

A Comparative Study between Nazrul's 'The Rebel' (Bidrohi) and Shelley's 'Ode to the West Wind': Voice against Corruption

Md. Aminul Haque, Tasnia Talukder

Department of English, Uttara University, Dhaka, Bangladesh

Abstract— Both Nazrul and Shelley raise their voice against corruption which lies almost in every society and impedes the development process by shaking the normal human relationships. Their words unmask the oppressors and exploiters who create an obvious gap between social classes, human relationships, and social institutions where people thrive for peace and harmony. This paper will analyze the poems 'The Rebel'(Bidrohi) by Bangladeshi national poet Kazi Nazrul Islam and 'Ode to the West Wind' by the English Romantic poet P.B. Shelley to show the deprivation and suffering of the subalterns, and the voice of the poets against the corruption and anomalies in their respective societies. This will be qualitative research where data will be collected by analyzing the texts and the renowned related critiques and articles from different sources. 'Theory of Subaltern' by Antonio Gramsci and Gayatri Chakravorty Spivak will be observed in the study to bolster the voices of the poets. The people in the society who are dominated and deprived by the ruling class for long cannot speak of their misery to us. Thus the poets shoulder their responsibilities to carry their voice against injustice and inequalities take place in the society through their immortal verses. This study will help us to observe the unseen misery and to understand the unheard suffering of the subordinate class of the society who has been being oppressed by the ruling class for many years.

Keywords— Corruption, Exploiters, Injustice and Inequalities, Ruling Class, Subalterns.

I. INTRODUCTION

Kazi Nazrul Islam, the national poet of Bangladesh, mostly renowned for his indomitable passion to revolt against all anomalies and to annihilate all the evil forces around him to bring about a renovated beginning. He writes against the injustice, inequalities, oppression, exploitation, and the violence faced by the subaltern, and always speaks for their rights to be preserved in the society. For his perennial voice of revolt, he has been considered a lifelong rebel who never stops struggling and fighting for the deprived in his writing and his real-life as well. He tries to eradicate the gap between Hindu and Muslim, the upper class and lower class, the ruler and subject, the lover and hater, and the man and woman to establish peace and harmony in every sphere of the society. For his revolutionary zeal, he is often compared with the 19th-century romantic poet P. B. Shelley who also carries the same revolting voice against all kinds of odds found in that English society. Shelley is a born rebel who also fights for the lower class people to establish their proper rights and to ensure equality and fraternity in the

society. Nazrul's 'The Rebel' and Shelley's 'Ode to the West Wind' carries almost the same message where they both try to destroy the old and want to create an infant world free from injustice, inequality, oppression, corruption, exploitation, superstition, racism, religious fanaticism, etc. Their fiery tone found in the poems makes them rebels in their respective societies where they want to bring drastic changes ensuring peace, potentiality, and prosperity.

II. NATURE'S TEACHING HALTS CORRUPTION

Nazrul is a byproduct of nature that teaches him the real lessons of life. The real observation and realization of life come to him directly from nature. Being coddled by Nature, he sings the song of the common people and feels the real pain of the subalterns. In the poem 'The Rebel'(Bidrohi), he learns the greatness from 'Himalayan', magnanimity from the 'sky', takes light for life from the 'sun', 'moon' and 'stars', and learns the motherly affection from the 'mother-

earth'. He takes the spirit of destruction from 'cyclone', 'hurricane', 'tornado', 'volcano', 'earthquake', 'flood' and 'poisonous asp' which make him a rebel. He says in the poem, 'I am the rebel, the rebel son of mother-earth'. 'The Rebel, 26). The Ocean teaches him to be 'tumultuous', fire teaches him to be 'sparky', 'breeze of the south' teaches him to be soothing and composed, the 'greenery' teaches him to hold shadow for the homeless, and 'the innocent flower' teaches him the tender love to show sympathy and affection to the sufferers. Thus Nazrul takes the essence of Nature to learn the real essence of life, and this essence makes him a maverick who tries to stop all kinds of injustice and corruption of the society.

