

Vol 4 Issue 11 May 2015

ISSN No :2231-5063

International Multidisciplinary Research Journal

Golden Research Thoughts

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RNI MAHMUL/2011/38595

ISSN No.2231-5063

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THE STYLE OF MOHAMMAD HAFIZ IBRAHIM AND QAZI NAZRUL ISLAM'S POETRY.



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Short Profile

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ABSTRACT:

Mohammad Hafiz Ibrahim (1870-1932) was a traditional neo-classical poet, finally crafted verse with some innovation, his poetry seems to have particularly appeal the Egyptian populace because of its ironic commentary on political and social problems of his era, he was well

known both for the wistful and melancholy , strongly criticize of social injustice as stylist with full control over his art. The quality of his writings are highly resonant rhyme, strength of style, well chosen diction, the time honoured, classical ways of expressing emotions, the description of erotic adventures, depicting the character of the lamented person, pure poetic music and clear image of themes. He used monometre monorhyme , we find new forms to express in independent way and to introduce narrative, dramatic and epic nature , the diction and style had polished and embellished with rare words, it is highly connotative and painstakingly selective of vocabulary also explicit strong and rhythmic, the theme and subject matter are patriotism, democracy, charity , freedom, independence and so on.

Qazi Nazrul Islam (1899-1976) writings upheld the spirit of rebellion against the instruments of evil manifest in political subjugation, corruption is all forms and exploitation perpetuated by a section of society over the other. He Also consciously examined different traditions and culture and made use of them deliberately, his voices strongly the need to create a new society. He developed the Bengali language and literature, break-down the customary grammar and made new Bengali grammar, chose the perfect word to use conformity with the subject matter. He used many proverbs, rural idioms, terms of phrase in daily use and Persian – Arabic words and other borrowed from foreign languages. Bengali, Sanskrit, Arabic as well as Persi, Urdu, Hindi, English and Latin metres but not exactly with some modifying his won way.

KEYWORDS

Mohammad Hafiz Ibrahim , Qazi Nazrul Islam's Poetry, melancholy, strongly criticize .

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INTRODUCTION :

The 19th and 20th century neo-classical Arabic poem is written to the conventional rules established by the classical Arab poets and adopted successfully the style and spirit of classical Arabic poetry mainly in the Abbasid period. "Poetry such as; Musajalat, tarusul, ikhwaniyyat, tahani, which were dedicated to poet comrades and forms such as badiyyat, lughz, tashri, hali, atil, silsla, tatraz, tarikh, tastir and takhmis."¹ These conventional rules followed by representative Mohammad Hafiz Ibrahim with some innovation. The emergence of neo-classical poetry in modern Arabic literature in the 19th century was not the out-come of the sudden incursion of a new literary model upon the establishment system of literature. Neither was it the product of literary grouping around and innovative poet endowed with revolutionary zeal. The quality of Hafiz Ibrahim writings are highly resonant rhyme, strength of style, well chosen diction, the time honoured, classical ways of expressing emotions, the descriptions of erotic adventures or depicting the character of the lamented person, pure poetic music and clear images and themes. He was traditional, finally crafted verse, his poetry seems to have a particularly appeal Egyptian populace because of its ironic commentary on political and social problem of his era, he is well known both for the wistful and melancholy and also for his strongly criticize of social injustice as a stylist with full control over his art.

Now, we will discuss some elements of Hafiz Ibrahim's poetry, he used monorhyme and monometre, we find new forms to express in independent way and to introduce narrative, dramatic and epic nature. The diction and style had polished and embellished with rare words, it is highly connotative and painstakingly selective of vocabulary also explicit strong and rhythmic. The themes and subject matter had to describe modern inventions and desire new metaphors and similes, from the theme of patriotism, democracy, charity, freedom, independence and so on. Similes and metaphors in his poetry depends upon mainly description of outer and sensual appearance of nature, sincerely concrete objects and the physical beauty of the beloved, sensual beauty and aesthetical values. He added the similes based upon comparison of two or more similar things introduced by kaf at

1. Studies in Modern Arabic prose and poetry, by Shmuel Morch, Netherland-1988, Page - 33

tashbih, or the words, mithl, mithlama, shibh, yuhaki, kaanna, kaannama and metaphor used by the poet are beautiful face is a full moon, the figure is bough or a sear. In elegies the dead is generous, noble, trustworthy, virtuous, magnanimous with all these qualities together with highly virtues, intelligence, and wisdom are dead. The sun, the moon, the heaven and all world are sad because of his death. Tone and music of poetry: as a medium for addressing a person or a crowd enforced its declamatory and oratical tone. The various flowers of speech in as much as strengthen the external rhythm of the verse, the rehtorical devices, the long majestic metres, the jingling and stopped rhyme these were used by Hafiz Ibrahim in his poetry.

Now we will discuss Hafiz Ibrahim's Diwan, first of all he followed the traditional thematic type such as : panegyric poems; in this section. He addressed to the Khadive and his family nevertheless, a great number of poems were written in honour of dignitaries who did not belong to the royal family, about seventy five and more poems are in this section of panegyric. Although these poems are composed with conventional and traditional language, certain new feature adds in panegyric. The structure of poems consists of amorous prelude and ending with praise or congratulations.

