CHAPTER-5

COMPARATIVE ASSESSMENT OF GYAN MALINI AND DIWAN AL-HAFIZ:

Gyan Malini is one of furthermost valuable poetry book in the Assamese literature composed by Mofiz Uddin Ahmed Hazarika in the Jonaki Age. On the other hand *Diwan al-Hafiz* is another greatest valuable poetry books in the Modern Arabic literature composed by Hafiz Ibrahim. Though the poet of *Gyan Malini* was an Indian and the poet of *Diwan al-Hafiz* was an Egyptian still there are many similarities in both the two books.

Gyan Malini has a great contribution to the Assamese literature and Language. The theme of the book is very deep and the Language is also sweet, which has excellent rhythm. *Gyan Malini* proves that Ahmed Hazarika has the full knowledge in the field of Language and Religion. He is well-expert to display the theme of his writings through flawless pure Assamese words. In addition to *Gyan Malini* the famous Literature has also the great influence on the Assamese literature. His writings are evergreen all time.

Diwan al-Hafiz has a huge contribution to the Modern Arabic literature. The theme of the book is very deep and the Language is simple which has excellent rhythm. *Diwan al-Hafiz* proves that Hafiz Ibrahim has the full knowledge in the field of Language and Literature. In addition to Diwan al-Hafiz the famous Literature has also the great influence on Arabic literature. Both the poets deal with problems concerning the common man and their

aspirations. They wrote on all matters concerning brightness of society and current events.

The similarities of some qualities between *Gyan Malini* and D*iwan al-Hafiz* are shown briefly:

1) Classic
2) Nature
3) Social feelings
4) Clarity
5) Elegy
6) Eulogy and
7) Sense of Nationalism

5.1: CLASSIC

Ahmed Hazarika composed his *Gyan Malini* by the classical style. In his poem namely *Bisho-Khonikor*, he expresses in a gentle way-

"তেৱে আগ, তেৱে গুৰি
তেৱে সেই স্বগপুৰী
তেওঁ মান জগতত আছে আৰু কোন[116] ?"

(He, almighty Allah is Earliest, He is unique and He is also the Owner of Heaven. Is there anything in the world as like as Him?)

Also he expresses-

[116]. Mofiz Uddin Ahmed Hazarika, *Gyan Malini*. p.51

" Hokolo Gharote akti Porote

Jolise Alokh Chaki

Azola Chogai Piriti Logai

Disehi Jibonti Baki."

(In the same time, there is lightening of many lamps in every house. They are in destruction for worldly love.)

Hafiz Ibrahim was one of the most renowned neo-classist in the Arab world. He was neo-classicist in early part of his life. He followed 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.[117]

There were some of Arab poets asked for a new evolution in education and writing system in the 20th century. They wanted to change the writing format from Arabic *Fosha* (classic) 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

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

who did dispute the credibility of Arabic *Fosha*. This poem is perhaps the most famous and widely read of his works.

He says in his poem-

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 left me away. They doubted me and considered me as useless in their life. I urged my community to comeback and activate me. But unfortunately, they ignored me. I pray to 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 express 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 رموني 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 that I always be static and backward among others. Nevertheless I wasn’t sad and frustrated or even

affected 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 of lack of usage, 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 أسماء لمخترعات فكيف أضيق اليوم عن وصف

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

Above mention it should consider that Hahiz Ibrahim has a remarkable struggle in the existence of classical Arabic. Moreover he composed so many poems in classical style.

5.2: NATURE

Both the poets Mofiz Uddin Ahmed Hazarika and Hafiz Ibrahim decorated their poetry by the beauty of nature. Those are briefly discussed as under:

Ahmed Hazarika decorated *Gyan Malini* by the beauties of nature. The sight at the evening in the bank of the river *Dibru* is well decorated. The view portrayed by the dexterous artist fills the heart of the decorator whole-heartedly as well as the heart of the audience.

Ahmed Hazarika like a dexterous decorator paints the sight evening of the river dibru in this way—

"ৰাঙলী ছবিটি বুকুৰে সাবটি
নাচিছে ডিবৰু নই
জপনা জাপিছে ৰখীয়া চাপিছে
দমৰা দামুৰী লই ।"

The reddish painting hugging with breast
Dancing the Dibru river.
The net is confined the caretaker comes back
with calf and heifer.