In the same way, we see Shelley is a born rebel who also learns the revolutionary zeal from nature. Nature appears to him as a revolutionary force that drives him fighting for freedom, justice, and equality. Having lost all faith in the human race, he seeks to derive morality and humaneness from nature. He revolts against the existing bourgeois order, with its cold calculation and sordid money-grubbing. Nature helps him to take a disguise to conceal the harsh reality of this cruel world where injustice and inequality prevail. The temporary escape from the cruelty and injustice, and the solidarity for the sufferer he nurtures in his bosom, he gets it from Nature. In the poem 'Ode to the West Wind', he finds Nature (west wind) as a mentor and comrade to him who guides him to the right path, the path he wants to pave for the deprived and sufferers by destroying all the evil forces. He finds the 'dead leaves' as the dead ideas to be swept from the society and also finds west wind as a 'Wild Spirit' which will destroy the old and preserve the new. He says in the poem, 'Wild Spirit, which art moving everywhere;/ Destroyer and preserver; hear, oh hear!' (Ode to the West Wind, 13-14). Moreover, he finds the 'angels of rain and lightning', 'black rain', 'fire', 'hail', 'unextinguished hearth', 'ashes', and 'sparks' in Nature which inject an annihilating force within him, and this force drives him to the destruction of the evil prevailing in the society.

III. LOVE AS AN ANNIHILATOR OF INJUSTICE AND CORRUPTION

The love found among all the aspects of Nature keeps harmony in the system which ensures stability and sinew in Nature. In the first part of the poem 'Ode to the West Wind', we see a love between the west wind and all the other aspects of Nature i.e. 'the dead leaves', 'pestilence-stricken multitudes', 'dark wintry bed', 'the winged seed',

'plain and hills' etc. Here, the west wind plays a vital role in these natural aspects, and thus brings peace and harmony in the earth driving away from the entire negative forces from the surface of the earth. The poet wants to convey the message that this chaotic world needs love to annihilate its negative antagonists, and thus the relationship among all the classes of the society will be ensured. This love will play the role of a 'Destroyer' and 'Preserver' by destroying the negatives and preserving the positives. In the third part of the poem, the poet says that the 'palaces and towers', 'azure moss and flowers', 'the sea-blooms and the oozy woods', 'the sapless foliage' all these aspects of nature know the voice of the west wind which exposes the obvious love among them. Thus, Shelley tries to show that only love can equalize the hurdles of society and can establish an infant society free from all kinds of corruption.

Nazrul in his poem 'The Rebel' also conveys the same message by saying that the Valiant rises piercing the earth and heaven. So, there must have an obvious connection (love) between the valiant and the earth, heaven and the Almighty. He says –

Piercing the earth and the heavens,
Pushing through Almighty's sacred seat
Have I risen,
I, the perennial wonder of mother-earth!
The angry God shines on my forehead
Like some royal victory's gorgeous emblem. (The Rebel, 10-15)

The Valiant also considers himself as 'the sudden tempest of ultimate summer' and 'the rebel son of mother earth' that shows the tender love between a mother and a son, and this love is very much needed and obvious. Moreover, this love is fully unconditional which ensures peace and prosperity in the society. He says 'I embrace the enemy' (The Rebel, 38) which also shows love even with the enemy needed to establish a good relationship with the people around who do not love us. The Rebel also compares himself with 'fury of the wildfire', 'typhoon', 'ocean', and 'brook' to show love and sympathy for the homeless. He says, 'I am the pain and sorrow of all homeless sufferers' (The Rebel, 84). Thus, he shows love and affinity for the poor who are deprived and oppressed. He also shares his joy and victory with others and vice versa. He says, 'I am the glorious sign of man's victory' (The Rebel, 112).

