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ECHOES OF FREEDOM: A COMPARATIVE STUDY OF PATRIOTIC EXPRESSIONS IN THE POETRY OF MA'RÛF AL-RUṢÂFÎ AND AMBIKAGIRI RAICHOUDHURY

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ABSTRACT
This paper explores the converging and diverging currents of patriotic sentiment in the works of Ma'rûf al-Ruṣâfî, a seminal figure in modern Arabic poetry, and Ambikagiri Raichoudhury, a towering voice in Assamese literature. Both poets, though rooted in distinct linguistic, cultural, and political contexts, employ poetry as a powerful instrument of resistance, awakening national consciousness, and articulating the aspirations of their people. Al-Ruṣâfî's verse reflects the socio-political upheavals of early 20th-century Iraq under Ottoman and British influence, marked by his advocacy for educational reform, social justice, and liberation from foreign control. In contrast, Raichoudhury's poetry resonates with the struggles of colonial Assam, channelling a fierce determination to protect Assamese identity, language, and cultural heritage under British rule. The study examines their poetic strategies, ranging from lyrical evocation of the homeland to sharp political critique, while also highlighting thematic overlaps such as sacrifice, unity, and the moral duty of citizens. Through a comparative lens, the paper highlights how both poets, despite differences in their milieus, employed the medium of poetry not merely as an art form but as a socio-political manifesto. The analysis demonstrates that their works transcend temporal and geographical boundaries, contributing to a shared literary heritage of anti-colonial thought and patriotic fervour.

KEYWORDS: *Ma'rûf al-Ruṣâfî, Ambikagiri Raichoudhury, patriotic poetry, anti-colonial literature, comparative study, national consciousness, etc.*

INTRODUCTION
Patriotism, as an enduring sentiment in literary expression, has long served as a bridge between the hearts of people and the destiny of their nations. Across time and space, poets have raised their voices to champion freedom, resist oppression, and inspire collective unity. This study, titled *Echoes of Freedom: A Comparative Study of Patriotic Expressions in the Poetry of Ma'rûf al-Ruṣâfî and Ambikagiri Raichoudhury*, examines the convergences and divergences in the patriotic poetry of two literary figures hailing from vastly different cultural, linguistic, and political landscapes, yet bound by a shared commitment to the liberation of their people.

Ma'rûf al-Ruṣâfî (1875–1945), a towering figure in modern Arabic poetry, emerged during the period of Ottoman decline and the rise of nationalist sentiment in the Arab world. His poetry is characterized by a fearless articulation of social and political injustices, a deep concern for the plight of the oppressed, and an unyielding call for freedom and reform.[1] Through his verse, al-Ruṣâfî not only sought to awaken national consciousness but also emphasized the intellectual and moral awakening of the masses as a prerequisite for independence.

Ambikagiri Raichoudhury (1885–1967), revered as the *Lok Nayak* of Assam, stands as one of the most influential voices in Assamese literature and the Indian freedom movement. His poetry is imbued with fervent calls to resist colonial domination, preserve cultural heritage, and forge unity among the people of Assam and India at large.[2] His compositions, deeply rooted in Assamese ethos, carry the dual function of inspiring immediate political action and nurturing long-term cultural pride.
Although the two poets wrote in different languages, Arabic and Assamese, their works reveal striking thematic parallels. Both deployed their poetry as a means of mass mobilization, blending artistic craft with political urgency. For al-Ruṣâfî, patriotism was inseparable from social reform; for Raichoudhury, it was intrinsically tied to cultural preservation and anti-colonial resistance. The

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poets' works serve as historical documents, reflecting the socio-political upheavals of their respective times while also transcending temporal boundaries to address universal struggles for freedom and dignity.

