



RELIGIOUS ALLUSIONS IN NAZRUL'S POETRY: AN INTERTEXTUAL ANALYSIS

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ABSTRACT

This paper is an exploration of the religious allusions as an intertextual quality in Nazrul's poetry in the light of the 'Theory of Intertextuality'. Nazrul's poetry is replete with religious allusions, which are regarded as a linchpin of intertextuality or of an intertextually composed text. By the application of the intertextuality theory, the paper has essayed to debunk what identity the religious allusions have brought to Nazrul and what effects to his poetry. Intertextually linked texts primarily the 'religious allusions' in his poetry delineate Nazrul as a believer in the religion of humanity, as a 'theist' but not a 'bigot' and as an advocate of universal brotherhood. Religious allusions in Nazrul's poetry also serve as a critique of religious hypocrites, a cosmopolitan message of equality, fraternity, affinity, harmony in the world communities, a commemoration of the bygone glorious history of Islam etc. The English translations of Nazrul's poems have served as my data and a purposive sampling of the intertextual texts has been accomplished and analysis has been carried out based on the close reading of the texts in the light of intertextuality theory.

Key Words: Intertextuality, religious allusions, Kazi Nazrul Islam, world religions, bigot, humanism

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1. INTRODUCTION

Nazrul's poetry and songs, in particular, are abundant with religious allusions. Therefore, there is an apparently high degree of intertextuality between the external religious texts and the poetry of Nazrul. Religious allusions in Nazrul's poetry are culled from major world religions i.e. Islam, Hinduism, Christianity, Judaism etc. being diverse sources, exploitation of which propagates that Nazrul as a poet was blessed with a God-gifted unparallel talent, who was marginally educated - merely a 10th grader - but it implies that he had an ample amount of reading and understanding of the world religions or theology. Exposure of religious education in his early days of innocence may have

imprinted on Nazrul's mind a deep image of religious sanctity and generosity. But, in his days of experiences, he was taken aback to discover weird religious hypocrisy, superstitions, bigotry, communalism, dissension etc. which were not analogous with the key principles of religion(s). Particularly, since Islam is a cultural system and not a religion merely, Islamic allusions as cultural texts in Nazrul's poetry have got an interpretative, pragmatic, and commentary expression in terms of intertextuality. Furthermore, Nazrul does not make any cultural shift of the texts of the holy book. He employs them into a much known context. As a consequence, the implications of the religious allusions in Nazrul's poetry and songs are easily

accessible for the readers of Islamic traditions because the allusions are forthright and easily detectable in the Islamic textual systems. Based on intertextuality theory, in juxtaposition of Nazrul's poetic texts and the Islamic cultural texts, it is pretty much easier to understand the poet's songs and poems at the levels of themes and contexts. Like Allahma Iqbal, the national poet of Pakistan, Nazrul, too, reconstructs the religious thoughts and ideas and solicits the true teachings of religions to be practiced, by means of his religious allusions throughout his poetry.

2. Theory of Intertextuality

The *theory of intertextuality* is a literary theory which investigates referentiality within a text. It primarily evolved in the theories of 'postmodernism' and 'deconstruction'. The term 'intertextuality' was first used by Julia Kristeva in her essays of *Word, Dialogue and Novel* (1966) and *The Bounded Text* (1966-67). Kristeva (1980) explicated that 'a text is a dynamic site, not static structures or products'; it is a dialogue in several writings; 'there are always other words in a word, and other texts in a text'. Broadly speaking, intertextuality theory has formed new conceptions of the text, the reader, the author and the context. As stated by Kamberelis and McGinley (1992), 'a text speaks dialogically to other texts, utterances, images etc'. It may have multiplicity of sources. Plottel (1978) says, 'Every text echoes another unto infinity.' Over and above, the word 'text' derives from the Latin word 'textus' which means woven as in fabric. So, it expounds that a text corresponds with a textile and it interweaves the present text (of one) with previous texts (of others). According to Landow & ow (1991) and Deleuze (1968), 'a text is spatially and temporally networked with other texts'. A text, therefore, has nomadic centers of meaning. Meaning drifts as per the contexts of other texts and also that of the new text. Furthermore, intertextuality theory substantiates that each reader has a text in his /her mind which Pearson and Tierney (1984) call an 'inner text'. This inward text procreates an intertextual link among many textual resources. Thus, it results in a web of meaning. In this assignment of meaning making, a reader has to accomplish some activities i.e. borrowing, adapting,