IV. FRENCH REVOLUTION IN SHELLEY AND NAZRUL

French Revolution (1789-93), which carries the slogan of Liberty, Equality, and Fraternity, has a great impact on the romantic poet Shelley. The new ideas of the Revolutions were a source of inspiration for all the young and vibrant poets of society. They attracted the best of the intellectuals, artists, writers, philosophers, composers of the contemporary society where Shelley was one of the notable children of the French Revolution. The revolution implants in Shelley a hatred for the kings and the corrupted society where the natural goodness of man and the rights of natural impulse have been subdued. The working class has been suffering oppression for many years. He feels the urge to establish liberty, equality, and fraternity in society. Shelley in his early age gets expelled from Eton for propagating atheism, and then he embraces the French Revolution with passionate enthusiasm and aflame alacrity. In the Introduction to his long poem *The Revolt of Islam* he writes:

"The French Revolution may be considered as one of those manifestations of a general state of feeling among civilized mankind The sympathies connected with that event extended to every bosom. The most generous and amiable natures were those which participated the most extensively in these sympathies. But such a degree of unmingled good was expected as it was impossible to realize.

"If the Revolution had been in every respect prosperous, then misrule and superstition would lose half their claims to our abhorrence, as fetters which the captive can unlock with the slightest motion of his fingers, and which do not eat with poisonous rust into the soul. The revulsion occasioned by the atrocities of the demagogues, and the re-establishment of successive tyrannies in France, was terrible, and felt in the remotest corner of the civilised world. Could they listen to the plea of reason who had groaned under the calamities of a social state according to the provisions of which one man riots in luxury whilst another famishes for want of bread? Can he who the day before was a trampled slave suddenly become liberal-minded, forbearing and independent?" (Shelley, *Poetical Works*, p. 32.)

The majority of the then society also supports Shelley's spirit and ideology. Thus the people and the other writers of contemporary society also feel the pain and suffering of the oppressed, and they also support Shelley along with the

revolution which brings a drastic and immediate shift in social reformation to improvise the lives of the oppressed. The other romantics such as Wordsworth, Coleridge, and Byron also start to write works for and about the working man; pieces that the common man could relate to. Thus they break the previous trend of writing for the aristocrats and clergy, and rarely for and about the working man.

Albert Hancock mentions in his book *The French Revolution and the English Poets: a study in historical criticism* that

"The French Revolution came, bringing with it the promise of a brighter day, the promise of regenerated man and regenerated earth. It was hailed with joy and acclamation by the oppressed, by the ardent lovers of humanity, by the poets, whose task it is to voice the human spirit."

Nazrul, on the other hand, nurtures the same feelings for the oppressed as Shelley does. He is also a fierce child of the French Revolution who did not confine himself only to the written words but attempted to build bridges with the people who are poor, oppressed, insulted and humiliated. He says –

I am the pining soul of the lovesick,
I am the bitter tears in the widow's heart,
I am the piteous sighs of the unlucky!
I am the pain and sorrow of all homeless sufferers,
I am the anguish of the insulted heart,
I am the burning pain and the madness of the jilted lover! (The Rebel, 82-87)

V. ROMANCTICISM (REVOLUTIONARY ZEAL) IN NAZRUL

The theme of resurrection, love for nature and humanity, leaning towards social injustice, thriving for social equality get Nazrul closer to the romantic poets of England and America. His fiery words resemble the fiery spirit of the romantic poets who speak for the oppressed and humiliated. Battle of equity, justice, and brotherhood reflect in the poems of the romantics as well as in the poems of Nazrul. Moreover, the revolting spirit against all odds and an irrepressible desire to annihilate all evil things around him to bring a renovated genesis equate Nazrul to the romantic poets. The exalted lyrics and the spontaneous use of diction bring him close to the romantics whose words speak for the subalterns. In the poem 'The Rebel' (Bidrohi) Nazrul's words blaze as the words of Shelley where he says:

I am creation, I am destruction,
I am habitation, I am the grave-yard,
I am the end, the end of night! (The Rebel, 45-47)

These lines are very much similar to the following lines of Shelley in the poem 'Ode to the West Wind' where he says:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh hear! (Ode to the
West Wind, 13-14)

In these two quotations mentioned above, both the poets carry almost the same message where they intend to destroy the odd and old things of the society and then want to create a new universe free from inequality, injustice, tyranny, and oppression. Both of them carry a strong destructive force in their words, and this force is badly needed to drive the corruption away from their respective societies. So we see, Nazrul carries the revolutionary spirit of the romantic poets, especially the zeal of Shelley, in his poem 'The Rebel'. His zeal of revolution also reflects the zeal of the romantics when he especially talks about the oppression and tyranny of the rulers. So he wants to destroy this chain of tyranny first, then he wants to create a new world based upon love, sympathy, and brotherhood.

VI. NAZRUL AND SHELLEY: TWO REBELLIONS AND OUTCASTS

If we see the entire life of Nazrul, then it becomes quite manifested that he is a born rebel who devoted his whole life for the beneficiary of the poor and the deprived and makes himself an outcast in his society. He is a rule-breaker and a trendsetter at the same time who tries to reshape all the odds and anomalies of contemporary society. Being an outcast, he rejects the power of the upper class and resists all the evil forces of the society. Going against all the prevailed norms and values of the society, Nazrul calls himself a 'cyclone', a 'hurricane', a 'tornado', a 'thunder', a 'volcano', 'Israfil's bugle', 'the tumultuous roar of ocean', 'pensive gale of the east', an 'insane', 'Orpheus's flute', 'mighty flood', a 'poisonous asp', and 'the great rebel and the rebel eternal'. All these identities make him a rebel and an apostate in his society and indicate that he is the ultimate destroyer of all evils and odds of the society. He says:

I the great rebel,
I am the rebel eternal,
I raise my head beyond this world,
High, ever erect and alone! (The Rebel, 147-150)

Nazrul becomes a rebel for the injustice and inequity around him. He finds religious communalism on the rise, British Raj on the rule subduing the rights of the natives, Hindu-Muslim riots during independence, class within the

communities, and so on. These things make him think to establish a society where everyone will enjoy the ultimate freedom and justice. Thus he becomes a rebel who tries to break the shackles found in every sphere of society.

In the same way, Shelley, being a member of a political family, observes the corruption of the high officials very closely. Shelley is severely bullied, both physically and mentally, at Eton College by his classmates, and consequently, he left Eton. Then he enters University College, Oxford, but does not get a favorable environment there. He is expelled by the college authority for his controversial pamphlet *The Necessity of Atheism*. These two incidents in his early life deeply impact him to be a rebel. He is deeply scared by the dictatorship of Napoleon. Then he gets the seeds of inspiration from Rousseau, Godwin and French Revolution. He has some inherent tendencies which make him a rebel and a reformer. From his very early life, he nurtures an antagonism between himself and the established norms of the society and revolts against all forms of tyranny and oppression. His love for liberty, equality, and fraternity, and hatred for tyranny and oppression turn him into a rebel against all the established institutions which subdue mankind in any corner of the world. And this rebellious tone is observed boldly in his poem 'Ode to the West Wind' where he says that with the help of the west wind he wants to destroy all the old things of the society. He wants to use the west wind as a weapon against all the adversities prevailing on society. He says:

O Wild West Wind, thou breath of Autumn's
being,
Thou, from whose unseen the leaves dead
Are driven, like ghosts from an enchanter fleeing,
(Ode to the West Wind, 1-3)

VII. NAZRUL AND SHELLEY: THE EQUALIZERS

Though Nazrul and Shelley are born in two different societies, they show the same attitude to their respective societies. Their voice and view-point carry the same spirit which tries to keep a balance in the society by equalizing all kinds of odds and adversities of the society. They try to establish an infant society free from all kinds of injustice and oppression where everyone can enjoy the same freedom. They raise their voices against religious conflict, class conflict, political conflict, gender conflict, etc. Then they talk about the equality to be established by abolishing all these conflicts, and they try to keep humanity above all kinds of inequalities through their immortal verses.

