

## **Social Conflict, Reformation and Reconstruction: A Comparative Study on Kazi Nazrul Islam and Faiz Ahmed Faiz's Selected Poems**

**Mohammad Rahmatullah<sup>1</sup> & Dr. Tanu Gupta<sup>2</sup>**

<sup>1</sup>Research Scholar (English), Institute of Liberal Arts & Humanities  
Chandigarh University

Email No: [likhon661993@gmail.com](mailto:likhon661993@gmail.com)

Orcid Id: <https://orcid.org/0000-0003-1395-8640>

<sup>2</sup>Professor (English), Institute of Liberal Arts & Humanities  
Chandigarh University

Email: [tanu.e9349@cumail.in](mailto:tanu.e9349@cumail.in)

---

### **Abstract**

Kazi Nazrul Islam and Faiz Ahmed Faiz, the two most prominent poets in the Indian subcontinent, have used their poetry to bring out the image of social conflict and injustice in society. Their poems represent the social struggle of the exploited and their conflicts with the bourgeoisie. They bring up the issue of conflict, but the possible outcomes come up in their poetry. This paper intends to study comparatively Nazrul and Faiz under the theoretical framework of the conflict theory proposed by Karl Marx. For this study, selected poems of the poets' will be analyzed where social conflict and the assumption of the conflicts are highlighted. The similarity of their revolutionary and reformative ideas is also be highlighted.

**Keywords:** Kazi Nazrul Islam, Faiz Ahmed Faiz, conflict theory, Karl Marx, revolution, reformative ideas

### **Introduction**

Kazi Nazrul Islam and Faiz Ahmed Faiz are two influential poets in the Indian subcontinent. Their poems are in two different languages; Bengali and Urdu. In their poems, social conflicts have been expressed. This conflict between two parties, bourgeois and proletariat, has been going on for ages. These two poets were on the side of the proletariat or working class. Their poems express feeling for the working class of all ages. Exploitation on workers has repeatedly come up in their poems. Although they are poets of two different languages, there is a similarity in their thinking and expression for that class of the society. Many critics have discussed their poetry from this conflict perspective. However, a comparative study is not yet done on their poems. In this study, a comparative analysis will be done of their selected poems highlighting social conflict. The theoretical framework used to do this comparative study is "conflict theory," proposed by Karl Marx. Some assumptions of this conflict theory will also be discussed based on these two poets' poetry. The purpose of this study is to understand the similarity of their revolutionary and reformative ideas under the lens of conflict theory.

### **Literature Review**

There has been widespread research on Kazi Nazrul Islam worldwide. His poetry is now being researched. Through all these researches, Nazrul's various aspects, his thoughts, the content of his poems, such as his communism, secularism, rebellion, love, attitude towards society, humanity, has come to the fore. Tanzin Sultana, in her article "The Compulsive Voice of Decolonization: A Study on Kazi Nazrul Islam and His Rebellious Poems," has stated that through his rebellious poem, Nazrul Islam brought the culture, conflict in the contemporary Bengali society which was the result of western colonization. In her study, she examines how Nazrul maintains and promotes decolonization in his poetry to ensure his society's complete freedom from social conflict. In 2013, Joyshree Deb and Mohammad Safiqul Islam tried to examine Nazrul as a romantic poet who used his romanticism to solve a social problem with the features of romanticism. Mustofa Munir, in 2013, has done a comparative analysis on Kazi Nazrul Islam and William Wordsworth and has found similar themes of the writes that contain sorrows and happiness of social life. Dr. Nazul Islam and Dr. Md. Shamsul Arefin has talked about Nazrul's equality and egalitarianism in their article. They have stated that Nazrul's work also conveys a sense of belonging to the world, which spared humanity from its destructive powers. In "Can Bengali Literature be Postcolonial?", Auritro Majumder gives a clear statement that Kazi Nazrul Islam was not only the most influential anticolonial intellectual but also served as a social reformer to solve the social conflict. In 2016, Jebun Ara Geeti and Md. Habibullah did a comparative analysis on Kazi Nazrul Islam and W.B Yeats where they have commented that Nazul Islam is the true voice for the conflict of the poor and rich, man and woman, slave and masters. Nazrul is on the side of spiritual freedom for all masses.

