

Editor's Note

Time flows eternally. It keeps on moving like the feathered arrow. With the passing of time some incidents and counter incidents take place and they bring about changes in the society. Whatever may be the nature of such changes, whether positive or negative, they do affect the society. The writers and thoughtful minds express their opinions on the impact of such incidents and counter incidents and about the changes brought about by them and thus create awareness among the socially aware and responsible persons. But the thoughts expressed by the litterateurs are not intelligible for the common people of the society. So for the wide spread of the thoughts of the litterateurs or writers among the common people, research oriented writings are very much important because research aims to discover answers to questions through the application of scientific procedures. The purpose of research is to find out the truth which is hidden and which has not been discovered.

It goes without saying that higher education plays a vital role in every society and it can become more diverse with innovative effort and multidimensional research activities. Jaljali aims to promote multidimensional and multi-lingual research activities providing publishing opportunity to the academicians, research scholars, students and enthusiastic persons with the obvious hope to discover the hidden and undiscovered truths for the greater benefit of the society.

The Editorial Board of this humble effort is thankful to have the pleasure to receive the honour of the ever increasing members of academicians, research scholars, teachers, and experts in different fields for their warm response and useful participation in the process of making Jaljali a fruitful one. Your valuable suggestions, kind co-operation and opinions will be honoured with due response in expanding the focus of this multi-lingual journal.

May the dreams of thousands of budding researchers come true through the journal Jaljali as the dreams of thousands of cultivators come true through the river Jaljali. Finally, we express our best wishes to all our esteemed readers and writers for the “New Year, 2017”.

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SCAN FOR JOURNAL DETAILS

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Dr. Md. Eakub Ali

Translations of Literary Texts into English: Some Reflections in India

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Abstract

Translation as a basic human activity plays an important role in human life. In the contemporary age translation becomes so important and widely acclaimed aspect that without it successful communication is not possible in this global society. Translation of literary texts from one language into another, especially from regional language into English plays the vital role in the present society. The role of the publishers along with the translators is equally important in a multilingual country like India. Translation activities have nowadays become a regular practice in India with an expanded flow in the realm of novels, short story, poetry and drama. Such activities not only travel with cross cultural transaction from one regional language of India into another but they become a part of the contributions added to the development of literature in the country as well.

Keywords: Translation, Communication, Colonisers, Homogenization and Pan-Indian.

Translation as an art always serves the humanity in several parts of the word as a tool for communication between cultures and for the upgradation or empowerment of the concerned cultures. Nowadays the importance of the cult of translation of literary texts is being realized by the different sections of the global society. This is a very effective way of minimizing the communicative gaps between different cultures. Translation of literary texts into English in India is constantly making the Indian readership aware of the wider perspective of the literatures of India. As English becomes an increasingly global language, more and more people become multilingual and translation becomes a crucial communicative activity. The traditional thinking about translation sees it as a poor copy of an original. But today translation is viewed as an act of invention that produces a new original in another language.

The concept of translation has a different orientation in the western culture. It is regarded as a secondary activity and its status is considered as lower than creative art. According to some early twentieth century scholars of translation 'neither the importance of translation nor its difficulty has been grasped' (Das 10). Translations of the classic texts were taken very seriously. Free translations were always prohibited. Sometimes for free translations the translators were executed. During the Renaissance it was considered heresy and protest. The western concept of translation is paradoxical and this complication of view begins with the contrastive opinion of the two Greek philosophers regarding creative art. Plato's objection to poetry is due to the fact that it distorts reality because it is thrice removed from reality. But this same creative art was not mere mimesis, that is, the imitation of the imitation of the shadows of reality as Plato observed but it was the creator of aesthetically pleasing structures in Aristotle's opinion.

The translation of the Bible into the vernaculars was strictly prohibited during the Renaissance and the translation of the Bible in the different languages of Europe contributed to the enrichment of these modern languages of Europe and played a crucial role in the herald of modernism in the continent. Thus the celebration of modernism is made possible by understanding and interpreting the classic texts of their culture through translation.

The views of two Roman philosophers on translation are the starting points of any discussion on translation in the west. These two philosophers were Cicero and Horace. The notion of 'word for word' translation was rejected by Cicero. The Roman philosophers viewed translation as a way of enrichment of their literature and of their language. Dryden, the eighteenth century poet talked about three basic types of translation. They are 'metaphrase,' 'paraphrase,' and 'imitation.' The last

one allows the translators a freedom even to abandon the text of the original if there is such need but the first and the second type are only the 'word for word' translation and 'sense for sense' translation. Dryden's preference for the second type was reflective of the spirit of his age of neo-classicism.

Even though translation was regarded as derivative art and not as respectful as creative art, it formed a dominant part of literature in the different ages of English literature. Goethe, the translator of Abhigyan Shakuntalam describes the highest mode of translation as the performance of a 'manner' where the uniqueness of the original text melts with a new form and structure.

Translation of literary texts plays an important role in developing an understanding between cultures. The culture aspects of translation feature as a common factor in the different theories and approaches in translation. G. N. Devy observed, 'While Renaissance translations were attempted to raise the status of the translator's culture, the Romantic translations were aimed at raising the culture status of the works translated' (137). Matthew Arnold believes that the translator is primarily committed to the source language text. The attitude to translation depends on the prevailing trends of its time. Sometimes the SLT is regarded as superior to the TLT and translation is viewed as a means of encouraging the intelligent reader to return to the SL original. Sometimes translation is seen as a means of elevating the status of the TLT culture and sometimes it is used as a way to upgrade the status of the SLT.

The concept of translation has an altogether new meaning in the modern world. As the concept of text has itself changed, the indeterminacy of the linguistic meaning of the text implies that the accuracy of translation is an almost irrelevant issue. The author's meaning is not easy to ascertain as the readings of the text are supposed to create texts and no two readings can theoretically be identical.

In our country during the Bhakti Movement religious texts in Sanskrit were translated into colloquial languages. Translation of these texts helped in bridging the gap between the high and the low in society by making the classic texts available in contemporary languages. Sanskrit a language of high caste and high class and highly educated people was the language of the classic texts. Their translation into modern languages made these accessible to a wider readership. In the initial phase of the literary tradition of many of the modern languages of India have these translations of classics. The sense of freedom the translators all over the country displayed in their works emanated from their sense of ownership of both the languages and of the cultural heritage. This unique culture of translation in India is a phenomenon which cannot be explained with the simple linguistic theories of translation. Whereas the Bhakti period saw translation as a means to re-organize the society, the late nineteenth and the first half of the twentieth century saw translation in a different role. The inclinations such as 'Westernization,' 'Revivalism' and 'Nationalism' characterized the translation activities of this period (Das 25).

The multilingual and multicultural society of our time needs translation of literary texts more than ever before. In the Indian tradition translation was always considered as 'new writing'. The notion and anxiety of exactness or true to the original did not bother the Indian translators up to the nineteenth century. The adaptations, retellings, and translations of the epics and the Puranas were accepted by the readers.

In the European history the translation of the Bible made by the protestants was aimed at 'recovery of the original spirit of Christianity through translation of the Bible' (Rai 8). Dara Shikoh (1615-1659) a Mughal prince and scholar made translation of the texts, such as, the Upanishad, the mission of his life. In his translation projects he took help from the Sanskrit scholars from Banaras. The choice of the Upanishad for the sake of his translation project was done mainly for the spiritual, intellectual and social synthesis of the society. Some of the translators who were employed to make translation from the religious texts of Hinduism considered it to be 'punishment' (Asaduddin 4).

The scholars of the history of Indian Literature in English observe that the 'encounter with British Fiction' made Indian readers undergo a translation of themselves 'from a socially and politically feudal order to a modern one' (Asaduddin 10). The phase of subjection was followed by the phase

of convictions. The images produced by the colonisers for the sake of colonizations were first consumed by the people and then the same were produced by them.

The translation activities between and among modern Indian literature led to the emergence and solidification of the concept of the nation during the latter half of the 19th century. The literary works in Bengali were translated into English as well as into many other Indian languages. Bengali writers like Sharat Chandra Chattopadhyay became public figures who contributed to the creation of the concept of nationhood. The literary scholars regard the contribution of Sharat Chandra Chattopadhyay toward the creation and preservation of cultural India second only to Gandhi's.

The translation within the Indian languages is done with a sureness of touch and 'a kind of confidence which emanates from sharing, more or less, the same cultural values and the same mythological universe' (Asaduddin 11). But it has been observed that this assumption of complacency within the Indian languages adopted by the translators has sometimes proved to be a misleading one. The study of the Source Language Texts and the Target Language Texts has also revealed a symmetry and a fair amount of cultural ignorance.

Translation of literary texts within the Indian languages was done in the pre-Independence India on a much larger scale rather than in the post-Independence India. Most of the translation activities began to be directed towards English. Translation works such as *Pather Panchali* (Song of the Road, 1968), *The Puppet's Tale* (1968), *Wild Bapu of Garambi*, *Chammeen: A Novel*, *Godan* (The Gift of a Cow), *The Shore and the Wave* were published during the 60s and the 70s with the support of the literary organisations such as UNESCO. In order to make their text belong to the target language context, the translators deleted and added materials often in an 'arbitrary manner' as there was no dialogue among translators and an absence of the '...tradition of the documentation of the problems of the translators' (Asaduddin 12).

The analysis of the translators' note has also revealed interesting facts, such as, in the 'curious case' of the translation of *Cha Mana Ath Guntha* (1902), an Oriya novel by Fakir Mohan Senapati. The introduction to a translated text of the novel shows the translator considering the translation of the title as *Man of Property* or as *A Book of Rascals* which would have situated the text in the context of British literature as these titles were chosen after John Galsworthy or Thackeray. Such enthusiasm for the domestication of the translated text in the target language context raises the questions about authorship, loyalty and authenticity.

The role of publishers, such as, Penguin Books India, Rupa and Company, and Seagull Books of Kolkata in the expansion of the corpus of literature in translation during the 1980s and onwards is significant. The series of Modern Indian Novels in English translation published by Macmillan India Ltd. follow the recent trend of supplementing the translated text with elements such as Translator's Note and scholarly Introduction by a critic of the original language. These trends which make the translated text to be read as a translated text help the world of translation of literary texts in further theorisations and understanding of the complexities and challenges involved in the process of translation. The inclusion of these texts in the university syllabus is conscious and necessary step towards the canonization of these texts as well as in the respectability of the translation in the world of literature.

The encouragement of a culture where the respectability of a translated text does not allow even the authors to translate it in a free way is very important. The regularisation of translation processes and the importance of the publication houses have changed the concept of the ownership of the text. No one of the translators even if he/she happens to be the author of the text is supposed to be exercising his or her freedom of using the text in whatever way it pleases him or her.

During the 90s of the 20th century the changes in the translation policies were noticed. Translators were encouraged 'to strain against reductive and stereotypical homogenization'(As quoted in Asaduddin 16). The domestication of the work either into a pan Indian or into a universalist mode was discouraged and the translated texts were published which expected the readers to do effort to familiarise themselves into another socio-historical ethics. These translated texts preserve the regional grain of the work. The retaining of regional grains is aimed at the presentation of the translated work as a translated work is helpful in several ways. The

international readership of the Indian literature is sometimes observed as mistaken about the Indian literature as limited only to the writings in English can be given a better view of Indian literature through such translated works.

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The Shrines of Undivided Goalpara District: A Brief Study

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Abstract

The gateway of western Assam happened to begin the past a meeting place of different racial groups which mingled together and formed a unique cultural heritage and historical background. The growth of blended culture in this region particularly in case of language, art and religion is due to continuous process of assimilation of various races, caste and creed of local people, invaders and migrated people. Undivided Goalpara District possesses a rich archaeological and cultural heritage from the ancient time. The material evidences of rich cultural heritage of Goalpara District are marked by existence of heritage of buildings including temples, shrines, mosques, dargah (Tomb) and various crafts which are scattered all over the district.

Keywords: Goaplara, archaeology, temple, heritage, mazar, culture.

Undivided Goalpara District is considered to be the most industrially backward district of Assam. Agriculture is the main livelihood for majority of the people of the district. The agricultural as well as natural resource is not satisfactory exploited for industrial purpose. However, the district could draw attention with appreciable grade qualitatively in the sphere of handicraft , such as Terracotta, pith crafts, cane and bamboo crafts, weaving, jute craft etc. with the backwardness in literacy and in absence of rich industrial infrastructure. The general socio-economic condition of the district is very poor whereas the cultural heritage of this district is very rich. Cultural harmony is also noticeable in this region.

Hundred of shrines like temple, than, devalaya, satra, mosque, mazar, dargah, archaeological remains and various crafts are situated all over the Goalpara district. Some of them are as follows.

Sikh Gurudwara: The famous Sikh Gurudwara is situated in the heart of the Dhubri Town. This Gurudwara was established in the name of 9th Sikh Guru Tegbahadurji during the 17th century.

Panch Pir Dargah: It is Mazar Sharif of five sufi saints who accompanied Raja Ram Singha during his invasion to Assam in the 17th century. This shrine is the best example of religious harmony where all sections of people irrespective of their religion pay a visit with great respect.