Nazrul fights against British colonialism, fundamentalism, communalism, social prejudice and injustice towards the poor, women and the outlawed people. The British government raids his books and newspapers and gives him imprisonment, but cannot stop his revolutionary spirit. He continues his revolution even in the jail through his fiery writing. He writes 'RajbondirJabanbandi' (A Political Prisoner's Disposition) which shows his indomitable revolutionary spirit. Some of the noteworthy lines from the poem AnandomoyeeAgomone (Coming on Anandomoyee) reflect the same revolutionary zeal:

How much longer will you
Stay hidden behind a clay statue?
Heaven today is subjugated by merciless tyrants.
God's children are getting whipped,
Heroic youth - hanged.
India today is butchery - when
Will you arrive, O Destroyer?
God's soldiers are serving terms of hard labour
Exiled to desolate islands.
Who will come to the battlefield
Unless you come with your sword in your hand?
(Coming on Anandomoyee, tr. Sajed Kamal, Kazi Nazrul Islam: Selected Works, Nazrul Institute, Dhaka, 1999, p-44)

He also cries with the poor and laments for the hungry people. In his life, he also goes for a hunger strike which shows his love and sympathy for these foodless people. He writes for the people who face poverty and misery in their life. He feels sad after seeing the issue of poverty in society. In his poem Poverty(Daridro), he says:

O poverty, thou hast made me great.
Thou hast made me honoured like Christ
With his crown of thorns. Thou hast given me
Courage to reveal all. To thee I owe
My insolent, naked eyes and sharp tongue.
Thy curse has turned my violin to a sword.
O proud Saint, thy terrible fire
Has rendered my heaven barren.
It has prematurely dried my beauty.
My feelings and my life.
Time and again I stretched my lean, cupped hands
To accept the gift of the beautiful.
But those hungry ones always came before me.
And did snatch it away ruthlessly.
Now my world of imagination is
Dry as a vast desert.

And my eyes rain down fire
on my own beautiful!(KabirChowdhury
(Translator) (8 July 2006). "Poverty". Archived
from [the original](#) on 10 June 2007. Retrieved 8 July
2006. Lines: 1-18)

In this poem, Nazrul plays the role of a social equalizer where he shows profound love for the poor and the needy people of his country. He tries to equalize the gap between the rich and the poor through these immortal words. Like this poem, Nazrul has written another magnificent poem Nari(women) where he upholds the right and respect of the women and equalizes the gap between men and women. He says:

I don't see any difference
Between a man and woman
Whatever great or benevolent achievements
That are in this world
Half of that was by woman,
The other half by man.(Translation by Sajed
Kamal. The Daily Star, 24 May 2003.

To equalize the barriers and enmity between Hindu and Muslim, Nazrul plays a very vital role in his writing and his personal life. He writes *Shyama-Sangeet* in praise of Kali and *Hamd* songs, in the praise of Allah. Thus he synthesized both the Islamic and Hindu values through his writings. He does not like fanaticism and always fights for Hindu-Muslim unity. His perspective of religious harmony nicely depicted in an editorial of *JoogBani* where he says:

Come brother Hindu! Come Musalman! Come
Buddhist!
Come Christian! Let us transcendent all barriers, let us
forsake
Forever all smallness, all lies, all selfishness and
let us fall
Brothers as brothers. We shall quarrel no more.

Nazrul is not only a poet but also a true humanitarian who ensures religious equality. He proves this religious equality by marrying Pramila Devi, and by choosing his sons' names with both Hindu and Muslim names such as – Krishna Muhammad, ArindamKhaled(Bulbul), Sabyasachi, and KaziAniruddha.