Faiz Ahmed Faiz's poetry has also been researched extensively. Benin, in 2020 thoroughly analyzed Faiz's literary works and determined that Faiz is a universal poet. It is imprecise to label Faiz with any prejudice stamps by examining the themes of love, patriotism, solitude, revolution, personal grievances, revolt, and optimism from inside his poetry. A 2016 research examined Faiz's poetry through the prism of neoliberalism, or corporate imperialism, which advocates for the unhindered flow of products and services without the restrictions of business or privatization. Hayat and Rai stated that Marxist ideology, a critique of capitalism, and critical consciousness are all present in Faiz's poetry. The authors have also examined the poetry under debate, "Mujh se pehli si muhabbat mere mehboob na maang," and concluded that bourgeois historians swept previous economic inequities, slaughter, and anarchy beneath the phoney carpet of economic success and social emancipation. Magray and Ahsan UL Haq did another study. They thoroughly evaluated Faiz Ahmed Faiz's poetic body of work and illustrative testimonials through notable translations to investigate resistance, violation, and protest perspectives and concluded that Faiz encouraged and challenged people to struggle and promoted revolutionary change.

There is no comparative study done between these two poets yet on this aspect of highlighting social conflict. This paper will be discussed comparatively how social conflicts are highlighted in Nazrul's and Faiz's poetry and how both have given solutions for those conflicts.

### **Conceptual Framework:**

According to Karl Marx's conflict theory, society is in permanent conflict due to competition for resources. It contends that dominance and power, rather than agreement and compliance, preserve social order. As per conflict theory, people with wealth and power try to keep it by whatever means possible, most notably by oppressing the poor and oppressed. According to a core premise of conflict theory, groups and individuals within society will try to maximize their benefits.

The conflict theory is the theoretical structure used to analyze the two poets' thoughts expressed in their chosen poems. Karl Marx is credited with developing the conflict theory, which holds that change may be achieved through conflicts that arise due to an uneven and unequal distribution of power, capital, and resources in a society. Instead of the popular belief that societies grow and advance fluidly to elevated heights, the ongoing striving of contending groups results in the attainment of development and progress.

The bourgeoisie and the proletariats, the strong and the poor, the justice holders, and the criminal thoughts are society's warring groupings. These opposing segments of society are always battling to conduct and create social, functional, and economic change settings. The conflicts resulting from these organizations' actions are the necessary conditions for change to correct societal injustices and inequality. Furthermore, as Mondal (2015) explained, the opposing disputes, societal institutions, and offices remain because influential circles have the ability and motive to construct and maintain the status quo. Through its power, influence, and riches, the bourgeoisie maintains a stronghold on significant resources and positions in society. The bourgeoisie is a minor segment in the community that retains power over large-scale production and capital. In contrast, the proletariat is the community's dominant working-class section that is oppressed and impoverished. Conflicts that arise due to the fight between these two divisions give rise to dissensions and disagreement in the realms of politics, social structure, the financial sector, and other strands of the social fabric.

The essential premise of this theory is that competition exists in all human interactions, including social ones. Most importantly, when there is a power imbalance, it might become a major source of the problem. This struggle is mostly for real resources like property and wealth, including intangible values such as dominance, social standing, and convenience. The "power elite" usually wins or exerts dominance in this competition. Charles Wright Mills is widely regarded as the father of modern social conflict theory, having developed the "tiny elite" concept and described the power struggle in society. This small group of "elite" consists of the bourgeoisie, which has threads in the political, military, corporate, and community climates and controls the lives of the "others" (the ordinary man). The assumption that disparities are maintained by preserving the social system that supports such inequities is generally committed by those persons and groups who profit from incentives and power. The essential assumption of this theory is that revolution and abrupt changes on a large scale are a significant influence and outcome of the power dynamic and conflict. This revolution and dramatic change are often brought about by a subsequent conflict, viewed as a unifier or purifier of society.

