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## A Stylistic Analysis of "Bidrohi": Kazi Nazrul Islam's Contribution to a Neo-Renaissance through Poetry

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### Abstract

*The study focuses on the rebellion poems over world influence, themes, and stylistic evaluation in "The Bidrohi" by Kazi Nazrul Islam. The data source used in this research is the poem "bidrohi" and "the rebel," where "the rebel" is the translated form of the "Bidrohi" poem. To analyze the data, the author used a linguistics-grammatical perspective, qualitative descriptive, and quantitative data research methodology. With the use of numbers, percentages, and their interpretation, the study analyzes and clarifies the messages that the author wishes to share with the reader. The information was gathered by employing reading, gathering, and analysis approaches. This research topic demonstrates the terriability of colonialism and slavery, as well as how to protect this situation and the renaissance for freedom, and some statistics back up the description. The author hopes that this research will be beneficial to all nations around the world.*

**Keywords:** The rebel poem; Kazi Nazrul Islam; Bidrohi; Bangladesh poetics

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## Introduction

The greatest poem, "Bidrohi," by Kazi Nazrul Islam, is known as "revolutionary Bengali poetics," and the popular poem was written in December 1921 (Huda 1986). Bidrohi poem belongs to the rebel poetry genre in Bengali language and was first published in the Bijli newspaper on January 6, 1922 in British India. The Bidrohi poem has 139 lines and 15 stanzas. It has been published numerous times, but the first time was in October 1922, when it was added to 'the Agnibena' manuscript, which was the first collection of Kazi Nazrul Islam's poems. Despite being a rebel poem, "Bidrohi" conveys a message of romanticism, heroism, and love. Kazi Nazrul Islam is the national poet of the People's Republic of Bangladesh, and he is recognized for his rebel poetry in Bengali literature. Kazi Nazrul Islam earned the moniker "Bidrohi Kobi," or "the rebel poet," for this poem. Kazi Nazrul Islam invited people to stand against any kind of malpractice, and he wanted to move the latent creative powers, heroic actions, and human unities through this poem (Langley 2007). The poem was written in Kazi Nazrul Islam's Taltala Lane in Calcutta, and he added to it Islamic, Hindu, and Greek mythological literary elements. During the COVID-19 pandemic in 2021 over Bangladesh and India's West Bengal, the bidrohi poem is celebrated 100 years old. Kazi Nazrul Islam is famous for his rebel poem, but Michael Madhusudan Dutt wrote the first rebel poem in Bengali literature.

## Position of the Rebel Poem in the World's Poetics and its Origin: Facts and Amplifications

Undoubtedly, a rebellious poem is the motivation for any kind of renaissance. The rebellious poem helps the soldiers on the battle fields. Mainly, the rebellious poet writes against all kinds of malpractice. So there is a need for the right guidelines and motivations. Positive information is always helpful in reaching the precise points where enemies create new paths and there is a main target as if the enemies do not cross the lines (Moore 1868). Herman Melville's running of the batteries is analyzed. The steady sight is flashed by new flames in each moment, but it is reflected in the embrace gaze that it is burning in Vicksburg and the town is on fire, and the light sparkle was really strong because they were hearing many gun roars (Day 2002). Like patriarchy and femininity, the rebellious can be as usual. In the feminist manuscripts "I am not that woman," "Labe Goya," and "We are sinful women" by Pakistani poet Kishwar Naheed, she is expressed comparing to men, struggling with optimism, the predicament of women in patriarchal societies, their love for children, their emancipation, and the fight for equality and freedom (Unini 2020).

Ginsberg is expressed in his poem "Howl" about the rebellion of sociological conditions that rebel against mainstream society, where the authors express their disagreement with the strange things that happened in the 50th century in the United States (Aisyah et al. 2021). The Arab leaders did not fully embrace the Palestinian uprising, and it is difficult to imagine them as described in the poem "O Kings of Muslims" as a group of Palestinians working tirelessly to save Palestine, even though the discourse in his Arab-Zionist conversation poem demonizes Ibrahim's utter naiveté and shallowness in understanding Zionism, as well as the profundity of the Zionist project in Palestine (Shabeeb 2006). The most enlightening is English rebel poetry (Jabeen 2019). The transition from the monarchy in England to the commonwealth was difficult, and political and religious tensions were exacerbated by the civil war, which also caused long-lasting social fractures that lasted well into the Restoration era. One of the most prolific royalist writers during this time was John Taylor, who competed with other authors to "outward" one another with the same ferocity as soldiers engaged in armed conflict, and these rebellion poems focus on Taylor's stylistic techniques (Cock 2015).