appropriating, and transforming the texts in their mind as and when it fits the context. Hartman's (1992) view of a reader is 'one of a centoist' whose job is deconstruction and reconstruction within the textual worlds of plurality, thereby making meaning dialogically. As far as an author is concerned, intertextuality theory asserts that he / she resembles a reader, who adapts, appropriates and transforms textual resources of others that come to him secondhand. Precisely, an author deconstructs the previous text and reconstructs another by combining the pre-existing others. In Hartman's (1992) language, the status of an author is 'I am because we are'. In the theory of intertextuality, context of a text is traceable firstly to the text a reader is currently reading and secondly to those he /she previously read. Bloome and Egan Robertson (1993) assert that context is created by the juxtaposition of texts under an influence of social, cultural and historical ideologies.

3. Religious Allusions in World Literatures

Because religions are a prolific source of knowledge, writers, novelists, poets – all resort to exploit religious allusions in their works, which Simpson (2009,21) connects with intertextuality. In fact, Simposon (2010, 304) means to say 'intertextuality is 'discourse of allusions'. Implicitly or explicitly, religious allusions are found in the poetry of many world poets writing in diverse languages including Wordsworth, Milton, W.B. Yeats, Coleridge, Shakespeare, Nazrul, Allamah Iqbal and so on. If put in facile language, 'religious allusions' are the references to religious history, names, places, God, goddess, prophets etc. based on the writers' knowledge or reading of the Bible, the Qur'an, the Vogbat Gita, the Taurat, the Injil and so forth. Of late, researchers and scholars have exhibited their strong interest to allusions and primarily religious allusions in terms of heterogeneous theories including intertextuality. Panasenko et al (2013) carried out a research on '*Biblical Motifs and Allusions in the Short Stories by Ray Bradbury*'. They explored the nature, types and functions of Biblical allusions in the concerned texts. Ahmed (2014) conducted a study on *The Qur'anic Narratives through the Lens of Intertextual Allusions*, in which he focused on the significance and

functions of intertextual allusions in the Quranic narratives. Saleem (2015) accomplished a comparative study on the allusions in Milton's poetry and that of Persian poet Hafiz. In this study, he lent some insight into Islamic allusions and Biblical allusions in the texts of the duo. Soulakeli (2016) examined in depth the concepts of childhood and immortality in William Wordsworth's poem Ode: Intimations of Immortality from Recollections of Early Childhood in light of the biblical allusions presented in the text. Categorically, never has there been any probe into the copious intertextuality in Nazrul's poetry within the purview of 'intertextuality theory'. The endeavor in the present paper is the outcome of the impetus emanated from that gap.

4. Religious allusions in literature and a potential trouble

Based on the theory of intertextuality, it is an apparent gumption that the preceding reading of the religious texts (i.e. the Islamic history, the Qu'ran and the authentic sayings of the Prophet, Gita, the Bible, etc.) is a prerequisite in order for a thorough and precise comprehension of the poetry which subsumes intertextuality of the highest degree in terms of referentiality of religious texts. Non-compliance with this prerequisite might result in misunderstanding of the poets and poetry, in directing to secular and non-secular readings of the poetry, thus in creating secular and non-secular readers and presumably in leading to a hapless turmoil and confusion in case the phenomenon worsens just like Salman Rushdie's affair of 'The Satanic Verses' did. The poetry of Nazrul is replete with Islamic allusions. However, the poet in question has transcended through generations without running into such reprisal from the readers of his poetry perhaps because he exploited the Islamic allusions without transformation or deviant representation that Rushdie was accused of. Islamic allusions and Rushdie's manner of their exploitation made *The Satanic Verses* simultaneously a troubled and troubling text. Unlike Rushdie, Nazrul unambiguously employs religious allusions in his works based on his flourished religious knowledge and experiences and his readers share his intension without 'an alternative possibility' (Preisendanz,

1982) of construction of meaning as happened in Rushdie's case.

