CHAPTER-4

AN ANALYTICAL STUDY OF "DIWAN AL-HAFIZ"

4.1.1: DESIGNATION OF DIWAN AL-HAFIZ

The number of poems composed by Hafiz Ibrahim is countless. These poems are published in three volumes by the name 'Diwan'. A man capable of swimming in the poetic world Hafiz can experience the astonishing and quite fresh nature of his poetry. His life was full of eagerness. That is why, his meditation on poetry was also full of varieties. His fickle mindedness in his prime stage of his life and restlessness in character are the reasons of these varieties. He could not make much progress in outward education; but the wisdom he could acquire is from his introspection and intuition. His poetic composition is colored with this think of philosophy and compiled by his name, so his compilation is called *"Diwan al-Hafiz"*.

4.1.2: AN OPINION ABOUT DIWAN AL-HAFIZ

In the preface of *Diwan al-Hafiz*, Hafiz Ibrahim's conception of poetry revealed he wrote about traditional in the extreme and that is despite his famous poem in which laments in the stranglehold of conventions on Arabic poetry and call foe it liberation. *Diwan al-Hafiz* has a great contribution to the Modern Arabic Literature. Historical events and cultural developments had their impact of modern Arabic poetry in two ways. They led to neo-classicism and pre-romanticism. Though the poet of *Diwan al-Hafiz* was a remarkable neo-classicist but his diwan not only full of neo-

classicism but also pre-romanticism. Neo-classicism was the outcome of the revival of ancient learning through technological advancement.

4.1.2.1: AN OPINION OF DR. AHMED AMIN

Hafiz was overwhelmed by sorrow and pain. Ahmad Amin in the introduction to hafiz Ibrahim's diwan states:

"The best poetry of hafiz is linked with sad feeling"[77]

4.1.2.2: AN OPINION OF DR. TAHA HUSSAIN

According to Dr. Taha Hussain, the famous Critic and litterateur of Modern Arabic Literature about the poet of *Diwan al-Hafiz*:

"Hafiz is greater than Shawqi in two fields and elegy is one of them"

[77]. Ahmad amin, *Introduction to diwan al-hafiz,* p.39

4.1.3: VIVID DESCRIPTION OF DIWAN AI-HAFIZ

Diwan al-Hafiz was first published in three volumes between 1911 and 1932 and later collected into a complete edition shortly after his death. Social and political poetry, eulogy and elegy form the main core Hafiz Ibrahim's Diwan. The inter mingling of the matters of the ancient and modern, the present and the past and the eastern and the western can be found in the Diwan of Hafiz. Hafiz Ibrahim has vividly described various subject matters through his poetry such as elegy, classic, nature, clarity, Nationalism, social feeling, and eulogy etc. Now these are going to displayed one by one.

4.1.3.1: ELEGY

Elegy is the main genre of poetic composition. The half of 'Diwan' of Hafiz has been covered by elegy. The poet says himself:

"I compose poem when I am in pensive mood."[78]

A large part of his life was spent in sorrow, suffering agony and isolation. Elegy has been merged with his soul. He composed elegy on the death of and isolation from his friend. He composed many elegies on the death of many leaders and litterateur.[79]

[78]. Dr. Muhammad Shahidullah, *Adhunik Arbi Kobita.* p.65
[79]. Ibid. p.66

As he recited his poems himself, hafiz was especially conscious of rhythm. His elegies are composed in beautiful metres with several elongated feet to suit the words of sorrow and dignity. To rouse his reader hafiz repeats words like huna (here) or Ara (I see), Sometimes as many as four times in a line.

Yet in spite of some caution in dealing with the British, Hafiz generally expresses the pulse of the nation faithfully, and adopts a fierce stance when events seem hopeless or painful. The poem entitled '*shakwamisr min al-Ihtilal'* (Egypt complaint against the British occupation), composed in 1907, is a case in point. Aimed directly at the British prime minister, it is an attack on rising prices the poet's plea for a return to the days of Ismail in spite of its known evils.[80]

لقد كان فينا الظلم فوضي فهذبت حواشيه حتى بات ظلما منلما

تمن علينـا اليوم ان اخصب الترى و ان اصبح المصر حرا منعما

اعد عهد اسماعيل جلدا و سخرية فاني رايت المن أنكى و المن

Oppression was rampant among us, till it is outward expression

Was corrected, then it became merely organized oppression.

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

[80]. Hafiz Ibrahim, Diwan I, p.88
Trans: John A. Haywood, *Modern Arabic Literature*, p.93.

And that Egyptian has become free, with good things supplied.

I say: bring back Ismail's days, with their flogging and forced labour.

The elegy of Hafiz Ibrahim reached height position not attained by any other poet in modern times. Being deeply attached to his friends, Hafiz was inconsolable when they died. His art lies in transforming individual grief to social loss. Mohammad Abduh's death is a calamity which shakes Egypt and the Islamic world, Mustafa Kamil's catastrophe for Egypt and nationalism. Sa'ad Zaghlul's a setback for leadership. After describing the traits and giving a total picture of the departed leader, Hafiz mentioned the greater loss to the nation. The elegy given below was composed on the death of the Egyptian nationalist Ali Abul Futuh.[81]

حل الاسى فتجملى و اذا ابيت فاجملى

يا مصر قد اودى فتا كولافتى الا (على)

قد مات نابغة الفضاء و غاب بدر المحفل

وعد العضاء على العضا فصابه فى المقتل

حلال عقد المعضلات قضيبداء معضل

ويح الكنانة ما لها فى غمرة لا تنجلى

يا اتت وكارثة تمر بها وكارثة تلى

[81]. Ismat Mahdi, *Modern Arabic Literature*, p.66

Grief is great, but show your courage,

If you refuse, at least be decent.

O Egypt! your hero is gone, and there is no hero but 'Ali

The genius of the arrow is dead,

And the star of the assembly has vanished,

Arrow fell after arrow, and

It hit the body where the wound is fatal.

That one, who was untying difficulties,

Perished from a hard infirmity.

Woe to Cairo!

Why can she not overcome a misfortune?

All the night one sadness was followed

By another sadness.