The early twentieth century, the period in which both poets flourished, was marked by heightened nationalist movements across Asia and Africa. In the Arab world, the dissolution of the Ottoman Empire and subsequent Western colonial encroachments intensified the call for independence, prompting intellectuals like al-Ruṣâfî to confront tyranny with the pen as a weapon.[3] In India, the intensification of the freedom struggle against British colonial rule provided fertile ground for voices like Raichoudhury's, whose poetry became both a rallying cry and a repository of cultural identity.[4]

What makes a comparative study of these two poets particularly compelling is how they merged the personal with the political. Al-Ruṣâfî's verses, often tinged with moral philosophy, stress the responsibility of citizens to cultivate virtue, knowledge, and resilience in the face of oppression. Raichoudhury's compositions, by contrast, draw heavily upon Assamese folklore, imagery, and linguistic rhythms to instill a sense of belonging and urgency among his compatriots. In both cases, the poets succeed in transforming patriotism from an abstract ideal into a lived, collective experience.

Moreover, the two poets' styles reveal intriguing differences in their rhetorical strategies. Al-Ruṣâfî's diction is marked by classical Arabic eloquence fused with modernist clarity, lending his verse an authoritative and universal tone.[5] Raichoudhury's poetry, while equally forceful, resonates with the musicality and earthiness of Assamese oral traditions, making his work accessible to audiences across social strata.[6] These differences underscore the adaptability of patriotic expression to specific cultural contexts while affirming its core function as a catalyst for collective action.

By placing al-Ruṣâfî and Raichoudhury in dialogue, this study aims to shed light on the shared emotional and ideological currents that animate nationalist poetry across linguistic and cultural divides. It also examines how each poet negotiated the tensions between artistic integrity and political commitment, between the local and the universal. In doing so, the paper seeks to contribute to broader discussions on comparative literature, postcolonial studies, and the global history of nationalist movements.

Ultimately, the poetry of Ma'rûf al-Ruṣâfî and Ambikagiri Raichoudhury stands as a testament to the enduring power of the written word in the struggle for self-determination. Their works not only capture the political aspirations of their respective peoples but also preserve the cultural and moral visions that underpin those aspirations. In tracing the echoes of freedom in their poetry, we are reminded that the quest for liberation, whether in Baghdad or Assam, is as much a battle of the spirit as it is of the sword.

Description

(A) Biography of Ma'rûf al-Ruṣâfî:

Ma'rûf al-Ruṣâfî (1875 – 1945) was Ma'rûf ibn 'Abd al-Ghanî ibn Maḥmûd al-Jabbârî, an Iraqi poet of Kurdish origin, belonging to the Jabbârah tribe that resides in the city of Kirkuk. His mother was Turkmen, from the Qarâghul clan, which traces its lineage back to *Al-Shât al-Sawdâ'* tribe that ruled Iraq and parts of Iran in the pre-Ottoman period.

He was born in Baghdad in 1875 A.D. and grew up there, completing his early education in *kuttâb* (Qur'anic schools). He then entered the elementary military school but left it, turning instead to study in religious schools. He studied under the prominent scholars of Baghdad, including Shaykh 'Abd al-Wahhâb al-Nâ'ib, Shaykh Qâsim al-Qaysî, Shaykh Qâsim al-Bayâtî, and Shaykh 'Abbâs Ḥilmî al-Qaṣṣâb. Later, he came into contact with the distinguished scholar Shaykh Maḥmûd Shukrî al-Âlûsî, with whom he studied closely for twelve years.

Al-Ruṣâfî wore the turban and the traditional garb of scholars. His teacher, al-Âlûsî, gave him the name "Ma'rûf al-Ruṣâfî" so that he would be known for righteousness, good reputation, and noble character, as a counterpart to the renowned early ascetic Ma'rûf al-Karkhî.

Al-Ruṣâfî was appointed as a teacher in al-Râshidiyya School, established by Shaykh 'Abd al-Wahhâb al-Nâ'ib, in the northern district of al-A'ẓamiyya. He was later transferred to teach Arabic literature at the secondary school in Baghdad during the governorship of Nâmiq Pasha al-Ṣaghîr in 1902. He remained there until the proclamation of the Ottoman Constitution in 1908.