Rangamati Masjid: It is the oldest Masjid in Assam which is situated at Rangamati near Panbari of Dhubri district the Masjid was constructed by Hussain Shah, the then Governor of Bengal. This Masjid belongs to pre-mughal period which can be recognized for its typical architectural design.

Mahamaya Dham: The famous Mahamaya Dham of Bogribari is regarded as the greatest shaktipith of western Assam, which is located on a beautiful hillock surrounded by thick jungles.

Ramrai Kuti Satra: It is situated at Indo- Bangladesh and west Bengal border at Satrasal of Dhubri district. It is a holy place where the marriage ceremony of Chilarai - Bhubaneswari (daughter of Ramrai, cousin of Sri Sankar Dev) took place. Param Guru Sri Sankar Dev established this satra in order to promote and propagate the stariya culture in this region. A brass made historical 'RATHA' (chariot) is preserved here.

Sri Sri Joybhum Kamakhya: Out of 51 "Sakti Sthal" of Hinduism covering India, Pakistan, Bangladesh, Srilanka and Nepal, Sri Sri Joybhum Kamakhya is one of the sakti sthals in Goalpara district on the bank of the river Brahmaputra, located at a distance of about 50 km from Goalpara

Town. Originally, the area was predominated by the tribal population and regular puja on tribal custom was offered to the temple.

Nandeswar Devalaya: Nandeswar Devalaya is one of the oldest Devalaya (Shiva Temple) established on the hill top of Nandeswar hill which stands by the side of Dudnoi river. This is a shiva Temple and the mythological stories as it learnt locally established full faith of the people on this temple. There is reason to believe that the temple has been established in 10th or 11th century A.D. The festival Shivaratri, Durga Puja, Dol Jatra is being observed in the temple in presence of crowded local people as per the rites and rituals of Hinduism.

Tukreswari Temple: Tukreswari Temple is a famous religious spot located by the side of National Highways 37 at Tukura about 15 km to the south east area from Goalpara Town. As per religious faith a portion of (Tukura) the goddess Sati falls in this place and therefore the temple is known as Tukreswari. The temple has been established on the top of the Tukreswari hill and a Shiva temple has also been established on one top of the hills along with the temple of Joya-Jijoya, having known about the unseen power of Goddess Tukura and the Shiva temple which were in infancy stage in plot of land of the zamindar.

Sri Sri Shyamrai Satra: Shyamrai Satra, the centre of Vaishnavite culture and religion has been established in the centre of Goalpara town about 366 years ago. In the preliminary stage the Satra was managed by two brothers namely Late Raghu Medhi and Late Kush Medhi. Subsequently, the people of Goalpara approached the Mechpara Estate zaminder who allotted 8 bighas of land in the centre of the town for establishment of this satra. Since then, the Satra is continuing smoothly observing all formalities and aspect of Vaishnavite culture. Regular “Namprasanga” is being arranged systematically with the observance of the religious festivals every year.

One of the very important aspects of the Satra is that the Satra authority has preserved the “ASTHI” (Lucky bone of the forehead) of Sri Manta Sankardeva which is being exhibited in the Satra campus during Sankar Jayanti period, i.e in the month of Sukla Dasami (during September-October).

Sri Sri Chaitanya Gaudiya Math: Sri Sri Chaitanya Gaudiya Math has been established at Goalpara in 1969 in order to protect, preserve and expand Sri Krishna Chaitanya culture in the area on a donated plot of land at the centre of the town. Regular puja Sangkritan is being held in the Math regularly. Besides observance of the religious festival as per Sri Chaitanya Calendar, a large number of devotees from different parts of the areas have been visiting the Math regularly. During some important annual festivals, devotees from different parts of the country including foreigners attend the Math.

Bura Buri Than Mothertola: Bura Buri Than located on the bank of the river Brahmaputra near Jaleswar is a prominent religious spot. The Than stands as a symbol of National Integration as people from all groups i.e. Hindu, Muslim, etc. participate in the religious functions as it is learnt. Long ago, the “RAKHAL” (cow boys) used to take “PAYAS” (Milk made rice) as “PRASAD” regularly, which was offered to them by Bura Buri.

Mazar Sharif of Pir Sheheb : The MAZAR- SHARIF of Sufi Shah Sayed Nasiruddin Kaderi commonly known as “BAGDADI” is situated at Jaleswar-Katarihara, a place 60 km away from Goalpara Town by road. The saint said to have come from Bagdad, capital of Iraq and therefore he was called Bagdadi. On the 8th day of the Assamese calendar month called “Magh” coinciding with 21st January each year, thousands of people cutting religious faith from different parts of Assam and Bengal congregate at this mazar sharif to participate in the “UROS MUBARAK”(death anniversary of the spiritual leader) and seek his blessing. The “MAZAR SHARIF” with its shrine surrounding a spot seems worth visiting. The tomb on the grave of the sufi saint is a unique imitation of Mughal architecture built in the style of Taj Mahal, inside of which is beautifully decorated by Arabic Calligraphy. The Saint Shah Nasiruddin Kaderi came to Jaleswar in around 1905-1906 and settled there by occupying nearly 7000 Bighas of land from the zamindar. He was a leader of the Sufi Movement like the “BHAKTI MOVEMENT” in India.

Pir Mazar: The “Mazar” (tomb) of Hazarat Sayed Abdul Kashem Kharsani, situated at the heart of Goalpara Town, is a place much received by the people of all religious faith. The Muslim grave-yard grew region. Every year, the “UROS- MUBARAK” (death anniversary of the Pir) is

observed at the Mazar Sharif on the 21st day of lunar calendar in the month of Safar where thousands of people come to participate in the UROS.

Conclusion: There are many shrines and religious places in undivided Goalpara district, such as, Dudh Nath Devaloy of Bilasipara, Mazar Shorif of Mirzumla, Kamakhya Temple (Mankachar), Temple of Chenga Benga, Temple of Chomrasali and art and architecture of Sri Sri Surya Temple of Goalpara, etc. The society and its culture are inter-related with the above mentioned religious places since the ages. These places carry out the cultural heritage of undivided Goalpara district of Assam. The special study and research is highly necessary as they have social dignity.

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Maulana Faizul Hasan Saharanpuri and His Contribution to the Arabic Journalism

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Abstract

Journalism is a field of study where there is a kind of freedom of collecting, writing, editing and publishing materials in newspaper and magazines. It has its circle and requirements. In comparison to literature, journalism has very vast field and it has innumerable subjects and directions. Literature always demands the concentration and focus. Journalism is a fast and continual process. Literature, in terms of subjects, is very limited and it will be confined in the less number of readers while the journalism is not so. Instead, it is completely opened to the whole masses of the globe. So, a literary person always keeps the limited readers of his writings in his mind while a journalist writes for the masses. This is the basic reason that most of the scholars gained the fame and name through their writings, not by their books but by the reputed journals and newspapers.

Keywords: Journalism, Arabic, contribution, scholar, etc.

By a deep study of the history of journalism, it appears that it is proved a very suitable atmosphere for those scholars and intellectuals whose credible contributions in different field of knowledge were lying in the cold storages which were not accessible to the common people but with the help of the newspapers, magazines and periodicals these valuable books could be reached to the readers and hence they became aware of the values and principles of the human life. This is the reason that the scholars started to publish their articles and essays in journals in Egypt which were subsequently published together as a book such as *al-Urwatul Uthqa* edited by Jamal Uddin Afghani and *al-Manar* edited by Allamah Rasheed Raza al-Misri. By these journals, they not only became famous and popular among the general people but also they left behind the impression of their deep knowledge and ideologies on the society. Then Jamal Uddin Afghani, Sayed Qutub, Abdur Rahman Kawakibi, Muhammad Hussain Haikal, Muhammad al-Ghazzali, Allamah Zahid al-Kausari and Shaikh Abu Zohrah and so many other scholars became popular and famous through their writings in the newspapers and magazines. It may be said that on account of these journals, a positive outcome and result could be gained by the common men and hence they became aware socially, politically and culturally. Style of language, to some extent, changed. It got some new directions. Above all the Arabic language and literature became free of rhythmic prose and an easy, simple and a commonly used language developed.

With the attachment of scholars to the journalism, some good outcomes came out in such a way that the journalism which was basically dealing with the topics and subjects of politics and society, became, along with the source of providing information to the readers, source of enjoyment and entertainment as soon as it got an attention of the literary person and scholars. In this way both the journalism and literary scholars got benefitted by their cooperation. As soon as, the scholars were interested in journalism, they also became free from the slavery of the fantasy. Instead, they started to come into the world of reality. This way, the intermixing of literature and journalism changed the path of thinking in the Arabic language and literature and the result proved to be beneficial. France had a great role to develop the concept of journalism. In the beginning, it had made journalism the best source to mobilize the common people and to impress them with its views and ideas and most of the Arabian countries including Egypt could not be left behind from being impressed by the impact of journalism and so they also started to follow France in this

regard. The magazines and newspapers of Egypt in the beginning were totally on the modality of France.

In India, the base of Arabic journalism was not so strong because the people of India would believe in the old and classical Arabic language which is not a perfect language to be used for journalism which represents the thoughts and ideas of modern period. Moreover, the possibility of Arabic journalism was less in the atmosphere of India and the condition was not suitable as most of the people of India would not bother to learn the Arabic language. So the Arabic journalism in India started very late. It was only after the cultural relation of Arab world that Arabic journalism in India became strong and their interest increased towards India's cultural, political and social issues, and thus the concept of Arabic journalism came into existence in the country.

Looking at this background of Arabic journalism in India, the magazine "رودصلا ءافش" (Shifa'u al-Sudoor) of Maulana Faizul Hasan Saharanpuri may be declared as the milestone of the Arabic journalism and may be considered the inception of the Arabic journalism in India. According to this view, the magazine 'Shifa'u al-Sudoor', has the superiority in the Arabic journalism in India. The journal had been published under the editorship of a talent literary person like Maulana Faizul Hasan Saharanpuri. The first issue of this journal was published in the year 1875 and it was closed in 1887. It was in such a time that there was no sign of Arabic journalism anywhere in Indian subcontinent.

The concentration of this magazine was on the report of political analysis and social, educational and religious issues and contrary to his special style of prose writing Maulana Saharanpuri would write in contemporary political conditions and situations and the news of the world in a language that could be understood easily even though he would, sometimes, express his views and thinking over various issues in his logical and philosophical style. He had developed the 'Hamasi' journalism in the tune of 'Antari'. Reading the articles and comments he had published in the Arabic language in the journal 'Shifa'u al-Sudoor', the readers would easily feel and understand that he never compromised on any issue. Instead, he would express whatever issues were true and correct according to his understanding. He would never be partial in his writing but always fought for the truth to be victorious.

He was a rigid, firm and stubborn person. So, he never liked the outdated things. His basic formula was to eradicate and eliminate the thoughts and ideologies that were based on the philosophy of falsification and fabrication. He never deviated from his basic ideology. This is the reason that a clear picture and vision of realities may be seen in his journalistic writings. It was the journalism that facilitated him with the observatory and experimental versatility so as to reach in a wider conception of human values. This is the reason that he not only expressed his views on the religious and academic issues but he also concentrated on the social issues and identified those diseases of the society which were pushing the society to the darkness of destruction as well as he expressed his views on the decreasing condition of human values, its fragility and vulnerability in an opened challenged mode. Whatever issues came under his purview and sight, he would express his ideas that were positive and good for the society. He would write on the religious, social and domestic issues in a very bold style to show the society the right path of life because the purpose of education, learning, development and progression is nothing but for the welfare of the human beings.

Maulana Faizul Hasan Saharanpuri's greatest role was his contribution with regards to arouse the journalistic interest of the students as well as he made them aware of the political and social issues which were generally avoided by the students and teachers of the religious institutions belonging specially to the Muslim community in the Indian subcontinent. Through the magazine 'Shifa'u al-Sudoor', Maulana Saharanpuri poured whole-heartedly all the personal sentiments and feelings without any addition and deletion on the pages of his writings which might not be done in any other means as he was, in fact, a writer of commentaries on various important books be it poetry, prosody, Tafseer, story, Hadith or history along with other contributions in the field of literature where he could not be able to write anything else except the discussion regarding the academic and educational subjects. So, it (Shifa'u al-Sudoor) was proved for him to be a source of light through which he would be able to find out new subjects and topics. The monthly magazine

‘Shifa’u al-Sudoor’ was the property of Oriental College, Lahore which was an academic and literary magazine of the college. The responsibility of publishing it was on the shoulder of Maulana Saharanpuri himself. The printing of the magazine had been done in the ‘Matba Anjuman Panjab, Lahore. The first editor of the magazine ‘Shifa’u al-Sudoor’ was Maulana Abdul Hakeem Kalanoori. He was subsequently removed from the editorship of the magazine for some reasonable circumstances and Maulana Faizul Hasan Saharanpuri was given the charge of editorship for which he was paid an additional amount of rupees fifteen per month while in the next year the salary was increased by more rupees.