The elegies are written in different moods according to the poet's link with the dead leader. Muhammad Abduu's death was a tremendous blow to the poet. He depicts the sorrow as a tornado hitting everyone and everything. Religion is left with a void, as it is main protector has died. The eastern world

from to stunned. Each hemistich of this elegy is like a groaning gulp of a distressed soul or the wail of one in agony.[82]

Al-Barudi's death is mourned in an elegant and powerful style reminiscent of classical elegies. But the poet is not able to move the hearts. Al-Barudi's death was not a national catastrophe. It was a tragedy for the intellectuals but not for the common man.

Hafiz mourned Mustafa kamil in three poems. Each being a picture of a tormented soul Hafiz was a dear friend of the leader and Mustafa kamil gave a growing appraisal of his first volume in al-liwa. [83]

يا قبر هذا الضيف آهال امة فكبر و هلل و الق ضيفک جاثيا

شهيد العلا ال زال صوتک بيننا يرن كما قد كان بالامس داويا

يهيب بنا هذا بناء اقمته فلا تهدموا بالله ما كنت بانيا

ينا مثدنا بالله الاتفرقوا و كونوا رحالا لا تسروا الا عاديا

فرخص لنا اليوم البكاء و فى غد تراخا كما تهوى جبالا رواسيا

ايا نيل ان لم فجر بعد وفاته دما احمرا لا كنت يا نيل جاريا

Oh grave! This guest you welcome

Grave hopes to a whole nation

So praise god, and receive him,

Respectful, in prostration.

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[82]. Ibid, p.67

[83]. Abd al-hamidsanadzundi, *Hafiz Ibrahim, sha'r al-nil,* p.139

Oh martyr of high purpose,

That voice of yours sounding

Unchanged, today just a sit

Was yesterday resounding

It shouts out saying ' this is

A building I erected:

Consign not to destruction

This same thing I erected

It orders us : 'in god’s' name,

Be not ye disunited:

Behave like man, and make not

Your enemies delighted.

Allow us one day’s weeping!

Then you will find us ready,

At dawn, as you should have us,

Like mountains, firm and steady.

O river Nile! if you should

Nor flow, after his going,

Blood-red, I swear you would not,

Oh Nile be truly flowing.

4.1.3.2: CLASSIC

Hafiz Ibrahim was neo-classicist in early part of his life. He follows al-Barudi's neo-classical style. In this verse, *taqlid* (tradition) reigns supreme, marked by *al-bayan* (statement) and the twin requisites of the *qasida*: al-*rasana* and al-*jazala* (elegance of form and purity of style). Weaving his ideas in the pattern of the *qasida* with graceful expressions and beautiful rhyme, Hafiz achieves the dignity and majesty that were the hallmarks of al-Barudi's verse.[84]

In the 20th century, there were some of Arab poets asked for a new evolution in education and writing system. They wanted to change the writing format from Arabic *Fosha* to Arabic *Amiya* (Colloquial Arabic). They wanted to use Arabic Amiya widely in their life as a new education system development. Some of the pure poets like Hafiz made a protest of that new system. They were worried that it would destroy the beauty of Quranic language. He wrote a poem (القصـــــيدة) to object others who did dispute the credibility of Arabic *Fosha*. This poem is perhaps the most famous and widely read of his works. His literary influence, however, derives largely from his numerous innovations of writing poems on political and social commentary.

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[84]. Ismat Mahdi, *Modern Arabic Literature*, p.60

ونـاديت قـومي فاتسـبـت حيـــاتي رجعت لنـفسي فاتهمت حصاتي

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 activate me. But unfortunately, they ignored me. I pray Allah to save me.

The author 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 becomes useless, static and undeveloped. So “I” there refers to "Arabic Language". The author narratives and characterizes Arabic as a human who could talk and expressing his feelings with words, to make the readers understand deeply and clearly the desired meaning. “My community” (قـومي) refers to Arab world.

عقمت فلـم أجـزع لـقول عـداتي رمونـي بعـقم في الشباب وليتنـي

My enemies accused me that I was unproductive and "infertility" or “sterile” (عـقم) due to my lack of producing new words, aphorisms, proverbs and language styles (أساليب اللغة). They hoped I always be static and backward 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.

“The Enemies” there refers to other language that was developing on that time and the word “sterile” (عـقم) is used to illustrate the circumstance where Arabic failed to develop itself. Actually, Arabic already had a ton of words power and beautiful proverbs. It became unproductive on that time because the lack of using, not because of “sterile” as what other languages claimed. If Arabic hadn’t had words power and beautiful proverbs, it would have been suitable enough to be labeled as sterile language.

ولدت ولمـا لم أجـد لعـرائســي رجـالا وأكـفـاء وأدت بـنـــاتــي

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

“Nobody” refers to Arab people who have ignored to use it in their life and “qualified people” refer to everyone who in Arabic field especially Scholars, Teachers, Poets and Writers that have been writing most of their writing in Colloquial Arabic.

وما ضقت عـن آي به وعـظـات وسعت كتـاب الله لفظا و غايـة

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’m bold enough to elaborate and describe each of the sentences in the Al Quran.

ألة وتنسيق أسـمـاء لمـخـتـرعـات فكيف أضيق اليـوم عـن وصـف

Thus, I asked them back. Am I strong and independent enough to help my community for identifying new things now a day?

أنا البحر في أحشائه الدر كامن

فهل سالوا الغواص عن صـدفاتي

I am such an ocean which has a lot of diamonds come from the center of the earth. Just like my circumstance, I have a lot of undiscovered words and vocabulary in my body. Do they ask the right people to explore them?

Arabic is a strong and unique language, there are a lots of words power and linguistics structure that undiscovered yet. Only who are acknowledged will get the shines of Arabic language by exploring and asking to the right people and right resources - Arab scholars.

4.1.3.3: NATURE

Hafiz has acquired a special place in the description of the Nature. He composed many poems on Fire, Earthquake and on many other natural things. All his delineation of nature is so lively that he merged with the nature. He wrote many poems on the historical background as the conquest of Japan on Russia.[85]

He wrote poems on the ideology of Islam like the Biography and Achievement of Hazrat Khalifa Omar[86]. The deepest sympathy for the religion Islam and for his motherland Arab can be realized in each and every lines of all his poetry.