Given this conflict theory, the chosen poems will be examined through the lenses of other propositions, such as culture, nationality, religion, politics, and other social institutions. The conflicts around class hierarchies, discriminations, and targeted social blanket norms that contribute to the revolution's ideals, rebellion, and transformation are extensively investigated.

### **Comparative Analysis**

Conflict Theory, developed by Karl Marx, asserts that society will always be in a state of conflict due to society's never-ending fight for finite resources. The consequence of this idea is that individuals who have wealth and resources would protect and hoard them, while those who have not will do anything to gain them. Because of this dynamic, there is a perpetual conflict between the exploiter and the exploited. Conflict theory explores every social phenomenon through the viewpoint of conflict as a basic human impulse. Marx's conflict theory was centered on the dispute between different basic classes. Each class comprises a group of people who share common interests and some degree of wealth accumulation. Marx thought about the bourgeoisie, a group of people represented in society who possessed the vast bulk of money and power. The other group is the proletariat, which includes persons who are deemed working indigent. Nazrul has always spoken in favor of the exploited class in this conflict. He has introduced this exploited class in many of his poems. One such poem is "Songs of Workers," where the image of social conflict is skillfully drawn line by line. In this poem, the poet brings out the correct identity of the exploited class. Nazrul says,

“We bring moonlight, light the oceans,  
Yet getting thirsty we keep thirsting  
Not a drop of water we receive.” (Islam, *Poet of Tolerance*, 78, L.14-16)  
Nazrul further clarifies the persecuted community in his poem "Dogmatism isn't Religion." The poet says,  
“We are poor, we're wretched,  
We're oppressed and lost everything.  
To those who want to lead us today  
Along the path of a false contradiction;  
To those who bring unhappiness, mischief;” (Islam, *Poet of Tolerance*, 48, L.101-105)

Faiz Ahmed Faiz also talks about those who are oppressed and exploited for ages. Faiz speaks of such a class identity in his poem "As We Are," where he introduces the class of the society that the powerful bourgeoisie has exploited during the ongoing social conflict. In this poem, the poet introduces the exploited by bringing a picture of their state of mind. Faiz says,

“A row of dead lamps in the niches of our hearts,  
Shrinking from the light, of all things weary.  
Like the fading image of beauty once lived,  
Clasping to us the cloak of our obscurity.” (Faiz, *100 poems By Faiz Ahmed Faiz*, p.37, L.1-4)

Nazrul's "Song of the workers" is a poetic depiction of social conflict in Marx's theory. This poem reveals the social sensibility of the wearer. By introducing the exploited, the poet brings to the fore the conflict.

“We are cutters, we're coolies,  
Shed our sweat in limestone quarries.  
We keep slogging, it's endless slaving;  
As the oilman's bullocks we wear blinkers.  
And if toiling we find jewels,  
We raise and place them on the royal crown.”(Islam, *Poet of Tolerance*, p.78, L.20-25)

In this same poem, the poet says how the proletariat is being exploited. The poet paints a picture of the intensity of social exploitation through his following lines.

“Oh, my Brother,  
We build mansions and stone villas,  
Yet we ourselves remain downcast, in dust.  
Even as the wealthy walk in style and stab us,  
We're like bullocks,  
Pressing the cane without joying the taste.”(Islam, *Poet of Tolerance*, p.78, L.63-68)

In his poem "The Peasants Song," Nazrul also spoke on behalf of the working class about the social conflict of Karl Marx.

“ We are surrounded by wealthy merchants.  
They are a nasty breed of sweaters  
Who suck our blood like leech

And snatch the rice from our plates.”(Islam, *Poet of Tolerance*, p.76, L.28-31)

The poem "We are the Flowers of the Same Stem" also mentions a similar class conflict.

“We call our mother in one and the same language.