The first issue of the magazine ‘Shifa’u al-Sudoor’, as mentioned earlier, was published in the year 1875 at a time when the Indian scholars, artists, academicians and intellectuals had not a strong and close relation with the Arab world as it is today. So the style of journalistic writings of the Arabian scholars, usage of new words and terminologies were not accessible to the Indian writers as easily as it is available today. It was Maulana Saharanpuri’s bravery and his heroism that in spite of unavailability of sources, references, modern magazines and periodical from a non-Arabian country like India, he determined to publish a monthly magazine in the Arabic language. He would use the language in his writings which he pursued from his teachers. He pursued this language through the books which were as old as one thousand and two hundred years old. But there was a massive depth, fast flow, perfect formation of sentences and the fluency in the sentences of his writings. The texts are very eloquent and considerably easy and simple to understand. Although in the perspective of modern journalistic style and present terminologies, he is not free from the odour of the foreigners’ language. With the study of the magazine, it is known that he would write an introduction before entering into the core issue of the articles which in today’s perspective is, in fact, the editorial. After that he would express the views and the conceptions under various topics.

The second issue of the magazine ‘Shifa’u al-Sudoor’ was published in May, 1877 and whatever was written in the beginning of the first issue was written, to a great extent, in the beginning of the second issue as well while he apologized to the readers for the delay in the publication of the second issue and stated reasons and causes of delay in clear words in the editorial pages. Along with this, he mentioned the address for correspondence for the interested readers of the magazine and then he concentrated on the core issue of the magazine performing the role of a successful journalist under various topics of the magazine.

Maulana Faizul Hasan Saharanpuri uses all the opportunities of understanding the language which was given to him by the divine power and this is why he did not hesitate to take the poems of the most famous, unprecedented and capable poet Imra’u al-Qais into circle of his criticism while on the other hand, he praised some of his (Imra’u al-Qais’) contemporary poets. In the very beginning of the article, he writes that if the face of a horse is covered by the hairs of its forehead, then it is considerably a bad quality which indicates that it is not a good qualitative horse genetically. In Arabic the word "مغال" is used for such a horse. Contrary to this, if the face of a horse is not covered by the hairs of its forehead, then it is believed to be a good qualitative horse.

No article of Maulana Faizul Hasan Saharanpuri in this magazine was without a special purpose and concern. Whatever story he narrates was not useless. Instead, they were full of various benefits and lessons for the reader to learn through them. Sometimes after telling a story, he would instigate the Muslims to take the leadership in the right direction in the field of education. During the writing, sometime he is very soft and modest while sometimes he is very hard and angry depending on the situation and the requirements of the topics. It can be known by the deep study of the magazine ‘Shifa’u al-Sudoor’ that Maulana Faizul Hasan Saharanpuri’s journalism is not, in any way, a still and unprogressive one. Instead, it is a motivated and active journalism. He not only reports news of the world as it is but he also adds his valuable comments and analysis if felt necessary which works as the vitamin for the critics.

Under the topic “The Telegraph” he collects the news of the world. The style of editing is as same as it is seen now-a-days in the journals. But these news are arranged one after another without mentioning the topic of each of the news and the places of the news and their dates are not mentioned in the beginning. Instead, it is mentioned at the end of the news. The style of the

reporting and the language is different to some extent from that of the modern journalism. On account of Arabianisation of the words and terminologies, strangeness is felt clearly

Going through the magazine 'Shifa'u al-Sudoor', it will be very clear and obvious that Maulana Faizul Hasan Saharanpuri discusses the academic and religious debates, national and social issues and makes the readers his strong followers by providing the authentic and adventurous comments on them while he supports and advocates very strongly, his contemporary followers. He also differentiates his opponents in an opened challenge and with evidences. There is no room to him for the flattering in the matter of concealing the wrong doings. This is why he does not hesitate to scold even his followers if they are involved in any kind of wrong doings. Nobody can escape from his sharp sight after committing anything wrong not even the British officers and his beloved personality like Sir Sayyed Ahmed Khan or the religious scholars. He has a number of examples and instances of criticizing the contemporary officers and comments on them.

In the beginning of the issue published on 15 January, 1884, he tells an incident of his native town Saharanpur which was related to two guards who were trapped in the clutch of the beauty of a whore type of woman. A police case was registered but an innocent person was about to be punished by the government instead of the real culprits, which was the outcome of the improper investigation of the concerned officers and their negligence. In such a situation nobody will come to his rescue from this injustice. So, Maulana Saharanpuri as a journalist, performing his journalistic duty and feeling the pain of that poor fellow, takes this issue in a critical mode and writes that there may be a witness to present the reality and the judge himself may study the case deeply. But the judges are interested in engaging themselves in the sexual enjoyment and lust who avoid the reality to be found out.

He further writes that some of the judges take bribery openly without any fear of law and get diverted from the right path and track and some others do pass the judgment in favour of those who are regular in their contacts although they do not take bribery for the fear of the higher authority and not for the fear of almighty Allah.

The most worth mentioning thing regarding this issue is that contrary to the previous issues the editor of the magazine did not mention any topics in it. So it is very difficult to know where an article ends and from where the next article starts until it is read very deeply and carefully. This issue is similar to the previous ones in terms of the multi-topic system. But it is not clear why the editor adopted this style in this issue.

Conclusion

It can be known after going through the comprehensive study that there is a depth of knowledge and research in his writing. It is proved to be a poison for his enemies and his opponents. If the magazine 'Shifa'u al-Sudoor' did not come into existence then Maulana Saharanpuri's ability in the field of Arabic journalism may not be known by the readers because he became famous as a journalist only through these writings. And whenever anybody such as researchers, investigators, teachers and history writers will write the history of Arabic journalism in Indian perspective, Maulana Faizul Hasan Saharanpuri's name will be on the top of the list because he is the successful founder of Arabic journalism in this country.

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Bodo Language: Its Survival and Identity in the Paradigm of the Script used

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Abstract

The Bodo language belongs to the Tibeto-Burmese linguistic family of Mongolian race. It is widely accepted that the Bodos were the aboriginal or earliest known inhabitants of the Brahmaputra valley. The historians and linguists believe that the term 'Bodo' includes Dimasa, Rabha, Deori, Lalung, Tiwa, Madani, Mech, Sarania, Hojai, Garo, Koch, Chutiya, Sonowal, Moran, Hajong, Tipperah, Mahalia, Barman, etc. However, some of these Bodo linguistic groups have their own dialects and most of them have lost their mother tongue to the Aryan language. Till the colonial period, their language remained as a spoken language only which can be termed as a language of the 'People without written literature'. In the colonial period, they inaugurated the era of writing of the Bodo language with the Roman, Bengali and Assamese scripts. In the post colonial period they also used Devnagari script which is going on till today. The absence of script among them in the pre-colonial period has many consequences in the Bodo linguistic history. Thus the present paper explores this phenomenon of the Bodo language in search of script in the historical period. The question of language identity and survival has been tried to answer through the paradigm of script. It also explains the circumstances and contribution of the script to the Bodo language identity.

Keywords: Language, Literature, Identity, Script, Movement

Introduction

Language is an important part of any society, because it enables people to communicate and express themselves with others. Language is considered one of the major criteria signifying the growth of a community and has attachment to its people. It is regarded as life of a community and extinction of a language is equal to dead body of a community. The present census report on the language in the world has alarmed that many languages are facing endangered problems. Although the death of a language is not a new phenomenon, however the speed which they are dying out is alarming. It is predicted that 50 to 90 per cent spoken languages are going to disappear during this century the UNESCO report highlighted. In India the UNESCO has listed 196 of its languages as endangered. The linguistic diversity of India having maximum number of dialects in the list is also on the threshold of extinction. There are many causes for this extinction among which the absence of written literature is very important. The Bodo language belongs to the Tibeto-Burmese linguistic branch of the Sino-Tibetan family of Mongoloid race. Sidney Endle characterizes the Bodo language as "Agglutinative as distinct from the inflexional family of languages". H.K. Barpujari observes that "the term 'Bodo' is used to denote a large number of people-the Garos, Rabhas, Sonowal, Kachari, Koch, Mech, Hajong, Barman, Lalung, etc. who speak the Bodo language." Although theoretically the term 'Bodo' includes a large group of people, many of them have lost their mother language to the Aryan language. Hence, it witnessed the influence of other powerful languages in the region. In the pre-colonial and colonial period this process had impact upon them seriously. So it became a challenge of the Bodo community to preserve and survive their language. During the colonial period the effort has been begun to preserve their language which almost reached its zenith in the form of linguistic identity movement in the mid post colonial period.

Preservation of Bodo Linguistic Identity

Language preservation is a process to prevent languages from extinction. "A language is at risk of being lost when it no longer is taught to younger generations and while fluent speakers of the language (usually the elderly) die. This makes language a vulnerable aspect of cultural heritage

and it becomes important to preserve each language.” Although Bodos are distinct linguistic community in the Brahmaputra valley, the adjoining areas was in the verge of extinction due to absence of written system and documents. In this regard Rev. Sidney Endle who for the first time wrote on the Bodo grammar and history observes that their language does not have any written record of the past history. Then it is confined to spoken form only until recent time. This oral community in the pre-colonial period confronted linguistic aggression in the form of the Aryan language and culture. In the colonial period Albert Edward Gait in 1905 observed that “The Bodo dialects though it is spoken in Assam by more than half a million persons are in their turn giving away to Aryan Language i.e. Assamese and Bengali and complete disappearance is only a matter of time”. Sidney Endle also observes that many of them become more or less Hinduised and has lost the use of their mother tongue. This observation has showed the vulnerable linguistic condition of the Bodos which threatens the existence of their language in their own land. There are instances of giving away their language to the Aryans in Assam i.e. Sonowal Kachari of the Bodo group. However, the Bodo language was preserved and documented in sort of a written form since the colonial period. Thereby language becomes a source of cultural capital for the present Bodos.

Idea of Script

Since the writing of the Bodo language was started during the colonial period, the present study has tried to understand the origin and application of script for writing a language. Our general understanding of script is any particular system of writing or the written means of human communication. In the West, advent of writing began in Sumeria over 4,000 years ago. The Sumerians considered writing as a gift from the god Enlil. Script originated a means of communicating spoken language over long distances as necessitated by trade. In course of time this basic form of communication which began simply as lists of goods evolved into a more sophisticated means of conveying thoughts and feelings and later became the script in which the literature of the culture was set down. This same paradigm of the use of script is seen in other ancient cultures. In ancient Egypt the god Thoth created script. In Ancient China, script began during the Shang Dynasty (1600-1046 BC) around the year 1200 BC through the use of oracle bones in the practice of divination. In Greece, writing begins with the Mycenaean Civilization. Written language which originated in Mesopotamia spread first to Egypt and then to other regions including Crete and then Phoenicia. It is believed that alphabet of most European languages originated in ancient Phoenicia and first came to Greece sometime before the 8th century BC and got spread. Homer's Iliad and Odyssey written around the 8th century BC are early examples of the Greek use of the Phoenician alphabet. According to Mahesh Islary “The Phoenicians who belong to a Mongolian group of people used Roman script for the first time before the 1000 century B.C. Later, the Roman people adopted this script for their language and imposed to the people whom they subjugated in many parts of Europe. Furthermore, the colonialism and mercantilism paradigm has assisted the Roman Script to spread in the world. In Indian subcontinent the British colonial rule made lasting footprint for over two centuries in the cultural, political, economic and social aspects. Legacy of the British rule in India is found in the use of the English language and the Roman script in the various schools, offices, court, etc. Along with the colonial rule the Christian Missionaries made a humble beginning of their activities among the tribal people of North-East India. They started writing their language for various purposes in Roman script. And many tribal languages adopted this script for their language and literature. In this practice the Bodos of Assam were also not exception and made an entry into the cultural and social aspects of the Bodos. Hence for the first time the missionaries used Roman script to write the Bodo language. However, the characteristic of a script is very dynamic and was politicized over the centuries. In the politics of script it very much tend to impose the powerful script on others. Here the idea of powerful script is scientific, largely used and patronized by the ruling power. It has also influenced the identity of a particular nation and community.

Bodo Script

It is a fact that most of the aboriginal tribes are not acquainted with reading and writing. This is the case with the Bodo and other tribal community of the North East India. Although the Bodo language has rich vocabulary and is noted for its phonological peculiarity, there is no evidence for the use of so called Bodo script. So the knowledge of script of the Bodos in the form of present

system of learning was absent among them. Even then Ismail Hussain in his doctoral thesis has assumed how the Bodo kings inside the greater Assam in those days could be able to rule their great kingdom without having written constitution with their neighbouring states or countries. In this regard R.N. Mosahary has revealed that the process of constant contact with the Aryan culture in early stage of their civilization is the factor that can be attributed to the cause of permanent destruction of the original script of the Bodos if they have any. On the other hand, Bishnu Prasad Rabha claims that in ancient Assam there was a kind of Deodhai script among the Bodos. But in course of time they lost their script with the fall of their kingdom. The observation of Mohini Mahan Brahma is that due care is not given by the successive Bodo ruler to preserve any books written in the Bodo language. Perhaps the Bodo kings have inclination towards the more improved Bengali script instead of Deodhai script. Not only the then Bodo-Kachari kings had taken keen interest and got encouraged to Assamese literature. For instance, S.K. Bhuyan says, "One king of Cachar was the patron of Madhab Kandali to translate Ramayana into the Assamese language. This is the example of how the Bodo language has been deteriorated in the pre-colonial period. So, the Bodo script was put into a vulnerable situation. The discontinuation of Deodhai Script which was inscribed in the remains of Dimapur the then capital of the Bodos can be considered as loss heritage of the community, especially in the field of literature.