In solitary poem on pharaohnic Egypt, Misr tatahadath 'un nafsiha (Egypt talk about herself) hafiz scans the historic splendor of his ancient land Consider these lines:

هل وقفتم بقمة الهرم الأكبر يوما فرأيتم بعض جهدي

هل رايتم تلك النقوش الأو أني انحجت طوق صنعت المتحدى

حال لون النهار من قدم العهد و ما مس لونها طول العهد

هل فهمت أسرار ما كان عندي من علوم مخبرءة على بردى

أن مجدي في الأوليأت عريق من له مثل اولياتى و مجدى

[85]. Hafiz Ibrahim, *Diwan part II* page -7
[86]. Hafiz Ibrahim, *Diwan Part I* page 71- 90

……Have you not stood.

Beneath the greater pyramid and seen

What I have laboured? have ye not behold

Thus magic carving which defeat the art

Of any rival craftsman? centuries

Have not assailed their pigments, though the day

It self turns colour. Do ye not understand?

Those mysteries of hidden lore, which I

Hold sacred in my cloak? My glory stands

Unrivalled, rooted in eternity.

4.1.3.4: CLARITY

Clarity is a characteristic of Hafiz Ibrahim's poetry. His verse is free from vagueness and philosophical overtones. Hafiz seldom employs rare or foreign expression. Since his task was to address the masses, his message was clear and easily understood by all. Another characteristic is a preoccupation with sound effects. Hafiz chooses words for their musical appeal, sonority and resonance, e.g. the opening lines of Muhammad ' Abduhu's elegy.

"I was nearest to the Imam and visited his house frequently. At al-Azhar he delivered lectures on tafsir and at home on wisdom"[87]

There are so many compilation of Diwan al-Hafiz is very clear. Hafiz Ibrahim composed his Diwan very clearly. That is why, it is easy to understanding. He says:

صدفت عن الأهواء ، والاحريصدف
وأنصفت من نفسى ، وذواللّبّ ينصف
صحبت الهدى عشرين يوما وليلة
فقرّ يقينى بعد ماكان يرجف

I have justified the Darning of mankind and my soul. And also the wise man justifies the judgment in the legal way.

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87. Ismat Mahdi, *Modern Arabic Literature,* p.59

I was accompanied with the pioneers (those who direct the mankind to lead in the right path) for twenty days and nights. Those who grew up suspicion in my mind and after this event, a firm faith grew up in my mind.

And also he says:

امام الهدى! انى ارى القوم أبدعوا
لهم بدعا عنها الشريعة تعزف
راؤا فى قبور الميتين حياتهم
فقاموا الى تلک القبور و طوّفوا

O the traveler of the right path! I have seen the public are well-coming a good invitation for him, for this the Islamic concept has established in the society.

They have realized the power of living among the deed persons. After this being stood near the graves they visited these.

4.1.3.5: SENSE OF NATIONALISM

The political consciousness, social concept, poverty and daily sorrow and suffering have been deeply expresses in his poetry. He paid much importance on the oppression, suppression and discrimination of the poor class. Hafiz Ibrahim in his sympathy the wretched became above all the echo of the sufferings and helps of his people.[88] In many of his poetry, the excitation of insult has become too excessive that some critics sometimes are led astray. If deeply thought, it is realized that his cursive satires are the part and parcel of his composition which are not prey to blind excitation.

If, therefore, does not require much labour in deriving the central idea and the philosophy of his poetry. His individual predicament has received such on expression that the collection of which has been identified as the national predicament. He, is, therefore, regarded as the greatest poet in Egypt and from this side he is greater than Shawqi.

Not all the poems of hafiz reflect the poet's pride in his country. Hafiz pictured Egypt more as an unhappy nation, awakening, hesitating and struggling to progress. Hafiz depicts the reality of present Egypt, not the old Egypt celebrated by Shauqi, nor the "Islamic" Egypt of Ahmad Muharram.

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[88]. U. Rizzitano Encyclopedia of Islam (New edition) Vulume III, P.59

Hafiz Ibrahim disappointment with his country is summed up in these lines:[89]

و اذا سئلت عن الكنانة قل لهم

هى أمة تلهو وشعب يلعب

And if asked about the kinana say it is a nation.

That plays and amuses itself.

The poem composed on the dinshaway incident is a striking example of Hafiz Ibrahim's forthright approach to some of the major national issues. Dinshaway was the village where a British soldier on a pigeon shoot died of sunstroke. The authorities, however, held the whole village responsible. Severe sentences were passed on the local inhabitants and some were brutally hanged. The whole nation was shocked. Qasim Amin describes the impact of dimshaway on the Egyptians.

"Sadness was on every face, but it was a peculiar sort of sadness.

It was confused, distracted and visibly subdued by superior force

…. The spirits of the hanged men seemed to hover over every place in the city.[90]

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[89]. Hafiz ibrahin, *diwan-II* p.24
Tran: Mounah A. khouri, *poetry and the making of modern Egypt*, p.87
[90]. Ahmad Haykal, *Tatawwarul al-arabia alhadith, fi misr*, p. p.125-126.

Hafiz laces his poem with heavy sarcasm.[91]

أيها القائمون بالامر فينا هل نسيتم ولاءنا والودادا

خفضوا جلشكم و نامو هنيأ و ابتغوا صيدكم و جوبوا البلادا

و اذا اعوزتكم ذات طوق بين تلك الرجى فصيد و العبار

إنما نحن والحمام سواء تغادر اطوافنا الاجيادا

ليت شعري تلك (محكمة التف تيش) عادت ام عهد (نيرون) عادا

O you mighty ones who yield supreme power

Forget not our loyalty at you and our affection

Have no fear in our fair Egyptian land

Disperse your guardsmen and banish all apprehension

And when you weary of your sport

Then shoot the poor local rustics.

Man’s life is as cheap as beast’s

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

We too have our chains round our necks …..

Would that I knew if the inquisition or

The age of nero had returned.

[91]. Mounah A. khouri, *Poetry and the making of modern Egypt,* p.p.80-81

With the incidents of dinshaway still fresh in his mind, hafiz refers to them again in the poem composed on the arrival of lord Gorst, Cromer's successor. It is a strong outburst against the British.[92]

4.1.3.6: SOCIAL FEELING

Depth of social feeling characterizes most of hafiz Ibrahim's poems on the poverty of the vast majority. These lines on the neglect of children were composed for a function of children's home. Perhaps the vision of his own suffering as a child prompted him to pour out his feeling so poignantly.[93]

شبحا ارى ام ذاك طيف خيال لابل فتاة بالعراء حيمالى

امسست بمصرخة الخطوب فمالها راع هناك و ما لها من وال

Is that a phantom that I see or a vision?

