Chapter-I

(a) Brief Life of Kazi Nazrul Islam.

Kazi Nazrul Islam was born on the 24th May. (Tuesday) 1899 in the village Churulia of Jamuria Police Station in Asansol Sub-Division of Bardhwan District under West Bengal, India. Churulia is bounded on its north by the sandy river, Ajoy beyond which is the District Birbhum, the birth place of poets Joydeb, Barhu Chandi Das, Mukunda Ram and Baharat Chandra who are the most famous poets of other times. Great flood control mython on the bank of the terrible river Damudar lies on the West of Churulia. On the South, there is the coal mines regions, steel industries and habitation of labourers. On the east lies the forest field producing different kind of valuable woods on yellow earth.

In the village Churulia, there is a garh constructed by Raja Narottom Singha as the place was his capital and also there is a great tank named Pir Pukur.It is said that saint Haji Pahluwan caused to dig the tank. The cemetry of the saint is at peace on its east bank where as a small but nice mosque is shining on the West bank of the Pir Pukur. Hear-say continues that the village Churulia was famous in old days for its armament factories and there was a "Darul Quaza" (Quazis Court) during the Moghal period. The inhbitants of Churulia were predominently muslims, most of whome came from out side Bengal and practised Rarh Bengal Culture.

Nazrul Islam's ancestors came from Hajipur, Patna, during the reign of Mughal emperor Shah Alom. They did some judicial jobs under royal patronage and so use the title Kazi before their names. In Churulia, Nazrul Islam's

fore-father got some "Aimma" estates (Lakheraj or revenue free estates) but during the time of Nazrul Islam, no estate was under their possession although the family retained some prestige for their ancestry.

Nazrul Islam's father was Kazi Phakir Ahmed. He was a pious man and did the job of Imam in the mosque on the bank of pirpukur. Also he was the care taker of the "Dargah" of saint Haji Pahluwan. He had some knowledge of Arabic and Persian since he was the Imam. Nazrul's grand father Kazi Aminullah did the same business and had similar knowledge as his son Kazi Phakir Ahmed. Arabic Persian and Urdu languages marked a deep influence on the family. Nazrul Islam's uncle Kazi Bajle Karim had fair knowledge of Persian language and fondness of poetry. Kazi Phakir Ahmed had two wives, seven sons and two daughters. Eldest son was Kazi Sahebjan. Then came four sons, one after another, but all of them died soon after birth. Then Kazi Nazrul Islam was born and after him, his youngest brother Kazi Ali Hussain saw the light of the day. Nazrul's two sisters were Umme Kulsum and Sajedun Nessa. His mother was Jaheda Khatun and his maternal grand father was Tufail Ali. Since Nazrul took birth after consecutive death of his four brothers, he was called "Dukhu Mia" in his child hood.[1] Dukhu Mia's learning began at his village school, Churulia Maktab, here Moulavi Kazi Fajle Ahmed was the teacher. Kazi Fajle Ahmed was an expert in Arabic and Persian languages.

Under the teaching of Kazi Fajle Ahmed and close association and encouragement of Kazi Bajle Karim and influence of family tradition, Kazi Nazrul Islam began to write poems in his child hood in Arabic-Persian-Hindi-Urdu mixed language of Muslim Bengai style in a very easy manner. This is the begining

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1) *Abudl Quadir : Kobir Jibon Kotha, Nazrul Parichiti, 2nd edition, 1960, Dhaka : Page- 6*

of Nazrul's as a poet.[2] Out of many mixed language compositions written by him in his early childhood, the following lines alone justify the fact:

"Mera dil betab kia teri abru-e kaman;
Jala jata hai esk-me jan pereshan.
Heri tumai dhani Chandra Kalankini
Mari ki-je badaner shobha, Matuara pran.
Bulbul karte aseche tai madhu pan."

Being the son of a poverty striken family, Nazrul's learning could not proceed expectedly. He lost his father on April 8, 1908 when he was only 9 years old. He passed the last examination of the Maktab in 1909 and began to work as a teacher at the age of 10 in the Churulia Maktab where from he completed his primary learning. Poverty compelled him to take the job of Imam in the mosque where his father had worked and the business of care taker of the Dargah of saint Haji Pahluwan. But necessity knows no law. The income so earned by the youngest teacher, Imam and care-taker could not satisfy the need of the family. So he leaned to acquire more earnings any way. But an inquisitive mind rested in him always. This drove him to run after all rural cultural and religious congregations like "*Waz Mohfil*" (Quran reading and explaining) Kirtan, theatre, Leto dance and songs and so on and began to spend hours after hours for that, very attentively. Some times he dove deeply in the tenets of Quran and Namaj

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2) *Dr. Sushil Sengupta : Nazrul Charit Manos, Page- 49*

(Prayer) in the saint's mosque, side by side, in the study of the Ramayana, the Moha Bharat, the Puran and the Bhagabat Gita. Some time he pursued saints, Fakirs and Darbeshes in theire huts, Keenly looked their behaviour and religious activities and tried himself to acquire those in him. His neighbours would call him "Tara Khyapa" and "Najar Ali" due to his unmindful movements of this sorts. The image of "Hat bandha fakir" (Hand bound saint) was deeply imprinted in his mind for long.

Besides the jobs of Imam at saint's mosque, care taker of Haji Pahluwan's Dargah and teachership in the Churulia Maktab, he performed the duties of a "Mullah" in his neighbouring villages to earn livelihood for him and his family , but all these could not fetch need satisfying income. So Nazrul turned to Leto song parties at the age of twelve-thirteen, although he acquired interest much earlier in this sort of cultural events at the encouragement of his uncle Kazi Bajle Karim who was a renouned patron of letos and he (Bajle Karim) himself was an artist of Rarh Bengal socio-cultural shows. Nazrul began to compose plays for Leto dance parties. His works were accepted and got high applaued of audiences. Soon he became favourite to Leto dance Parties. He was entrusted to compose plays for Leto Parties of Nimsa, Churulia And Rakhakhurha. His plays amused all. Nazrul becqme to be known as "Choto Wastadji" (Small teacher) of Letos every where. Even, he rose to the post of "Second-in-command" of the party led by famous Leto poet Sheikh Goda who uttered a fore-cast that his tad pole (Nazrul) would becmøe a snake in future. His uttering did not go in vain.Nazrul composed plays such as "Chasar-sang," "Meghnad Badh," "Shakuni Badh,"

"Data Karna," "Rajputra," "Kabi Kalidas," "Akbar Badsha," "Judhistir," "Buroshaliker Gharhe Ro," "Thog Purer Song," and other novels and caricatures for Leto parties. Side by side his participation in Leto parties, he got himself admitted into Mathrun Nabin Chandra Institute, Raniganj in 1911 in class six but remained absent in cl;asses frequently as he was otherwise engaged in various services of his Leto parties. During this period, in one Jhumur Dance show, he caught sight of a railway guard of Ondal. The guard appointed him as his boy to fetch his tiffin from his home at Prasadpur, a distance of one and a half mile to railway station and to buy and bring foreign liquor for the guard from Asansol oftenly. The guard offered him a small wages. Nazrul got rid of this drunker some how and hid himself an Asansol in 1913.