Failing to recognize each other in the darkness of the night,

We fight.”(Islam, *Poet of Tolerance*, p.52, L.18-20)

In his poems, Faiz uses various imageries to bring the issue of social conflict before society. Like Nazrul, Faiz has painted a picture of class conflict through his verses. “A Scene” is one such poem by Faiz where he speaks of the ongoing conflict between the bourgeoisie and the working class of society through symbols such as “burden of silence,” “river of pain,” and so on. He also spoke about the plight of the workers. In the poem, “Roofs and doorways beneath the weight of silence bent, A river of pain from the skies streaming down,” (1-2)

Faiz describes the history and spread of social conflict in his poem “Don’t Ask Me Now, Beloved.” The symbols he used to describe it make the readers feel the depth of the conflict. In the poem, Faiz says,

“Dark fearful talismans, come down centuries,

Woven in silk and damask and cloth of gold;

Bodies that everywhere in street are sold

Covered with dust, all their wounds bleeding.”(Faiz, *100 poems By Faiz Ahmed Faiz*, p.29, L.10-13)

Faiz used imageries in “Impatient Heart, Be Still,” which also clearly shows the images of social conflict. He says,

“The darkness is increasing, in waves, as though,

From every vein of the night blood were gushing

The pulse of life beats in such a way, as though

The words from a drugged sleep were waking.” (Faiz, *100 poems By Faiz Ahmed Faiz*, p.39, L.1-4)

According to Marx, conflict leads to ever-changing relations within the existing social structure, but the total social system transforms conflict. According to Marx, the factors pointing to different and new patterns developing from the present structure escape and fight the structured normative system. Lewis A. Coser (1957) states in his article,

“During the feudal period, the relations between serf and lord (between burgher and gentry, underwent many changes both in law and in fact. Yet conflict finally led to a breakdown of all feudal relations and hence to the rise of a new social system governed by different patterns of social relations.” (Coser, *The Functions of Social Conflict*, 200)

This conflicting social system is reflected in the poem "Love and Lashes" by Kazi Nazrul Islam. In that poem, Nazrul speaks of those two groups of society and their ongoing conflict for power which makes the unstable social system; this social system has been going on through ongoing conflict for the ages. In the poem,

“Those who don’t give alms

To the proletariat when they’re asked for

Who let the people stay famished

While piling up wealth in their homes

Whose hearts are heartened,

even as their own bellies are bugling:”( Islam, *Poet of Tolerance*, p.72, L.22-27)

The image of the same society is mentioned in Faiz's poem "O City of Lights." The poet brings out the city's image with ups and downs caused by social conflict; the wave of unrest keeps the social system hostile. Faiz says,

“Till the far horizon, stretches the turbid tide

Of pain, with its ebbs and flows, drab mist spread over all.

Lives and moves my city of lights, there beyond this pall.

O city of lights,

Who can tell where is the way to your shining heart?” (Faiz, *100 poems By Faiz Ahmed Faiz*, p.65, L.3-7)

Karl Marx and Coser's commentary on the social transformation for conflict and feudal relationships is also found in the poems of Nazrul and Faiz. In his poem "The Warfare between Hindus and Muslims," Nazrul Islam talks about the new social order. In this poem, there is an indication that the transformation is inevitable after the social conflict occurs in society. Nazrul says,

"The Sun will rise

The confusion will be cleared.

Then the view will be bright,

Stagnation will come to an end.

Whoever has beaten up your brother

While locking the door will be vanquished." (Islam, *Poet of Tolerance*, p.43, L.67-72)

Nazrul also spoke of social transformation in his poem "We are two flowers on the same stem." He talks about the equality and friendship that will come at the end of the conflict, which supports Karl Marx and Coser's theory. Nazrul speaks,

"In the morning we shall recognize each other as friends.

We will weep and embrace each other,

And mutually ask for forgiveness

That day this land of ours will smile with pride!" (Islam, *Poet of Tolerance*, p.52, L.21-24)

Faiz himself speaks of that social reform in his poem "Awaken not the chords." The poet says in this poem that social reform will begin with a rebuke against the oppressor. He states,

"What my time of trial was, don't ask me now,

All our reproaches have been made, don't take me to task now.

Awaken not the chords of sorrow, tonight." (Faiz, *100 poems By Faiz Ahmed Faiz*, p.25, L.13-15)

Faiz speaks of the same transformation in his poem "We will See." He says that one day the oppressed will sit on the throne of the tyrant, and that day will come, which is consistent with Coser's theory of reformation after feudal conflict. Faiz says,

"Then, the disposed we, we,

Who kept the faith will be installed

To our inalienable legacy.