He then travelled to Istanbul but did not find official favour. In 1909, he was appointed as an Arabic language instructor at the Imperial College (*al-Kulliyya al-Shâhâniyya*) and became editor of the newspaper *Sabîl al-Rashâd*. In 1912, he was elected as a member of the Ottoman Parliament (*Majlis al-Mab'ûthân*), and he was re-elected in 1914.

In 1920, he was appointed as a teacher at the Teachers' College (*Dâr al-Mu'allimîn*) in Jerusalem. The following year, 1921, he returned to Baghdad. In 1922, he travelled again to Istanbul, and in 1923, he returned to Baghdad, where he founded the newspaper *Al-Amal* ("The Hope"). That same year, he was elected as a member of the Arabic Language Academy in Damascus.

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In 1924, he was appointed as an inspector in the Directorate of Education in Baghdad, and in 1927 he became a professor of Arabic at the Higher Teachers' College (*Dâr al-Mu'allimîn al-'Âliya*).[7]

Al-Ruṣâfî passed away in his birthplace, Baghdad, in 1945. Before his death, he wrote his will, in which he stated: "Everything I have written, whether in poetry or prose, I did not aim for my benefit but rather sought the benefit of society."[8]

Al-Ruṣâfî's style was distinguished by the strength of his language and the solidity of his expression. He left behind numerous works in prose, poetry, linguistics, and literature, the most famous of which is his collection *Dîwân al-Ruṣâfî*. This collection is arranged into eleven sections covering: the universe, religion, society, philosophy, description, war, elegy, history, politics, the world of women, and beautiful poetic fragments.[9]

Al-Ruṣâfî gained widespread fame that reached far and wide thanks to the poems and verses he composed. He did not leave any traditional theme of Arabic poetry untouched, composing in praise (*madḥ*), pride (*fakhr*), elegy (*rithâ'*), love (*ghazal*), and satire (*hijâ'*).

He was a contemporary of the poet Jamîl Ṣidqî al-Zahâwî, and the two exchanged satirical poems for a period. Al-Ruṣâfî sought to blend science and literature and to spread the theories and knowledge he had acquired, but he was not particularly successful in this endeavour. Nevertheless, he excelled in addressing political and social issues, portraying with great skill scenes of misery, suffering, and poverty endured by the Iraqi people.[10]

These poetic images were deeply rooted in the bleak social reality of the time. He called for change, denounced ignorance, promoted education, championed women's causes, fought against class-based prejudice and injustice, and advocated for the rights of the poor.

Despite his fervent patriotism, his style was free of strong emotional appeal, wide-ranging imagination, or intense expression. Although he rebelled against old traditions, his rebellion was characterized by calmness. As he once said on the subject: "If imitation in intellectual matters is disgraceful, then in literary matters it is even more disgraceful."[11]

(B) Biography of Ambikagiri Raichoudhury

Ambikagiri Raichoudhury (1885–1967) stands as one of Assam's most dynamic and multifaceted figures, an impassioned poet, lyricist, singer, prose stylist, editor, and a fearless freedom fighter. Revered as "Assam Kesari" for his uncompromising nationalist spirit, Raichoudhury's legacy spans literature, politics, and social reform. He presided over the Asam Sahitya Sabha during its 1950 session in Margherita and received the Sahitya Akademi Award in 1965.