Here in Asansol, he took up the job of a boy in the bakery of M.Baksh at a salary of Rupee one per month with no facility of boarding and lodging. Whole day he worked in the shop and at night he stayed under the stairs of a three story building nearby. The building was the abode of one sub-Inspector of police Mr. Kazi Rafij Ullah and his wife Shamsun Nessa Khanom. Kazi Rafij saw Nazrul sleeping below the stairs one day and then in another day and asked him about his where abouts. Nazrul told him every thing of his Vagabond life. The miserable condition of the boy moved Kazi Rafij Ullah and he Sympathetically appointed him as his home servent at a monthly pay of rupees five . This spouse had no child still then, so they caressed him like their own son [3]. Finding potentiality in the boy and being kind enough upon him, Kazi Rafij Ullah arranged for his farther study and sent him to his (Rafij Ullah) native village at

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3) *Rafiqul Islam : Nazrul Jiboni Page-19, Dhaka University, 1st edition, 1972.*

Kazir Shimla in Mymensing. There, Nazrul was admitted into Darirampur High School in class seven. It was 1913.He stayed there upto December,1914. When Annual Examination was over, He was promoted to class eight, securing first position and highest marks in Persian. But Nazrul could not tie up him there too and returned to Bardhaman. He now got himself admitted in class eight of Shearsol Raj High School in 1915. Lodging was arranged at "Mohammedan Boarding" free of cost, a scholarship at the rate of rupees seven per month was awarded him by "Rajbari" and his school fee was made free. "Dukhu Mia" was now a regular student getting favour of the Headmaster of Raniganj Shearsol Raj High School. He was there from 1915 to 1917 and read class eight to class ten.

Nibaran Chandra Ghotok was a teacher at Shearsol School. He was a terrorist revolutionary of Jugantar group. He influenced Nazrul very much. While a student of this school, three of the teachers of Nazrul left the school at different times. Nazrul wrote their farewel memoirs in a very heart touching manner. During this time, deep friendship of Nazrul developed with Shailajananda Makhupadhyaya, then a student of Raniganj High School and of the same class [4]. This friendship was continued to exist in his later life. Teacher of Persian language at Shearsol School was Hafij Nurun Nabi. He was an expert in Persian language and would write Urdu proses in elegant and artistic style. He taught Nazrul Persian very carefully and attentively as he found in him a latent volcano. Foundation of Persian language and literature in Nazrul was laid here. Nazrul's respect to this teacher persisted even after his paltan life. Nazrul appeared in the pre-test Examination at Shearsol Raj High School but second world war then

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4) Shailajananda Makhupadhyay : Kazi Nazrul Islam (essay) : Sahitya Saikha, 1364.

broke out and the British Government was recruiting soldiers in towns and villages in India to fight in their differents fronts in Middle East and elsewhere. Nazrul Islam and Shailajananda rushed to Calcutta to be recruitted in the army with a view to learn the technique of war and to get some experience and then to fight against Britishers to drive out them from their country. Nazrul Islam got recruitment in the 49th Bengali Regiment but Sjailajananda was refused due to short measure of his body. It was 1917.

Warm farewel was given to Bengali Paltan at Calcutta at the time of their departure to Naosherwa via Lahore in train . They were welcomed at Lahore also by Sarala Devi Choudurani and at Peshwar by Dr. Charu Chandra Ghosh. The paltan under went trainig for three month s at Naosherwa and then stationed at Karachi cantonment. They were kept ready for despatch to Mesopotamia if situation demanded. No situation so arose and Nazrul remained at Karachi during his army life. Here he showed capability of a courageous soldier and rose to the rank of Quarter Master Havildar,. In the Paltan, there was Panjabi Moulabi well versed in Persian language and fully acquainted with the works of great Persian Poets. Nazrul learnt from him Persian and studied almost all workof Hafij and Khaiyam under his guaidance. Also he got information secretly through news papers about Russian and Irish Revolutions and situations pre vailed in Middle East, specially in Turkey at that time. So, the literary talent in him was ignited and he began to write stories and poems even in the rigorous life of soilder. His first published story was "Bounduler Atma Kahini" and first published poem was "Mukti" written in Karachi Cantonment. He regularly kept contact through correspondences with Calcutta publications like "Sawgat", Bangio

Musalman Sahitya Patrika", "Probasi" and "Noor". Likewise, he became known to Dr. Shahidullah, Mujaffar Ahmed, Pabitra Ganguli; Promoth Choudhury and so many other note worthy personalities while he was at Arabian Sea-Shore. Many periodicals and publishers knew him through leters in this period. The second world war ceased by varsai pact in june, 1919 and the 49th Bengali Regiment was dissolved in the begining of 1920.

Returning to Calcutta from the Regiment in March, 1920 Nazrul Islam stayed first in the boarding house of Shailajananda Makhupadyaya and then in the office of the Bangio Musalman Sahitya Samiti where Mujaffar Ahmed was residing with his editorial works, now began the most productive period of the revolutionary poet in his own style repelling the most poweful influence of the time, exerted by kabiguru Rabindra Nath Tagore on all sphere of Bengali Literature. Soon the office of the Bongio Musalman Sahitya Samiti became busy with gathering of writers, editors and publishers. He got company of Afzalul Hoque of Muslim Bharat, Abdul Kalam Shamsuddin of Muhammadi, Moin Uddin Hussain of Noor library, Nalini Kant Sarkar of Bijli, Sabitri Prasanna Chatterjee of Upasana, Editor of Prabasi, Mujaffar Ahmed, Mohitlal and many others. He caused to blow a heavy storm in the peaceful environment of Bengali Literature, astounding all during the period from Baishakh 1327 B.s. to Chaitra, 1328B.s. His poem Bidrohi alone published in the Muslim Bharat (Kartik 1328Bs.) the weekly Bijli (Poush, 1328 Bs) and the Prabasi (Magh, 1328Bs.) [5] Also it was published in the Sadhana (Baishak, 1329Bs)[6] The poem Kamal Pasha was also composed and published during this period. Many other poems, stories