Every crown will be flung

Each throne brought down." (Faiz, *The Colours of My Heart*, 2017, p. 10, line: 12-16)

Social conflict facilitates the path of social change. This social change can be called revolution. Marx describes this revolution as follows:

"What evades and resists the patterned normative structure and on the elements pointing to new and alternative patterns emerging from the existing structure." (Coser, *The Functions of Social Conflict*, 201)

Lewis A Coser, in his essay, explicitly describes this change as a revolution. Lewis said,

"We propose to talk of a change of system when all major structural relations, its basic institutions and its prevailing value system have been drastically altered. (In cases where such a change takes place abruptly, as, for example, the Russian Revolution, there should be no difficulty. It is well to remember, however, that transformations of social systems do not always consist in an abrupt and simultaneous change of all basic institutions." (Coser, *The Functions of Social Conflict*, 202)

Nazrul Islam has mentioned in his poems that this outcome of social conflict can be called revolution. Not only did he speak of revolution, but he also encouraged the exploited class to go on the path of that revolution.

"Songs of the Workers" is one of Nazrul's poems where the poet hints at a social revolution. In the poem, the poet says,

"For the health of one arm mansions we build;

Yet for the other's weal we knock them down." (Islam, *Poet of Tolerance*, p.78, L.5-6)

In this poem, Nazrul says to strike a direct blow at the established regime of the ruling class. He declares,

"Now the serpents of the Goddess *Manasa*

Loudly roar, swoop down and strike.

Take your hammers,

Place your pick-axe on your shoulders firm.”(Islam, *Poet of Tolerance*, p.78, L.34-36)

Speaking of this inevitable revolution, Nazrul said to attack the exploiters with all strength of the exploited. He remarks,

“We pound, we strike with our forehead

Straight into the oppressor’s chest!” (Islam, *Poet of Tolerance*, p.80, L.93-94)

“The Peasants’ Song” is another of Nazrul’s notable poems where Nazrul speaks directly to the ruling class about the revolution after the conflict and gives strength and encouragement for that revolution. He encourages,

“Rise up you peasants,

Citizen of the world.

Tightly hold your plow.

Since anyway you are dying,

Let’s die a worth death.” (Islam, *Poet of Tolerance*, p.76, L.1-5)

In the poem “Rudra has risen Amidst the toilers, the sudras,” the poet also paints a picture of the assumption of the social conflict through his lines. Nazrul states,

“You toilers know all about creation.

But in this world stricken with sin

We just can’t manage to survive.

Hence it’s really much better to perish,

Wielding our weapons, our hands.” (Islam, *Poet of Tolerance*, p.60, L.72-76)

On the other hand, in the poem "Speak," Faiz also speaks of revolution like Nazrul. In his poems, he encouraged the revolution through various symbols. The poem repeatedly calls for a revolution against the exploitation of the proletariat. Faiz says,

“Speak; your lips still have their liberty

Speak, still is yours the spoken word

Speak, still is yours this marvelous body

And the breath of life by which it is stirred.” (Faiz, *100 poems By Faiz Ahmed Faiz*, p.35, L.1-4)

In the poem "Impatient Heart, Be Still," the poet also illustrates a picture of the revolutionary outcome by using symbols like "warm blood" and "day break." The poet utters,

“Let the warm blood of the night flow at will

This darkness is the color which it lends to the dawn

It will be daybreak soon, impatient heart be still.” (Faiz, *100 poems By Faiz Ahmed Faiz*, p.39, L.5-7)

Another of his poems is "On the Martyr's Field," where there is a clear declaration of struggle against exploiters. In the poem,

“Let the challenge be sent from that street of sin, and reach our company,

Whom can they stop with their senseless advice, we , too, shall see

Who, once gone ahead, dares to come back, we, too, shall see.” (Faiz, *100 poems By Faiz Ahmed Faiz*, p.47, L.7-9)

In the poems of both Faiz and Nazrul, social conflict and post-conflict reform, which can be called revolution, are portrayed perfectly. Every aspect of Karl Marx's theory of social conflict has come up in the language of their poetry. The most striking thing about their comparison is that they were both on the side of the oppressed. The language of their poetry was only for those who were neglected and exploited for ages.