The great Brahmaputra is tumbled down constantly through the heart of Assam along with creating a tinkling sound for eternity. Dibrugarh is one of the outstanding, predations and a historical town stands here on the bank of river Brahmaputra. A conglomeration of education, literature, culture, business, news, sports and treatment brings a splendid and reputed name Dibru - Dibru – Dibrugarh[118]. Dibrugarh is a unique association of various cast-creed, religion, language and community. This land is inhabited by the number of admirable, pious, cultured men and women. Though, some

[118]. Prohlad Ch. Tacha, *Dibruparar Munichuni Belli*. p.09

parts of the town away from the main town by the fierce and destructive force of the great Brahmaputra, it is still remaining constant like a pole-star.

The beauty of Dibrugarh city is portrayed in '*Munichuni Beli'* in a very simple language.

"গধূলি হৈছে মলয়া বৈছে

বেলিটি গইছে বুৰি

সোণালী বৰণে পৰি হাবি বনে

চমকে পৃথিৱীযুৰি ।"

Evening is being breeze is seen

The sun is setting

the golden colour in the forest and wood

gilding the earth containing.

The poet portrayed a distinguished panorama of the day light. When the day light starts the human beings, birds and beasts remain busy for their lively bread. As soon as the Sun Starts setting the human beings, birds and

animals start coming back to their dwellings and nests. The poet portrayed the panorama thus.

"চৰাই চিৰিকতি আহিছে উলটি

আপোন বাহলৈ উৰি,

হালোৱা হজুৱা কানীয়া ভঙূৱা

টোকোৰা পৎজালৈ ঘূৰি ।[119]"

Birds and beasts coming back

To their nests

Ploughmen and fishermen

To their poor hut.

The duty men in all fields of work return to their huts after the day's hard toil. Hazarika revealed the exact view of Dibru bank seen by him. The government officer, clerk after the office gets over return to their hut tediously with marketing.

[119] Ibid. p.65

"আমোলা মহৰি অফিচ সামৰি

বজাৰ-বেহানি লই,

ঘৰলৈ উভতি আহিছে বাপুটি

বিতত বিচূতি হই ।[120]"

Officers and clerk's office ending

Marketing taking

Comes back home

being tired and wearied

'The Dighali' bazaar mention in this poem is very interesting.[121] Once the city was very famous .It was the centre of business. The busy scène of the evening market was clearly described. The heartfelt view was so vividly depicted by him that the birds, animals and insensate things were illuminated in live panorama. The selfish description of the games and sports played by the boys and girls in the gateways on the one hand and the scenes of the office, court on the other hand have been well illuminated. The unification of this two descriptions made his poems heart touching, pleasing pure appealing, charming bewitching. He did not forget to paint the picture how the children pestered their mother.

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[120]. Ibid. p.66

[121]. Prohlad Ch. Tacha, *Dibruparar Munichuni Belli*. p.11

In his poems the panorama and view of the river 'Dibru' is revealed in such a way as if the stream is still blowing. The sight has brought forth its life. Dibrugarh city was formed in the bank of the river 'Dibru'. But the river was about to be diminished. It was his only poems which only could animate and vivify 'the Dibru'. This is a paper of history[122].

The principle feature of this book is pictorial description and beautiful narration. The source of *Gyan Malini* is the Dibru River. There was a deep and long relation of the poet with the river-The flower garden, the graveyard, the imagination-all has been drawn around this river.

"Dibru datite sahabi patite

Ache je Sinduri Ali"

(There is a road namely 'Sinduri Ali' near Dibru River.)

And the scenery of sun setting-

"Ranguli chabiti bukute saboti

Nachise dibru noi"

This quotation actually delineates the picture of Dibru River. Very few can draw a picture of such vivid description. Of course this immortal picture of Dibru has been submerged under the Brahmaputra but it will remain immortal in poet's writing forever.

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[122]. Ibid. p.12

Hafiz Ibrahim is also ornamented his Diwan by the beauties of nature. He 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.[123] He wrote poems on the ideology of Islam like the Biography and Achievement of Hazrat Khalifa Omar[124]. 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

……Have you not stood.