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5) *Arun Kumar Basu : Nazrul Jiboni, Page- 34-35, Paschim Bongo Bangla Academy Calcutta- 4.*

6) *Ibid Page- 79.*

and a few songs were written by him in this span of time. In fact, Out of all poems composed by him till then, "Bidrohi" and Kamal Pasha" shakened the whole poetic world and intelligentia. At that time he and Mujaffar Ahmed jointly began to edit "Naba Yug" of A.K. Fazlul Hoque. His pin pointed selection of items from contemporary events happened in the country and description of them in his sharpened language in different issues of "Naba Yug" stupendously attracted and induced revolutionaries and freedom fighters. Nazrul now became well known to all through his writtings and occupied a prestigeous position in literary circle. Even Rabindra Nath Tagore told Satyandra Nath Dutta thatNazrul was contributing some thing new in culture-mixing and assimilation of ideas. This remark of Kabi-Guru placed Nazrul above all of his contemporaries. Nazrul saw first time Rabindra Nath in July/August, 1921 in Jorhasaku, Calcutta, although Nazrul sang Rabindra songs since his boyhood very earnestly.

In December, 1920, Nazrul went to Deoghar at the advice of Afzalul Hoque and Ali Akbar Khan, the text book writter leaving behind Mujaffar Ahmed alone with Nabayug which now became almost irregular. Afzalul hoque promised to pay Nazrul one hundred rupees per month and Nazrul would send all his writting from Deoghar to Muslim Bharat at Calcutta. But the contract proved no profitable. Nazrul fell in distress there and wrote to Pabitra Ganguli as no money received from Afzalul Hoque. By this time Mujaffar Ahmed himself appeared there and brought back Nazrul to Calcutta. But Ali Akbar Khan had a long Cherished plan to capture Nazrul for his text book buiseness as he noticed that Nazrul could write easily child comic poems like "Lichu chor" "Hodal Kutkut" etc.So, he some how pursuaded—

Nazrul and invited him to Kumilla at his own house at Daulatpur. Nazrul's ever inquisitive mind of exploring new things, ideas and places pulledhim to go in company of Ali Akbar Khan.

Giving no heed to the advice of Mujaffar Ahmed, Nazrul complied with the invitation of Ali Akbar Khan. In absence of Mujaffar Ahmed, Ali Akbar Khan took Nazrul to Kumilla by Chattagram Mail in April, 1921. There they stayed a few days in the house of Indra Kumar Sengupta. Birendra Kumar Sengupta, son of Indra Kumar was the class mate of Ali Akbar Khan. Birendras mother, Biroja Sundari Devi was a women of great heart. Ali Akbar would call her "Mother". As such she became the mother of Nazrul too. In this family, there lived Birendra's auntee Giri bala Devi, a widow and her only child Ashalata alias Pramila alias Doli and Birendra's two younger sisters, Bachchi (Kamala Dasguta) and Jatu (Anjali Sen). It was an established and respectable family having cultural affinity. Open hearted Nazrul easily mixed up with the family with his appealing songs forceful recitation and candid simplicity. All of them admired him for his straight forwardness.

Then Ali Akbar Khan led Nazrul to his own house at Daulatpur. The management head of Khan's family was one of his elder sister who was a widow. Khan's another elder sister was widow of Late Munshi Abdul Kalique of the same village. Late Khalique had a son working in a steamer company and one daughter, Saiyada khatun, unmarried. Saiday's mother would often visit Khan's

place and Nazrul would also go to Saiyadas house during his stay at Daulatpur. Nazrul composed some poems and songs there. He was also seen to below pipe and sing songs there. It might be guessed that there developed some intimacy in between Nazrul and Saiyada, but guess could not stand for fact if the activities of Ali Akbar Khan be considered in reference to the context. Whatever it might be, Ali Akbar Khan took himself the burden of negotiation and marriage of Nazrul and Saiyada was fixed. The news reached Calcutta. Pabitra Ganguli doubted the success of the event, Mujaffar Ahmed could not approve the episode, and other bestowed blessing as these left no alternative. None from Calcutta attended the occassion as there was strike in Assam Bengal Railway and steamer. The management head of the family, the widow elder sister of Ali Akbar Khan could not also think well of this incident. However Ali Akbar Khan went to Kumilla and brought almost all member of the Sengupta family to attended the nuptial ceremony.[7] Saiyada Khatun was renamed as Nargis Asar Khanom before the marriage functions held. But the marriage could not attain consummation as Nazrul left Daulatpur in the very night of the ceremony due to a controversy arose for a condition laid down in the Kabin Nama, marriage deed to the effect that Nargis could not be shifted else where for permanent settlement. Also, some sentimenlal behaviour of both Ali Akbar Khan and Nargis gave crucial blow to the soft corner of Nazrul. Nazrul took shelter in Kandir parh, Kumilla in the house of Biroja Sundari Devi.

Nazrul recovered some how the hurt received at Daulatpur in a very short time in the midst of heartful family member of Indro Kumar Sengupta at

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7) *Rafiqul Islam : Nazrul Jiboni, Page- 151-155; Dhaka University, 1st edition, 1972*

Kandir Parh. Well wisher of Nazrul in Calcutta heard the misfortune of Nazrul and requested Mujaffar Ahmed to go to Kumilla and to bring back Nazrul to Calcutta. Professor Fakir Das Banerjee of Calcutta Sanskrit Collegelent rupees thirty as the passage fair. Mujaffar Ahmed reached Kumilla and knew every things happened from Nazrul and Biren Sen. He stayed there for two days and then brought back Nazrul to Calcutta on July 8, 1921. During his stay at Kumilla this time, Nazrul composed a few songs and sang them too and participated in various processions and meetings as it was the time of Non-co-operation movement through out the country.

Returning to Calcutta, Nazrul stayed in touch of Mujaffar Ahmed. Daulatpur incident made him more sharp and poems of "Chakrabak" and famous poems Bidrohi, Kamal Pasha etc flowed out of his pen within a short period. He began to contribute in all publications mentioned sofar. Now he added "Banglar Kota" of Basanti Devi and "Sevok" of Akram Khan in 1921. As stated earlier, Bidrohi gained extra-ordinary popularity and was published successively in several perodicals. This invited enmity from some renowned poets. Kabi Guru's recognition to Nazrul as an original poet also added fuel to the fire. Gulam Mustafa, Sajani Kanta Das, Abdul Hakim, Mohit Lal Mozumdar. and some other suffered from inferiority complex. They tried to lower the prestige of Nazrul by composing various kind of parodies. "Shanibarer Chithi" was their main vehicle. They used even slang terms against Nazrul. But Nazrul's pen continued to draw picture as before. Saityendra Nath Dutta died on June, 25, 1922. Nazrul got shock at this. Saityendra loved Nazrul very much and Nazrul would respect him truely. Nazrul wrote a few poems in grief commemorating the elder departed poet.