As an equalizer, Shelley fights for vegetarianism, political radicalism, individualism and idealism, and sexual freedom to bring equity and stability in the society, going against the traditional norms and values of the society. His personal belief for a utopian society, his views on relationship with several women, his unconventional political views which he

tries to distribute personally by writing political pamphlets make him an outcast in his society. In the poem 'Ode to the West Wind', he tries to use the west wind as a driving force to establish equity in the society. He finds the west wind very strong and powerful and says it as 'wild spirit', 'destroyer', 'preserver', and 'uncontrollable' to scatter his views and ideas among the mankind. He says:

.....Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!
Drive my dead thoughts over the universe
Like wither'd leaves to quicken a new birth!(Ode to the West Wind, 60-63)

VIII. REFLECTION OF MARXISM

Marxism is a social, economic and political theory originated by great German philosopher and socialist Karl Marx in the 19th century. The theory focuses on the struggle between the capitalist and the working class, and he believes that this struggle will not only create a class conflict but also will ultimately lead to a revolution in which the working class will get the win over the capitalist, and will have the control of the economy.

And this class struggle is very much obvious in poet Nazrul as he always supports and speaks for the working class in his writings. He considers himself one of the members of that working-class and keeps his voice always active against the ruling class. It is believed that he gets the knowledge of Marx from his friend comrade Muzaffar Ahmad during the *Langol* and *Ganobani* period when his creative expressions mostly reflect the core ideas of Marx – both social and economic. Marxist ideas nicely expressed in the poem 'Kuli-Mujur' (Coolies and Laborers) where Marx's economic theory of surplus value being expropriated by the capitalist.

BetonDiacho?—chuproujotomithyabadir dal!
Koto paidiyekulidertuikotocrorepelibal!
(Have you paid the wages?—shut up liars!
How many millions did you make for the few
coins you doled out to the porters!)

Again he says in the same poem:

Rajpothetobocholiche motor, shagorejahajchole,
Railpothechobashpo-shokot,
deshcheyegyalokole,
Bolo to e-shobkahaderdan! Tomarottalika
Karkhuneranga?—thulikhuledyakhho, protieete
ache likha.
(Motor cars run on the highways, ships on the seas

Steam-engines on the rail-tracks, factories fill up the land

Tell me who created these! Whose blood is your mansion stained with? Open your eyes, it's written on each brick.)

And in the poem 'The Rebel' (Bidrohi), he says:

Weary of struggles, I, the great rebel,
Shall rest in quiet only when I find
The sky and the air free of the piteous groans of the oppressed.
Only when the battle fields are cleared of jingling bloody sabres
Shall I, weary of struggles, rest in quiet, (The Rebel, 142-146)

So we see a nice depiction of Marxist ideology in the poem where he presents the ideas with utmost creative genius and uniqueness. Moreover, his social and political messages are keenly infused in the poem with deep emotional appeal.

On the other hand, though Shelley is not a contemporary or successor of Karl Marx, still we find the same message in his poems. He always thinks and talks about the suffering of the working class. When he was a boy, he was probably involved in an anti-slavery activity in his home town of Horsham in Sussex. Later he observes the majority of the people of England are 'ill-clothed, ill-fed, ill-educated'. He comments about the division of power between the two classes as 'The power which has increased is the power of the rich'. He talks about the corrupt governments and the priests, and their tyranny over the poor. Moreover, he tries to talk about equality and equal freedom for all in the society where truth, love, justice, and equity would rule the world. This positivism is expressed in the poem 'Ode to the West Wind'. He asks the west wind to be the trumpet of his prophecy in a very optimistic way:

The trumpet of prophecy! O Wind
If Winter comes, can Spring be far behind?(Ode to the West Wind, 69-70)

Once Marx makes a comment about Byron and Shelley where he compares Byron with the bourgeois, and Shelley with the working class. He says:

"The true difference between Byron and Shelley consists in this, that those who understand and love

them consider it fortunate that Byron died in his thirty-sixth year, for he would have become a reactionary bourgeois had he lived longer; conversely, they regret Shelley's death at the age of twenty-nine, because he was a revolutionary through and through and would consistently have stood along with the vanguard of socialism." (Marx and Engels, *On Literature and Art*, pp. 320-1.)