Other hand Feminism promotes the idea that men and women are on equal footing. Subage and dehumanization are being applied to women in places where they are arranged marriages and dramatic sexual acts are performed in the bed of roses, which is why Kamal Das expresses a fervent yearning to be free from the constraints of the male-dominated culture in his poetry (Kadlimatti). Rebellion knows no law. It's similar to the numerous examples we have in this world. A meeting was called in Fort Covington, New York, to discuss Canada's rebellion and make a decision for them that the foreigner would remain silent, but in early 1838, the seaman celebrated and wished both sides of Lake Ontario for all freemen to sing "Hail" and "La Marseillaise" (Steedman 2019). Srijan Sen writes about India.

*The fire weeps for the oil,  
And here weeps Jawaharlal Nehru's daughter*

*For the outcasts who sleep in the gutter.  
The snake weeps for the frog,  
And all the Marxist Ministers weep  
For the fate of India's revolution. //srijan*

Like other poets, Sen Documents the phoniness of Indira Gandhi's rhetoric about eradicating poverty in conjunction with the Emergency and the ensuing economic crisis, but Sen also documents the phoniness of Marxist politicians who backed the Emergency. Anti-Emergency activists documented the abuses of the Emergency in poetry, but they also captured how people felt under authoritarian tyranny. Poetry was used, particularly for political prisoners, to keep up motivation and passion for the movement and to let others know that resistance was widespread despite repression (Plys 2020). And again, in below.

*"We're di forces at victory  
An' we coming' rite through  
We're di forces at victory  
Now wat you going to do. // Johnson.*

The poem "Forces of Victory" shows how the radical black populace understands that their struggle is ultimately against the state. The struggle to protect Carnival in Britain made it very evident how the state serves as a catalyst for other types of oppression, such neo-fascist violence. Black resistance to the harsh conditions created by popular authoritarianism is shown in LKJ's poem as the black community's triumphant defeat of police efforts to shut down the Carnival in 1976 and 1977 (Dawson 2006). Msdih said in his poem.

*Is there a day when our bodies rise?  
to swim against the current  
and we sense the feeling of upright, unbowed  
Is there a day when the martyrs forgive us?  
When our chivalry was trembling in a condolence house.*

Msdih's poetry vocabulary shares some similarities with Matar's in that it contains archaic terms like "horses," "stagnation," "spear," "desert sand," and "fishhook." It also includes some strong phrases like "rebellion," "blood," "spear," "unbowed," "chivalry," "martyrs," and "erupt." It covers the policies of Arab leaders that are in line with the Arab Spring, notably those of Ben Ali, Gaddafi, Mubarak, Bashar al-Assad, and others. The Arab Spring movements' documentation and historical narrative, as well as additionally, it demonstrates that the poet felt and expressed the reality that his people and society faced while living it (Igbaaria 2020). A slave who has always followed orders suddenly believes he cannot carry out a new order and the rebel's belief that the other person "is exaggerating," that he is exercising his authority to the point that he starts to infringe on others' rights, embodies the same idea.

The movement of rebellion is thus founded on the categorical rejection of an intrusion that is deemed intolerable and on the conflicted belief in an absolute right, or, more specifically, the conviction that the rebel has the right to Rebellion cannot exist without the conviction that one is, somewhere, and somehow, in the right (Camus 2012). About the again kazi nazrul islam's bidrohi. He had aspirations of upending this failing society and founding a brand-new one. Nazrul, the poet of truth and equality, has spent his entire life rebelling against injustice, oppression, untruth, exploitation-torture, misery-poverty, and inequity in order to realize that dream. He wrote with the intention of freeing the nation's people from colonial exploitation and domination and fostering equality among the populace (Biswas et al. 2021; Akhtar et al. 2021). Nazrul was a rebel who strongly resisted the creation of the British Raj in India. He displayed the unrelenting attack against the British government in India through his lyrical works such as Bidrohi (The Rebel), Bhangar Gaan (The Song of Destruction), and his well-known publication Dhumketu (The Comet). His mission was to set his nation free from British colonialism (Haque 2016).

Through his poems, Nazrul Islam exposes these conceptual masks. He felt a lack of morality, culture, "philanthropy," and "human value." On the other hand, colonial control reduced the colonized world's confidence in itself, and behind the surface of anti-colonial opposition, militant nationalism was gaining ground (Cesaire; Rahman 2022). Now if the discussion is about the Bidrohi poem by

Kazi Nazrul Islam, The Bangali people will initially face many difficulties due to the difficult words. So, if anyone knows the root or sabdarupa and dhaturupa, he will understand this entire stanza's speech and it will be simple to read and understand (Islam 2023). The poem written behind it has aims and motives. Year 1914 The First World War has set the entire world ablaze. British occupation and exploitation left their mark on the Indian subcontinent at that time.