Now Nazrul felt necessity of a publication of his own to express himself freely. For so far he served in various kind of publications till then, he was controlled by owners or manager or editors and they restrained him from exposing his inner perceptions. He and Mujaffar Ahmed gathered informations of communist Internation by then, but Mujaffar Ahmed declined to bear the burden of a publication if he was not sure of sufficient finance and able management of it before hand. Nazrul had no time to such fore-thinking. So he began to edit and publish "the Dhumketu" Rabindra Nath Tagore, Sarat Chandra and some others blessed and desired long life of it. Dhumketu's office began to be haunted frequently by Mashood Ahmed, Bhupati Mazumdar, Birendra Nath Sengupta, Nripendra Krishana Chatterjee, Pabitra Ganguli, Nalini Kanta Sarkar Gopinath Saha, Humayun Kabir, Gulam Mustafa, Rezaul karim and many others. Nazrul's writing were always sharp and pin pointed. He demanded full freedom of his country through his editorials boldly. In this courageous demand, he was the second through out the country after Urdu poet moulana Hasrat Mohani. So government's attentions was attracted soon. His poem Ananda Moyeer Agamonay" irritated government so much so that warrent was issued for his arrest forth with. He went underground and reached Samasti pur where Giribala Devi was present with her daughter Duli at her brothers house.[8] Then he accompanied them to Kumilla where he was arrested by police and brought back to Calcutta on 24- 11- 1922. Trial began in the court of chief presidency Magistrate. Nazrul gave his statement which is historically known as "Raj Bandir Jobanband" (Statement of political detainer) in this trial. He did not bow his head.

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8) *Arun Kumar Basu : Nazrul Jiboni, Page-95, Paschim Bongo Bangla Academy, Calcutta, 2000.*

He was punished and senteced to one year's rigorous imprisonment. On 16-01-1923, Nazrul wasa sent to presidency jail, then he was transferred to Alipore Central Jail. Nazrul became overnight a man of great respect to his country man. Rabindra Nath Tagore dedicated his novel "Basanta" to Nazrul. Pabitra Ganguli handed over the book to him, on behalf of Kabi Guru, at the jail. When Ganguli showed him the letter of dedication, he jumped on the iron grill. Noticing the excitement of the prisoner, the European jail warden wanted to know the reason. Ganguli said that poet Tagore dedicated a book to him.

....."You mean, presented"

....."No dedicated."

....."You mean the convict is such an important person?"

....."yes, our greatest poet next to tagore."

Such were the talkings in the gate of the prison.[9] Pabitra Ganguli placed Nazrul in his final position "next to Tagore" on this mamorable day. Then Nazrul was transferred to Hoogli Jail as general prisoner on 14-04-1923. Here, prisoner got ill treatment continuously. So, Kazi Nazrul Islam, Gopal Chandra Sen and Moulavi Seraj Uddin Ahmed went on hunger-strike to express the protest of political prisoners for ill treatment of jail authorities. News spreaded all over through out the length and breadth of the country. Newspapers began to publish very sensitive items in their columns. Public resentment against the government mounted high and high. People had very little hope that Nazrul would ever survive. The intensity of public feeling was exposed in a very largely attended general meeting under presidency of Deshbandhu Chittaranjan Das at the College Square, Calcutta.

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9) *Rafiqul Islam : Nazrul Jiboni, Page-293, Dhaka University, 1st edition, 1972.*

The meeting unanimously condemned the ill activities of the Jail authorities and requested the hunger-strikers to give up the strike in the interest of the country, especially, the Bengali literature. Rabindra Nath from shillong sent a telegramme to Nazrul at Jail to end the strike. Sarat Chandra also advised Nazrul to call off. Well wishers and patrons of Nazrul also requested himlike wise. But he remained firm in his hunger strike. The press and public took up the causes of the prisoners to redress their grievances "which principally referred to the quantity and quality of food, treatment and diet in hospital, rudeness and indulgence of the superintendent in abusive language, sevre disciplinary measures for neglect of petty jail rules etc." "Dr. Abdullah Suhrawardy, accompanied by Moulvi Md. Wajed Ali of the Mohammadi and Moulvi Omed Ali of the Bangiya Mussalman Sahitya Samity motored to the Hughli Jail"[10] and met Nazrul Islam and others and requested them to take food. But nothing could appease them, particularly Nazrul. Even Kazi Sahebjan, elder brother of Nazrul tried to break up his strike in futile. Nazrul's mother could not meet him in jail. At last Biroja Sundari Devi, whom Nazrul respected as his mother, personally presented herself in the jail and persuaded him to take food at the end of thirty nine days of hunger strike. The whole country breathed the sigh of relief.

After a few weeks, Nazrul was transfered to Bahrampur Jail. Here he got better treatment than Hoogli jail. He was released on fifteenth December, 1923. People sponteneously began to welcome him from all sides every where. "Bidrohi" "Anandamoyeer Agamaney." "Dhumketu", "Agni Beena", prison life - all these made him a young personality of great admiration to all. He became a

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10) Arun Kumar Bashu : Nazrul Jivoni, Page No- 111, Published by: Paschim Banga Bangla Academy, 2000.

hero. He was invited to many gatherings for receving wel come. Greetings and congratulations swept over him. In "Medenipur Sahitya sanmelon," he sang songs and recited poems which gave all deep pleasures. One young lady Kamala being over pleased, presented him her necklace in the function. This event led to an unhappy incident of suicide of the lady due to orthodox behaviour of her society. Another incident of conservative social structure happend in April, 1924, when Nazrul attended marriage ceremony of his friend Nalinaksha Sannyal of Bohrampur, when orthodox section left the pendal as Nazrul with his party was going to sit. These two events vividly reflected the social tidings of sections of Hindoo's at that time. But Nazrul mentally remained undisturbed. His heart was always wide open supertitionless.

