

# The Sultanate of Pyramidal Poem



ওগো আত্ম!

ওহে ও নিগূঢ় সত্তা!

যদি হও তুমি খোদার আদেশ,  
তবে কী রূপটি তব? কী তোমার বেশ?

খেলিস কয়, জল মাঝে নয়, ঐ আত্মা দাঁড়িয়ে।

সকল জীবন নাকি রয়েছে বাঁচিয়া, এই জলটি দিয়ে।

পড়েছি এক ক্ষণে, এনাঙ্কিমিত্তির দর্শনে, আত্মা হইল বায়ু।

বায়ু যে শুধুই নিরাকার, যেই হইল ফৎকার, বেঁচে থাকার আয়ু।

আত্মা পয়েছি সদা জৈন ধর্ম, মৃতপ্রায় হইলো কায়িক কর্মে, সে যে নয় নির্বাক।

কর্তব্য, ক্ষমতা, ক্ষুধার্ত, বেদনাত, দুঃখমস্তন্য, তবুও জন্ম, তাহাই আত্মা, কহে চার্বাক।

দাঁড়াইয়া আঁচি মোর, ছিলো শীর্ণ মৌবনেতে হইলো মর, তাহাই আত্মা, কহে চার্বাক।

বড়ো মোর অঙ্গে, কোষগুলি লাগি, মরার পরে হইল মম, মূর্তের পরিবর্তন।

রইল বাঁচিয়া ঝিকুর ঘোড়া, পাঁচটি মিনিট ধরে, মিনিট পনেরো নাচিল হৃদয়, ধুকধুক করে, সে যে মরণের পরে,

প্রয়াত আমি, তবুও বেঁচে মোর শরীরের হোশ, মহাযাত্রার পরে এ কেমন জোশ! আত্মা কি তবে দেহকোষ, এতকাল ধরে?

কোষ নয়রে আদৌ দেহআত্মা, দেহ তা তনুরুচিরই উপাদান, আত্মাতো অদৃশ্য, হয়তবা গাফ্যালীর আরশির মত, ঐ বিধাতার দান।

মোর দেহযন্ত্রের চাকা, সদ্য বন্ধ করা কোষপাখা, নেই তাতে আত্মা আর, ঘুরছে তবুও শেষ কবার, মৃতপ্রায় কোষের ন্যায়, পাখা ঘূর্ণমান।

Md. Ridwanur Rahman



Sultan Mohammad Shamrat Sheikh is a Bangladeshi poet and literary innovator, best known as the originator and father of the 'Pyramidal Poem', which is a groundbreaking structural form that has introduced a new dimension to contemporary poetry. His pioneering approach blends geometry with lyrical expression, creating visually compelling poetic architectures that embody emotional ascent, depth, and transformation.





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**Interview**

## CATCHING UP WITH AN UNCONVENTIONAL POET

**FACT BOX**

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MAJORITY SPOT	CHORD BENTY BOND
MAJORITY	M.A. HUSSEIN

**MALIBHAGH**

HE HAS COMPLETED HIS GRADUATION THIS YEAR BUT AT SUCH A YOUNG AGE THROUGH HIS UNCONVENTIONAL METHOD OF WRITING POETRY HE HAS IMPRESSED RENOWNED POETS AND ACADEMICIANS ALIKE. I'M TALKING ABOUT SULTAN MOHAMMAD SHAMMAT SHEKH WHO HAS INVENTED THE UNIQUE "PYRAMIDAL" FORM OF POETRY. WE RECENTLY TALKED WITH THIS YOUNG POET TO KNOW MORE ABOUT HIS WORKS AND HIS MUSE.

**ABOUT THE POET**

Sultan Mohammad Shammat Sheikh is a young poet who has completed his graduation this year. He is known for his unique "Pyramidal" form of poetry, which has impressed renowned poets and academicians alike. He recently talked with the author to know more about his works and his muse.




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# DEDICATION



**Soniya Irfat Urmees**

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&

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To my respected and cherished teacher,  
whose kindness nurtured my mind, whose  
words strengthened my spirit, and whose  
faith in my potential became the  
foundation of this book.

## A Few Words

‘Pyramidal Poem’ is the most contemporary form of poetry in accordance with the concepts of ancient Egyptian ‘Pyramid’ and ‘Mummy’ in the bosom of world literature. The both words ‘Pyramid’ and ‘Mummy’ are related to each other. They both are the Egyptian wonders for the people of the world at all times. Pyramid is the sepulcher of ancient Egyptian royal members, whose corpses are mummified and buried in the depth of pyramid. The theoretical work of ‘Pyramidal Poem’ was started at the end of 2009 and largely completed by the middle of 2020.

This book has been produced from my valuable works written under the pseudonym ‘Sultan Mohammad Shamrat Sheikh’, more commonly known as ‘Mohammad Sheikh’. For personal reasons, I chose to conceal my true identity behind this pseudonym during the period from 2009 to 2020. At present, in 2026, I have reconsidered that decision and have chosen to reveal my true identity, stepping out from the shadow of my pen name.

However, the assumed name ‘Mohammad Sheikh’ is the soul of this book. It is under this name that my innovative works and ideas have brought it to life. In truth, the book would be nothing without him. For this reason, it is titled *The Sultanate of Pyramidal Poem* (The Empire of Pyramidal Poem). Throughout its pages, ‘Mohammad Sheikh’ reigns from beginning to end, establishing himself as the father of the ‘Pyramidal Poem’ in the history of world literature.





**Md. Ridwanur Rahman**  
Author

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# CHAPTER - 1

## The Design of the Pyramidal Poem

The word 'Pyramid' has almost certainly been derived from the Greek words 'Pyramis' and 'Pyramidos'. The meaning of the word 'Pyramis' is vague and may possibly relate to the shape of a pyramid or the word perhaps indicates the great hidden power of these structures with a square base and four triangular sides that rise upwards to a finial (Mehler, 2009). Besides, the word 'Pyramid' probably has also come from the word 'pi-ram', which is a word from Egyptian language. Moreover, the word 'Pi-ram' has come from 'Ram' or 'Aram', which means 'to be high' (Verma, 1993). After that, we generally believe that pyramids belong to the Egypt. As a result, 'Egypt' was reported in the Palermo Stone in which the hieroglyphic expression  /msr/ represents 'Mishor' that is actually known as 'Egypt'. For this reason, the hieroglyphic sign for pyramid  /mr/ stands for a shortened symbolic reference to 'Mishor' (Alsaadawi, 1999).

However, the 'Pyramidal Poem' is a particular form of poem that is actually invented by Sultan Mohammad Shamrat Sheikh through the power of his poetic imagination and the thoughts of ancient Egyptian pyramids. About imagination, the great scientist Einstein says, "Imagination is more important than knowledge." In fact, the power of imagination is the gateway to reality. Because of the imagination, men can do anything in mind whatever they want. Actually, human life is influenced by imagination constantly. An artist portrays picture through imagination. Before making a dress, a fashion designer imagines how the dress will look after being worn by a model. A chess-player fixes his or her playing tactics by means of imagination. Before beginning operation of a patient, a surgeon visualizes the accomplishment of operation using his or her imagination.

In general sense, 'Pyramidal Poem' is a piece of writing, which comes into light almost like a pyramidal rhythmic composition in structure (not 'Shaped Poem' or 'Concrete Poem') that always rhymed, expressing experiences, ideas, and emotions in a style more concentrated, imaginative, and powerful than that of ordinary speech like the poems of other categories as well. Additionally, the 'Pyramidal Poem' is typed and shaped almost like a pyramid

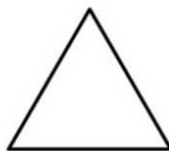
on a page in 'Microsoft Word' on a computer. Moreover, the 'Pyramidal Poem' is accomplished within one stanza and within one page of 'Microsoft Word'. For this reason, 'Pyramidal Poem' is regarded as the 'Digital Single-Leaf Poem' as well. The first row of a 'Pyramidal Poem' must be the smallest row, and the last row of a 'Pyramidal Poem' must be the largest row. Thereafter, all the rows of a pyramidal poem will be sloped progressively, one by one.

However, the total number of rows in a 'Pyramidal Poem' can never be less than three to comply with the beginning, development, and conclusion, and must include the compulsory application of rhymes [i.e., the last row must rhyme, and the rhyme scheme will be like 'abb' or 'aba']. Following this, the rhyme scheme of a 'Pyramidal Poem' of more than three rows has only six rhyme patterns according to the six points of geometric shape of a pyramid. The six rhyme patterns, which must be applied within every four rows of any pyramidal poem. The rhyme patterns are: **aaaa**, **abab**, **aabb**, **abba**, **abcb**, and **abca**. Moreover, the last row of a 'Pyramidal Poem' can never be unrhymed.

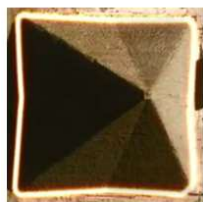
What is more, Mohammad Sheikh has classified the structures of the 'Pyramidal Poem' into three types: (1) Imaginary Geometric Structure, (2) Imaginary Progressive Structure, and (3) Imaginary Physical Structure.

### **Imaginary Geometric Structure:**

Pyramid in geometry, a solid figure having a polygon as one of its faces (the base), and the other faces being triangles with a common apex. Its volume is one thirds of the base area times the vertical height. According to the shapes, the looks of a true pyramid denote a **Square Pyramid** or a **Triangular Pyramid** on the whole.

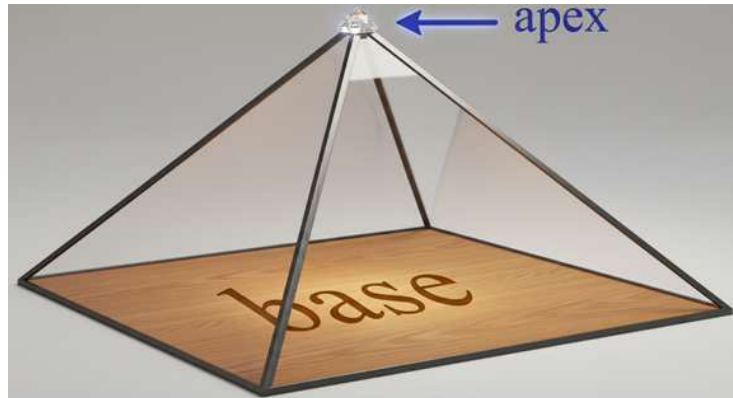


**Triangular Pyramid**



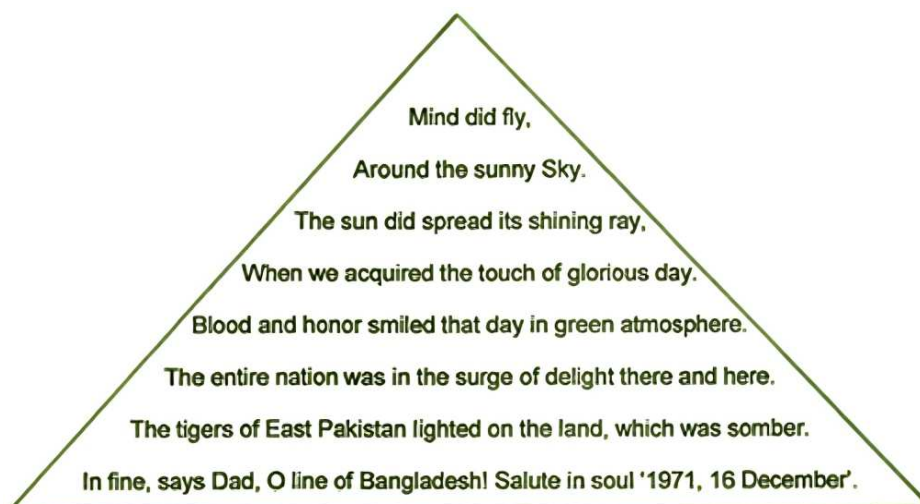
**Square Pyramid**

Additionally, to resemble an ideal pyramid, each of the four triangular sides must slope upward and toward each other at the same angle, so that they meet at a single point at the top (the apex).



**The Appearance of an Ideal Pyramid**

In the case of an ideal ‘Pyramidal Poem’, the rows of the poem contain phrases or sentences. The highest word or phrase or sentence is considered as the highest point of triangle (the apex). Thereafter, the right and left sides of the lowest phrase or sentence are regarded as two angles of the triangle. Thus, the each lowest to the highest phrases or sentences represent a triangular figure, which stands for a pyramidal shape in keeping with the designation of ‘**Triangular Pyramid**’. Therefore, the following ‘Pyramidal Poem’ can be compared to a triangle ( $\triangle$ ):

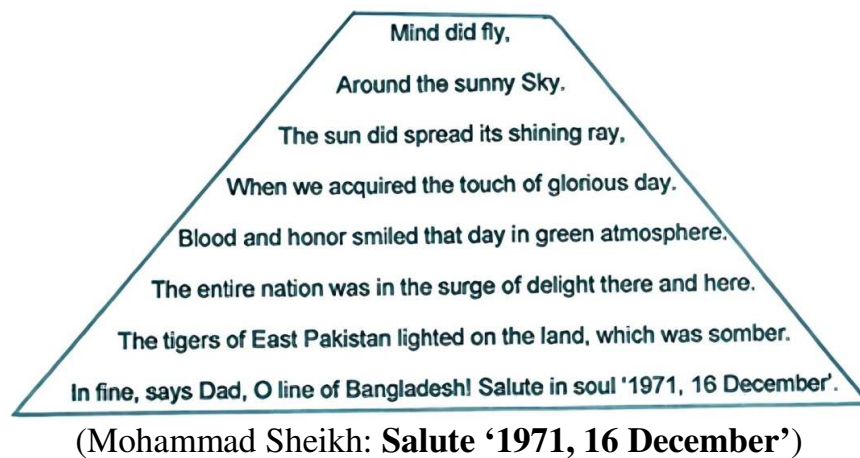


(Mohammad Sheikh: **Salute ‘1971, 16 December’**)



As a matter of fact, the above presented image of a ‘Pyramidal Poem’ looks like a perfect pyramid as if it had a ‘cap stone’ like the two Egyptian pyramids named the ‘Pyramid of Khafre’ and the ‘Pyramid of Menkaure’:



Besides, the right and left sides of the highest word or phrase or sentence are considered as the two angles of quadrilateral figure in a ‘Pyramidal Poem’. After that, the lowest phrase or sentence is regarded as the two angles of quadrilateral figure in a ‘Pyramidal Poem’. Thus, the each lowest to the highest phrases or sentences form a quadrilateral figure, which also stands for a pyramidal shape in conformity with the designation of ‘**Square Pyramid**’, because square ( $\square$ ) is one kind of the quadrilateral. As a matter of fact, quadrilateral is a flat shape with four straight sides. Therefore, the following ‘Pyramidal Poem’ can be compared to ‘trapezium’ that is a type of quadrilateral ( $\square$ ) indisputably:



In point of fact, the above presented image of ‘Pyramidal Poem’ does not emerge as the perfect pyramid, because, it does not possess the ‘cap stone’ just like the ‘Great Pyramid of Khufu’:

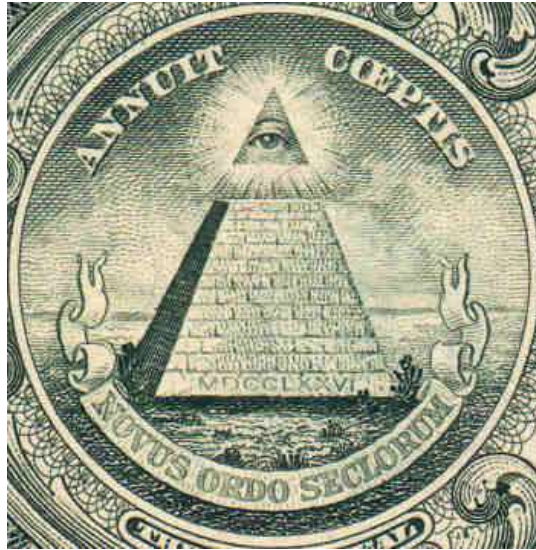
An Imaginary Great Pyramid of Khufu except Apex (Cap Stone)	A Model of Pyramid’s Cap Stone
	

Unquestionably, the Great Pyramid of Khufu is one of the most geometrically perfect structures ever built on earth. From the times of years (as far back as the time of Jesus Christ), many people always report that the Great Pyramid lacks a ‘cap stone’. That being the situation, a question arises – Was the Great Pyramid of Khufu always without a ‘cap stone’ or was it stolen, destroyed, and the like? However, the answer of this question can be found in both the Holy Bible and the Holy Quran in some way. Firstly, according to the Holy Bible:

“Jesus said to them, did you ever read in the scriptures, **the stone which the builders rejected**, the same is become the head of the corner: this is the God’s doing, and it is marvelous in our eyes?” (Matthew, 21:42).

In accordance with the above quotation from the Holy Bible, the ‘cap stone’ is conventionally thought to be the last piece added when constructing the Great Pyramid as an apex. It is possible that the construction of the Great Pyramid was never finished. Another possibility is that ‘cap stone’ was made of gold. For this reason, it was stolen or looted in all probability. In point of fact, the missing ‘Cap Stone’ of the Great Pyramid ultimately characterizes the Great Seal of United States (generally the seal appears in the US dollar) where an image of pyramid is appeared. Therefore, in the Great Seal of US, the pyramid possesses four points in its four corners. When four points of four corners go upward and meet in order to make a point at the peak, then the ‘Eye of God’ comes into light. The ‘Eye of God’ usually stands for the ‘Eye of Ra’ (the

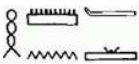
Egyptian sun-god).



**‘Eye of Ra’ emerges at the top of the pyramid**

Furthermore, ‘Eye of Ra’ indicates the words of Pharaoh named Ramses II in the Holy Quran. As a matter of fact, the Pharaoh in a boastful and mocking manner facing the prophet Musa and telling his architect Haman to build a lofty tower:

“And Pharaoh said: O Chiefs! You have no other god that I know of, except myself. O **Haman! Burn for me bricks** from clay and **build for me a high tower** so that **I can mount it up** in order to **see the God of Musa** (prophet); most surely I consider him (Prophet Musa) as a liar.” (Sura Quasas, 28:38).

From this quotation of the Holy Quran, the key findings, noted by Mohammad Sheikh are: (1) Haman, (2) Burning bricks from clay (3) building a high tower, (4) ‘mounting up and see’, (5) ‘Seeing the God of Musa’. **Firstly**, ‘Haman’ is the chief of the workers and he is also considered as the chief architect. In the ancient Egyptian hieroglyphs, the representation of Haman is  /hmn-n-Ibn-sa:t/(Saifullah, Abdullah, & Karim, 2006). **Secondly**, ‘burning bricks from clay’ indicates that the bricks are always burnt from the clay in order to build the upper parts of the pyramid. Moreover, a papyrus of the 19<sup>th</sup> Dynasty contains the accounts of brick making and records the number of bricks produced by many workmen. Consequently, the evidence of burning bricks has been discovered in the same papyrus that hieroglyphically looks




/ga:f/, which means ‘to burn bricks’ (Saifullah, Abdullah, & Karim, 2006).



**Body of the Pyramid of Giza**

In the above image, number-1 indicates the upper part of the pyramid which was made by the bricks, and number-2 indicates the main body of the pyramid that was made by blocks of the limestone. As a matter of fact, the blocks at the top of the pyramids of Giza were burnt and cast like modern cement that was not shaped from existing limestone. **Thirdly**, ‘building a high tower’ refers to pyramids of Giza which were built by the previous generations (Khufu, Khafre, and Menkaure) of Ramses II. **Fourthly**, ‘mounting up’ allegorically corresponds to a place of ascension with the intention of seeing the God of Prophet Musa in this context. Furthermore, Mohammad Sheikh personally shows a few hieroglyphic representations for pyramid, which stand for like /mr-mr-mr/ = /mr-mr/ = /mr/ = /mr/ = /mr/. In fact, we have to deal with only the sound /mr/. Nevertheless, in /mr/, the /m/ represents ‘place’ or ‘instrument’, and /r/ represents ‘ascension’ (Saifullah, Abdullah, & Karim, 2006). As a result, the pyramid is indeed a place or instrument of ascension for the Pharaoh after death through the mummification.

**Fifthly and finally**, ‘Seeing the God of Musa’ refers to the pyramid that serves as a place of ascension with the intention of seeing the God of Prophet

Musa for the Pharaoh. We know that the pharaoh of the time Prophet Musa was Ramses II. Actually, the meaning of the word ‘Ramses’ is ‘begotten by Ra (sun god)’. The designation ‘pharaoh’ is believed as the offspring of Ra or the eye of Ra. So, Mohammad Sheikh personally believes that in the ‘cap stone’ of the Great Pyramid, the ‘Eye of Ra’ was engraved almost certainly. However, the sign looks  indicates the two eyes of Ra, the sign looks  indicates the left eye of Ra represents the moon, the sign looks  that indicates the right ‘Eye of Ra’ represents the sun (Lachtane, 2009). So, the Pharaoh Ramses II allegorically wants to see the God of Musa by means of ‘eye of Ra’ that is actually located in the ‘cap stone’ in the apex of the Great pyramid. Therefore, in conformity with these indirect clues of the Quran, Mohammad Sheikh thinks that the ‘Eye of Ra’ was possibly engraved in the ‘cap stone’ of the Great Pyramid. That is why the ‘cap stone’ was removed from the apex of the Great Pyramid in all probability. Additionally, according to the Holy Bible:

**ביום ההוא יהיה מזבח ליהוה בתוך ארץ מצרים ומצבה  
אצל-גבולה ליהוה: והיה לאות ולעד ליהוה צבאות  
בארץ מצרים בי-יעקב: אל-יהוה מפני קתצים ויטלה  
להם מושיע זרבי והזילם:**

“In that day there shall be an altar to the Lord in the midst of Egypt, and a monument at the border there of to the Lord. And it shall be for a sign and a witness to the Lord of Hosts in the land of Egypt...” (Isaiah,19:19-20).

This biblical quotation precisely describes the location of the Great Pyramid. The Pyramid sits at the center of Egypt, on the border between Upper and Lower Egypt. Over the millennia, either the Great Pyramid would have had to be moved for this “monument” to be established, or the Great Pyramid itself is this monument. If this alone is not convincing enough regarding the scriptural significance of this structure, consider the following: when the Hebrew letters from Isaiah 19:19, describing the Lord’s monument, are added together, the sum is approximately 5,449. Religiously, this number is believed to represent the exact height of the Great Pyramid in inches. In reality, 5,449 inches correspond to about 454 feet, which is the height of the Great Pyramid without the ‘cap stone’ (American institute of pyramidology, 2010).



**The Apex of Great Pyramid without ‘Cap Stone’**

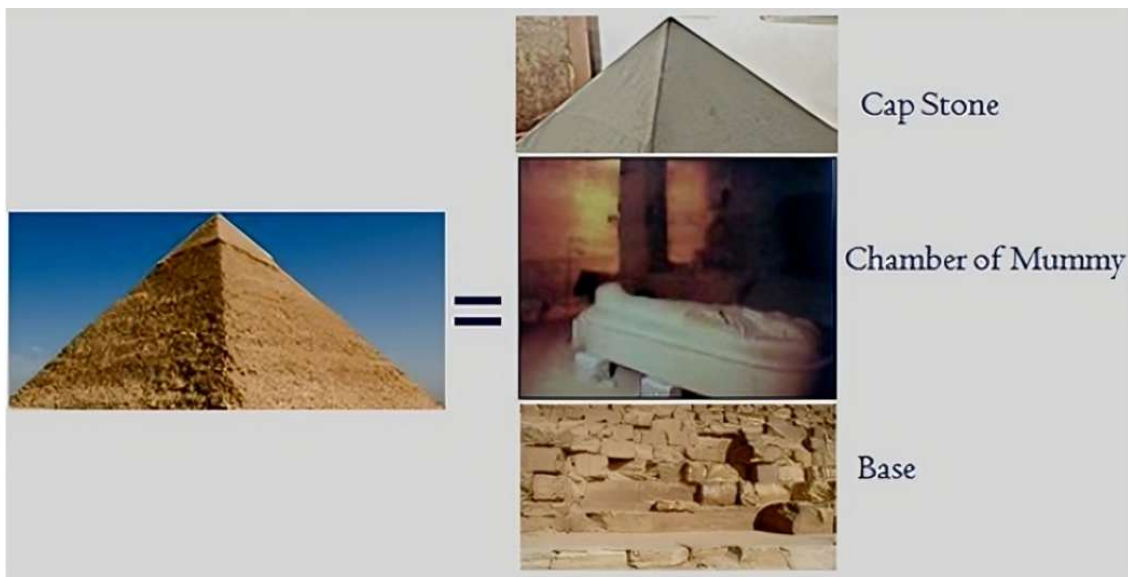
In the above images, number-1 and number-2 here show the apex of the Great Pyramid of Khufu where ‘cap stone’ is missing. Originally standing 481 feet high, the Great Pyramid holds the title of largest man-made structure for over 3800 years. Its current height is approximately 454 feet due to erosion and the loss of its ‘cap stone’. Consequently, when a Great Pyramid is constructed, the top part or ‘cap stone’ is the last thing to be placed on it. Actually, it is considered the most important part of the pyramid. Unfortunately, in conformity with the above two images, if someone looks up at the Great Pyramid of Khufu, its apex will be seemed to be missing. In this case, quadrilateral shaped ‘Pyramidal Poem’ can be regarded as the ‘Pyramidal Poem’ whose imaginary ‘cap stone’ is absent like the Egyptian Great Pyramid.

### **Imaginary Progressive Structure:**

Early historians attempted to explain the means in which how the ancient Egyptians did establish pyramids. Herodotus, the ancient Greek historian, narrates that:

“At first, it (the pyramid) was built with steps, like a staircase...The stones intended for use in constructing the pyramids were lifted by means of a short wooden scaffold. In this way they were raised from the earth to the first step of the staircase; there they were laid on another scaffold, by means of which they were raised to the second step. Lifting devices were provided for each step, in case these devices were not light enough to be easily moved upward from step to step once the stone had been removed from them. I have been told that both methods were used, and so I mention them both here. The finishing-off was begun at the top, and continued downward to the lowest level.”

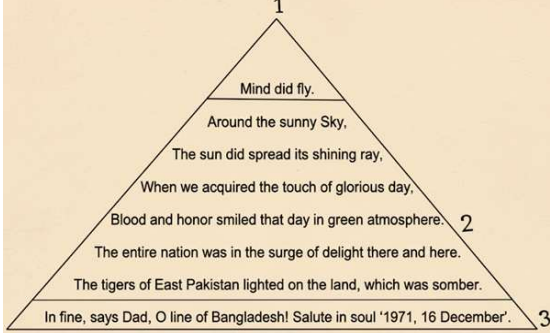
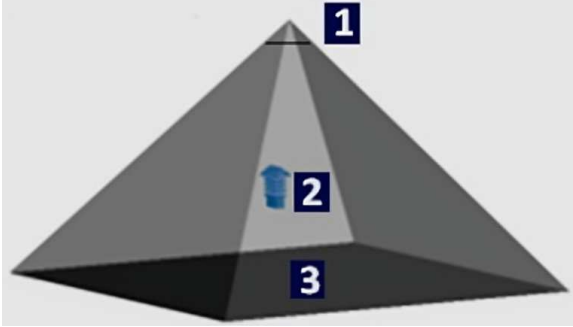
On the other hand, Mohammad Sheikh's pyramidal poems start at the top, progress upward, and continue step by step with sloping lines, ultimately concluding downward, forming the characteristic pyramidal shape. Moreover, Mohammad Sheikh's 'Pyramidal Poem' takes the graphic form of a pyramid in progression, beginning at the top and building the poem row by row until its conclusion at the base. The 'Literary Progressive Structure' of such a poem consists of three parts, corresponding to the graphic form of the pyramid: (1) Cap Row, (2) Dead Ehtm or Mummy, and (3) Pedestal.



**Three parts of a pyramid in support of the imaginary progressive structure of the 'Pyramidal Poem'**

'**Cap Row**', which is compared to the '**Cap Stone of Egyptian Pyramids**'. It can begin with the word or phrase about any situation, any time, any person, any place, any object, any action and so on. The initial row can be regarded as a '**Cap Row**' of the 'Pyramidal Poem'. So, the poet should make the readers understand through the '**Cap Row**' from where the poem starts. After that, '**Dead Ehtm**' /dɛd eitm/ or '**Mummy**' is compared to '**Egyptian Mummified Body**' that is placed at the very deepest part of the pyramid. On the contrary, 'Dead Ehtm' or 'Mummy' is not only the deepest entity but also the internal development of poem. The poem is to be developed in conformity with the title of poem. In fact, the poem has a middle that possesses a few more rows in order to expand and develop the major poetic thoughts in the poem. Thereafter, '**Pedestal**', is compared to the '**Base of Egyptian Pyramids**'. An Egyptian pyramid always stands on its base. In the same way, a 'Pyramidal Poem' also stands on its '**Pedestal**'. From time to time, the last two rows or the last row of a 'Pyramidal Poem' should present a concluding indication named '**Pedestal**' as the complete development of poem. As a matter of fact, the key

idea of the poem is introduced in the title of the poem should be brought to a close. In other words, the poet is to create a terminator by making **‘Pedestal’**, which comes in the ending part of the ‘Pyramidal Poem’.




Pyramidal Poem	Pyramid
 <ol style="list-style-type: none"> <li>1. Cap Row</li> <li>2. Dead Ehtm or Mummy</li> <li>3. Pedestal</li> </ol>	 <ol style="list-style-type: none"> <li>1. Cap Stone</li> <li>2. Chamber of Mummy</li> <li>3. Base</li> </ol>


Undeniably, the ‘Cap Row,’ ‘Dead Ehtm or Mummy,’ and ‘Pedestal’ together form the ‘Imaginary Progressive Structure’. In spite of that, the ‘title’ of ‘Pyramidal Poem’ plays an important role definitely. Mohammad Sheikh literarily considers the ‘poem’s title’ as the ‘Eye of Poet’ in case of creating a ‘Pyramidal Poem’. Furthermore, he compares the ‘Eye of Poet’ of ‘Pyramidal Poem’ to the ‘Eye of Ra’ of the pyramid. The ‘Eye’ of Ra’ appears at the top of pyramid in conformity with the thought, taken from the ‘Great Seal of United States’ undoubtedly.



