

Syed Mujtaba Ali VS Alexander Pope: A Comparative Analysis of Their Style as Satirists

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Abstract: Syed Mujtaba Ali and Alexander Pope are the legendary authors respectively in Bengali and English literature, whose names and the word 'satire' are often considered as the two sides of a same coin. They have successfully visited both of the arena of prose and poetry using satire as a tool. The diction they have used, their stylistic view, presentation of the social and personal issues, use of allegory and mythology, presentation of important issues in a comic but witty manner and such other features can be compared from different angles; and the present study has been developed considering the satiric style of both of the authors. Moreover, as mock epic is one of the best ways of using satire, it has also been tried here to present a detail comparative analysis of Alexander Pope's mock epic *The Rape of the Lock* and a short mock epic poem by Syed Mujtaba Ali *Marjar Nidhon Kabya* (মার্জার নিধন কাব্য). Along with this, some other compositions of both the authors have been analyzed to reach the paper's objectives as well.

1. Introduction

Syed Mujtaba Ali emerged in Bengali literature as a successful literary person in the middle of the twentieth century. He is admired mostly for his distinguished satiric style. He is also known as “বাংলা মজলিসী সাহিত্যের অন্যতম শিল্পী” (Khan 2010:1) [meaning: a major artist in the Bengali conventional literature]. Apart from his famous travelogues like *Deshe Bideshe* (দেশে বিদেশে), *Jole-Dangay* (জলে- ডাঙ্গায়), *Musafir* (মুসাফির), etc., Syed Mujtaba Ali has also written poems, short stories and essays. In all his compositions the presence of wit and humour is remarkable. In this study some of the works of Mujtaba Ali, where the use of satire is found vividly, has been discussed. In this concern this work focuses mainly on his mock-epic poem *Marjar Nidhon Kabya* (মার্জার নিধন কাব্য) along with some of his short stories like *Senior Most Apprentice* (সিনিয়র মোষ্ট এপ্রেন্টিস), *BoiKena* (বইকেনা), *Dampoty Jibon* (দাম্পত্য জীবন), *Dhupchhaya* (ধূপছায়া), etc., collected from his book *Panchatantra* (পঞ্চতন্ত্র).

On the other hand, in English literature, Eighteenth century is considered as the age of Pope because of his eminent style of writing among the contemporary authors. Long says, “Pope is in many respect a unique figure. In the first place he was for a generation, ‘the poet’ of a ‘great generation” (Long 2007:264). It is also said that there were no drama, epic or love poem in that era, but in case of poetry Pope was the pioneer one. Long mentioned in this concern, “In the narrow field of satiric and didactic verse Pope was the undisputed master”. Among all the compositions of Alexander Pope, *The Rape of the Lock* is the most important one which has brought unparalleled fame for him. In this paper this mock epic is particularly emphasized, because this piece can give us more or less a complete idea about the satiric style of Alexander Pope. Besides, some other satiric works of Pope like *An Essay on Criticism*, *Essay on Man*, *The Dunciad*, etc. have been discussed to focus on Pope's style.

In this work finally it has been tried to find out the similarities and dissimilarities between these two authors of two different countries as well as of two different cultures, who had mastery over satiric presentation. Accordingly, here the mock epic *The Rape of the Lock* by Alexander Pope and *Marjar Nidhon Kabya* by Mujtaba Ali have been compared in details.

2. Objectives

- To show the similarities and dissimilarities between Alexander Pope and Syed Mujtaba Ali in their use of satire;
- To determine the common features of satire through mock epics by Alexander Pope and Syed Mujtaba Ali.