Beneath the greater pyramid and seen

What I have laboured? have ye not behold

[123]. Hafiz Ibrahim, *Diwan al-Hafiz.* Part-II p.7
[124]. Hafiz Ibrahim, *Diwan al-Hafiz,* Part-I. p.71-90

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

He expresses in his Diwan about the river Nile-

ايا نيل ان لم تجر بعد وفاتہ دما احمرا لا كنت يا نيل جاريا

O river Nile! If you should

Not flow, after his going,

Blood-red, I swear you would not,

Oh Nile be truly flowing.

5.3: SOCIAL FEELING

Once upon a time like Egypt, our country (India) was also ruled over by British. Ahmed Hazarika played a significant role in Indian independence by his huge contributions. Like Hazarika, Hafiz Ibrahim also played vital role for Egyptian independence by his strong pen. We pay our homage to these great writers.

The men, who have contributed a tremendous change in the various spheres of the social life of Assam, India among them ever respectable and versatile genius man, Mafiz Uddin Ahmed Hazarika's name is unique one.[125] This is the man who took birth in a famous historical place, Dibrugarh, then entered in the ocean of literature, became capable of being the brightest star in the sky of literature.

India is a vast country. Here prevails of unending variation and diversity among the entire people of the country. Despite this diversity, there developed a sense of mutual unity among the diverse people living in different confines of the country. The most outstanding characteristics of India is "Unity in diversity". India's national ideal is "One nation identifies in one life". In the Indian national life, singleness, assimilation and synthesis are a great virtue and ideal. Assam is an indivisible part of India, also a great owner of conglomeration of the mutual unity on multi-racial, multi-culture and multi-linguistic. Not only this, Assam also gives birth, having such ideal persons. Because Assam is told to be a country of Sankar-Madhav[126] dev, Gopinath Bordoloi, Moniram dewan, Jyotiprasad Agorwala and Bisnu

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[125]. Gandershar Shaikiya, *Mofiz Uddin Ahmed Hazarikar Thresty Aru Sresty*. p.21
[126]. Ibid.

Prasad etc. Among them, Mofiz Uddin Ahmed Hazarika too, belonging to this bright ideal. This holy land is the instance of assimilation and synthesis of multi-race, soul-race, religion, language, tribes, casts, creed and community. Assembling of all these, the big Assamese nation come to us. We can compare Assam to the mighty Brahmaputra's water bodies. Because the deep and vast water bodies of the Brahmaputra is the association and the result of various river, tributary, fountain and stream etc.

For the manifestation and development of national life, it is very essential of unity, relationship and synthesis. In such a situation the pigeon of peace can move freely and pleasantly. There is no doubt in that situation everybody must be forwarded with their helping hand in this aspect, poets and writers can give us a tremendous contribution by their creative works and labors. They act as a fuel for the development of the national life.

The poet did not forget to warm the young boys of that time that life is just like a lotus. The time kills the lives in the same way as wind destroys the lotus[127]. Henceforth the poet counseled them to choose the right way i.e. the path of virtue. Therefore during the life time one should not show coxcombry, pomp and ostentation. The poet advice in this way—

" Deka Boyoshor Hay Hei Cheherati Pay

Fura Azi Tomaloke Ahonkar Kori

Ei Chai Thakotai Thuthir Duthinor Pasotei

[127] Prohlad Ch. Tacha, *Dibruparar Munichuni Belli*. p.12

Bahu Burakale Aahi Nibo Toke Dhori."

(The young age of Alas that health he acquires

Roaming today so arrogantly

At gazing just two days after

The baneful old age would catch of it.)

Youngsters are the backbone of society. According to our poet Ahmed Hazarika youngsters should not boast of this word.

"Hera hera toptolou deka lorahot

Alopate kiyo ene haisha udhawat."

(Hello, the youngsters- life is not to be wanting and loitering place.)

May be today's young generation may not give importance to these advice, because none here are serious about the death and hence lead their life based upon vice and virtue. Yet there is universal appeal to his words. Here we see the fatherly affection and love for them expressed by the poet. True path is heart but virtue can be gained through true path.[128] On the other hand wrong path is plain and attractive but this is full of temptation and ultimately leads to sorrow and suffering. Only fool and unwire walk through this path. The poet gives some advices to the youngsters.