In the left, the ‘Eye of Ra’ is above pyramid as the sun and in the right, the ‘poem’s title’ is above the poet’s own ‘Pyramidal Poem’ as the ‘Eye of Poet’


In this context, ‘Ra’ is regarded as the Sun-God. Consequently, the sun comes into view in the sky. Actually, the ‘Eye of Ra’ emerges as the sun above the pyramid. On the other side, like the ‘Eye of Ra’, the ‘poem’s title’ in guise of the ‘Eye of Poet’ naturally appears above the poet’s own ‘Pyramidal Poem’ as its poetic presentation on the single page according to the ‘Imaginary Progressive Structure’. Dear readers! Please do not consider the ‘Eye of Poet’ as the ‘Eye of Dajjal’, because the poet Mohammad Sheikh is actually a two-eyed man 😊. According to some authentic Islamic descriptions, the ‘Dajjal’ is described as having one blind eye and one defective eye, which is often said to be a bulging or protruding eye that resembles a ‘ripened grape’. While some hadiths describe him as blind in the right eye and others in the left, scholars reconcile this by explaining that the right eye is completely blind, and the left eye has the protruding defect. A layer of thick skin is said to cover the blind eye.

However, ‘Ra’ is not only the Sun-God but also the king of the gods prior to 3100 BC. The solar disk ☉ /ra/ is related to not only the particular day but also the ‘sun’ or the Sun-God ‘Ra’. As a matter of fact, one of the representations of the Ra hieroglyphically looks  /ra/ (Ridwanur Rahman, 2020). Besides, in keeping with the *Gardiner’s Sign List*, **Gardiner N** possesses the images related to heaven, earth, and water, as in sky, the sun, the sun in the sky, shining of the sun, the raining from the sky, the moon, the star, desert, horizon, land, canal, lake, district, water, and so forth. Thereafter, the shining activity of the sun hieroglyphically looks  [N8]. Moreover, the hieroglyphic sign  [D144] represents the sun in which an eye appears. In point of fact,



the eye in the sun is universally known as the eye of Sun-God Ra. As a result, this hieroglyphic sign  [D9] refers to the shining sun unquestionably.

## Imaginary Physical Structure:

The basic element of forming Egyptian pyramids is stone. On the flip side, the basic element of forming the pyramidal poems is letter.

	<p>The basic elements of the pyramid are the stone blocks, as illustrated in the image.</p>
<p style="text-align: center;"> <b>A, a</b>  <b>B, b C, c D, d</b>  <b>E, e F, f G, g H, h</b>  <b>I, i J, j K, k L, l M, m</b>  <b>N, n O, o P, p Q, q R, r S, s</b>  <b>T, t U, u V, v W, w X, x Y, y Z, z</b> </p>	<p>The basic elements of the ‘Pyramidal Poem’ in this image are English letters.</p>

The amount of stones increases downward and decreases upward in forming an ideal Egyptian pyramid. Nevertheless, in case of a ‘Pyramidal Poem’, the letters of the rows will be increased row by row downwardly according to the slope and the letters of the rows will be decreased row by row upwardly in the poem. What is more, Mohammad Sheikh creates his own pyramidal poems in the light of the physique of ancient Egyptian pyramids. Inwardly a ‘Pyramidal Poem’ is formed in accordance with the stones of **‘True Pyramid’** of Giza and outwardly a **‘Pyramidal Poem’** is formed according to the stairs of **‘Step Pyramid’** of Saqqara. Therefore, the examples are as follows:

	<p>In this picture, the amount of stones of a <b>‘True Pyramid’</b> apparently increases downwardly and decreases upwardly. On the whole, it is the inner structure of a <b>‘True Pyramid’</b>.</p>
<p style="text-align: center;"><b><u>Salute ‘1971, 16 December’</u></b></p> <p style="text-align: center;">Mind did fly, Around the sunny Sky, The sun did spread its shining ray, When we acquired the touch of glorious day. Blood and honor smiled that day in green atmosphere. The entire nation was in the surge of delight there and here. The tigers of East Pakistan lighted on the land, which was somber. In fine, says Dad, O line of Bangladesh! Salute in soul ‘1971, 16 December’.</p> <p style="text-align: right;">- Sultan Mohammad Shamrat Sheikh ✦</p>	<p>In this image, the amount of letters of a <b>‘Pyramidal Poem’</b> increases downwardly and decreases upwardly. Overall, it is the inner structure of a <b>‘Pyramidal Poem’</b>.</p>
	<p>In this photograph, the stairs of a <b>‘Step Pyramid’</b> become visible as steps stair by stair. On the whole, it is the surface structure of a <b>‘Step Pyramid’</b>.</p>
<p style="text-align: center;"><b><u>Salute ‘1971, 16 December’</u></b></p> <p style="text-align: center;">Mind did fly, Around the sunny Sky, The sun did spread its shining ray, When we acquired the touch of glorious day. Blood and honor smiled that day in green atmosphere. The entire nation was in the surge of delight there and here. The tigers of East Pakistan lighted on the land, which was somber. In fine, says Dad, O line of Bangladesh! Salute in soul ‘1971, 16 December’.</p> <p style="text-align: right;">- Sultan Mohammad Shamrat Sheikh ✦</p>	<p>In this depiction, the rows of a <b>‘Pyramidal Poem’</b> figure steps row by row. Overall, it is the surface structure of a <b>‘Pyramidal Poem’</b>.</p>

Therefore, the sample of a ‘Pyramidal Poem’ titled **Salute ‘1971, 16 December’** by Mohammad Sheikh is the following:

Mind did fly,	10 letters
Around the sunny Sky.	17 letters
The sun did spread its shining ray,	28 letters
When we acquired the touch of glorious day.	35 letters
Blood and honor smiled that day in green atmosphere.	43 letters
The entire nation was in the surge of delight there and here.	49 letters
The tigers of East Pakistan lighted on the land, which was somber.	53 letters
In fine, says Dad, O line of Bangladesh! Salute in soul '1971, 16 December'.	56 letters including figures

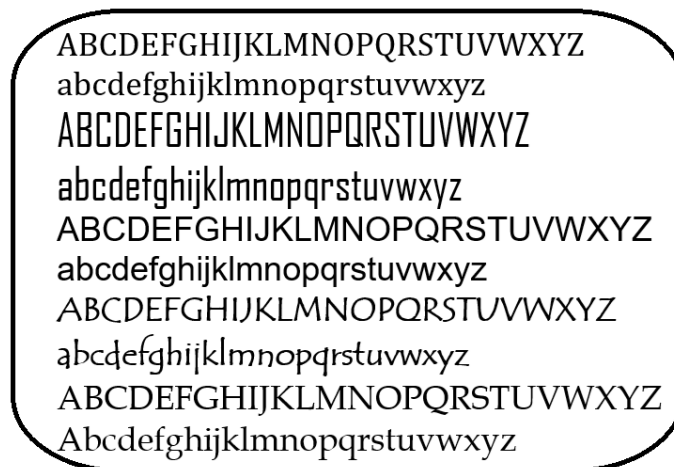
Nonetheless, this chapter is completely about the arrangement of rows and the shapes of the 'Pyramidal Poem' as an innovative poetic design. Truly speaking, it is a new dimension of world literature, created by Sultan Mohammad Shamrat Sheikh in 2009.



# CHAPTER - 2

## Structure and Appearance of the Pyramidal Poem

The hierarchical structure of the writing system is the most clearly displayed in the domain of the typography. Each typeface is represented by several alphabets (e.g. roman, bold, italic, upper-case, lower-case), and these consist of letters, punctuation marks, and other symbols. The symbols may then be combined into larger units of text, such as – words, lines, paragraphs and pages. The complex interaction of typeface, type-size, letter and line spacing, color and other such variables combine to produce what has sometimes been called ‘texture’ – the dominant visual quality of the typeset text (Crystal, 2003).



**The Sample of Texture**

However, we generally observe that the ‘Pyramidal Poem’ is a type of poem with a square or triangular shape and two sloping sides of phrases or sentences that meet at a point at the top of phrase or sentence. To be frank, the sizes of the written letters in phrases or sentences are same in pyramidal poems of Sultan Mohammad Shamrat Sheikh. The font-faces from ‘Microsoft Word’ sometimes may hamper the sloping structure of a pyramidal poem due to the different letters’ shapes or semblances. In accordance with the English writing styles, the fonts of ‘Microsoft Word’ can be divided into various categories, such as – separate writing, joining writing, cursive writing, and so forth. In fact, the sloping arrangement may sometimes be spoiled because of using spaces in

sentences or phrases according to the style of font-faces. The style of writing font-face looks '*Courier New*' with italic is the following:

*Love-tie, my bride and I were in the unrevealed fire, appeared never.  
My long cherished dream, in the long run, became consummated for ever.*

In accordance with the above presented rows of a 'Pyramidal Poem', there is a slight disruption in the sloping structure between the two rows number 13<sup>th</sup> and 14<sup>th</sup> within the poem titled "Riding in the Amorous World". Thereafter, in conformity with the style of font-face looks '*Times New Roman*' with italic:

*Love-tie, my bride and I were in the unrevealed fire, appeared never.  
My long cherished dream, in the long run, became consummated for ever.*

In this case, because of applying the font-face with italic like '*Times New Roman*', the sloping structure has not been harmed in the two rows of the poem "Riding in the Amorous World" in any way. Besides, just for your information, the poem titled "Riding in the Amorous World", written by me, was published in the page titled "Young and Independent" of the Bangladeshi English newspaper *The Independent* on 28<sup>th</sup> May in 2015.

## Riding in the Amorous World

A little world,  
Within dark night.  
There was a tiny moon,  
Which shined the dim light.  
The substance of charming call,  
Aroused me to appear in the bare lands.  
Out of the blue, I was welcomed by someone,  
Who painted my wet passion with lips and hands.  
I traveled on all sides of the world with deep warm kiss.  
That was the striking moment, brought about a mystic bliss.  
'Enough rider, do not journey any more', urged that pretty lass.  
Being docile, I rode my insane stallion to go into the burning pass.  
Love-tie, my bride and I were in the unrevealed fire, appeared never.  
My long cherished dream, in the long run, became consummated for ever.

However, the different size of font-face may create a problem in case of making the slopes of a particular 'Pyramidal Poem' off and on. Therefore, in

accordance with the standard font-face called 'Times New Roman', two made-up rows have been presented twice below:

<b>Serial Number</b>	<b>The Placement of the Rows</b>	<b>Font Size</b>
<b>1</b>	If you can, make room for Bengali in the core of yours as our remuneration.' Suddenly, mom's sweet hum, 'arise to honor the martyrs of language agitation.'	<b>13</b>
<b>2</b>	If you can, make room for Bengali in the core of yours as our remuneration.' Suddenly, mom's sweet hum, 'arise to honor the martyrs of language agitation.'	<b>13.5</b>

According to the above table, the serial number '1' apparently possesses the sloping structure owing to its applied font size '13'. Whereas, the serial number '2' apparently does not possess the sloping structure due to its applied font size '13.5'. As a matter of fact, the two rows of the serial number '2' are almost equal, and between the two rows, no sloping structure has been formed in reality.

From time to time, not only the font-face but also the correct use of the number of letters may generate a problem in case of making the sloping structure of the particular 'Pyramidal Poem' titled "Mother" of Mohammad Sheikh. An example has been presented below:

When my head is fondled by mum's hand, = **29 letters**  
The spirit of pride then I understand. = **31 letters**

In these two rows of Mohammad Sheikh's poem titled "Mother", the first row possesses twenty-nine letters, and the last row has thirty-one letters. In spite of that, the last row is longer than the first row and the sloping structure has been disrupted completely. So, this matter is completely against the rules of forming a valid 'Pyramidal Poem'. Thereafter, these two rows from "Mother" have been reformed by Mohammad Sheikh himself. Nevertheless, the reformed rows of the poem are the following:

Head of mine, when is fondled by ma's hand, = **32 letters**  
The spirit of pride, at that moment, I understand. = **39 letters**

In the above presented rows, the first row has thirty-two letters and the last row possesses thirty-nine letters. As a result, the sloping structure has not been dislocated in this case at all.

We know that the amount of stones of a pyramid increases downward and reduces upward. Thus, in case of a 'Pyramidal Poem', the amount of letters of a 'Pyramidal Poem' increases downward and reduces upward like an actual pyramid. For this reason, the sloping works must be taken place for both Egyptian pyramids of Giza and 'Pyramidal Poem' rationally. However, a few sloping works of rows in a made-up 'Pyramidal Poem' have been presented below as examples:

(1)

**Our little Bangladesh,  
A kingdom of rivers & ponds.  
Further, an empire of fertile lands,  
Where are never-ending divine diamonds.**

Here, the 1<sup>st</sup> row has 19 letters, the 2<sup>nd</sup> row has 22 letters, the 3<sup>rd</sup> row has 29 letters, and the 4<sup>th</sup> & last row has 33 letters.

(2)

**Our little Bangladesh,  
A kingdom of rivers & ponds.  
More, a realm of fertile lands.  
Where are never-ending divine diamonds.**

After a bit changing in the same imaginary 'Pyramidal Poem', the amount of elements of the 2<sup>nd</sup> row shows 22 letters and the 3<sup>rd</sup> row shows 24 letters. So, the sloping structure has been spoiled in this regard. Though, the amount of letters in the 3<sup>rd</sup> row is more than the amount of letters in the 2<sup>nd</sup> row.

(3)

**Our little Bangladesh,  
A kingdom of rivers & ponds.  
More, a realm of fertile lands,  
Where are never-ending divine diamonds.**

In this case, having changed the writing font, the sloping structure of this imaginary 'Pyramidal Poem' has been occurred perfectly.

(4)

Our little Bangladesh,  
A kingdom of rivers and ponds.  
More, a realm of fertile lands,  
 Where are never-ending divine diamonds.

Again, having changed the writing font of the same imaginary 'Pyramidal Poem', the amount of letters shows 24 in the 2<sup>nd</sup> row and in the 3<sup>rd</sup> row equally. Moreover, the sloping structure has been taken place in this case. Despite that, it is not a perfect 'Pyramidal Poem' at all, because the amount of stones is never equal in the sloping works of the true Egyptian pyramid of Giza. After all, an ideal 'Pyramidal Poem' always follows the true Egyptian pyramid of Giza.

(5)

Our little Bangladesh,  
A kingdom of rivers and ponds.  
More, a realm of fertile lands,  
 Where are never-ending divine diamonds.

In this connection, the amount of letters is 24 in both 2<sup>nd</sup> row and 3<sup>rd</sup> row. But, the sloping structure has not been occurred perfectly between the 2<sup>nd</sup> and the 3<sup>rd</sup> rows in the same imaginary 'Pyramidal Poem'. Therefore, it is not also an ideal 'Pyramidal Poem', because like the true Egyptian pyramid of Giza, the sloping structure has not been taken place at all.

(6)

Our little Bangladesh,  
A kingdom of rivers and ponds.  
More, a realm of fertile lands,  
 Where are never-ending divine diamonds.

In this case, the amount of letters is 24 in both 2<sup>nd</sup> row and 3<sup>rd</sup> row. But, the sloping structure has been destroyed completely between the 2<sup>nd</sup> and 3<sup>rd</sup>

rows in the same imaginary 'Pyramidal Poem'. That is why it cannot be a 'Pyramidal Poem' in any way.

What is more, the basic elements of the Egyptian pyramids of Giza are stones, which have been shown in the photograph below:



**The elements (Stones) of a pyramid of Giza**

In the above photograph, the sizes of all stones are not equal at all. Consequently, the bodies of same imaginary 'Pyramidal Poem' (7), (8), and (9) are shown below:

(7)

**Our little Bangladesh,**  
**A kingdom of rivers and ponds.**  
**More, a realm of fertile lands,**  
**Where are never-ending divine diamonds.**

(8)

**Our little Bangladesh,**  
**A kingdom of rivers and ponds.**  
**More, a realm of fertile lands,**  
**Where are never-ending divine diamonds.**

(9)

**Our little Bangladesh,**  
**A kingdom of rivers and ponds.**  
**More, a realm of fertile lands,**  
**Where are never-ending divine diamonds.**

In this regard, the amount of letters is 24 in both the 2<sup>nd</sup> row and the 3<sup>rd</sup> row in the same imaginary pyramidal poems (7), (8), and (9). As per the ‘Pyramidal Poem’ (7), the font of the 3<sup>rd</sup> row has been changed in order to get sloping work. According to the ‘Pyramidal Poem’ (8), in the 3<sup>rd</sup> row, one word or any word or more than one word (here only last one has been used) has become bigger or longer than neighboring words with a view to getting the sloping structure. In keeping with the ‘Pyramidal Poem’ (9), the 3<sup>rd</sup> row has turned into longer or bigger than other rows in order to get the sloping structure. In fact, the same imaginary pyramidal poems (7), (8), and (9) cannot stand for the ideal pyramidal poems due to the dishonest attempts of forming slopes in rows. As a consequence, the fonts and the sizes of the fonts must be equal in the rows of the pyramidal poems according to the determined rules of the ‘Pyramidal Poem’.

Furthermore, in a ‘Pyramidal Poem’, the sizable variances of letters are always available like the sizable variances of the stones of true Egyptian pyramids of Giza. As a matter of fact, both the capital and the small letters in English are the sizable variances of a ‘Pyramidal Poem’ of Mohammad Sheikh undeniably.

<b>CAPITAL LETTERS</b>	<b>SMALL LETTERS</b>
<p><i>A B C D E F G H I J K</i>  <i>L M O P Q R S T U V</i>  <i>W X Y Z</i></p>	<p><i>a b c d e f g h i j k l</i>  <i>m n o p q r s t u v w x</i>  <i>y z</i></p>

**The Sizable Variances of English Letters for the English ‘Pyramidal Poem’**

Nevertheless, a ‘Pyramidal Poem’ is always formed by the amount of letters, not by its shape. In fact, from the bottom of a ‘Pyramidal Poem’ to the top of a ‘Pyramidal Poem’, the amount of letters must be decreased row by row. Moreover, from the top of a ‘Pyramidal Poem’ to the bottom of a ‘Pyramidal Poem’, the amount of letters must be increased row by row. In point of fact, the primary level of a ‘Pyramidal Poem’ is written with hand on the paper firstly. Thereafter, the poem is typed and shaped on the page of ‘Microsoft Word’ in order to form a ‘Pyramidal Poem’ like a true Egyptian pyramid of Giza. The example is demonstrated as follows:

Thou, →4 letters  
 My love. →6 letters  
 Your torso, →9 letters  
 A trap of dove. →11 letters  
 Thy endearing smile, →17 letters  
 A bliss for a little while. →21 letters  
 Your celestial betel-leaf face, →26 letters  
 Cuter than Aishwariya in human race. →30 letters  
 Your innocent black eyes' magical vision, →34 letters  
 A mystifying heavenly figment of imagination. →39 letters  
 You are the queen of my heart as a paragon of beauty. →41 letters  
 Thy grace has beaten not only Helen but also Aphrodite. →45 letters

(Mohammad Sheikh: **Thou**)

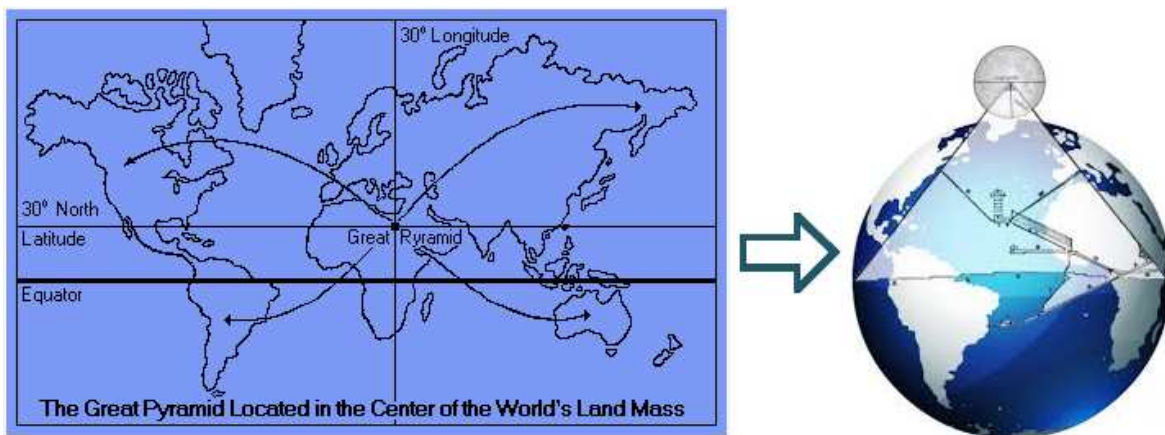
After that, the poem is shaped by the 'center alignment' from the 'toolbars' of 'Microsoft Word'. In this way, a perfect 'Pyramidal Poem' is formed. The sample has been presented below:

Thou,  
 My love.  
 Your torso,  
 A trap of dove.  
 Thy endearing smile,  
 A bliss for a little while.  
 Your celestial betel-leaf face,  
 Cuter than Aishwariya in human race.  
 Your innocent black eyes' magical vision,  
 A mystifying heavenly figment of imagination.  
 You are the queen of my heart as a paragon of beauty.  
 Thy grace has beaten not only Helen but also Aphrodite.


(Mohammad Sheikh: **Thou**)

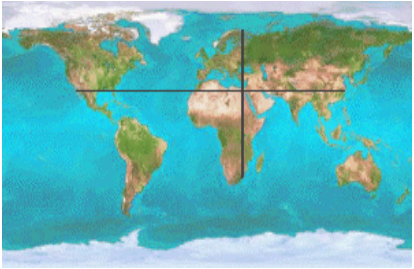
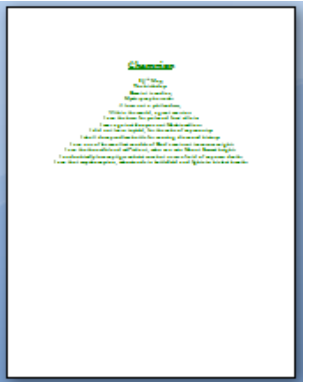
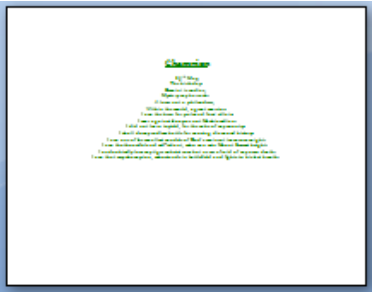
**NB:** The poem titled "Thou" was published in the page titled "Young and Independent" of the Bangladeshi English newspaper *The Independent* on 12<sup>th</sup> December in 2013. Besides, this poem was used in the Bengali novel *Chad Neme Ashe (The Moon Comes Down)* by Toushik Khan Tonmoy, published in March 2017.

In 1877, the writer and theologian Dr. Joseph Seiss happened upon an incredibly strange detail about the pyramid. He found that it was located at the exact intersection of the longest line of latitude and the longest line of longitude in the world. Another way to put this is that the Great Pyramid is located at the exact center of all of the Earth's landmass. If anyone takes the line of longitude that lies on the Great Pyramid and the latitude that lies on the Great Pyramid that will be perceived as 30 degrees north by 30 degrees west. Actually, there are the two lines, which cover the most combined land area in the world. It demonstrates the remarkable character of its placement on the face of Earth. The Great Pyramid lies in the center of gravity of the continents. It also lies in the exact center of all the land area of the world, having divided the land mass of the earth into approximately equal quarters. In reality, the Great Pyramid is located at the geographical center of the world's landmass.



**The Great Pyramid in the Center of the World's Land Mass**

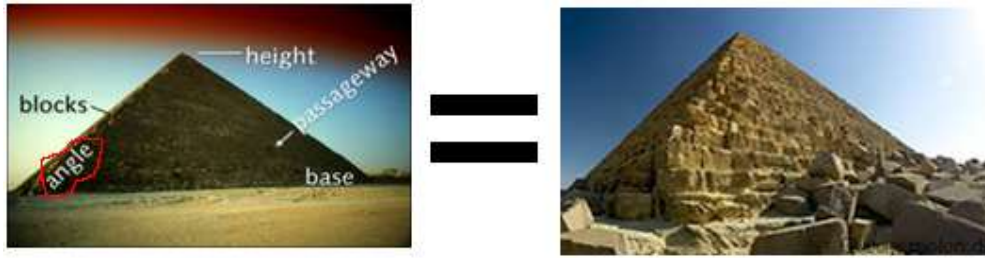
On the other hand, the ideal pyramidal poems, written by Mohammad Sheikh are also situated and structured in the center of the paper by means of the 'central alignment' (Ctrl+E or ) of the 'Microsoft Word'. As a result, if the Great Pyramid becomes the center of the world, the 'Pyramidal Poem' will also be the center of its world (the page in 'Microsoft Word') that is prominently displayed on the computer screen.

Map of the World	Portrait Paper	Landscape Paper
		

Once upon a time, Mohammad Sheikh was asked by a few friends of him that “If someone is determined to make a ‘Pyramidal Poem’ by using toolbar’s ‘left alignment’ and ‘right alignment’ except the ‘center alignment’, how will it be a ‘Pyramidal Poem’?”. Nevertheless, to give the answer, Mohammad Sheikh showed his ‘Pyramidal Poem’ titled “Thou” in two ways, which are as follows:

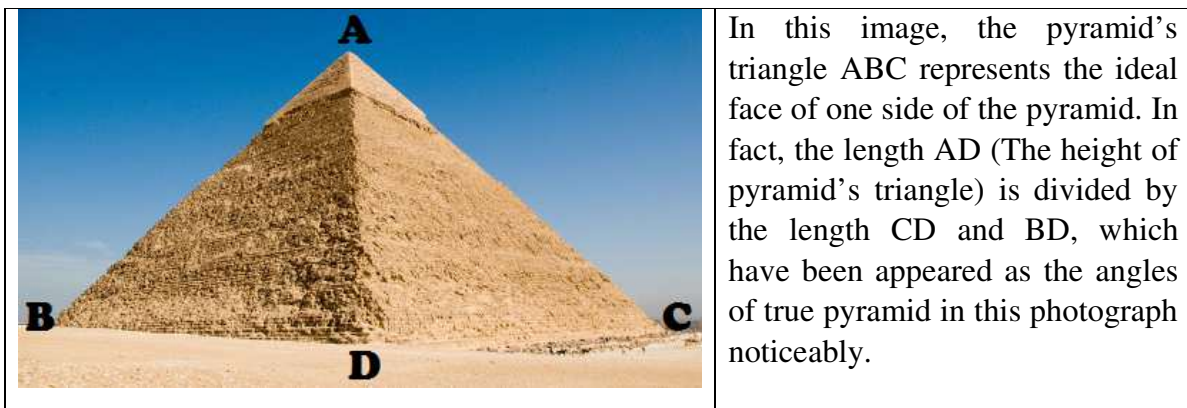
By Left Alignment	By Right Alignment
<p><i>Thou, My love. Your torso, A trap of dove. Thy endearing smile, A bliss for a little while. Your celestial betel-leaf face, Cuter than Aishwariya in human race. Your innocent black eyes' magical vision, A mystifying heavenly figment of imagination. You are the queen of my heart as a paragon of beauty. Thy grace has beaten not only Helen but also Aphrodite.</i></p>	<p><i>Thou, My love. Your torso, A trap of dove. Thy endearing smile, A bliss for a little while. Your celestial betel-leaf face, Cuter than Aishwariya in human race. Your innocent black eyes' magical vision, A mystifying heavenly figment of imagination. You are the queen of my heart as a paragon of beauty. Thy grace has beaten not only Helen but also Aphrodite.</i></p>

As a matter of fact, the above ‘Pyramidal Poem’ titled “Thou” has been presented by using the ‘left alignment’ and the ‘right alignment’ of ‘Microsoft Word’. As a result, the left sided and the right sided poems stand for the two angled pyramidal poems, which can be compared to the following image of ancient Egyptian pyramid of Giza:







### The Pyramid Appears from an Angle

In addition, the following image has been geometrically presented by Mohammad Sheikh:



As per the definition of the pyramid, the combination of a square pyramid or a triangular pyramid describes pyramids. Therefore, the triangle is a flat shape with three sides as well as three angles, and a thing in the shape of a triangle ( $\triangle$ ). So, the 'Pyramidal Poem' is made by both 'left alignment' and

'right alignment', which can be compared to  and  that represent the two angled triangles. However, the angled triangle is one of the parts of triangle geometrically. Nonetheless, the triangle is the shaping base of a triangular pyramid. Moreover, the quadrilateral is a flat shape with four sides and four angles, and a thing in the shape of a quadrilateral ( $\square$ ). Therefore, the 'Pyramidal Poem' is made by both the 'left alignment' and 'right alignment'

can be compared to  and , which represent the acute trapezoids as the parts of quadrilateral geometrically.



**The Pyramid Looks from an Angle**

In the above presented image, an Egyptian pyramid's photograph has been taken from one angle at Giza. Actually, the pyramid does not appear like a true pyramid, rather it looks like a hill. This angled Egyptian pyramid of Giza does not represent a true pyramid apparently. Likewise, an angled 'Pyramidal Poem' cannot stand for a true 'Pyramidal Poem' in any way. With a view to forming a true 'Pyramidal Poem', the 'center alignment' must be applied. Therefore, the view of correct pattern of a true pyramid and a true 'Pyramidal Poem' is the following:



Besides, the pyramidal poems of Mohammad Sheikh are regarded as '**Digital Single-Leaf Poem**' by and large. That being the situation, according to the rule of Mohammad Sheikh, a 'Pyramidal Poem' must be accomplished within one stanza and on the single page of the 'Microsoft Word'. Otherwise, the 'Pyramidal Poem' must be demolished apparently.