At the age of 19 years and 7 months, Kazi Nazrul Islam. At the time, he was a skilled soldier in the army. Engaged in study and training in preparation for a parade to defeat the enemy. At that time, the notion that every person is a warrior with unmatched bravery and courage was developed. The hesitant poet radiated unwavering courage. To create a society free from suffering for those who are oppressed, abused, ignored, and underprivileged is the perennial dream (Imran 2019). As a result, he takes personal responsibility for human civilization. He was deeply struck by the soul's underlying purpose. And it was at that time that "rebellious" poetry, which are enduring poems, were born. Nazrul was a little child when the protests for the Partition of Bengal (1905) and the Abolition of Bengal (1911) took place. In other words, he was born in 1899 and went through a difficult childhood, adolescence, and youth. In other words, the globe was in upheaval during the time the poem "Rebellious" was being written. In addition to that, the Indian subcontinent saw a house-to-house liberation struggle. Regardless of faith, ready to sacrifice everything for the motherland's freedom.

The legendary poem Khani by Kazi Nazrul Islam was written at just the proper time in the history of the conquered nation; with its publication, the Bengali people acquired a new language of struggle. Young and elderly alike developed an obsession with winning the war. After reading the poem "Rebellious," a people that lacked confidence and the bravery to speak face-to-face and lost its independence in the Amrakanan of Palashi on June 23, 1757, without opposition, gained a great deal of confidence. Together with the poet's loud voice, the people of India sang, "I have realized myself immediately; all the barriers have been opened in me." After the release of "Bidrohi," the poet Mohitlal Majumdar allegedly claimed that Nazrul had composed the poem based on his composition named "I," but failed to provide any acknowledgment.

In this context, as Rabindranath Gupta noted in "Bingsh Shatabdi," there are many similarities between the essay "Ami" by Mohitlal Majumder and the well-known poetry "Bidrohi" by Nazrul. However, Muzaffar Ahmad, as well as other authors, entirely disputed their assertion. Some poets were reluctant to use Nazrul's Rebel in any poetry after its publication. And in that regard, they keep expressing it in satirical way. Another poem by Sajnikant Das, named "Frog," mocked the revolutionary poetry and was included in the Saturday Letter newspaper. In it, he mockingly wrote,

*I am the frog!  
My dick is long.  
I am the frog!  
I am the snake!  
I eat frogs,*

*I walk through the chest into the rat hole.*

Legendary music maestro, folk and Nazrul musician, and composer Girin Chakraborty abbreviated "Bidrohi" in 1949 and 1952. Sheikh Lutfar Rahman, a musician, and Ariful Haque, an actor and vocalist, gave it voice. The slain Bangladeshi singer and composer Altaf Mahmud gave the poem "Bruthi" a wholly fresh and contemporary tone in 1965. Common ways to use the 2014 Indian Bengali film The Royal Bengal Tiger, featuring Indian actor Jeet, and the 2019 Indian Bengali drama film Kantha both include Nazrul's rebellious poetry. At the end of this study, it was proven that rebel and rebellion poets and poems have written all over the world and will continue to write in the future.

### **Themes from Kazi Nazrul Islam's "the rebel (BIDROHI)," the greatest rebel poem in Bengali literature and widely known throughout the world**

This research uses Crystal and Davy's (1969) theoretical system for the analysis of the data and themes of Kazi Nazrul Islam's Bidrohi and its translated English version, "the rebel." The researcher will describe this poem sequentially, stanza by stanza, theme by theme.

Stanza 1

*Bala bhira*

*Bala unnata mama shir!*  
*Shir nehari Amari,*  
*Nata-shir oi shikhar himadrir!*

Kazi Nazul Islam called, "Hey, veer, hey, heroic son, please say," and my head always pointed upland and my head bowed down to the peaks of the Himalayas. This call is for people of awakened consciousness.

Stanza 2

*Bala bhira*  
*Bala mahabishvar mahakash phari*  
*Chandra surya graha tara chari*  
*Bhulaka dulaka galoka bheidiya*  
*Khodhar ashana arash chediya*  
*Uthiyasi chira-vishmaya ami bishva-bidhatrir!*  
*Mama lalate rudra-bhagavan jovle raja-rajatika dipta jayashrir!*

Kazi Nazrul Islam says: "Inform everyone. By splitting the vast sky of the universe, the moon, the sun, the planets, and the stars will cross. If necessary, I will break through the earth, the heavens, and the atmosphere. The poet imagines that I will ascend the throne of God as a wonder to the whole world, to punish those who are the legislators of the world. The haughty Shiva gleams on my fortune like a monarchical conquest medallion.

Stanza 3

*Bala bhira*  
*Ami chira unnata shir!*  
*Ami chiradurdama, durbinita, nrisangasa,*  
*Maha prayalayer ami nataraj, ami cyclone, ami dhavinnsa,*  
*Ami mahabhai, ami abhishapa prithivir!*

"Say veer, my head is always upward," he declares. He says that he is always swanky, lofty, and cruel. He declares about himself that he is the dance king of the day of destruction. He compares him to a cyclone and a ruin. He says in the last line of stanza 3 that he is the terrible terror and curse of the world.