Nazrul's love lost at Kumilla, Nazrul's love regained at Kumilla. His love vessel with Nargis drowned here, it was refloated again here, now with Promila. Memory recollects that the liberal family of Indra Kumar Sengupta gave Nazrul shelter whenever he was at Kumilla. Also his poem "Bijoyeeni" composed some time in spring in 1922 at kumilla recorded the mental position of Nazrul. Duli's sparkling's of eyes printed a permanent image in mental paper of the poet. So he proposed to bind himself permanently with the family through marriage. Though the Sengupta family was well known for their liberal attitude, no member could aprove the rpoposal. Only Giribala Devi, mother of Duli decided to consider the proposal, looking into the face of her daughter. so, without going into the farther nigotiations, she with her daughter Duli left the family and reached Calcutta so that the nuptial ceremony might be completed without any complexity. Still then, the news of the decision of marriage licked out and spreaded among literate circles. Mixed feelings cropped up. Soon Mrs. M. Rahman, the renowned

writer of "Ma O Meye" and "Chanachur" boldly took steps and the weddings events were solemnised without inviting any friend of the poet. In brides side, only Giribala Devi was present. "Wakil" was Abdus Salam of Kumilla, his two witness were Mohammad Wazid Ali and Khan Md. Mayeenuddin, the poet. "Kazi" of the marriage was Moin uddin Hussain of Noor Library. Civil marriage could not be performed as the age of Duli(Pramila) was only sixteen and that of Nazrul was twenty five. As per Nazrul's wish, Pramila remained in her own religion and marriage was solemnised in accordance with the tenets of "Ahle-Ketab". It was on the twenty fifth April, 1924, Friday, after the prayer of "Jumma" at 6, Haji lane, Calcutta.Giribala Devi's firmness and Mrs. M. Rahman's courageous steps could materialise the unison of these two souls.

This inter-caste marriage was welcomed by all liberals. They found it a lead to the fraternal unity of the two religious groups-Hindus and Muslims which consisted the Bengali race. Plitical leaders like Chitta Ranjan Das, Fazlul Hoque, Bhupati Mazumder and Bidhan Ch. Roy came forward to give shelter to this event. Some News papers highly appreciated this kind of unity of two communities. Some letter writers deemed it as the fore runner of the change in thoughts of the people of Bengal. Mrs. M. Rahaman helped Nazrul to reside in Hugli. Giri Bala Devi remained with the family of the poet and managed everything through various odds. Nazrul's new abode at Hugli was frequently visited by Shailajananda Mukherjee, Pabitra Ganguli, Nripendra Krishna Chatterjee, Nalini Kanta Sarkar and writer of the Sawgat, the kallul and the Muslim Sahitya Patrika. Other writer friends oftenly attended his residence. Nazrul's home brimmed fully with the events of joy. His first child Azad Kamal alias Krishana Mohammad took birth in the house of Hugli. In his Aqiqa, the sacred ritul of a Muslim new born at the age

of 7, 14 or 21 days, many poets, literateurs and note worthly persons attended the ceremony. Dr.Lutfur Rahman, Dinesh Ranjan Das, Moin Uddin Hussain, Achinta Kumar Sengupta, khan Md. Mayeenuddin, Premendra Mitra, Md. Wazid Ali, Nripendra Krishna Chatterjee, Muralidhar Basu, Pabitra Ganguli, Gakul Chandra Nag, Nalini Kanta Sarkar, Bhupati Majumdar, Shailajananda Mukherjee, and many others participated in the dinner party rejoicefully with loud noises saying "De gorur ga dhuiye" (bathe the cow).

This happiness did not last long. Azad Kamal expired after a few days of his Aqiqa, throwing the whole family in deep sorrow. Fault finders and opponents of Nazrul were waiting for chance to attack him on any pretext. His marriage gave them all the golden opportunity. So they began their buisness. Orthodox muslims feared that he had been over powered by hindu culture and had reached almost the point of "Kafir," the unbeliver. So they vehemently began to criticise him citing his poem Bidrohi etc. Poet Gulam Mastufa and the "Islam Darshan" group tried utmost to lower down his prestige. The "Probasi" group and a section of the Brahmo Samaj began to shoot their arrows of writtings to redicule him adversely "Shanibarer Chithi" was established for the purpose by Jugananda Das, Hemanta Chatterjee, Ashoke Chatterjee, Mohit Lal Mazumdar, Sajani Kanta Das and many others. Parodi of his poems, particularly of Bidrohi were composed and published to insult him. The poem"Drunguru" of Mohit Lal majumdar was full of slang terms and uncultured sentences "Kali Kalam Kallul" group and particularly Nazrul Islam became the central point of attack of this black sheep circle. Whoever praised Nazrul was vehemently criticised in adverse. Sajani Kanta admitted all this in his auto-biography. Nazrul's fame spreaded all over in penitratning way due to such criticism.

During this period, a peoples revolution was organised by C.R. Das with active participation of Subhash Chandra Basu and Swami Bishwananda against the Mohonta of Tarakeshwar. The Mohanta engaged in corrupt practices and the revolutionaries were protesting fierely. Nazrul wrote and sang his "Mohonter Moho-Anter gaan" which encouraged and incited the protesters. He wrote several poems in his own style in Hugli life. He composed poem on the death of the Ashutosh Mukherjee, narraiting hiscourageous contributions. When Chitta Ranjan Das expired, Nazrul wrote a number of heart touching poems elucidating the activities of the deceased. The groups "Muslim Jagat" and "Muslim Darpan" got irritated at the language used in those poems, so they cursed him. Nazrul had close contact with the armed terrorists at that time. They would visit his Hugli abode oftenly. They were inspired by the poems and songs of Nazrul Islam. contact of terrorists were always held through play competitions of different clubs. Nazrul was president of one such competition at Naihati Kumarpara where the main leader of young players was terrorist Bipin Bihari Ganguli who was theteacher of Nazrul at Raniganj School.

Nazrul fought hard against poverty through out his life but never broke down. Family life at Hugli and frequency of visiting friends, guests, well wishers and writers in his house incurred considerable expenditure which was managed mainly by his friends coupled with strict economy of Giribala Devi. Nazrul's pen moved at a high speed at that time and he composed most of his Marvellous poems and a few songs during 1921 to 1926 and sent them to various publications. But those fetched little income. So he was compelled to enter into agreement selling the copy right of publishing his titles "Chhyanat" and "Rajbandir Jabanbandi" to Barman Publishing House. Copy right of Publishing "Rikter

Bedon" and "Puber Hawa" was given to Orintel Printers and Publishers Limited. His "titles" were very much popular. Government imposed ban on his title "Bisher Bashi" and "Bhangar Gaan". But defying the "ban" both of the titles were sold at Faridpur Congress Conference (Bengal Provincial Conference) where Gandhiji participated and Nazrul also attended the conference with his fans and followers. Also, these two "titles" were sold at Bankurha When Nazrul went there to participat in students and Youth Conference, of Bankurha. Even principal Mr. Brown of Bakurha College and the wife of the principal welcomed Nazrul gorgeously when Bisher Banshi and Bhangar Gaan were in their hands. Many students sold these titles, but no improvement in financial matter of the poet was seen inspite of all these efforts. "Bhangar Gaan", "Bisher Banshi", "Chhayanat" "Chittanama," "Puber Hawa" were some of the titles published while he was at Hugli. His famous poems "Amar Kaifiyat" was written some time while he was at Bankurha or returning from there.

