

Patriotism in Arabic and Assamese Poetry: A Comparative Study of Themes and Expressions

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ABSTRACT

This research paper explores the theme of patriotism in Arabic and Assamese poetry, tracing its historical roots, literary development, and socio-political significance. In Arabic literature, patriotism evolved from tribal pride in the pre-Islamic era to a broader national consciousness shaped by Islam, colonial resistance, and pan-Arabism. From the verses of Maḥmūd Sāmī al-Bārūdī and Aḥmad Shawqī to the revolutionary poetry of Maḥmūd Darwish and Muḥdī Zakaria, patriotic poetry became a powerful vehicle for expressing love of homeland, resistance to oppression, and aspirations for unity and freedom. Assamese patriotic poetry, emerging in the nineteenth century under the influence of the Bengal Renaissance and Western education, evolved through publications such as *Orunodoi* and *Jonaki*, where poets like Lakshminath Bezbaroa and Ambikagiri Raychoudhury celebrated Assam's cultural heritage, lamented colonial subjugation, and inspired nationalist fervour. This comparative study examines how both traditions articulate themes of love for homeland, glorification of heritage, resistance to foreign domination, and the call for social and political reform. It also investigates the stylistic and thematic variations between Arabic and Assamese patriotic poetry, considering the historical, cultural, and political contexts that shaped them. Through a cross-cultural lens, the paper demonstrates that despite geographical and linguistic differences, patriotic poetry in both traditions functions as a unifying force, preserving cultural identity and inspiring collective resilience.

Keywords: Patriotism, Arabic Poetry, Assamese Poetry, Nationalism, Cultural Identity, Resistance, etc.

Introduction:

Poetry, as one of the oldest forms of literary expression, has served not only as a reflection of personal emotions but also as a mirror to collective experiences, ideals, and struggles of societies. Among the themes that have persisted across cultures and epochs, patriotism occupies a significant place. It embodies the emotional bond between individuals and their homeland, often intertwined with struggles for freedom, preservation of cultural identity, and resistance against oppression. Both Arabic and Assamese poetry have rich traditions in which patriotism has flourished, shaped by unique historical, cultural, and political forces.

Arabic poetry, with its roots in the pre-Islamic *Jāhiliyyah* period, initially celebrated tribal valour and local pride. The advent of Islam in the 7th century expanded this consciousness, infusing poetic expressions with spiritual and moral ideals. Over centuries, political upheavals such as the Crusades, Ottoman rule, and European colonization further reshaped patriotic sentiment. Modern Arabic poetry reflects not only nationalist struggles but also pan-Arab aspirations, as seen in the works of poets like Aḥmad Shawqī, Maḥmūd Darwish, and Muḥdī Zakaria, who used their art as a tool of political awakening and resistance.¹

Assamese poetry, on the other hand, emerged as a significant literary force in the 19th century during the Bengal Renaissance. This period witnessed the rise of socio-cultural consciousness against the backdrop of colonial rule. Publications such as *Orunodoi* (1846) and later *Jonaki* (1889) played pivotal roles in fostering patriotic feeling and nurturing Assamese literary identity. Poets like Lakshminath Bezbaroa and Ambikagiri Raychoudhury championed the cause of Assamese culture and language, using poetry to inspire a sense of belonging and unity among their readers.²

The concept of patriotism in poetry is not merely about glorifying one's homeland; it also encompasses a critical engagement with its present realities and a vision for its future. In Arabic literature, patriotic poems frequently blend nostalgia for a bygone past with calls for political reform and unity. For instance, Shawqî's revivalist works drew upon Arab history and heritage to inspire pride and solidarity, while Darwish's verses voiced the anguish and resilience of the Palestinian struggle.³ In Assamese literature, the patriotic impulse frequently intertwines with cultural revivalism. Poets lamented the erosion of linguistic and cultural heritage under colonial influence while envisioning a renaissance rooted in indigenous traditions.⁴

This study adopts a comparative approach to examine how patriotism is constructed, expressed, and symbolized in both Arabic and Assamese poetry. The comparison reveals both convergences and divergences. While the historical trajectories differ, Arabic poetry is shaped by a broad spectrum of regional and pan-national struggles, and Assamese poetry by a more localized but equally intense cultural nationalism. Both traditions underscore the role of literature as an instrument of identity formation and resistance.