Stanza 4

*Ami durvara*  
*Ami bhenge kori saba churmara*  
*Ami aniam ucchrinkhala,*  
*Ami dale jai jata vandana, jata niam kanon chrinkhal!*  
*Ami mani nako kona ayain,*  
*Ami bhara-tari kori bhara-dubi, ami tarpedo, ami bhim,*  
*Bhasaman main!*  
*Ami dhurjjaati, ami eloksha jhar akal- baishakir!*  
*Ami vidrohi ami vidrohi-suta bishva-bidhatrir!*

He said in this stanza that he never stops and that he always shatters everything into pieces. He imagined him to be lawless and undisciplined. He declares that he oppresses bonds, rules, and disciplines. He never obeys any kind of law, and he thinks of him as Bhim and Tarpedo, and he sinks cargo-laden boats. He remembers the terrible floating mine. Again, in this stanza, he imagines him as the destructive Dhurjati and the sudden storms of the summer. He is the world's greatest rebel and the rebel's son, as well as the world's creator.

Stanza 5

*Bala bhira*  
*Chira unnata mama shir!*  
*Ami jhancha, ami ghurni,*  
*Ami path-sommukhe jaha pai jay churni!*  
*Ami nritta-pagal Chanda,*  
*Ami apnar tale nayche jai, ami mukta jibhananada.*  
*Ami hambhir, ami chayanata, ami hindal,*



*Ami chal-chanchal, thumki chamki  
Pathe jete jete chakite chamki  
Phing diya dey tin dala!  
Ami Chapala-chapal hindal!*

"My head is always high," he says, referring to me as a hero. He said about himself that he is a storm and a cyclone who destroys everything on the road while walking. He is rhythm who loves dancing, and he dances to his own beats. He is the pleasure of a life of liberation. He thinks of him as Hambeer, Chayanat, and Hindal, who move like a glimpse of lightning with turns and twists. He again remembers him as Chapala Chapel Hindal, who uses leaps and sings and frolics while walking.

Stanza 6

*Ami Tai kari bhai jakhan chahe a man ja,  
Kari satrur sathe galagali, dhari mittur sathe panja,  
Ami unmad, ami jhancha!  
Ami mahamari, ami bhiti a dharitir!  
Ami shason-trashan, samhara ami ushna chita-adhira.*

He says, "I do whatever my brother and my heart want." He declares himself to be a madman and a storm who abuses his enemies and wrestles with death. He is an epidemic that causes panic all over the world. He proposes that he is a government, a region of terror, and a mass murderer who is always hot and restless.

Stanz 7

*Bala bhira  
Ami chira unnata shir!  
Ami chira-duranta-durmmad,  
Ami durdama, mama praner peyala hardama haya hardama haya hardamma bharpura mad.  
Ami hama shika, ami sagnikha, jamadagni,  
Ami yagga, ami purahit, ami aagni!  
Ami sristy, ami dhabvangsa, ami lakalaya, ami sansahana,  
Ami abashana, nishabashan.  
Ami indrani-suta hate chand bhalo surya,  
Mama ek hate-baka basher bashori, ar ahte rana turya.  
Ami krisna kantaha, manthan-vish piya batha baridhir.  
Ami vhamkesha, dhari bandhan-hara dhara gangatrir.*

Please inform the world that your hero's head is always held high. He says that he is ever unstoppable and irrepressible, and his heart's cup is always filled by the wine. He is addressing him with some of the adjectives that in sequence describe the sacrificial fire: yamadagani, the keeper, the sacrifice, the priest, and he is fire itself. Again, he said that he is creation, destruction, domicile, crematory, termination, and the end of the night. He is the son of Indrani, who is holding a bamboo flute in one hand and a war drum in the other. He is Shiva's blue-hued throat, and he drinks poison to collect from the ocean of pain. He is Byomkesh, who catches the Ganges as it flows.

Stanz 8

*Bala bhira  
Chira unnata mama shir.  
Ami suinnayashi, sura-shoinika.....  
Ami pravanjaner ushchash, ami baridhir mahakallal,  
Ami ujbal ami prajjabla,  
Ami ucchal jala chala chala, chala-urmir hindal doal!*

His head is always upland, he said. He is a monk, a bard, and a prince, and his royal grasp embarrasses him even for the most beautiful of women. He said he is a Bedouin, a Chengiz, who salutes only himself. He is thunder, the horns of Ishan's, and the call of Israfil's trumpet. He is Pinakapani's drum, pike, and scepter; he is the chakra, the great bell, and the primitive sound of the bell. He is haughty Durbasa, Vishwamitra's scholar, and the wildfires that will burn this world to ashes. He is the delightful laughter, the works of which terrify the creation. He is the devouring of the twelve suns on the day of the destruction. He alternates between being calm and wild, adolescent, humble, a violent

storm, and the roar of the ocean. He is shining and joyful, and he is water babble and the Hindal dance of rolling waves.