Born into the distinguished Raichoudhury family of Barpeta on December 18, 1885, Ambikagiri was the son of Krishnaram Raichoudhury and Devika Devi. His early education began in Barpeta and continued at Sonaram High English School in Guwahati. However, his formal schooling ended at class VIII, as he was drawn into the fervour of the Swadeshi Movement around 1904–1905. During this period, he helped form a local anarchist group opposing British rule, which led to his imprisonment from 1908 to 1915.
Raichoudhury's activism was deeply rooted in both political resistance and cultural preservation. He founded several organizations to defend Assamese identity and rights, including:

(i) Asom Sangrakshini Sabha (Assam Preservation Council)
(ii) Axom Jatiyo Mohasobha (Assam National Assembly)
(iii) Assam Shiksha Prachar Samiti (Assam Education Promotion Committee)
(iv) Swadeshi Kinok Sangha (Swadeshi Buyers' Association)

He also launched Mayabini Chemical Works, a business initiative aimed at fostering economic self-reliance among Assamese people.
In Barpeta, he focused on grassroots efforts, organizing funds for underprivileged students, promoting Assamese folk culture, and resisting the influence of Bengali Yatra theatre. His editorial work in magazines like *Assam Bandhva* and *Chetanaa* became platforms for his political and social commentary.
During the Non-Cooperation Movement, Raichoudhury was jailed again and composed stirring songs of resistance, such as:

(i) Toi Bhangibo Lagibo Shil (You Must Break the Stone)
(ii) Dhar Jharu Dhar Bhai (Take Up the Broom, Brother)
(iii) Ki Dekhebi Bhay Karagar (Why Fear the Prison?)

These songs galvanized fellow freedom fighters and became anthems of defiance.
Raichoudhury's literary output is vast and varied, encompassing poetry, drama, prose, and editorial work. His early poetry collections include:

(i) *Tumi* (1915)
(ii) *Beena* (1916)

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(iii) *Anubhuti*
(iv) *Bedanar Ulka* (1964)
(v) *Sthapan Kar, Sthapan Kar* (1958)
(vi) *Aaji Bondu Ki Chandere*

His prose works, *Ahuti* (1954), *Deka-Dekarir Veda*, *Kalyanmayi*, *Bhaktagaurava*, and *Jayadratha Badh*, reflect his philosophical and nationalist convictions.

His play *Bandini Bharat*, written in 1906, was confiscated by British authorities, leading to years of surveillance. His prison writings were later translated into English as *Songs of the Cell*.

Raichoudhury also edited influential Assamese magazines such as *Setonaa* and *Dekaa Asom*, which served as vehicles for literary and political discourse.

Two dominant voices echo through Raichoudhury's poetry: one of fervent nationalism and another of lyrical mysticism. *Tumi*, for instance, begins with romantic imagery and evolves into a meditation on universal beauty. His nationalist verse is marked by passionate protest and a call for moral and spiritual renewal.

Ambikagiri Raichoudhury remains a towering figure in Assamese history, not only for his literary brilliance but for his unwavering commitment to justice, cultural identity, and the empowerment of his people.[12]

Comparison between the Patriotic Poetry of Maʿrûf al-Ruṣâfî and Ambikagiri Raichoudhury

Maʿrûf al-Ruṣâfî (1875–1945) and Ambikagiri Raichoudhury (1885–1967) stand as two of the most compelling voices of patriotic verse in their respective traditions, Iraq's Arabic poetry and Assam's Assamese literature. Both poets used their art to arouse political consciousness, foster social reform, and inspire resistance against oppression. While they wrote in different languages and cultural contexts, their works display notable thematic convergences alongside distinctive stylistic and ideological differences.

Historical and Political Background

Ruṣâfî wrote in a time when Iraq was grappling with Ottoman decline, British occupation, and the struggle for modern statehood. His patriotism emerged from a blend of anti-imperialist sentiment and dissatisfaction with local governance. He regarded national awakening as inseparable from educational and intellectual reform, believing that only an enlightened populace could safeguard Iraq's sovereignty.

Raichoudhury, known in Assam as the "Bidrohi Kobi" (Rebel Poet), wrote during India's anti-colonial struggle against British rule. His patriotism was deeply linked with Assamese cultural nationalism, resisting both colonial exploitation and internal threats to the Assamese language and identity. While sharing the broader Indian nationalist agenda, he infused his poetry with regional pride, connecting patriotism with cultural preservation.