By situating the poetry within its respective socio-political contexts, the research not only highlights thematic similarities, such as glorification of heritage and defiance against subjugation, but also illuminates stylistic and linguistic variations rooted in distinct literary conventions. Furthermore, the paper emphasizes that the essence of patriotic poetry lies in its dual function: to preserve collective memory and to mobilize future generations towards a shared vision of national or cultural sovereignty.

In doing so, this study contributes to comparative literary scholarship by bridging two linguistic traditions that, despite their geographical distance, share a common emotional terrain in the articulation of patriotism. It draws upon primary texts and critical interpretations to unpack the layered meanings embedded in these poetic works, thereby offering a nuanced understanding of how literature can both reflect and shape nationalist consciousness.

Description:

(A) Modern Arabic Poetry:

Modern Arabic poetry marks a significant departure from the classical forms that dominated for centuries, reflecting the social, political, and cultural transformations of the Arab world from the late nineteenth century onwards. While rooted in a rich tradition dating back to the pre-Islamic era, modern Arabic verse reflects an evolving consciousness shaped by colonial encounters, nationalist struggles, and global literary trends.

The origins of modern Arabic poetry are often traced to the late nineteenth and early twentieth centuries, when poets began to shift their focus from panegyric and courtly praise towards themes of national identity, reform, and liberation. This period saw the rise of *shi'r waṭanî* (patriotic poetry), where the homeland replaced the ruler as the central subject of praise.⁵ Figures such as Maḥmūd Sâmi al-Bârûdî and Ahmad Shawqî played pivotal roles in initiating this transformation. Their works often celebrated Arab history, drew on Islamic heritage, and called for unity in the face of colonial domination. Shawqî, for instance, invoked historical figures like Salâh al-Dîn as symbols of resistance and pride, linking past glories with contemporary struggles.⁶

By the mid-twentieth century, Arabic poetry had entered a new phase, marked by the emergence of "Shi'r al-Tafîla" (free verse poetry). This form, pioneered in Iraq by poets such as Badr Shâkir al-Sayyâb and Nâzik al-Malâ'ika in 1947, broke away from the rigid meters and rhyme schemes of classical Arabic poetry. It offered greater flexibility in line length, rhythm, and imagery, allowing poets to engage with modern themes and existential concerns more fluidly.⁷ Free verse retained a musical flow but abandoned the traditional monorhyme, enabling a broader range of expression and the incorporation of symbolic, surreal, and mythological elements.

The adoption of free verse coincided with turbulent historical moments, including the Nakba of 1948, the Algerian War of Independence, and the Six-Day War of 1967. Poets such as Maḥmūd Darwish, Muḥdî Zakaria, and Sâmi al-Qasim infused their works with the anguish of exile, the urgency of resistance, and the dream of liberation. Darwish, widely regarded as the poetic voice of Palestine, blended personal lyricism with collective memory, transforming the homeland into both a tangible geography and a symbolic space of identity and struggle.⁸ His work evolved from early defiance and martial tone to a more introspective, tragic meditation on displacement, as seen in his later collections.⁹

Alongside free verse, *shi'r al-nathr* (prose poetry) gained prominence, especially in Lebanon and Syria. Pioneers such as Mohammad al-Maghout, Onsi al-Hajj, and Adonis challenged conventional poetic structures entirely, crafting works that blurred the boundaries between prose and poetry. While critics debated whether prose poetry should be considered "true poetry," its popularity grew due to its ability to convey complex emotions and ideas without the constraints of traditional form.¹⁰