More than one stanza has been used in the 'Pyramidal Poem' as an appearance	Next page has been used for the 'Pyramidal Poem' as an appearance
<p style="text-align: center;"><i>Thou, My love. Your torso, A trap of dove. Thy endearing smile, A bliss for a little while.</i></p> <p style="text-align: center;"><i>Your celestial betel-leaf face, Cuter than Aishwariya in human race. Your innocent black eyes' magical vision, A mystifying heavenly figment of imagination. You are the queen of my heart as a paragon of beauty. Thy grace has beaten not only Helen but also Aphrodite.</i></p>	<p style="text-align: center;"><i>Thou, My love. Your torso, A trap of dove. Thy endearing smile, A bliss for a little while. Your celestial betel-leaf face, Cuter than Aishwariya in human race.</i></p> <p style="text-align: center;">1</p> <hr style="border: 2px solid black;"/> <p style="text-align: center;"><i>Your innocent black eyes' magical vision, A mystifying heavenly figment of imagination. You are the queen of my heart as a paragon of beauty. Thy grace has beaten not only Helen but also Aphrodite.</i></p>

Nubian pyramids are the pyramids, which were built by the rulers of the ancient Kushite kingdoms. The area of the Nile valley was known as Nubia that lies in the present day of Sudan. Moreover, it was the home to the three Kushite kingdoms during the ancient times. The first kingdom had its capital at Kerma (2600 BC to 1520 BC). The second kingdom was centered on Napata (1000 BC to 300 BC). Finally, the third & last kingdom was centered on Meroe (300 BC to 300 AD). Once upon a time, all the pyramids of Meroe were plundered by Italian explorer Giuseppe Ferlini who smashed the tops off 40 pyramids in a quest for treasure in 1820 AD. However, in case of forming a 'Pyramidal Poem', both the use of more than one stanza and the use of the next page of 'Microsoft Word' are compared by Mohammad Sheikh to the Nubian demolished pyramids in a literary sense.



**Nubian Demolished Pyramids**

After establishing the Ideal ‘Pyramidal Poem’, Mohammad Sheikh himself surprisingly discovers a nice aged poem that is the combination of a group of triangular stanzas titled “He cometh forth like a flower, and is cut down” (“Hieroglyph IX”, JOB 14.2.) by Francis Quarles (1592 AD – 1644 AD). The poem has been taken from the book titled *Emblems Divine and Moral, Together with Hieroglyphics of the Life of Man*. The book was published in London in 1736. In the poem of Quarles, Mohammad Sheikh points out a few dissimilarities with his own created ‘Pyramidal Poem’ in conformity with the determined rules of ‘Pyramidal Poem’. In general, he regards the poem of Quarles as the collection of triangular stanzas.

J O B 14. 2.

*He cometh forth like a flower, and is cut down.*

1

*Behold*

How short a span  
 Was long enough of old  
 To measure out the life of man ;  
 In those well temper'd days ! his time was then  
 Survey'd, cast up, and found but threefcore years and ten.

2

*Alas !*

And what is that ?  
 They come, and slide, and pass,  
 Before my pen can tell thee what.  
 The posts of time are swift, which having run  
 Their sev'n short stages o'er, their short-liv'd task is done.

3

*Our days*

Begun we lend  
 To sleep, to antick plays  
 And toys, until the first stage end :  
 12 waning moons, twice 5 times told, we give  
 To unrecover'd loss : we rather breath than live.

4

*We spend*

A ten years breath  
 Before we apprehend  
 What 'tis to live or fear a death :  
 Our childish dreams are fill'd with painted joys,  
 Which please our sense a while, and waking, prove but  
 (toys.  
*How*

350

*Hieroglyph. IX.*

5

*How vain*  
 How wretched is  
 Poor man, that doth remain  
 A slave to such a state as this!  
 His days are short, at longest; few, at most:  
 They are but bad, at best; yet lavish'd out, or lost.

6

*They be*  
 The secret springs  
 That make our minutes flee  
 On wheels more swift than eagle's wings:  
 Our life's a clock, and ev'ry gasp of breath  
 Breaths forth a warning grief, till time shall strike a  
 (death.

7

*How soon*  
 Our new-born light  
 Attains to full-ag'd noon!  
 And this, how soon to grey-hair'd night!  
 We spring, we bud, we blossom, and we blast  
 E'er we can count our days, our days they flee so fast.

8

*They end*  
 When scarce begun;  
 And e'er we apprehend  
 That we begin to live, our life is done:  
 Man, count thy days; and if they fly too fast  
 For thy dull thoughts to count, count ev'ry day the last.  
 Our

Nevertheless, a few dissimilarities between the above presented poem of Francis Quarles and the ideal 'Pyramidal Poem' of Mohammad Sheikh have been presented below:

1	<p><i>Behold</i>, <i>Alas!</i>, <i>Our days</i>, <i>We spend</i>, <i>How vain</i>,  <i>They be</i>, <i>How soon</i>, <i>They end</i>.</p> <p>In the poems of Francis Quarles, the words are set in italics. On the other side, no italic font is used in Mohammad Sheikh's 'Pyramidal Poem'.</p>
2	<p>Which please our sense a while, and waking, prove but  (toys.  Breaths forth a warning grief, till time shall strike a  (death.  For thy dull thoughts to count, count ev'ry day the last.  Our</p> <p>In the poem of Francis Quarles, the lines in the upper rows are broken. As a result, the slope of the poem is destroyed, which goes against the rules of Mohammad Sheikh's "Pyramidal Poem." In fact, in a 'Pyramidal Poem', there must be a continuous slope along the edges of the rows.</p>
3	<div data-bbox="386 1041 1006 1438" data-label="Image"> <p>The image shows two pages of a poem. The left page is numbered 114 and the right page is numbered 115. Both pages contain stanzas of text arranged in a pyramidal shape, with the number of lines in each stanza decreasing from top to bottom. The text is in a serif font and is centered on each page.</p> </div> <p>The poem has eight stanzas and takes more than one page to present. This goes against the rules of Mohammad Sheikh's 'Pyramidal Poem' as well.</p>

However, this wonderful poem by Francis Quarles has eight pyramid-shaped stanzas in total. Mohammad Sheikh and his followers regard this poem as a 'Shaped Poem' or a 'Concrete Poem' because of its pyramidal appearance. In such shaped or concrete poems, words, phrases, and sentences form a visual

shape or physical pattern that reflects the poem's subject. For instance, in the following:

Dusk  
 Above the  
 water hang the  
     loud  
     flies  
 Here  
 O so  
 gray  
 then  
 What                   A pale signal will appear  
 When                   Soon before its shadow fades  
 Where                  Here in this pool of opened eye  
 In us    No Upon us As at the very edges  
     of where we take shape in the dark air  
     this object bares its image awakening  
     ripples of recognition that will  
     brush darkness up into light  
 even after this bird this hour both drift by atop the perfect sad instant now  
     already passing out of sight  
     toward yet-untroubled reflection  
     this image bears its object darkening  
     into memorial shades Scattered bits of  
 light    No of water Or something across  
 water    Breaking up No Being regathered  
 soon     Yet by then a swan will have  
 gone     Yes out of mind into what  
 vast  
 pale  
 hush  
     of a  
     place  
     past  
 sudden dark as  
     if a swan  
     sang

(John Hollander: **Swan and Shadow**)

Sometimes, an ideal 'Pyramidal Poem' can be compared to a 'Shaped Poem' or 'Visual Poem' or 'Concrete Poem' or 'Graphic Poem' or 'Name Poem' apparently. But, a 'Pyramidal Poem' is the pure poetic form in general like sonnets as well as haikus. Besides, the 'Pyramidal Poem' of Mohammad Sheikh has a clear geometric structure certainly. Nonetheless, a 'Pyramidal Poem' titled "The Lost 14<sup>th</sup> April" by Mohammad Sheikh has been presented below:

## **The Lost 14<sup>th</sup> April**

Smooth and silky,  
 Your tidy cloudy hairs,  
 Which sported on 30<sup>th</sup> ultimo,  
 On your pretty face by the vernal airs.  
 Around my heart, short tempestuous shower.  
 Soul was calm next day to see thy chignon-flower.  
 After long waiting, thou did come to me, finally near,  
 Sweetly smiled and wished me 'happy Bengali new year'.  
 That date's wet rice, fried Hilsa were my moments, literary.  
 I could not forget the day, I was in punjabee, you white-red sari.  
 Every sweetened time is now thorn for me owing to your obituary.  
 In this day and age, English 14<sup>th</sup> April, with no thou, I truly solitary.

Nevertheless, the above presented 'Pyramidal Poem' does not appear like a triangle or a true pyramid of Giza. Despite that, it is an ideal 'Pyramidal Poem', because it is formed according to the structural rules of 'Pyramidal Poem', designed by Mohammad Sheikh. Furthermore, an ideal 'Pyramidal Poem' has an 'Imaginary Geometric Structure'. Even though, Mohammad Sheikh divides an ideal 'Pyramidal Poem' into three types of structures:

- (1) Imaginary Geometric Structure
- (2) Imaginary Progressive Structure
- (3) Imaginary Physical Structure

Therefore, an ideal "Pyramidal Poem" by Mohammad Sheikh does not always look like a perfect pyramid. As a matter of fact, the poem titled "The Lost 14th April" by Mohammad Sheikh is similar to the 'Bent Pyramid', whose sides rise straight at first and then bend inward near the top.



**‘Bent Pyramid’ of Dahshur**



As a consequence, many people often ask Mohammad Sheikh, “Why is the ‘Pyramidal Poem’ titled “The Lost 14th April” not considered a ‘Bent Pyramidal Poem’?”



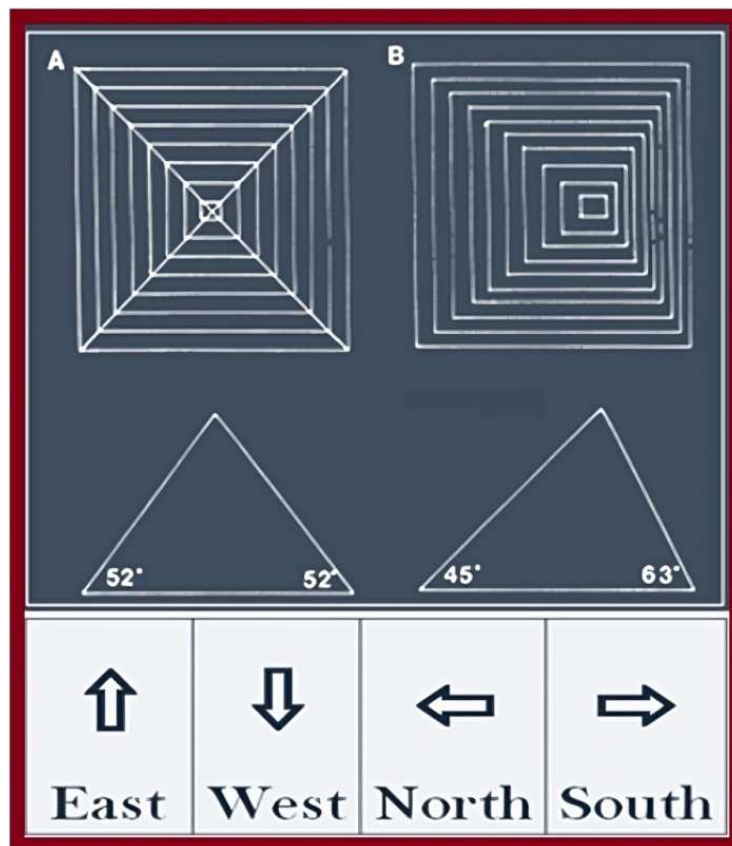
Smooch and a fig,  
 Your body of study fails,  
 Which appeared on 100-4 items,  
 On your pretty face by the central axis:  
 Around my heart, short temperatures heaven:  
 Soul was calm next day to see my old ghost-father:  
 After long waiting, you did come to me, finally near:  
 Sincerely smiled and wished me "happy Bengali new year!"  
 That day it was nice, filled with warm joy, romance, liberty,  
 I could not forget the day, I was in your arms, you were red and  
 They've released me from storm for me and for your glory,  
 In the day and age, English 14th April, with no class, I truly waiting.

**‘Bent Pyramid’ of Dahshur = “The Lost 14<sup>th</sup> April”**

Truly speaking, the ‘Pyramidal Poem’ titled “The Lost 14th April” by Mohammad Sheikh is not a ‘Bent Pyramidal Poem’. Mohammad Sheikh has made it clear that a ‘Pyramidal Poem’ is different from a ‘Shaped Poem’ and follows its own rules. That is why it should only be called a ‘Pyramidal Poem’.

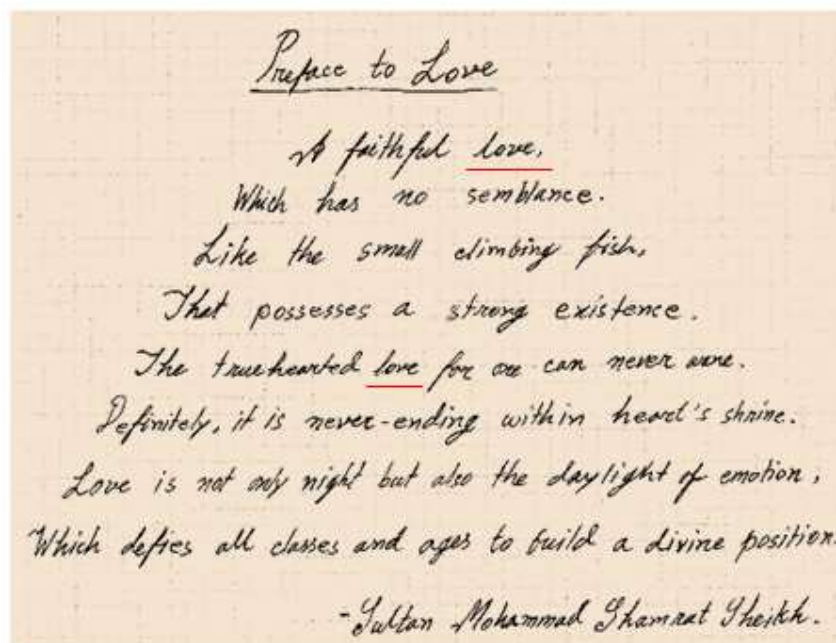
Original ‘Bent Pyramid’	‘Great Pyramid’ looks ‘Bent Pyramid’
	

Furthermore, in the above two images, it is noticed that 'Great Pyramid' from the different angle looks almost like 'Bent Pyramid' off and on. Despite that, the 'Great Pyramid' cannot be the 'Bent Pyramid', and the 'Bent Pyramid' cannot be the 'Great Pyramid'. In point of fact, the 'Great Pyramid' is always regarded as the true pyramid that can never be the 'Bent Pyramid'. A 'Pyramidal Poem' always follows the structure designed by Mohammad Sheikh and cannot be a 'Bent Pyramidal Poem'. Besides, an authentic pyramid is always structured by its perfect measurement. Without the perfect measurement, a pyramid will be harmed in truth. However, an imaginary example has been demonstrated below:



In this imaginary example, **Side-A** shows an ideal pyramid: each level is square, the corners are right angles ( $90^\circ$ ), the diagonals of each level are equal, every face has a uniform slope of  $52^\circ$ , and the apex is exactly above the center. However, **Side-B** is different: while the corners are right angles and the diagonals are equal, the apex is off-center, making it an oblique pyramid. In the cross-section, the east and west faces keep the  $52^\circ$  slope, but the south face rises at  $63^\circ$  and the north at  $45^\circ$ . Overall, Side-B cannot be considered a true pyramid because a real pyramid has perfectly placed stones and exact measurements.

However, an ideal ‘Pyramidal Poem’ should have rows arranged in a perfect triangular slope. Otherwise, the shape is ruined from top to bottom. Everyone’s handwriting is different, and keeping the same font size throughout a poem is very difficult. Arranging each rhythmic row in a perfect triangular shape by hand is easy to say but hard to do. Because of this, a handwritten ‘Pyramidal Poem’ is generally acceptable, but it cannot be considered perfect due to measurement errors. The newspaper-published ‘Pyramidal Poem’ titled “Preface to Love” by Mohammad Sheikh is shown below in three different ways:



### A male handwriting of the ‘Pyramidal Poem’

In the male handwriting of this ‘Pyramidal Poem’, the word ‘love’ appears in the first line looks love and in the fifth line ‘love’ looks love, which are not essentially same according to the placement of letters. Moreover, the slopes are not perfectly even.

Preface to Love

A faithful love,  
 which has no resemblance,  
 Like the small climbing fish,  
 That possesses a strong existence.  
 The truehearted love for one can never wane.  
 Definitely, it is never-ending within heart's shrine.  
 Love is not only night but also the daylight of emotion,  
 which defies all classes and ages to build a divine position.  
 — Sultan Mohammad Shamsul Sheikh.

**A female handwriting of the 'Pyramidal Poem'**

In the female handwriting of this 'Pyramidal Poem', the word 'love' becomes visible in the first line looks love and in the fifth line 'love' looks love, which are not effectively equal in accordance with the placement of letters. Moreover, the slopes are not perfect as well.

Preface to Love

A faithful love,  
 which has no resemblance.  
 Like the small climbing fish,  
 That possesses a strong existence.  
 The truehearted love for one can never wane.  
 definitely, it is never-ending within heart's shrine.  
 Love is not only night but also the daylight of emotion,  
 which defies all classes and ages to build a divine position.  
 — Sultan Mohammad Shamsul Sheikh

**A selected handwriting from 'Microsoft Word' for the 'Pyramidal Poem'**

In this selected handwriting font from 'Microsoft Word' for the 'Pyramidal Poem', the word 'love' comes into view in the first line looks *love* and in the fifth line 'love' looks *love*. On the basis of **typography**, the both look the same according to the placement of letters and the slope of rows. In fact, typography generally corresponds to the study of the selection and organization of letter forms for the writings (including 'Pyramidal Poem') on the pages of 'Microsoft Word'.




**A Representation of Typography**


Frankly speaking, typography covers everything that affects how a page looks and how clearly it communicates a message. This includes the shapes and sizes of letters, diacritics, punctuation marks, and special symbols; spacing between letters and words; line length; space between lines; margin size; placement of illustrations; use of color; choice of headings; and all other aspects of page layout. Overall, this chapter focuses on developing the structure and appearance of a 'Pyramidal Poem' using principles of typography.

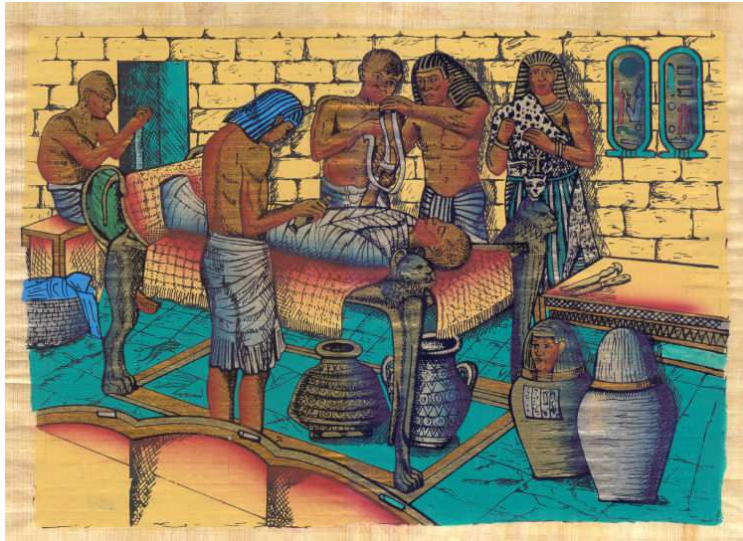


## CHAPTER - 3

### ‘Ehtm’ as the Mummy of the Pyramidal Poem


In ancient Egypt, mummy is usually considered as the body of a person that is preserved after death through mummification. When human beings die, bacteria and other germs eat away at the soft tissues (such as skin and muscles) leaving only the bones behind. Since bacteria need water in order to grow, mummification usually happens if the body dries out quickly after death. The ancient Egyptians believed that mummifying a person’s body after death was essential to ensure a safe passage to the next world. Ancient Egyptians believe that the spirit is like a bird with a human face known as Ba and Ka, which can fly around by day but must come back to the tomb at night for fear of the evil spirits. Therefore, the dead body is preserved as a mummy in order that the spirit can recognize it and know which tomb to enter. In fact, Ba is a small human form and Ka is a bird with head, which hieroglyphically look ,

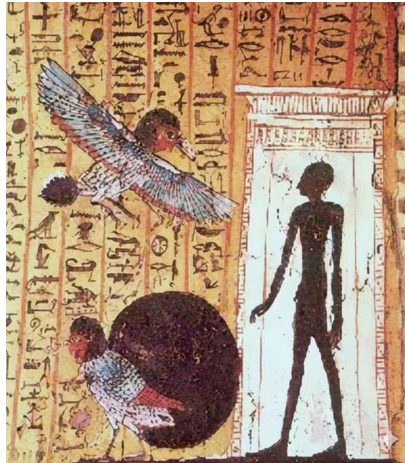
 and the like. Ancient Egyptian men need to keep their bodies well preserved so that Ba and Ka can have a place to rest. If the men do not keep their bodies well preserved, they will have no place to rest at the end of the day, and they will never have an afterlife. If they do not have their body preserved, Ba and Ka will not recognize them any longer. For this reason, they go through all the steps to preserve their bodies (Verma, 1993).



### The Procedures of Ancient Egyptian Mummification

Besides, the English word ‘mummy’ is derived from medieval Latin ‘mumia’, a borrowing of the Persian word ‘mūm’, which means ‘bitumen’. Because of the blackened skin bitumen was once thought to be used extensively in ancient Egyptian mummifying procedures. In keeping with the concept of ‘mummy’, the dead body is unique to every individual. Maximum people on earth believe that death is the end of physical life in this world. But, ancient Egyptians believe that through death one can be renewed and lived an eternal life by means of mummification. They more believe that a person is composed of some different parts:

1. The ‘Body’, which is already mummified with an eye to preserving everlastingly usually inside the pyramid.
2. The  /Ib/ that is heart hieroglyphically. To the ancient Egyptians, the heart is the seat of emotion, thought, will and intention.
3. The ‘Sheut’ is a person’s shadow, which is always present. Because of this, Egyptians believe that a shadow contains something of the person it represents. The shadow is also representative to Egyptians of a figure of death.



**‘Shadow’ and ‘ba-birds’ at the Tomb of Irinufer in Thebes**

4. The ‘Ba’ is everything that makes an individual unique, which is similar to the notion of personality or character.



**‘Ba-bird’ of Pharaoh Tutankhamen**

5. The ‘Ka’ is the Egyptian concept of vital essence, which distinguishes the difference between a living and a dead person. When death occurs, the ‘Ka’ leaves the body.
6. The ‘Ren’ represents an individual’s name that is given to them at birth and the Egyptians believe that it will exist for as long as that name is spoken.
7. The ‘Akh’ is associated with thought, but not as an action of the mind; rather, it is intellect as a living entity. The ‘Akh’ also play a vital role of immortality in the afterlife.

A person is not whole if he is missing any of these parts from above points. Moreover, the ancient Egyptians believe that a new life begins when a

person passes away. The ‘Ba’, and its invisible twin, the ‘Ka’ of the mummy are released from the mummy’s body and reside in a tomb (especially inside the pyramid). That is why the ancient Egyptians build nice tombs like pyramids. For a person, in order to live forever, the ‘Ba’ and the ‘Ka’ have to recognize the mummified body in the pyramid, otherwise they will not be able to return to it. In this way, due to the mummification of an individual, the death can affect him little.

Besides, Mohammad Sheikh uses a quotation from his own Bengali ‘Pyramidal Poem’ as follows:

### বিধুর সুরতরঙ্গ

“ফজরের বিজন সুরে,  
নিত্যপ্রলয় মম গেল যে উড়ে।  
দেখি আবছায়া শেজে মেলে দু অক্ষি,  
ধবলিমায় জড়ানো এ যে আমারই হৃদয়লক্ষ্মী!”

### Heartbreaking Wave of Melody

By the desolated melody of early morning,  
My deep sleep got flied.  
Having opened two eyes, I notice a phantom,  
Who is wrapped by white color, Oh, it is my sweetheart!

**Elucidation:** According to the belief of ancient Egyptians, the ‘Ba’ and the ‘Ka’ recognize the mummified body and return to that in the pyramid. In contrast, in the quotation of the poem, the ‘phantom’ is actually the speaker’s beloved who had passed away before the events described. Here, the dead beloved of the speaker is in white cloth and is able to recognize her love (the speaker) and lies beside him.

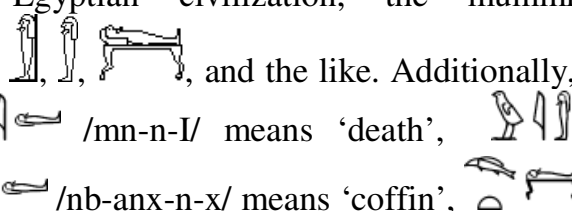




When the Israelites do very little to prevent nature from taking its course, the Egyptians turn mummification into a science. Therefore, according to the Holy Bible:

“Then Joseph (Yusuf) directed his servants who are the physicians in his service to mummify his father Israel (Yakub/Jacob). So the

physicians mummified him, taking full forty days, for that was the time required for mummifying. And the Egyptians mourned for him seventy days.” (Genesis, 50:2-3)

In accordance with the above citation of the Holy Bible, the whole process of ancient Egyptian mummification technique usually takes seventy days and involves removing the internal organs, removing the brain through the nose, and desiccating the body in a mixture of salts, called natron. Furthermore, the ancient Egyptians indisputably believed there was the life after death. They believed the body had to be preserved for the next life. The pyramid was a safe place to keep the body. Regarding placing the dead body inside the pyramid, the Holy Bible states:

“So Joseph died at the age of one hundred and ten years; and he was mummified and placed in a coffin in Egypt.” (Genesis, 50:26)

In the ancient Egyptian civilization, the mummified bodies hieroglyphically represent , and the like. Additionally, by means of the mummy signs,  /mn-n-I/ means ‘death’,  /wj/ means ‘mummy-case’,  /nb-anx-n-x/ means ‘coffin’,  /ha:t/ means ‘corpse’ and all that (Ridwanur Rahman, 2020).

However, Sultan Mohammad Shamrat Sheikh was really much inspired by the outstanding mummification processes of ancient Egypt. Having taken the idea of mummification, he creates his own literary mummy in his ‘Pyramidal Poem’. As a matter of fact, the literary mummy of him is called ‘Ehtm’. Actually, he literarily compares his own created ‘Ehtm’ to the ancient Egyptian mummy straightforwardly. Therefore, regarding ‘Ehtm’, Mohammad Sheikh says:

“Ehtm is the literary person’s internal weather, which is psychologically related to the words - *emotion, humor, temperament and mentality.*”

<b>“EHTM”</b>	
<b>E</b> →	<b>EMOTION</b>
<b>H</b> →	<b>HUMOR</b>
<b>T</b> →	<b>TEMPERAMENT</b>
<b>M</b> →	<b>MENTALITY</b>
<b>“MUMMY”</b>	

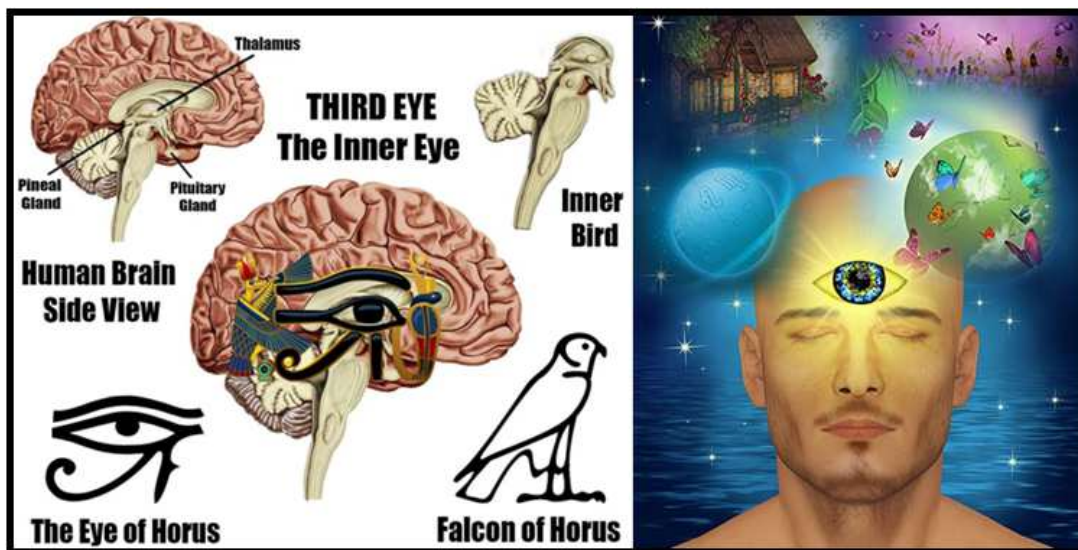
In conformity with the above table, after marking the bold letters in sequence from the acronym ‘Ehtm’ /eitm/, the word ‘Mummy’ has been found out and that is the hidden creative thoughts of a poet. As a matter of fact, the poem is to be developed according to the plan, which has a middle, and that possesses a few more rows in order to expand and develop the major poetic thoughts, blended with ‘emotion’, ‘humor’, ‘temperament’ and ‘mentality’.

In the beginning, **emotion** is a complex state that happens naturally without conscious effort and usually brings physical changes in the body. In its clearest form, an emotion is a sudden experience that interrupts our normal activities. It can create feelings of pleasure or displeasure, cause physical reactions like changes in heart rate, and lead to certain behaviors. Although people disagree about the exact nature of emotions and how they differ from motives or distractions, it is clear that emotions can either help or hinder our performance in different activities.

After that, the **mind** is usually understood as the higher functions of the human brain—our thoughts, understanding, and both conscious and unconscious processes that guide our intellectual and physical behavior. In reality, the mind is a strange and complicated thing. At times it can be firm, and at other times very gentle. Sometimes it is helpful, and sometimes it behaves unpredictably. It can be forgetful at one moment and very alert at another. It may feel happy and bright, then suddenly become sad and dull. At times the mind is refreshing like a spring breeze, and at other times it is heavy and depressing like winter fog. It can be sympathetic in some situations and resistant in others. With some people it is cooperative, while with others it refuses to compromise. It may show love and affection to someone, yet show indifference to someone else. Often it changes quickly, like an autumn sky. Sometimes it is

under control, and at other times it is difficult to manage. People can reason with it at certain times but not at others. Emotion plays a very important role in mental life. In fact, emotion is a key part of mental processes, and human emotion is simply one expression of a broader phenomenon that appears within the mind in various ways.