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[128]. Sri Hori Prasad Neog, *Kobi Mofiz Uddinor Gyan Malini*. p.32

"Jibonor anto pare prani dhukalei

Jibo atmahe thake akolei

Teo shokolor babe jagoria hoi

Anantot uthe bure jugmua koi

Aye tomaloke kora joto mane kam

Gorakir ochorot shitirhe nam

Gotike mora pache shitiyahe goi

Tar base bhugibo goi jugumiyakoi

Aye jogotor riti buja dekahot

Alopote kio huwa ane udhawat"

(Life comes to an end after death, but we are responsible for our deed to the almighty and our pride will be in our vein because we shall be remembered by our good deeds in this world. Hence we should not show pride and we should not boast of our life as it is very short.)

The unity, affinity and assimilation are too essential for the growth and development of national life. It is only in such a environment the pigeon of peace can move freely without restriction to make such situation there is no doubt that every responsible person should come forward with their helping hands. In these subjects, Poets, literary men and women carrying a peculiar contribution by their creative work, are providing fuel to the enlightenment of national life. In this regard, the poet Mofiz Uddin Ahmed

Hazarika was not an exception. At that time, Mofiz Uddin Ahmed Hazarika was a man of orator and preacher of national Life, national unity, national cohesion and progress. Particularly he gave much importance to the friendliness and credible relationship between Hindus and Muslims. He deeply perceives that if it is not possible to develop the good term and mutual understanding and the feelings between these two religions. We can never aspect the development of India. So, repeatedly, he announced it by his creative writings of his poetry that unity between the Hindus and Muslims will not be possible if there is no any compromise and sacrifice.

Mofiz Uddin Ahmed Hazarika with the help of his *Gyan Malini* and some other poems creates and develops a deep and profound psychological thought. According to him if anybody wants to live on this earth as a man he must exercise his or her brain in the study of psychological knowledge. By and large the psychological thought and awareness inspired the man in such a way that men can not lay arise it, though in this age science and technology go beyond of their developing stage. In this developing age we cannot ignore and deny it. In this mechanical age, it has been observed that human beings of today try to escape from the attention of psychological exercise. Many prominent and intellectual men and women have being giving their opinion that due to the lay aside of psychological thought and aspects of today's peoples; many unsocial events are happened in the society. Besides, at present the social system of society is completely leaning and confined in luxurious things. Being the man is super living being, to days men have been facing with an unexpected gorgeousness which are never be fruitful for human society. Time will detect, how some of the most

aristocratic and individualist people, having social status in the society in which way they influenced and inspired their descendents. There is no doubt, in such a crisis periods, the teaching, which is established in case of moral and psychological aspects, will give a perfect investigation of real way of life. We cannot be denied underneath over the whole creations of the universe and its way of nourishment, there must be a sovereign power and sovereign creator i.e. almighty Allah[129].

In the poems of Mafizuddin Ahmed Hazarika, the aforesaid sayings are evidently illuminated like this –

"Aci Bishajagatar

kingba sharga maratar

Aase aase guputere atie karikar

Nishchay nishchay atce Bishwa khanikar".

Either the Universe or Heaven & Hell (The Akhirat), He (the Creator) is there who is Omnipotent. Certainly the Al-mighty has created everything.

There's no doubt, the poets and writers are socially responsible for the society. Besides, they are the strong save guard of public life. These views were expressed without hesitation by Hafiz Ibrahim. He warned regarding the aggression of foreign may cause disturbance to the existence of Egyptian people and for that the personality of the Egypt people going to be extinguished day by day.

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[129]. Gandershar Shaikiya, *Mofiz Uddin Ahmed Hazarikar Thresty Aru Sresty*. p.22

Hafiz 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—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 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.

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.

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.

5.4: CLARITY

The writing style of Mofiz and Hafiz is very clear, which can easily understand by the readers. A clear picture is given below about their writings.

The deep philosophical overtones revealed with adulterated and plane Assamese language for which the suavity and sweetness of his poems is mostly enjoyable for all. There are many such clear examples found in *Gyan Malini* who have the understanding power to express the critical philosophical theory.

