debo-sena aj tanchhe ghani tepantorer dipantore,

Ronangone nambe ke ar tui na ale kripan dhore?"

How much longer will you

Stay hidden behind a clay statue

Heaven today is subjugated by merciless Tyrant.

God's children are getting whipped

Heroic youth hanged

India today is a butchery when

Will you arrive, O destroyer!

God's soldiers are serving terms of hard labour

Exiled to disolate Islands.

Who will come to the battle field ?

Unless you come with your sword in your hand ?

From the above, a few deductions can be made about the quality of the both poet's minds. The ardent impetuously and generous impulse of youth can easily be seen, sometimes alarmingly sounding like bravado but never quiet sinking into banality. Everthing that is striking in their poems issues from this basic ardour, a quality which Nazrul Islam so conspicuously share with Hafiz Ibrahim. In deed there are several points of resemblance between these two poets. Both are almost equally loud-mouthed, both have strong social commitment, both have more concerned about what they say rather than how they say it. Hafiz Ibrahim is the poetic embodiment of the frontier spirit and the passonate search for a viable identity that

the Egyptian war of Independence generated and wanted the freedom from the British Colony; So Nazrul Islam of the resurgent youth of his time trying to wrest freedom from the British Tyrant. Again like Hafiz Ibrahim and Nazrul Islam is primarily the poet of man, not of any sect, nor of any narrow ideological or economic system. Both are votaries of democracy, a system that allows equality of opportunity to every man whatever his colour or creed or economic status. A broadness of sympathy also characterizes both the poets.

Hafiz Ibrahim and Nazrul Islam freely draw on the characters and incidents of history and mythology to illustrate the contemporary situations. Hafiz Ibrahim wrote a poem on the incident of Dinshaway *(Hadithatu Dinshaway)*, the dinshaway incident become symbolic of the injustice of the imperialist has been the theme of many poems and popular ballad for decades after occurred 1906 under lord Cromer, considering these lines from his poetry:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ayyuha al-qaimuna bilamre fina

Hal nasimturm walana wa al-wada da

Khaffidhu jayshakum wa namu haniya

Wabtaghu saydakum wajubu al-bilada

Wa ija a'wajatkum jatu tawqin

Baina tilka al-ruba fasidu al-'ibada

Innama nahnu wa al-hamamu sawaun

Lam tughadiru alwaquna al-ajyada

Laita sh'iry a tilka (Mahkamtu al-taftishe)

'Adat am ahdu (niruna) 'ada."

O you mighty one who yield supreme power

Forget not our loylty to you and our affection

Have no fear in our fair Egyptian Land

Disperse your guardman and vanish all apprehension

And when you weary of sport

Then short the poor local rusties

Man's life as cheap as beast's

And like the wild doves are we, made of the sell some

We too have our chain round our necks

Would that I know of the inquisition or

The age of Nero had returned.

Equally ironic words in his poem entitled *'Mudhahirat al-Sayydat'* (women's Demonstration) in which he describes in mock heroic terms the unequal battle between the British troops and a procession of women peacefully demonstrating in protest against the arrest and exile of the nationalist leader Sa'ad Zaghlul to Malta in 1919. The poet depicted in the way:

ORIGINAL ARABIC IN ROMAN SCRIPT:

“Kharaja al-ghawany yahtajijna

Wa ruhtu arqubu jama‘ahunnahu

Faija behinna takhijna min

Sude al-thiabe shi‘arahunnahu

Fatala‘ana mithla kawakiben

Yasta‘ana fi wasate al-dujunnahu

Wa akhajna yajtajna al-taryqa

Wa daru (Sa‘aden) qasduhunnahu

Yamshina fi kanafe al waqare

Wa qad abanna shu‘urahunnahu”

The singing their necessary were outed

I comfort and observed they arranged

When with their capturing

Blakish their outer garments

Their rising like stars

Resently blame in middle of the darks

And captured and abolish the ways

And houses comfort (Sa‘ad) their desires

They running in proudy protests

They weared coffee coloured dresses.