As per the human mind, when a person's various ways of thinking are come into light called 'mentality'. So we can find as 'mind'→'mentality' or 'mind to mentality'. Actually, 'Mentality' grows from 'mind' constantly in the different situations of society. According to the literary sense of Mohammad Sheikh, the mind is changed on earth constantly, and it turns into the diverse mentalities of living human beings. 'Mentality' or 'different ways of thinking' is produced by the brain undeniably. Human brain is divided by two hemispheres known as left hemisphere as well as right hemisphere. According to David Vaughan Icke (2005), the 'corpus callosum' of the human brain links both hemispheres of the brain and regulates information passing between them. It also dictates which hemisphere will govern perception and behavior at any point. The left side deals with the logical, analytical, judgmental and verbal; the right is about the creative, artistic, intuitive, visual and emotional. Moreover, the hypothalamus at the base of the brain is another vital regulator of the body and it works closely with the pituitary gland, the master gland of the endocrine system, and the pineal gland, the so-called 'Third Eye', through which we manifest psychic sight. The endocrine glands connect the body to the chakra system and this network links our physical reality with the wider universe of unseen energy (Icke, 2005).



**The Third Eye of Human Brain as Both the Eye of Horus and Chakra System**

Thereafter, **temperament** refers to the manner of thinking, behaving, or reacting characteristic of a specific person. For that reason, temperament is considered as the biological or physiological component of personality, which refers to the sum total of the physical, emotional, mental, spiritual, and social dimensions of an individual. Through various human histories, it has been assumed that people come in four basic personality types, or temperaments. This is noted by the great Greek physician named Hippocrates as long ago as 400 BC. According to Hippocrates, the four internal liquids are responsible for the health and mental stability of every individual. These liquids are blood, black bile, yellow bile, and phlegm. According to Hippocrates when these fluids are in balance, the human body and mind perform in perfect harmony. But when there is an imbalance in these fluids, the dominant one creates an overload of **humor**. Hippocrates names the four humors: ‘Melancholic’, ‘Sanguine’, ‘Choleric’, and ‘Phlegmatic’. In agreement with the statements of Hippocrates, temperament essentially depends on the humors of human body. So, the four types of humors create four kinds of temperaments (cheerful, somber, enthusiastic, and calm). Actually, each of the four types of humors corresponded to the different types of personalities.

Humors	Natural Elements	Features of Natural Elements	Internal Liquids	Temperaments
Sanguine	Air	Hot and moist	Blood	Cheerful
Melancholic	Earth	Cold and dry	Black bile	Somber
Choleric	Fire	Hot and dry	Yellow bile	Enthusiastic
Phlegmatic	Water	Cold and moist	Phlegm	Calm

(Source: Roy, 1999–2000)

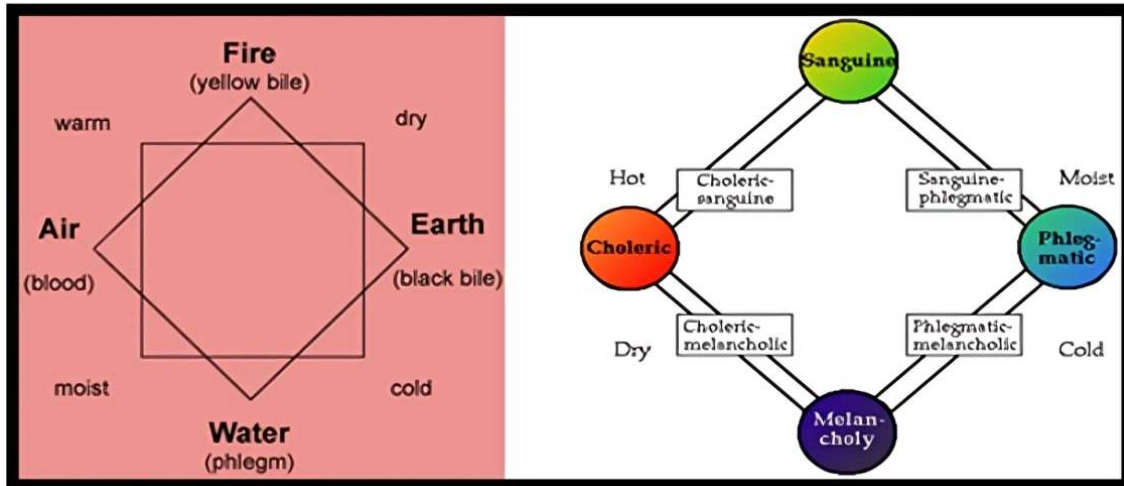
Besides, the humor gives off vapors, which ascends to the brain; an individual’s personal characteristics (physical, mental, moral) are explained by his or her temperament, or the state of that person’s humors. Therefore, **sanguine** indicates the personality of an individual with the temperament of blood, the season of spring (wet and hot), and the classical element of air. A person who is sanguine is generally light-hearted, fun loving, a people person, loves to entertain, spontaneous, and confident. However, they can be arrogant, cocky, and indulgent. He or She can be day-dreamy and off-task to the point of not accomplishing anything and can be impulsive, possibly acting on whims in

an unpredictable fashion. This also describes the manic phase of a bipolar disorder. Moreover, Sanguine personalities generally struggle with following tasks all the way through, are chronically late, and tend to be forgetful and sometimes a little sarcastic. They are talkative and not shy.

Subsequently, **choleric** corresponds to the fluid of yellow bile, the season of summer (dry and hot), and the element of fire. A person who is choleric is an active person and a leader. They have a lot of ambition, energy, and passion, and try to instill it in others. They can dominate people of other temperaments, especially phlegmatic types. Many great charismatic military and political figures are choleric. On the negative side, they are easily angered or bad-tempered. All the same, they like to be leaders and in charge of everything.

Thereafter, **melancholic** is a personality type traditionally associated with an excess of black bile; hence, a person who is a thoughtful ponderer was considered to have a melancholic disposition. Often very kind and considerate, melancholics can be highly creative—especially in poetry and art—but they may also become overly preoccupied with the tragedy and cruelty of the world, which can lead to depression. The temperament is associated with the season of fall or autumn (dry and cold) and the element earth. A melancholic human being is also often a perfectionist. Moreover, it is very particular about what they want and how they want it in some cases. This often results in being unsatisfied with one's own artistic or creative works and always pointing out to themselves what could and should be improved. They are often self-reliant and independent.

After that, in **phlegmatic**, a person is calm as well as unemotional. Phlegmatic means 'pertaining to phlegm', corresponds to the season of winter (wet and cold), and connotes the element of water. While phlegmatics are generally self-content and kind, their shy personality can often inhibit enthusiasm in others and make them lazy and resistant to change. They are very consistent, relaxed, rational, curious, and observant, making them good administrators and diplomats. Like the sanguine personality, the phlegmatic has many friends. Nonetheless, the phlegmatic is more reliable and compassionate; these characteristics typically make the phlegmatic a more dependable friend.



### Processes of Temperament through the Four Humors

(Source: "The four humours," n.d.)

Rabindranath Tagore was a Bengali philosopher and poet who won the Nobel Prize for Literature in 1913. He is one of the most popular and respected poets in Bangladesh. Kazi Nazrul Islam was a Bengali poet, musician, and revolutionary. His poems express strong spiritual rebellion against oppression and injustice. He is known as the national poet of Bangladesh. Rabindranath Tagore can be called a forerunner because he paved the way for modern Bengali literature. Kazi Nazrul Islam followed this path, but he developed his own unique style. Although they are different, they also share some similarities. Both poets wrote rebellious songs and poems filled with love for humanity. However, there are clear differences between the two poets. Their lifestyles and ways of writing were not the same. These differences were influenced by their environment, temperament, and personality. The language and tone of their poetry also differ.



**Rabindranath Tagore**

Rabindranath Tagore was born in a rich landlord family and received a good formal education. He was calm by nature, and this quality is seen in his poems.



**Kazi Nazrul Islam**

Kazi Nazrul Islam was poor and not very well-educated. He struggled a lot, which made him rebellious, and this appears in his poems.

Let us talk about ‘Ehtm’ again. ‘Ehtm’ is not in any English dictionary. So, how can it be a real word? Actually, Mohammad Sheikh made ‘Ehtm’ as an acronym, which is a way of forming a new word in English. In point of fact, acronym represents a word, which is formed from the initial letters of a set of other words. In accordance with the literary concept of ‘Ehtm’, Mohammad Sheikh says:

“Ehtm is like the dead body of human being literarily. In Islam, when someone dies, his or her body is wrapped in cloth and buried. After that, the dead body is kept in the grave everlastingly. Then, that buried dead body is not considered as the mummy at all. In reality, the dead body is preserved at the sarcophagus of crypt inside the pyramid is regarded as the mummy. That is why ‘Ehtm’ is literarily considered as the mummy only for the pyramidal poems not for other types of poems.”



Nonetheless, in a Bengali play titled *রক্তাক্ত ক্ষেত্র* (*The Bloody Field*) by Munir Chowdhury, a psychological quotation, uttered by a character of the play named Suza-ud-dowla is the following:

“মানুষ মরে গেলে পচে যায়। বেঁচে থাকলে বদলায়। কারণে-অকারণে বদলায়। সকালে-বিকালে বদলায়।”

“When a human being dies, the body decomposes. When alive, it undergoes changes—sometimes with clear causes and sometimes without. These changes can occur from morning to afternoon.”

In fact, the dialogue has been uttered at Act – II, Scene – 1 in the play. The translation of the dialogue like: “Mortals get putrefied after passing away. They get changed, when they are alive. They become converted with reason and without cause. They become converted in the morning as well as in the afternoon (they get converted all the time)”. In this context, Mohammad Sheikh brings the examples of two poems titled “The Jaguar” and “Second Glance at a Jaguar” by English poet Ted Hughes. Here the protagonists of two poems are same, but Mohammad Sheikh has presented the changing ehtms of same poet. Concerning “The Jaguar”, Ted Hughes depicts a jaguar, which is the master of itself and free from all control. On the other hand, in conformity with “Second Glance at a Jaguar”, in which Ted Hughes again portrays a jaguar, which seems to have lost of its freedom as well as cosmic awareness. Therefore, ehtmic conditions are not long lasting for all human beings. the human ehtms are unpredictable and unsettled.

According to psychological view, the 'Ehtm' is a phenomenon that is both chemical and mental, arising from specific causes. The world of ehtms is complex, full of colors and shadows, and it constantly changes with time and circumstances. Human ehtms are fleeting, shifting from one moment to the next. Each ehtmic state gives rise to a living ehtmic entity. When a state passes, it becomes a 'dead ehtm' metaphorically similar to the death of a human body. In this sense, a poet, especially a creator of pyramidal poems, acts as an undertaker of ehtms. By expressing an ehtm in a poem, the poet places it in a symbolic grave. Therefore, every poem serves as a lasting tomb, preserving the fleeting emotions and experiences of its creator.

Mohammad Sheikh's 'Ehtm' can be compared obliquely to the scheme called 'Matrix', introduced by David Vaughan Icke, a famous English conspiracy theorist. 'Matrix' generally represents the cultural, social, or political environment in which something develops. But according to David Icke (2005), 'Matrix' is information, a ready-to-wear world and belief system broadcast to the DNA (Deoxyribonucleic Acid) as frequencies, and decoded into holographic 3D collective reality. Actually, only ten percent of our DNA is being used for building proteins. Moreover, the genetic code, especially in the apparently useless ninety percent of our DNA follows the same rules as all our human languages. Consequently, DNA is not only responsible for the construction of our body, but also serves as data storage and in communication. Essentially, 'Matrix' acts like a voice talking in our heads, telling us what to believe is real (Icke, 2005).



to be built by tens of thousands of his brainwashed subjects. The pyramid workers, who are at first elated but soon crushed by the reign of terror that results, as suspected saboteurs are tortured and men die daily while putting in place the huge stones. Ultimately, the workers complete the pyramids for majestic men as an eternal entombment.

On the other side, on the page of 'Microsoft Word', Sultan Mohammad Shamrat Sheikh oversees the construction of 'Pyramidal Poem' as his ehtmic tomb. The 'Pyramidal Poem' workers are poet's emotion, humor, temperament, and mentality, which create 'dead ehtm' in keeping with changing time, place and situation. Thereafter, Mohammad Sheikh ehtmizes or mummifies the 'dead ehtm' for 'Pyramidal Poem' through his poetic thought. Ultimately, Mohammad Sheikh completes his 'Pyramidal Poem' for 'dead ehtm' as an eternal entombment literarily.




## CHAPTER - 4

### ‘Triadic Pyramidal Poems’ and ‘Great Pyramidal Poem’

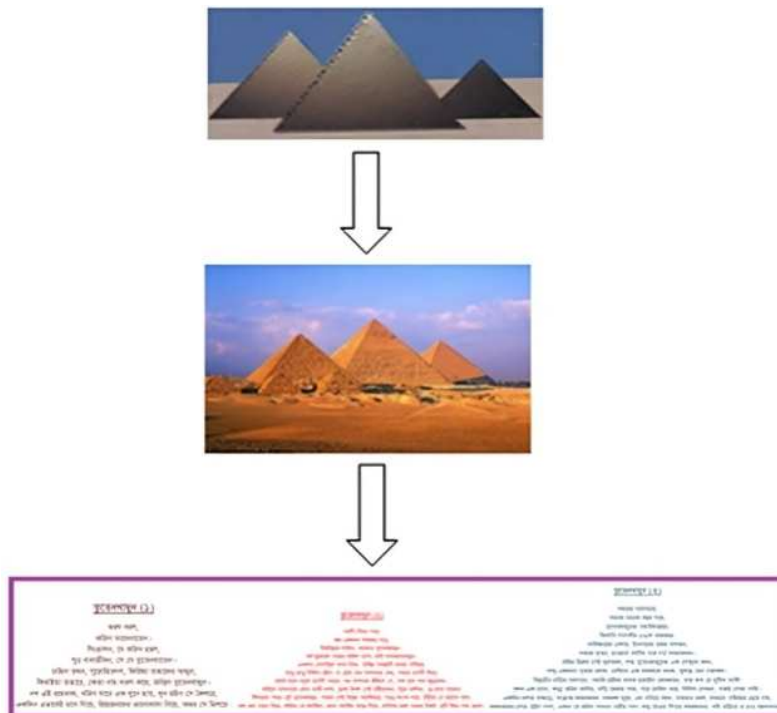
In this chapter, the term ‘Sequel Poem’ has been presented on the basis of the literary thoughts of Sultan Mohammad Shamrat Sheikh. Actually, the ‘Sequel Poem’ is a sort of poem that takes place after an earlier subject matter or as a consequence of an earlier subject matter. In accordance with the concept of ‘Sequel Poem’, Mohammad Sheikh has made his innovative thought called ‘Triadic Pyramidal Poems’, which are the series of three pyramidal poems in conformity with the trio of Egyptian pyramids, which are bound and aligned by three Orion’s three stars at Giza. In fact, the three Pyramids exactly simulate the stars *Delta Orionis* (Mintaka), *Epsilon* (Alnilam), and *Zeta* (Alnitak) that comprise the Orion Belt (“The Giza pyramids and the constellation,” n.d.).





**The Alignments of Three Pyramids and Three Pyramidal Poems**

What is more, in the ancient Egyptian hieroglyphs, the hieroglyphic sign looks  that refers to the three pyramids of the Giza Plateau namely pyramid of Khufu, pyramid of Khafre, and the pyramid of Menkaure.

Consequently, the ‘Triadic Pyramidal Poems’ have been set up by Mohammad Sheikh in keeping with the three main pyramids of Giza.



In conformity with the thought of ‘Triadic Pyramidal Poems’, the three Bengali Sequel pyramidal poems of Mohammad Sheikh are “Tutankhamun (1)”, “Tutankhamun (2)”, and “Tutankhamun (3)”.

However, The Great Pyramid of Khufu is located at the Giza plateau near the modern city of Cairo. Furthermore. It was built over a twenty-year period during the reign of the king Khufu (from 2589 BC to 2566 BC) of the fourth dynasty. The Pyramids of Giza including the Great Pyramid usually represent themselves as the indications of Egypt. Besides, ‘Egypt’ was reported in the Palermo Stone in which the hieroglyphic expression  /msr/ represents ‘Mishor’ that is actually known as ‘Egypt’. For this reason, the hieroglyphic sign for pyramid  /mr/ stands for the short indication of ‘Mishor’ (Alsaadawi, 1999).

## Champion

29<sup>th</sup> May,  
 The birthday.  
 Gemini is zodiac,  
 Mystery my barrack.  
 A lover not a philanderer,  
 Within the world, a great warrior.  
 I am the hero for pals and foes' villain.  
 I war against faux pas not Machiavellian.  
 I did not learn to yield, for the sake of my country.  
 I shall do my endless battle for causing diamond history.  
 I am one of the smallest models of God's eminent immense might.  
 I am that boastful and self-reliant, who can win Mount Everest height.  
 I undoubtedly love my tiger subsistence but never afraid of my own death.  
 I am that very champion, who stands in battlefield and fights to his last breath.



On the other side, the 'Pyramidal Poem' of Mohammad Sheikh does not represent 'Mishor' or 'Egypt' in any way, but there are some thought-provoking facts about the 'Great Pyramidal Poem' titled "Champion" by Mohammad Sheikh. The poem was published in the popular page named "Young and Independent" of the well-known Bangladeshi national newspaper called *The Independent* on 19<sup>th</sup> May in 2011. Truly speaking, this poem is compared to the Egyptian Great Pyramid of Khufu in general. However, in the first four rows of this poem, the speaker unquestionably declares his own birthday that is 29<sup>th</sup> May. Nevertheless, according to the poetic statement of William Shakespeare:

"Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake **the darling buds of May**,  
 And summer's lease hath all too short a date:"

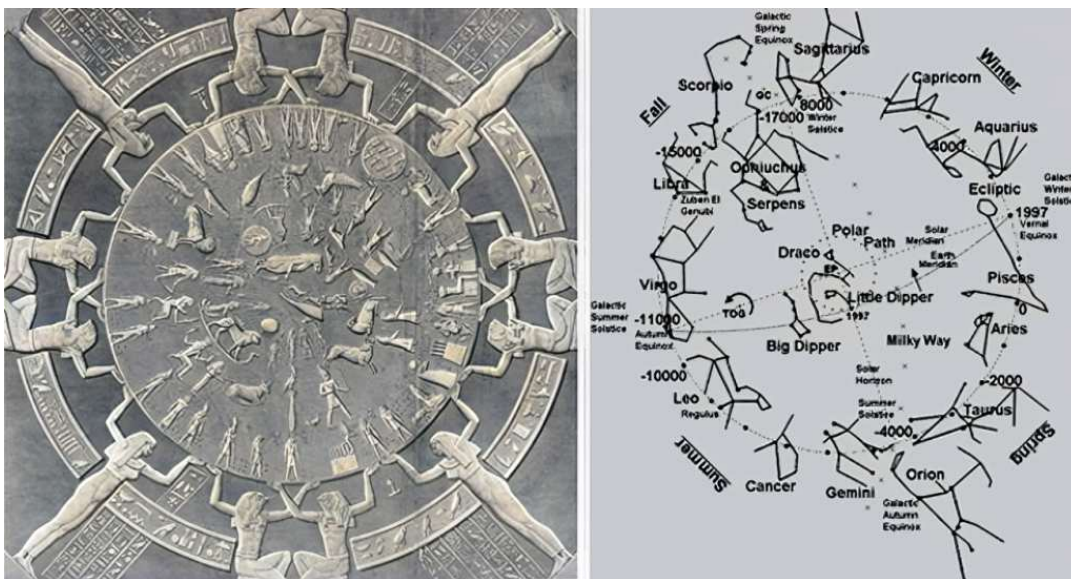
(William Shakespeare: **SONNET 18**)

In keeping with the 12<sup>th</sup> row of the poem "Champion", the speaker's apparent birthday is 29<sup>th</sup> May. In this day, New Zealander Edmund Hillary and Nepalese Tenzing Norgay reached the top of Mt. Everest, the highest mountain in the world, at 11:30 a.m. on 29<sup>th</sup> May in 1953. Mohammad Sheikh strikingly declares his own birthday that is 29<sup>th</sup> May, which belongs to the Gemini as

zodiac. As a matter of fact, Gemini is the third sign of zodiac, relating to the period from 22<sup>th</sup> May to 21<sup>th</sup> June. The twins of Gemini symbolize the sun sign Gemini. Planet Mercury rules this star astrologically. As we know, ‘astrology’ is the study of movements and positions of the sun, moon, planets and stars and the skill of describing the expected effect that these are believed to have on the character and behavior of human beings. The birthday of Khufu is 15<sup>th</sup> June (Kadare, 2009), and the birthday of Mohammad Sheikh is 29<sup>th</sup> May. So, Khufu is the founder of the Great Pyramid and Mohammad Sheikh is the founder of ‘Great Pyramidal Poem’. Consequently, Khufu and Mohammad Sheikh both belong to the zodiac sign Gemini. According to the Dendera Zodiac, the

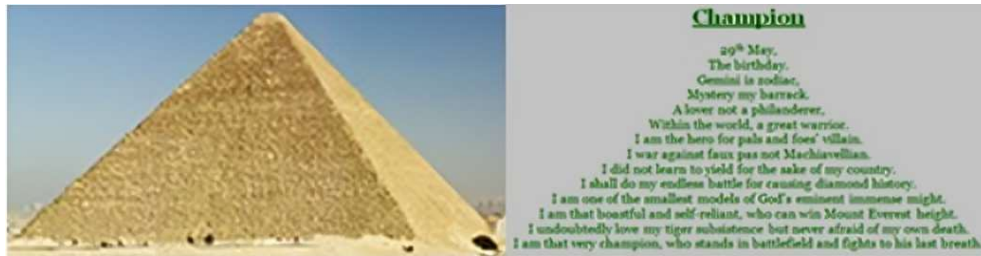
hieroglyphic Gemini looks  that has been formed by the Gemini of Egyptian sky looks  in all probability (Ridwanur Rahman, 2020).

The Dendera Zodiac is a magnificent representation of the ancient Egyptian sky that was found on the ceiling of the Temple of Hathor at Dendera. In fact, the Dendera lies on the western bank of the Nile River about 483 km south of Cairo in Egypt. This celestial sky map, found by Napothe Leon Bonaparte’s troops in 1799 AD, and it is at the Louvre Museum of Paris in France at present. The map is called as the Dendera Zodiac, for its hieroglyphic depictions of the zodiacal constellations, it is a great circle of about 1.5 m in diameter. However, there are numerous other symbols, which remain to be deciphered in this hieroglyphic circle (Dobek, n.d.).



**Circular Dendera Zodiac (left) & Application of Sky Zodiac on It (right)**  
(Source: Dobek, n.d. & Ramesses, n.d.)

The number of stones in the Great Pyramid of Khufu is estimated to be 2,300,000 or 2,500,000, according to different scholars. Moreover, it is 481 feet high with a base which is 757 feet squared. Even though, the base of the Great Pyramid is 757 feet long, it still forms an almost perfect square. Each corner is nearly an exact 90° angle. Remarkably, every side is aligned to face one of the cardinal points of the compass; north, east, south, and west. However, all pyramidal poems represent 90° including “Champion” by Mohammad Sheikh from base to apex.



**Great Pyramid (left) and Great Pyramidal Poem (right)**

Furthermore, the ‘Great Pyramidal Poem’ titled “Champion” totally has 479 letters as its basic elements of creation. Thereafter, the figure ‘479’ possesses three figures ‘4’, ‘7’, and ‘9’. Thereafter,  $(4+7+9) = 20$ . So, the figure ‘20’ stands for 20° Celsius, which is the internal temperature of the Great Pyramid, and that is equal to the constant average temperature of the average temperature of Egypt, which also makes equal to the average temperature of earth. In other words, the 20° Celsius stands for 68° Fahrenheit, which indicates the two figures ‘6’ and ‘8’. The imaginary ‘Great Pyramidal Poem’ named “Champion” possesses completely 14 rows ( $68^\circ = 6+8 = 14$ ). Therefore, the first figure ‘6’ represents first 6 rows, where no first person singular number or the word ‘I’ has been used. After that, the second figure ‘8’ represents last 8 rows, in which every row initially possesses first person singular number, or the word ‘I’ that is actually used as the subject of a verb in order to denote the person speaking in the poem.

What is more, according to the modern estimate the weight of the earth stands for  $(53+20 \text{ noughts})$  or 5,300,000,000,000,000,000 tons approximately. The Great Pyramid’s weight of approximately 5,300,000 tons happens to be  $(1 + 15 \text{ noughts, or one thousand trillionths})$  the weight of the Earth. Therefore, it can safely be assumed that the architects used this proportion to indicate the weight of the Earth (Robinson, 1995). On the contrary, the imaginary ‘Great Pyramidal Poem’ named “Champion” by Mohammad Sheikh possesses 479 letters and 111 words totally. So, “Champion” represents  $\{479 \text{ (letters)} \times 111 \text{ (words)}\} = 53, 169$  (after multiplication).

Earth's Weight = 5300000000000000000000000000
Great Pyramid's Weight = 5300000
'Great Pyramidal Poem' titled "Champion" = 53169

After selecting the merely common bold number '53' from each part of the presented table, Mohammad Sheikh discovers the figure 53, 169 from the imaginary 'Great Pyramidal Poem' titled "Champion", which literarily indicates the weight of the earth at approximately 5,300,000,000,000,000,000,000 (tons) and the weight of the pyramid at 5,300,000 (tons), and the two figures are proportionally related to one another in a roundabout way. As a matter of fact, after separating the numbers '53' and '169' from '53,169' Mohammad Sheikh states regarding this matter:

"The numerological number of the poem "Champion" is **seven**, which indicates the complete **seven** letters of the word 'Pyramid' (P+ Y+ R+ A+ M + I +D) and that straightforwardly refers to the **seven** consecutive primes of '169' =  $\underline{13} + \underline{17} + \underline{19} + \underline{23} + \underline{29} + \underline{31} + \underline{37}$ . Besides, '169' =  $\underline{13} + \underline{17} + \underline{19} + \underline{23} + \underline{29} + \underline{31} + \underline{37} = 13 \times 13$  {the first figure shows '13', found from the poetic designation of 13 letters called 'Pyramidal Poem'  $\times$  the second figure '13' shows the additional outcome, received from the original height of the Great Pyramid of Khufu that is 481 feet ultimately stands for the figure '13' (4+8+1)}. In the literary sense, '53' represents the two initial figures of '5300000' (tons) that is the weight of pyramid (The Great Pyramid) and these two figures are also proportionally related to the weight of the whole earth (5300000000000000000000000000 tons). On the flip side, '169' is a sign of the word 'Pyramid' merely in this concern. In fact, '53,169' here represents the phrase 'Weight of Pyramid' that has been found out from the 'Pyramidal Poem' titled "Champion" by and large."

What is more, the solar year is found in many places throughout the pyramid, and that is expressed as 365.2422 days, which stand for 365 days, 5 hours, 48 minutes and 49.7 seconds on the whole (Bulat, 2011). A few constructive techniques of the Great Pyramid represent the solar year or 365 days (universally accepted) by means of various geometric ways, which are as follows:

- (1) The measurement of a square circuit around the Great Pyramid, touching its base only at the four corners gives these figure times four sacred cubits (a sacred cubit is 25 pyramid inches). So, four cubits stand for 100 pyramid inches. Additionally, pyramid's four walls, when are measured as a straight line, are 9,131 pyramid inches, for a total of 36,524 ( $9131 \times 4$ ) pyramid inches. At first glance, this number may not seem significant, but move the decimal point ( $36524 \div 100$ ) over and the figures will be 365.24. Modern science has shown that the exact length of the solar year is 365.24 days ("Great pyramid statistics," n.d.).
- (2) The length of a base side of Great Pyramid is 9131 pyramid inches measured at the mean socket level, or 365.24 pyramid cubits, which is the number of days in a year. Therefore,  $9131/25 = 365.24$  ("Great pyramid statistics," n.d.).
- (3) The length of the Ante-Chamber (116.2603 Pyramid inches) is equal to the diameter of a circle whose circumference is 365.24235 pyramid inches, which symbolize as the solar year or 365.24 days ("Great pyramid statistics," n.d.).

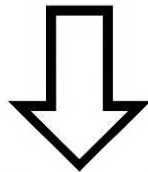
The solar year stands for 365 days universally. Besides, the ancient Egyptian year is generally counted as 12 months of 30 days or 360 days in total, to which 5 days are added to make the year in order to indicate the solar cycle of the complete one year (Cole & Warren, 1974). On the contrary, the solar year or 365 days, found from the Great Pyramid reflects on the cap row ("29<sup>th</sup> May") of the imaginary 'Great Pyramidal Poem' titled "Champion" by Mohammad Sheikh. In fact, the poetic quotation "29<sup>th</sup> May" represents one of the days, taken from 365 days (the solar year). Now, from 1<sup>st</sup> January to 29<sup>th</sup> May, 149 days are found. Thereafter, 149 days represent the figure '149'. Now, let us find out its outcome from "29<sup>th</sup> May"  $\rightarrow 29^{\text{th}} \text{ May} = 149 = (1+4+9) = 14 = (1+4) = 5$ . Therefore, the found figure from "29<sup>th</sup> May" is '5'.

However, the key poetic idea is usually introduced in the title of a 'Pyramidal Poem', and the poet is to make a terminator by means of the 'Pedestal' of 'Pyramidal Poem'. Actually, the 'Pedestal' comes in the ending part of any 'Pyramidal Poem'. However, the title "Champion" has 8 letters, and the pedestal of "Champion" has 65 letters. Therefore, the total amount of letters will be 73 letters (8 letters + 65 letters). The 73 letters stand for the figure '73'. Let us multiply '73' and the found figure '5' from "29<sup>th</sup> May". The ultimate result will be  $(73 \times 5) = 365$ . So, the figure '365' also stands for 365 days or the

solar year, which has been found out from the ‘Great Pyramidal Poem’ titled “Champion”, written by Mohammad Sheikh.