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Elegies poems; in this section we find he wrote about forty five poems in the style of classical Arabic poetry. The structure of these poems are the first part of typical elegy is an apostrophe to the deceased or alternatively, meditations on life and death. The last part of enumeration of the virtues of the deceased and a summery of his/her noble deeds. The new elements concern the social and political causes which were championed of his life time. The lampoons; in this section, we find only seven poems were written by Hafiz Ibrahim in these traditional thematic types. The description; in this section the poet used sub genre in much the same manner as his mediaeval predecessors, we find very little interaction between nature and poet, he uses in modern terms deriving modern devices and inventions, these are twenty and more number poems on various subject matter like storm, earthquake etc.

Social poetry; in this section the new ideas of solidarity with the poor and the oppressed, whether in their philanthropic or radical manifestations were quike to generate a new thematic focus in his works, he depicts in his poetry the predicament of the wretched on earth, to identify with him and to demand that his societies rescue from misery, we find in this section twenty eight number of poems. The brotherhood poems; in this section we find thirty three poems he wrote on various subject matters, the philanthropic and patriotic ideal appears in the series of poems. Political poems; in this section we find thirty eight number of poems, he depicts in these poetries the political activities with the growth of national consciousness through out the Arab and to extent the whole world. He wrote some short marched poems, these are patriotic in nature and also we find some children poems were written by Hafiz Ibrahim.

On the other hand, Bengali poetry of the first two decade of the century in the period before first world war, has been described as the reflection of Rabindranath Tagore (1861-1941), " Abu Sayyed said, twenty years ago Bengali poets were completely dominated by Rabindranath Tagore. They were thinking his thoughts, writing his language using his rhythms."2 But Qazi Nazrul Islam raising his pen if rather primitive completely an un-westernized voice in protest, thinking his thought writing his language, using his rhythm. He also consciously examined different traditions and cultures and made use of them deliberately, his voices strongly the need to create a new society. He uses in his writings many proverbs, rural idioms, terms of phrase in daily use and Persian, Arabic words and other borrowed from foreign languages all find in his compositions. He is not choosely out of regard for a fancied purify of language and takes whatever is of use to him in creating of a new imagery and the diversification of his range of subjects.

The whole compositions of Qazi Nazrul Islam is divided into two parts first the socio-political and second love-natural. In the socio-political aspects, he upheld the spirit of rebellion against the instruments of evil manifest in political subjugation, corruption is all forms and exploitation perpetuated by a section of society over the other. He stood very firmly against the British Occupation of India and pleaded in all possible ways for complete independence and opposed any piecemeal arrangement for it. He had strong sympathy for the members of revolutionary organizations who shed their blood in trying to compel the British to leave India and waged, in a limited way, an armed revolutionary struggle against them. So, some of his remarkable works were proscribed on charge of spreading anti British sentiment.

Nazrul Islam's revolt not only a social, but also literally, developed the Bengali language and Literature break-down the customary grammar and made a new Bengali grammar, he chose the perfect word to use conformity with the subject matter, preferred the Arabic and Persian word in Islamic

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writings like, Muharram, Qurbani etc. and also preferred the Sanskrit word in writings of Hindu rituals like, Agomoni, Raktambordharini

2. Nazruler Kabita : Shilparup Bichar, by Sawkat Asghar, Nazrul Institute , Dhaka – 2003, Page – 03

Maa, etc. He used words and contexts from all available sources in a bid to purify the language of his tribe, and a singular identity but-work as a plural conscious being, he synchronized his works through continuous interaction among diverse cultures originated from various sources including Non-Aryan, Buddhist, Hindu, Muslim, Christian, Vedic, Semitic, Greek and even tribal people of the sub-continent. He knew the history of technique and literature so that he break-down many words. He also used noun, pronoun, verb, adjective and preposition.

Nazrul Islam has given the importance of ornament or rhyme, the ornaments are firstly three categories; (i) Ornament of words (ii) Ornaments of meanings and (iii) Ornament of foreign words. He used in exceptional alliteration of his writings such as pre-mordial, Vedas, complete, circle, composite or ending, middle, folk alliterations, irony, repeat, sound, repeat bad habit etc. meaning and foreign alliteration in these he used simile and metaphor are the principal and also used imagery and symbol.

Qazi Nazrul Islam used in his writings Bengali, Sanskrit and Arabic metres. In Bengali such as; composite, moraic and syllabic metres and in Sanskrit such as; Totok chandrobhristipropat, swagata, priya, Modhumoti, Mottomoyuri, Ruchira, Deepokmala, Mondakini, Monjubhashini and Monimala metres etc. He used in his compositions 18th Arabic metre such as; Mutaqarib, Hajaj, Rajaj, Ramol, Khafif, etc. And also he used Parsi , Urdu, Hindi, English, and Latin metres we find in his writings, he follows the traditional metres but not exactly with some modifying his own way.

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