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

Left at the mercy of calamity with no protector or guardian.

On another occasion Hafiz wrote:[94]

هذاصبى هائم تحت الظلام هيام هائر

ابلى الشقاء جديدة و تقلمت منه الا ظافر

[92]. Ahmad Haykal, *Tatawwarul al-arabia alhadith fi mis*r, p. p.125-126
[93]. M. A. Khouri, *Poetry and the making of modern Egypt*, p.132.
[94]. Hafiz Ibrahim, *diwan, Part- I*. p. p.292-293

فانظر إلي اسما له لم يبق منها ما يظاهر

This is a young lad, wandering confused in the darkness:

Misery has robbed him of his youth and tamed his spirit.

Look at his tattered clothes; there is nothing left of them but torn pieces.

Equally outspoken on social issues, Hafiz, a strong supporter of the female emancipation movement of Qasim Amin, does not spare his countrymen:

أ قاسم أن القوم ماتت أ قلوبهم و لم يفقهوأ في السفر ما أنت كاتبه

إلى اليوم لم يرفع مجاب ضلالهم فمن علينا ذاننا ديهوذانعا نبه

O Qasim the heart of my people is dead and they have not

Understood what you are writing in this book.

Even to this day the evil of their ignorance

Has not been lifted up.

Whom are you then going to call and

Whom are they going to ensure and chastise?

4.1.3.7: EULOGY

Hafiz Ibrahim loved very much almighty Allah. He expressed the praise of almighty Allah in different words and ways. His heart was so soft and alive. The poet has praised the following:

وكنت كما ابن عمران ناشأ
وكان كمن فى (سورت الكهف) يوصف

كأن فؤادى ابرت قد تمغطست
بحبک أنى حرفت عنک تعطف

Poet, Hafiz Ibrahim narrated his deep faith towards almighty Allah, the seven faithful persons to almighty Allah which is narrated in Surah Kahaf and has expressed about his own soul thought these above lines.

O great powerful almighty Allah –you have given the preference to men to live inside the cave of a hill. We find of its narration in the Surah Kahaf. After finishing the reign of Hazrat Mussah kalimuallah in Europe, there lived only seven Orthodox persons in Europe. The others those who had no faith to Allah put them extreme pains. Being failed the torture (the seven persons) they entered into the cave of a hill with some foods and coins. They awoke up from sleeping after 350 years, and went to market for buying foods. They came back to the cave and slept again after eating foods. They will awake up from sleeping when the Hazrat Israfil alaihis sallam will spring the horn or in the Qayamat (the last day of judgment of Allah). And

also a dog was with them. The poet called all human beings to establish a faith towards almighty Allah through these lines of his poems.

The eulogy to the Sheikh Muhammad Abduhu of Hafiz Ibrahim is heart touching. He says:

له كل يوم فى رضى الله موقف
وفى ساحة الاحسان والبرموقف

تجلى جمال الدين فى نور وجهه
وأشرق فى أثناء برديه أحنف

رأيتک فى الافتاء لا تغضب الحجا
كأنک فى الافتاء والعلم يوسف

He always is waiting for the satisfaction of Almighty, He is like a wide field of usefulness and standing for good efforts.

Jamal uddin was shining by the light of his face .On the other hand Jamal uddin was twinkling in the midst of qualities of the pictures of his chuddar.

I have seen you that having sufficient knowledge, you have not seen angry at the time of delivering Fatwa. You are like Prophet, Eusuf (Alaihis Sallam) in knowledge and Fatwa.

Perhaps the most challenging tone adopted by Hafiz in asserting the aspiration of the Egyptian is found in the poem composed after his dismissal from Dar al-kutub. Throwing caution to the winds, Hafiz is bold and threatening.

Sometimes Hafiz Ibrahim is tolerant and friendly towards the British. This is illustrated in the conciliatory start and finish to the poem composed on the eve of lord Cromer's departure from Egypt, due perhaps to the mellowing influence of Muhammad Abduhu who was sympathetic to Cromer.[95]

فتى الشعر هذا موطن الصدق و الهدى

فلا تكذب التاريخ ان كنت منشدا

لقد حان توديع العميد و انه

حقيق بتشبيع المحبين و العدا

O poet! This is the time for honesty and righteousness

Do not falsify history if you are to recite

The time has come to bid farewell to the commissioner (Cromer)

And truly he is worthy of it from friend and foe

Classical eulogies were composed to praise a man for his valour in battle, hospitality or generosity. Hafiz infused a national spirit into these compositions, e.g. the eulogy to ' Abd al-Hamid' on the coronation and the eulogy to the khedive, composed in 1904.

[95]. M. A. khouri, *Poetry and the making of modern Egypt,* p. p.80- 81

4.2: THE POET OF DIWAN AL-HAFIZ

The poet of the Nile, Hafiz Ibrahim was one of the most renowned neo-classist in the Arab world during the latter half of the 19th century. He was not only a great poet but also a great genius with a tremendous capability of possessing a photographic memory. He could memorize poems, both old and contemporary, as well as great deal of other writings.

4.2.1: IDENTIFICATION

Hafiz Ibrahim is a versatile genius in the history of Modern Arabic Literature. He is considered as one of the best poets among his contemporaries. His real name is Hafiz bin Ibrahim. In the year of 1871 he was born in a middle class family in the country town namely Dairut[96] in the province of Achiut in Egypt. His father was an Egyptian Engineer and his mother was an aristocrat Turkish woman. Therefore, a mixed current of blood of both Egypt and Turkish was flowing in his vein.

4.2.2: BIRTH

Hafiz Ibrahim was born on a floating boat when his father was building a bridge over the famous river of Egypt, the Nile River. In spite of being an Engineer the economic condition of Ibrahim Fahmi was not good. Hafiz lost his father when he was only four[97] years old. Having lost his father, Hafiz experienced utmost crisis in life.

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[96]. A. H. Zaiyad, *Tarikh.* P.504

[97]. Encyclopedia of Islam, (new) Part-3 p.59.