Besides, just for a literary technique, Mohammad Sheikh uses his poem “Champion” with a view to illustrating a sort of numerological math. Therefore, Mohammad Sheikh’s made-up formula has been given below:

$$\begin{array}{r}
 \text{Number of Letters of the Poet's full name} \\
 - \text{ (Minus)} \\
 \text{Number of Letters of the Designation of the Poem} \\
 + \text{ (Plus)} \\
 \text{Number of Letters of the Title of 'Great Pyramidal Poem'} \\
 \div \text{ (Division)} \\
 \text{Number of Letters of the Poem's Appearance}
 \end{array}$$



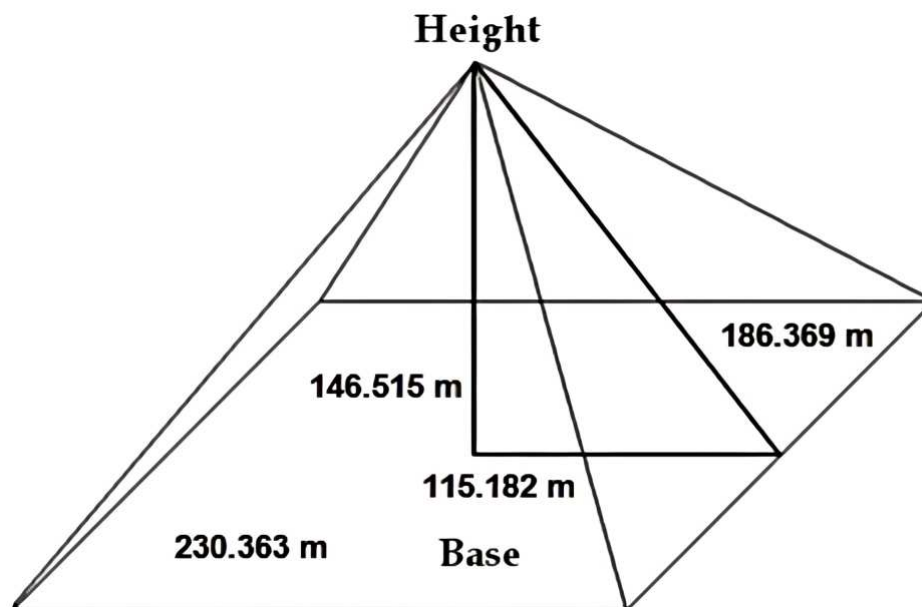
$$\begin{array}{r}
 \text{Sultan Mohammad Shamrat Sheikh} = 27 \text{ (letters)} \\
 - \\
 \text{Pyramidal Poem} = 13 \text{ (letters)} \\
 + \\
 \text{"Champion"} = 8 \text{ (letters)} \\
 \div \\
 \text{Pyramid} = 7 \text{ (letters)}
 \end{array}$$

In conformity with the above presented formula, the outcome will be:  $27 - 13 = 14 + 8 = 22 \div 7 = 3.14\dots$ . Nevertheless, the expected result is  $3.14\dots$ , which is equal to pi whose symbol looks  $\pi$  that is a Greek letter, specially used in mathematics as a symbol for the number ‘3.14’.

On the other side, if someone takes the perimeter of the Great pyramid of Khufu and divides it by two times the height, he or she will get a number that is also exactly equivalent to the pi ( $\pi$ ), and that is applied to show the ratio of

the circumference of (distance around) a circle to its diameter (distance across), which is about 3.14.... Therefore, the found number from Great Pyramid (3.14...) is equal to the found numbers from the 'Great Pyramidal Poem' (3.14...), taken as a whole (Bulat, 2011).

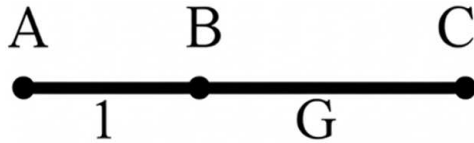
Besides, assuming the height of the Great Pyramid = 146.515 meter, and base = 230.363 meter, and using simple math, it can be found that half of the base is 115.182 meter, and the 'slant height' is 186.369 meter. Dividing the 'slant height' (186.369 meter) by 'half base' (115.182 meter) gives the figure 1.6180..., which is basically equal to the golden ratio or phi ( $\Phi$ ):



We have to remember that 'Pyramidal Poem' is the poetic form of literature, not the part of pure mathematics or pure geometry. However, it is important to know regarding the golden ratio or phi ( $\Phi$ ) = 1.6180... flawlessly. In mathematics and arts, two quantities are in the golden ratio if the ratio of the sum of the quantities to the larger quantity is equal to the ratio of the larger quantity to the smaller one. The golden ratio is an irrational mathematical constant, approximately 1.6180339887.... As a matter of fact, these figures stand for phi, whose symbol is the Greek letter  $\Phi$ . For this reason, Mohammad Sheikh presents the concept of golden ratio or phi in the following:

## Golden Ratio or Phi ( $\Phi$ )

$$AB:BC = BC:AC$$



[If the smaller part = 1 and larger part = G, the golden ratio requires that G will be equal to approximately 1.6180...]

Thereafter, suppose AB = 1 and BC = G

Golden Ratio requirement is:  $1/G = G/1+G$

The equation above is equivalent to the following:

$$G^2 - G - 1 = 0 \text{ that is the same as } (G - 1/2)^2 = 1+1/4.$$

**Therefore, the solution:**

$$G = 1/2 + \sqrt{1+1/4}$$

$$G = 1/2 + \sqrt{4+1/4}$$

$$G = 1/2 + \sqrt{5/4}$$

$$G = 1 + \sqrt{5}/2$$

$$G = 1.6180\dots$$

In accordance with the initial row (“29<sup>th</sup> May”) of the poem titled “Champion” by Mohammad Sheikh:

**Firstly:**

$$29 - \text{th} \text{ [ 'th' has come from } 29^{\text{th}} \text{]}$$

$$= 29 - t + h$$

$$= 29 - 20 + 8 \text{ [ 't' is the } 20^{\text{th}} \text{ and 'h' is the } 8^{\text{th}} \text{ letter of English alphabet that stand for the figures 20 and 8]}$$

$$= 29 - 28$$

$$= 1 \text{ { that represents one of the figures of } (1 + \sqrt{5}/2) \text{ } \text{ [bold one]}$$

**Secondly:**

$$29 \text{ [ '29' has come from } 29^{\text{th}} \text{]}$$

$$= 2 + 9$$

$$= 11$$

$$= 1+1$$

$$= 2 \text{ { that represents one of the figures of } (1 + \sqrt{5}/2) \text{ } \text{ [bold one]}$$

**Thirdly and Finally:**

May ['May' has come from the raw "29<sup>th</sup> May"]  
 = May is the 5<sup>th</sup> month of the year [so, it stands for the figure '5']  
 = 5 {that represents one of the figures of  $(1+\sqrt{5}/2)$ } [bold one]

**As a result:**

"29<sup>th</sup> May"  
 =  $(1+\sqrt{5})/2$   
 = 1.6180... [So, it represents phi or the golden ratio]

**On the other side:**

Phi or the golden ratio of the Great Pyramid of Khufu  
 =  $1+\sqrt{5}/2$   
 = 1.6180...

**Overall results:**

Phi or the golden ratio = 1.6180...  
 Phi or the golden ratio of Great pyramid of Khufu = 1.6180...  
 Phi or the golden ratio of the row "29<sup>th</sup> May" = 1.6180...

In this way, the golden ratio or phi ( $\Phi$ ) = 1.6180... has been discovered from the literary 'Great Pyramidal Poem' titled "Champion".



# CHAPTER - 5




## Visage of the Sphinx alongside the Pyramidal Poem

The Great Sphinx of Egypt is a large human-headed lion that was carved from a mound of natural rock. It is located in Giza where it guards the front of king Khafre's pyramid. The Great Sphinx is 241 feet long, 20 feet wide, and 66 feet high. The eyes on the visage are 6 feet tall; the ears over three feet tall, and the nose would have been nearly 5 feet long before it was knocked off. It is carved out of the bedrock in a trench at the Giza site. No one is entirely sure exactly how the nose got knocked off. There are stories that Napothe Leon's troops accidentally knocked off the nose, but that theory has proven untrue as pictures have been found without the nose prior to Napothe Leon's arrival. Other stories have the nose getting shot off in target practice by Turkish soldiers. Many people now believe that the nose was chiseled off by someone who considered the Sphinx as an evil.

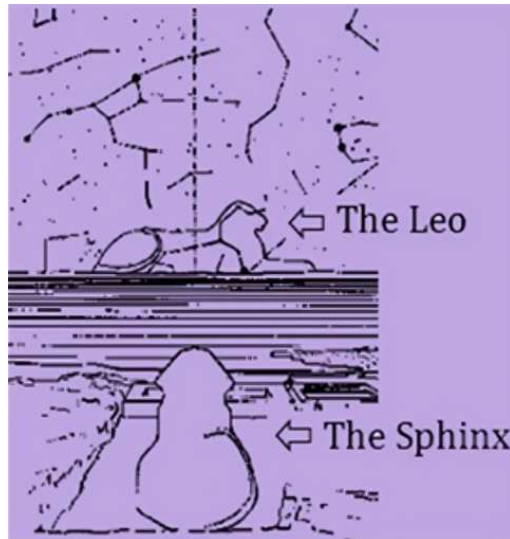
Moreover, the subterranean chamber positioned under the Great Pyramid of Khufu had access to the waters of the Nile River connected to an underground canal system from the building of Sphinx temple. The water would ideally be filtered and at the time of the operation of the pyramid machine the Nile River would have flowed closer to the Giza Plateau. The subterranean chamber acts as a non-return valve for this water. As a matter of fact, water is pumped from the building of Sphinx temple drawing water from the Nile River, and then pumped into the subterranean canals to all three of the pyramids universally known as 'Pyramid of Khufu', 'Pyramid of Khafre, and 'Pyramid of Menkaure'. As per the valuable research of John Cadman (n.d.), the subterranean chamber of the Great Pyramid possesses three functions: (1) Provide water and possibly hydrogen to Queen's chamber, (2) Provide 440 Hz pulse for King's chamber, and (3) Provide water and possibly pulse for other structures on Giza Plateau. Furthermore, the pyramid's moat required excess water inflow to maintain a specific static level. This is critical for wave timing. The excess water was removed by the hollow causeway which ran down to the Nile River (Cadman, n.d.).



(Source: Cadman, n.d.)

However, in the body of Dendera Zodiac, the hieroglyphic The Leo looks  that has been formed by the sky The Leo in the sky of ancient Egypt looks  (Ridwanur Rahman, 2020). Furthermore, in the ancient Egyptian hieroglyphs, a bird identified with the Phoenix or Bennu bird looks  /bnw/ [G31]. In the Egyptian lore, the Phoenix always arrived to mark the beginning of a new age. In the Egyptian mythology, the Phoenix or Bennu bird is the symbol of the Sothic cycle of 1,460 years (which is the time it took Egyptians' 365-day calendar to resynchronize with the beginning of the early cycle, marked by the heliacal rising of Sirius). The synchronization of these two cycles, the early and the Sothic, took place in 11,451, 10,081, 7160, 4241, and 2781 BC. Trying to figure out which of these cycles might have been the first one, a well-known Belgian ancient Egypt researcher named Robert Bauval was initially attracted by the idea that it might be 10,081 BC because of an esoteric tradition that the Sphinx had been built at this time or even earlier (Black, 2010).

After that, Bauval worked out that on the earlier date of 11,451 BC, the Milky Way – which had immense significance in ancient cultures around the world as the ‘river of souls’ – was lying directly over the course of the Nile, so that they mirrored each other. Moreover, it struck him that on this very early date of 11,451, the Sothic and early cycles coincided with a third cycle, the Great Year – the 25,920-year-long complete cycle of the zodiac – in the most meaningful way. Because, on that date the Lion-bodied Sphinx’s eastwards gaze would have taken in the dawning of the Age of the Leo (Black, 2010).



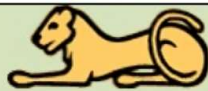
**The Celestial Connection between the The Leo and the Sphinx**  
 (Source: “Giza pyramids and the constellation,” n.d.)

Sultan Mohammad Shamrat Sheikh has a strong interest in studying a wide range of books, research works, and discoveries alongside his own poetic creations. On one occasion, he was deeply impressed by the religious findings and decipherments proposed by the Egyptian Egyptologist Dr. Ossama Alsaadawi (1999). Mohammad Sheikh believes that Alsaadawi’s interpretations and discoveries concerning the religious history of ancient Egypt are truly fascinating, remarkable, and far-reaching. Furthermore, various scholars, linguists, historians, and Egyptologists from around the world have frequently questioned Alsaadawi as to why the stories of Moses, Joseph, Abraham, Israel, and others are not recorded in the hieroglyphic texts of ancient Egypt. In response to this issue, Alsaadawi’s extraordinary research attempts to answer these questions by suggesting that such narratives were overlooked due to widespread misinterpretations and incorrect decipherments of ancient Egyptian hieroglyphs. Alsaadawi claimed that he successfully deciphered hundreds of ancient Egyptian images and depictions that convey authentic accounts of religious events in ancient Egypt, along with thousands of accurate word translations. As an example, Alsaadawi explicitly stated that the Great Sphinx is, in fact, an ancient Egyptian historical depiction and symbolic representation of the great Egyptian Prophet Abraham.

The Great Sphinx is traditionally believed to bear the visage of the Egyptian king Khafre. However, in this chapter, the Sphinx’s face is compared to that of Prophet Abraham, raising the question: whose visage does the Sphinx truly represent? According to a well-known Islamic narrative, long ago Prophet Abraham and his wife Sarah journeyed to Egypt, which at that time was ruled

by a tyrannical king. This ruler was infamous for abducting beautiful women, violating them, and killing their husbands. When Abraham and Sarah entered the first town in Egypt, Abraham instructed his wife to claim that they were siblings rather than husband and wife. As expected, the pharaoh's men seized Sarah, and Abraham affirmed that she was his sister. Sarah was taken to the king's palace, but when the ruler attempted to violate her, he was suddenly struck by violent convulsions. These seizures ceased only when he withdrew from her. The king made three attempts to approach her, each time suffering the same affliction, until he realized that she was not an ordinary woman. Fearing that she possessed divine protection—or believing her to be supernatural—the pharaoh hastily returned Sarah to Abraham. Along with her, he presented a slave woman named Hajarah (Hagar) as a gift.

However, depending on this Islamic story, Mohammad Sheikh actually presents just one kind of verification that once upon a time, Abraham came to Egypt and became the evidence of Egyptian history in conformity with religious or mythical outlook on the whole. To be frank, it does not matter in literary sense, whether the visage Great Sphinx is Prophet Abraham or not. Besides, in accordance with Alsaadawi's discoveries and clarifications, he courageously announces that the Great Sphinx (also called Abulhol in Arabic) is authentically an Egyptian historical symbolic representation of the divine Prophet Abraham who is also believed as the Prophet Abraham. In point of fact, his human face (visage of the Sphinx) is nearly similar to the face of the prophet named Abraham as the ancient Egyptians depicted it on many statues. This discovery alone uncovers how the historical human creeds and religions have been greatly distorted and deflected. The Sphinx was built in accordance with the code of Egyptian hieroglyph like E23, which had the true phonation (br / rb), and its face was obviously engraved in form of a man in order to reveal that this symbol was Abraham:



**The lion indicates in the following:**


Phonetic Value → rb/br

Gardiner No. → E23

Egypt. Sign Name → Lord-(rabb)

(Source: Alsaadawi, 1999)

Additional symbols are represented by the double crown, which signifies the “Prophet,” as well as by other hieroglyphic expressions that may symbolically elucidate the authentic mythical identity of the Sphinx. As a matter of fact, the double crown put together to represent a unified Egypt (upper and lower Egypt). Even though, ancient Egypt was not always a unified nation it was stronger that way. Therefore, unification was desirable. But, Alsaadawi reveals that the true phonetic value of the double crown in hieroglyphic

expression that is  [S5] = nb + na. As a result, ‘nb’ symbolizes ‘nabi’, which means ‘Prophet’ and ‘na’ symbolizes ‘nabil’ that is ‘Noble’:



(Source: Alsaadawi, 1999)

In addition, some Egyptian Sphinxes with double crowns have been presented below:



Nevertheless, Prophet Abraham says as the father of the Jews, Christians, and Muslims:

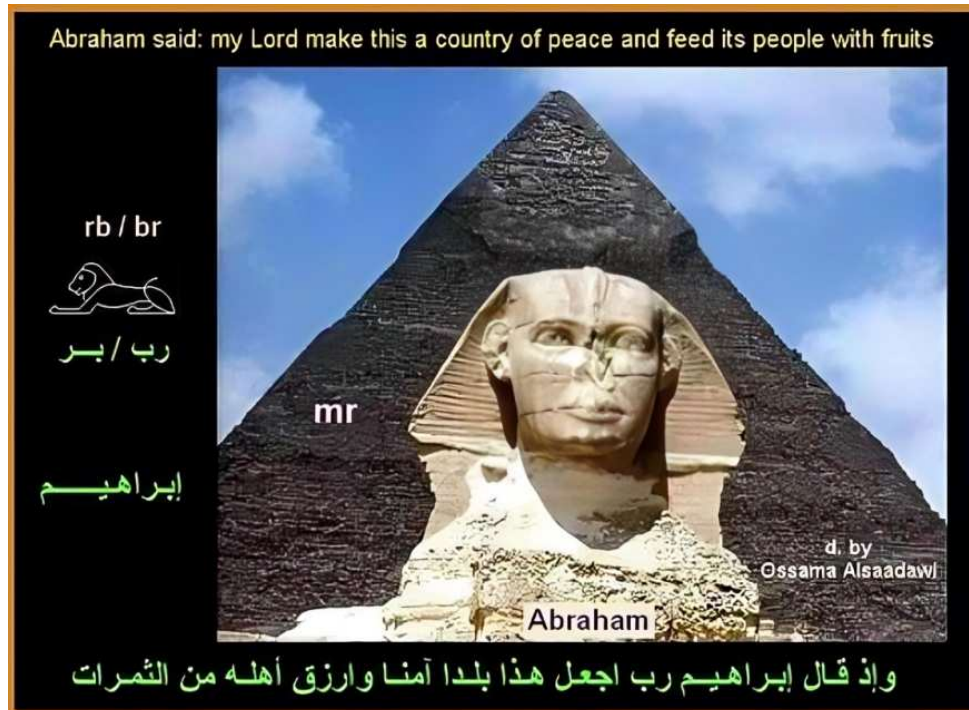
My dear grandchildren! Divine mercy and blessings upon all of you, wherever you are: I am the Great Sphinx. My Original Egyptian nickname is 'Abulhol', which means 'the most Holy'. I am a stone-symbol that stands for a great human character that raised the foundations of the worldwide great Egyptian religious civilization. I am the Holy-Father of nearly all the Ancient Egyptian Divine Apostles. My real birth name is Abraham and I am the descendant of the divine Noah who is inspired by the divine Holy Spirit. The Egyptians founded me only a few centuries after the Great Inundation of Noah, and they clearly recorded that in their divine sacred writings. The bulky pyramids guard me, and if some corrupters try to destroy me then the bulky pyramids will replace me to speak-up one day telling the truth to my faithful grandchildren among all nations on our divine planet, the Earth..." (Alsaadawi, 1999).

The eternal recommendation of Abraham in hieroglyphic expressions to all is the following:



(Source: Alsaadawi, 1999)


As a matter of fact, the above presented eternal recommendation symbolizes that Prophet Abraham is believed as the father of all Muslim, Christian, and Jew nations for all time. Nevertheless, the symbolical explanation of the Sphinx stands for:



(Source: Alsaadawi, 1999)

However, from a literary perspective, it matters little whether the visage of the Great Sphinx represents King Khafre or not, although many historians maintain that the Sphinx's face is indeed that of Khafre. Mohammad Sheikh is genuinely impressed by Al-Saadawi's distinctive interpretation, which proposes that the Great Sphinx is in fact a representation of the Prophet Abraham. Despite this admiration, Mohammad Sheikh does not accept Al-Saadawi's conclusion, as Prophet Abraham is generally believed to have been born around 2000 BC. Abraham's birthplace has long been a matter of scholarly debate. Al-Saadawi argues that Prophet Abraham was Egyptian by birth; however, this view is not supported by mainstream historical or religious traditions. According to Jewish and Christian sources, Abraham was born in southern Mesopotamia, while the dominant view in Islamic tradition locates his birthplace in the Urfa–Harran region. Some recent findings have called into question whether the Jewish and Christian narratives fully reflect historical reality, as these traditions rely primarily on the Old Testament, which states that Abraham was born and raised in the city of Ur in southern Mesopotamia.

Once upon a time, Abraham was commanded by God to set out on a journey to Egypt, a long voyage that took him through the Harran region of what is now Turkey. When he left his homeland and people, accompanied by his wife Sarah, and finally arrived in Egypt, he was seventy-five years old, according to the Old Testament of the Holy Bible. Chronologically, Abraham's presence in Egypt is generally placed around 1925 BC, at a time when Nimaatre Amenemhat II, who ruled from 1928 to 1895 BC, was likely the king of Egypt. In contrast, many archaeologists believe that the Great Sphinx of Giza was carved much earlier, around 2500 BC, during the reign of King Khafre, who ruled from 2520 to 2490 BC. The Sphinx's face is widely thought to have been intended to resemble Khafre rather than Prophet Abraham. Consequently, from both historical and chronological perspectives, the visage of the Great Sphinx is far more plausibly the face of King Khafre. The Sphinx itself has the body of a lion, while its human face appears disproportionately small. Some scholars suggest that it may originally have had a larger lion's head, deliberately oriented to face the sunrise in the east. This symbolism resonates with the astrological sign of Leo, which is ruled by the Sun. In ancient Egypt, the three pyramids and the Sphinx are believed to represent the arrangement of the constellations Orion and Leo as they appeared at sunrise during the astronomical period known as the Epoch of Leo, when the Sun rose in the constellation Leo at the spring equinox. The term equinox refers to one of the two times each year, around March 20 to September 22, when the Sun stands directly above the equator, resulting in nearly equal lengths of day and night.

Having inspired by Alsaadawi, Mohammad Sheikh once forms his Bengali ‘Pyramidal Poem’ titled “জিন্দালাশ” (“Zombie”). Thereafter, he translates the whole poem into English in order to create a Sphinx beside his ‘Pyramidal Poem’ through the outcome of his conceptualization. In point of fact, **conceptualization** is the derivational outcome of concept in accordance with a particular morphological process in linguistics. Therefore, the concept stands for the general idea or meaning, which is associated with a word or a symbol in the mind of a person. Anyway, conceptualization occurs in conformity with the various contextual states of affairs. In the matter of conceptualization, people attend to the aspects of their world. In this way, they conceptualize those aspects. When a parent points a lion to the child, then the child says ‘lion’ that is an animal as only entity not as color, shape and size. Therefore, among the ancient Egyptian hieroglyphs, to notice the hieroglyphic sign looks  can be simply regarded by anyone as the representation of the Pyramid of Khafre and the Great Sphinx as the consequence of conceptualization.

## জিন্দালাশ

ভাঙে মম হৃদয়,  
 স্মৃতি তোর যখনই মনে হয়।  
 ছিলি তুই একদিন মোর হিয়ার রবি,  
 আজ কেন তোর নয়নে মোর যাতনার ছবি?  
 আশা করি আছিস সুখে, হোকনা সেটা অন্যের ঘরে।  
 কেন এলি মোর জীবনে আরেকবার? বেশতো ছিলি সুদূরে।  
 দুঃখ করিসনে প্রিয়া! নই আমি আজ একা, যমের সাথে মোর বাস।  
 জীবনটা তোর শুরু মাত্র, ভুলেযা মোরে চিরতরে, আমিতো জিন্দালাশ।  
 এগিয়ে যাবি তুই জীবনে, তোর ভুবন মাঝে উঠবে গড়ে আনন্দের উচ্ছ্বাস।  
 তোর স্মৃতিপটকে আগলে রেখে, চলব পথ আমিও, কিন্তু সেথায় শুধুই বিনাশ।  
 তুই নির্বোধ! কলিযুগের মানব আমি, তোর কোমল নির্ভুরতা অদ্য নয় মোর সর্বনাশ।  
 বিধ্বস্ত জিন্দিগির চলার নিগমে, আমি অধুনার অর্বাচীন, হৃদয়হীন এক লড়াকু জিন্দালাশ।

The English translation of the Bengali ‘Pyramidal Poem’ titled “জিন্দালাশ” (“Zombie”) is the following:

My heart breaks,  
 When your memory comes to mind.  
 One day, you were the sunlight of my heart,  
 Why does the suffering picture of mine appear in your eyes?  
 I hope, you are happy, it does not matter, you are in the home of someone else.  
 Why have you come in my life once more? You were well far-away from me.  
 Do not be sad, Darling! I am not alone today, death is living with me.  
 Your life just begins; forget me for ever, I am now a zombie.  
 You will go ahead in life; the life of yours will be full of joy.  
 I will also go ahead, accompanied by your memory, but there is destruction in my way.  
 You are fool! I am a modernistic man; your mild torture is not today's loss of everything of me.  
 In the path of ruined life, I am a modern youth, heartless, and zombie with fighting spirit.

Original Egyptian Sphinx and the Pyramid	Imaginary Visage of Sphinx and Bengali Pyramidal Poem
	

Let us focus on the Cydonia of Mars. As a matter of fact, the pyramids of Cydonia on Mars have much in common with the Great Pyramid of the Earth. The five-sided Martian pyramid has a sixth side that is covered by the five above. The colossal Martian pyramid also demonstrates a redundant geometry which holds the key for understanding high level quantum mechanics. These redundant geometrical messages encoded in the Cydonia monuments have continued to stand up under meticulous scrutiny from the scientific world. In fact, the Cydonia geometry refers to a prophetically significant relationship. A line drawn connecting the exterior monuments of the Cydonia city forms a pentagon. The whole city complex also rests on the corner of the implied Cydonia equilateral triangle. Consequently, Cydonia is the geometry and the numbers encoded therein one can gain insight into the identity of the builders.

These anomalies resemble monumental structures: a sphinx-like face, a huge five sided pyramid, a complex of over 12 smaller pyramids resembling a city, and a strange mile wide, 500 feet high seemingly artificially mound, complete with a peripheral ditch and central spiral groove (“Pyramids of Egypt & Mars,” n.d.).



**From Left, Pyramids of Giza, Pyramids of Mars, Sphinx of Mars and Sphinx of Giza**

(Source: “Pyramids of Egypt & Mars,” n.d.)

When a line is drawn connecting the centers of the pentagonal pyramid, the city, and the face, an equilateral triangle is formed. The length of each side of this triangle is  $1/360^{\text{th}}$  of the total polar diameter of the planet Mars. The number 360 connotes a 360-degree circuit, a full circle. The use of a 360-degree calibration, and the symbol of the circle, is linked to the Gospel via the signs of the Zodiac. The twelve signs of the Zodiac are each spaced 30 degrees apart or  $12 \times 30 = 360$ . These numbers are significant in typology: 12 = ‘governmental perfection’, 10 = ‘the number of ordinal perfection’,  $\times 3$  = ‘the number of God’ (The Trinity. Using this system, 360 degrees on a circle is both the point of beginning and of ending. ‘360’ is the ‘completion of the whole’ and thus the circle typifies righteousness (“Pyramids of Egypt & Mars,” n.d.).



**The Cydonia Region on Mars**  
 (Source: "Pyramids of Egypt & Mars," n.d.)

As a consequence of the 'Mind's Eye', a triangle is superimposed within the great 'Circle of the Zodiac'. The Zodiacal narrative is a 360-degree system sectioned into 30 degree portions. If an equilateral triangle is placed inside it, with one of its vertices touching 360 degrees, the other two vertices touch significant points. Both the Cydonia face and the Sphinx are combined figures by means of the Virgo and the Leo ("Pyramids of Egypt & Mars," n.d.).



My heart breaks,  
 When your memory comes to mind.  
 One day, you were the sunlight of my heart,  
 Why does the suffering picture of mine appear in your eyes?  
 I hope, you are happy, it does not matter, you are in the home of someone else.  
 Why have you come in my life once more? You were well far-away from me.  
 Do not be sad, Darling! I am not alone today, death is living with me.  
 Your life just begins; forget me for ever, I am now a zombie.  
 You will go ahead in life; the life of yours will be full of joy.  
 I will also go ahead, accompanied by your memory, but there is destruction in my way.  
 You are fool! I am a modernistic man; your mild torture is not today's loss of everything of me.  
 In the path of ruined life, I am a modern youth, fearless, and zombie with fighting spirit.

Nevertheless, the Sphinx is usually considered as an ancient Egyptian stone statue of a creature with a female face and the body of a lion. In accordance with the partial biography of Mohammad Sheikh, the birthday of his 'First Unrequited Love' is 27<sup>th</sup> July. As a result, the 27<sup>th</sup> July belongs to the

zodiac named the Leo (23<sup>rd</sup> July to 22<sup>nd</sup> August). Thereafter, the birthday of his 'Second Unrequited Love' is 30<sup>th</sup> August. As a consequence, 30<sup>th</sup> August belongs to the zodiac name named the Virgo (23<sup>th</sup> August to 23<sup>th</sup> September). The Leo denotes the lion and the Virgo indicates the feminine. In Mohammad Sheikh's works, the Sphinx symbolizes the combination of the lion and the feminine. In the face of Mohammad Sheikh's Sphinx, the stunning look of 'First Unrequited Love' and 'Second Unrequited Love' are hidden for all people except Mohammad Sheikh in the visage of Sphinx, which is built by English letters. As a matter of fact, only Mohammad Sheikh himself is able to perceive the facial beauties of 'First Unrequited Love' and 'Second Unrequited Love' in his own created visage of the Sphinx through his 'Mind's Eye'.