Shared Thematic Foundations

Both poets understood patriotism as a moral obligation grounded in active participation in societal transformation. For Ruṣâfî, love of country demanded that Iraqis reject ignorance, embrace modern education, and cast-off harmful traditions that hindered progress. His patriotic vision was as much about internal reform as external liberation.

Similarly, Raichoudhury's patriotic poetry stressed self-reliance, discipline, and moral integrity. He urged Assamese youth to contribute to both India's independence and the safeguarding of Assam's distinct heritage. Like Ruṣâfî, he saw no real freedom without social and cultural regeneration.

Imagery and Symbolism

Ruṣâfî frequently used imagery from nature to evoke national renewal. The sun symbolized enlightenment, rivers suggested vitality, and fertile lands pointed to Iraq's potential. These were often contrasted with images of decay and oppression, sharpening his call for reform.

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Raichoudhury also leaned on natural imagery but embedded it within Assamese cultural markers. Paddy fields, the Brahmaputra River, and seasonal festivals were not mere decorative elements—they were symbols of the Assamese homeland, its beauty, and its resilience. This regional rootedness gave his poetry a dual identity: nationalist and local.

Tone and Emotional Range

Ruṣâfî's verse often adopted a didactic tone, befitting his background as a teacher. His poems were as much public lectures as works of art, mixing moral persuasion with rational argumentation. This intellectual emphasis sometimes tempered emotional intensity, but it amplified his credibility as a reformist thinker.

In contrast, Raichoudhury's patriotic poetry brims with emotive force. The motherland often appears personified as a suffering mother, an image that heightens the urgency of his appeal. His diction is more intimate, aiming for a visceral connection with the reader or listener.

Patriotism and Social Reform

For both poets, patriotism and social reform were inseparable. Ruṣâfî's reformist agenda included combating illiteracy, superstition, class inequality, and gender injustice. He imagined a united Iraq transcending sectarian and ethnic divides. His nationalism was civic, seeking the upliftment of all citizens.

Raichoudhury likewise tied patriotism to social betterment, with a focus on economic independence and cultural revival. His advocacy of Swadeshi principles, support for indigenous industry, and rejection of foreign goods were not merely economic but also symbolic of reclaiming dignity from colonial domination.

Form and Style

Ruṣâfî's poetry retains the structure and grandeur of classical Arabic verse, even as he infused it with modern political content. Elevated diction, elaborate metaphor, and rhythmic precision characterize his work, reflecting deep immersion in Arabic literary heritage.

Raichoudhury's Assamese verse is simpler in diction but powerful in rhythm and accessibility. Drawing on folk song traditions, his poetry was designed to be recited, sung, and remembered, thus functioning effectively in mobilizing rural audiences.

Universal and Local Elements

Though rooted in specific struggles, both poets' works carry universal resonance. Ruṣâfî's critique of tyranny and his call for enlightened citizenship speak to broader human struggles against oppression. Raichoudhury's insistence on self-reliance and cultural pride resonates with other postcolonial contexts, for which indigenous identity faces erosion.

At the same time, their patriotic visions were tailored to local needs. Ruṣâfî's call for educational reform responded to Iraq's lack of modern schooling. Raichoudhury's defence of Assamese language and culture was a direct counter to the threat of assimilation within India's diverse national movement.

Legacy and Influence

Ruṣâfî remains a central figure in modern Arabic literature, admired for merging literary craft with reformist ideals. His poetry continues to be studied for its articulation of an Arab modernist patriotism that does not shy away from criticizing internal weaknesses.

Raichoudhury's place in Assamese letters is similarly secure. Beyond his literary contributions, his work served as a rallying cry for cultural and political activism, ensuring his role in both Assamese and Indian nationalist history.