5. A short introduction to Nazrul

"I am of all ages, of all times and of all religions" (Jouboner Gaan / The Song of Youth) -Kazi Nazrul Islam

Kazi Nazrul Islam is the national poet of Bangladesh. He is, in fact, an enormously illustrious and widely celebrated Bengali poet, musician and revolutionary all over Bangladesh and in some Bangla speaking states of India like West Bengal, Assam etc. He came of an impecunious Muslim family on 24 May, in 1899 at the hamlet of Churulia which now locates in West Bengal, India. His father, Kazi Faqeer Ahamed, was an Imam (who leads Muslim prayers at a mosque). Nazrul lost his father at a very young age of 10 only and due to a devastation of penury alighted on his family, Nazrul took over the charge of a caretaker of a mausoleum and later that of a Muezzin (who calls for prayers) out of the impulse to support his family. He dragged too a hard life. He was, on this ground, nicknamed 'Dukhu Mian' meaning 'Mr. Sad Man'. This is why his poetry congenitally accentuates his empathy for the poor. Chaklader (2003) evaluates, 'Nazrul is the first and foremost poet in Bengali literature who spoke for the poor and the oppressed in the highest degree'. Albeit Nazrul could not afford to receive formal education, he attended Maktab and Madrasa (where informal Islamic education is imparted) and acquired knowledge on theology especially on the Qu'ran, Hadith (authentic saying of Mohammed), Islamic narratives and philosophy. Later, he attempted to attend formal education schools but he was not able to continue after grade 10 because of his incapacity to pay school fees. Thereafter, for subsistence he resorted to work here and there. During school life, he learnt literature, too. He even read Purana, a Hindu scripture, and availed of knowledge on Hinduism and wrote Hindu devotional songs i.e. Shyama Sangeet, Bhajans, Kirtans etc. Despite being a Muslim, he married a Hindu girl, Promila Devi. He was a theist but his philosophy was against religious bigotry and religious superstitions. Islam (2011) says, 'Nazrul's uniqueness is evident from the fact that he composed hundreds of songs in appreciation of Prophet Muhammad and the

teachings of Islam and likewise composed an equal number of songs praising the gods and goddesses of Hinduism'. Early in his life, he joined Leto Dal (a theatrical group) and used to compose songs for them. He wrote approximately 4000 songs collectively known as Nazrul Geeti (Nazrul Songs). Numerous of his songs and poems are stemming with religious allusions. He had a mighty revolutionary zeal and he joined the World War I. His enthusiasm and activism for social and political justice earned him the appellation 'Bidrohi Kobi' meaning 'a rebel poet'. His celebrated poem titled 'Bidrohi' (The Rebel) has ever been applauded among the Bengali readers of all ages. Nazrul's writings feature the themes such as love, humanity, freedom, revolution and so forth. His outstanding literary works include:

Poetry and songs : Agni Bina (The Fiery Lute) 1922, Sanchita (Collected Poems)1925, Chakrobak (The Flamingo)1929, Sanchayan (collected poems)1955, Biser Basi (The Poisonous Flute)1924, Jinjir (Chain) 1928 etc.

Short stories: Rikter Bedon (The Sorrows of the Destitute), 1925, Bethar Dan (The Offering of Pain) etc.

Novels: Badhon Hara (Free from Bonds), 1927, Mrityukshuda (Hunger for Death), 1930, Kuhelika (The Mystery), 1932

Plays and Dramas: Jhilmilli (Window Shutters), play 1930, Aleya (Mirage), poetic drama, 1931 etc.

Essays : Jhinge Phul (The Cucurbitaccus Flower), 1926, Dhumketu (The Comet), 1961 etc.

6. Religious Allusions in Nazrul's Poetry

Nazrul had an immense reading of premier religious scriptures and had an esoteric observance of the marked hypocrisy, selfishness, niggardliness, misuse of religions and derailment of the disciples of almost all faiths from the authentic universal teachings of their respective religions. The communities passed into oblivion that all religions preach universal brotherhood, communal harmony, mutual love and sympathy etc. Nevertheless, people especially religious hypocrites replace those

cosmopolitan appeals of religions by hatred, killing, lying, sectarianism, communality and the added evils. They got transformed into pretenders and they were the confirmed immoral, corrupt and mischievous people who were the actual destroyers of peace in the society. Nazrul well conceived of the reality that the so-called ascetic people who claim themselves to be 'Ahalekitab' (followers of holy books) were otherwise the hatemonger, warmonger and schism maker on earth. As a reminder, Nazrul's poetry engineers dialogical parlance between the bona fide lessons of religious scriptures and the reader-believers. His poetry, thus, repeatedly refers backs to the text of various scriptures namely the Qu'ran, Bible, Vedas etc. The target readers of his poetry are vast majority of communities. Thus, the intertextually linked texts in Nazrul (to be replaced by Nazrul's) poetry comprise of direct nominal religious allusions i.e. names of the holy books and they discharge a significant role of reminders for the readers and an urge of correcting them. Furthermore, it serves a message for the so-called hypocrite Mollahs, Brhamins, Clergies who carry the holy books but remain remote from the instructions in those books:

'Who are they—hating human beings
Yet kissing the Quran, the Vedas, the
Bible?
Snatch away those books from them.
The hypocrites pretend worshipping
those books
By killing the human beings...'

In some cases, Nazrul employs quotations from the Islamic texts of the Holy Qur'an as intertextual allusions in metrical convention in his poetry. These quotation type- allusions are so direct that they can be easily detected in the other texts especially in the Holy Qur'an minutely at the chapter and verse level. These direct and detectable allusions in Nazrul's poetry get fresh expression and further interpretation and often offer critiques of the believers of those outer texts. However, Nazrul never feels offensive about the religious texts but always call for readers' new search for the true essence of the alluded texts in his poetry offering a truth. Thus, Nazrul's poetry sews itself like a textile with other texts. As for example, the following

metrical lines of his poem 'Shahidi Eid' (The Eid of Martyrdom) are interweaved with Prophet Mohammed's text 'He is not a believer who sleeps full-bellied, but his neighbor suffers from hunger' (an authentic saying described by Ali, Mohammed's disciple). A big guidance of the messenger of Islam is that more and more charity has to be unflinchingly given to neighbors, the orphans, the helpless etc. If denied, or defied, they are not the true believers. The following text again unearths its intertextual bond with the Chapter 108, verse 1-2 of the Qur'an which says, 'We have blessed you with many a bounty. Therefore, you shall pray to your Lord (Salat/salah), and give to charity'. Unfortunately, Nazrul found the Muslims turned faces from what the Qur'anic text commands and they became tightfisted and covetous for wealth. They were pompous in fasting (Roja), showy in prayers and vocal in reciting Qur'anic verses but when the question of charity comes, they hold back. In Nazrul's canvas, it became evident that the nominal Muslims were fond of observing fasting ostentatiously because the month of Ramadan (the 9th month of Arabic calendar), de facto, brought an opportunity of gormandize for many especially for the affluent. They also had grandiose demonstration of their prayers in that it did not cost them anything. But, in the case of sacrifice and charity, none of them were found because it means sharing their riches and money with the poor. Sacrifice of wealth and properties, and giving charity are the real beauty and gorgeousness of Islam. Nazrul's Islamic texts in his poetry reiterate this message. Tajuddin (2015) says, 'we understand that he spreads the message of Islam: love, sympathy and sacrifice'. Thus, Nazrul's intertextual allusions uncover the ugly, ungracious faces of the wealthy Muslim imposters of his time and vilify their worthless religious practices while they are ungenerous at heart:

'You are very gorgeous in your fasting and prayer,
And upon uttering some mystic hocus-pocus
Have turned you a JOKER,
And you have no sacrifice even meager!
But pile up your wealth larger and larger,

When asked to sacrifice, you shrink,
What is the worth of your PRAYER?'

In his poetry, Nazrul alludes to the Prophet's direct name and sometimes his other titles i.e. Mohammad, Hazrat etc. In most of the occasions, he uses these appellations as vocatives and Nazrul conveys his disappointment and melancholy to the prophet in the heaven over the estrangement of his adherents. In commemoration of the Prophet and his philanthropic teaching and practice, Nazrul sometimes exploits the Islamic allusions as an earnest appeal for Prophet's second coming and restoration of the lost glory and dignity of Islam, and for re-teaching humanity, fortitude, munificence, love, nobility of heart, righteousness to the humanity, equality etc. that he indoctrinated us. The following lines with Islamic allusions like the vocative 'Hazrat' (2 times), referencing word 'your' (1 time) refer back to the Islamic prophet Mohammed and the quotation, 'Love human beings as creatures of God, knowing that all are creatures of God' interlink with the Islamic text in which Mohammed says, 'all God's creatures are His family, and he is the most beloved of God, who does most good to God's creatures' (Sahi Muslim, an authentic book of Prophet's sayings). Such an invocation to the Prophet by means of an intertextual quality of his poetry yields stirring effects on the conscious Muslim readers of Nazrul.