4.2.3: EDUCATION

After the sudden demise of Ibrahim Fahmi, the wretched mother of Hafiz became anxious to maintain her family and to impart proper education to her child. Finding no alternatives, she accompanying her child took shelter at the house of her brother Afindi Noorie. Afindi was a famous Engineer in Cairo. Hafiz received primary and secondary education from Madrassa Khairiah, Madrassa Mubtadiah and Madrassa Khedibiah under the guardianship of his maternal uncle Afindi Noorie. A disorganized student, Hafiz read only what he fancied. But his taste was good and memory excellent. He was strong-minded from early childhood. He knew hundreds of Holly Qur'anic verses by heart. He could memorize poems of both old and contemporary period. He could also memorize and could keep in his memory the writings of all the great scholars besides being a poet of international standard.

In the meantime, his maternal uncle Afindi Noorie migrates from Cairo to Tantah. That is why, the child Ibrahim also went him, and Hafiz was admitted at a Madrassa there. But his mind already poisonas against the traditional education. He could not concentrate his mind in the traditional lesson of the Madrassa. His irregularities in Madrassa class offended his maternal uncle and for this very reason Hafiz was mildly reproached by his maternal uncle. Being displeased with his maternal uncle, Hafiz departed from his uncle's home with a view to search his livelihood.[98]

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[98]. Dr.Muhammad Shahidullah, *Adhunik Arbi Kobita*, p.54

4.2.4: LIVELIHOOD

Incapable in finding his fortune in Tantah, he had gone to Cairo. By this time, he suffered from utmost crisis and passed his days with much trouble. Depending on his self confidence, he tried for job in the office of the lawyers in Tantah, even after arriving in Cairo; he tried for the same job. At first, he worked under an advocate but he could not adjust himself with that law practitioner. He found no satisfactory source of income and so began to have life. He admitted into Cairo military college at the age of twenty[99]. He became a military graduate from that college and achieved the fitness to become a military personal in 1891. He obtained graduate degree in Military. He joined as military officer in 1896 and went to Sudan. The hard and disciplined life of the army where he had to obey and not command was odious to his nature. As a military officer he did not feel comfortable. He was under the command of Lord Kitchener for several years when Sudan was attacked by Egypt. The Egyptians developed hatred against the British officers when they were to work with them. Hafiz Ibrahim helped several Egyptian officers when they waged a revolution against the British in 1899. But the Egyptians could not keep in secrecy. The British filed case against the aerators So far as the verdict of the case was concerned, they have kept under the arrest of police. Hafiz could not also free himself from this punishment. At last he took voluntary retirement before completion of his service.

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[99]. Ismat Mahdi, *Modern Arabic Literature.* p.58

After his retirement also Hafiz's life was not happy. When he returned to Cairo, he tried for a small job in a daily newspaper 'Al- Ahram' in Egypt in 1906 but it bore no fruit.[100] As a result of which, he was to more from one service to another with a breaking heart.

His poetic minds hanker after the field of humanism and fellow-worship which was not possible in the life of military. As a result he felt suppressed and the British officials suspected him for liberal humanitarian outlook. This developed hatred against the British Empire. His Personal experience found expression in his writings. He denounced the British imperialism. Later Hafiz took voluntary retirement from service and started composing poems based on his experience and outlook on nationalism.

4.2.5: AS A MAN OF SOCIAL

Ibrahim was highly influenced by the great social reformer Sheikh Muhammad Abduhu. Being inspired by him he began cultivating poetry actively, with the help of this social reformer he developed his familiarity with the then politician of Egypt. There after Hafiz came in contact with the politician Sha'ad jaglul and litterateur Kashem Amin, Mustafa Kamal and the poet Khalil Mutran[101]—the famous thinker and philosopher of the then Egypt.

Hafiz's mother was a common housewife but he was influenced by his father's Egyptian impact for which the national inspiration upon him was natural. He had to bear much suffering and oppression because of his

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[100]. Dr.Muhammad Shahidullah, *Adhunik Arbi Kobita.* p.55
[101]. Ibid.p.56

involvement in the then Egyptian political life. He raised his pen against the Oppression, Suppression and vehement punishment of the ruling class. Hafiz was inspired to write poetry by the poet Mahmud Sami al-Barudi, the remarkable pioneer of neoclassicism that he honoured as a model in his literary and individual life.

In 1911 Hafiz Ibrahim was nominated as the member of the civil service commission, the then Education Minister Ahmed Hashmad Pasha was highly impressed by his nationalistic writings of Odes. Soon Hafiz was appointed the chief Liberian of famous “Khedabhi Library” and was at that post till his death. Hafiz, the soldier poet and worshipper of works served there the breathed of his last on 21 July 1932.

4.2.6: AS A NATIONALIST

Thus, Hafiz who may be called an eminently nationalist poet led a fairly unperturbed life, aside from the episode in Sudan-curiously enough he never wrote about his experience with the rebellion in Khartoum. He owes his celebrity to his poems supporting the national cause of Egypt. His nationalism, like that of Shawqi, with barely political defined: with hafiz too it largely amounted to unease about the British occupation and the growing western influence in Egypt.

Like Shawqi, Hafiz thoughts the new Ottoman constitution so important that he dedicated a poem to it. He defended the Arabic language when he felt it was threatened by British educational policy but, given the close relationship between Arabic and Islam, this in itself need not been seen as evidence of Arab nationalism. His Muslim feeling turned into solidarity with

the 'east' in general, as may be seen from his reaction to the war between Japan and Russia. On the other hand, he glorified the ties with Syria (probably including the Lebanon) in a long poem entitled *Syria wa Misr*, which may indicate an awareness of the ties with the other Arabs.[102]

4.2.7: A LITERARY GAINT

Hafiz was one of the two Neo-classicists Arabian poets. He was versatile in describing the sorrow, sufferings and turmoil of live. His main theme of his poetry is social and political problems. Hafiz was the contemporary poet of the then famous dramatist and poet, Ahmad Shawqi. His creative writings and their rhythm, no doubt were in the same line of his contemporaries literary output but he stood pole apart to Ahmad Shawqi. Shawqi passed most of his time in praising the ruler of Arab but Hafiz passed his life with poor, have-nots, the depressed and oppressed ones. His literary composition was a strong voice favouring the neglected classes of people. The hearty song of the working class people and their struggle against the adversity in life had found favourable treatment in the poetry of Hafiz. That is why, he is the poet for the common people.