Shelley is always conscious of the suffering of the working people that surrounds him. Mary Shelley writes in a note to *The Revolt of Islam*:

"With all this wealth of Nature which, either in the form of gentlemen's parks or soil dedicated to agriculture, flourishes around, Marlow was inhabited (I hope it is altered now) by a very poor population. The women are lace-makers, and lose their health by sedentary labour, for which they were very ill paid. The Poor-laws ground to the dust not only the paupers, but those who had risen just above that state, and were obliged to pay poor-rates. The changes produced by peace following a long war, and a bad harvest, brought with them the most heart-rending evils to the poor. Shelley afforded what alleviation he could. In the winter, while bringing out his poem, he had a severe attack of ophthalmis, caught while visiting the poor cottages. I mention these things - for this minute and active sympathy with his fellow-creatures gives a thousandfold interest to his speculations, and stamps with reality his pleadings for the human race." (Shelley, *Poetical Works*, p. 157.)

Shelley is greatly admired by Marx for his sympathy and revolutionary voice for the working class until his death. He does not confine himself only to lamenting the oppression of the common people, rather he always strongly calls on them to rise against their oppressors and uses his poetry to do it all the time.

IX. CONCLUSION

Nazrul and Shelley are two personalities full of love, romance and humaneness who express their feelings in the most beautiful way against corruption, injustice, oppression, inequality, bigotry, extremism, fanaticism, narrow-mindedness, and exploitation. In their two poems mentioned above, they consciously or at best semi-consciously reflect the generally affected arenas of the respective societies to

reshape them and refill them with universal values, peace freedom, justice, equality, harmony, and cooperation. Thus, they have become very significant figures for us to find a solution to the anomaly and anarchy of the 21st century. Nazrul struggles for the liberation of every individual as well as for the liberation of the Indian subcontinent because he knows very well that 'mankind cannot prosper universally without allowing every individual his legitimate rights and liberty.' On the other hand, Shelley always dreams of a utopian England where everybody will enjoy freedom equally and fully going beyond his name, designation, class, and status. His poetry is impregnated with the spirit of revolutionary democracy. His poetic spirit rebels against the restraints of tradition and habit and seeks to reshape the world in a new image. And it becomes obvious when he writes:

"The tranquility of successful patriotism, and the universal toleration and benevolence of true philanthropy; the treachery and barbarity of hired soldiers; vice not the object of punishment and hatred, but kindness and pity; the faithlessness of tyranny; the confederacy of the Rulers of the World, and the restoration of the expelled Dynasty by foreign arms; the massacre and extermination of the Patriots, and the victory of established power; the consequences of legitimate despotism, - civil war, famine, plague, superstition, and an utter extinction of the domestic affections; the judicial murder of the advocates of Liberty; the temporary triumph of oppression, that secure earnest of its final and inevitable fall; the transient nature of ignorance and error, and the eternity of genius and virtue." (Shelley, op. cit., p. 32.)

ACKNOWLEDGEMENT

We cordially thank our colleagues of Uttara University who provided insight and expertise that greatly assisted the research, although they may not agree with all of the interpretations of this paper. We highly show our heartfelt gratitude to Professor Fayez M. SerajulHoque, Adviser, Uttara University, and Professor HaspiaBashirullah, Dean, School of Arts and Social Science, Uttara University for sharing their pearls of wisdom with us during this research. We are immensely grateful to Mr. Md. SajjadHossain, Assistant Professor & Chair, Dept. of English, International University of Scholars for his valuable remarks on an earlier version of the manuscript, although any errors are our own and should not defile the reputations of this esteemed person.

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