### **Conclusion:**

Class conflict is an ongoing process in society for many centuries where the upper class of the society has been using its economic power to dominate the lower class. In this conflict theory, Karl Marx says that the continuation of this conflict will inevitably lead to reform or revolution. The analysis of Kazi Nazrul Islam's and Faiz Ahmed Faiz's selected poems through the prism of Karl Marx's conflict theory reveals that the two poets' ideologies are similar in their reformative approaches. Both poets use their altruistic work to emphasize social inequality and economic inequity; however, Nazrul names the bourgeoisie outright, while Faiz is more nuanced and veiled in his finger-pointing. According to Karl Marx's theory, these two renowned poets have acted as a catalyst for the need for

encouragement among the exploited for the reformation or revolution that will result from social conflict. Their poetry not only represents the exploitation of society but also provides the emotional juices for their liberation.

### References

- Benin, N. (2020). *Faiz Ahmad Faiz's poetry*. Researchgate.Com. [https://www.researchgate.net/publication/339366687\\_Faiz\\_Ahmad\\_Faiz's\\_poetry](https://www.researchgate.net/publication/339366687_Faiz_Ahmad_Faiz's_poetry)
- Corporate Finance Institute. (2021, January 30). *Conflict Theory*. [https://corporatefinanceinstitute.com/resources/knowledge/economics/conflict-theory/?\\_cf\\_chl\\_captcha\\_tk\\_\\_=pmd\\_mbuIDREy\\_wSL4cN8Q\\_jo39tb.YUBrnXuq.x0Rn8WOXI-1629352003-0-gqNtZGzNAuWjcnBszQy9](https://corporatefinanceinstitute.com/resources/knowledge/economics/conflict-theory/?_cf_chl_captcha_tk__=pmd_mbuIDREy_wSL4cN8Q_jo39tb.YUBrnXuq.x0Rn8WOXI-1629352003-0-gqNtZGzNAuWjcnBszQy9)
- Coser, L. A. (1964). *The Functions of Social Conflict: An Examination of the Concept of Social Conflict and Its Use in Empirical Sociological Research*. Free Press.
- Deb, J., & Islam, M. S. (2013). Romantic Par-excellence: Kazi Nazrul Islam's Selected Poems. *International Journal of Advancements in Research & Technology*, 2(5). [https://www.researchgate.net/publication/330956166\\_Romantic\\_Par-excellence\\_Kazi\\_Nazrul\\_Islam%27s\\_Selected\\_Poems](https://www.researchgate.net/publication/330956166_Romantic_Par-excellence_Kazi_Nazrul_Islam%27s_Selected_Poems)
- Farooqi, B. (2017). *The Colours of My Heart: faiz Ahmed Faiz*. Penguin Random House India.
- Geeti, J. A., & Habibullah, M. D. (2016). KAZI NAZRUL ISLAM AND W.B. YEATS: THE VOICES OF SPIRITUAL FREEDOM, NATIONALISM AND INTERNATIONALISM. *International Journal of Entrepreneurship and Development Studies (IJEDS)*, 4(1), 93–107. [https://www.researchgate.net/publication/350132009\\_KAZI\\_NAZRUL\\_ISLAM\\_AND\\_WB\\_YEATS\\_THE\\_VOICE\\_OF\\_SPIRITUAL\\_FREEDOM\\_NATIONALISM\\_AND\\_INTERNATIONALISM](https://www.researchgate.net/publication/350132009_KAZI_NAZRUL_ISLAM_AND_WB_YEATS_THE_VOICE_OF_SPIRITUAL_FREEDOM_NATIONALISM_AND_INTERNATIONALISM)
