Chapter-VI

CONCLUSION.

All living languages in the world use more or less words of other languages to convey exact feeling and ideas. This borrowing of words from foreign languages enrich the vocabulary of the particular language employing those words. There is always controversy in literary circles on the issue of incorporating foreign words in a language. Some become conservative and try to maintain purity of the language, where as others are very liberal and advocate for using of foreign words to flurish their literary activities. In modern age, the later group seemed to get acceptance of the mass.

When different poets began to use Persi words in Modern Arabic language, Dr. Taha Hussain completely went against their practice, commenting that Persi words in the modern Arabic language was like wounds in the body of a nice lady, although he married a Persian lady. Jurzi Joidan Jadrel, the editor of 'Al-Helal' news paper of Egypt said on the contrary that Dr. Taha Hussain's comment was not reasonable and expressed his views that it was not at all a fault to use in modern Arabic language those Persi words which were being used in Egyptian daily life. The mass accepted the views of Joidan and added in favour of the argument that, since word of local dialects were being used in the modern Arabic language and in other languages, why not known and correlated foreign words be used. Dr. Mahmud Taimur and Ahmed taimur came forward along with the mass in favour of using words from dialects which were mixtures of

words from different foreign languages including Persian.

Famous persi poet Firdousi started to use Arabic words in modern Persi literatur. Those words were correlated to Persian day to day life. Other Persi poet like Jami, Rumi, Omar Khaiyam, Nezami, Saadi, Hafiz, Attar, Amir Khasru and Jebun Nessa followed Firdousi. This trend continued even in the 20th century in persian literature. For this reason, Persian language contain a huge number of Arabic words in its vocabulary. Amir Khasru, the emperor of mazician composed many poems besides Persian, in Urdu and Hindi. He used Perso Arabic words in his poems to make them attractive and melodious.

A vast number of Bengali literary persons seemed to accept the views of jurzi Joidan, knowingly or unknowingly. Bharat Chandra Roygunakar, the last poet of the middle age, used Perso-Arabic words in his 'Vidya Shundar-Annada Mangal,' Piary Chand Mitra, alias tek-Chand Thakur used abundant of perso-Arabic words in his 'Alaler Ghorer Dulal'. In modern age, Satyendra nath Dutta, Mohit Lal Mazumdar, Mrittunjoy, Ishwargupta and Rabindra Nath Tagore used so many words of Perso-Arabic origin in their writings. Many other writers employed more or less words of this group. From the 14th century to the begining of of 20th century, Shah Md. Sagir, Jainal uddin, Sheikh Foijullah, Daulat Wazir, Sued Sultan, Quazi Daulat, Syed Alaul, Abdun nabi, Syed Ain Uddin, Tamij Uddin, Gharib ullah, Sheikh Saadi and ,many others extensively used Perso-Arabic words in Puti literature.

Dr. Gulam Maqsood Hilali records in his :Perso-Arabic elements in Bengali" that there are 5186 words and expressions of Perso-Arabic origin are in Bengali usage. Dr. Harendar Chandra Paul, in his "Bangali Sahitye Arbi-Persi

Shabda" quoted Dr. Suniti kumar Chattopadhya who held that more than 2500 Perso-Arabic words are there in the Bengali language.Abdus Sattar (Dhaka) narrated in his "Nazrul Kaibye Arbi-Farsi Shabda" that Kazi Nazrul Islam alone used almost 3000 Perso-Arabic words.

Kazi Nazrul Islam simply followed his predecessors and used in his poems Perso-Arabic words which are very well known in Bengali dialects and are co-rrelated tothe day to day life of Bengali muslims. He used these words in his poems as Amir Khasru did in composing Urdu and Hindi poems, He accepted the views of jurzi Joidan refusing the comments of Taha Hussain. He followed the foot-prints of Rabindra Nath Tagore, Mohitlal Mazumdar, Saityendra Nath Dutta and others, but abit vigorously. His extra-ordinary poetic talent and root radicalness in using perso-Arabic words in his poems surpassed all and raised him to peak point of dignity and wide spread acceptance. He had much less wisedom than most of the authorities of Persian and Arabic literature in Bengal, but he had acquainted himself with "Suras and Sakis", "Bulbuls and gulesthans" and "Roses and Oasis" of burren desert much more haertilly then many of the votaries. His art of word association and its underlying meaning cause boiling of blood in veins and rouse excitement. His deep urgings melt every heart to weep and sympathise the forlorn. His pin pointed satirical protests catch fire to the skin of his enemies. His anguish for the beloveds wave ringing in the ears. When he drinks grape-juice served by a 'Saki' under the serene shadow by the side of a spring, every body peep at him from greenaries but cast frowning as he catch their sight. Many envied him for his loneliness with a 'Saki' in a place where there was none but Hafiz , Omar khaiyam and other revolutionaries of the deserts.

Kazi nazrul Islam cultured 'Bulbul' of 'gulestan' in the beautiful green fields of Bengal. The cardinal doctrine of muslims theology, that there is no God save Allah and he has no partner, was prevailed in Persia, but revolutionary poets of Iran loftilly boasted of their ancient glory of pre-Islamic period and fire temples of Magians, resorting in rebellion to Islamic doctrine. Similarly, Nazrul Isalm highly boasted of and glorified God-godesses and great men of his native land side by side the cultivation of Irani roses. He seemed to contend that paying reverence to the images of stones or mud (idols) is only an approach to be nearest to God. And at the same time, he belived in the unity of Allah and spritual 'muqamat' (Stations) to realise His existence to get illuminated mentally. This dual tidings continued in him until he became silent forever. But befor being silent he enriched his mother tongue Bengali with a large volume of words of Perso-Arabic origin, most of which are used in Bengali colloquals at different parts of Bengal.

While reading some of his poems, one may think that Kazi Nazrul Islam was a true poet of Muslims alone and that this poet did not know anything of other religiyon. Similarly, while reading some other poems of Kazi Nazrul Islam , reader may think that the poet was a converted Hindu having hatred to Islam. While some other poems indicate that nazrul was an "Ashaddul Kafir" (strong unbeliver). This is because that Bengali race consists of Muslims, Hindus and small number of other religious groups and Nazrul was the poet of all Bengalees. He was successful in utilising words from all sources- the Quran, the Hadith, the Veda, the Bhavat Gita, the Dewans of Persian laurates and so many others. His thought was revolutionary as those of his Iranian counter parts. He made his

own way-style in Bengali literature when all of Bengali literary circles were more or less under the influence of Rabindra Nath Tagore. He achieved this distinction with his rebellious imagination and Perso-Arabic vocabularies. He enriched Bengali literature with perso-Arabic elements and words so much so that none could do so before him or after. His capacity of making word-association and setting of them in rhymes are unique.

The influence of Perso-Arabic words and elements on Kazi Nazrul Islams Poetry is undoubtedly and uneqnestionably tremendous.

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