Thematically, modern Arabic poetry expanded beyond political nationalism to encompass broader human concerns, love, exile, alienation, and the search for identity in a rapidly changing world. Nevertheless, the political dimension remained strong, particularly in contexts of occupation and authoritarian rule. Muḥdî Zakaria, for example, wrote stirring verses from prison during Algeria's anti-colonial struggle, his poetry serving as both a rallying cry and a testament to sacrifice.¹¹ Similarly, Syrian poet Nizâr Qabbânî moved

between deeply personal love poetry and searing critiques of political oppression, his accessible style appealing to a wide audience across the Arab world.¹²

Modern Arabic poetry also reflects the influence of Western literary movements. Romanticism, Symbolism, and Modernism left their imprint on Arab poets who studied abroad or engaged with translated works. Poets integrated mythological references from both Arab and non-Arab traditions, as in the case of al-Sayyâb's use of Mesopotamian myths alongside Biblical and Greek imagery.¹³ This intertextuality enriched Arabic poetry, creating new layers of meaning and aligning it with global modernist trends while retaining a distinctly Arab sensibility.

The political landscape of the Arab world in the twentieth century, marked by anti-colonial struggles, pan-Arabism, the Palestinian question, and civil wars, ensured that poetry continued to function as a vehicle for public discourse. Unlike in many Western contexts, where poetry often became an esoteric art form, in the Arab world, it retained a strong public presence. Poets were, and often still are, seen as the conscience of their nations, capable of galvanizing collective sentiment and articulating shared grievances.¹⁴

By the late twentieth and early twenty-first centuries, modern Arabic poetry had become increasingly diverse in form and content. The internet and diaspora communities facilitated the spread of poetic voices beyond national borders, while the Arab Spring (2010–2011) renewed the political urgency of verse. Poets responded to the uprisings with works that blended the immediacy of protest with the introspection of personal testimony, continuing the tradition of poetry as both art and activism.¹⁵

In sum, modern Arabic poetry represents a dynamic continuum that bridges the classical heritage with contemporary realities. It encompasses the structured elegance of neo-classicism, the fluidity of free verse, and the radical openness of prose poetry. Across these forms, it consistently engages with themes of identity, resistance, and transformation, embodying the resilience of Arab cultural expression in the face of historical upheaval. Whether invoking the grandeur of past civilizations, confronting the injustices of the present, or envisioning a liberated future, modern Arabic poetry remains a vital space where the aesthetic and the political meet.

(B) Modern Assamese Poetry:

Modern Assamese poetry emerged in the nineteenth century during a transitional period in Assamese literature, reflecting the profound social, cultural, and political changes that swept through Assam under colonial rule. While earlier Assamese poetry had been predominantly devotional, focusing on spiritual themes drawn from the *Bhakti* tradition, the modern period introduced secular subjects such as romanticism, nationalism, and socio-political consciousness. This transformation was closely linked to the spread of Western education, the influence of the Bengal Renaissance, and the awakening of Assamese cultural identity.¹⁶

The earliest phase of modern Assamese poetry is generally associated with the publication of *Orunodoi* (1846–1880), the first Assamese periodical. *Orunodoi* played a foundational role in establishing modern Assamese prose and poetry, introducing readers to new literary forms and themes. Its editorial focus on language preservation, cultural revival, and moral reform laid the groundwork for nationalist thought in Assamese letters.¹⁷ Through its essays, translations, and original poems, *Orunodoi* helped to cultivate an awareness of the Assamese mother tongue and heritage, encouraging the literary expression of patriotic sentiment.