Nazrul began to participate in active politics from 1925. Nazrul Islam, Hemanta Kumar Sarkar, Kutub Uddin Ahmed and Shams Uddin Hussain constituted the Labour Swaraj Party of the Indian National Congress. Its mouth organ was the weekly Langal. Nazrul Islam's "Sainmy-abadi" was published in the first issue of it. He worked hard begging votes for Kutub Uddin Ahmed who was a candidate in the by-election from Bashirhat. So he fell ill severely and his life was at stake at that time. However, he recovered by the selfless services of Promila and strict attendence of Giribala Devi. After that, Hemanta Kumar Sarkar. the leader of sramik Praja swaraj Dal brought Nazrul with his family to Krishna Nagar after paying all debts of Nazrul at Hugli in 1926. Nazrul remained at Hugli

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for almost two years. coming at Krishna Nagar, Nazrul fell ill again. So, a Variety show scheduled to be held at Albert hall where Nazrul was the main attraction was postponed. Also, he could not attend Krishak Sramik Sanmelon at Mymensing. However he continued to upheld in his "Langal" the ideals of Sramik Praja Swaraj Dal which is now deemed to be the primary form of the communist party of India, besides Hemanta Kumar Sarkar, Soumendranath Tagore, Mujaffar Ahmed, Abdul Halim and many others played in the main part and side part of this party so harmoniously that nazrul's writings in the "Langal" began to unveil pin pointedly all curtains of exploiters of differents hades through out the country. Nazrul attended the "Nikhil Bangioo Assam Pradesheo Maitsajibi Sanmelon" at Madaripur, Faridpur and sang his famous "jeleder gaan" in the beginning of the convention with high applaud of the audiance. "Langal" aroused interest in Russia even. Professor Daud Ali Dutta of Leningrad oriental institute highly appreciated it and assessed that it was the first mouth organ of the proletarial in India. Langal vchemently condemmed the Hindu-Muslim riot in Calcutta.

In 1926, Labour Swaraj Party was detached from Indian National Congress and renamed as "Bangio Krishak O Sramik Dal". "Langal" merged into "Ganabani" and became the mouth organ of the renamed party. Mujaffar Ahmed was the editor. Nazrul wrote forceful essays and poems in Ganabani. His essays "Mandir-Masjid" and "Hindu-Musalman" appeared in Ganabani. By this time Nazrul became familiar with many All India Leaders. He extensively travelled in different places and delivered lectures in various political meetings. He maintained connections with underground terrorists, cultural personalities, Social reformists, political activists and the like. He participated in cultural

functions, Social gatherings, religious congregrations, literary tables, assemblies of amusements and plays and songs. He toured in cross-section of whole of Bengal and Assam. He attended even small meetings at Guwahati, Lumding, Kulaura, Chandpur, Badarpur and a few other places of Barak velly. Nazrul travelled to sylhet, Chattagram, Noakhali, Pheni, Jessore, Khulna, Bagerhat, Daulatpur, and Dhaka in quick succession. he translated communist International in Bengali. Ganabani became more political and more communistic in essence.

In Chattagram, he wrote many famous poems. One of them was "Sindhu". Others were "Gupan Priya, Anamika, Banglar Ajij, Shishu Jadukar" etc. Here he got his two memorable and staunch admairers Habibulla Bahar and Shamsun Nahar, who kept their relations with the poet in later life. In all meetings he attended, he was either inaugurator or chief guest or and singer of inauguration song. On 09-09-1926, his second son Bulbul was born. Nazrul was suffering tremendiously from financial difficulties at that time. So he wrote letter seeking money to Braja Bihari Barman of Barman Publishing House on that very day. In fact poverty was his "comrade in arms" for ever. He wrote similar letters asking money from different persons or agencies who exploited his talents. Some time he got sympathy, some times not. But politics drove him from behind during that period. side by side Ganabani, he kept touch with "Agraduth" and "Shakti. Now he wished to stand in election-1926. Mujaffar Ahmed advised him not to take such decision. But he paid no heed. He contested for membership in the Central Legislative from Dhaka Division of East Bengal. He had no financial ability to conduct an election. He got only rupees three hundred or so from

Bidhan Chandra Roy. Other contesting candidates were land lord Muhammed Ismail Choudhury of Barishal, land lord Abdul Halim Gajnavi of Tangail, Jonab Abdul Karim of Dhaka Nawab family and Mafij uddin ahmed of Dhaka. Voters were eighteen thousands on the basis of property assets. Although Pir Badsha Mia circulated his "Paigam" to voters in favour of Nazrul Islam, Nazrul courted defeat as the congress did not support him. Thus his dream for catching "golden deer" ended. Inspite of all these busy movings , his literary work did not stop. He began to compose Gajal in Urdu style, being inspired by the famos Egiptian dancer Miss farida who showed her performance in Calcutta bewildering every body.

Hard campaign in election told badly on his health. He fell ill. Most of his gajals were composed with ailing state of his body. Gajals were published in Nowroj, Kallul, Kali Kalam, Sawgat, Pragati and in some other periodicals. Some of the gajals were of exceptional excellence. Poet Nazrul was conciously or unconciously slipping into the realm of songs. His gajals attracted the attention of his enemies, as his Bidrohi and other poems did. Parodies of his Gajals published in that Shanibarer chithi by those old ridcule-makers. So Nazrul became a famous gajalist overnight. Sawgat circle including Wajid Ali, Shahadat Hussain, Abul Kalam Shamsuddin, Abul Monsur Ahmed, Ibrahim Khan, Barkat Ullah, Pabitra Ganguli, Nripendra Chatterjee, Nalini Kanta, Premendra Mitra, Nasir Uddin, Moin Uddin and others stood by his side. By this time in 1927, February, he was invited by the Muslim Sahitya Samaj of Dhaka to inaugurate their first Annual conference. He honoured their invitation. There he got acquaintances of elites and literary persons of that city. Returning from Dhaka, he

arranged a function at his home at Krishna Nagar to give first time rice food to his son Bulbul. Local invitees as well as invitees from Calcutta attended the function.