Inception of Writing in Bodo Language

The Bodo language which was only in spoken form in the pre-colonial period began a new era in the colonial period. The advent of writing system in the Bodo language seems to be coincident of colonial motivation on the Bodo ethnic community. However, the advent of a writing system in early human society seems to coincide with the transition from hunter-gatherer societies to more permanent agrarian encampment. Hence written language was the product of an agrarian society in the ancient civilization of the world. Although Bodo society also seems to be agrarian society, no written documents can be traced. Moreover, Dimapur which was a seat of Bodo-Kachari power in politics has thrown no light on agrarian records or document. Therefore, in our knowledge the tradition of writing system among the Bodos began with the writing of the colonial administrators and missionaries. Mention can be made of B.H Hodson (Bryan Houghton Hodgson) the then Bengal Civil Servant (BCS), who worked the treatise "Miscellaneous Essays Relating to Indian Subject," published in the Royal Asiatic Society Journal in 1846, he enumerated 1800 Bodo words and about 500 verbs. His another classic work the "Essay the First; On the Kocch, Bodo and Dhimal Tribes," published in 1847 has discussed the Vocabulary, Grammar, Location, Numbers, Creed, Customs, Condition, Physical and Moral Characters of Bodo. Besides the work of J.D. Anderson and Rev. Sidney Endle made invincible contribution for Bodo language documentation. The translation of the Bible into the Bodo language has deposited huge Bodo vocabulary. Their writings on Bodo culture and social aspects contributed to the Bodo ethnic identity.

Script used during the Colonial Period

Since the pre-colonial period did not conform the presence of Bodo script, the then ethnographers and Bodo literates used various scripts to write the Bodo language and literature. It was for the first time British administrators and missionaries wrote the Bodo language in the Roman script. They became the first ethnographers on the planet to transcript the oral corpus of the Bodo language into written form. They extensively collected the Bodo oral folk songs, folk story, folktales etc. and documented in the form of monograph. They also used Assamese-Bengali script to write the Bodo language. The use of the Roman script in the colonial period for the Bodo language has not only made it scientific but also established distinct linguistic identity in the Brahmaputra valley. On the other hand, from 1920 onwards the Bodo elites used Assamese-Bengali script in their writing. It is mentioned that pure Bengali script was used in 1928 by Modaram Brahma in his work 'Boroni Gudi Sibsa Arw Aroj'. The publication of the first Bodo magazine entitled Bibar witnesses the use of the Assamese script in three languages i.e. Assamese, Bengali and Bodo in 1924. Hence, during the colonial period various scripts had been used for the Bodo language. It can be mentioned that both the foreign ethnographers and the Bodo literates used multiple scripts as per their own convenience.

Question of Bodo Script

In the post colonial period there was shift in the question of Bodo language for its survival, identity and script. The question of single Bodo script occupied the central point of this paradigm shift. It began with the idea to make the Bodos a distinct linguistic community in the post colonial period. In the immediate post colonial period the issue of script does not dominate the conception of the Bodo identity. However, from 1960s onwards the prevailing situation in Assam was rather challenges of linguistic supremacy than the communal conflict. The Bodo elites in the initial stage were not obdurate to the Assamese language identity. However, the chauvinistic approach of the Assamese elite causes to dissension between the Assamese and Bodo elites. Such as the separate identity movement among the ethnic groups got momentum with the Assam Language Act of 1960 which declared Assamese as the sole official language of Assam. As a consequence the idea of separate Bodo identity from the Assamese got momentum. It has started to have separate script from the Assamese script in the form of a demand of the Roman script. This demand was to mark the ethnic Bodos as distinct community in Assam and separate identity from the Assamese. Henceforth the script issue became an important agenda of discussion inside and outside the Bodo Sahitya Sabha. After several round of discussion the Sabha formed expert committee to study the feasibility of Roman script for the Bodo language. As per the recommendation of Roman script by the expert committee, the Sabha launched vigorous movement in 1974-1975. Hence, it occupied a long history of agitation in demand of Roman script for the Bodo language and literature.

The history of Bodo script movement has multiple effects and impacts. In this movement 16 Bodos lost their lives, thousands agitators were put into jail, women were raped by the police, many remained as handicapped and the Bodo villages were raided by the security forces. Consequently, it enhanced the Bodo nationalism and strengthened the linguistic identity movement. The script movement of the Bodos concluded with the recognition of Devnagari script by the Central Government of India for the Bodo language. This is the direct outcome of the idea to spread the Devnagari script and Hindi language in India which is recognised as national script and national language respectively. The decision of the Bodo Sahitya Sabha and Central Government to recognise Devnagari script was not accepted by the Bodos, especially by those who supported Roman and Assamese script. The Assam Sahitya Sabha and Assamese intellectuals were also against the idea of Devnagari Script. However, the adamant stand against the Roman script by the Assam Government pushed the matter to the high command at the centre. At the discussion with the Prime Minister of India the Sabha had no other option but to take any Indian Script. For the government the Roman script was a foreign script. At this juncture the zeal to have separate identity from the Assamese was considered to accept Devnagari Script. In return for the use of Devnagari script the Central Government had made promises to develop the Bodo language. Although it hurts the sentiment of the Roman script agitators, the favour of the Government of India has conceded the inclusion of the Bodo language in the eighth schedule of the Indian Constitution in 2003. It has become historic event in the history of the Bodo language.

Conclusion

The present study has found that the mere spoken language is very frontage to be endangered. It must have written form having not many results to extinction of any language. This was the case of the Bodos until the writing of the Bodo language in the colonial period. Many of the Bodo brethrens have already lost their mother tongue to the Assamese in Assam and to the Bengalis in West Bengal. This is the most common cause of language death which is called “language shift”. However, in the post colonial period the Bodo nationalism formatted to be free from the linguistic domination of the Assamese language. Their linguistic nationalism was seen in the reaction of Assam Language Act of 1960 that led to the demand of separate script. As an outcome of this demand the Roman script was used to separate it from Assamese. Even one can find that this was the first identity struggle of the Bodos against the Assamese chauvinism. However, at present the Devnagari script is used for the Bodo language which animates Bodo identity amidst the Assamese and Bengali linguistic group. In devoid of script politics and linguistic identity movement, the script is prescribed to be essential for the survival of any language amidst the major cultural influence. At last, the present study reveals that the absence of script is a threat to the existence of any linguistic community in the world. And the history of script says that script can be invented and developed according to their own needs.

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A Study on Women's Issues in India: Role and Importance of Media with Special Reference to Assam

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Abstract

Women have been treated as 'objects' by the male-dominated society in India and elsewhere. However, there is no uniform pattern of social, cultural and economic distinctions between men and women. In contemporary India, gender-based consciousness has its origin in emergence of the middle classes and their problems. The fear of sexual violence has been a powerful factor in restricting women's behaviour and sense of freedom. The struggle against violence is actually the struggle against the unequal distribution of power both physical and economic between the sexes. Media is the mirror of society and media reports are reflections of happenings in the society. Media has immense power to influence the masses and communication and IT revolution has further increased its importance. Unfortunately, nowadays, media is wavering from its actual role and giving biased information which makes development of the society more difficult. Portraying women as equals in the society is a subject that has been given low priority by the Indian media. The Indian media needs to be sensitized to gender issues and now must focus on women issues in a decisive way as their role is detrimental for the women empowerment in India, especially in Assam also. In the light of these facts, the present paper focuses on women's issues in contemporary Indian society and the role of media in addressing the issues.

Introduction

In the 21st century India is fast emerging as a global power but for half of its population, the women across the country, struggle to live life with dignity continues. Women are facing problems in every sphere of life whether employment, access to health care or property rights. The attention required is still not being paid to the issues that concern this section of population. Women empowerment in India is still a distant dream. There still exists a wide gap between the goals enunciated in the constitution, legislation, policies, plans, programs and related mechanisms on the one hand and the situational reality of the status of women in India, on the other hand. India is fast developing but women's in India continue to be discriminated. The declining sex ratio in India amply portrays the discrimination shown towards women at the stage of birth. Women may have stardom in any stream but are getting harassment everyday by their surroundings. They are victims of crime directed specifically at them, rape, kidnapping and abduction, dowry-related crimes, molestation, sexual harassment, eve-teasing, etc. Around 40 per cent of married women in India are victims of domestic violence. The increasing violence against women shown in television and films and their vulgar portrayal as objects of sex is also an important contributing factor in the escalating violence against women in India. The crimes against women in India are growing at a rampant speed. Women, irrespective of their class, caste and educational status, are not safe. The lack of any serious effort to rectify the weaknesses in dealing with the crimes against women further compound the situation and result is that the conviction rate remains abysmally low.

Women Issues in India: Current Perspective

Women are the wealth of India and they have contributed in almost every field and made the country feel proud at every occasion. They are in front, leading the country, making mile stones and source of inspiration for many. In Indian politics, the former President Pratibha Patil, Lok Sabha Speaker Meira Kumari, UPA Chairperson Sonia Gandhi, former Chief Minister of UP Mayawati and former Chief Minister of Delhi Sheila Dixit; in bureaucracy, Nirupama Roy; in socio-cultural field Medha Patekar, Arundhati Roy, Shobna Narayanan, Lata Mangeskar, Anjolie Ela Menon, Rekha, Meera Nayar and many others; in sports, Sania Mirza, Saina Nehwal are some of the names at the top. Women are also playing an important role in national growth

and economic development through corporate houses. They are not only working at grass root level but participating in decision making. Jyoti Naik, President of Lijjat Papad, Kiran Mazumdar, Chairman and Managing Director of Biocon, Naina Lal Kidwai, Deputy CEO of HSBC, Ranjana Kumar, Chairman of NABARD, Ritu Kumar, CEO of Escolife, Priya Paul, Chairman of Apeejay Park Hotels, Indira Nooyi, Chairperson & CEO of Pepsico, Roshani Nadar, CEO of HCL are some of the pioneers in their respective field. At present, women are contributing and participating in every sphere of life such as in politics, business, education, science and technology, media, sports, art and culture and so on.

Political Issues

Women's equality in power sharing and active participation in decision making, including decision making in political process at all levels will ensure the achievement of the goal of women empowerment. Government of India through 73rd and 74th Constitutional Amendment Acts has reserved the one-third of seats in all local elected bodies for women as a sign of political empowerment. Over a million women have actively entered political life in India through the Panchayati Raj institutions. There are many elected women representatives at the village council level. The percentage of women in various levels of political activities in India has risen considerably. However, women are still under-represented in governance and decision-making process. Their power is restricted, as the men who wield all the authority. Their decisions are often over-ruled by the government machinery. It is crucial to train and give real power to these women leaders so that they can catalytically change in their villages regarding women. In recent years there have been explicit moves to increase women's political participation at top level. However, the Women's reservation bill is a sad story as it is repeatedly being scuttled in the parliament. All this shows that the process of gender equality and women's empowerment still has a long way to go.

Economic Issues

Women professionals in India are facing a range of problems. Women have extensive workload with dual responsibility of profession and household and they have to balance household demands with those of their profession. Development policies and programmes of the country tend not to view women as integral to the economic development process. This is reflected in the higher investments in women's reproductive rather than their productive roles, mainly in population programmes.

Women are engaged in economically productive work and earn incomes though their earnings are generally low. Most of the women work in agricultural sector either as workers in household farms or as waged workers. It is precisely livelihood in agriculture that has tended to become more volatile and insecure in recent years and women cultivators have therefore been negatively affected. The government policies for alleviating poverty have failed to produce any desirable results as women do not receive appropriate wages for their labour. There is also significant amount of unpaid or non-marketed labour within the household. The increase in gender disparity in wages in the urban areas is also quite marked as it results from the employment of women in different and lower paying activities. They are exploited at various levels. They should be provided with proper wages and work at par with men so that their status can be elevated in society. There is urgent need to improve women's economic status because they are fundamental to the process of economic development of the country.

Social and Cultural Issues

The socio-cultural attributes in society have left a deep mark on women empowerment in India. Parents depend on sons for support in old age and look to them as potential builders of family prestige and prosperity whereas daughters are considered to destine for others. Women in India need and expect equal access to education, health, nutrition, employment and productive resources. In fact, they have been fighting for their rights to decide their own path for development.