Stanz 9

*Ami vandhan-hara kumarir beni, tanbi-naiane bahni,  
Ami sharashir ridhi-sarashij predm-uddama, ami dhanyie.*

*Ami unman mana udashir, .....*

*Chit-chumvan-char-kampan ami thar-thar-thar pratham parash kumarir!*

He is the long hair of a girl and the fire in their eyes. He feels proud of the state of bliss where a girl who is sixteen years old provides formative romance. In his soul speech, he declares that he is insane with loneliness. He is weeping with the grief of a widow. He represents the agony of melancholy and homelessness. He also feels the pain of the offended and cares for the sick. He is the shudder of the first kiss.

Stanz 10

*Ami gapan priyar chakit chahani, cha kore dekha anukhan,  
Ami chapel meyer bhalobasha, tar kakan churir kan kan.....*

*Ami utthan, ami patan, ami acheton-chite chiton,*

*Ami bishva-tarane boijyaanti, manab vijay ketan!*

He is the hidden lover's temporary gaze, and he is the lover of an untamed girl who hears the clang of a bracelet. He is always a child or adolescent, and he regards her modesty as that of a village steady youth girl. And then he thinks again that he is the northern and southern winds, the callous east wind, and the minstrel's song with its flute and lyre. He imagines himself as a sleepless summer thirst, a scorching sun, a shifting desert spring, and a lush oasis. He is running with silliness and delight when he realizes that all barriers have gone away. In this stanza, he thinks in his unconscious mind that he is the rise, fall, and conscious one who flies victory flags in this world and brings victory for humanity.

Stanz 11

*Chute jharer matan karatali diya savarga-martya karatale,  
Taji barbaka ara uschayesrava bahana amar himmat-ressha heke chale!.....*

*.....Ami dev-shisu, ami Chanchal,*

*Ami dhristo ami danth diya chiri bishva-mayer anchal!*

He runs like a storm, crosses heaven and earth, and rides his brevity to the Uchchaisiava and Borrak. He is a volcano in universe soil, he desires expanding fire, and he is black fire, fire, stone, noise, and an underworld drunkard. He flies by clapping and jumping and riding on electricity, and he always causes fear in the universe because he is an earthquake. He catches the terrible snakes and the flaming wings of the angel Gabriel. He is a deva, a child, and a cleaver who cuts the mother area of earth with his teeth.

Stanz 12

*Ami arphiasher bashari,  
Maha Sindhu utala ghum-ghum ghum chumu diye kori Nikhil bishve nijjhum*

*Mama bashari tane pashari*

*Ami shamer ahter bashari.*

*Ami rushe uthe jabe suti mahakasha chapiya*

*Bhay a sapta narak habhiya dujhok nive nive jai kapiya!*

*Ami bidhraho-bahi Nikhil akhil bapiya!\*

He is Orpheus' flute, whose melody soothes the vast, agitated oceans and puts the universe to sleep. He says that he is the flute in the hands of Sham. When he becomes angry, his rage will spread across the vast sky, and the fires of the seven hells and the terrible hell of Habia will die with a fearful vibration. Because he is the world's rebel messenger.

Stanz 13

*Ami sraban plaban banya, kavu dharanire kari baraniya, kabhu*

*Bipula dhavangsa dhanya-, .....*

*Ami chinnamasta chandi, ami ranada sarbanashi,*

*Ami jahannamer agune bashiya hashi pushper hashi!*

Sometimes he is a flood, and sometimes he brings blessing and colossal damage to the universe, and he wants to rescue the two maidens from Vishnu's bosom. He is injustice, a meteor, Saturn, a comet, and dangerous snakes. He is the headless Chandi and the warlord Ranada, who sits in hell's fire smiling like an innocent flower.

Stanz 14

*Ami mirnamya, ami chinamya,  
Ami ajar amar akhshay, ami abya!.....  
Ami holo Balarama eskhandhe,*

*Ami upari phelibha adhin bishva abahale naba ristyr mahanande.*

He is made of clay; he is the simulacrum of the soul; he is immortal, eternal, and changeless. He threatens humans, evil, and gods. He is unbeatable, and his maleness and honesty are divine, and he travels between heaven and earth. He is mad, and he realizes that all barriers have gone away. He is Parashuram's cruel axe, and he wants to establish peace and rid this universe of all warlords. He is on Balaram's shoulders, and he wishes to demolish the world in order to subdue it for the pleasure of reinventing it.

Stanz 15

*Maha-bhidrahi rana klanta  
Ami shey din hbha shanata,.....  
Ami chira bhidrahi bhira-*

*Ami bishva charye uthiyasi eka chir-unnata shir!*

The great rebel is tired from the battle. He will be at peace when it no longer cries out in agony and no longer reverberates in the sky. And again, he declares the point at which oppressive weapons will no longer be used in battle. He is the rebel Bhigu who draws footprints on the chest of God, and he wants to be the creator of Sudan, and he wants to separate sorrow and attack from the chest of God. He is ever the rebel hero who crosses the universe alone, and his head always rises and develops.