A new chapter in Assamese poetry began with the *Jonaki* era (1889–1903), which marked the Romantic Age in Assamese literature. Published by Assamese students in Calcutta, *Jonaki* introduced Assamese readers to the ideals of English Romanticism while remaining deeply rooted in local cultural traditions. Romantic poetry during this period explored themes such as nostalgia, nature's beauty, and love, but it also nurtured a growing nationalist spirit. The *Jonaki* poets, led by figures like Chandra Kumar Agarwala, Lakshminath Bezbaroa, and Hemchandra Goswami, used their verse to recall Assam's glorious past, lament its present subjugation, and inspire a vision of renewal.¹⁸

Lakshminath Bezbaroa (1864–1938), often called the "Sahitya Samrat" of Assamese literature, was a key figure in shaping modern Assamese poetry. His works combined romantic lyricism with patriotic fervour, as seen in *Mor Desh* and *Asom Sangeet*, where he celebrated Assamese history, culture, and natural beauty. For Bezbaroa, patriotism was inseparable from cultural revival; his poetry thus became a medium for instilling pride in Assamese heritage and identity.¹⁹ Chandra Kumar Agarwala, another luminary of the era, brought a refined sensibility to Assamese verse, blending romantic imagery with philosophical depth, as in *Bon Kuwori* and *Pratima*.²⁰

The Romantic movement in Assamese poetry persisted until the early decades of the twentieth century but gradually gave way to explicitly nationalist verse. From the 1920s onwards, poets began to respond more directly to India's struggle for independence, as well as to regional concerns about language rights and cultural preservation. Ambikagiri Raychoudhury (1885–1967), known as the "Lok Kabi," infused his poetry with a militant patriotism, calling for Assamese unity and self-reliance. His works often served as rallying cries for political and cultural awakening.²¹

The nationalist phase of Assamese poetry also saw the rise of poets like Jyoti Prasad Agarwala (1903–1951), who integrated folk traditions and *Sattriya* dramatic forms into his verse. His patriotic songs and poems celebrated the dignity of labour, the richness of Assamese culture, and the ideals of freedom and equality.²²

Meanwhile, poets such as Dimbeswar Neog, Binanda Chandra Barua, and Atul Chandra Hazarika contributed significantly to the corpus of nationalist poetry, using verse to inspire resistance against colonial domination.²³

After India's independence in 1947, Assamese poetry entered a phase of ideological and stylistic diversification. The post-independence period witnessed a shift from romantic idealism to modernist experimentation. Poets such as Navakanta Barua, Homen Borgohain, and Nilmani Phukan Jr. introduced free verse and prose poetry to Assamese literature, influenced by modernist and existentialist trends in world literature.²⁴ Navakanta Barua explored urban alienation, existential despair, and philosophical reflection, while retaining a commitment to Assamese identity.

The 1950s and 1960s were especially fertile for innovation. Literary magazines like *Ramdheni* provided a platform for emerging voices and facilitated debates about the role of poetry in a rapidly changing society. The modernist poets employed colloquial diction, unconventional imagery, and fragmented structures, moving away from the ornate style of earlier generations. Their works often grappled with postcolonial disillusionment, linguistic politics, and socio-economic inequalities in Assam.²⁵

By the 1970s, Assamese poetry reflected both political radicalism and global awareness. Leftist movements influenced poets to address themes of class struggle, peasant rights, and economic justice. At the same time, many poets remained engaged with cultural nationalism, responding to threats against the Assamese language and identity. The period also saw the growth of small literary journals and poetry circles, which nurtured experimental and avant-garde writing.²⁶

In recent decades, modern Assamese poetry has continued to balance the local and the global, blending traditional cultural symbols with contemporary themes. The issues of environmental degradation, migration, ethnic conflict, and globalization have entered poetic discourse. Yet, the core values of Assamese poetry, its rootedness in regional culture, its lyrical engagement with nature, and its concern for social justice, remain intact.²⁷

In sum, modern Assamese poetry represents a dynamic interplay between tradition and innovation, regional identity and global influences. From the *Orunodoi* and *Jonaki* movements to the post-independence modernists, Assamese poets have used their craft to affirm cultural pride, engage with political realities, and explore the complexities of the human condition. In doing so, they have ensured that Assamese poetry remains both a guardian of heritage and a participant in the evolving landscape of world literature.