Role and Importance of Media

Media is the mirror of society and media reports are reflections of happenings in the society. Media has immense power to influence the masses and communication and IT revolution has further increased its importance. The role of media has become very important in shaping present days society. Media is a part of life. People watch television, enjoy music on the radio, the books, magazines and newspapers. It educates people about the current issues and influences the public opinion. The common people rely on media to know about happenings in

the society. Media is often considered the 4th pillar of the society and democratic medium of information. Media has the power to pressurize and criticize the drawbacks of democracy. It is instrumental in bringing out unity among the masses and is backbone of the nation. The reach of media to common people has increased, and undoubtedly media has attained the role of a very powerful organ in virtually all spheres of life. The electronic media, particularly television, has become the most influential medium of mass communication in India. Television has a myriad of different goals, which range from entertainment to education. Various confines of education and entertainment are depicted in television. It is often looked at as a babysitter for children. The viewing of television can entertain the young and the old alike for great amounts of time.

Nowadays, media is wavering from its actual role and giving entertaining or biased information which makes difficulties for development of the society. In the present era of globalization and liberalization, media has become more responsive towards global market and commercial gains. Today, newspapers and television channels are trying to make fast money by cashing on the news in wrong sense and wrong way. The result is that news is available in various interesting colour. Instead of giving important information and educative programmes, media is giving emphasis on sensationalizing the public. In the race to become more popular and to make more money, they have broken all the limits which they must follow while serving to build a healthy and progressive society. They have virtually no respect for the sentiments and ethics of the people and the land that they serve to.

Though television has become a pervasive and powerful medium of communication in India, the portrayal of Indian women on the television is derogatory to their image and is slightly linked with their real concerns. Given the fact that the majority of women workers are housewives, there is hardly a glimpse of everyday adjustments that women have to make in the home, the burden of housework, their contribution as housewives and mothers. On the other hand they are portrayed as housebound and tradition bound passive persons whose major concerns are domesticity. There are instances of stereotyping and discrimination. The news, sponsored TV serials and reality shows dealing with real life situation and character on television has huge TRPs. The Indian soap operas (TV serials) like Hum Log, Khandan and Buniyad of 1980s, revealed more clearly what one could expect from television's portrayal of women and strengthened the belief that no matter how vast the variety of women portrayed, the message they conveyed did not fill one with any hope. Even today on Indian soaps, women are portrayed quite badly, perhaps worse than before. In view of such observations, the P. C. Joshi committee (1985) recommended a system of regular monitoring of the portrayal of women on television.

The popularity of films in India makes one speculate the magnitude of the social consequences of such media portrayals even more. The portrayal of women in Hindi films reveals the sheer quantity and variety of violence directed towards them. Women in Bollywood films are often portrayed as hysterical bimbos. Screaming, yelling and crying are part and parcel of woman's reaction to stressful situations. There are number of movies where women who assert themselves are considered 'bad' while men, even if they tease and hit women are considered 'heroes'. The Hindi film industry is a profit oriented business and the dictates of the patrons, to a large degree, limits the choices of the directors of the movies. The Indian audience also must be partially blamed for the acceptance of such mistreatments of women in movies.

Conclusion

Though the status of women in India, both historically and socially, has been of respect and reverence, the hard truth is that even today, they are struggling for their own identity, shouting for diffusion of their voices and fighting for their own esteem. Every day, they cross among the fears and fraught for individuality. Despite, the constitutional guarantee of equality of sexes, rampant discrimination and exploitation of women in India continues. The incidence of bride-burning, woman battering, molestation and ill-treatment of women are on increase. It is high time now that women should get a respectable and dignified position in the Indian society. Awareness in the women as well as society should be created and their equal rights should be effectively implemented. Crimes against women should be made punishable and a research should be done on every crime which comes to the light.

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The Artificiality and Hypocrisy in an Inspector Calls:

Priestley's Moral and Social Concern

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Abstract

An Inspector calls, a social drama by J.B Priestley shows his interest in moral and social themes exposing the hypocrisy and artificiality of the so-called aristocratic class living in the early part of the 18th century England. Priestley has brought the Birlings and the Crofts-representatives of the aristocratic class. They occupy a prestigious position in the society and are supposed to do good to the society. At the same time, they are expected to be sympathetic and helpful to the poor, the downtrodden, the helpless and the needy. But this so-called aristocratic class led a life of artificiality, hypocrisy and immoral activities. Eva Smith, a poor girl who represents the oppressed and suppressed working class, is molested by the members of the Birling family, dies a pathetic death. This play exposes a clear picture of the English society besides giving some reformative measures.

Keywords: artificiality, hypocrisy, poverty, suppression, aristocracy.

With a view to expose the veneer and artificiality of the aristocratic class, Priestley has placed the Birling family and the Crofts before the readers. Mr. Arthur Birling the head of the Birlings, the owner of the Birling and Company is a practical and shrewd businessman. So far as his dialogues with Gerald Croft in the ring ceremony of Sheila and Gerald are concerned, he was the Lord Mayor of the society, Brumley besides having a very good chance of a knighthood since the member of the Royal family visited him every now and then, He knew very well, how to make progress in business, Even in his daughter's marriage, business played a vital role. He arranged the marriage ceremony between Sheila Birling and Gerald Croft with an eye to the future development in his business. His intention is that with the help of Croft limited, they will pay less to the workers and demand higher prizes' from the customers. This will enable them to earn more profit and gather huge wealth and property. The naked reality of his personality is seen in the death affair of Eva Smith, a worker in his company. The wages that she and other workers got were quite insufficient to meet up their daily needs. So, they were demanding twenty five shillings a week instead of twenty two and six pence. Eva was the ring leader of the strikers. This was not considered by Birling sympathetically. Rather, he dealt with them severely. Eva was sacked from her job.

Not only the male ones but the female ones were equally cruel mined in the Birling family. Sheila, the daughter of Mr. Birling was proud of her blue blood and beauty. The smile of Eva Smith makes her angry. It was Sheila who complained against Eva to the manager of Milwards. As a result of this, Eva had to lose her second job also. Having dismissed, Eva came into contact with Gerald Croft, the would be son-in-law of Mr. Birling. He kept her as his mistress for some days and then deserted her.

Eric, the son of Mr. Birling enjoyed Eva Smith first without her consent and then regularly in exchange of money. He took full advantage of Eva's poverty and helplessness. Eric made her pregnant and then deserted her. He did not even care to know what had happened to her although she was carrying his child. Mrs. Birling, the wife of Mr. Birling, is the chair woman of Brumley Women's Charity Organization from which women in distress get help. Eva Smith went to her for help in her utter distress. Having heard her story, she turned Eva out without helping her. She denied her responsibilities and supported her action. She blamed the father of the child in the womb of Eva Smith and wanted that the offender should be severely punished though the offender was none but her son Eric, himself. Finding no alternative, Eva committed suicide. She was exploited in every possible way by the members of Birling family.

Through the pathetic presentation of Eva Smith's character. Priestley tells about some young women of the poorer classes who are to live hand to mouth making themselves victim by the aristocratic class. They cannot even solve their basic needs after their day long toil. There are so many Eva Smiths in Urban society. Many women finding no alternative wander here and there in the urban areas without any purpose. Eva's going to the Palace Bar had no other purpose but to fall victim to the physical gratification of the rich class. They are to surrender their bodies just to get food and shelter. Poverty is a sin, a curse for them. Gerald and Eric enjoyed her sexually, not because they loved her but because she was pretty and poor. Eva found neither emotional nor financial support from any corner. Eva was to commit suicide herself. Here, Eva's murder was not the only death; there is one more murder who died a horrible death even before taking birth in this world-- the death of Eva's innocent child in her pregnant.

Drama, by its very nature, holds a mirror to life. The plays of J.B. Priestley are not also exception to this. Being a committed writer, Priestley has tried his level best to picturize the English society in the early eighteenth century. There prevailed two classes of people- the capitalists who were the rich and the workers who were the poor.

The capitalists were, no doubt, financially sound but in moral side, they had degraded their position to the animalish physical urge. The rich were the owners of mills, industries and big projects. They had land and flate, palacial tower. They gathered wealth at the cost of poor labourer's hard toil. They spend money for their entertainment. Even in the matter of sexual enjoyment and in drinking alcohol, they spent money but a single penny was not given to the poor to meet up their daily needs. They are outwardly gentle who occupy a prestigious position in the society and enjoy privileges but they do not have responsibility for the lower section of the society. Mr. Birling is, no doubt, prestigious citizen who lives a luxurious life ignoring the demand of the workers.

The rich ones are morally degraded. Molesting the poor girls is not an offence to them. At day time, Gerald Croft is a gentleman and is considered a prestigious citizen. But his naked character is seen through his illegal love affair with Daisy Renton, the former Eva Smith. Joe Maggerty is also a prestigious citizen. He is also loose in moral side. Eric enjoyed Eva Smith sexually and made her pregnant which led her to commit suicide.

So far as the general masses of the country are concerned, they are poor labourers who work in mills and factories but their earned wages cannot satisfy their basic needs. Raising voice against the injustice of the rich class is cruelly suppressed.

J.B. Priestley had full awareness of the lot of the oppressed and the underdogs in a society dominated by the rich. In *An Inspector Calls*, we get his advocacy in favour of the poor. The aristocratic class represented by the Birlings is bitterly criticised. On the other hand, the poor class, represented by Eva Smith, has got a favourable treatment of life in Priestley's hand.

Mr. Inspector Goole works here as his mouthpiece. The Inspector has come to Birling's house to make an enquiry regarding Eva's death. He comes to know that Eva was sacked by Mr. Birling from his factory for seeking higher wages. At this, in a favourable tone towards the poor, Mr. Inspector Goole asks Mr. Birling why he has not increased the salary of the labourers who were striking for higher wages.

Again, Sheila's complaint against this girl in Milwards was also not taken easily by the Inspector. He asked Sheila if the beauty of Eva was wrong to her. Priestley expresses his sympathy to the poor through the speech of Mr. Inspector Goole. He is hostile to the rich exploiters. He tells Mrs. Birling :

"You've had children. You must have known what she was feeling. And you slammed the door in her face." (An Inspector calls)

He scolds Eric, Saying :

"Just used for the end of a stupid drunken evening, as if he were an animal, not a person." (An Inspector calls)

These dialogues show Inspector's sympathy for the poor and oppressed people. Priestly tells that all human beings are the members of one society. He says :

“We don’t live alone. We are members of one body. We are responsible for each other.” (An Inspector calls)

Before his departure from Birling’s house, he taught a lesson that the rich should show sympathy for the poor. Priestley had laid importance upon the unification of the two classes of people. Man is social animal where fellow feelings, mutual understanding and universal brotherhood are necessary. Priestley says that we are living in one society. Thus it has been shown that J.B. Priestley has depicted a living picture of English society. The oppressed and the oppressor are highlighted. The oppressors have shown that they are really cruel to the oppressed.

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Present Status of Commercialization of Agricultural Sector in Assam

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Abstract

Assam agriculture has been undergoing spectacular changes in recent period. These changes are manifestations of large scale commercialization in the agricultural sector. They broadly include cultivation of new crops and varieties, increase in the share of area under cash crops, large scale spread of livestock activities and fisheries, pursuance of hi-tech agriculture in the areas of aquaculture, bio-technology, horticulture, processing, etc. The latest changes are basically responses of our agriculture to new economic environment ushered in by the process of liberalization. Increased market integration and commercialization of traditional agricultural sector in the Assam is part of development strategy toward growth and better standard of living. More than 75 percent households depend upon agricultural and allied activities for livelihood which constitutes 30 percent of household income. Giving the importance of commercialization of agriculture to improve the productivity, per capital income and thereby the standard of living in the Assam, we examine the factors affecting the commercialization of agriculture on the basis of primary survey data. The results reveal that the land size, gender of the household head, livestock asserts, ethnicity, education and location are important determinants of commercialization.

Keywords: Rural Poverty, Agriculture, Market, Production and Development.

Introduction

Assam agriculture has been undergoing spectacular changes in recent period. These changes are manifestations of large scale commercialisation and diversification taking place in the agricultural sector. They broadly include cultivation of new crops and varieties, increase in the share of area under cash crops, large scale spread of livestock activities and fisheries, pursuance of hi-tech agriculture in the areas of aquaculture, bio-technology, horticulture, processing, etc. The latest changes are basically responses of our agriculture to new economic environment ushered in by the process of liberalisation.

Commercialisation of agriculture has taken place at different times in response to different stimuli. Earlier, growing of cash crops like cotton, sugarcane, jute, tobacco, etc., that was grown exclusively for the market had been considered synonymous with commercialisation. Over time, even food grains were produced for the market due to cash needs of the farmers. This transition has been hastened by the Green revolution which increased the marketable surplus. Favourable price policy for food grains has also contributed to this transition.

Taking these developments into consideration, the degree of commercialisation may be captured in terms of the change in the share of marketed output or change in the share of purchased inputs per unit of output. As per this definition, a situation where the proportion of marketed output of paddy has increased from, say, 20 percent to 50 percent can be considered as increasing commercialization. But a situation whereby paddy land is converted into a fish pond, thereby replacing the earlier enterprise with a more profitable one cannot be considered commercialization as per this definition. Similarly, this definition does not cover a situation where the proportion of purchased inputs to output actually come down, without any loss of commercial interest, because of technology that can increase efficiency of resources. In fact, there has been a constant quest for new products, new markets and new technologies and all these pursuits have emanated from commercial outlook. This paper focuses on the issue of household asset endowments, agricultural diversity and commercialization. So, we analyse the determinate of participation in market by rural households in the state of Assam in India.