# CHAPTER – 6

## The Procedures of Rhymes in Pyramidal Poems

The use of rhyme at the ends of lines in a rhythmic composition, including the ‘Pyramidal Poem,’ is undoubtedly a challenging task. In fact, incorporating rhyme in a ‘Pyramidal Poem’ provides a remarkable means of expressing ideas, information, and emotions. Moreover, rhyme plays an important role in language development, as it helps readers focus on the sounds of words within the poem. Importantly, a ‘Pyramidal Poem’ consistently employs rhyme, which carries phonetic value and contributes to its overall aesthetic and auditory effect.

However, rhyme refers to a single constituent of syllable structure comprising the ‘Nucleus’ that is the non-consonantal segments and ‘Coda’, which is the final sequence of consonantal segments. The notion postulates a close relationship between these two elements of the syllable, as distinct from the syllable ‘Onset’ that is the initial consonant sequence (Aronoff & Miller, 2001).

Rhyme	Onset	Nucleus	Coda
Bridge	[br	ɪ	ɔʒ]
Ridge	[r	ɪ	ɔʒ]

(Source: Aronoff & Miller, 2001)

Rhyme is the lively entity in a ‘Pyramidal Poem’ that presents the repetition of the same sound at the end or at regular intervals in two or more lines. There is an example of the rhyme at the end of two lines in the following:

## To Idol

Under AC,  
 Thy warm wind.  
 What a sense of touch!  
 Around the tumultuous mind.  
 I was lost at the dead of night in library,  
 When you looked truly gorgeous in your dark sari.  
 Thy that image of my eye-camera was my heart-album's money.  
 Still now, I seek your that adorable idol for all time, O dear Sampa Rani!

**NB:** This Pyramidal Poem was published in the popular page “Young & Independent” of the Bangladeshi English newspaper titled *The Independent* on 19<sup>th</sup> June in 2014.

Even though, rhyme is the most often used at the ends of verse lines, ‘Internal rhyme’ (rhyme that occurs within a row of the poem) between syllables within the same line is also found in the following example:

“খোরাকের যাতনায় তাঁদের সারা গায়,  
 কুরে কুরে খিদে খায় গরিবানার তাড়নায়।”

/kʰɔraker/ /zɑtʰɔnaj/ /tʰader/ /sara/ /gaj/  
 /kʊre/ /kʊre/ /xkʰide/ /kʰaj/ /gɔrɪbanar/ /tʰarɔnaj/

“Due to the suffering of foods, the agony of poverty,  
 Hunger gobbles their whole bodies.”

In the above presented quotation of Bengali ‘Pyramidal Poem’ titled “চায় ওরা একটুখানি ভজ্জ” or “They want a little food” by Mohammad Sheikh, the ‘Internal rhyme’ is found. Additionally, ‘Crossed rhyme’, and ‘The Leonine rhyme’ which are the parts of ‘Internal rhyme’ as the categories of rhymes.

Besides, a ‘perfect rhyme’ or ‘true rhyme’ occurs when the vowel sound and any following consonants in two words correspond exactly, regardless of the consonants that precede the vowel. An example has been presented below:

### I Dreamt Her Up

She was red.  
 On top of the bed,  
 I was perhaps in sleep,  
 Dark of night was extremely deep.  
 Upon scarlet sari, hanging cloudy hair,  
 Played on once her round mug by blissful air.  
 She eyed me just the once through her two dark eyes.  
 Such a mysterious her sight that was undoubtedly so nice!  
 Cheery face, rosy lips, flabby bosom, slim figure of the beautiful,  
 I was enamored to anything reveal, dreaming the stunning girl ‘Tultul’!

**NB:** This Pyramidal Poem was published in the popular page “Young & Independent” of the Bangladeshi English newspaper titled *The Independent* on 16<sup>th</sup> October in 2014.

However, rhyme is a sort of elegance for pyramidal poems. Rhyme is very essential for pyramidal poems in the fields of literature. In fact, the application of rhymes at the end of lines in a rhythmic composition (poem) is a challenging task. The poets of ‘Pyramidal Poem’ are allowed to use rhyme scheme according to the geometric patterns of an Egyptian pyramid. Without rhyme, the reciting beauty of a ‘Pyramidal Poem’ will be ruined. In fact, the use of rhymes in the ‘Pyramidal Poem’ is a wonderful outlet for expressing ideas, information and feelings but, above all, it is a great means of entertainment. Furthermore, rhyme is important in language development because rhymes help readers pay attention to the sounds of words in the ‘Pyramidal Poem’. A ‘Pyramidal Poem’ constantly includes rhymes, which is also rhythmic and other vital skills include phonological awareness, the ability to notice and work with the sounds in the language of ‘Pyramidal Poem’.

Furthermore, rhyme scheme is the pattern, where the rhymed line-endings are arranged in a poem or stanza. This may be expressed as a sequence of recurrences in which each line ending on the same rhyme is given the same alphabet symbol. In fact, rhyme scheme is the abstract pattern of end-rhymes in

two stanzas, usually notated with lower-case letters: the first line and all subsequent lines that rhyme with it are ‘a’, the first line not to rhyme with ‘a’ (and all subsequent lines that rhyme with it) are ‘b’ etcetera. In such a way, the simplest rhyme schemes are those of rhyming couplets ‘aabbcc’ and so on. The common quatrain forms are ‘abab, abcb, abba’ and so forth. Moreover, heroic couplets are ‘aabbcc’ and that, a limerick is ‘aabba’, and rhyme royal is ‘ababbcc’ and all that. Rhyming effort is a sort of poetic art in literature. The natural rhyme scheme of Shakespearean sonnets has been demonstrated below:

<b>Number of Rows:</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<b>Rhyme Schemes:</b>	a	b	a	b	c	d	c	d	e	f	e	f	g	g

In addition, the first four rows of “Sonnet 1” by William Shakespeare are the following:

<b>First four rows of “Sonnet 1” by William Shakespeare</b>	<b>Rhyme scheme should be</b>	<b>Modern rhyme scheme will show</b>
From fairest creatures we desire increase,	<b>a</b>	<b>a</b>
That thereby beauty’s rose might never die,	<b>b</b>	<b>b</b>
But as the riper should by time decease,	<b>a</b>	<b>a</b>
His tender heir might bear his memory:	<b>b</b>	<b>c</b>

In accordance with the above presented table, in the fourth row, the modern pronunciation the word ‘memory’ is /meməri/, which never creates rhyme with the word ‘die’ /daɪ/ in the second row. So, in the modern time, reciters have to pronounce the word ‘memory’ as /memərai/ instead of /meməri/ with a view to making rhyme compulsorily in the rhyme schemes (abab) of “Sonnet 1” in the very modern time as a possible result of the ‘Great Vowel Shift’. In fact, the ‘Great Vowel Shift’ is a major linguistic rearrangement which takes place in English language in the century or two during and after Chaucer’s lifetime, which is perhaps 1350 to 1550 AD. As a matter of fact, the changes of pronunciation between Chaucer’s time and that of Shakespeare are known as

the ‘Great Vowel Shift’. Even though the continuous changes have been less marked, the spellings that stand for them have undergone considerable changes.

<b>Words</b>	<b>Chaucer</b>	<b>Shakespeare</b>	<b>Contemporary</b>
<b>Time</b>	/i:/	/əi/	/aɪ/
<b>Green</b>	/e:/	/ɪ:/	/i:/
<b>Meat</b>	/ɛ:/	/e:/	/i:/
<b>Name</b>	/ə:/	/ɛ/	/eɪ/
<b>Small</b>	/a:/	/ɔ/	/ɔ:/
<b>Oak</b>	/ɔ:/	/o:/	/əʊ/
<b>Food</b>	/o:/	/u:/	/u:/
<b>Now</b>	/u:/	/əʊ/	/aʊ/
<b>Sun</b>	/u/	/ʌ/	/ʌ/
<b>New</b>	/iu/	/iu/	/ju:/
<b>Few</b>	/eu/	/eu/, /iu/	/ju:/
<b>Know</b>	/ou/	/ou/, /o:/	/əʊ/
<b>Way</b>	/ɛi/	/ɛi/, /ɛ:/	/eɪ/
<b>Day</b>	/ɛi/	/ɛiɛ:/,	/eɪ/
<b>Voice</b>	/ɔi/	/ɔi/	/ɔɪ/

However, rhyme schemes may follow a fixed pattern, as in the sonnet, and several other forms, or they may be arranged freely in accordance with the poet’s requirements. The pyramidal poems possess the geometric patterns of an Egyptian pyramid. Consequently, one sample of the rhyme scheme of a ‘Pyramidal Poem’ is the following:

A faithful love,	a
Which has no semblance.	b
Like the small climbing fish,	c
That possesses a strong existence.	b
The truehearted love for one can never wane.	d
Definitely, it is never-ending within heart's shrine.	d
Love is not only night but also the daylight of emotion,	e
Which defies all classes and ages to build a divine position.	e

(Mohammad sheikh: **Preface to Love**)

**NB:** This Pyramidal Poem was published in the popular page "Young & Independent" of the Bangladeshi English newspaper titled *The Independent* on 10<sup>th</sup> February in 2011.

Additionally, the 'Pyramidal Poem' appears as a rhythmic composition on its own, but without rhyme the prettiness of a 'Pyramidal Poem' may be destroyed or sometimes that may create a dull outlook for the readers as a short poem, taken as a whole. To tell the truth, without rhyme Mohammad Sheikh does never believe in poem and he does not consider 'Prosaic Poem' as the ideal poem. So, as a father of 'Pyramidal Poem', the compulsory and complete use of rhymes is so important for his own established poem. Moreover, it is true that the sudden uses of rhymes are sometimes appeared in various 'Prosaic Poem' and maximum modern poets generally do not like to use rhymes in their poems. So, why does not Sultan Mohammad Shamrat Sheikh consider 'Prosaic Poem' as the ideal poem? In reply, Mohammad Sheikh presents selected parts of a paragraph written by schoolchildren as follows:

## The Cow

The cow is a four-footed domestic animal. It has two eyes, two ears, two horns and a long tail. Its tail has a tuft of hair in the end. It has a long head and a short neck. The cow lives on grass. It gives us milk and meat. At last, it is a very useful animal for us.

Subsequently, the parts of the paragraph have been arranged by Mohammad Sheikh row by row below:

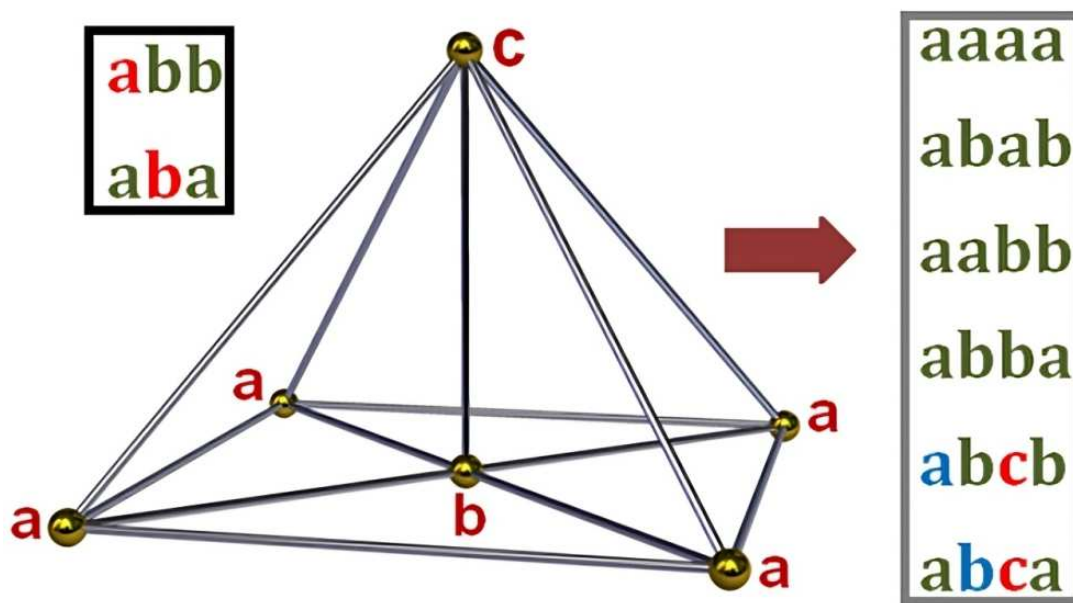
## The Cow

1	The cow is a four-footed domestic animal.
2	It has two eyes, two ears, two horns and a long tail.
3	Its tail has a tuft of hair in the end.
4	It has a long head and a short neck.
5	The cow lives on <b>grass</b> .
6	It gives us milk and meat.
7	At last, it is a very useful animal for <b>us</b> .

In accordance with the poetic qualities of this paragraph, in the second row, alliteration is present. 'Blank Verse' is appeared averagely from first row to fourth row. After that, rhyme is appeared between bold words in the end of the fifth and seventh rows, which are 'grass' /grɑ:s/ and 'us' /ʌs/. So, an average kind of poetic quality is found in the paragraph, which can be recited with rhythm like any kind of 'Prosaic Poem'. As a result, Mohammad Sheikh asks back to the critics – Can the above presented paragraph (The Cow) be considered as an authentic poem? If the above presented paragraph (The Cow) is regarded as a poem, then all the people, who are averagely able to write anything, are all poets. In fact, whatever they write on their own (without rhyme) and recite with rhythm must be considered prosaic poems.

Now, let us discuss about the rhyme scheme of the 'Pyramidal Poem'. Mohammad Sheikh shows only six rhyme patterns according to the six points of geometric shape of a pyramid. The six rhyme patterns, which must be applied in a 'Pyramidal Poem' are **aaaa**, **abab**, **aabb**, **abba**, **abcb**, and **abca**. Moreover, the last row of a 'Pyramidal Poem' can never be unrhymed, if its rows are paired totally. The length of each side of the base of Pyramid of khufu is 757 feet long. No doubt, the same pyramid has the **four sides with four points**, where angles are produced. For this reason, the six rhyme patterns must be applied within every **four rows** of different pyramidal poems. Nevertheless, each and every point will represent 'a', and the rhyme pattern must be 'aaaa'.

Thereafter, in the center of pyramid's base, angles are produced in order to indicate another point of base as 'b'. By the combination of 'a' from base and 'b' from base, the three rhyme patterns must be 'abab', 'aabb', and 'abba'. Finally, at the top (apex) of pyramid, angles are produced in order to denote a point 'c'. As the point 'c' has not been produced in the base of pyramid like 'a' and 'b', it will be the ultimate result of unrhymed row in the rhyme scheme of a 'Pyramidal Poem'. Therefore, the two rhyme patterns must be 'abcb' as well as 'abca'.



**Geometric Shape of a Pyramid with Six Points for the Rhyme Scheme of Various Pyramidal Poems**

Truly speaking, the rhyme patterns 'abba' and 'abca' were never found in the rows of pyramidal poems, written by Mohammad Sheikh. So, the rest of the four rhyme patterns, applied in the rows of various Bengali and English pyramidal poems of Mohammad Sheikh have been presented below:

### ‘aaaa’ from “Despite That, You are a Mortal”

শুভ্র তুমি,	a
তবুও নও পশ্চিমী।	a
কেশ তোমার ছড়ানো রেশমি,	a
আঁখি যেন জুনোর মত, মণি বাদামী।	a
<p><b>NB:</b> These rows were taken from the Bengali Pyramidal Poem “তবুও তুমি ইনসান” (“Despite That, You are a Mortal”). The poem was selected from the Book titled <i>দক্ষ হৃদয় (The Burned Heart)</i>. To be frank, the book was published from Shilpotoru Prokashoni in 2018.</p>	

### ‘abab’ from “Inside the heart of Hers”

প্রণয়িনীটি মোর,	a
গৃহ গড়িতে আজ ব্যস্ত।	b
ধীন্দ্রিয় মাঝে ভালোবাসা ওর,	a
সংসারযাত্রার সংসরণে শুধু ন্যস্ত।	b
<p><b>NB:</b> These rows were taken from the Bengali Pyramidal Poem “তাহার হিয়ার মাঝারে” (“Inside the Heart of Hers”). The poem was selected from the Book titled <i>দক্ষ হৃদয় (The Burned Heart)</i>. Honestly speaking, the book was published from Shilpotoru Prokashoni in 2018.</p>	

### ‘aabb’ from “Birhday”

Thy ma’s gain,	a
An intolerable pain,	a
With a very lot of pleasure,	b
And heap of seven kings’ treasure.	b
<p><b>NB:</b> These rows were taken from the English Pyramidal Poem “Birthday”. This very poem was published in the popular page “Young &amp; Independent”</p>	

of the Bangladeshi English newspaper titled *The Independent* on 17<sup>th</sup> July in 2014.

### ‘abcb’ from “Riding in the Amorous World”

A little world,	a
Within dark night.	b
There was a tiny moon,	c
Which shined the dim light.	b

**NB:** These rows were taken from the English Pyramidal Poem “Birthday”. This very poem was published in the popular page “Young & Independent” of the Bangladeshi English newspaper titled *The Independent* on 28<sup>th</sup> May in 2015.

As we know the last raw of ‘Pyramidal Poem’ cannot be unrhymed as per the rule. But the Bengali ‘Pyramidal Poem’ titled “The Beautiful Goddess” has total fifteen raws, and its last unpaired raw shows unrhymed. The poem was taken from the book of Bengali pyramidal poems titled *The Burned Heart*, published in 2018. Mohammads Sheikh says the poem’s fourteen rows follow the rhyme scheme ‘aabb’ pattern overall, but its last raw seems unrhymed to some extent. In fact, the last rhyme is not unrhymed at all, because internal rhyme was applied in the last unpaired raw. Nevertheless, the internal rhyme pattern of last raw is also ‘aabb’ in accordance with the same rhyme scheme of a ‘Pyramidal Poem’. An example is the following:

### ‘aabb’ from the last unpaired raw of “The Beautiful Goddess”

খুলিল আঁখি তখনই [আমার], তাঁবুতে শুয়ে আমি, বাইরে [আঁধার], নেই কোথাও ওই [রামা], পাশে শুয়ে মম [সফরনামা]।			
a	a	b	b
<b>NB:</b> These rows were taken from the Bengali Pyramidal Poem “রামাদেবী” (“The Beautiful Goddess”). The poem was selected from the Book titled <i>দক্ষ হৃদয়</i> ( <i>The Burned Heart</i> ). Truly speaking, the book was published from Shilpotoru Prokashoni in 2018.			

If a 'Pyramidal Poem' contains more than three rows and the total number of rows is an odd number, the first row cannot be unrhymed. In fact, first row can logically represent 'a', which is produced in the base of pyramid geometrically. Whereas, only 'c' can be the result of unrhymed rows geometrically, because at the top (apex) of pyramid, angles are produced in order to indicate a point 'c'. For example, we can suppose, a 'Pyramidal Poem' has five rows, and its rhyme pattern is 'abbbb' that is geometrically wrong, because there, the first row 'a' appears as an unrhymed row. Nevertheless, the correct one should be 'abcbb'. From 'abcbb' the first four rows 'abcb' normally follow the rhyme pattern 'abcb', and the last two rows 'bb' from 'abcbb' follow the rhyme pattern 'aaaa' in reality.

\* \* \* \* \*

# CHAPTER - 7

## Methods of Bengali Phonemics for the Bengali Poems

Phonemics is the procedures for finding the phonemes of a language. A phoneme may be defined as the smallest functional unit of the system of sounds of a language. It keeps utterances apart. But it must be remembered that phonemes by themselves separately convey no meaning (Amanullah, 2007). In alphabetic writing systems, we work with the concept of the phoneme as a single sound, which is represented by a single phonetic symbol. In the Arabic language, there are basically twenty-eight letters, consisting of combinations of vowels and consonants, and these correspond to twenty-eight sounds as well. On the contrary, Bengali has fifty letters, including eleven vowels and thirty-nine consonants. Unlike Arabic, Bengali possesses more than fifty sounds due to its diverse word-formation processes. However, Sultan Mohammad Shamrat Sheikh argues that the translation of any poem cannot capture its true beauty, since poetry naturally embodies rhyme, rhythm, alliteration, and other sound-based features. While a foreign reader may understand the meaning of a Bengali poem through translation, he or she cannot experience its genuine aesthetic quality. Given this situation, Bengali phonemics has been illustrated in this chapter so that foreign readers may, to some extent, acquire an authentic appreciation of a Bengali poem.

### **All about Vowels in Bengali:**

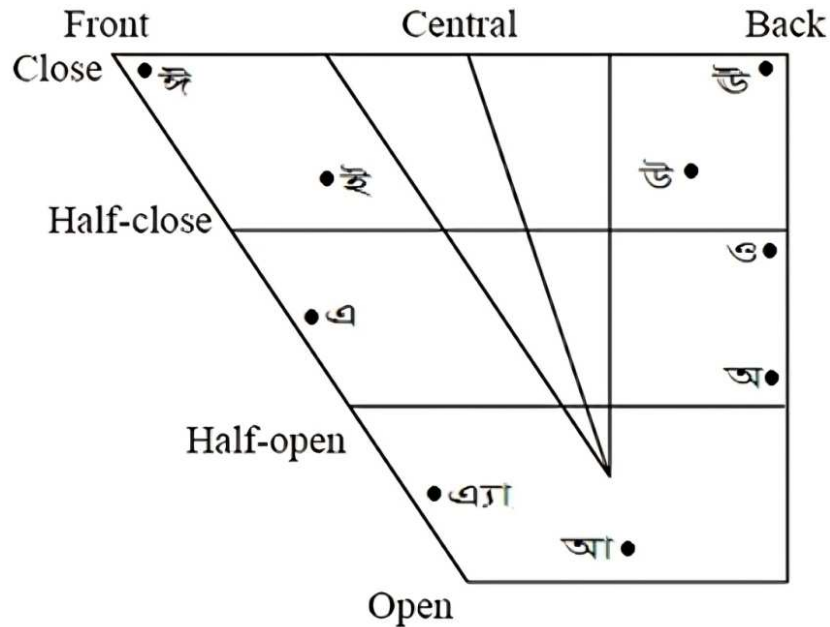
Every language possesses vowel sounds, which play an unavoidable role in producing speech for all intents and purposes. In point of fact, **vowel** is one of the two general categories used for the classification of the speech sounds. Vowel is a speech sound in which the airstream from the lungs is not blocked in any way in the mouth or throat and which is usually pronounced with vibration of the vocal cords (Richards, Platt, & Weber, 1985). However, Mohammad Sheikh's identification and classification of the phonemes corresponding to the eleven Bengali vowel letters are as follows:

Bengali Vowel Letters	Phonetic Sounds of Bengali Vowel Letters	Bengali Vowel Letters	Phonetic Sounds of Bengali Vowel Letters
অ (shôre ô)	/ɔ/	আ (shôre a)	/ɑ/
ই (hrôshsho i)	/i/	ঈ (dirgho i)	/i:/
উ (rôshsho u)	/ʊ/	ঊ (dirgho u)	/u:/
ঋ (ree)	/rɪ/	঎ (ae)	/e/
ঔ /oi/	/ɔi/	ও (o)	/ɔ/ and /ɪ/
ও (ou)	/ɔʊ/		

In case of making vowel system of a language, several further dimensions of classifications are used. The duration of the vowel that refers to whether long or short. Moreover, vowels are divided into three types, which are monophthong, diphthong and triphthong. However, **monophthong** is a term that is used in phonetic classification of vowel sounds on the basis of their manner of articulation. Furthermore, a monophthong is a simple or pure vowel articulated without any obstacles in the vocal tract (Maniruzzaman, 2006).

Therefore, the short vowels and the long vowels belong to the monophthongs. The short vowels are just short relatively in keeping with the different lengths in different contexts. In Bengali, short vowels are অ /ɔ/, আ /ɑ/,

ই /I/, উ /U/, ঞ /rɪ/, এ /e/, and ও /ɔ/. Moreover, English phoneme /æ/ is applied in Bengali when Bengali vowel letter looks ঞ actually. After that, long vowels are the vowels, which tend to be longer than the short vowels. The vowel sounds beside the two dots like (:) represent the long vowels. In Bengali, long vowels stand for ঞ /i:/ and উ /u:/.



### Basic Bengali Monophthongs in the Diagram of Mohammad Sheikh

During the articulation of vowel sounds, different parts of the tongue like front, central and back, which are raised horizontally. Regarding this issue, we get three distinctive types of vowels, which are (1) Front vowel, (2) Central vowel, and (3) Back vowel. In the production of **front vowels**, the tongue is positioned forward in the mouth. In Bengali, ই /I/, ঞ /i:/, এ /e/ and ঞা /æ/ are the front vowels. Thereafter, the defining characteristic of a **central vowel** is that the tongue is positioned halfway between a front vowel and a back vowel. In other words, the state of tongue remains normal. In Bengali, আ /a/ is a central vowel. After that, in **back vowels**, the tongue is positioned towards the back of the mouth. In Bengali, অ /ɔ/, উ /U/, উ /u:/ and ও /ɔ/ are the back vowels.

Furthermore, in accordance with the height of the tongue, we get high vowel, high-mid vowel, low vowel and low-mid vowel. These correspond to the alternative terminology like close, half-close or close-mid, half-open or open-

mid and open. The term ‘tongue height’ is used with a view to indicating the vertical position of the tongue relative to either the roof of the mouth or the aperture of the jaw. The International Phonetic Alphabet (IPA) prefers the terms close vowel and open vowel, respectively, which describes the jaw as being relatively open or closed (Tamzida & Siddiqui, n.d.).

However, in conformity with the height of the tongue, in case of **close vowel**, the tongue is raised as high as possible to the roof of the mouth without creating any obstruction to the flow of air. In Bengali, ঐ /i:/, and উ /u:/ are the close vowels. Thereafter, when we articulate a **half-close vowel** such as Bengali এ /e/ in which, the tongue is positioned two-thirds of the way from a close vowel to a mid-vowel. After that, in a **half-open vowel**, the tongue is positioned two-thirds of the way from an open vowel to a mid-vowel. In Bengali, অ /ɔ/ can be considered as a half-open vowel. Finally, the tongue is lowered as far as possible from the roof of the mouth in the production of **open vowel**. In Bengali, আ /a/ can be regarded as an open vowel.

Besides, according to the position of the lips, a vowel is pronounced with the lips rounded is called **rounded vowel**. For example: in Bengali, অ /ɔ/, ও /ɔ/, উ /ʊ/, and উ /u:/ can be considered as rounded vowels. Thereafter, while pronouncing **unrounded vowels** or **spread vowels**, the corners of the lips are moved away from each other. For instance: in Bengali, এ /e/, এ়া /æ/, ই /I/, and ঐ /i:/ can be regarded as unrounded or spread vowels. At last, in **neutral vowel**, the lips are not clearly rounded or spread. For example: in Bengali, আ /a/ can be believed as a neutral vowel.

Thereafter, a **diphthong** is a speech sounds that is generally considered as a distinctive vowel of a particular language. Furthermore, it involves two pure vowels or monophthongs with one vowel gliding into the other (Maniruzzaman, 2006). In Bengali, diphthongs represent ঐ /ɔI/ and উ /ɔʊ/ in accordance with the Bengali vowel letters. Moreover, a problem is often raised by the common people about ঋ /rɪ/ as a diphthong. As a matter of fact, ঋ /rɪ/ is a short vowel not diphthong, because in diphthongs, two pure vowels will be come into light. But, in ঋ /rɪ/ sound /r/ is consonant and /I/ is one kind of short vowel. Anyway, the accurate figure of Bengali diphthongs is still a matter of contradiction in the fields of Bengali phonetics and phonology. A few examples of basic Bengali diphthongs have been demonstrated below:

Numbers	Glides	Diphthongs	Words	Meanings
1	Towards front-close	/eɪ/	নেই /ñeɪ/	Missing
2	Towards front-close	/aɪ/	ভাই /b <sup>h</sup> aɪ/	Brother
3	Towards front-close	/ɔɪ/	মই /mɔɪ/	Ladder
9	Towards front-close	/ʊɪ/	তুই /t̪ʊɪ/	You
4	Towards front-close	/ɔʊ/	বউ /bɔʊ/	Bride
5	Towards front-close	/aʊ/	লাউ /laʊ/	Pumpkin
6	Towards front-close	/eʊ/	ঢেউ /d <sup>h</sup> eʊ/	Wave
7	Towards front-close	/ɪʊ/	শিউলী /ʃiʊli:/	A flower's name
8	Towards back-middle	/æɔ̃/	নেও /ñæɔ̃/	Take
9	Towards back-middle	/aɔ̃/	দাও /ðaɔ̃/	Give
10	Towards back-middle	/ɔ̃ɔ̃/	কও /kɔ̃ɔ̃/	Tell

(Source: Barman, 2010)

After that, **triphthong** is a combination of three vowel sounds where the first vowel glides to the second which again glides to the third. However, to find out the triphthongs in Bengali is very difficult undoubtedly. Even though, a well-known Bangladeshi linguist Dr. Binoy Barman (1910) tries to detect a few Bengali triphthongs in Bengali language. But with due respect to him, Mohammad Sheikh thinks that Barman's triphthongs for Bengali words are wrong. To be frank, after correcting the Barman's triphthongs, it is found that Barman's triphthongs are not triphthongs at all. Therefore, some of the triphthongs identified by Barman have been corrected and are presented by Mohammad Sheikh below:

Numbers	Bengali Words	Barman's Triphthongs	Barman's Phonetic Words	Phonetic Corrections
1	মাইয়া (Girl)	/aIa/	/maIa/	/maɪj̣a/

2	লইয়া (To receive)	/ɔɪa/	/lɔɪa/	/lɔɪj̣a/
3	শুইয়া (To recline)	/ʊɪa/	/ʃʊɪa/	/ʃʊɪj̣a/
4	নাইয়র (Dad's House of Married Woman)	/aɪɔ/	/ñaɪɔr/	/ñaɪj̣ɔr/
6	দেওয়া (To give)	/eɔa/	/ðeɔa/	/ðeɔj̣a/
7	মেওয়া (A fruit's name)	/æɔa/	/mæɔa/	/mæɔj̣a/
8	হাওয়া (Wind)	/aɔa/	/haɔa/	/haɔj̣a/
9	কাউয়া (Crow)	/aʊa/	/kaʊa/	/kaʊj̣a/
10	নয়ন (Eye)	/ɔɪɔ/	/nɔɪɔn/	/ñɔj̣ɔñ/

In Bengali language, there are more ten sound-indicating signs are available. In actual fact, these sound-indicating signs stand for the vowel sounds with no doubt. Among those, ɪ /I/, ʌ /Ū/, ɛ /rɪ/, ɛ /e/, ɔɪ /ɔ/ are considered as short vowels and ɪ /a:/, ɪ /i:/, ʌ /u:/ are regarded long vowels and ɔɪ /ɔɪ/, ɔɪ /ɔʊ/ are believed as diphthongs. In Bengali writings, these sound-indicating signs help the Bengali consonant letters in order to create the representation of the meaningful Bengali words. Additionally, ʌ /ɔ/, which can be considered as a 'disappeared vowel sound indicating sign' in Bengali language. As a matter of fact, it is usually applied in order to produce the medial and the final sounds in positions. For instance: ঘর /gʰɔr/ ⇨ Room (in medial position) and অহ্! /ɔʰɔ/ ⇨ Oh! (in final position). However, Mohammad Sheikh's applications of the phonemes for the Bengali vowel letters and Bengali vowel sound-indicating signs are as follows:

Bengali Vowel Sounds	Initial Sounds	Medial sounds	Final Sounds
ʌ /ɔ/	অবতার /ɔbɔt̪ar/	নর / ñɔr/ (Man)	অহ্! /ɔʰɔ/ (Oh!)