#### **A stylistic analysis of the poem 'Bidrohi' and its English translated script 'the rebel'**

This study presents the data in tables that show the punctuation numbers to count from Kazi Nazrul Islam's Bidrohi poem, which has a total of 15 stanzas. And this data table was created, specifically counting each stanza line, as shown below.

Table 1. Punctuation signs are used in the poem of Bidrohi.

| Stanza | Hyphen | Single inverted | exclamation | comma | Full stop | Hash anta |
|--------|--------|-----------------|-------------|-------|-----------|-----------|
| 1.     | 2      | 0               | 2           | 1     | 0         | 0         |
| 2.     | 5      | 3               | 2           | 1     | 0         | 0         |
| 3.     | 3      | 0               | 2           | 7     | 0         | 0         |
| 4.     | 5      | 1               | 5           | 8     | 0         | 0         |
| 5.     | 5      | 4               | 4           | 8     | 1         | 1         |
| 6.     | 1      | 1               | 1           | 6     | 2         | 0         |
| 7.     | 11     | 0               | 2           | 16    | 5         | 2         |
| 8.     | 21     | 0               | 7           | 21    | 1         | 1         |
| 9.     | 15     | 0               | 3           | 10    | 1         | 0         |
| 10.    | 15     | 1               | 6           | 18    | 1         | 2         |
| 11.    | 11     | 2               | 5           | 8     | 0         | 1         |
| 12.    | 3      | 2               | 2           | 2     | 1         | 4         |
| 13.    | 6      | 0               | 3           | 8     | 0         | 0         |
| 14.    | 2      | 1               | 6           | 11    | 1         | 0         |
| 15.    | 15     | 0               | 5           | 7     | 0         | 0         |
| Total= | 120    | 15              | 56          | 132   | 13        | 11        |

Table 1 shows that the Bidrohi poem contains a total of 15 stanzas. The following punctuation marks are used: hyphen, single or double inverted comma, exclamation mark, comma, full stop in Bengali dari sign, and hash anta. This research provides evidence that total is being used in numeric hyphenation (120), single inverted (15), exclamation (56), comma (132), full stop (13), and hash anta (11). After calculating the percentages, the following are found: hyphen 35%, single inverted comma



4%, exclamation sign 16%, comma 38%, full stop 4%, and hash anta 3%. Finally, it returns the highest result, a comma with the numeric value 132 and the percentage 38%.

Table 2. Descriptive statistics of total stanza’s punctuations of the Bidrohi poem by Kazi Nazrul Islam.

| <i>statistics</i>       | <i>Hyphen</i> | <i>Single inverted</i> | <i>exclamation</i> | <i>comma</i> | <i>Full stop</i> | <i>Hash anta</i> |
|-------------------------|---------------|------------------------|--------------------|--------------|------------------|------------------|
| Mean                    | 8             | 1                      | 3.666              | 8.8          | 0.866            | 0.733            |
| Median                  | 5             | 1                      | 3                  | 8            | 1                | 0                |
| Mode                    | 5             | 0                      | 2                  | 8            | 0                | 0                |
| Standard Deviation      | 6.187         | 1.253                  | 1.877              | 5.833        | 1.302            | 1.162            |
| Range                   | 20            | 4                      | 6                  | 20           | 5                | 4                |
| Minimum                 | 1             | 0                      | 1                  | 1            | 0                | 0                |
| Maximum                 | 21            | 4                      | 7                  | 21           | 5                | 4                |
| Sum                     | 120           | 15                     | 55                 | 132          | 13               | 11               |
| Count                   | 15            | 15                     | 15                 | 15           | 15               | 15               |
| Smallest(1)             | 1             | 0                      | 1                  | 1            | 0                | 0                |
| Confidence Level(95.0%) | 3.426548      | 0.694202               | 1.039548           | 3.23043      | 0.721031         | 0.644003         |

According to data table 2, there are a total of 15 stanzas in the bidrohi poem, which is translated as "the rebel" in the English version. Stylistic analysis has given results based on the noun, pronoun, verb, adverb, adjective, preposition, conjunction, and article. This study found a total of 261 nouns, 162 pronouns, 123 verbs, 21 adverbs, 166 adjectives, 118 prepositions, 20 conjunctions, and 169 articles. After percentage calculation, the result shows that nouns make up 25%, pronouns 16%, verbs 12%, adverbs 2%, adjectives 16%, prepositions 11%, conjunctions 2%, and the article 16%. Although the numbers differ, the percentages remain the same.

This research shows the percentage of punctuation used in the Bidrohi poem.