Hafiz was a real genius and inborn humanitarian. His unfinished work *"Al Busa"* bears a crystal record of his talent. Hafiz was successful in presenting his thoughts and ideas in his writing like other poets of his age. He was also one of the best recitations of verse of his age. He could display

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[102]. J. Brugman, *An introduction to the history of modern Arabic literature in Egypt.* P.47

the best eloquence when he pledged his appeal to Ahmed Shawqi as the prince of poetry. Again his odes on the death of Mustafa Kamil bear his skill and emotional instinct. He was famous for his with conversation, his generosity and his joke-loving nature. Never the less he bears a strong personality and self reliance from his childhood. He worked out from his uncle's house and decided to manage his life at his own.

Hafiz was a voracious reader. He managed to read whatever he fancied. His memory was excellent. He knew hundred of Quranic verses by heart. Hafiz was soft hearted but as well as patriot. During his stay in Sudan he felt revolted against the Brutal imperialism of the British. He expressed them in his writing and aroused patriotism and nationalism among the people. Hafiz was a religious minded person as he educated in a Maszid school in Cairo at his early stage of life. He was self confident and far sighted. He chooses military service and quit legal profession for better livelihood. But the hard and disciplined live of the Army annoyed him and his poetic mind crazed for a civil and free life. He began to form his own views on life and contemporary politics and his expressed them in his poetry.

Hafiz loved his homeland from the core of his heart. He turned home-sick after staying seven years in Sudan. He joined solders rebellion and for this he was put on trial of Court Marshal. His pension was forfeited. He suffered financial hardship almost throughout his life. Financial insobriety coupled with misery became the constant feature of his life. In spite of his rich heritage of middle class family, Hafiz could not enjoy his childhood at

ease and luxury and flourishes. He lost his father when he was only four year old. The father of Hafiz was an engineer but their family was not solvent and hence he passed his childhood under his maternal uncle. He was admitted in a madrassa at Tanta. But his mind revolted against the conventional system of education He diverted his attention to literature. Then he left his uncle's house and worked under a legal practitioner which he left for military education.

Hafiz Ibrahim was a poet of the common people. He could probe into the hopes and aspirations of the common people and recorded them in his poetry. He also learned French language and became prominent. He translated famous *Less Miserable* of Victor Hugo into Arabic. Hafiz had to suffer a lot for involvement in state politics .In fact Hafiz got inspiration of nationalism from his father. He was a bold writer and depicted the atrocity of the ruler in this writings. His writings were published in daily, weekly and monthly journal of his time.

Hafiz Ibrahim wrote many poems. They were published in the form of Diwan in three parts. He was neo-classicist in his early part of life but he combined both classic and romantic fusion in his poetry. His writings did not wash away with mere dream and emotion but he could control them successfully with reasoning and practical touch. He did dream a new Egypt of dreamland but tried to decorate their Egypt with new fusion and vigour. This practical touch his thoughts gave rise to his popularity.

Hafiz experienced himself caused while he could not manage a job in the *Al-Ahram* news paper. At such crisis moment he could make his familiarity with the pearls of the then Egyptian thinking world. They were Sheikh Muhammad Abduhu, Saad Zaglul, Mustafa Kamil and Lutfi as-Syeed. The touch of these thinker taught Hafiz the teaching of patriotism Hafiz could enlighten his own literary lamp from the lamps of these poets. He wrote many poems eulogizing their social and political thoughts. He published his verse collection *Layaly Satih* in 1907. Most of his poems were published in the then Daily News Paper, Weekly and Monthly Magazine; but some of his poems having revolutionary Zeal are yet to reach in the hands of the reader.

The number of poems composed by Hafiz Ibrahim is countless. These poems are published in two volumes by the name *Diwan*. A man capable of swimming in the poetic world of Hafiz cans experience the astonishing and quite fresh nature of his poetry. His life was full of eagerness. That is why, his meditation on poetry was also full of varieties. His fickle mindedness in his prime stage of his life and restlessness in character are the reasons of these varieties. He could not make much progress in outward education; but the wisdom he could a quire is from his introspection and intuition. His poetic composition is colored with this think of philosophy.

With the change of the path of life, the path of poetic study was equally changed in the life of Hafiz Ibrahim. In the first stage of his life, he tried grasp the knowledge with deep concentration from the renowned poets of the ancient and the medieval period. The collection of poetry الوسيله الادبيه

by Marsafi was his favorite book. Though his famous book, he was identified with the Abbasian poets became impressed particularly with the poems of Al-Badudi. He read the book "كتاب الاعانى " by Abul Faraz Al-Isbahani for saveral times with much interest. Therefore, the pomes composed by him in the fast phase of life bear the influence of his predecessors. At that time, he composed some poems praising the Khadiv and the Surfs. The poems composed after into contact with Sheikh Muhammad Abduhu and other contemporary literary leaders bear the message of the then Egypt. Hafiz began to write for the Egyptian people only when the mind of the people of his country was changed about the British. The poems written after the change of the outlook of the Egyptian were mainly native-based and patriotic. At last the path of his literary meditation was merged with the general masses thereby arriving at the apt field of his genius. Hafiz Ibrahim was heart and soul an Egyptian poet. According to him, Arabic verse is richer than the verse of any other language in the world but Victor Hugo can go further than the Arabic verse.[103]

[103].Hafiz Ibrahim, Diwan *al-Hafiz part-1*. p.33

4.2.7.1: DIVISION OF NATIONALISTIC ZEAL

The poems having nationalistic zeal can be divided into three parts:

(A) The poems written from 1896 to 1903---- the times when he was serving under the British and did not protest directly against them but tried to get job from them and indirectly inspired to give birth Egyptian Nationalism. He composed Elegy at the death of Queen Victoria in 1901 and sends a wel come of poetic composition on the coronation of Edward vii in 1902.