On the other hand Nazrul Islam expressed similar sentiment in his poem, entitled the poem *'DuhshasanerRaktopan'* (Drinking the blood of exploiter). Duhshasana represents the tyrant, and the exploiter of our motherland. The song of the *'Charka'* (Spinning-wheel) also contains an allusion to the outrage on *'Droupadi'*. There are plenty of historical and mythological allusion in Nazrul Islam's poems, especially those in which he attacks exploitation, injustice and inequlity. In another poem the poet call on '*Rudra'* to come down heavily on the exploiters of women in the same way as he once arranged the insult to *'Pravati'* during Dakshayagna, considering these lines from the poem *'Duhshasoner Raktopan'*, he writes,

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Dilo shoto bire nirbason

Kochi shishu bendhe betraghat

Korechhe re ai q re saynat

Ma bunder horechhe laj

Diner aloke ai pishach

Buk fete chukhe jol ase

Tanre kshama kora? bhiruta se!"

To gave exile hundred heroes

Green horn tied lash;

Did this crook minded.

Mothers and sisters shame be lossed,

Brightness of the day this Devil

Heat has broken and water in eyes

Pardon to them that timidity.

In another occasion Nazrul Islam says:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Roudroujjal dibose tomar asini sojol megher chhaya,

Trishna-atar horinir chukhe ki hobe haniya morichi-maya,

Sukh-bilasini parabot tumi, badol-rater papiya noho,

Tobo tore noy badoler baytha-noyoner jol durbbisoho."

Brightness of the day your, has come shadow with water of cloudy,

Thirsty, handicapped deer's eyes, what happened die with sympathy.

Comfortable I uxurious pigeon you, are not Nightingale of cloudy nights,

Yet not you cloud's pain are quite impossible of water eyes.

Hafiz Ibrahim was greatly painted that Egypt has more an unhappy nation, by the laziness, cowardice, hesitating and ignorance of his countryman, the poet criticize the present socio-culture of Egyupt and to inspired then. He depicts the reality of present Egypt, not to the old Egypt. He was particularly stretch on false patriots. His impatience with the moderate leasers find satirical expression in his

poem ‘Abdul Aziz Sultan al-Marakish’ (Abdul Aziz the king of Morocco), considering these lines taken from his poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

“(‘Abdul Aziz) laqad jakartana umaman

Kanat jewaraka fi lahwin wa fi tarabe

Jakartana yauma ja‘aat ardhu Andalusin

Al-harbu fi al-babe wa al-Sultanu fi al-la‘abe

Fahajar ‘ala al-takhte an yasry al-kharabu lahu

Fatakhtu (Sultanatin) a‘ada min al-jarabe.”

(Abdul Aziz) our nation remembered you,

They lived in entertainment and amusement neighbour you.

We remembered in the earth of the Spain passed the day,

The war infrom the door and king in the play.

Left side the destruction for them, warning on the throne,

From the scabies return the throne.

In another poem Hafiz Ibrahim nicely painted the Egyptian nation, the poem is entitled *‘Lord Caromer’* (Lord Cromer). He writes;

ORIGINAL ARABIC IN ROMAN SCRIPT:

“Waija suilat ‘an al-kenanate qul lahum

Hiya ummatun talhu wa shaabu yal‘abu

Waustabqe ghaflataha wanam 'anha tanam

Fannasu amthalu al-hawadithe qullabu."

When you questioned about Canan

People to playing and amusing this nation

They were lazyness, and to sleep from long time

Certainly the lesson of the incidental resourceful people like.

A similar sentiment finds an echo in Nazrul Islam's compositions in his poem *'Bidruhir Bani'* (Speak of the rebel), in this poem the poet nicely depicted the false patriot of his country, considering these lines from the poem:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Boker bhitor chho-pai no-pai, mukhe bolis sawraj chai

Sawaraj kothar mane tuder kromei hochchhe doraj tai !

Bharat hobe Bharatbasir – ai kothata O bolte bhoy !

Sai buruder bolis neta – tader kothay cholte hoy !"

They mouth the Slogan of Liberty

But their thought is always of money alone,

To become a leader is all they want

Liberty is just an idle talk.

Those who're even afraid of uttering the truth that

India must belong to the Indians

Do you care to respect those

Old Mischief mongers as your leaders!