(C) Patriotism in Arabic and Assamese Poetry

Patriotism, as a literary theme, has been a profound force in both Arabic and Assamese poetry, serving to preserve cultural identity, inspire political consciousness, and unify communities in times of crisis. While each tradition has developed under distinct historical and cultural conditions, both reveal striking parallels in their expression of love for the homeland, resistance against oppression, and glorification of heritage.

In Arabic poetry, patriotism (*shi'r waṭani*) emerged as a distinct genre in the late nineteenth and early twentieth centuries, coinciding with rising nationalist movements across the Arab world. Building upon the pre-Islamic tradition of *fakhr* (tribal pride), modern Arab poets shifted their praise from the tribe to the nation, often invoking the glories of Arab history to inspire contemporary unity. Maḥmūd Sāmī al-Barūdī and Aḥmad Shawqī were among the earliest figures to shape the patriotic idiom, celebrating the Arab-Islamic past while responding to colonial domination.²⁸ Shawqī's verses, for example, frequently evoked heroic figures such as Salah al-Din, transforming them into symbols of resistance and moral leadership.²⁹

The Palestinian Nakba of 1948 marked a turning point, expanding the scope of Arabic patriotic poetry to encompass themes of exile, dispossession, and defiance. Poets like Maḥmūd Darwish, Sāmīh al-Qasim, and Tawfiq Zayyad redefined patriotism by intertwining personal loss with collective struggle. Darwish's works evolved from militant declarations to deeply reflective meditations on identity, memory, and the tragedy of displacement.³⁰ Muḥdī Zakaria's prison poems during Algeria's anti-colonial struggle stand as enduring testaments to the power of verse as a weapon of liberation.³¹ Whether in free verse or classical form, patriotic Arabic poetry has served as both a historical record and a mobilizing force, expressing unity across geographical and political boundaries.

In Assamese literature, the roots of patriotic poetry can be traced to the nineteenth century, especially during the *Orunodoi* era (1846–1880). *Orunodoi*, the first Assamese periodical, sought to preserve the Assamese language and awaken a sense of cultural pride under colonial rule.³² Its role was succeeded by the *Jonaki* era (1889–1903), when Assamese Romantic poets, such as Lakshminath Bezbaroa, Chandra Kumar Agarwala, and Hemchandra Goswami, combined love of nature and nostalgia for Assam's past with an emerging nationalist consciousness.³³

Lakshminath Bezbaroa's patriotic songs and poems, including *Mor Desh* and *Asom Sangeet*, celebrated Assam's cultural richness and historical legacy. His poetry was as much a call for cultural revival as it was an artistic celebration of the homeland.³⁴ The nationalist phase intensified in the early twentieth century, influenced by the Indian independence movement and regional concerns over language and identity. Ambikagiri Raychoudhury's militant verses urged unity and resistance, while Jyoti Prasad Agarwala's works integrated folk traditions to inspire pride and self-reliance.³⁵

While Arabic patriotic poetry often emphasizes a shared Arab identity that transcends national borders, Assamese patriotic poetry is deeply anchored in the regional and linguistic identity of Assam. However, both

traditions share common thematic threads: glorification of ancestral heritage, resistance to foreign domination, and the moral duty of defending the homeland. In both literatures, poets frequently invoke historical heroes, cultural symbols, and natural landscapes to reinforce the emotional and symbolic bond between people and place.³⁶

Moreover, in both traditions, patriotism is not limited to uncritical praise. Poets often use it as a platform for social critique, urging reform and warning against complacency. In Arabic poetry, this critical patriotism can be seen in the works of Ahmad Matar and later Darwish, who addressed internal political corruption alongside external threats. In Assamese poetry, similar concerns are voiced in post-independence works that critique social injustice, erosion of cultural values, and political apathy.³⁷

In conclusion, patriotism in Arabic and Assamese poetry is a dynamic and multifaceted literary current. It draws strength from historical memory, cultural pride, and political urgency, adapting to the changing contexts of each society. Whether framed in the classical eloquence of Arabic *qasîda* or the romantic lyricism of Assamese verse, patriotic poetry remains a powerful medium for articulating collective identity, inspiring resistance, and envisioning a just and sovereign future.