(B) The poetic composition in between 1903 and 1911------the time of his achieving freedom from the chain of the British and started keeping speech against them. He could generate great delight, ordour and inspiration in the minds of the people of Egypt which is enlightening even today. He raised his strongest voice against the British after the incident of Dinashwai. So far as the incident was concern, three British officers went to the village Dinashwai to prey bird and there occurred a tussle between the villagers and the British officers and unfortunately a British officer lost his soul there. In the pretext of a trail, Lord Crommer gave capital punishment to four villagers; two others were imprisoned and fifteen others were castigated. The activities of hanging and castigating were committed at the

brought day light at the popular road of the village. After this ancient the fire of revolution was speeded out naturally. Despising the bloody eyes of the foreign government, the poet says by burning fire:

"Oh the rulers!
Have you forgotten our affection and loyalty?
Lessening your soldiers,
You let them room and prey.
Is there any lack of pigeon in the upper land?
There are many people;
Let them be fired.
There is no difference between pigeon
And man as our legs is also enchained."

(C) The poems Written from 1911 to 1932------He could not write much poem having nationalistic order as he identified himself as a Govt. employee working as a literary manager in the library of Khediv in 1911[104]. When the British Governor General, Mac Mohan gave a proposal of treaty between Egypt and the British Government, he wrote poem considering Mac Mohan as a man of honesty in 1915.

[104]. Dr. Muhammad Shahidullah, *Adhunik Arbi Kobita*, P.61

He of course, he kept his protesting nature alive even after the First World War. He could not keep him silent when the atrocity of the British Government had gone to its extreme limit. When there occurred agitation and was held public meeting in the entire Egypt against the British, Hafiz composed poems on discuss epidemic and death. The National Leader Zaglul was kept under arrest protesting which the women peacefully marched; the English troops fired them savagely. Hafiz wrote poems issuing the destruction of the treacherous rulers. He was at root, a patriotic poet. In most of his poems, the message of patriotism can be realized.

Following his predecessor, Hafiz Ibrahim composed eulogy, elegy and descriptive poem. The content of this poem was wine and love. But the number of poems based on love is meager. Many renowned poets of the Barudi era were swept away by the Barudi flood but could save his individuality even after accepting their discipleship. The contradiction between ambition and life gives birth to philosophy of life the reflection of which can be seen evidently in his poems. His poems are the mingling field of classicism and romanticism. No modern poet except Hafiz Ibrahim could make such type of amalgamation of classicism and romanticism. In spite of being a poet of the Barudi era, Ibrahim could import new innovation in the world of Arabic poetry which must be admitted by all wise readers.

4.2.7.2: THE OTHER ASPECTS

He became well acquainted with the leaders of political journalism of the time, contributed nationalistic, oratorical poems to their periodicals and his reputation spread rapidly. In 1903 he published a partial translation' of Victor Hugo's *Les Miserambles*[105] and this was followed, one year after the death of his chief patron Abduh in 1905, by his *Layali Satih* (Nights of Satih).Of his other prose contributions, one was of lasting importance; a two volume essay on education and morality, his *al-Tarbia wa al-Akhli* (Education and Ethics) continues to be a popular school guide, His five-volume study, jointly authored with another poet, Khalil Mutran, and published in 1913, on economic theories had, in contrast, little lasting impact. From 1911 Ibrahim remained employed in the Khedivial library reaching the level of assistant director before his death in 1932.

His *Layali Satih* (Nights of Satih) is directly in the line of succession from Ali Mularak's Alam al-Din and al-Muwaili Orsisa Isa ibn Hisham, employing a veneer of quasi-fiction in the *maqama* form to express the author's ideas and particularly his criticisms of his own society. The mood is set immediately when the, narrator is pictured wandering in the desert near Giza's pyramids reflecting on the state of Egypt's society and mentally expressing his utter disgusted its moral degradation. He hears a voice praying and talking of the wisdom of a mysterious *Si Viti,* whom he is advised to contact. This meeting leads the narrator to introduce to the seer on successive evenings a variety of men unhappy with their lot in Egypt and to

[105]. Ismat Mahdi, *Modern Arabic Literature.* p.60

them advice is given in poetry and rhymed prose. The first "nights1'keep closely to this format and are short episodes but soon the author moves away into lengthy conversations between the narrator and acquaintances he meets. Ibrahim makes no attempt in the work *Atan* overall artistic cohesiveness and, indeed, the final part, one third of the whole, has a separate title and consists of an essay addressed to the reader baldly critical of the form of government and society developed in Egypt under Cromer and still continuing after his recent retirement. The whole is marked by archaic vocabulary and stilted syntax and repetitious and obtrusive quotations from the pessimistic poetry of *al-Macar*, to which the narrator all too frequently turns when unable to fall asleep at night. The popularity of the work, short, slight and scarcely original, after its first publication in 1906 seems to demonstrate, more than anything, the extreme comparative poverty of the field of Arabic prose fiction in Egypt at the time. Its appeal lay, of course, in the skill of the author's use of language in a medium still popular though arc halo, and in the directness of the nationalist and anti-British ideas expressed, rather than in either its treatment of the still undeveloped genre of fiction or the impressiveness of its artistry as a ataiaa.

4.2.8: EVALUATION

Hafiz Ibrahim could establish his independent place in the Barudi era by dint of his own dignity. He did not end his poetic carrier merely by revolting against the British. Love and the Nature had been specially treated in his poetry. He could not surrender himself in the spontaneous overflow of emotion. He restrained his imagination by argument; he brought his emotion into a boundary by his natural self confidence. No burden of the impression of transcendental mysticism could be seen in his poetry. His poetry is full of love and the world of beauty in the middle of the earth herself. He did not imagine creating a new heaven, he rather tried to make the old Egypt a worldly heaven. He was very much prompt to fulfill the demand of soul. He was busy with contemporary and practical life. His poetry, therefore, achieved peculiar popularity.

The poet Hafiz had devotion for the Arabic language the stream of which flowed in his heart. The Arabic language is a resource for him. While writing his autobiography, he expresses with pride:[106]

> "Alas! Alas! Death for you, I am undone, my beauty is burnt!
> The medicine of this disease is scanty, still that is in your hands.
> Don't leave me in the danger of eternity.
> You will find my death soon before your eyes.
> The westerns are in prestige and prosperity.
> Many nations are honoured for the welfare of their language."