Again Nazrul Islam picturised in another poem *'Amar Kaifiayat'* (My explanation), in this poem the poet addresses the false patriots thus:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Pray haf-neta hoye utechis, abar a daw faskale

Ful neta ar hobeni je, hay –

Bokrita diya kandite sobhay

Guray lanka poketete boka ai bela dhuka ! sai tale

Nis tur fute ghorta o chhey, noy postabi sheshkale,"

Half leader already you've become

When you become full leader

If you let slip this chance

When you start speaking

To produce tears to order

And don't forget

Keep chilli-powder ready

To utilize this opportunity

For getting your house repaired.

Both the poets Hafiz Ibrahim and Qazi Nazrul Islam, thoughts that freedom did not mean merely political freedom, it meant freedom in all the spheres of human life, free from all the bondages that is exploitation, injustice, inequality etc. Hafiz

Ibrahim deals with concerning problems of the common people. So that he inspired to tham. These themes were introduced for the first time in Arabic verse. Hafiz Ibrahim to took poetry, a step ahead his contemporary poets like (Barudi, Sabiri and shawqi) who ignored these subjects not merely his strained circumstances, but the depth of his feelings and attitudes made himq natural spokesman of the masses. He projected popular sentiments more effective than any of his contemporaries, considering these lines from his poem *'Shakwa misra min al-ihtelal'* (criticizes of Egypt from the Independent).

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Laqad Kana fina al-dhulmu fawdha fahujjibat

Hawashihe hata bata dhulman munadhama

Tamunnu 'alaina al-yawma an akhsaba al-thara

Wa an asbaha al-misriyyu hurran muna'ama

A'id 'ahda (Ismaila) jaldan wa sukhratan

Fainny raaitu al-manna ankay wa alama"

Oppression was rampant among us, till its outward expression

Was corrected, then it became merely organized oppression.

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

And that Egyptians have become free with good things supplied

I say : bring back Ismail's period with their flogging and labour

So that I see peaceful day than the pains.

Nazrul Islam was among the first protagonists of the working class movement in his country. In an article he says ‘My brave man, raise your head and declare, we are all free, we are all kings’. Elsewhere, again Nazrul Islam’s rebellion is against more specific evils of class exploitation. There he is the champion of the working people, the peasant, the fisherman, the mason, the coolie. His anger there is directed against the clearly class enemy. So we hear him declair from the poem *‘Shromiker Gan’* (The song of the worker) :

ORIGINAL BENGALI IN ROMAN SCRIPT:

“Joto shromik shushe ningre proja
Raja-ujir marchhe moja,
Amora mori boye tader buja re.
Abar jujur dol oi hujur dole
Dolbi re ay mojur dol,
Dhor haturi, tul kande shabol”.

In the lap of luxury lie kings and ministers
Drinking in the life blood
Of the peasant and the worker,
While we work ourselves to death
To support those tyrants.
Come, o workers of the world,
Let us trample these useless lords,

Hold fast your hammer,

Pick up your shovel.

In another poem *'Samyabadi'* (The equality) Nazrul Islam painted :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bondu, akhane raja-proja nai, nai daridro –dhoni

Hetha pay na ko keho khod-ghata, keho dud-shor-noni."

There is no king or subject here

None there is poor or rich

None can here enjoy milk and butter

While others do not get even broken rice.

In another poem Nazrul Islam personified a manifesto of the oppressed classes are labourer, depicting these lines from poem *'Sramik Major'* (Labourer), he writes :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Amora murkho boliya budhiman kore potarona

Dekhechhi nijer shoktike, ar lanchona sohibona,

Je hat haturi diya goriyachhi prashad harmoraji

Sai hat diya bilas – kunjo donso koribo aji."

We were igronant

And the learned one cheated us

But now we know our power

And will suffer oppression no longer

These our hands constructed the places

The same hands can bring them down today.

One of the worst injustices of the present day society is the exploitation of woman by the man. Both Hafiz Ibrahim and Nazrul Islam believed that freedom and equality are, but hollow words as long as women are treated as slaves. Hafiz Ibrahim admired the women, he praised her beauty, love, affection and power in many of his writings. He was strong supporter of the female emancipation of Qasim Amin (a renounce poet and political thinker of Egypt, he was contemporary of Hafiz Ibrahim), Hafiz Ibrahim inspired the women in all spheres of their life. Considering these lines from his poem *'Tahiyyat lejami'ate al-marat al-jadidat'* (Praises all the new woman) he writes :

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ilaikunna yuhdy al-Nielu alfa tahiyyatin

Mu'ataratin fi asturin 'aterate

Wa yutuny 'ala 'amalekuma muwakily

Bitrai ahlil birra wa al-hasanate

Aqamtunna bilamse al-asasa mubarakan

Wajitunna yawoma al-fathe mughtabitate

San'atunna ma yu'ay al-rihala saniuhu

Fajidtunna fi al-khairate wa al-barakate

Yaquluna nisfunnase fi al-shirqe 'atelun

Nisaun qadhaina al-‘umara fi al-hiyrate.”