"পাই যেনে বেলি তাপ

ডাবৰলৈ উৰি ভাপ

সাগৰৰ পানী পূণ্য পৰে সাগৰত

সেই দৰে ক্রমে টুটি

জীৱজন্তু সকলোটিঃ

মাৰ যায় মায়াৰূপী বিশ্বসাগৰত”

We get simple and softness in his poetry-

“ Hokolo Gharote akti Porote

Jolise Alokh Chaki

Azola Chogai Piriti Logai

Disehi Jibonti Baki.”

(In the same time, there are lighting so many lamp in every houses. They are in destruction for worldly love.)

Hafiz Ibrahim’s 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. He is expressing his feelings in his poem اللغة العربية .

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 vocabularies in my body. Do they ask the right people to explore them?

Also he expresses in another places-

له كل يوم فى رضى الله موقف
وفى ساحة الاحسان والبرموقف

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

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 ما كان يرجف

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

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

Oh 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.

5.5: ELEGY

Mofiz Uddin Ahmed Hazarika faced many difficulties in his life because of British rule and the natural calamities of Brahmaputra. His households were damaged several times by Brahmaputra. He never ran away from the bond of love of his kith and kin, though he was deeply engaged with the spiritual thoughts. When his whole landed property was uprooted by the mighty river Brahmaputra, he took shelter at the Asgar Ali's rented house with his whole family. Then, he resided in the residence of a Lawyer, Ashim Roy, at Shantipur and from there, he gave marriage of his sister,

'Shadar Mai', Afterwards he purchased a land at the 'Bairagi Moth' (Malkubsa), built their own house there and started to live. The long time passed, after the death of his grandfather, again he returned again to his old place for recollection of his golden childhood days. Thinking to find a way, forwarded one step to another to search his relatives. There he met with the loving sister, Saleha. How long times, he had not seen her. With a great respect she called him to her house. Subsequently, without feeling uneasy, they were discussing about their bygone days. The memorable pictures which were thoroughly ruin by the flow of time, vividly floating before his eyes. Initially called 'very young Dibru', former 'Jorhat Patti', 'Dighali Bazar', at present name is 'Patch Alie'. All the olden scenes and memories were destroyed along the heart of the river. Both of them were talking long time remembering their bygone days. All the memorable days were touching in his heart. How long time had been passed! How long after they met in such a way! And how long before they would meet again! The Principal of the house is no more today. The prime root is also going to be vanished. In those days he faced very difficulties. He expresses his elegy in his poem-

Becito Nalage mook
Aferi Pohor Mudee
Take pale Ulahote
Hiya Moor Nachi Uthe[130]

(I never want huge food except a light food, it is genuine cause of the satisfaction of my thankful heart.)

[130]. Mofiz Uddin Ahmed Hazarika, *Gyan Malini*. p.108

Like India, Egypt also ruled by British. They are faced miss ruled by the British. 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.[131]

لقد كان فينا الظلم فوضي فهذبت حواشيه حتى بات ظلما منظلما

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,

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

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

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

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."

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:

"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".

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.

The elegy of Hafiz Ibrahim reached heights 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.[132]

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

Grief is great, but show your courage,

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

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

Failure of the examination has inspired the poet, Mofiz to write poem. He sits on the lonely bank of the Dibru River and sees the graveyard (মৰিশালীখন) on the opposite side of the river. On seeing this necromancer has grown in this mind to this human or worldly life. And the poet has felt none stability of it. Therefore, his first poem is *Morishalikhoni* (The Graveyard). He expresses in his poem-

"Michatei Bichariso Horu Aru Bor

Nethakibo Ethait Ako Vin-Por

Roja Proja Horu Bor Boli Nirboli

Hokolore Hobo Ai Akokhoni Thol"[133]

(Requirement is false, just we desire

Here is no any distinction

Powerful and powerless, King and Subjects

Our entire destination is same.)

The Creator- the Poet has expressed after realization of this entity about the mystery of life and death. Death is the final destination of life. The graveyard across Dibru River also symbolically pointed towards this truth.[134]

"Aye dasha, chahi taju kapalot

Aji hai! Phuricho je dhapchali mari

Duthiniya prithivit mure bhari kari

Kailoike dekhapam amarhe dare."[135]

Addressing men as-

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[133]. Sri Hori Prasad Neog, *Kobi Mofiz Uddinor Gyan Malini*. p.31
[134]. Ibid. p.60
[135]. Mofiz Uddin Ahmed Hazarika, *Gyan Malini*. p.60

(This is the final destination of all. Today you may not realize it. But this world is a transitory place for all. Tomorrow you will have to lay here like us.)