Objectives of the Study

The study has the following objectives:

To know the status of the agricultural sector of Assam.

To study the problems of commercialization of agriculture in Assam.

Methodology

The present study is basically an empirical one where both primary and secondary data have been used. Two districts namely Dhubri and Kokrajhar in Assam have been identified for the collection of primary data from the farmers. For primary data, Sixty (60) farmers were randomly selected from the surveyed villages in the selected districts. For collecting data, two forms of instruments (questionnaire and interview schedule) were used. A part of the questionnaire required the rural farmer's respondents to supply the necessary information and other pertaining to their socio-economic characteristics. Section B part of the questionnaire contained the core questions that were raised for study. Each research question raised for the study had specific question under it. For secondary data, various topic related books, internet, research publication, news papers, etc. are used.

Discussion

Present Status of Agricultural Marketing System in Assam

Assam is basically an agricultural state. The rural population is about 89 per cent living in 21,995 villages. Out of the total rural population, about 80 per cent depend directly upon agriculture. The overall economy of the state depends upon the agricultural development and, hence, agricultural sector has been receiving considerable attention in the planning process. Assam grows a large number of Rural Marketing System in the Northeastern States 8 ACSI Consultancy agricultural crops like paddy, pulses, oilseed, spices, fiber crop like jute, mesta and cotton, and fruits and vegetables.

Under the existing system of agricultural marketing in Assam, farm produces change many hands before reaching the consumer. The middleman in the process extracts a large share of consumer's rupee while the farmer gets only a small share. Taking advantage of the farmer's poor condition and weak bargaining power in the transaction, a set of middleman at different stages have emerged as a powerful channel for the procurement of food grains. They by and large, dictate the price. Thus, the farmer needs protection from such exploitation, and also assistance in many respects, more so in a state like Assam where the agriculturists are subject to natural calamities and various other constraints.

There are 1273 markets in Assam comprising primary and secondary markets. The farmers also sell their produce at the farm itself to itinerant merchants and such sales constitute about 60 per cent of the total marketable surplus. Of the remaining a certain percentage is also sold by the growers to village mahajans at their business premises. The Dadan system is still prevalent in rural areas. Under this system, the village moneylenders advance loans to the cultivators at the time of need, making it obligatory on the part of the farmer to deliver their produces after harvest at a price offered by the moneylender. Such price is much lower than the market price. The credit offered under this system is not less than 25 per cent of the total annual credit needs of the farmers in the state.

Though considerable progress has been made in the field of regulation of markets in the country, Assam has initiated regulation of markets only in 1972. The Assam Agricultural Produce Market Act, 1972 has been implemented with effect from June 15, 1977. There are 67 urban markets brought under regulation. The Market Board is also aimed at development of a few important fruits and vegetable markets in the major producing areas in the state. Provisionally Howly, Mangaldoi, Dhing and Tinsukhia have been selected for the purpose.

The Assam State Agricultural Marketing Board is responsible for supervision, control and monitoring activities under the market committees as per the provisions under Act and Rules. The market committees are guided by the Market Board for improvement of markets, classification of market committees, grading and standardization of agricultural produces and for other purposes to promote the interest of market committees as and when necessary. For this purpose the Market Board makes uniform policy for development of markets in the State. In each market area, there is one principal market yard and one or more sub-market yards. The number of sub-market yards would be more in a market area as and when necessary, for the display of incoming produce. The State Government establishes a market committee for every area declared to be a market area under the provisions of the Act. The duties and responsibilities of the market committees Rural Marketing System in the Northeastern States 10 ACSI Consultancy are clearly laid down in the provisions under the Act and Rules which mainly pertain to the collection of revenue, grading, forward trading, auction and price control and farmers' welfare by providing all amenities in the market place.

Problems Faced by Agriculture Today in Commercialization in Assam

Agricultural extension in most of the countries both in the developing and developed world faces a number of problems today due to rapid commercialization of agriculture. Agriculture is no more just farming. It is a business. Today agriculture includes not only production but also post harvest activities, processing, marketing, advertising and market promotions, information communication technology, etc. In commercialized farming, new and improved technology becomes an inevitable input which is a major factor in high productivity.

So, it is important to examine what the problems faced by agricultural sector today in commercial are. They can be listed as follows:

Agricultural information including marketing and planning becomes excludable in the short term due to differences in speed of information dissemination.

2. Due to the nature of face-to-face contacts (person oriented and advisory type) poor and resourceless farmers will be ousted from the mainstream of extension. There will be greater chances of overlooking poor.

3. Farmers will be more dependent on extension service because it would involve input such as fertilizer, chemicals, machinery, etc. This over dependency would reduce the creativity of farmers.

4. Extension service in commercial agriculture is a business rather than a service. Therefore, competitive companies may disseminate contradictory messages through advertisements. These publicity techniques may lead to unnecessary confusion. Commercial advertisements tend to be deceptive, rather than informative in areas like sale of seeds, chemicals, fertilizer, machinery and other equipment.

5. Profit oriented commercialized agriculture will not deal effectively with poor farmers. Resource-poor or small-scale farmers will be neglected by these extension services. They will consider only rich and large or medium scale farmers who can afford their services. Poor farmers who cannot pay for the extension service will be eliminated automatically from the system.

Suggestions

1. The development of linkages between stakeholders and improving access to markets.
2. The development of contract based production systems.
3. The linking of smallholders with agribusiness enterprises through.
 - a. The development of best practice models of contract farming.
 - b. The development of Nucleus estates and large enterprise models.
4. Improving value added along the marketing and value chain.
5. Strengthening quality control.

Conclusion

On the basis of the above study we can say that the chronic poverty, illiteracy, lack of mechanisation, lack of capital formation, flood and drought, poor agricultural marketing facilities, lack of knowledge about demandable crops or more appropriately the absence of commercialization of agriculture sector are the main problems in Assam. To overcome the highlighting problems the government should take possible steps such as generating employment opportunity for farmers in the off farming period, spread essential education to all rural areas, providing training among the rural farmers in order to know the use of machinery, providing adequate agricultural bank loan system, supply of HYV seeds through Agricultural Department, taking possible flood control measure, establishing well agriculture market system and so on.

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Life and Mu'allaqah of Imrul Qais: A Study

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Abstract

Imrul Qais is one of the greatest poets in the history of Arabic literature. The original name of Imrul Qais is Jandah bin Hajr al-Kindi. Maliku Dhillil (The Vagabond Prince) and Zul Quruh (Man of Ulcer) are the surnames of Imrul Qais. Although he was the son of the king, he spent his time composing amorous verses. He is the first one who compares women with dears and he is the first one who wept on the door of his beloved. Natural description is the main objective of his poetry. The description of ruins, praise of horse and fearful night, description of nature importance of rain in the desert are the chief characteristics of the Mu'allaqah of Imrul Qais.

Introduction

Imrul Qais is considered the greatest poet in the history of Pre-Islamic Arabia. The original name of Imrul Qais is Jandah bin Hajr al-Kindi. Maliku Dhillil (The Vagabond Prince) and Zul Quruh (Man of Ulcer) are the surnames of Imrul Qais. Although he was the son of the king, he spent his time composing amorous verses. He is the first one who compares women with dears and he is the first one who wept on the door of beloved. Natural description is the main objective of his poetry. The description of ruins, praise of horse and fearful night, description of nature importance of rain in the desert are the chief characteristics of the Mu'allaqah of Imrul Qais.

His Short Biography

Imrul Qais was born and brought up in southern race of Kinda. His ancestors were the rulers of Najd, who had built up a principality there. His father, Hujr, was the king of Banu Asad and his mother was the sister of the great Arabian fighter and poets Kulaib and Mahalhil. He spent his childhood in royal manner. When he grew up, he used to spend time with women and composing poems of the description of their beauty. But his father wanted him to be the next king of Banu Asad while Imrul Qais was not interested at all in reigning a kingdom. So, his father, a severe man, desired to punish his son for the amorous passion which possessed him, sent him away from the palace to act as shepherd to his flocks.

After throwing out from the royal palace, Imrul Qais moved from place to place with his friends and cattle and wherever they get water and food, they used to stay there for some days and thus the life of Imrul Qais was moving with roaming. After some years Banu Asad declared revolution against his father and finally killed him.

When Imrul Qais was informed about the murder of his father, he was in Yemen enjoying with his friends and immediately he had taken an oath saying:

رَمَا دَعُو، رَمَخَ مَوِيلَا، دَعَا رَكْسَ الْوَمَوِيلَا وَحَصَّ الْوَمَوِيلَا. اَرِيْبَكَ مَدَّ يَنْ لَمْ حَو، اَرِيْ غُصَّ يَبَا يَنْ عِيَضُ

He then began a career of adventure, living the life of a dethroned king, seeking means to re-establish the power of his father, which he never recovered. He took refuge at last with Samuel, the Prince of Tairna, who owned the Castle of Ablaq, and professed the Jewish faith. Towards the year 530, the Roman Emperor Justinian, who had thought of utilizing his services against the Persians, then threatening his frontiers, granted Imrul Qais leave, at the request of the Prince of Ghassan, who held the Syrian frontier for the Romans, to wait on him. He journeyed by post (horse-post and camel-post) to Constantinople, and sojourned there for a long time, expecting a place, which was slow in coming, from the Emperor, already an aging man. On his way back to desert, he died at Ankara, poisoned by the Emperor's order, and as the legend runs, by a garment of honour, a robe of Nesses which covered his body with ulcers, as punishment for the seduction of a royal lady.

Imrul Qais as a Poet

During the pre-Islamic Age Imrul Qais was the greatest poet of Arabia. So, he is acknowledged as the leader in the first phase of Arabic poetry although his maternal uncle Muhalhil bin Rabia started composing Arabic verse for the first time in Arabia. But the composing style, beauty,

meaning and presentation of Imrul Qais lead him as the best poet of that age. Younus bin Habib, a famous name of Arabic poetry remarks that the learned scholars of Basra acknowledged Imrul Qais as the best poet among all. Likewise Farajdak, the best Umayyad poet, viewed that Zul Quruh i.e. Imrul Qais was the best poet of all time in Arabia while Labid bin Rabia, a famous pre-Islamic poet, remarked that al-Malik al-Dhillil (the Prince of Vagabond) i.e. Imrul Qais was the greatest of the poets of pre-Islamic Arabia.

Imrul Qais is almost universally reckoned the greatest of the pre-Islamic poets. Muhammad (PBUH) described him as 'their leader to Hell-Fire'; while Caliph Umar and Ali, odium theological notwithstanding, extolled his genius and originality. Imrul Qais was the first poet who stayed at the door of his beloved and disclosed his love to her and after some time he used to move from there. He was the first person who compared women to deer and yak; even he compared the beauty of a woman to the egg of ostrich. He compared himself as the wild animal when he used to glorify his horse.

Imrul Qais started composing poetry when he was a small kid. Although he was a royal child of Najd, he spent most of his time by composing poetry, talking amorously with the women and comparing them with beautiful creatures in a symbolic manner. He composed many poems. His compositions are the main contribution towards the development of pre-Islamic poetic literature. Ahmad Hasan al-Zayyat remarks on him as:

عمس ف، صلخل ابرعل ا مي مص يثف دس ا ي نب ني ب عر عرتف ، اي ني م ناك ن ا و اي دجن سي قل ا ورم ا شن ظافل ا ل زج ناك و . منس فتدح يل ع رعش ل ا لاقف ا رعش ل ا قل جاسم يل ا مسفن تل عل طتو ، ا اورو راعش ا ل رافس ا ل تفتف دقو ه ي بشتل ا ع ي لب ل ا ي خل ا ع ي دب رطا خل ا ع ي رس كبس ل ا دي ج بي رغل ا ري ثك مرعش ي ف تمس ترا و . فت ي دجل ا به اذل ا جه نو ، فت ي دجل ا ي ناعمل ا طبن تساف مت ح يرق قطل اخمل ا و راطخ ا ل ا يل ع ي كبو ل ا ل طال ا يل ع فقو نم لو ا ن ا ل ا قف ، ه ا جو قو فتو غوبنل ا دي ل ا تبس ن ف مرصع ت ا تدح مرثك و مبوكر ن ا مدال ل ا ي خل ا و لي ل ا فصرو دا جو ، ا بظل ا و امل اب نه مشو ، ا س ن ل اب ببش و را ي دل ا ، كول عصل ا لذبتو ، كولمل ا قزع ه ي فف . قتل خو مباي ح نم قلمك قروص مرعش ي ف دجل ا كن ا و . مرافس ا ني ي ل ا جل ا مي عز اورل ا عام ج اب و هو ، دي رشل ا قذو ، روتومل ا يو كشو ، رئا ثل ا يمحو ، ن ج امل ا قديرعو ا كب ترم ي تل ا بابس ا ل

Among his contributions the Mu'allaqat is the best. In its opening he recites:

لموحف لو خدل ا ني ب يول ل ا طقس ب لزنمو بي ب ح ير كذ نم كب ن ا قف
ل ا مشو بونج نم امتجسن امل امسر ف عي مل ا قارمل اف حضو تف
لفل ف بح ناك ا ناع ي قو امتاصر ع ي ف مارال ا رعب يرت

His Mu'allaqat

It is mentioned that Imrul Qais is considered the best poet of pre-Islamic Arabia. He is acknowledged so due to his Mu'allaqat. His Mu'allaqat is the finest of its kind. This Mu'allaqat is a long Qasida of 82 verses. All the verses of this Mu'allaqat are masterpieces of Imrul Qais in respect of rhetoric, prosody and other connotations of Arabic Grammar. Imrul Qais attributed his Mu'allaqat to his cousin Unaizah.