Towards, their path of the Nile congratulation thousands,

Smiles in linage various smiles

And fold up depending on their deeds,

They are rightiousness and beauty with frames

What they stood with yesterday the fortunate

They will go day of the open delighted

What was unable the men, they produced,

In the good and blessing they expanded

Half people of the East are lazyness

Women are spending their lifes in houses.

In another occasion Hafiz Ibrahim also wrote about women’s education, he favoured in his poem, considering these lines from his poem *‘Madrasatul Banat Bebursaid’* (Girls school at Bebursaid):

ORIGINAL ARABIC IN ROMAN SCRIPT:

“‘Arayat‘an al-haqqe al-mutahare nafsuhu

Fahayatuhu thiqlun ‘ala al-a‘anaqe

Lawo Kana ja khuluqin leasa‘da qawmahu

Bebayanihe wa yarai‘he al-sabbaqe

Man ly betarbeyyate al-nisai fainnaha

Fi al-shirqe ‘iellatu jaleka al-ikhfaqe”

They naked from pure of the truth himself,

Their life has burden on the neck

If Creator His nation for the happiest,

Protection of the previous with His statement

For me with idolize of the women

Becauses that failure of the East.

On the other hand, Nazrul Islam admired the women, he has painted the praises of their beauty, love, affection and strength in many of his poems and songs. Some crities has said Nazrul Islam was a love and nature poet, the greatest part of his composition with related to the love. Some crities has said that the whole composition of Nazrul Islam is divided into two parts, political, love and nature. One thing is that the poet attacked the system of *'Pardah'* (Srcen) and advocate equal rights for the women in his poem *'Nari'* (Women) he rebukes those who dismiss the women as form of *'Maya'* (illusion), he writes :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Shaishokshetro urbor holo, purush chalalo hol

Nari sai mate shaisho rupiya korilo sushamol

Nor bahe hol, nari bohe jol, sai jol-mati mishe

Fosol hoya foliya utilo sunali dhaner shishe."

Man ploughed and made the land

Fertile, woman sowed corn in that

Meadow and it full of abundant green

Man drove the plough woman

Watered the field, as a result

Of the mixture of that water and

Earth, crops came and grew

Into the golden paddy plants.

Nazrul Islam also says in another occasion:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Hay Pobitra Chir-Kollany, ke bole tumay maya

Je deshe narira bandini, adorer nandini noy

Se deshe purush bhiro kapurush joro acheton roy

Narir punno prem anando rup ros sourab.

Aj sundor koriya rekhechhe Bidhatar gourob."

Alas! who calls this illusion

You are ful of success and pure

Which country women are protected

And where women are not respected

The fragrance of women's are beauty

Love and affection are tested the flavor

Verily art thou the embodiment

Of the beauty of the supreme Lord.

Perhaps no other writer of the world ever had the good fortune of being so highly respected, deeply loved widely admire by the student's circle, as the great poets-philosophers of Indian and Egypt, Qazi Nazrul Islam and Hafiz Ibrahim were gifted with. They were commanded highly privileged position among the youths of their country. They highly praised and inspired the powerful patriotic spirit of the students.

In the case of Nazrul Islam's words for the students *'Mookti Shebok'* (the Liberation Army), in the liberation movement of Indian Nazrul Islam was the 'fountain of Inspiration' before the students of India during their heroic struggle against the British Colonial Rule. The poet wrote many poems and songs with the favour and inspired the students and youths of India, and to lesser extent of the world. Now we see his compositions from the poem *'Chhatro doler gan'* (The song of the students), Considering these lines :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Amora shakti amora bol

Amora chhatrodol

Muder payer tolay murchhe tofan

Urdhe biman jhor-badol

Amora chhatrodol.