3. Literature Review and/or Sources Considered

Books, articles, essays and research works on Syed Mujtaba Ali and Alexander Pope have been studied with keen attention to develop this research work. In this concern, the book like *Mujtaba Kotha O Annanya Proshongo* (মুজতবা কথা ও অন্যান্য প্রসঙ্গ) written by Mujtaba Ali's own brother Syed Murtaja Ali was very helpful, where the author has discussed thoroughly about Mujtaba Ali's life, writing style and works. This book can be considered highly authentic as he (Murtaja Ali) saw Mujtaba Ali at a very close quarter. Another book *Mujtaba Shahityer Rupabaichitro O Rachanashaili* (মুজতবা সাহিত্যের রূপচরিত্র ও রচনশৈলী), a research work on him by a senior Professor and Chairman of department of Bangla of Dhaka University, helped to know about the writing style and

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some other related features of Syed Mujtaba Ali. Besides, some other books on Mujtaba Ali also contributed to get ideas about this legendary Bengali satirist.

Alexander Pope, the other concern of the present study, is a renowned author in English literature and there are a lot of books about him; among them some books which are related to the present research topic were selected for detailed study. Here the introductory part of the main text, *The Rape of the Lock*, was really important. Besides, *Alexander Pope's The Rape of the Lock* of Monarch series and some other critical notes were helpful. Some other books of history were also supportive for the research. Discussions in different websites on Alexander Pope and on *The Rape of the Lock* also contributed for this work. Along with these, different articles written in news papers were also highly supportive for this paper.

4. Methodology

As this paper is related to literature, mainly observation method has been used. To develop the hypotheses as well as the objectives, the related sources for the paper were collected and studied. For Syed Mujtaba Ali is a Bengali writer, critical notes written about him in Bangla was collected though it was just a few as found in the market, as well as, in different web sites. Some senior teachers in Bangla and English literature were also consulted in this for collecting information about the two authors whose style of writing has been analyzed with comparison. And, In case of the English texts and related notes and criticisms, were collected and consulted with. Different website information about these two legendary satirists was also considered to develop the comparison between them.

5. Examples of Satire through Mock Epic by Alexander Pope and Syed Mujtaba Ali

5.1. Mock Epic

A literary work that comically or satirically imitates the form and style of the epic, treating a trivial subject in a lofty manner. Mock epics usually ape the epic conventions, formal statement of the theme, invocation to the muses, catalogues of warriors and equipment, use of stock epithets and Homeric similes, grandiloquent speech and intervention of gods in human affairs. (NTC dictionary)

Beside these, some other conventional epic qualities like – division of the poem into books or cantos, descriptions of heroic deeds, account of a great sea voyage, presentation of scenes in the underworld – these ideas may be found in a mock epic. (*cummingsstudyguides: The Rape of the Lock*)

5.2. The Rape of the Lock and Marjar Nidhon Kabya

Mock epic is an atypical arena both in Bangla and English literature. In Bangla literature epics are very rare where we find only the analytical works on *Meghnad Badh Kabya* (মেঘনাদ বধ কাব্য), an epic by Michael Madhusudan Dutt. And mock epic is almost an unvisited branch in Bengali literature, where Syed Mujtaba Ali's poem *Marjar Nidhon Kabya* can be mentioned for its having several features of a mock epic. In English literature, only the 18th century is specially regarded as the time for mock epics, when John Dryden and Alexander Pope were the major mock epic writers. During that time Alexander Pope became famous for his works like *The Rape of the Lock* (1714), *An Essay on Criticism* (1711), *Essay on Man* (1734), and so on. In this paper, it has been tried to show the mock epic qualities in Mujtaba Ali's poem *Marjar Nidhon Kabya* comparing it with Alexander Pope's mock epic *The Rape of the Lock*, as the main concern of this paper is to compare the satiric style of these two authors, and mock epics can be good examples of satire.