[106]. Dr. Muhammad Shahidullah, *Adhunik Arbi Kobita*. p.63

Like Shawqi, Hafiz was an orator of unity and integrity. For the unity of Egypt and Syria, He says:

Be a citizen either of Egypt or of Syria, everywhere lays magnify, honour and pride. They are two pillars of the East their hands are bound with each other; the mind of the Moon is always open for them. If anyone wants to be proud of their mother tongue or wants to know about their father tongue the answer of that will be Arabic. If there is any periled in the valley of the river Nile, the high land of Syria will also be shaken.

Elegy is the main genre of poetic composition. The half of *'Diwan'* of Hafiz has been covered by elegy[107]. The poet says himself:

"I compose poem when I am in pensive mood."

A large part of his life was spent in sorrow, suffering agony and isolation. Elegy has been merged with his soul. He composed elegy on the death of and isolation from his friend. He composed many elegies on the death of many leaders and litterateur. The elegy he wrote on the death of Mustafa Kamil is worth mentioning here. At the death of national leader Ali Abul Futuhu, he composed elegy by saying:[108]

"The grief is much greater; courage is much greater than grief. Oh the bloomed flower of the past, the scanty flowers of the future, we have kept you in the pregnant of our memory".

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[107]. Ibid. p.65
[108]. Ibid. p.66

Hafiz collected the contents of his poetry from the sorrow and suffering, and rips and downs of life; and the staff of his poetry is gathered from the experience of his life. His poetry, is, therefore, heart touching. For the very reason, the central idea of his poem is easy, can do and impresses the readers spontaneously. I'm this mysterious world, he founds more consolation of heart than the peace of mind. At the death of some contemporary renowned persons, Hafiz composed some elegies.

He placed the names of some social reformers, poet and the litterateurs like Sheikh Muhammad Abduhu, Saad Zaglul and many others. These elegies are not simple his individual expression rather they touch, social and political criticism also.

According to Dr. Taha Hussain, the famous Critic and litterateur of Modern Arabic Literature:

"Hafiz is greater than Shawqi in two fields and elegy is one of them"

Hafiz has acquired a special place in the description of the Nature. He composed many poems on Fire, Earthquake and on many other natural things. All his delineation of nature is so lively that he merged with the nature. He wrote many poems on the historical background as the conquest of Japan on Russia.[109]

[109]. Hafiz Ibrahim, *Diwan al- Hafiz, Part-II*, p.7

He wrote poems on the ideology of Islam like the Biography and Achievement of Hazrat Khalifa Omar[110]. The deepest sympathy for the religion Islam and for his motherland Arab can be realized in each and every lines of all his poetry.

The political consciousness, social concept, poverty and daily sorrow and suffering have been deeply expresses in his poetry. He paid much importance on the oppression, suppression and discrimination of the poor class. Hafiz Ibrahim in his sympathy the wretched became above all the echo of the sufferings and helps of his people.[111] In many of his poetry, the excitation of insult has become too excessive that some critics sometimes are led astray. If deeply thought, it is realized that his cursive satires are the part and parcel of his composition which are not prey to blind excitation.

If, therefore, does not require much labour in deriving the central idea and the philosophy of his poetry. His individual predicament has received such on expression that the collection of which has been identified as the national predicament. He, is, therefore, regarded as the greatest poet in Egypt and from this side he is greater than Shawqi.

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[110]. Hafiz Ibrahim, *Diwan al-Hafiz*. Part I page 71- 90
[111]. U. Rizzitano Encyclopedia of Islam (New edition) Volume III Page -59

The Glimpses of deep philosophy cannot be found in the poetry of Hafiz. Once he created tremendous motion and achieved much popularity. May be the inner energy of his poetry not so strong but his poetry is not kept beyond the reader's touch. He could draw the attention of the Assembly of Al- Azhar University as well as the political leaders of the Egyptian culture during his life time. Even after his death, his popularity is still alive. According to many critics his imaginative power was limited and so there was a bear in presenting the practical life.[112] His poetry does not give the last of acute lyric. But it must be admitted that his poetry appeared in the historical need and he made that need worthy by an uncommon achievement. The Excellency of his poetry makes him popular irrespective of time --------- the present, the past and the future[113].

The poetry of Hafiz Ibrahim is not free from the western influence. He was wrote poems on the life of foreign poets and litterateur. He learned several European languages. He made translation of the writings of Tolstoy and victor Hugo. He made poetic translation successfully of the famous speech of Macbeth *Air Drawn Daggar*. Virtually with the help of his deft pen, he created a new pen with a new shape. He composed a one art poetic drama on the bomb blast and mutual attack on Lebanon by the Italian navigators. He composed on the scientific invention *Aeroplane, Metro Train* and many other modern subject matters.

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[112]. Mahfuz, *Hayatu Hafiz Ibrahim.* p.203
[113]. Dr. Muhammad Shahidullah, *Adhunik Arbi Kobita*. p.67

The inter mingling of the matters of the ancient and modern, the present and the past and the eastern and the western can be found in his poetry.

The content and language of Hafiz Ibrahim are ever enlightening with their inner light[114]. Through the spontaneous overflow of emotion, he delineates the philosophy of the past and the present life with a surprising excellence. Undoubtedly, it can be said that he was a delineator of his age. He expresses much idea not only from the medieval age but also from the modern age in such as a faithful way as if all his ideas were his own minds creation. The reason is that the binding of those ideas in his deft handling of language has been qualified with immitigable dignity. His poetry bears transparency of thought, sweetness of content and melody of language. From the view point of artistic creation, he is a perfect artist. The characteristics of modernism like social consciousness, the love of humanity and the boldness to welcome the newness can be found in writings of Hafiz Ibrahim. The feature of the structure and the innovation in the creation of the rhythm are the highlighting nature of his verse. He is, therefore, the pioneer of modern poetic literature.

Hafiz Ibrahim is fully successful in introducing purity, serenity and dexterity. He could fully satisfy the thirst for literary juice in an Egyptian man after coming into contact with the western literature. Hafiz is a poet of

[114]. Ibid. p.69

first rank. According to famous literary historian and critics, Ahmad Hussain Zaiyed,

"Hafiz Ibrahim is placed second among the first class poets like Muhammad Sami al-Barudi, Ismail Sabri, Ahmad shawqi and Khalil Mutran".[115]

He is a living poet of the Modern Age. He is independent in coloring Arabic poetry with modernism. He has influenced much the emotions of his follower poets by artistic device and innovation.

[115]. Ibid. p.70