	(Incarnation)		
আ /a/ or ঐ /a/	আমি /ami/ (I)	তোমার /tɔmar/ (Your)	ধরা /ð <sup>h</sup> bra/ (World)
ই /I/ or ি /I/	ইট /It/ (Brick)	কবিতা /kɔbIta/ (Poem)	বই /bɔI/ (Book)
ঈ /i:/ or ি /i:/	ঈগল /i:gp/ (Eagle)		নদী / ñɔði:/ (River)
উ /U/ or ূ /U/	উনি /UñI/ (He)		বউ /bɔU/ (Bride)
ঊ /u:/ or ূ /u:/	উপ /u: p/ (Suddenly)		
ঋ /rI/ or ূ /rI/	ঋতু /rIt U/ (Season)	প্রকৃত /prɔkrIt/ (Authentic)	
এ /e/ or ূ /e/	একুশ /ekUʃ/ (Twenty One)	আসেন /aʃeñ/ (Come)	সকালে /ʃɔkale/ (In the Morning)
ঐ /ɔI/ or ূ /ɔI/	ঐতিহাসিক /ɔItihaʃIk/		






	(Historical)		
ও /ɔ/ or ঐ /ɔ/	ওয়াদা /ɔːjɑdɑ/ (Promise)	চলৎ /tʃɔlɔːt/ (Going)	দাও /ðɑː/ (Give)
ঔ /ɔʊ/ or ঐ /ɔʊ/	ঔদারিক /ɔʊðɔrɪk/ (Gluttonous)	নৌকা /nɔʊka/ (Boat)	

In this chapter, the long vowel /i:/ has been applied for ঐ as well as ঐ, and the short vowel /I/ has been used for ঐ and ঐ instead of the cardinal vowel [i] sound. Because, the English words like ‘neat’ /ni:t/, ‘seat’ /si:t/ and ‘beat’ /bi:t/ in which the long vowel /i:/ has been applied. On the other side, the English words like ‘nit’ /nIt/, ‘sit’ /sIt/ and ‘bit’ /bIt/ in which the short vowel /I/ has been applied in place of the cardinal vowel [i]. Furthermore, the short vowel /ʊ/ is used for ঐ and ঐ, and the long vowel /u:/ is applied for ঐ and ঐ. One day in 2014, my respected teacher Mr. Mohammed Shahedul Haque, Assistant Professor, Department of English and Modern Languages, North South University showed me that the sign /i:/ could be used for ঐ, ঐ, ঐ, and ঐ as well as the sign /u:/ could be used for ঐ, ঐ, ঐ, and ঐ due to the so called similar sounds in Bengali language. But in English language, short vowels /I/ and /ʊ/ long vowels /i:/ and /u:/ are commonly applied in a variety of English pronunciations. Therefore, the uses of /ʊ/, /u:/, /I/, and /i:/ sounds in Bengali should not be illogical in any way.

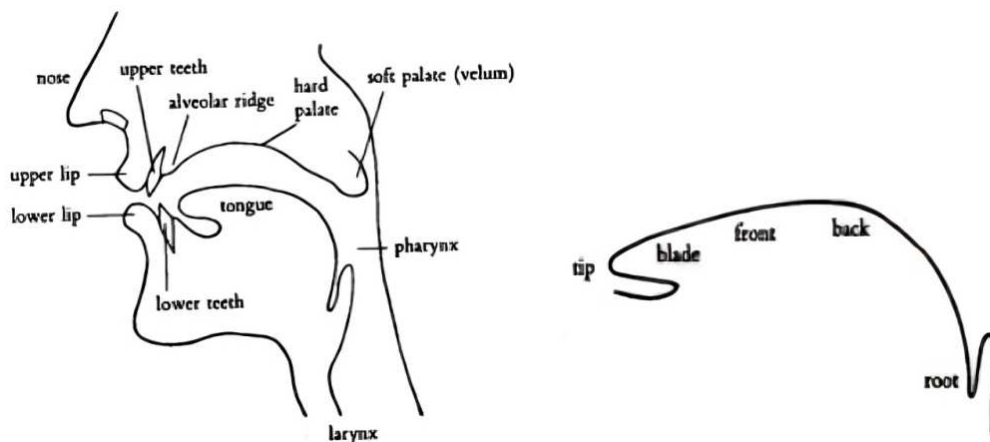
**Consonant** is a speech sound where the airstream from the lungs is either completely blocked (Stop), or partially blocked (Lateral) or where the opening is so narrow that the air escapes with audible friction (Fricative). With some consonants (Nasals) the air stream is blocked in the mouth but allowed to escape through the nose (Richards, Platt, & Weber, 1985). However, Mohammad Sheikh’s identification and findings of the phonemes corresponding to the thirty-nine Bengali consonant letters are the following:

Bengali Consonant Letters	Phonetic Sounds of Bengali Consonant Letters	Bengali Consonant Letters	Phonetic Sounds of Bengali Consonant Letters
ক (kô)	/k/	ক্ষ (zukto khô)	/ḳ <sup>h</sup> / or /x̣ḳ <sup>h</sup> / or /x̣ḳ <sup>h</sup> ɔ̣/
খ (khô)	/k <sup>h</sup> /	গ (gô)	/g/
ঘ (ghô)	/g <sup>h</sup> /	ঙ (ungô)	/ŋ/
চ (chô)	/tʃ/	ছ (chhô)	/tʃ <sup>h</sup> /
জ (borgio zô)	/dʒ/	ঝ (zhô)	/dʒ <sup>h</sup> /
ঞ (ingô)	/j̃/	ট (tô)	/t/
ঠ (ṭhô)	/t <sup>h</sup> /	ড (ḍô)	/d/
ঢ (ḍhô)	/d <sup>h</sup> /	ণ (moddhennô)	/n/
ত (tô)	/ṭ/	থ (thô)	/ṭ <sup>h</sup> /

(tô)		(thô)	
দ (dô)	/ð/	ধ (dhô)	/ð <sup>h</sup> /
ন (dontennô)	/ñ/	প (pô)	/p/
ফ (phô)	/p <sup>h</sup> /	ব (bô)	/b/
ভ (bhô)	/b <sup>h</sup> /	ম (mô)	/m/
য (ôntostho jô)	/z/	র (bôe shunno rô)	/r/
ল (lô)	/l/	শ (taleboshshô)	/ʃ/
ষ (murdhonno shô)	/ʃ̣/	স (donto shô)	/s/or /ʃ̣/
হ (hô)	/h/	ড় (đôe shunno ṛô)	/r/
ঢ (đhôte shunno)	/r <sup>h</sup> /	য় (ôntostho ô)	/j/

ꠘô)			
 (khando tô)	 / 𑄎 /	 (onooshshawr)	/ʔ/
 (bishargo)	/ŋ/	 (chandro bindu)	/~/

In keeping with the **places of articulation**, consonants are the speech sounds in which the air from the lungs is seriously obstructed by the different articulators at different places in the vocal tract, and then goes out through the oral passage and in some cases through the nostrils:



### The articulators and the sub-divisions of the tongue

(Source: Roach, 2000)

1. To produce the bilabial consonants, the two lips function as the primary articulators. They must first make contact to block lung air and then go apart to release it. Bengali bilabials are প /p/, ফ /p<sup>h</sup>/, ব /b/, ভ /b<sup>h</sup>/, and ম /m/.
2. To articulate the labio-dental consonants, the lower lip makes contact with the upper front teeth. English labio-dental consonants are /f/ and

/v/. Whereas, there is no Bengali labio-dental consonant in Bengali language.

3. To pronounce the dental consonants, the tongue tip is slightly pushed between the lower and upper front teeth. In Bengali, dental consonants are ত /t̪/, ঞ /t̪̃/, থ /t̪ʰ/, দ /ð/, and ধ /ðʰ/.
4. The blade or tip and blade of the tongue articulate with the upper alveolar ridge with a view to producing the alveolar consonants. The Bengali alveolar consonants are র /r/, ল /l/, ন /ɳ/, and ণ /n/.
5. The front of the tongue articulates with the hard palate to produce the palatal consonant. The English language possesses only one palatal consonant that is /j/. Besides to produce the palato-alveolar consonants, the blade, or tip and blade of the tongue articulates with the alveolar ridge, and there is at the same time a rising of the front of the tongue towards the hard palate. However, the Bengali palatal consonants possess চ /tʃ/, ছ /tʃʰ/, জ /dʒ/, ঝ /dʒʰ/, ঞ /j̃/, শ /ʃ/, ষ /ʃ̃/, and স /ʃ̃/.
6. To articulate the velar consonants, the back of the tongue makes contact with the soft palate. English velar consonants. So, in Bengali, velar consonants stand for ক /k/, খ /kʰ/, ঙ /k̃ʰ/, গ /g/, ঘ /gʰ/, ঙ /ŋ̃/, and ঞ /ŋ/.
7. To produce the glottal consonant, there is an obstruction or a narrowing causing friction but not vibration between the vocal folds. The English possesses only one glottal consonant /h/. Besides, in English, there is a glottal stop symbol like /ʔ/. Whereas, in Bengali glottal consonant is হ /h/, and glottal stop is ঃ /ʔ/.
8. A retroflex consonant is a coronal consonant where the tongue has a flat, concave, or even curled shape, and is articulated between the alveolar ridge and the hard palate. As a matter of fact, among the 44 phonetic alphabets, there is no retroflex consonant. On the contrary, in Bengali, ট /ɽ/, ঠ /ɽʰ/, ড /d/, ঢ /dʰ/, ড় /ɽ̣/, and ঢ় /ɽ̣ʰ/ are retroflex consonants.

In accordance with **the manners of articulation** of consonants, the production of different consonants in the English and Bengali languages involves various speech organs, or articulators, functioning in different ways. Based on the manners of articulation, the consonants of English and Bengali can be comparatively categorized as follows:

1. To produce a plosive consonant, a complete closure at some point in the vocal tract is made. Behind the closure, air pressure is built up and then the lung air is released explosively. Bengali plosives are ক /k/, খ /k<sup>h</sup>/, ক্ক /k<sup>h</sup>/, গ /g/, ঘ /g<sup>h</sup>/, ট /t/, ঠ /t<sup>h</sup>/, ড /d/, ঢ /d<sup>h</sup>/, ড় /ɽ/, ঢ় /ɽ<sup>h</sup>/, ত /t̪/, ত্ /t̪<sup>h</sup>/, থ /t̪<sup>h</sup>/, দ /ð/, ধ /ð<sup>h</sup>/, প /p/, ফ /p<sup>h</sup>/, ব /b/, ভ /b<sup>h</sup>/, and ঙ /ŋ/.
2. A fricative consonant is articulated when two speech organs approximate to such an extent that the air stream passes between them with friction. Therefore, fricatives in Bengali are শ /ʃ/, ষ /ʃ̪/, স /s̪/ and হ /h/.
3. To pronounce an affricate consonant, a complete closure at some point in the mouth is made. Behind the closure air pressure builds up and the separation of the organs is slow compared with that of plosive so that friction is a feature of the second element of the sound. Bengali affricates possess চ /tʃ/, ছ /tʃ<sup>h</sup>/, জ /dʒ/, and ঝ /dʒ<sup>h</sup>/.
4. To articulate a nasal consonant, a complete closure at some point in the mouth is made. Then the soft palate is in the lowered state and the lung air escapes through the nose. English nasals are /m/, /n/ and /ŋ/. On the other hand, Bengali nasals include ঙ /ŋ̃/, ঞ /ɲ/, ঞ্ /ɲ̃/, ণ /ɳ/, ণ্ /ɳ̃/ and ম /m/.
5. To produce the lateral consonant, a partial closure is made between the tongue and the alveolar ridge and the air stream is allowed to escape on one or both sides of the contact. Bengali lateral has only one lateral consonant, which is ল /l/.
6. Approximants are produced with no great closure or friction of the speech organs and the air stream, but with relatively free escape of the lung air. In English, approximants are /w/, /r/ and /j/. On the other side, in Bengali, র /r/ is generally believed as an approximant, but it is a trill sound in reality.

Moreover, **voiced sound** is a kind of sound that is actually produced by bringing together the vocal cords edge and at such a stage the air is being pressed up from below. This pressure of the air causes the cords to vibrate. So all sounds are produced with the vibration of vocal cords are called voiced sounds (Amanullah, 2007). In Bengali, voiced sounds are ঙ /ŋ/, ন /n/, ম /m/, ল /l/, গ /g/ ঘ /g<sup>h</sup>/, জ /dʒ/, ঝ /dʒ<sup>h</sup>/, ড /d/, ঢ /d<sup>h</sup>/, দ /ð/, ধ /ð<sup>h</sup>/, ব /b/, ভ /b<sup>h</sup>/, র /r/, ড় /ɽ/, ঢ় /ɽ<sup>h</sup>/ and হ /h/. After that, **unvoiced sounds** are produced without the vibrations of the vocal cords are called voiceless or unvoiced sounds (Amanullah, 2007). In Bengali, unvoiced sounds actually possess ক /k/, খ /k<sup>h</sup>/, ক্ষ /k<sup>h</sup>/, চ /tʃ/, ছ /tʃ<sup>h</sup>/, ট /t/, ঠ /t<sup>h</sup>/, ত /t̪/, ঠ /t̪<sup>h</sup>/, থ /t̪<sup>h</sup>/, প /p/, and ফ /p<sup>h</sup>/.

Furthermore, in the post-release phase, a period during which air escapes through the vocal folds, making a sound like /h/. This is called **aspiration** (Roach, 2000). As a matter of fact, aspiration is the little puff of air that often follows a speech sound. In English language, /p/, /t/, and /k/ are aspirated at the beginning of the words. In phonetic notion, aspiration is demonstrated by the symbol /<sup>h</sup>/. Although in written transcriptions, representing aspirated sounds as /p<sup>h</sup>/, /t<sup>h</sup>/, and /k<sup>h</sup>/ is not compulsory. On the other hand, in the written transcriptions, the use of this symbol like /<sup>h</sup>/ sound is necessary. Consequently, the Bengali aspirated sounds stand for খ /k<sup>h</sup>/, ঘ /g<sup>h</sup>/, ছ /tʃ<sup>h</sup>/, ঝ /dʒ<sup>h</sup>/, ঠ /t<sup>h</sup>/, ঢ /d<sup>h</sup>/, ঢ় /ɽ<sup>h</sup>/, থ /t̪<sup>h</sup>/, ধ /ð<sup>h</sup>/, ফ /p<sup>h</sup>/, and ভ /b<sup>h</sup>/.

However, the practical applications of the innovative phonemes for the Bengali consonants have been presented by Mohammad Sheikh himself below:

Bengali Consonant Sounds	Initial Sounds	Medial Sounds	Final Sounds
ক /k/	কান /k <u>an</u> / (Ear)	চাকর /tʃa <u>k</u> ɔr/ (Servant)	টক /tɔ <u>k</u> / (Soar)
ক্ষ /k <sup>h</sup> / and	ক্ষুধা / <u>k<sup>h</sup></u> ʊð <sup>h</sup> a/	ভিক্ষুক /b <sup>h</sup> I <u>ʃk<sup>h</sup></u> ʊk/	দক্ষ /ðɔ <u>ʃk<sup>h</sup></u> /

/x̣ḳ <sup>h</sup> / and /x̣ḳ <sup>h</sup> ɔ̣/	(Hunger)	(Beggar)	(Efficient)
খ /k <sup>h</sup> /	খাল /ḳ <sup>h</sup> al/ (Canal)	কখন /kɔ̣ḳ <sup>h</sup> ɔ̣ñ/	পাখ /pa <sup>h</sup> ḳ <sup>h</sup> / (Wing)
		(When?)	
গ /g/	গরু /gɔ̣ṛʊ/ (Cow)	রাগী /ragi:/ (angry)	সুযোগ /ʃ̣ʊẓɔ̣g/
			(Opportunity)
ঘ /g <sup>h</sup> /	ঘর /g̣ <sup>h</sup> ṛ/ (Room)	প্রঘাত /pṛɔ̣. g̣ <sup>h</sup> a <sup>ṭ</sup> /	বাঘ /ba <sup>h</sup> g̣ <sup>h</sup> / (Tiger)
		(Severe Strike)	
ঙ /ŋ̄/		রঙিন /ṛɔ̣ŋ̄In̄/	সঙ /ʃ̣ɔ̣ŋ̄/ (clown)
		(Colorful)	
চ /tʃ/	চা /tʃa/ (Tea)	বচন /bɔ̣tʃɔ̣ñ/	নাচ /ñatʃ/ (Dance)
		(Speech)	
ছ /tʃ <sup>h</sup> /	ছড়া /tʃ <sup>h</sup> ra/	নাছোড় /ñatʃ <sup>h</sup> ɔ̣r/	মাছ /matʃ <sup>h</sup> / (Fish)
	(Rhyme)	(Stubborn)	
জ /dʒ/	জল /dʒɔ̣l/ (Water)	নজর /ñɔ̣dʒɔ̣r/	লাজ /ladʒ/
		(Sight)	(Coyness)
ঝ /dʒ <sup>h</sup> /	ঝড় /dʒ <sup>h</sup> ṛ/		

	(Strom)		
ঞ /j̃/		মিঞা /mɪ̃j̃a/ (Gentleman)	
ট /t/	টাকা /taka/ (Money)	নাটক /naṭk/ (Drama)	পাট /pat/ (Jute)
ঠ /tʰ/	ঠাকুর /tʰaḳʊr/ (Lord)	পাঠক /patʰḳ/ (Reader)	পাঠ /patʰ/ (Lesson)
ড /d/	ডানা /daña/ (Wing)	লবডঙ্ক /loḅɔ̃ɔ̃ḳ/ (Inexperienced)	
ঢ /dʰ/	ঢং /dʰɔ̃ŋ/ (Fashion)		
ণ /n/	ণই /ṇɔ̃/ (river)	রণন /rɔ̃ṇṇ/ (Sound)	রণ /rɔ̃n/ (War)
ত /ṭ/	তিন /ṭɪ̃ṇ/ (Three)	পাতা /paṭa/ (Leaf)	পাত /paṭ/ (Downfall)

থ /tʰ/	থাবা /tʰaba/ (Paw)	পাথর /patʰɔr/ (Stone)	লাথ /latʰ/ (Kick)
দ /ð/	দাম /ðam/ (Cost)	সুদিন /ʃʊðɪn/ (Good time)	সুদ /ʃʊð/ (Interest)
ধ /ðʰ/	ধনী /ðʰni:/ (Rich)	সাধক /ʃaðʰk/ (Worshipper)	সাধ /ʃaðʰ/ (Desire)
ন /ñ/	নখ /ñkʰ/ (Nail)	দানব /ðañɔb/ (Monster)	দিন /ðɪñ/ (Day)
প /p/	পূজা /pu:dʒa/ (Worship)	সাপুড়ে /ʃapʊre/ (Snake-Charmer)	সাপ /ʃap/ (Serpent)
ফ /pʰ/	ফল /pʰɔl/ (Fruit)	কাফেলা /kapʰela/ (Traveler)	কফ /kɔpʰ/ (Phlegm)
ব /b/	বর /bɔr/ (Bridegroom)	কাবিল /kabɪl/ (Suitable)	শব /ʃɔb/ (Corpse)
ভ /bʰ/	ভয় /bʰɔj/ (Fear)	গাভী /gabʰi:/ (Cow)	লোভ /lɔbʰ/ (Avarice)

ম /m/	মা /m̄a/ (Mother)	পামর /pam̄ɔr/ (Uneducated)	দম /ðɔm̄/ (Breath)
য /z/	যতি /z̄ɔt̄ɪ/ (Saint)		
র /r/	রাজা /r̄ad̄ʒa/	কারণ /kar̄ɔn/ (Reason)	আমির /am̄Ir/ (Affluent)
ল /l/	লড়া /l̄ɔra/ (To Fight)	পালন /pal̄ɔñ/ (Fulfillment)	জাল /d̄ʒal/ (Net)
শ /ʃ/	শখ /ʃɔk <sup>h</sup> / (Hobby)	কুশল /k̄ʊʃl/ (Skillful)	লাশ /laʃ/ (Corpse)
ষ /ʃ̄/	ষাট /ʃ̄at/ (Sixty)	চাষা /t̄ʃāʃ̄a/ (Farmer)	চাষ /t̄ʃāʃ̄/ (Cultivation)
স /s/and /ʃ̄/	সায়িল /s̄āɪl/ (Beggar) and সারা /ʃ̄ara/ (Tired)	হাসিল /has̄Il/ (Levy) and হাসি /haʃ̄I/ (Laughter)	বাস /bas̄/ (Bus) and বাস /baʃ̄/ (Cloth)

হ /h/	হর /hɔr/ (Everybody)	আহত /ahɔtɔ/ (Injured)	শাহ /ʃah/ (King)
ড় /ɽ/		তাড়া /tara/ (Hurry)	পাহাড় /pahar/ (Hill)
ঢ় /ɽʰ/		আষাঢ়ে /aʃarʰe/ (Fabled)	আষাঢ় /aʃarʰ/ (Name of the Bengali Third Month)
য় /j/		জায়গা /dʒaiga/ (Space)	জলাময় /dʒɔlamɔj/ (Marshy)
ত্ /t/			সৎ /ʃɔt/ (Honest)
ঃ /ʔ/		দুঃখ /ðɔʔxkɔ/ (Sadness)	
ং /ŋ/		অংশ /ɔŋʃɔ/ (Fraction)	রং /rɔŋ/ (Color)

◡ /~/	চাঁদ / <u>চাঁ</u> að/ (Moon)		
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Nevertheless, among the Bengali consonants, only the Bengali chandro bindu looks ◡ that is not regarded by Mohammad Sheikh as an individual letter for a Bengali ‘Pyramidal Poem’ by any means. As a matter of fact, the Bengali chandro bindu is only applied with a view to making the nasal sound like /~/.

Besides, there are thirty nine consonant letters excluding ঙ্গ (zukto khô) in Bengali. As a matter of fact, ঙ্গ (zukto khô) is not considered as a consonant letter in Bengali alphabet at all, because ঙ্গ (zukto khô) is actually a pure conjunct consonant. In spite of that, ঙ্গ (zukto khô) is always applied as a consonant letter in the Bengali to English Dictionaries in Bengali desh in accordance with the serial arrangement of the Bengali letters. Actually, in Bengali to English Dictionaries ঙ্গ (zukto khô) is placed after ক /k/ (kô) and before খ /k<sup>h</sup>/ (khô). Anyway, /k<sup>h</sup>/ sound is pronounced when ঙ্গ (zukto khô) is placed in the initial position of the word. After that, /Xk<sup>h</sup>/ sound is pronounced when ঙ্গ (zukto khô) is placed in the medial position of the word. In the end, /Xk<sup>h</sup>◡/ sound is pronounced when ঙ্গ (zukto khô) is placed in the final position of the word.

However, there are a number of consecutive consonants in Bengali, which are not able to be separated by the vowels, and those consecutive consonants are orthographically represented as a ligature that is commonly known as a consonant conjunct. The applications of the consonant conjuncts in Bengali are very complicated in keeping with the phonetic transcriptions. Nonetheless, a few phonetic representations of the consonant conjuncts in Bengali are as follows:

Consonant Conjuncts	Words	Transcriptions	Explanations
ছ (/tʃ/+/tʃʰ/)	ইচ্ছা (Wish)	/ɪ <u>tʃ</u> .tʃʰa/	/tʃ/ has been pronounced as a syllable on its own.
ক্ল (/k/+/l/)	ক্লেশ (Suffering)	/ <u>k</u> l eʃ/	The mark /' / shows that the main stress has been taken place in the beginning of the word.
ক্ত (/k/+/tʃ/)	রক্ত (Blood)	/rɒ <u>k</u> .tʃ/	/k/ has been pronounced as a syllable on its own.
ক্ষ (/kʰ/+/m/)	সূক্ষ্ম (Sharp)	/ʃu: <u>ʃkʰ</u> /	/ʃkʰ/ has been applied as the Bengali consonant ক্ষ /ʃkʰ/, placed in the final position.
গ্ধ (/g/+/ðʰ/)	মুগ্ধ (Impressed)	/mʊ <u>g</u> .ðʰ/	/g/ has been pronounced as a syllable on its own.
ক্ক (/k/+/k/)	অঙ্ক (Math)	/ɒ <u>k</u> .k/	/k/ has been pronounced as a

			syllable on its own.
ঙ্গ (/ŋ̄/+/g/)	সঙ্গীত (Song)	/ʃɔŋ̄.i:t/	/ŋ̄/ has been pronounced as a syllable on its own.
চ্চ (/tʃ/+/tʃ/)	উচ্চারণ (Pronunciation)	/ʊtʃ̄.tʃarɔn/	/tʃ̄/ has been pronounced as a syllable on its own.
ডড (/d/+/d/)	আড্ডা (Gossiping)	/a <sup>d</sup> .da/	/d/ has been pronounced as a syllable on its own.
জ্জ (/dʒ/+/dʒ/)	লজ্জা (Shyness)	/lɒ <sup>dʒ</sup> .dʒa/	/dʒ/ has been pronounced as a syllable on its own.
জ্ঞ (/g/+/j̄/)	জ্ঞান (Knowledge)	/'gæñ/	The mark /' / shows that the main stress has been taken place in the beginning of the word.
জ্ব (/dʒ/+/dʒ/+/b/)	উজ্জ্বলা (Bright)	/ʊ <sup>dʒ</sup> .dʒɒl/	/dʒ/ has been pronounced as a syllable on its own.

অ (/t̪/+/m/)	আত্মা (Soul)	/a.t̪.ta/	/t̪/ has been pronounced as a syllable on its own.
দ্ব (/ð/+/b/)	দ্বার (Door)	/'ðar/	The mark /' shows that the main stress has been taken place in the beginning of the word.
দ্ব (/ð/+/m/)	পদ্ম (Lotus)	/pɒ.ðɔ/	/ð/ has been pronounced as a syllable on its own.
প্ন (/p/+/ñ/)	স্বপ্ন (Dream)	/'ʃɒp.ñɔ/	The mark /' shows that the main stress has been taken place in the beginning of the word.
ধ্ব (/ðʰ/+/b/)	ধ্বনি (Sound)	/'ðʰɔñ/	The mark /' shows that the main stress has been taken place in the beginning of the word.
ন্ম (/ñ/+/m/)	জন্ম (Birth)	/dʒɒ.ñmɔ/	/ñ/ has been pronounced as a syllable on its own.
শ্ম (/ʃ/+/m/)	শ্মশান	/'ʃ.ʃañ/	The mark /' shows that the main stress has been taken place



**2. In accordance with the use of Bengali 'zo fola' looks ( ৩ ):**

(a) /ɔ̃ʈ.ʈatʃari:/ = অত্যাচারী (Tyrannical)

(b) /ɔ̃ʈ.ʈɔ̃/ = অদ্য (Today)

(c) /ɔ̃nɪʈ.ʈɔ̃/ = অনিত্য (Mortal)

**3. In conformity with the use of Bengali 'ro fola' looks ( ২ ):**

(a) /raʈ.rɪ/ = রাত্রি (Night)

(b) /prɔ̃.g<sup>h</sup>aʈ/ = প্রঘাত (Severe Strike)

(c) /prɔ̃.b<sup>h</sup>aʈ/ = প্রভাত (Morning)

**4. Commensurate with the use of Bengali 'bishorgo' looks ( ৪ ):**

(a) /nɪʈh.ʃeʃ/ = নিঃশেষ (Exhausted)

(b) /ðʊʈʃ.ʃɔ̃/ = দুঃখ (Sadness)

(c) /ðʊʈh.ʃɔ̃mɔ̃ʃ/ = দুঃসময় (Bad Time)

**5. Consistent with the use of Bengali conjunct conjunct, just one looks like ( ৩ ):**

(a) /tʃɪrɔ̃ʃ.ʃɔ̃/ = চিরন্তন (For ever)

(b) /lɔkaṅ.ṭɔr/= লোকান্তর (Hereafter)

(c) /bṅ.ṭɔr/= অন্তর (Heart)

However, after translating a poem from Bengali into English is not the authentic beauty and valid taste of the poem at all. In point of fact, in a poem, merely the meaning of the poem can be found, but rhymes and rhythms cannot be taken place at all in a normal translation. For this reason, Mohammad Sheikh applies some phonemes for the Bengali alphabet and Bengali vowel sound-indicating signs with a view to expressing the rhymes and rhythms of his pyramidal poems for the foreign readers who do not know or understand the Bengali perfectly. Therefore, the earliest Bengali 'Pyramidal Poem' titled "আমি" (written date: 19/5/2011) composed by Sultan Mohammad Shamrat Sheikh is the following:

## আমি

পোহালো রাত,  
 হল যে নব প্রভাত।  
 দিগন্তের ঐ ডানা মেলে,  
 এসেছি আমি সকল ডর ভুলে।  
 অনিত্য মানব আমি, নই অবতার,  
 এক অভীক বীরকেশরী, সৃষ্টি বিধাতার।  
 যামবতী ধরার সম্রাট আমি, নই কারো দাস,  
 রক্তে রঞ্জিন রাজ্য আমার, নরদের অগণিত লাশ।  
 আমি সরোষ, নেই আঁখিজল, নেই হৃদয়ের রক্তক্ষরণ।  
 ঐঁকেছি পিরামিডাল পদ্য করিতে রণ, করিনা পরোয়া মৃত্যুবরণ।

# I

The night has ended,  
 The new morning has been brought about.  
 To extend the wings of that horizon,  
 I have come, having forgotten all fears.  
 I am a mortal human being, not an avatar,  
 A fearless warrior, who is created by God.  
 I am the emperor of dark world, not the slave of anybody,  
 My empire is painted in bloods and where are countless corpses.  
 I am outraged, I do not have tears, I have no bloody heart.  
 I have depicted a Pyramidal Poem in order to fight, I am not afraid of death.