- Hayat, M., & Parveen Rai, S. (2016). Relevance of Marxist Poetry of Faiz Ahmed Faiz in the Age of Neo-liberalism. *Journal of Research (Humanities)*, 2(1), 97–112. <https://tehqeeqat.org/downloadpdf/938>
- Hayes, A. (2020). *Conflict Theory Definition*. Investopedia. <https://www.investopedia.com/terms/c/conflict-theory.asp>
- Islam, D. N., & Arefin, M. S. (2017). Nazrul's Contributions in Equality and Egalitarianism: Twenty First Century Perspective. *SSRN Electronic Journal*, 1–19. <https://doi.org/10.2139/ssrn.3079968>
- Islam, N., Custers, P., & Najarula Insatiitiuta (Dhaka, B. (2013). *Kazi Nazrul Islam*. Nazrul Institute.
- M., & Ul Haq, A. (2020). Faiz Ahmad Faiz: A Study of Resistance, Protest and Voice for Society in his Poetry. *Creative Forum*, 33(1), 7–16. [https://www.researchgate.net/publication/346577907\\_Faiz\\_Ahmad\\_Faiz\\_A\\_Study\\_of\\_Resistance\\_Protest\\_and\\_Voice\\_for\\_Society\\_in\\_his\\_Poetry](https://www.researchgate.net/publication/346577907_Faiz_Ahmad_Faiz_A_Study_of_Resistance_Protest_and_Voice_for_Society_in_his_Poetry)
- Majumder, A. (2016). Can Bengali Literature be Postcolonial? *Comparative Literature Studies*, 53(2), 417. <https://doi.org/10.5325/complitstudies.53.2.0417>
- Munir, M. (2019). *POET WILLIAM WORDSWORTH AND KAZI NAZRUL-LITERARY ANALYSIS OF THEIR POEMS WITH SIMILAR THEMES*. <https://www.academia.edu/> [https://www.academia.edu/39913067/POET\\_WILLIAM\\_WORDSWORTH\\_AND\\_KAZI\\_NAZRUL-LITERARY\\_ANALYSIS\\_OF\\_THEIR\\_POEMS\\_WITH\\_SIMILAR\\_THEMES](https://www.academia.edu/39913067/POET_WILLIAM_WORDSWORTH_AND_KAZI_NAZRUL-LITERARY_ANALYSIS_OF_THEIR_POEMS_WITH_SIMILAR_THEMES)
- Rahman, S. (2002). *100 Poems by Faiz Ahmed Fiza* (illustrated edition). Abhinav Publications.
- Rahmatullah, M., & Gupta, D. T. (2021). SECULARISM, EQUAILTY AND EGALITARIANISM: A CRITIQUE OF KAZI NAZRUL ISLAM'S SELECTED POETRY. *Literary Voice*, 169–176. <https://www.literaryvoice.in/LV%20SPECIAL%20EDITION%20DEC.%202021.pdf>
- Rahmatullah, M., & Gupta, D. T. (2022a). Construction of truth and Identity: An analysis of Edward Said and GayatriSpivak's postcolonial theory. *International Journal Of English and Studies (IJOES)*, 4(5), 34–40. <https://doi.org/10.47311/IJOES.2022.4.5.05>
- Rahmatullah, M., & Gupta, D. T. (2022b). Voice for the Oppressed: A Comparative Study of the Poetry of Kazi Nazrul Islam and Faiz Ahmed Faiz. *International Journal of English Literature and Social Sciences*, 7(2), 297–302. <https://doi.org/10.22161/ijels.72.42>
- Sultana, T. (2020). THE COMPULSIVE VOICE OF DECOLONIZATION: A STUDY ON KAZI NAZRUL ISLAM AND HIS REBELLIOUS POEMS. *International Journal of English Language and Linguistics Research*, 8(2), 66–75. [https://www.researchgate.net/publication/340249764\\_THE\\_COMPULSIVE\\_VOICE\\_OF\\_DECOLONIZATION\\_A\\_STUDY\\_ON\\_KAZI\\_NAZRUL\\_ISLAM\\_AND\\_HIS\\_REBELLIOUS\\_POEMS](https://www.researchgate.net/publication/340249764_THE_COMPULSIVE_VOICE_OF_DECOLONIZATION_A_STUDY_ON_KAZI_NAZRUL_ISLAM_AND_HIS_REBELLIOUS_POEMS)
- What Is Conflict Theory?* (2019). ThoughtCo. <https://www.thoughtco.com/conflict-theory-3026622>