Death levels all disrespecting poor and rich. Everyone will have to rest here and the strong and poor, big and small, king and common men- all will be equal here. These quoted lines are nothing but Rabindranath Tagore's saying, *"Maran je tuhu momo shyam sanam."* After these saying the poet has given some moral lesson. But these moral lesson are not direct speech and rhetorically said as---

" Aai je jibon phool padumor dare

Deha pukhurit thake , talbal kore

Kal pachoa je aahi kare than ban

Dekahat hikathat aaokan."

(Life of human being is compared with lotus, it float on water but not stable. It may be shattered at any moment by tempest and young generation does not pay heed to it.)

The elegies are written, Ibrahim 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 its main protector has died. The

eastern world from stunned. Each hemistich of this elegy is like a groaning gulp of a distressed soul or the wail of one in agony.[136]

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. [137]

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

[136]. Ismat Mahdi, *Modern Arabic Literature.* p.67
[137]. Abd al-hamidsanadzundi, *Hafiz Ibrahim, sha'r al-nil*.p.139

Grave hopes to a whole nation

So praise god, and receive him,

Respectful, in prostration.

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.

Above discussion the elegies of the two writers we can say that, elegies are the most important feature of their poetry books *Gyan Malini* and *Diwan al-Hafiz*.

5.6: EULOGY

The principle feature of *Gyan Malini* and *Diwan al-Hafiz* is pictorial description and beautiful narration of almighty Allah and his supreme power over the universe.

The eulogy of Ahmed Hazarika is heart touching. He desires and wants to surrender at the feet of the Almighty Allah for his miraculous power and might. The tone of such prayer is heard through some of his poetic lines—

" Ogotir Goti Tumi

Onathor Nath Shuno

Tante Ai Bilai Moor,

Chai Aasa Kanekoino[138] ?”

The recourse of the helpless thou

Protector of destitute

Then this is my wretchedness

Looking how?

Allah is spread all over the world. Mofiz Uddin Ahmed Hazarika expresses it briefly under the following :

“সকলতে আছে তেঁও

কিন্তু নেদেখে যে কেওঁ

ওৰণিৰে মুখ ঢাকি থাকে ওচৰত”[139]।

(Al-mighty Allah is everywhere , He is invisible and He hide himself behind the screen.)

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

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[138]. Mofif Uddin Ahmed Hazarika, *Gyan Malini*. p.114
[139]. Ibid. p.55

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 the almighty Allah, the seven faithful persons to almighty Allah which is narrated in Surah Kahaf and has expressed about his own soul throught 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 on 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 the almighty Allah through these lines of his poems.

Allah is one and he has no share with anything. He who is Sufi one who faith in almighty Allah and himself and realize the real truth[140]. Mofiz Uddin Ahmed Hazarika realized that truth and said in his "Gyan Malini".

"অহা প্ৰভু জেউতিৰ ফিৰিঙতি একোটিৰ ভমকতে

উপজিছে আত্মা জীব মন ।

দেখা নাই জদিসজাতো আছে ত্ৰিলোকৰ

নিশ্চয় নিশ্চয় এটি বিশ্বখনিকৰ।

তেৱে আগ, তেৱে গুৰি

তেৱে সেই স্বগপুৰী

তেওঁ মান জগতত আছে আৰু কোন ?"

(The entire creatures are created by the creativity power of Creator. Though we are unseen, certainly there is Al-mighty Allah. He, almighty Allah is Earliest, He is unique and He is also the Owner of Heaven. Is there anything in the Universe as like as Him?)

Moreover the pictorial description and beautiful narration of almighty Allah and his supreme power, hafiz expresses his eulogies to some of national leaders in his Diwan:

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[140]. Bipin Kumar Borgohai, *Gyan Malini.*(smriti Gronto) p.22

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

له كل يوم فى رضى الله موقف
و فى 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 of the poem composed on

the eve of lord Cromer's departure from Egypt, due to perhaps the mellowing influence of Muhammad Abduhu who was sympathetic to Cromer.[141]

فتى الشعر هذا موطن الصدق و الهدى

فلا تكذب التاريخ ان كنت منشدا

لقد حان توديع العميد و انه

حقيق بتشييع 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.