Nazrul Islam's satirical writings in Ganabani irritated the government. So police raided the office of the Ganabani. On the other side, a clash ensued between progressive writers of Sawgat group and conservative writes of Mohammadi group on the issue that Nazrul was a true liberal writer embracing the culture of both Hindus and Muslims and that Nazrul was influenced by Hindu culture as-vividly exposed from his writings. Also, groups of Shanibarer Chithi, Prabasi etc were always against the rise of Nazrul. But Nazrul remained daunt less and continued his sharp pen against all sorts of superstitions, fake patriotism, hyprocricy, vanity and the like. He boldly renounced the idea upheld by Akram Khan, the then principal of Tangail Karatia Sadat College and who was deemed to be one of the top intelligentia of the society. His enemies were trying in vain to set against him Kabi Guru relentlessly. They got a chance when Rabindra Nath taunted some one poet for using the word "Khun" in place of "Rakta" (blood) in his lecture delivered at Presidency College in December, 1927. "Shanibarer Chithi" and "Banglar Kotha" circulated the news conciously fabricating in such a way that taunting was targeted to Nazrul as he used the word "Khun" many times in his poems. The news deeply hurt Nazrul as he would respect Rabindra Nath as his "Guru". He had a close relation with Kabi Guru and kobi Guru would pet him as his own disciple. So as misunderstanding created by the fabricated news. a pen war occured between the two on the issue of the use of some Arabic words like "Khun" in the poems of Nazrul Islam and

mocking by Rabindra Nath at young poet. Nazrul wrote "Barhar Piriti Balir Bandh" which was published in "Atmashakti" and caught attention of the veteran Barrister Promoth Choudhury. He was very intimate to Kobi Guru and his language was very comic. He wrote "Banga Sahitye Khuner Mamla" which was also published in "Atma Shakti".

He wrote (idea translate) "Those literary persons, who do not know Bengali language, wish to expell Arabic and Persian words from Bengali. And that Rabindra Nath does not know Bengali, can not be said by or wish to say any unpitiful young laurate, perhaps." Noticing the explanation made by Promoth Choudhury in a humorical language Nazrul cooled down.

Muslim Sahitya Samaj, Dhaka invited Nazrul to inaugurate their second Annual Conference in February, 1928. He went there and stayed in Dhaka for some days. This time he became familiar with professor Surendra Nath Maitra, Professor Kazi Motahar Hussain, Buddha Dev Basu, Ajit Dutta, Prativa Shome, Professor Jyotirmoy roy, Uma Maitra, and Miss Fajilatun Nessa. Familiarity developed into intimacy to some. Uma Maitra was the daughter of the principal Surendra Nath Maitra.Maitra family was very liberal and cultured too. Uma had a number of virtues. Nazrul tought her songs. Pratibha Shome alias Ranu Shome hailed from Bongaon. Her tone was very sweet and she was a student of Dilip Kumar. Nazrul tought her songs also. Miss Fajilatun Nessa was a talented student of post graduate class of Dhaka University. Her father was a school teacher in Tangail and she was a realated sister of Kazi Motahar Hussain. Her ambition was high and she studied Mathematics. These three ladies vigoruusly jerked the mind of Nazrul and entered into the softest corner of his heart. Attraction of

Fajilatun Nessa was the greatest. Nazrul could not forget her even after returning from Dhaka and wrote several letters to Kazi Motahar Hussain unveiling his mental condition. He dedicated his "Choker chatak" to Pratibha Shome and "Chakra Bak" to Uma Maitra's father Surendra Nath Maitra. He wanted to dedicate his "Sanchita" to Fajilatun Nessa, but could not as Fajilat did not endorse the proposal. However, many nice poems and songs came out of Nazrul's pen due to this quake of the trio of Dhaka.

In 1928, Nazrul's mother Jaheda khatun breathed her last in churulia. Nazrul was in krishna nagar at that time. There was no meet of mother and son since Nazrul saw her at Churulia after returning finally from paltan in 1920. Jaheda Khatun went to see her child while he was at jail, but could not . Mother's affection remained unsaturated in Nazrul's life. So whenever he got motherly affection from any lady, he tendered his deepest respect to her, as he did in the case of Biroja Sundari Devi, Giribala Devi and Mrs. M. Rahman.

Nazrul was being wel-comed every where in Bengal inspite of rigid resistence by orthodox circles of the society and intollerable greedies of fame. Rajshahi or Rongpur or in any other place, Wherever he went, people of all sections sponteneously accepted and greeted him as the national poet of Bengal through out the year 1928. He was busy in attending series of meetings, congratulations, conventions, conferences etc. He sang inaugural songs in "Nikhil Bharat Krishak O Sramik Dal" conference and "Nikhil Bharat Socialist youth Congress". In the beginning of 1929, he was invited to participated in the thirtieth foundation day of "Musalman Siksha Samiti" of Chattagram and he did. He was grandly congratulated there, by Hindus and Muslims alike. Nazrul praised there

late Abdul Aziz who was the greatest patron of learning in Chattagram. He also travelled to Thakur gaon, Kustia and Bagurha.

Progressive minded Hindus and Muslims decided to give a national reception to Kazi Nazrul Islam. A reception Committee was formed on the 9th October, 1928 with Mr. S. Wajed Ali, the Presidency Magistrate in the head. On December 15, 1929 an unprecedently large congregation consisted of poets, Literateurs, Philosophers, Scientists, Politician and Political workers, patriots, ladies and gentlemen assembled in theCalcutta Albert Hall under the Presidency of Acharyya Prafulla Chandra Roy and gave Nazrul national reception. Netaji Subhas Chandra Basu said, in the meeting, "Whenever we shall go to the battle field, we shall sing Nazrul's war songs and whenever we shall go to Jail, we shall sing his songs too." In conclusion, Profulla Chandra Roy said, "singing the song of Nazrul's we shall follow the young leader like Subhas in our future revolutions". In the warm receiption, S. Wajid Ali read out the memoirs of welcome. Dinesh Ranjan Das, editor of Kallul, Nasir Uddin, editor of Sawgat, Jaladhar Sen, Apurba Kumar Chandra, Karuna Nidhan Bandhupadhyay, Sailajananda Makhupadyaya, Premendra Mitra were present in the meeting among other notaries. In the meeting it was admitted by all that Kazi Nazrul Islam had fundamental thoughts and style of independent creativity which could not be influenced by over shadowing Kabi Guru Rabindra Nath Tagore whom every writer at that time imitated, more or less, conciously or unconciously. All present in the meeting called him "the poet of the Bengali race" and greeted and saluted him on behalf of the Bengali Nationhood.