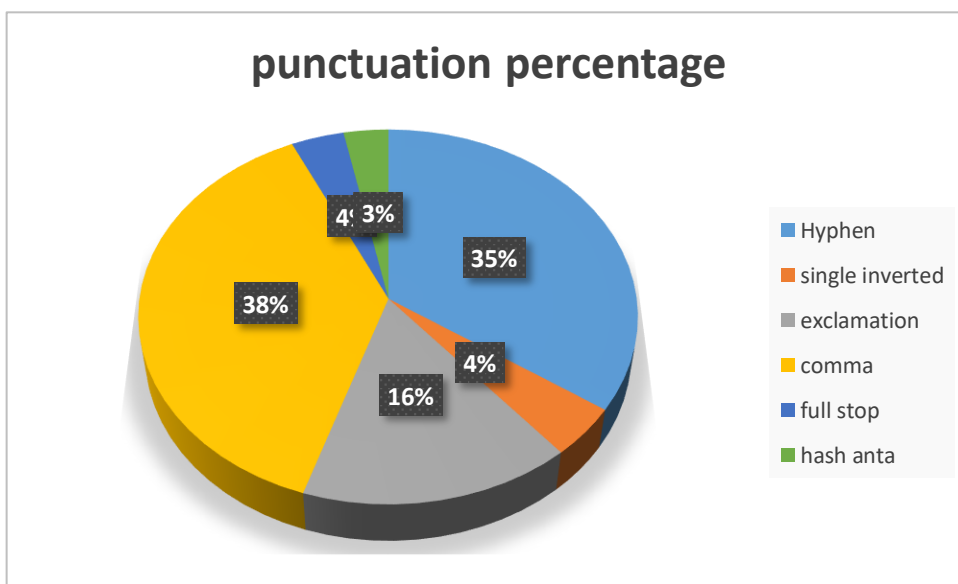


Figure1: Punctuation percentage.

This research describes the table grammar part in the poem "Bidrohi." Especially when it comes to exact measurements like parts of speech and articles.

Table 3. A stylistic grammar analysis in a Bidrohi poem by Kazi Nazrul Islam.

| Stanza | Noun | Pronoun | Verb | Adverb | Adjective | Preposition | Conjunction | Article |
|--------|------|---------|------|--------|-----------|-------------|-------------|---------|
| 1.     | 5    | 3       | 3    | 2      | 1         | 0           | 0           | 1       |
| 2.     | 16   | 3       | 6    | 0      | 8         | 5           | 1           | 12      |
| 3.     | 8    | 6       | 8    | 1      | 6         | 3           | 1           | 8       |
| 4.     | 15   | 13      | 6    | 0      | 9         | 4           | 2           | 10      |
| 5.     | 13   | 14      | 10   | 0      | 3         | 4           | 1           | 4       |
| 6.     | 8    | 9       | 5    | 1      | 7         | 5           | 1           | 3       |
| 7.     | 33   | 21      | 14   | 3      | 14        | 12          | 1           | 17      |
| 8.     | 34   | 23      | 5    | 2      | 26        | 18          | 1           | 24      |
| 9.     | 7    | 11      | 2    | 0      | 15        | 12          | 0           | 17      |
| 10.    | 28   | 14      | 15   | 3      | 23        | 12          | 2           | 27      |
| 11.    | 17   | 6       | 5    | 0      | 8         | 9           | 5           | 12      |
| 12.    | 17   | 6       | 6    | 0      | 13        | 10          | 3           | 8       |
| 13.    | 19   | 10      | 11   | 2      | 7         | 4           | 0           | 7       |
| 14.    | 18   | 13      | 15   | 2      | 12        | 7           | 1           | 10      |
| 15.    | 23   | 10      | 12   | 5      | 14        | 13          | 1           | 9       |
| Total  | 261  | 162     | 123  | 21     | 166       | 118         | 20          | 169     |

This diagram depicts the percentage of the poem Rebel's grammar and total stanza stylistic analysis. The overall analysis is shown below.