The main theme of *Marjar Nidhon Kabya* is taken from an Iranian tale about two beautiful rich bachelor twin sisters who are unwilling to be married as they love to be free always. Once they decide for marriage but keeping strange condition that their husbands would be beaten with their shoes every morning. Firoz (ফিরোজ) and Motin (মতিন), two poor and pitiful brothers accept the conditions and get married with the two sisters. Time passes away, after three months the brothers meet and it is revealed that Motin's wife does not dare beating the husband as he (Motin) at the first night of their marriage takes control over his wife showing his enraged behavior cutting down the head of his wife's beloved cat; whereas, Firoz looks very pale and bald being regularly beaten by his wife. Hearing such from Motin, Firoz reaches his house and like Motin, cuts down his wife's cat on that night. But the result is opposite here – his wife becomes more furious and makes the beating double everyday as a punishment. And these cat-killing episodes teach us that everything should be controlled from the very beginning, otherwise accurate result does not come.

The Rape of the Lock is written on the basis of an incident happened in Pope's time where Lord Petre, a member of an aristocratic family cuts off a lock of hair of Arabella Fermor, a lady from another aristocratic family, giving birth to a severe clash between two families. John Caryll, a friend to Pope, requested Pope to write something about this

event. Pope then writes *The Rape of the Lock* satirizing these people who make a trivial matter a great issue. In the poem we find Belinda as the heroine and Baron as the hero who cuts off a lock from Belinda's hair giving birth of a chaos on this silly issue. In this narrative poem Pope has used almost all the epic features/tools in a mocking tone which makes this poem enjoyable and remarkable in the history of English literature.

The following part of this study analyzes and compares the satirical mock epic qualities in both of the poems *The Rape of the Lock* and *Marjar Nidhon Kabya*.

5.2.1. Invocation

Invocation is a major and first part of a mock epic. Ancient epic writers used to invoke the Muse of poetry at the beginning; like them Pope invokes the Muse as well as Caryll:

*What dire offence from amorous causes springs,
What mighty contests rise from trivial things'
I sign-This verse to Caryll, Muse! Is due:” (Line 1- 3)*

Like this, in *Marjar Nidhon Kabya*, the narrator Situ Miah (সিতু মিঞা) invokes by recalling the names of different masters and sources of power:

কোন দেবে পূজা করি কোন শীর্ষী ধরি?
গণপতি, মৌলা-আলী, ধূর্জটি, শ্রীহরি?
মুশকিল- আসান আর মুর্শীদ মস্তান
কোম্পানি কি মহারানী, ইংরেজ শয়তান?
হিন্দুস্তান, পাকিস্তান, যেবা আছ যথা
ইস্পাহানি, ডালমিঞা – কলির দেবতা।
সবারে স্মরণ করি সিতুমিঞা ভনে
বেদরদ বেধড়ক, ভয় নাহি মনে।।

5.2.2. Formal Statement of the Theme

In the above lines of *The Rape of the Lock* and *Marjar Nidhon Kabya* we find another mock epic quality that is the 'formal statement of the theme' which gives us idea about the upcoming issues as well as the mood of the poems. In the former one we understand that something wrong has happened and in the Bangla poem we see that the narrator expresses his confusion which furnishes the reader with the idea that some awkward situations are here.

5.2.3. Grand and Elevated Manner

Grand speech and elevated manner are the epic qualities presented satirically in the mock epics. Overall in the whole poem of *The Rape of the Lock*, Pope uses this style very consciously. For example, in the poem Belinda, the heroine, is called as the 'fairest of mortals':

*Fairest of mortals, thou distinguish'd care
Of thousand bright inhabitants of air! (Line 27-28)*

Likewise, in *Marjar Nidhon Kabya* the poet uses elevated style of using different Bangla and foreign words, especially adjectives and adverbs, in the whole poem:

ইরান দেশের কেছা শোনো সাধুজন
বেহদ রঙিন কেছা, বহুত বরণ।
এস্তার এলেম পাবে করিলে খেয়াল
রোশনী আসিবে দিলে ভাঙিয়া দেয়াল।

Again the narrator says about the young ladies:

ইরান দেশেতে ছিল যমজ তরুনী
ইয়া রঙ, ইয়া ঢং, নানান গুনে গুনী।

5.2.4. Moral

Moral is an important part of a mock epic, which is sometimes mentioned in particular words in a poem and sometimes it may be hidden in the speeches of a poem. Moral gives information about the aim of the writing and may talk about the teaching of the poem or it may convey some messages to the readers as well. In *The Rape of the Lock* Alexander Pope gives such message through the speech of a female character named Clarissa; here, at this

point, she works as the mouthpiece for Pope. In her speech she asks that why beauty is praised most, and goes on saying that without good sense beauty becomes meaningless.