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

5.7: SENSE OF NATIONALISM

Developing a nation depends on unity. Both the poets Mofiz and Hafiz devoted themselves to their nation and both of them are fully successful in this motto. It will be very clearly illustrated below:

Our country was ruled over by the British. Mahatma Gandhi started non-violence movement. The rich and the poor, the young and the old, the farmer and the businessmen all gathered under one banner to fight against British. All Indian were leaded by one motto. In this political scenario Hazarika delivered his speech which was as relevant and important at that time as in present time. We pay our homage to this great writer through this essay.

He warned regarding the aggression of foreign may cause disturbance to the existence of Assamese people and for that the personality of the Assamese people going to be extinguished day by day. He warned about this matter like this –

" Hera ashamaia! Shyyanit showa
Nizarai deshate nize kelehuwa
Mati-vati lole bideshi house
kirumoni gal mahajani shude".

(Oh Assamese People! In laziness why you sleep in your own land when foreign merchant are taking your property, everything we lost in paying interest.)

Also he said-

"Pitha – pan arii, lala lusi puri

Hala matalia kalikata furili".

(Oh you! After touring Calcutta you become crazy for foreign sweet food neglecting native food.)

In one word, we can say that he could circulate such a remark as he being possessed heart hearted love towards his own motherland and tribe.

Hafiz Ibrahim fully devoted himself to Literature. He became recognized as national poet. In poetry he expresses his pride in his country, the seat of ancient glory. In a solitary poem on Egypt, *Misr tatahadath 'un nafsiha* (Egypt Talks About Herself). Hafiz scans the historical 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

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?

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.

Hafiz Ibrahim disappointment with his country is summed up in these lines:[142]

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 notable theme of *Gyan Malini* is the unity of Hindus and Muslims. None will believe that there will be chaos between the Hindus and the Muslims in our society after reading *Gyan Malini*. Ahmed Hazarika has beautifully portrait about the unity of Hindu and Muslim after Azan Fakir.

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.

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[142]. Hafiz ibrahin, *Diwan al-Hafiz Part*-II, P.24
Tran: Mounah A. khouri, *poetry and the making of modern Egypt*,p.87

“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.[143]

Hafiz laces his poem with heavy sarcasm.[144]

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.

---

[143]. Ahmad haykal, *tatawwarul al-arabialhadith, fimisr*, p.p.125-126

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

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.

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.[145]

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.[146]

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[145]. Ahmad Haykal, *Tatawwarul al-Arabia al-hadith fimisr*, P. P. 125-126
[146]. U. Rizzitano Encyclopedia of Islam (New edition) Vulume III, P -59

5.8: EVALUATION

A Poet in major cases is inspired by many of the reasons to compos poems. The life struggle and grieves attached to the life of the poet or poetess, is intentionally or unintentionally display in the verses of the poet or poetess. The theme of the poetry is considered, taken into mind the life and struggle, confronted by the poet.

In this chapter summaries the theme of 'Gyan Malini' by Mofiz Uddin Ahmed Hazarika and 'Diwan al-Hafiz' by Hafiz Ibrahim should be assessed in the light of their life struggle, happiness they got, ambition they had, the grievances they suffered from and many others. Their poetry depicts the sense of Nationalism, social felling, truthfulness, natural beauty, natural attributes, clarity, Elegy, Eulogy and so on. These are the salient features of the linkage between the two poets. The two poets sought to effect a remarkable development in Assamese and Arabic poetry. Their relationship to Asian influences and resources reveals a process of appropriation, dialogical approach, compromise and innovation. This relationship presented a challenge to their creative talent rather than a comfortable abode for poetic representation.

As an international poet, Hafiz Ibrahim has a great value in Arabic Literature, which nobody can deny it. Even being a national poet Ahmed Hazarika had many similarities in his writings with Hafiz Ibrahim. In this context the influence of Hafiz Ibrahim upon Ahmed Hazarika cannot be ignored.