With a view to making the readers (who do not know Bengali language) realize the genuine loveliness of the Bengali ‘Pyramidal Poem’ by means of the rhymes and rhythms, the poet Mohammad Sheikh demonstrates the phonetic representations of his Bengali ‘Pyramidal Poem’ titled “আমি” or “I” in the following:

Serial of Rows	/amI/
1	/pɔhaɪɔ/ /raʈ/
2	/hɔɪɔ/ /ze/ /nɔbɔ/ /prɔ.bʰaʈ/
3	/ ðɪgɔñ.ʈer/ /dana/ /mele/
4	/eʃetʃʰI/ /amI/ /ʃɔkɔɪ/ /dɔr/ / bʰɔle/
5	/ɔnɪ.ʈ.ʈɔ/ /mañɔb/ /amI/ /ñɔɪ/ /ɔbɔʈar/
6	/ek/ /ɔbʰi:k/ /bi:rkeʃɔri:/ /srɪʃ.tɪ/ /bɪðʰaʈar/
7	/zambɔʈi:/ /ðʰɔrar/ /ʃɔm.rat/ /amI/ /ñɔɪ/ /karɔ/ /ðaʃ/
8	/rɔk.ʈe/ /rɔ.ɪ.In/ /ra.ɔ.ɔɔɔ/ /amar/ /nɔrðer/

	/bɡɔnɪt̪ɔ/ /laʃ/
9	/amɪ/ /ʃɔrɔʃ/ /neɪ/ /ãkʰɪdʒɔl/ /neɪ/ /rɪðɔj̥er/ /rɔk̪.t̪ɔ/ /kʰɔrɔn/
10	/eketʃʰɪ/ /pɪramɪdal/ /pɔʃ̌.ðɔ/ /kɔr̪t̪e/ /rɔn/ /kɔrɪn̪a/ /pɔrɔj̥a/ /mrɪt̪.ʊ.bɔrɔn/

However, the semantic term ‘homonym’ refers to the two or more words, which have the same sound or spelling but differ in meaning. Examples of homonyms are the pair ‘left’ that is opposite of right and ‘left’ that is past tense of leave. In literature, the concept called ‘autonomy of the poem’ can be compared to the ‘homonym’ in some way. Besides, Eliseo Vivas (1901 AD–1993 AD) and Murray Krieger (1923 AD–2000 AD) were the two well-known American literary critics and theorists who came up with the ‘autonomy of the poem’. Actually, the ‘autonomy of the poem’ is a unique creation, which is autonomous. In this case, meaning of the poem depends on the context of the poem. The same words can mean differently depending on the context of the poem. For better understanding, an example has been given below:

“ফজরের বিজন সুরে,

“/pʰɔdʒɔrer/ /bɪdʒɔn̪/ /ʃ̌ʊre/

“By the forlorn **melody** of Fajr (Dawn),

.....

.....

.....

.....

কাল যেন আমারেও ডাকে, যেমনে ডেকেছিল তাকে, সুরের ইশারাতে।”

/kal/ /zeɳɔ/ /amare ɔ/ /dake/ /dʒæmɔne/ /dekɛtʃʰɪɪɔ/ /t̪ake/ /ʃ̌ʊrer/ /ɪʃara<sub>ne</sub>t̪e/”

It seems that death is also calling me the same way how that called her by the gesture **of God.**”

The above citation has been taken from the Bengali ‘Pyramidal Poem’ titled “বিধুর সুরতরঙ্গ” (“Sorrowful Melodious Wave”) by Mohammad Sheikh. In conformity with the ‘autonomy of the poem’, the Bengali words সুরে /ʃʊre/ appears in the first row and সুরের /ʃʊrer/ in the sixth row. In fact, both Bengali words সুরে /ʃʊre/ and সুরের /ʃʊrer/ possess the Bengali root morpheme সুর /ʃʊr/ morphologically. Therefore, the meaning of সুর /ʃʊr/ can be both ‘melody’ and ‘God’ in English. As a result, in first row of the citation সুরে /ʃʊre/ indicates ‘by melody’ and সুরের /ʃʊrer/ denotes ‘of God’ in English.



# CHAPTER-8

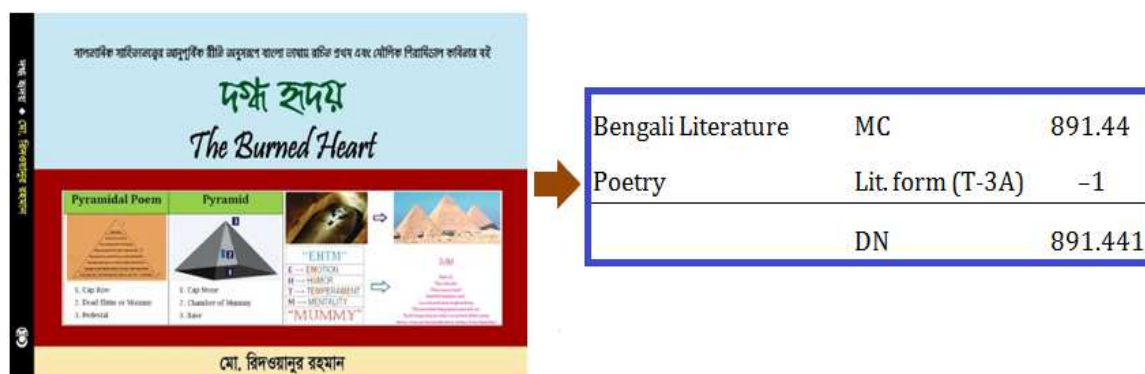
## Proposed DDC Number for Pyramidal Poems

Sultan Mohammad Shamrat Sheikh is the name of that Bangladeshi litterateur, who emerges as the only creator of ‘Pyramidal Poem’ that is the most up-to-date form of poetry in 21<sup>st</sup> century in the bosom of world literature. The ‘Pyramidal Poem’ has neither main class nor notation in *Dewey Decimal Classification and Relative Index* by Melvil Dewey (1851–1931), father of modern librarianship. In 1876, Melvil Dewey established the Dewey Decimal Classification (DDC) System that was used to organize the library materials into 10 main subject areas using a number from 000 to 900 (Munshi, 2014). Once people knew these main subject numbers, they could find books in any library using classification numbers easily and quickly. With a view to building the respective classification number, the ‘Pyramidal Poem’ must need its own main class and notation from T-3B. Therefore, ‘808.8145’ has been suggested as a main class, and ‘-1045’ has been suggested as a notation from T-3B for the book of pyramidal poems, written by more than one poet.

<b><i>Bengali Pyramidal Poems</i> by <b>Ridwan, Shamrat and Mrigendra</b></b>		
Bengali Literature	MC	891.44
Pyramidal Poems	Lit. form (T-3B)	-1045
<hr/>		
	DN	891.441045
<b><i>Research on Pyramidal Poems</i> by <b>Nawshin Sabrina</b></b>		
Pyramidal Poems	MC	808.8145
Research	SS (T-1)	-072
<hr/>		
	DN	808.8145072

**The Hypothetical application of Proposed Main Class ‘808.8145’ and Notation ‘-1045’ (T-3B)**

However, ‘Pyramidal Poem’ was first created in accordance with some valuable thoughts of ancient Egyptian pyramids in 2009. Thereafter, the ‘Pyramidal Poem’ titled **Salute ‘1971, 16 December’** by Mohammad Sheikh came into light as the first ever newspaper published ‘Pyramidal Poem’ in the history of world literature. As a matter of fact, it was first published in the well-known page “Young and Independent” of the Bangladeshi English newspaper *The Independent* on 16<sup>th</sup> December in 2010. From 2010 to 2015, total 27 English pyramidal poems were published in *The Independent*. Besides, world’s first book of pyramidal poems titled *Dogdho Hridoy (The Burned Heart)* was published in 2018. The classification number of this book, written in Bengali by Md. Ridwanur Rahman as an individual author is ‘891.441’ (Main Class for Bengali Literature = 891.44 and Notation for Poetry = –1 from T-3A).



### World’s First Published Book for Bengali Pyramidal Poems

Nevertheless, the old poetic forms of literature namely Haiku, Sonnets, Odes, and Ballads were born long before the birth of Dewey and his followers like ALA and OCLC. As a result, these poetic forms got their respective main classes and notations from T-3B conveniently. Before 21<sup>st</sup> century, no new poetic forms were created in order to deserve the respective main classes and notations from T-3B in *Dewey Decimal Classification and Relative Index*. In 2009, pyramidal poems of Mohammad Sheikh come into light as the latest poetic form in world literature. Therefore, ‘808.8145’ and ‘-1045’ (T-3B) have been suggested as the main class and the notation respectively for pyramidal poems in conformity with my observations inside the 23<sup>rd</sup> edition of *Dewey Decimal Classification and Relative Index* in the following:

<b>Lines</b>	<b>Categories of Poems</b>	<b>Notations (Table-3B)</b>	<b>Possible Main Classes</b>	<b>My Observations, Findings, and Comments</b>
<b>1</b>	Lyric Poetry	-104	<b>808.814</b>	The figure '14', found in the final portion of main class 808.814, where the figure '0' from notation '-104' is absent.
<b>2</b>	<b>Haiku</b>	-1041	<b>808.8141</b>	The figure '141', found in the final portion of main class 808.8141, where the figure '0' from notation '-1041' is absent.
<b>3</b>	<b>Sonnets</b>	-1042	<b>808.8142</b>	The figure '142', found in the final portion of main class 808.8142, where the figure '0' from notation '-1042' is absent.
<b>4</b>	<b>Odes</b>	-1043	<b>808.8143</b>	The figure '143', found in the final portion of main class 808.8143, where the figure '0' from notation '-1043' is absent.
<b>5</b>	<b>Ballads</b>	-1044	<b>808.8144</b>	The figure '144', found in the final portion of main class 808.8144, where the figure '0' from notation '-1044' is absent.
<b>6</b>	<b>Pyramidal Poems</b>	<b>-1045</b>	<b>808.8145</b>	On the basis of the above five lines of this table, new main class and notation have been suggested for the book of pyramidal poems as 'Pyramidal Poems'.
<b>7</b>	Didactic Poetry	-105	808.815	New range has been started for both main classes and notations.
<b>8</b>	Unfixed	-106	808.816	The notation and main class of this range have not been fixed for any form of poetry at all.
<b>9</b>	Humorous and Satirical Poetry	-107	808.817	New range has been started for both main classes and notations.
<b>10</b>	Unfixed	-1071	808.8171	The notation and main class of this range have not been fixed for any form of poetry at all.
<b>11</b>	Unfixed	-1072	808.8172	The notation and main class of this range have not been fixed for any form of poetry at all.
<b>12</b>	Unfixed	-1073	808.8173	The notation and main class of this range have not been fixed for any form of poetry at all.
<b>13</b>	Unfixed	-1074	808.8174	The notation and main class of this range have not been fixed for any form of poetry at all.
<b>14</b>	Limericks	-1075	<b>808.8175</b>	The figure '175', found in the

				final portion of main class 808.8175, where the figure '0' from notation '-1075' is absent.
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In the above presented table, we are noticing the Lyric Poetry firstly. However, **Lyric Poem** is a short poem that indicates the personal or subjective thoughts and feelings of a single speaker (Mofizar Rahman, 1998). The main class of Lyric Poetry is 808.814, and its notation is -104 (T-3B). However, the common lyric forms are Sonnet, Ode, Elegy, Haiku, and Ballad (Baldick, 2001). Among the forms, **Elegy** stands for a lyric poem mourning for the death of an individual, or lamenting over a tragic event (Mofizar Rahman, 1998). Frankly speaking, Elegy does not have definite form by any means. In fact, it can be written in any kind of poetic form. For this reason, it does not possess specific main class and notation like Sonnet, Ode, Haiku, and Ballad in all probability.

Thereafter, we are noticing Haiku, Sonnets, Odes, Ballads, and Pyramidal Poems in bold faces, because they represent the particular poetic forms undeniably. In fact, they are the only four definite poetic forms, which are found in the four volumes of *Dewey Decimal Classification and Relative Index* (23<sup>rd</sup> edition). Thereafter, the Line-6 of the table is vacant. After that, from Line-7, the new range of main classes and notations has been started with Didactic Poetry. Truly speaking, Didactic Poetry does not stand for a particular poetic form like Haiku, Sonnets, Odes, Ballads, and Pyramidal Poetry. Therefore, why do Haiku, Sonnets, Odes, Ballads, and Pyramidal Poems represent the particular poetic forms?

First of all, **Haiku** is a lyric poem, originating in Japan. Matsuo Basho was the most famous poet of the Edo period in Japan. During his lifetime, Basho was recognized for his works in the collaborative *Haikai-no-renga* form; today, after centuries of commentary, he is recognized as the greatest master of Haiku. However, a Haiku consists of three lines, and that is invariably written in present tense. The first and last lines of a Haiku have five syllables and the middle line has seven syllables. The lines of a Haiku are not rhymed (Abrams, 1999). The main class of Haiku is 808.8141, and its notation is -1041 (T-3B). The example of a Haiku has been presented below:

The cold winter wind  
Writes its message in shivers  
On the drifting snow

- Georgian Tashjian

Thereafter, Giacomo da Lentini was an Italian poet of the 13<sup>th</sup> century. He was a senior poet of the Sicilian School and was a notary at the court of the Holy Roman Emperor Frederick II. Giacomo is credited with the invention of the sonnet, but the most famous early sonneteer was Italian poet Petrarch (1304 – 1374). Anyway, **Sonnet** is a lyric poem of fourteen iambic pentameter lines. The first eight lines of Petrarchan sonnet are called octave, and last six lines of it are called sestet. The rhyme scheme of Petrarchan sonnet is **abba abba**, and that of sestet is **cd cd cd** or **cde cde**. Milton, Wordsworth, Wyatt, Rossetti, and a few other English poets have used Petrarchan form in their sonnets (Mofizar Rahman, 1998). The main class of Sonnet is 808.8142, and its notation is –1042 (T-3B). An example of sonnet, written by William Wordsworth (1770 – 1850) in the following:

## **The World Is Too Much With Us**

By William Wordsworth

The world is too much with us; late and soon,	<b>a</b>
Getting and spending, we lay waste our powers;	<b>b</b>
Little we see in Nature that is ours;	<b>b</b>
We have given our hearts away, a sordid boon!	<b>a</b>
This Sea that bares her bosom to the moon,	<b>a</b>
The winds that will be howling at all hours,	<b>b</b>
And are up-gathered now like sleeping flowers,	<b>b</b>
For this, for everything, we are out of tune;	<b>a</b>
It moves us not. Great God! I'd rather be	<b>c</b>
A Pagan suckled in a creed outworn;	<b>d</b>
So might I, standing on this pleasant lea,	<b>c</b>
Have glimpses that would make me less forlorn;	<b>d</b>
Have sight of Proteus rising from the sea;	<b>c</b>
Or hear old Triton blow his wreathèd horn.	<b>d</b>

After that, **Ode** is a lyric poem, usually of some length. The main features are an elaborate stanza-structure, a marked formality and stateliness in tone and style (which make it ceremonious), and lofty sentiments and thoughts. In short, an ode is rather a grand poem; a full-dress poem (Cuddon, 2013). The Greek poet Pinder (522 – 443 BC) developed the form of ode from varifying stanza pattern of the choral songs in Greek tragedy. whereas, the Latin odes of Horace (65 – 8 BC) were private, personal expressions, written in regular stanza form (Morner & Rausch, 1991) ). In English, ode is a much-practiced form of lyric poetry from the time of Ben Jonson to that of Tennyson, with sporadic modern revivals (Childs & Fowler, 2006). The main class of Haiku is 808.8143, and its

notation is –1043 (T-3B). Nevertheless, the example of an English ode by John Keats (1795 – 1821) has been presented below:

## Ode on a Grecian Urn

By John Keats

Thou still unravish'd bride of quietness,  
 Thou foster-child of silence and slow time,  
 Sylvan historian, who canst thus express  
 A flowery tale more sweetly than our rhyme:  
 What leaf-fring'd legend haunts about thy shape  
 Of deities or mortals, or of both,  
 In Tempe or the dales of Arcady?  
 What men or gods are these? What maidens loth?  
 What mad pursuit? What struggle to escape?  
 What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard  
 Are sweeter; therefore, ye soft pipes, play on;  
 Not to the sensual ear, but, more endear'd,  
 Pipe to the spirit ditties of no tone:  
 Fair youth, beneath the trees, thou canst not leave  
 Thy song, nor ever can those trees be bare;  
 Bold Lover, never, never canst thou kiss,  
 Though winning near the goal yet, do not grieve;  
 She cannot fade, though thou hast not thy bliss,  
 For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed  
 Your leaves, nor ever bid the Spring adieu;  
 And, happy melodist, unwearied,  
 For ever piping songs for ever new;  
 More happy love! more happy, happy love!  
 For ever warm and still to be enjoy'd,  
 For ever panting, and for ever young;  
 All breathing human passion far above,  
 That leaves a heart high-sorrowful and cloy'd,  
 A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?  
 To what green altar, O mysterious priest,  
 Lead'st thou that heifer lowing at the skies,  
 And all her silken flanks with garlands drest?  
 What little town by river or sea shore,  
 Or mountain-built with peaceful citadel,  
 Is emptied of this folk, this pious morn?  
 And, little town, thy streets for evermore  
 Will silent be; and not a soul to tell  
 Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede  
 Of marble men and maidens overwrought,  
 With forest branches and the trodden weed;  
 Thou, silent form, dost tease us out of thought  
 As doth eternity: Cold Pastoral!  
 When old age shall this generation waste,  
 Thou shalt remain, in midst of other woe  
 Than ours, a friend to man, to whom thou say'st,  
 "Beauty is truth, truth beauty,—that is all  
 Ye know on earth, and all ye need to know."

Thereafter, **Ballad** is a narrative poem that tells a grave story through dialogue and action (Mofizar Rahman, 1998). Ballads are normally composed in quatrains in which the first and third lines have four stresses while the second and fourth have three stresses (Baldick, 2001). The stanza from the ballad, usually four lines rhyming **abcb** (Morner & Rausch, 1991). The main class of Haiku is 808.8144, and its notation is –1044 (T-3B). Therefore, a representative example of the stanza from “The Douglas Tragedy”, a folk ballad:

He's mounted h <sup>é</sup> r on a m <sup>í</sup> lk-white st <sup>é</sup> ed,	<b>a</b>
And h <sup>í</sup> ms <sup>é</sup> lf on a d <sup>á</sup> pp <sup>é</sup> le gr <sup>é</sup> y,	<b>b</b>
With a b <sup>ú</sup> gelet h <sup>ó</sup> rn hung d <sup>ó</sup> wn by his s <sup>í</sup> de,	<b>c</b>
And l <sup>í</sup> ghtly they r <sup>ó</sup> de aw <sup>á</sup> y.	<b>b</b>

However, there is a question why does the ‘**Pyramidal Poem**’ represent a specific poetic form? Truly speaking, the answer to this question has been given previously in the chapter “*The Design of Pyramidal Poem*” of this book.

In the field of world literature, the ‘Pyramidal Poem’ represents a distinctly new dimension in poetic form, created by Mohammad Sheikh in 2009. In the third volume of *Dewey Decimal Classification and Relative Index*, the range from 808.812 to 808.817 specifies the specific kinds of poetry. Furthermore, there is an instruction under this range: “Add to base number 808.81 the numbers following –10 in notation 102–107 from Table-3B”. Previously, ‘808.8145’ and ‘–1045’ (T-3B) have been suggested as main class and notation for pyramidal poems. According to that instruction, ‘–10’ exists in ‘–1045’ (T-3B). After that, the whole notation ‘–1045’ (T-3B) can take its place in the range 102–107 (T-3B) easily. Besides, the suggested main class ‘808.8145’ can easily take its place in the range from 808.812 to 808.817.





**The eBook Cover of তুমি ডিডিসি কবিতার (*You are the DDC of Poem*)**

Later in 2025, ILIM Press published *তুমি ডিডিসি কবিতার (You are the DDC of Poem)* as an electronic book (ISBN: 978-984-35-8124-2) on its own site. To be frank, ILIM Press is a non-commercial Bangladeshi publishing platform dedicated to promoting literature, research, and creative expression. Operating primarily as a digital publisher, ILIM Press provides an accessible space for authors to publish electronic books, critical writings, and innovative literary forms. Committed to educational value and literary integrity, the platform supports emerging and established writers by offering a free and independent avenue for publication.



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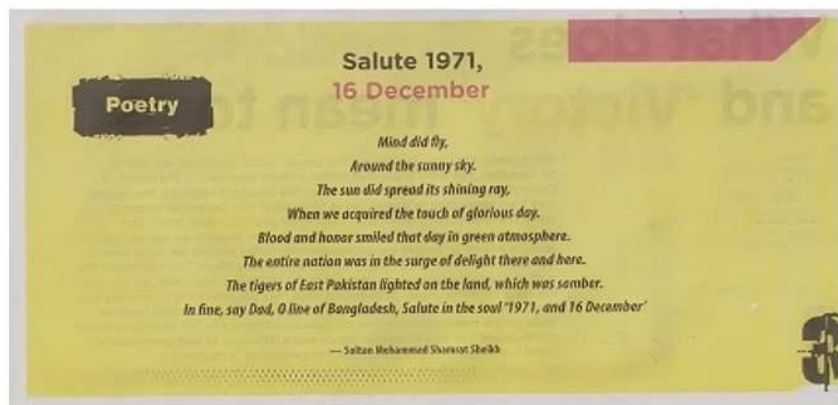
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# APPENDIX-1

The ‘Pyramidal Poem’ titled **Salute ‘1971, 16 December’** by Mohammad Sheikh perhaps is the first ever newspaper published ‘Pyramidal Poem’ in the history of world literature. The poem has been first published in the well-known page titled “Young and Independent” of the Bangladeshi English newspaper, *The Independent* on 16<sup>th</sup> December in 2010. So, the sample of newspaper published ‘Pyramidal Poem’ has been presented below:



This newspaper published ‘Pyramidal Poem’ titled **Salute ‘1971, 16 December’** has been a little bit spoiled in the newspaper due to some editing works. That being so, the meaning of the poem has been deviated from the right path in case of analyzing it.

The authentic written last row of the poem before publishing in the newspaper:

**O line of Bangladesh! Salute in soul ‘1971, 16 December’.**

After editing the same last row of the same poem has been changed (red marked) and published in the newspaper:

**O line of Bangladesh, Salute in the soul ‘1971, and 16 December’.**

In this ‘Pyramidal Poem’, Mohammad Sheikh actually expresses the date through the title of the poem originally looks like ‘1971, 16 December’. After publishing in the newspaper, the editing works of the last row have changed the exact meaning of the poem. As a matter of fact, in the poem, Mohammad Sheikh shows the honor to the specific date, ‘1971, 16 December’ that has been

achieved by Bangladeshi people in exchange for lots of bloods and honors. Due to edit the last row of this newspaper published poem titled **Salute ‘1971, 16 December’**, it shows the honor to the two existences (1) 1971 and (2) 16 December. Consequently, there is no problem, if the newspaper published poem shows the honor to (2) 16 December. But, if the newspaper published poem shows the honor (1) 1971, then it not only honors ‘Glorious 1971’ because of victory but also honors ‘Outraged 1971’ due to numerous genocides and violations.

As a matter of fact, editing works in the poetry may spoil poetic beauty and sometimes change the meaning that has been already said above descriptions. Nonetheless, the second stanza of the poem titled “Ode to Duty” by William Wordsworth has been demonstrated below:

<b>2<sup>nd</sup> Stanza of “Ode to Duty”</b>	<b>Short Explanation</b>
<p>There are who ask not if thine eye            Be on them; who in love and truth,            Where no misgiving is, rely            Upon the genial sense of youth.            Glad hearts! Without reproach or blot            Who do thy work, and know it not.</p>	<p>In this case, William Wordsworth denotes the people whose natural kindness leads them to do, without asking what is their duty, those things which duty does indeed require of them.</p>
<b>Major Errors of the Stanza are Underlined with Number</b>	<b>Indications for Probable Editing in the Stanza</b>
<p>(1)<u>There are who</u> ask not if (2)<u>thine eye</u>            Be on them; (3)<u>who in</u> love and truth,            (4)<u>Where no misgiving is</u>, rely            Upon the genial sense of youth.            Glad hearts! (5)<u>Without reproach or blot</u>            Who do thy work, and know it not.</p>	<p>(1) No subject between ‘are’ and ‘who’, (2) Wordsworth intentionally uses ‘thine eye’ in place of ‘thine eyes’ in order to make rhyme with ‘rely’ (third row), (3) No auxiliary verb between ‘who’ and ‘in’, (4) Here is misplaced. Wordsworth uses ‘Where no misgiving is’ instead of ‘Where is no misgiving’, (5) After ‘Without’ (preposition), Wordsworth uses nouns ‘reproach or blot’ in lieu of ‘reproaching’ or ‘bloting’ with a view to making rhyme with ‘not’ (last row).</p>

In the light of above table, it is understood that, poets intentionally make grammatical and premeditated mistakes in order to maintain the rhymes and rhythms in the poem for poetic charm, which sometimes may be destroyed by editing works.

\* \* \* \* \*



## APPENDIX-2

In accordance with the thought of ‘Triadic Pyramidal Poems’, the three Bengali Sequel pyramidal poems of Mohammad Sheikh are “Tutankhamun (1)”, “Tutankhamun (2)”, and “Tutankhamun (3)”. Therefore, the poems are the following:

### তুতেনখামুন (১)

মরণ বরণ,  
করিল আখেনাতেন।  
সিংহাসন যে করিল গ্রহণ,  
পুত্র বাবাজীবন, সে যে তুতেনখাতেন।  
চাহিল তখন, পুরোহিতগণ, ফিরিয়া তাহাদের আমুন,  
ফিরাইয়া তাহারে, কোরা নাম ধারণ করে, জন্মিল তুতেনখামুন।  
নব এই প্রজানাথ, ধরিল যারে এক খুনে হাত, খুন হইল সে কৈশরে,  
এভাবেই একদিন চলে গিয়ে, প্রিয়জনদের ভালোবাসা নিয়ে, অমর সে মিশরে।

### তুতেনখামুন (২)

সপ্ততি দিবস পরে,  
শুষ্ক একখানা শবদেহ গড়ে,  
চিরনিদ্রায় শায়িত, ফ্যারাও তুতেনখামুন।  
স্বর্ণ মুখোশে তাহার রাখিল পুষ্প, রানি আনাখসেনামুন।  
একশত তেতাল্লিশ রতন নিয়ে, অন্তিম আশ্রয়টি রাজার সাজিয়ে,  
রত্নে রত্নে লিখিত হইল: না ছোঁয় যেন আপনারে কেহ, তাহার হাতটি দিয়ে,  
কেটে যাবে নতুবা হাতটি তাহার, গন্ধ আপনার শঁকিলে সে, নাক হবে তার ক্ষুদ্রাকার।  
করিলে আপনাকে কোন আখিঁ দর্শন, হোক বিনষ্ট সেই দৃষ্টিলোচন, উঠুন জাগিয়া, হে রাজা আমার!  
বীণাহারা তবুও এই তুতেনখামুন, তাহার সেই নিরুমা সমাধিঘরে, সহস্র বৎসর পরে, উঠিবে সে হয়তো বলে:  
‘বক্ষ ভরা সাহস নিয়ে, করিবে যে কলঙ্কিত, মোর সমাধির কাছে গিয়ে, আসিবে মরণ তাহার নিকট, দুটি ক্ষিপ্র পক্ষ মেলে’।

## তুতেনখামুন (৩)

সময়ের অগোচরে,  
 অনেক অনেক বছর পরে,  
 তুতেনখামুনের সমাধিগহ্বরে,  
 বিংশতি শতাব্দীর ২৬শে নভেম্বরে,  
 আবিষ্কারের নেশায়, ইনসানের প্রথম আগমন,  
 তাহারা দুজন, হাওয়ার্ড কার্টার আর লর্ড কারনারভন।  
 মমির হিরণ্য সেই মুখাবরণ, শাহ তুতেনখামুনের এক গোস্কুরা বদন,  
 বাজু একখানা পুনকে মশক, দেখিতে এক ঝকঝকে কনক, জ্বলছে যেন সারাক্ষণ।  
 নিদ্রাহীন রাত্রির অবসানে, সমাধি-শ্রমিক কতক হারাইল কোনখানে, আর কত যে মুদিল আর্খি!  
 কোন এক রাতে, কান্না শুনিল কার্টার, বাড়ি ফেরার পথে, পরে দেখিল ঘরে, গোখরা গিলিল তারই পোষা পাখি।  
 একদিন মশার কামড়ে, আক্রান্ত কারনারভন অকরণ জ্বরে, এল ঘনিয়ে যখন, তাহারও মরণ, কায়রো তমিশ্রায় ছেয়ে যায়,  
 পুত্র লর্ডের শেষে আসিল পালা, শুনিল যে একদা অজানা নারীর গলা: 'যেওনা কভু পিতৃর কবরখানায়, যদি না চাও মরিতে যমযাতনায়'।