Ma'rûf al-Ruṣâfî and Ambikagiri Raichoudhury, though separated by geography, language, and specific political contexts, converge in their conviction that patriotism must be wedded to social reform. Ruṣâfî's reasoned, reformist voice and Raichoudhury's emotive, culture-rooted verse illustrate two complementary modes of patriotic expression. Both demonstrate the enduring power of poetry to mobilize, inspire, and transform societies in their quest for freedom and dignity. Their works are not only monuments of their respective literatures, but also lasting reminders of the moral responsibilities embedded in love for one's country.
Here, an attempt has been made to show the mode of patriotic expression of the Iraqi poet Ma'rûf al-Ruṣâfî as follows:

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“Laqad sami‘û mina al-waṭani al-anînâ
Fa-ḍajjû bil-bukâ’i lahu ḥanînâ
Wa-anba’ahu bi-ṣârimihi al-yaqînâ
Jamî‘an li-al-difâ‘i musallaḥînâ
Wa-thârû min marâbiḍihim usûdan
Bi-ṣawti al-ittiḥâdi muzamjirînâ
Shabâbun ka-al-ṣawârimi fî maḍâ’in
Yurawna, wa-ka-al-shumûsi munawwirînâ
Salânik al-fatâtu ḥawat tharâ’an
Bihim faqadaṭ ‘ani al-waṭani al-duyûnâ
Laqad jama‘û al-jumû‘a fa-min Naṣârâ
Wa-min Hûd hunâlika wa-Muslimînâ
Fa-kânû al-jaysha alfa min junûdin
Mujannadatin wa-min mutaṭawwi‘îna
Wa-shâhat wujûhu al-mutamarridînâ
Wa-mâ hum fîhi muttaḥidîna dînâ”[13]
(“*They heard the homeland groaning in pain,*
So they burst into tears, yearning for it again.
With firm swords, they reassured it,
All united, armed for its defence with endurance.
They rose like lions from their lairs in might,
Their roars of unity echoed through the night.
Youth, sharp as swords in their resolve, so bright,
Seen like suns, radiating with guiding light.
Thessaloniki, the maiden, held great wealth indeed,
With it, they paid for the homeland’s every need.
They gathered all Christians, Jews, and Muslims too.
Together they formed an army, loyal and true.
A thousand soldiers strong, trained and volunteering,
Their courage and love for the land are apparent.
The rebels' faces paled in disgrace and fright,
For they were not united, even in their rite.”)
Ma‘rûf al-Ruṣâfî’s poem presents a stirring portrayal of patriotic unity and selfless devotion amid national turmoil. The homeland is depicted as a suffering entity, its anguish resonating deeply with its citizens, who respond with unwavering determination and valor. Youth emerge as luminous and incisive figures, embodying vitality and resolve. A central theme of the poem is religious inclusivity: Muslims, Christians, and Jews are shown standing shoulder to shoulder in defense of their shared nation. This vision of solidarity transcends sectarian divisions, reinforcing al-Ruṣâfî’s ideal of a unified national identity. In contrast, the rebels are portrayed as fragmented and lacking even basic religious coherence, which serves to highlight the moral and spiritual integrity of the patriotic movement. Through evocative imagery and a fervent nationalistic voice, al-Ruṣâfî articulates a vision of society grounded in collective resistance, mutual commitment, and harmonious coexistence. [14]

Raichoudhury’s poetry serves as an impassioned call to the Assamese community, urging them to overcome apathy and actively participate in the task of shaping the nation. His verses, rich with appeals for bravery, hard work, and solidarity, seek to rekindle a sense of pride and consciousness rooted in Assamese identity. To illustrate this perspective, selected lines from his verses may be cited as representative examples as follows:
“Jâg jâg jâg Bhârat santân
Hindu-Musalmân jâg
Mukti shankha bâje gâje bhedi
Lakṣa bhrâtâr hiyâr teje di
Ranjit huâ Jâliânwâlâ Bâg
Jâg jâg jâg.” [15]
(“Awake, awake, awake, O children of Bharat,
Hindus and Muslims, awaken!