Coming to his Mu'allaqat itself, European critics have viewed with each other in praising its exquisite diction and splendid images, the sweet flow of the verse, charm and variety of the painting and above all the feeling by which it is inspired of the joy and glory of youth. He recites the following verses of the Mu'allaqat in which love is the prevailing theme:

لجل ج قز ادب هوي اميس الو ا منه م كل حل اص موي بر ا ل
لمحتمل امل حر نم ا ب ج ع اي ف ي تي طم يرا ذعل ترقع موي
لتفمل ا سق مذل ا بادك محشو امل ح لب ني متري يرا ذعل ا لظ
يل جرم كن ا تال يول ا كل تال قف قزي ن ع ردخ ردخل ا تل خد موي
لزن اف سي قل ا رمل اي يري عب ترقع اعم انب طي بغل ا م دقو لوقت

The Medieval Arabs who critically researched the pre-Islamic poetry, they definitely attributed to Imrul Qais's Mu'allaqat. The fact that this poem is considered as important as it is not taken for granted since it does not exactly comply with the literary conventions of the Qasida; it opens with a short description of the deserted campground, follows with the poet boasting of his

former success among the ladies, then a *rihla* (travel) segment which includes a long description of the poet's horse, and finally a description of a storm. The reason Mu'allāqa is written in such a non-conformist way is that Imrul Qais, being of noble origin, did not have the same considerations as other poets, who had to suit the will of their audiences.

The poet placing the scene at the ruined abode of his old friends and mistress, and giving a short description of his woeful plight on his separation from their friends, and of the high emotions, roused at the sight of the ruined abode, takes us through a series of gallant love adventures, followed by a lively description of his noble horse, a brisk sylvan chase, a great storm and a rainy night, wherewith the poem concludes. He recites:

لظنح ففان ي حل ا تارمس ىل ا اولمحت موي نيبل ا قاذغ ينأك
لمجتو ىسا كل هت ال نولوقي مهيظم يل ع يبحص امب افوقو

Here the reader can hardly fail to notice the elevated sentiments, the sublime ideas and the majestic language of a high-spirited prince, tamed down by love and gallantry, but not to the low level of an ordinary lover. His courting is an interesting combination of gallant devotion, and the assertion of a princely privation to coining and submission to his will. He is a stranger to mortification and humiliation, even in love. With all his polite attention to his lady-love, he would never tamely submit to coquetry, if strained too far, but he would prepare himself to withdraw his attention at the moment when they should be disregarded or treated with undue haughtiness. On the other hand, his amiable character in society and his civil manners win him the hearts of ladies who wait on his will and sacrifice their own conveniences to his wishes. His beloved is a lady of high position and rank. Her bed is strewn with finely powdered musk, she keeps in bed luxuriously till late in the morning, and is never known to do any menial domestic drudgery. His beast of riding is a princely and a stately horse of the noblest breed. He recites:

لوعم نم سراد مسر دنع لهف ققارم قربع يئافش نإو
لسارم باببرل ما ا متراجو ابلقب ثريو حلا ما نم كعبادك
لفنرقل ايرب تءاج ابصلال ميسن امهنم كسمل عوضت اتماق اذا

He is deeply interested in natural views, fine landscapes, sylvan sports and knightly adventures. He has many noble virtues among which faithfulness in love and ready attention to the needy in spite of the risk of its impoverishing his means, stand out prominently.

لع نم لىسل مطح رخص دوملجك اعم ربدم لبقم رفم ركتم
لزنتملاب اوافصلال تلز امك منتم لاح نع دبلال لزي تيمك
لجرم يلغ هيحم هيف شاج اذا مازته نأك شايح لبذل ىلع
لقبمل فينعل باوئاي يولييو متاووص نع فخلال مالغل لزي

Imrul Qais is best known for his clever and ingenious images so much that he has won the surname of the Creator of Images. He deserves the honour amply and justly since it is he who hewed the proper way to use the power of imagination. His similes and images are his own, and are always as a rule quite apt and suitable. They are generally selected from objects of daily sight, so highly coloured by his imagination as to surprise by their bright novel appearance. His attention to ladies and his poetical pursuits which were regarded by his royal father as inferior to his rank exposed him to the paternal wrath and to banishment.

The main characteristics of the poetry of Imrul Qais are to portray amorous talks about women. Description of terrible night, praising on horses, the natural description are the core sight of his poetry. Most of his verses are composed on the beauty of his cousin sister Unaiza. He says:

يلامجاف ىرجه تعمزا دق تنك نإو لـلدتل اذه ضعب الهم مطافاً
لعـفـي بلقلل ىرمأت امهم كنأو يـلـتاق كبح نأ ينم كـرغ
لتـقم بلق راشعأ يف كـيـمـسب يبرضتل ال اكان يع تفرذ امو

In strange contrast with this tender and delicate idyll are the wild, hard verses almost immediately following, in which the poet roaming through the barren waste hears, are howl of a starved wolf which hails him as a comrade. He recites:

ليعملل جيلخللك يوعى بئذل اهب متعطرق رفق ريعل فوجك داوو

لومت امل تنك ن انا عل ل يوط انناش ن ا يوع امل هل تلقف
لزهي كثرحو يشرح ثرتحي نمو متافا اييش لان ام اذ انالك
لكيه دباوالا ديقي درج نمب امتاركو يف ريطل او يدتغا دقو

The noble qualities of his horse and its prowess in the chase are described and the poem ends with a magnificent picture of a thunder-storm among the hills of Najd. As he recites:

لزعغم فكلف اناغل او ل يسلا نم قودغ رمي جمل سار ىرذ ناك
لمحمل باباي عل ا يذ ين اميلا لوزن عاعب طيبغل ارحصي ىقل او
لفلفم قيحر نم افالس نح بص عي دغ اوجل ا يكامك ناك
لصنع شيبان ا ىوصقلا اءا جراب عيش ع ىقرغ هيف عابسل ناك

Thus Imrul Qais portrayed the vivid picture of love, nature and creation in his Mu'allaha.

Conclusion

From the above discussion it is clear that Imrul Qais is undoubtedly the greatest of pre-Islamic Arabian poets. Notwithstanding these points of difference, the Mu'allaha of Imrul Qais is distinguished with many prominent and similar features, like a deep devotion in love, martial gallantry, national independence, and rigorous defence of individual rights, steady promotion of public weal, rigid observance and free exercise of national virtues.

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Growth of Muslim Population in Assam:

Its causes and prospects

Sofior Rahman Pramanik

Abstract

The growth of Muslim population is a universal phenomenon. It is not surprisable in India, and Assam is not contradictory with that of India. According to Pew Research Centre, a Newyork based research centre, Islam is the fastest growing religion in the world. The reason behind this is the intellectuals and media claims is that poverty, illiteracy, child marriage, double marriage, high birth rate, and conversion are the root causes of the fastest growth of Muslim population in Assam. But one of the important factors for the growth of Muslim population in India, particularly in Assam is the role of the government. The Muslims of Assam are always victims of the dishonest politicians. They are pleased to keep the Muslims in the world of darkness, characterized by illiteracy and poverty which are the main reasons for the fastest growth of the Muslim population in Assam.

Key words Growth, suppress, injustice, illiteracy, poverty, demography.

Introduction

According to demography, poverty, illiteracy and social backwardness are the main causes for the population growth. High growth rate is seen among the backward illiterate and poor family. So, it is evident that population growth is related to socio-economic and educational conditions of a society or a community. These two forces namely poverty and illiteracy are controlled by the dishonest ruler. But unfortunately, the Muslims have been suffering from time to time. The dishonest rulers cruelly suppress the Muslims and they are pleased to keep them in the world of poverty and illiteracy. So the highest impact of this is the main issue of this paper.

Method: The entire work is carried out on the basis of secondary sources of information, such as books, research papers, Census Reports and internet.

Discussion

Since the 23rd May, 2013, after the declaration of the Census Report- 2011, the issue of the growth of the Muslim population in Assam creates terror among the Hindus of the state. As per Census Report – 2011, the total population of Assam is 31,169,272. The total population of the state has increased from 26,638,407 to 31,169,272 during the last ten years with a growth rate of 16.93% and Muslim population constitutes 34.22% (10, 679,315). The growth rate of the Muslim population in Assam during the last decade (2001-2011) is 17.07% which is above average regional level. On the other hand, the growth rate of the Hindus in Assam is 11.4% which is below regional level. Hence, it is important to note that the growth rate of 9 Muslim majority districts –Dhubri, Goalpara, Bongaigaon, Barpeta, Nagaon, Morigaon, Karimganj, Hailakandi and Darang are more than that of the other districts of Assam. Here is given a comparative study of some districts with highest and lowest number of Muslims.

Table – 1 Some Muslim Majority Districts of Assam.

District	% of Muslims	Growth Rate	Child (0-6) %
Dhuburi	79.67 %	24.44 %	18.89
Goalpara	57.52 %	22.6 %	17.02
Barpeta	70.74 %	21.4 %	16.99
Nagaon	55.36 %	22 %	16.29
Morigaon	52.56 %	23 %	17.11
Darang	64.34 %	22 %	16.84

District	% of Muslims	Growth Rate	Child (0-6) %
Karimganj	56.31 %	21.9 %	17.25

Sources: Census Report 2011 and Statistical Handbook, Assam 2015.

Table – 2 Some Districts with Lowest % of Muslims.

District	% of Muslims	Growth Rate	Child (0-6) %
Dhemarji	1.96	19.97	15.19
Dibrugarh	4.86	11.92	12.30
Dima-Hasao	2.03	13.84	15.14
Karbi Anglon	2.12	17.58	15.86
Jorhat	5.00	9.3	11.40

Sources: Census Report 2011 and Statistical Handbook, Assam 2015.

It is observed from the above tables that the districts with largest number of Muslims have high growth rate, where the growth of child (0-6) is higher than that of the districts which have poor % of Muslims. Now the question arises as to what are the reasons of this growth of Muslim population in Assam?

According to Pabitrugiri, Professor of the Kolkata University, “Birth rate of a family with monthly mean per capita expenditure (MPCE) 50, is 36.6, but family above 100 means per capita expenditure is 19.9.” (Nandan, January 1993) Thus, it is evident that poverty plays an important role to the growth of population. As the poor believe “More child, more worker, more income”. But unfortunately poverty rate of the Muslims is higher than that of the Hindus. According to the Report of the Sachar Committee (Prime Minister’s High Level Committee on Social, Economic & Educational Status of the Muslim Community of India) under the leadership of Justice Rajinder Sachar, 17 November 2006, incidences of poverty among the Muslims living in the villages are 35 and among the Hindus it is 16. Again mean per capita expenditure (MPCE) of the Hindus is 695 and to the Muslim it is 511. Appointment to the Muslims is 11.2% out of which more than 7 % are non-provincialised. Real Govt. appointment is below 4 %. On the other hand, appointment to the Hindus is 88%. The Report of the Sachar Committee also highlights that per capital loan to the Hindus is 90% and to the Muslims it is 7.9%. Here is given a comparative study of some districts of Assam with their Commercial and Gramin Banks with the quantity of loan they offered:

Table – 3: Districts with Majority of the Muslim Population in Assam

District	Number of Bank	Number of Bank	Number of Bank	Quantity of Loan (Cr.)	Quantity of Loan (Cr.)	Quantity of Loan (Cr.)
District	National and Commercial Bank	Gramin Bank	Total	Commercial Bank	Gramin Bank	Total
Dhubri	43	13	56	314	47	361
Goalpara	24	11	39	206	47	253
Barpeta	51	17	68	397	86	483
Hailakandi	19	4	27	192	26	168

Source: Statistical Hand Book, Assam 2009

Table – 4: Districts with Lowest % of the Muslims in Assam

District	Number of Bank	Number of Bank	Number of Bank	Quantity of Loan (Cr.)	Quantity of Loan (Cr.)	Quantity of Loan (Cr.)
District	National and Commercial Bank	Gramin Bank	Total	Commercial Bank	Gramin Bank	Total
Dibrugarh	79	13	92	896	32	924
Golaghat	50	24	24	382	75	457
Tinsukia	72	8	8	622	15	637

Source: Statistical Hand Book, Assam 2009.

Percapita loan in Dhubri – 2,204/-, Goalpara 3,077/- Barpeta – 2,932/- Similarly, Jorhat- 7,606/-, Sibsagar – 5781/-, Dibrugarh – 7830/-

It is also seen that Muslim have been cruelly oppressed. They are deprived of their economical right. As a result, they remain poor, which provides fuel to grow the increased number of population.