'Once again Hazrat, send from Heaven
I can no longer bear the sight of human beings
Fighting each other hatefully.
Tell them O Hazrat,
That those who are your royal followers
Love human beings as creatures of God,
knowing that all are creatures of God'

The Prophet's religion, 'Islam' and early disciples, names of other communities i.e. Jews, Christians, names of their prayer halls like mosques, temples, churches etc. and holy places like Jerusalem have, too, been alluded to in Nazrul's songs and poetry. The purpose of this type of intertextual allusions may be that Nazrul depicts what a perfect schooling on humanity, justice, and democracy etc. the Prophet's disciples gained from the Prophet and how superb their application of it was in their own life. There is a

poem titled 'Umar Farooq' in which Nazrul alludes to Umar, one of the four Imams (leaders), and more than one narrative regarding him. Umar was a very successful ruler after Mohammed. Omar's sense of respectfulness to the community of other faiths, justice, magnificence, democracy etc. overwhelmingly amazed even Jews and Christians. During his visit to Jerusalem, the respect, dignity and equality Omar demonstrated towards the Jews and Christians there made them be in tears and acknowledge that if that is what Islam is, no one will be left outside Islam one day. But, in Nazrul's attention, Muslim rulers across the world are following the foot steps neither of Omar and nor Mohammed. Besides, Nazrul intertwines different religions and builds his poetic texts which are intertextually of multi-sources because his pectoral motivation was to bring the people of all faiths closer and put them in concord, and equality. So, Nazrul's allusions to the texts of Islamic narratives as to Mohammed's immediate disciples serve as a kind of slap towards and criticism of the Muslims in power and authority and simultaneously as a call for inter-religion harmony and brotherhood. Jerusalem once unified the Muslims, Jews and Christians but it is now unfortunately the place where we have started disagreeing with and segregating from. In this respect, Nazrul's intertextually enriched poetry might be said to have world pervading effect on the whole humanity.

"Islam, not merely a religion, a God's revelation,
But a one that teaches Muslims to consider
a Church, a temple equaling a mosque,
The Jews and the Christians all alike in tears
say,
If this is what Islam is, then will be left
nobody but
Return to this Shrine equality as much as
democracy"

Nazrul's religious allusions appertain to his surrounding Muslim phenomena, too. He uses them as the objects worth vilifying. He picks especially religious Gurus like Mollahs of Mosques and denounces their anti - Islamic practices and inexpiable shortcomings in their characters. He puts forward the ongoing narratives and his witnesses in

his poetry in order to communicate his metaphysical upheaval concerning the religious institutions (shrines, mosques, churches) and the representatives there. Nazrul's insistence was on feeling Muslims more than looking like Muslims and on being humanists more than Muslims. That is to say, religious references ascribe Nazrul's humanism so staggeringly that his poems in effect become very communicative intertextually. In the poem 'Human Being' he points out an inhuman event:

'At the mosque, the mullah is overjoyed,
By the huge amount of leftovers of meat
and bread,
From yesterday's offerings.
Just then a sickly traveler arrives at the
door, Saying:
"Father, I have been hungry For the last
seven days!"
The mullah reacts: 'What a botheration!
You're starving? Just go and drop dead
In some cattle graveyard!
Besides-do you say your prayers?' 'No,
Father,' replied the hungry man.
'That does it-out!' shouts the mullah
Shutting the door on his face,
Holding on to the meat and bread.
The hungry man continues on his journey,
Saying: I have lived for eighty years
Without saying a prayer, yet
You've never Deprived me of my food.'

Nazrul's poetry, on one hand, interweaves with multi -religion intertexts and he, on the other hand, ingeniously juxtaposes them in one line or extends to several subsequent lines. This is Nazrul's unique feature which is hardly found in any other Bengali poets even not in Rabindranath's poetry. Furthermore, one particular quality of Nazrul's wealth of intertextuality is his exploitation of the religious allusions as binary pairs with other ideas. For example: '(religious) books' and 'human beings'- Nazrul asks which is superior. For Nazrul, human beings are always higher than any religious books or religions themselves. In the following lines occurring in 'Human Beings', the play of juxtaposition of 'Adam, David, Isa, Moses, Abraha, Mohammed, Krishna, Buddha, Nanak, Kabir' is just exquisite. This implies Nazrul's broad mindedness and proposes

the universality of the biggest truth. This also indicates Nazrul's inclination to belong to all religions and to call the whole humanity as 'my man' or 'our men'. Therefore, it might be inferred that Nazrul's religious allusions are highly purposive. He accents on 'homogeneousness' of humanity who have originated from the same ancestors.