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The conch of freedom resounds and echoes,
Piercing through the blood of countless brothers,
Staining the soil of Jallianwala Bagh—
Awake, awake, awake!")

The poem *"Jâg Jâg Jâg Bharat Santân"* (জাগ জাগ জাগ ভাৰত সন্তান), *"Awake, Awake, O Children of Bharat"*, serves as an impassioned patriotic appeal, calling upon the people of India, Hindus and Muslims alike, to rise in unity for the cause of national liberation. Through vivid imagery, the poet recalls the tragic events of the Jallianwala Bagh massacre, a pivotal moment in India's independence movement, where the land was drenched with the blood of innumerable innocent lives.

RESULTS OF THE STUDY

The comparative analysis of Maʿrûf al-Ruṣâfî and Ambikagiri Raichoudhury's patriotic poetry reveals a convergence of purpose despite the poets' distinct cultural, linguistic, and historical contexts. Both literary figures used poetry as a tool for national awakening, yet the methods, tone, and symbolic frameworks they employed differed significantly in response to their respective socio-political realities.

The study found that Ruṣâfî's patriotism was rooted in intellectual reform, civic responsibility, and the eradication of ignorance. His poetry fused the grandeur of classical Arabic form with modern political content, promoting a rational and didactic vision of national liberation. Raichoudhury's patriotism, by contrast, was emotionally charged and intimately tied to Assamese cultural identity, drawing heavily on folk traditions to mobilize popular resistance against colonial and cultural domination.

While Ruṣâfî's nationalist voice emphasized broad-based societal upliftment through education, moral discipline, and unity beyond sectarian divisions, Raichoudhury's verse combined India's anti-colonial cause with the preservation of Assam's linguistic and cultural heritage. Both poets, however, positioned patriotism as inseparable from social reform, economic self-reliance, and moral integrity.

The findings also indicate that both poets succeeded in blending local and universal elements: Ruṣâfî's advocacy for enlightenment and anti-tyranny resonated beyond Iraq, and Raichoudhury's defence of indigenous culture paralleled other global postcolonial struggles. Their works demonstrate poetry's enduring power to serve as both a political instrument and cultural testament, leaving legacies that continue to inspire the personalities who were reformists in their respective regions.

CONCLUSION

The comparative study of Maʿrûf al-Ruṣâfî and Ambikagiri Raichoudhury's patriotic poetry underscores the profound role literature plays in shaping, expressing, and sustaining the spirit of national consciousness. Despite writing in vastly different socio-cultural and historical contexts, Ruṣâfî in early 20th-century Iraq grappling with Ottoman decline, colonial interventions, and the struggle for modernization, and Raichoudhury in colonial Assam amid India's broader independence movement and the fight for Assamese cultural preservation, both poets converged on the essential belief that poetry must serve as an active force for liberation and reform.
Ruṣâfî's poetic vision was characterized by its intellectual rigor, moral urgency, and reformist zeal. He sought to awaken the Arab world to the necessity of education, rational thought, and unity beyond sectarian or ethnic boundaries, seeing these as prerequisites for genuine freedom. Raichoudhury's verse, by contrast, channelled the emotional and cultural energy of Assamese identity, drawing upon indigenous traditions, folk rhythms, and a deeply felt attachment to his homeland to inspire resistance to political subjugation and cultural erosion.

Both poets' works reveal that patriotism, when fused with a sense of moral duty and cultural pride, becomes more than mere political rhetoric; it becomes an enduring moral compass for society. Their poetic legacies affirm that true freedom must be accompanied by intellectual empowerment, social justice, and cultural self-determination.

In essence, *Echoes of Freedom* in their poetry reflect a timeless message: the liberation of a nation is inseparable from the awakening of its people's mind, heart, and soul. This shared commitment to awakening their societies ensures that both Ruṣâfî and Raichoudhury remain vital voices in the literary and cultural histories of Iraq, Assam (one of the federal states of India), and beyond.

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