*Say why are Beauties prais'd and honour'd most,
... ..
How vain are all these glories, all our pains,
Unless good sense preserve what beauty gains:
... ..
'Behold the first in virtue as in face!'" (Pope: 1969, canto v, 2nd & 3rd stanza)*

Besides, she says that beauty must decay..

*But since, alas! frail beauty must decay,
Curl'd or uncurl'd, since Locks will turn to grey;
... ..
Charms strike the sight, but merit wins the soul." (Pope: 1969, canto v, 2nd & 3rd stanza)*

After these lines an interesting mock we find that here nobody applauds her for her speech which is a also mock epic quality.

So spoke the Dame, but no applause ensu'd; (Pope: 1969, canto v, 4th stanza)

Thus here it becomes clear that in the poem Pope satirizes the silly attitude of the aristocratic women of his society and through the moral he clarifies his perception which he wants to convey to the readers.

In the same way, in *Marjar Nidhon Kabya* Syed Mujtaba Ali uses a mouthpiece named Situ Miah who narrates the poem and at the end we get a moral like speech where it is said that everywhere first steps are very important, especially to take the authoritative power and supremacy:

স্বরাজ লাভের সাথে কালোবাজারীতে
মারনি এখন তাই কর হানো শিরে!
শাদীর পয়লা রাতে মারিবে বিড়াল
না হলে বর্বাদ সব তাবৎ পয়মাল।।

5.2.5. Catalogues of Warriors and Equipment and Heroic Deeds

Satirical presentation of catalogues of warriors and equipment and heroic deeds are common epic qualities. In *The Rape of the Lock* the narrator gives a description of Belinda and Baron's preparation for joining a fancy party in the way we get in classic epics' grand description of warriors' preparation for great wars. Whereas in epics we find the catalogues of warriors and weapons like big swords, Pope's mock epic he describes the weapons like frown, hairpins and safety-pin of the heroine.

In *The Iliad*, Homer describes in considerable detail the armor and weaponry of the great Achilles, as well as the battlefield trappings of other heroes. In *The Rape of the Lock*, Pope describes Belinda preparing herself with combs and pins, with "Puffs, Powders, Patches". (*cummingsstudyguides: The Rape of the Lock*)

5.2.6. War Scene

Again in *The Rape of the Lock* there is a silly fight scene resembling to the mighty battle scenes of epics, where we find a great description of the face to face war of the aristocratic men and women as the result of cutting the heroine's lock of hair by the hero. In the scene the women hit the men with their bodkin, hairpins and other silly weapons and a great uproar occurs there.

On the other hand, in *Marjar Nidhon Kabya* there is a parody of a battle scene which is the climax here. In the poem the description of Motin killing his wife's cat gives an essence of war of the epics. Here also we get the portrayal of weapons:

খাপটা না তুল্যা হাতে, -
খুল্যা তলোয়ার এক কোপে কাট্যা
ফলাইনু কল্লাডারে।

Again, the description of the scene of Firoz being beaten by his wife also makes a parody of war:

ভোর না হইতে বিবি লয়ে পয়জার
মিঞর বুকতে চড়ি কানে ধরি তার!
দমাদম মারে জুতো দাড়ি ছিড়ে কয়

... ..
এত বলি মারে কিল মারে কানে টান
... ..
কোথায় পাগড়ী গেল কোথায় পাজামা
হোঁচট খাইয়া পড়ে কভু দেয় হামা।
খুন বাড়ে সর্ব অঙ্গে ছিঁড়ে গেছে দাড়ি
... ..