Sobai jokhon budhi jugay

Amora kori bhul

Sabdhanira band bande sob

Amora bhangi kul

Darun rate amora torun

Rokte kori poth pichhol

Amora chhatro dol."

We are the power, we are the strength,

We the band of students.

The stormy wind makes obeisance to us

And clouds and airships bow

Before us, the students class

when everybody gives wise counsel

We are the people who err.

When the cautious one builds embankments

We sit still and do not stir.

We are the dare-devil youth

Who care for none,

We make our path slippery with blood

We the students class.

Nazrul Islam depicts the revolutionary temperament of our youthful generation. It is the youths who should come forward to do away with the miseries,

misrules and injustices of the world and regenerate the nation by infusing new blood into the veins of frustrated people.

The youths, though their revolutionary advance, shall surmount the difficult obstacles and will create a care-free sublim society full of presh enthusiasm and happiness all around. Nazrul Islam writes:

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Ushar duare hani aghat

Amora anibo ranga probat

Amora tutabo timir rat

Badhar bindachhol

Nobo nobiner gahiya gan

Sajib koribo moha shmoshan

Amora danibo notun pran

Bahute nobin bol."

Well break open the door of Dawn

And flood the world with its golden gleam

We'll dispel the darkness of gloomy night

And mount the hurdle-hill of obstacles

The spirited song of new life

Will infuse life to the great burning ground

We'll create the new world

With the mighty strength of our arms.

On the other hand Hafiz Ibrahim writes:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Rejala al-ghade al-mamule inna behajatin

Ilaikum fasuddu al-naqsa fina wa shammeru.

Fakunu rejalan 'amelina a'ijjatan

Wa sunu hima awtanitum wa taharraru"

Men were expected with their necessity

Towards benefit of deficit in our and their activity.

There are man produced mighty

And liberationist brothers fever their nationality.

Both the poets loved children and cherished them as the future leaders of the nation. They wanted children to grow up fearless, fall of compassion for all forms of life and prepared to undergo any sacrifice for the motherland, Hafiz Ibrahim wrote four poems with the purpose of children considering these lines taken from his poems:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Sabahan ara am jaka taifu khiyale

La bal fatatun be-al-'arai, hiyaly

Amsat bemadrajate al-khutube fama laha

Ra'in hunaka wama laha min waly."

Is that a phantom that I see or vision?

No, it is a young girl, there under the open sky

Left at mercy of calamity,

With no protection or guardian.

In another occasion Hafiz Ibrahim says:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Haja Sabeyn haimun

Tahta al-dhulame huyama hair

Abla al- shaqau jadidahu

Wa taqallamat minhu al- adhafir

Fanjur ila asmalehe

Lam yabqa minha ma yudhahir"

There is a young lad, wonder confused in the darkness

Misery had robbed him of his youth and famed his spirit

Look at this tattered cloths

There is nothing lift of them

But torn pieces.

And also he writes :

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ayyhal tiflu la takhaf anta al- ddahre

Wa la takhsha 'adiyate al- layaly

Qayyadha Allahu lildhaife mufusan

Ta'ashaqu al- berra min jwate al-hijale".

On the child do not disguise affliction of the periods,

And not fear misfortune of the nights

To exchanged Allah for weaken hearts

To night interjection of the kindness from

Possessor canapy of the cutained.

Nazrul Islam's contribution to childrens literature is comparatively greater than Hafiz Ibrahim. He did not confine himself to surmons for the children. He was very popular with the children as a story teller, he wrote many poems and songs for them and also play in his comic songs he gives humourous expression to the child's view of life. Nazrul Islam writes in his poems *'Shishu Sawgat'* (present child);

ORIGINAL BENGALI IN ROMAN SCRIPT:

"*Band bhenge chhute jay doysur dol*

Mora gange neya aye juarer jol

Dhoratol tolmol podobhore tur

Lutkor golbag nowl kishur"

To break dam, took robber party

Flow tied water to come in dead body

Your footstep totters on the earth

New child let plunder the garden.