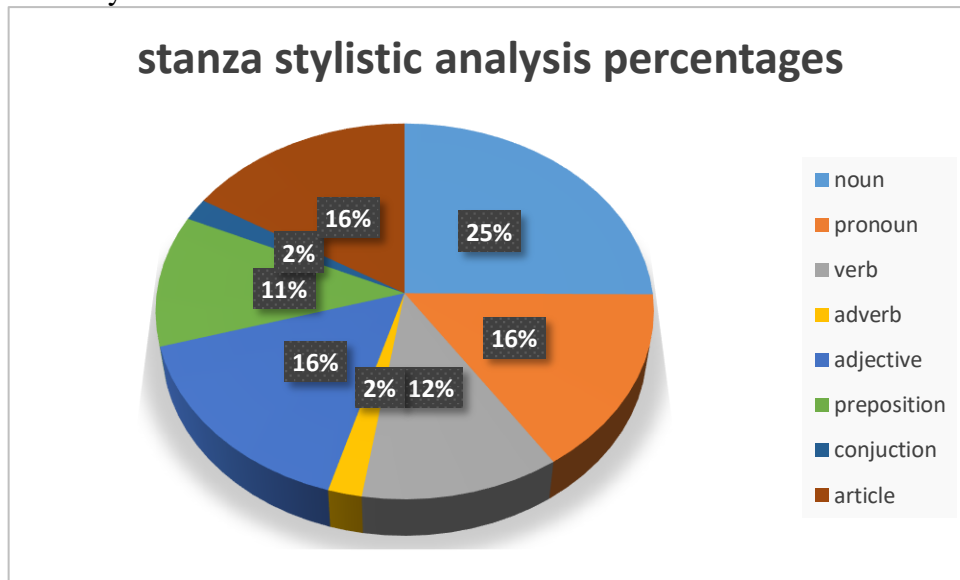


Figure 2: Stanza stylistics analysis percentages.

The researcher discovers lexical and auxiliary verbs, primary and modal verbs, dynamic and sative verbs, intransitive and transitive verbs, irregular and regular verbs in the rebel. In the noun parts, there are singular and plural nouns, abstract and concrete nouns, countable and uncountable nouns, common, proper, and compound nouns. There are many different types of pronouns, but the majority of people use personal, possessive, and objective pronouns. Adverbs, prepositions, and conjunctions have been used, and both definite and indefinite are used in the article. In the adjective, there have been uses of descriptive, similarity, intensifier, compound, and possessive adjectives.

Table 4. Descriptive statistics of the total stanza's grammar and determiner of the Bidrohi poem

| Statistics     | Noun  | Pronoun | Verb  | Adverb | Adjective | Preposition | Conjunction | Article |
|----------------|-------|---------|-------|--------|-----------|-------------|-------------|---------|
| Mean           | 17.4  | 10.8    | 8.2   | 1.4    | 11.06     | 7.866       | 1.333       | 11.26   |
| Standard Error | 2.321 | 1.509   | 1.117 | 0.387  | 1.760     | 1.260       | 0.333       | 1.890   |
| Median         | 17    | 10      | 6     | 1      | 9         | 7           | 1           | 10      |

|                         |       |       |       |       |       |       |       |       |
|-------------------------|-------|-------|-------|-------|-------|-------|-------|-------|
| Mode                    | 8     | 6     | 6     | 0     | 8     | 4     | 1     | 12    |
| Standard Deviation      | 8.990 | 5.845 | 4.329 | 1.502 | 6.818 | 4.882 | 1.290 | 7.323 |
| Sample Variance         | 80.82 | 34.17 | 18.74 | 2.257 | 46.49 | 23.83 | 1.666 | 53.63 |
| Range                   | 29    | 20    | 13    | 5     | 25    | 18    | 5     | 26    |
| Minimum                 | 5     | 3     | 2     | 0     | 1     | 0     | 0     | 1     |
| Maximum                 | 34    | 23    | 15    | 5     | 26    | 18    | 5     | 27    |
| Sum                     | 261   | 162   | 123   | 21    | 166   | 118   | 20    | 169   |
| Count                   | 15    | 15    | 15    | 15    | 15    | 15    | 15    | 15    |
| Largest(1)              | 34    | 23    | 15    | 5     | 26    | 18    | 5     | 27    |
| Smallest(1)             | 5     | 3     | 2     | 0     | 1     | 0     | 0     | 1     |
| Confidence Level(95.0%) | 4.978 | 3.237 | 2.397 | 0.831 | 3.776 | 2.703 | 0.714 | 4.055 |

The tables three and four has shown a particularly large difference among the total bidrohi stanza's parts of speech and the determiners of descriptive statistics where the main subjects are mean, median, mode, and confidence level. The confidence level indicates that 95% of the errors can be corrected. Finally, stylistic and descriptive statistical analysis have clarified the scientist's perspective on poetry.

### Conclusion

Especially in Bengali languages all literature should be translated into the best communicative and popular languages like English, Spanish, Arabic, and French as if everybody can read. The Bidrohi by Kazi Nazrul Islam is the best rebel poem in the world, but no one knows about it outside Bangladesh and India. The rebel poem is written on occasion, but it is about generational differences. In English, the themes of "the bidrohi" have been described in one to fifty stanzas. The stylistic analysis has been used to understand the grammatical uses for each line and the literary meanings of the literary works. The poet's expression of her bravery, defiance, inspiration, creativity, pride, self-empowerment, perseverance, struggle, and injustice are the key topics of "the bidrohi," which is a poem. Through this poem, Kazi Nazrul Islam conveys a message and ideas about how to rebel and fight against enemies, as well as how to remain calm until the day when we achieve victory. This research demonstrates that rebellious people have determination, unity, strategy, and wishes, and the Researcher hopes that this poem will reach out to the young generation and encourage all rebellious people around the world to get back on track and succeed.

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