So, one thing becomes clear here that like Alexander Pope, Syed Mujtaba Ali had a perfect ability to compose mock epic the proof of which is carried in his poem *Marjar Nidhon Kabya*. The mock epic qualities configure both of the poems, *The Rape of the Lock* and *Marjar Nidhon Kabya*, from almost all the points of view.

6. Some Distinctive Satiric Style and Mocking Tone of Syed Mujtaba Ali and Alexander Pope

Syed Mujtaba Ali and Alexander Pope have unique and distinctive styles of writing where the readers find satiric style: the diction they have used, their presentation of the social and personal issues, use of allegory and mythology, presentation of vital issues in a comic but witty manner, simplicity in writing, etc. In this part of the study it has been tried to present a discussion about these points and their aim of such writing as well.

Satiric style and mocking tone may be considered as the sole style of both Mujtaba Ali and Alexander Pope; as if they have composed everything walking on the path of satire and humour. Like Rabindronath Tagore, in most of the cases, Mujtaba Ali tried to present his writing through simple event taken from our everyday life using a humourous tone. Nurur R. Khan wrote: “... বিশেষ কোন রীতিতে কস্মিনকালেও আবদ্ধ ছিলেন না। ... কিন্তু যে পন্থাই অবলম্বন করুন না কেন, উইট-হিউমার, দরদ বাক্ বৈদম্বে মুজতবা আলী অনতিবিলম্বে অনন্য মুজতবা হয়েই আত্মপ্রকাশ করেন।” (Khan 2010:420) [meaning: ... (Mujtaba Ali) had never been bound in any particular pattern. ... but whatever the way he adopted, he proved himself as an unique Mujtaba Ali with his wit, humour, passion and oratory.]

Here, to consider the example of Mujtaba Ali’s satiric tone, already it has been discussed about his mock epic *Marjar Nidhon Kabya*. Besides, examples from some other familiar works of him like *Senior Most Apprentice*, *Interview*, *Boi Kena*, etc. can be mentioned. In *Marjar Nidhon Kabya* and *Senior Most Apprentice* we get almost same theme, i.e., to show that yet after achieving independence the people are suffering as the antisocialists were not controlled at the very beginning. In *Senior Most Apprentice* we find a bitter satire where Gonesh joins an office as junior apprentice with the hope that one day he would get a permanent job there. But his senior officer is a corrupt man who always gives assurance of the job but does not do it and Gonesh works there without any payment. Time passes on and Gonesh becomes so poor that he has to wear old ragged dress. Eventually one day a naked mad man enters into the office and Gonesh thinks that the man is might be the senior most apprentice of the office. Here, Mujtaba Ali satirizes the people having such slave like attitude making the condition bitterer. Likewise, in *Interview* Mujtaba Ali wrote about an interview where the narrator was one of the interviewers and witnessed the corruption there where already a person was selected to be appointed and the interview was just a show off. Here also Mujtaba Ali satirizes the corrupt class. And in *Boi Kena* he satirizes the people of this country who likes reading books but do not want to spend a little for buying a book.

On the other hand, Alexander Pope, the famous English satirist of the 18th century used satire as a weapon of showing the negativities in human character, and almost all of the famous critiques acknowledged Pope as a great satirist. Here, in this study, some of his major works are being discussed, which give us the idea about his satiric tone. Already *The Rape of the Lock* which is his second work published in 1712, where he bitterly satirizes the frivolity of aristocratic women of the 18th century English society and the show off tendency of the upper class people of his age. Before this work his *Essay on Criticism* was published in 1711 where he discussed the art of poetry as he found in the poems of Horace, Boileau and the 18th century classicists (Long 2007:266); though satire is not available in this essay but Pope’s strait-forward attitude of expression is found here. Pope’s *The Dunciad* was published in 1728, where ‘Dune’ means ‘fool’ and ‘Dunciad’ is the epic about the fools. Here Pope criticizes the people calling them fools (dune) who find out lacking in his (Pope’s) writing. William J. Long wrote about this poem: “...Revengeful satire upon all the literary men of the age who had aroused Pope’s anger by their criticism or lack of appreciation of his genius” (Long 2007: 269).