And also wrote a poem *'chiroshishu'*, considering these lines from the poem :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Nam-hara tai pothik shishu ali achin desh paraye

Kun namer aj porli kakon, bandon-harar kun kara a||

Abar moner moton kore

Kun name bol dhakbo ture

Poth bhula tui ai se ghore

Chhle ore ali ore

Barebare nam haraye"

O you nameless, new-born traveller

Come across unknown land!

What distinctive ornament dost you wear

Today ! what fetters are these for me

Free of fetters?

Again to my heart's content

Tell me by what name should I call you

You did lose the way from this house

And dost then come back home

Again and again each time under a new name.

The two famous poets and philosophers were not merely nationalists and patriots, they were also internationalists and humanists. Hafiz Ibrahim's strong symapathy extended to the Egyptian common people and to the oppressed people of all races and of all countries. He well informed about contemporary international events. He has written many poems in praise of the freedom fighters and the heroes of Islam of Egypt, Lebanon, Turkey and other Arab countries. He composed poems on political leader Mustafa Kamil, Saad Zghlul and the democratic founder and world famous leader, heroes of Islam Hazrat Umar ® were very popular poems among of his time.

On the other hand Nazrul Islam also well informed about contemporary international events, while he was in army camp at Karachi under the very nose of the authorities, he celebrated the success of Russian Revolution. In spite of all the vigilange of the camp he was able to get information about the activities of the patriots. It was painted in his story '*Baythe*r *Dan'*. He has written many poems in the praises of the freedom fighters of chain, Egypt, Turkey and Irland, His long martial poem on 'Kamal Pasha' was very popular among the youth of his time.

Now we will turn in respect of religion, is a common characteristic of the both poets. They were born in Muslim religious families, their religious faith were very strong othr than the general religious people. In the case of Hafiz Ibrahim a well acquinted knowledge was acqulred from the social and religious reformer Shaikh Muhammad Abduh. We find from his compositions as a strong believer of Islam, never a single

step against the Islam. On the other hand Nazrul Islam was a pious from the boyhood, some how he acquired the knowledge of Hindu Mythology and tradition, later he followed these mythology, we find from his compositions such as Godess Durga, Kali, Shiva' Trishul etc. He composed many poems and songs in the praise of Muslim religious leaders and muslim festivals. He wrote about prophet (SM) and translated the parts of Quran into Bengali. He believe in and worked for the Hindu Muslim unity of his whole life. In a poem he says it may be rendered into English as;

'Hindu Muslim, we are brothers

Two flowers from the same stem,

And Bharat is our motherland.

Considering some verses from his compositions, a poem entitled '*Fatheha i-Duazdaham* (tirubhab) he writes :

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Bilaler o aj konte ajan bhenge jay kenpe kenpe,

Nari-chhera a ki janajar dak henke chole bepe bepe.

Usmaner ar hush nai kende kende fena ute mukhe

Ali Haydor gayel aji re bedonar chute dhunke

Aj bhunta se dudhari dhar

Oi Alir Zulfikar

Aha Rasul-dulali adoriny meye ma Fatema oi kande

"Kutha-Babajan" boli matha kute kute alo-kesh nahi bonde

Aj sowrger hasi dhorar osru chhapaye obishram

Ote a ki ghano rule-sallallahu alaihi sallam."

Even Belal's voice breaks in uncontrollable anguish

As he recits the Azan!

The call for janaza, as it tearfully trembles

In the air,

Seems to pluck one's heart out

grief-striken Usman his in a swoon

and the heroic, Ali sobs like a child,

sorrow and pain have blunted his double edged Zulifiqar!

And, look, there the prophet's darling daughter

Fatima sobs in heart-breaking brief.

Where has father gone? She cries

and wildly runs about with her uncombed hair

all dishevelled and awry

Today over the tears of the earth

Heaven's laughter rings out endlessly

and like the rearing of the ocean

from every corner resound the words

"Salla Allahu" 'Alaihe-Sallam"

On the other hand, Hafiz Ibrahim was well acquinted knowledge of Islam, he memorized hundreds of Quranic verse. He also composed many poems in the praise Muslim religious leaders and Muslim festivals. He nicely depicted the life of Hazrat Umar ® the second chaliph of Islam. He composed a poem entitled '*Dawat ilal Ehsan'* (invitation to the performance of good deeds) considering some verses from this poem:

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Uqsimu be-Allahe wa alaihe

Be'ashrehe be al- lauhe be- al- kursy

Be-al-kunnase al-kunnase fi sabheha

Be-al-badre fi marahu be-al-shamse

Be anna haja 'amalun Salehun

Qama behe haja al- fata al- qudsy"

I promise with Allah and His weapon

His seat,, Board and Chair

With the pug-nosed of the sweeping in its swim,

Passed with full moon and sun shine

Due to this good deed

With this young scared to stand.