'Listen, you ignorant:
Human beings
Have brought the books,
The books never brought human
beings!
Adam, David, Isa, Moses, Abraha,
Mohammed,
Krishna, Buddha, Nanak, Kabir-
the treasures
Of the world-they are our
ancestors'

In addition, religious allusions to god / goddesses in his poetry avail Nazrul of amazing parallelism and agreement between the 'human beings' and 'divine beings' and occasionally between 'males and females'. Ergo intertextuality in Nazrul's poetry maintains an orientation of a goal of hoisting the humanity as a whole to an identical height irrespective of their sex identities with a commitment of a tantamount condition and behavior. The analogy between a mother and Seeta and the correspondence between a father and a mother in the lines below of 'Bironggona (The Prostitute)' is an impressive intertextual discourse, indeed:

'Who calls you a prostitute, mother?
Who spits at you?
Perhaps you were suckled by someone as
chaste as Seeta. -----
And if the son of an unchaste mother is
'illegitimate',
So is the son of an unchaste father.'

The juxtaposed presentation of heterogeneous religious allusions serves as conjunctive discourses in Nazrul's poetry, too. It could be said that 'intertextuality' voices 'interrelation' amongst communities and simultaneously it is very declarative in repudiating stupid differences between 'Hindus' and 'Muslims' or 'Allah' and 'God'. Nazrul's standpoint was very

comprehensive and his intertextuality inclusively refers back and around communities, religions, caste, creed, majority, minority and he, in the 1st person narration, categorically articulates that he is the bird to sing the song of equality. In the following lines of 'Hundu Muslim Duti Vi'¹ (The Hindus and Muslims Are Two Brothers) and 'Sammabadi'² (The Egalitarianism) unceasingly accommodate allusion after allusion from religious origins and how intelligibly clear in terms of purpose they are!

"Hindus and
Muslims are two
brothers
Two eyes of India,
.....
They are mad who
Make difference
between Allah and
God." ¹

"I sing the song Of equality,
Where all status and class
Become triviality.
The Rendezvous of Hindu, Buddhist,
Muslim or those of Christianity,
I sing the song
Of equality!
Who are you?
Persian? Jain? Shaotal, Til, Garo? Jew?
Confucian? Charvaka-disciple?
Anything else; something new?
My friend! Be whatever you are,
Or, whatever book or scroll you carry
In your head or on your shoulder.
Vedas, Tripitak,
Or Quran - Puran,
Avesta or another,
Read as much as you like or can." ²

As earlier said, Nazrul was a poverty stricken fellow. Nevertheless, he is not disappointed at all. Rather, he feels crowned with poverty. He contemplates and finds that Mohammed was a shepherd and Christ was a carpenter but they were glorified by Allah or God and they had no cupidity. Nazrul utilizes religious allusions in recounting the his personal ambience akin to God's messengers'

pauperism and kudos. The following lines in his poem 'Daridro' ('Poverty') intertextually make reference to Jesus Christ's magnificence attained through the anguish of thorns and Nazrul accepts his poverty as a simile of his empathy and likeness towards Christ.

'O poverty, thou hast made me great.
Thou hast made me honoured like Christ
With his crown of thorns.'

7. Conclusion

The abundant religious allusions are a notable intertextual property in Nazrul's poetry, which corroborates that Nazrul was religiously and culturally very conscious as a poet and his religious faith and principle were uncustomary. He was a theist but he was not a zealot. Intertextuality of his poetry is a functionary and feasible vehicle to elegantly manifest Nazrul's thoughts and ideas, critiques, appraisal and disapproval as to assorted issues, practices, institutions in the domains of religions and society and it also endorses Nazrul's craving for inter-religious uniformity, men- women equity, egalitarianism, philanthropy and so on. If put in a few words, religious allusions have made Nazrul's poetry predominantly intertextually elevated. They are masterfully handled and they perform multi-purpose operations in his poetry.

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