7. Contrast between Pope and Mujtaba Ali

Alexander Pope was undoubtedly an Anti-Romantic. His age was also the period of Anti-Romanticism when literature was totally objective and most works on the real of that period has been found to be dealing with the problems of the society and social life. Pope wrote everything very calculative; his verses were written in heroic couplet and diction, rhyme all he adopted very consciously.

On the other hand, though Syed Mujtaba Ali was not a sole Romantic, almost all of his works were based upon his own experiences. Contrasting to Pope he was very simple in writing. When we go through his (Mujtaba) works it often seems as if we are chatting with him in a gathering. Syed Murtaja Ali wrote: “কথা বলার আর্ট ও লেখার আর্ট যে অভিন্ন একথা অনেক লেখকই জানেন না। তার মুখের কথা কলমের আগায় এমনভাবে লেখার পাতায় পৌঁছে যেত যে পথে একটুও খোঁয়া যেত না।” (Ali, S. Murtaja 1976:20) [meaning: Many writers are unaware of the differences between speaking and writing arts... His speeches reached to their written form through his pen in such a way that no part of it was ever lost.]

However, such distinctions do not create a vast difference between Alexander Pope and Syed Mujtaba Ali as satirists.

8. Conclusion

Alexander Pope is greatly admired by all the succeeding generations for his satiric style in English literature; likewise in Bengali literature the name Syed Mujtaba Ali is uttered with great respect, especially for his most different satiric style which is very atypical in Bengali literature. Whatever they both wrote, they presented them with some unique blend of satire and mockery which does not arise abhorrence in our mind, rather shows the people their follies so that they become aware and correct themselves; and hopefully, it would not be a wrong if we call these two legends ‘the classics’.

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I do not know if Syed Mujtaba Ali identified as queer, and the question itself is anachronistic to my study. Here, my use of "queer" extends beyond contemporary identity categories, and refers to a broad spectrum of transgressive orientations vis-à-vis patriarchy and nationalism. Queer, in this essay, is an epistemological and social category, not a personal one. Today, it is important to study in queer ways because Western and postcolonial nations and nationalisms, such as in the USA, on one hand, and in India, on the other, compulsively seek to straighten out "the Muslim" through forceful ap

Posterity has remembered Alexander Pope for his satires. Undoubtedly, while shaping his growth in the direction demanded by classicism, the feeling for which he strengthened more and more within himself. Pope developed his talent for satire and argument in verse. Alexander Pope as a Satirist. Posterity has remembered Alexander Pope for his satires. Undoubtedly, while shaping his growth in the direction demanded by classicism, the feeling for which he strengthened more and more within himself. Syed ali mujtaba. CGI artist. Lahore, Pakistan. alimujataba101.artstation.com. Syed ali mujtaba. Portfolio. Portfolio. Syed ali mujtaba. M416A with frozen blue ice texture. Syed ali mujtaba. Robot. Syed ali mujtaba. COD Mobile AK47 Skin: Trail and Error. Syed ali mujtaba. COD Mobile AK47 Skin: Trail and Error. Syed ali mujtaba. Pubg M24 Pure gold. Syed ali mujtaba. ball robot. Syed ali mujtaba. Discover Alexander Pope famous and rare quotes. Share Alexander Pope quotations about wit, life and soul. "No one should be ashamed to admit they..." With His Last Corrections, Additions, and Improvements. Carefully Collated and Compared with Former Editions: Together with Notes from the Various Critics and Commentators, p.297.