Ghazal is the common quality of both poets. But Hafiz Ibrahim composed only twenty Nine verses in the six or more subject matter. We find in these subjects,

he wrotes the name of *Yaqin al-hubbu'* (The love of certainty). Just he wrote only two verses.

ORIGINAL ARABIC IN ROMAN SCRIPT:

"Ajentuke tatabina fi al-Shamse wa al-dhuha

Wa fi al-nure wa-al- dhulamai wa-al-ardhe wa-al-Samai

Wa la tasmahy lilshakke yakhteru khatratan

Benafseke yauman annany lastu mughraman"

She permit me, to regulate in the sun and forenoon

And in the light and drak, earth and sky

And not generous with the doubt of dangerous

One day with herself, that's I can't infatusted.

On the other hand, Nazrul Islam's compositions is greater than Hafiz Ibrahim. We find in his compositions, the emotion of love as charming expression in some of his Ghozals in particular, an oriental literary genre specially devoted to love poetry. A striking features of Nazrul Islam's Ghazals is their excellence both as poems and songs. He wrote many poem and songs in the field of love, among the finest love poems of his are "The priestess", "The secret Beloved." "Behind the veil of songs" and the timid one". In the last named poem *'Bhiru'* the poet speaks of the first flowering of love in a sky, timid young maiden, employing beautiful images. Few lines from his compositions.

ORIGINAL BENGALI IN ROMAN SCRIPT:

"Kiser tumar shanka a, ami jani.

Poraner kshudha deher dutire koritese kana kani

Bikoch buker bokul gando

Papri rakhite parena bondo

Joto aponare lukaite chaw toto hoy janajani

Apange aj bhir korese go lukanu jhotek bany

Kiser tumar shanka, a ami jani"

I know why you are so afraid

The hunger of your soul

Whispers along the banks of your body.

The jasmine fragrance of your budding bosom

Is in the air,

The petals cannot keep it slut.

The more you want to hide yourself

The more you reveal.

Today all your smothered words are laidbare

Along the curves of your body

I knew why you are so afraid.

In Nazrul Islam's volume of lyrics called *'Chhayanata'*, we find a number of moving love poems with the interplay of longing, of union and separation, eloquently presented. Recall for instance such poems as *Bijoyini, Manashbadhu or*

Chaithawa. It seems to us Nazrul Islam, the lyric poet of rumantic love, deserves for greater attention than he has so far received from his readers and his crities.

Nazrul Islam as a lyric poet and composer of songs, the figure at about four thousand. No other Bengali poet, including the great Tagore, wrote so large number of songs as Nazrul Islam did. Nazrul Islam was musician first and then only blossomed into a poet. In early life he became famous as a singer of Rabindranat's songs later on he started composing songs and setting them to music, so we may say that he was a music composer. In many of his songs Nazrul Islam glorifies the beauty of nature, of the trees, the flowers and the birds, the sweetness of love and the pleasures of life. He makes fun of those who condemn life's pleasures as sin or dismiss them as illusion.

Differenciation of Hafiz Ibrahim and Nazrul Islam compositions. Hafiz Ibrahim's prose work is very limited, he wrote only one prose entitle 'Layali Satih' in the muqama style. While Nazrul Islam written many prose, Drama, novel, short story etc. to sum up the people of Egypt and Bengal are blessed indeed that there lived amongst them two great souls. Muhammad Hafiz Ibrahim and Qazi Nazrul Islam, whom they shall ever remember with gratitude.

The above estimation and evaluation of Hafiz Ibrahim and Nazrul Islam's poetic genius and their unique contributions are inadequate poor by any strandered of judgment. It is a more pen picture which corporate the essence of the greatness of the minds of the revolutionary writers. No doubt, both poets inspiring writings will

also imbibe us with the spirit of safeguarding the hard-earned independence and in achieving the emancipation of the masses in all fields in the true sense of the term.