Another fact behind the growth of Muslim population is illiteracy. The Muslims has been oppressed not only economically but also in the field of education. According to the census report 2011, literacy rate in Assam is 73.18 % (Male – 78, 81 %, Female – 67. 27). But literacy rate of the Muslim Male is 68 %, and of Muslim female is 52 % which is below the regional level. The Report of the Sachar Committee – 2006 also highlights that the literacy rate of the Muslims in Assam in 2001 is 48.4% while it is 70% among the Hindus in Assam. Dhuburi district has the highest % of the Muslims with 79.67 % and their literacy rate is 58.43% in 2011. On the other hand, Jorhat is one of the districts of Assam with lowest % and growth rate of Muslims, and their literacy rate is 82.15%. Now the question arises as to who is responsible for this. According to a report of 2001, in Jorhat one primary school is for 63.8 students but in Dhubri district one primary school is for 129 students. Teacher student ratio in Dhubri district is 74:1 against 1:20 in Jorhat. From this discussion it is clear that the Muslims are not disinterested in education. They are deprived of their education. The dishonest politicians always want to keep them illiterate in the world of darkness, so that they can't claim of their right and protest against injustice. As a result, most of the Muslims remain illiterate. Neither they can write nor can they read. They are like the corner's frog. They are unfamiliar with the outside world. They can't understand the advertisement of birth control given to social media. They believe that to control child birth, means they should control their sexual relationship. As a result, the Muslim population in Assam is first growing which creates terror among the majority of the Hindus some of whom believe that one day they will become minority in the state..

Conclusion

The study has revealed that injustice of the dishonest politicians to the religious minorities has a bad impact on the state and changes the demography. Poverty and illiteracy are the main factors for the rapid growth of the Muslim population in Assam. However, these two factors are to be controlled by the government. A concrete and whole hearted effort of the government and the governmental organizations can change the demography and can remove the fear of the majority of the people in the state.

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Hafiz Ibrahim the Poet of the Nile

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Abstract

Any deliberation on Arabic poetry of the late 19th century and early part of the 20th century is incomplete without referring to the invaluable contribution of Hafiz Ibrahim who is otherwise well known as the poet of the Nile. He was a modernist among the early modern poets of Egypt, who facilitated a smooth transition from Romanist to a modernist of significant stature. The fineness of the perception in his poetry, blended with generous and noble sentiments, made his poetry immortal and overpowering. This paper attempts to present an analytical study of the poetic talent of Hafiz Ibrahim in relation to his cherished river the Nile which carries his intimate relation with the land and its people. While holding a mirror up to nature, the justification of Hafiz Ibrahim as a national poet of Egypt has been reaffirmed.

Keywords: Nile, Abu Nuwas, Misr Tatahadath un Nafsiha, Lugatul Arabia, Abduh

Hafiz Ibrahim (1871-1932) is known as the poet of the Nile, and sometimes as the poet of the people, as his writings were widely revered by ordinary Egyptians. His poetry was obtained about subjects with whom the majority of the Egyptians were familiar, such as, poverty and the politics of foreign occupation. He was one of the several Egyptian poets that revived the Arabic poetry during the latter half of the 19th century. While still using the classical Arabic system of meter and rhymes, these poets wrote to express the new ideas and feelings unknown to the classical poets. Hafiz is noted for writing poems on political and social commentary.

Hafiz Ibrahim was born in Beirut, Upper Egypt in 1871. His father Ibrahim Fahmi was an Egyptian engineer and his mother Hanima was a Turkish lady. Hafiz lost his father when he was barely four and the misery started in his life. After the death of Hafiz's father, his mother took him to his maternal uncle's house at Cairo and later the family moved to Tanta where the family settled permanently. Professor Ismat Mahdi points out that Hafiz Ibrahim can be called 'the poet of the Nile'. Hafiz Ibrahim was born on a river boat in Upper Egypt.

The most important figure of Arabic poetry during the 19th and 20th century was Hafiz Ibrahim. He is considered one of the earliest poets of modern Arabic literature. He became famous during the first part of the 20th century. He is acknowledged as the "Shair al-Nile" (poet of the Nile).

From his childhood, Hafiz was strong-willed and had an excellent memory. He memorized hundreds of the Qur'anic verses and a few of the Abbasid poetries by heart. At Tanta he was admitted to a mosque school and took his primary and secondary education there. Leaving the academic study he joined a military academy so that he could get a job there and managed his livelihood well. Finally, he got the graduation with the rank of second lieutenant in the artillery and he was posted at Sudan where he was under the command of Lord Kitchener. Although he was in military department, his mind was in the field of poetry. During his stay in Sudan, he composed some of his most popular poems of the Nile of yearnings for native city, which had already breathed the spirit of patriotism and as a result, he received the cordial love of this countrymen.

In 1899 Hafiz was transferred to the reserves and then given a commission in the police with the same rank. However, he stayed there only for a short while and then retired after seeing fourteen years of service in army and police together. Returning to Cairo he took the advantage of his poetical genre as he had a passionate love for poetry and he shared that marvelous gift of memory which is the common heritage of Islamic people. He could recite long stanzas from Abu Tammam,

Abu Nuwas, Buhtari, Ibn al-Rumi, Abul Ala al-Mua'rri and many others of the classical poets. He concentrated in every aspect of poetry. Dr. Taha Hussain remarks on the poetics of Hafiz as:

The soul of Hafiz was distinguished by two things. The first was the power and fineness of perception joined with a generous and noble character and the second was a marvelously strong attachment between this powerful soul and the souls of masses, their yearnings and desires, their aspirations and ideas.¹

Although Hafiz is considered the national poet of Egypt because he composed on the national pride of his country, he sometimes pictured Egypt more as an unhappy nation, awakening, hesitating and struggling to progress. He depicts the reality of his country. Whether it is in favour of his country or not, he never minds because he wants to show the reality of human beings.

In a solitary poem on Pharaohinic Egypt, (Misr) tatahadath 'un Nafsiha (Egypt talks about herself), Hafiz scans the historic splendour of his ancient land. He says:

..... Have you not stood
Beneath the Greater Pyramid and seen
What I have laboured? Have ye not beheld?
Those magic carvings which defeat the art
Of any rival craftsman?
Those mysteries of hidden lore, which I
Hold secret in my cloak? My glory stands
Unrivalled, rooted in eternity.²

All the poems of Hafiz do not reflect the poet's pride in his country. Hafiz depicts the reality of present Egypt, not the old Egypt celebrated by shawqi, nor the "Islamic" Egypt of Ahmad Muharram.

Sometimes Hafiz Ibrahim is tolerant and friendly towards the British. This is illustrated in the poems which were composed on the eve of Lord Cromer's departure from Egypt, perhaps due to the mellowing influence of Muhammad 'Abduh who was sympathetic to Cromer:

Hafiz ends the poem on the same note.

If I were the politicians
I would have recorded my opinion and reached my goal.
But I am a poet who adds to history an everlasting word.³

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

O Qasim, the hearts of my people are dead and they have not
Understood what you are writing in this book.
Even to this day the veil of their ignorance
Has not been lifted up.⁴

The elegies were written in different mode according to the poet's link with the dead leader. Muhammad Abduh's passing away in 1905 was a tremendous blow to Hafiz the young poet. He depicts the sorrow as a tornado hitting everyone and everything. Religion is left with a void, as its main protector has died. Hafiz said in his qasida named 'Risau Shaikh Muhammad Abduh'.⁵

"I keep myself away from evils and an independent person keeps himself away from it. I get justice from my soul and a wise man gets justice from it (Soul).

I became a companion of the honest guide (Shaikh Muhammad Abduh) for twenty days and nights. Then my belief became steady which was fickle.

My heart is as if a needle. You have magnetized me with your affection. I have come away from you; certainly you were full of sympathy".⁶

In the above lines, Hafiz Ibrahim describes that he kept himself away from evils. But an independent person kept away from evils. Hafiz was influenced by evil deeds. When he came to the great patron named Shaikh Muhammad Abduh, he kept himself away from evil deeds. The poet got justice from his soul as well as a Wiseman got justice from his soul.

After the death of Mahmud Sami al-Barudi, Hafiz Ibrahim 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 of the intellectuals but not for the common man. Hafiz mourned on Mustafa Kamil in three poems, each being a picture of a tormented soul. Our poet Hafiz was a dear friend of the leader Mustafa Kamil who gave a glowing appraisal of his first volume in Al-Liwa. For this we may mention a quotation as:

Oh grave! This guest you welcome

Gave hopes to a whole nation.

So praise God, and receive him,

Respectful in prostration.⁷

Moreover, Hafiz composed the poem *Lugatul Arabia*. In the poem *Lugatul Arabia*, Hafiz Ibrahim observed the deplorable condition of the Arabic language which prevailed throughout the Arabian country and hence he wanted to uplift the condition of the Arabic language. In this respect, the poet refers to many instances that flourished in the field of the Arabic language and literature. The holy book of Islam, the Quran is also written in the Arabic language which is very popular in the world. Further, the Arabic language in the present time has been a medium of world communication not only in the practical life but also in the academic progression. The western people remark the Arabic language as a barren language in nature. But the poet Hafiz Ibrahim proves that it has the power of production of different aspects of literary elements.

The poet Hafiz Ibrahim in his poem *Lagatul Arabiya* speaks about the negligence of the Arab people towards the Arabic language. He said:

"I returned myself and later on I condemned my comment and I called on my tribe and after this I counted my life.

They alleged me with barrenness in my youth, were I be barren? Then I will not be afraid of my enemies saying.

I gave birth to daughters when I did not get any suitable groom and then I afflicted my daughters.

I had broadened the book of Allah with regard to words and I did it absolutely. I did not shorten the sentences and advices.

I am a sea in whose inside the pearls are kept hidden. So did they ask the driver about my wonders?"⁸

Here the Arabic language is expressing its deep concern about the Arabic speaking people who don't pay their attention to work for the development and progression of the Arabic language in the world arena (stage). For this, the Arabic language and literature are not reachable to the people of the countries other than the Arab countries.

Hafiz Ibrahim's poem is easy, fluent, eloquent and full of excitement. In his poems he uses the passionate language and transfers his emotions to the audience. He, with use of rhetoric and speech, styles and unique ability to read properly in public and to destroy the emotions of the audience had a broad impact on his contemporaries. Hence, often most critics called him an unmatched master rhetorical poet. Themes of the poetry of Hafiz were traditional themes of Arabic poem such as paradise, praise, elegy, comic, Khmer and brotherhood, but that is the most unfortunate for his reputation, social and political lyrics. In the lyrics his notice had been spent on poverty and deprivation of people.

Hafiz Ibrahim frequently criticized social bad habits because these critics called him 'Poet of Society'. He knew the root of bad habits to spread the culture of the Muslims in the west. Social poetry was put in the context of his political poetry. He blamed the description of the west as "greedy" by Hafiz Ibrahim, who clearly expressed, in the following verse with the name "Shb"

which is a symbol of greed, moved his intention to the reader. In another part of his own poetry, Hafiz emphasized the west that he would never go under ignominy.

Hafiz Ibrahim reflects the community's issues in his poem and he says that women's education is important and inevitable. Hafiz in his poem Bintul Madrassa expresses his own views on women and the cause of backwardness of the east and the west that is the ignorance of woman and their incorrect education. Thus, he explains the status of women in society as well, and believes that education and training of women in society is the first and the foremost essential step for reaching the achievement. He clarifies on the necessity of the position of women in society.

One of the most famous political poems of Hafiz Ibrahim was Qasidati Danshay. Hafiz Ibrahim is the first one that wrote about the topic and he criticized the British policy in Egypt and the judge. Hafiz Ibrahim is the most obvious poet who protested against this situation and the verdict. He said angrily to the English:

Decrease the number of troops and sleep in peace, and follow your hunting by circulating in our land. If you are looking for hunting pigeons in the land, there is no fear for the people to kill. I wish I Knew whether your court is the same Inquisition or the back of neurons era. How is sweet strong revenge of the weakness and gave the leash to the poor.⁹

Hafiz is a nationalist poet who sees the east in deep sleep and he criticized the eastern man who is indifferent to events in his country, and believed that people are asleep in a state of carelessness. But his poetry is not expected to be in the careless sleep and this shows that he was the committed poet. In another part of his poems, nationalism rises. He wants to invite the author who forms the column of the east, and it is very difficult for him that the east star doesn't shine in the horizon. So, we may say that Hafiz Ibrahim the poet of the Nile was really the national poet of Egypt and he occupied a unique position in the modern literary history of the Arabs.

References

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- 5 Hafiz Ibrahim Diwan II. Pp 90-91
- 6 Mounah A.Khouri, Poetry and the making of Modern Egypt. Pp 80-81
- 7 Ismat Mahdi, Modern Arabic literature, P. 63
- 8 Mounah A.Khouri, Poetry and the making of Modern Egypt. P. 132
- 9 Abdul Majeed, Nukhbun Min Adab al-Arab P. 53