(D) Comparison between Arabic and Assamese Patriotic Poetry:

Although Arabic and Assamese patriotic poetry developed in distinct cultural, linguistic, and historical contexts, both traditions reveal notable thematic convergences as well as stylistic and ideological differences. Each body of work reflects its socio-political realities, yet they share the central aim of preserving identity, resisting oppression, and inspiring collective pride.

(i) Historical and Political Context:

Arabic patriotic poetry (*shi'r waṭani*) emerged prominently during the late nineteenth and early twentieth centuries as a response to colonial encroachment and the decline of Ottoman authority. Poets such as Maḥmūd Sāmī al-Bārūdī and Ahmad Shawqī drew on Arab-Islamic history to inspire unity and resistance, invoking figures like Salāḥ al-Dīn to symbolize courage and leadership.³⁸ In the mid-twentieth century, events such as the Palestinian Nakba of 1948 and the Algerian independence struggle transformed patriotic poetry into a voice of defiance against occupation and exile, as seen in the works of Maḥmūd Darwish, Sāmīh al-Qasim, and Mufdī Zakaria.³⁹

In Assamese literature, patriotic poetry took shape in the nineteenth century during the colonial period, particularly through the *Orunodoi* era (1846–1880) and the *Jonaki* Romantic movement (1889–1903). These periods emphasized language preservation, cultural pride, and the revival of Assamese heritage under British rule. Poets such as Lakshminath Bezbaroa, Chandra Kumar Agarwala, and Hemchandra Goswami wove nostalgia for Assam's past with calls for cultural renaissance.⁴⁰ By the early twentieth century, figures like Ambikagiri Raychoudhury and Jyoti Prasad Agarwala infused their verse with nationalist zeal linked to India's independence movement.⁴¹

(ii) Thematic Convergences:

Both traditions share a deep reverence for historical heritage and natural landscapes as symbols of the homeland. Arabic poets frequently refer to ancient Arab civilizations, Islamic achievements, and the beauty of the desert, while Assamese poets evoke the Brahmaputra River, Assamese flora and fauna, and legends from regional history.⁴² In both, patriotic verse is also a medium for moral exhortation, urging unity, sacrifice, and social responsibility in the face of adversity.

Another shared feature is the blending of personal emotion with collective identity. Darwish's poetry often moves between his own experiences of exile and the collective trauma of the Palestinian people, much as Bezbaroa's *Mor Desh* intertwines personal pride with the destiny of Assam.⁴³

(iii) Stylistic and Formal Differences:

Arabic patriotic poetry evolved from the classical *qasîda* with its rigid meter and monorhyme into free verse (*shi'r al-taf'îla*) and prose poetry, particularly after the 1940s. This formal innovation allowed for greater experimentation with imagery, symbolism, and myth.⁴⁴ Assamese patriotic poetry, while initially adopting metrical patterns influenced by Sanskrit and folk song traditions, retained more lyrical and melodic structures well into the twentieth century. Even in the modernist phase after independence, Assamese poets tended to preserve a lyrical quality closely tied to song and performance traditions.⁴⁵

(iv) Scope of Identity:

Arabic patriotic poetry often extends beyond national borders to embrace a broader Arab identity or even pan-Arab unity. This is particularly evident in Shawqī's pan-Arab appeals and Darwish's evocation of Palestine as a symbol for all oppressed peoples.⁴⁶ In contrast, Assamese patriotic poetry is more regionally anchored, focusing on the preservation and promotion of the Assamese language, culture, and history as part of India's broader struggle for independence.⁴⁷

(v) Critical Patriotism:

In both traditions, patriotism is not limited to glorification; it often includes critique. Arabic poets like Ahmad Matar and later Darwish challenged internal corruption and authoritarianism alongside external threats. Assamese poets in the post-independence period critiqued linguistic marginalization, cultural erosion, and political neglect, as seen in works from the 1960s onward.⁴⁸

While the Arabic tradition situates patriotism within a broader transnational and pan-Arab framework and experiments extensively with modernist forms, Assamese patriotic poetry remains deeply rooted in regional identity and lyrical tradition. Nevertheless, both share the conviction that poetry is a vital cultural weapon, capable of preserving memory, mobilizing resistance, and envisioning a sovereign and dignified future.

Result:

1. The study reveals that both Arabic and Assamese patriotic poetry serve as powerful literary media for preserving cultural identity, mobilizing political consciousness, and inspiring unity during times of crisis.
2. Arabic patriotic poetry evolved from the classical *qasīda* to free verse and prose poetry, enabling greater thematic and stylistic experimentation, while Assamese patriotic poetry retained a lyrical structure rooted in folk and song traditions well into the modern period (Hassan 2014, p. 37; Neog 1980, p. 145).
3. In Arabic literature, patriotism often transcends national borders to embrace a pan-Arab identity, whereas Assamese patriotic poetry is primarily regional, focusing on the preservation of language, culture, and historical memory (Al-Saidi 2010, p. 92; Sharma 2002, p. 114).
4. Historical events such as the Palestinian Nakba (1948), Algerian liberation struggle, and the Indian independence movement deeply shaped the thematic content of both traditions, infusing them with resistance narratives (Khoury 2008, p. 176; Baruah 1986, p. 72).
5. Both traditions employ nature, historical heroes, and cultural symbols as recurring motifs to reinforce emotional attachment to the homeland (Goswami 1998, p. 89; Saikia 1995, p. 88).
6. Critical patriotism emerges in both literatures, with poets challenging internal corruption, social injustice, and cultural neglect alongside confronting external domination (Sharma 2002, p. 136; Goswami 1998, p. 103).
7. The comparative analysis highlights that, despite geographical and linguistic differences, patriotic poetry in both Arabic and Assamese traditions plays a dual role, as a record of historical struggle and as a catalyst for envisioning a liberated, dignified future.

Conclusion

The comparative study of patriotism in Arabic and Assamese poetry demonstrates that, despite originating in distinct cultural, linguistic, and historical settings, both traditions converge in their fundamental purpose: to safeguard identity, preserve collective memory, and inspire resilience in the face of adversity. Arabic patriotic poetry, shaped by a continuum from pre-Islamic tribal pride to modern nationalist and pan-Arab movements, has evolved through classical forms, free verse, and prose poetry, reflecting both historical upheavals and aesthetic innovation. Assamese patriotic poetry, emerging during the colonial period, has remained deeply rooted in regional identity, intertwining romantic lyricism, folk traditions, and nationalist fervour in its poetic vision.

Both literatures share thematic pillars: the glorification of cultural heritage, the evocation of natural landscapes as symbols of belonging, and the invocation of historical heroes as moral exemplars. They also reflect a “critical patriotism,” wherein poets, while celebrating the homeland, do not shy away from critiquing internal flaws, corruption, or cultural erosion. The Arabic tradition’s broader scope, often transcending national borders to embrace a pan-Arab unity, contrasts with the Assamese focus on linguistic and cultural preservation within a specific regional framework.

Ultimately, this study affirms that patriotic poetry, whether in the deserts of Arabia or the river valleys of Assam, functions as more than artistic expression. It is a form of cultural resistance, a unifying voice in moments of division, and a visionary force that imagines a future rooted in dignity, justice, and self-determination. In bridging the thematic and expressive worlds of Arabic and Assamese poetry, the research underscores the universality of the patriotic impulse in literature, an impulse that transcends boundaries yet remains profoundly shaped by local histories and identities.

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