In 1929, Nazrul learned classical songs from ustad Jamir Uddin Khan and became familiar with Gramophone Commpany. He recorded many songs and also got links with film Companies. Gradually he got invitation to display his songs and recitation of poems in the All India Radio, Csalcutta for broad casting. Artists thronged to him on all sides. He was writings Islamic Songs all the more and these were very much popular. These were sung by Hindu artists in disguise of Muslim names as there were very few Muslim singers at that time. Nazrul was now leading a very happy but busy life. His four year old son Bulbul made the family a piece of heaven. He became the central figure of inspiration to all members of the family. Every one loved this child for his quick learning of anything told to or showed him. His voice was melodious and he was talented. But suddenly he was attacked by pox. No stone remained unturned for his treatment, but he could not be saved. He expired in May 1930 When Nazrul was treanslating Rubaiyat -e- Hafij, sitting by his side. Nazrul became almost mad in grief and ran after mystics to regain his beloved Bulbul. "Pirs" and saints played deep role in his mental world in the boyhood and this time too, he was caught by the same feeling and faith to see his lost child alive once. He met Barada Charan Majumdar of Murshidabad for the purpose and saw his son alive once in meditation, as described in the biography of Barada Charan. [11]

In 1930, Published work of Nazrul Islam were among others, "Mrityu Khuda, Rubaiyat-e-Hafij, Nazrul Gitika, Jhilimili, Chandra Bindoo and Proloy Shikha". Government imposed ban on proloy shikha and Chandra Bendoo and Nazrul was sentenced for Six months rigorous imprisonment for his poem "Fashir

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11) Arun Kumar Basu : Nazrul Jiboni, Page- 358, Paschim Bongo Bagla Academy.

Ashirbad." However, he was released as Gandhi-Arwin pact was concluded in 1931. Then he went to Darjiling with Jahanara Choudhury, the editor of "Barsha Bani". There he met with Rabindra Nath once. His "Kuhelika, Nazrul Swarlipi, Shewlimala and Aleya" were published in 1931.[12] He attended literary convetion at Raojan, Chattagram. He also presided over the "Bangio Muslim Tarun Sanmelan" at Sirajganj in 1932. Sayed Hussain Siraji of Sirajganj would love Nazrul as his own son. Nazrul paid homage to his soul at his grave there. On December 25/26,1932, "Bangio Musalman Sahitya Samiti's", conference was held at Albert Hall,Calcutta under presidency of the renowned poet Kaikubad. Being over whelmed by the inauguaration song sang by Nazrul Islam, Kaikubad garlanded him with the lace of his own neck, Saying that Nazrul was the rightful person to get this honour. This year, his published work were "Sursaki, Julfikar and Banagiti" and "Gul bagicha". In 1933, his "Rubaiyat -e- Omar Khaiyan and Kaibye Ampara" were published. 1934 showed the publication of his "Ganer Mala and Giti Shatadal".

In 1935, Shailajananda Makhunpadhyaya inducted Nazrul Islam to Cinema art. He also wrote a text book for Maktab Children. but this labour fetched him nothing. In 1936, he presided over the Faridpur District Muslim students Conference. In 1937, January, he attended a fraternal get together in connection with Id at Dharmatala, Calcutta. In that gathering, joined many not aries like Principal Suren Maitra, Abdul Hamid Choudhury, A.K. Fazlul Hoque, Manabendra Roy, Sahed Suhrawardi, L.N Roy, Khan Bahader Tasadduk Ahmed, Khan Bahadur, Abdur Rahman, Manuj Basu, Mahammad Barkatulla, Gulam

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12) Rafiqul Islam : Nazrul Jiboni, Page- 606, Dhaka University, 1972.

Mustafa and many others and Nazrul amused them all with his natural merry-makings. In 1938, he presided over the Bengali Muslim Literature Conference. From 1929 to 1939, he had deeply been connected with His Masters Voice, Megaphone, Hindusthan, Senola, Colombia, Twin etc. recording companies and his songs, more than two thousands were recorded by this time and he composed almost four thousands songs. After the death of Ostad Jamir uddin Khan, recording companies harnessed Nazrul Islam in the Vacant post of his ostad. He had also contributed to radio stations of Calcutta and Dhaka. In mid 1937, Nazrul wrtote a letter to Nargis Asar Khanom in reply to latters letter wrtten to Nazrul on the pretext that Nazrul sent a messenger to Nargis and so she wrote the letter. This reply letter in fact was the first and last letter of Nazrul to Nargis whome he discarded sixteen years back.

Paralysis engulfed Pramila Nazrul in 1939. Nazrul Islam did every thing for her medical treatment. Allopathic, Homoeopathic, Ayurvedic, Mystic, Sacrifice, Tantrik, etc were done. But she could not regain her health. She remained in bed up to her last day.

Nazrul became the editor of Dainik Nabayug of A.K.Fazlul Hoque in 1940. He presided over the Sahitya Sanmelan at Bangaon on the 16th March 1941. On 5/6 April, 1941, he presided over the Silver Jubilee Function of Bengal Muslim Sahitya Samitee at Muslim Institute Hall, Calcutta. Here in his Presidential address, he declared that he was taking release from the arena of literature. This was one of the last orations of Nazrul Islam. In that lecture he told that he did not come to be a poet, nor a leader; he came to love and to be loved; but his mission remained unfulfilled, he was taking exit with an unquenched thirst.

He could not satisfy his aim and ambition of life to see Bengali people as a Nation where every one could live peacefully side by side irrespective of caste, Creed, colour or religion.

In 1942 June, Nazrul wrote "Amar Sundar" (my beautiful) in Nabayug. This was ridiculed in "Dainik Krishak" with the heading "Sundaram" Nazrul read this ridiculous item while sitting in the studio of Calcutta radio on july,9,1942 and got attack of brain paralysis. Soon, he was escorted to his home.[13] He was sent to Madhupur by ShyamaPrasad Makhupadhyay for a change of air. There Nazrul got some remission. Then he was brought to Calcutta. Famous Kabiraj Bimalananda Tarkatirtha met his treatment first. Then Dr. Mohammad Hussain and Dr. Nagendra nath Dey examined him and sent him to Lumbini Mental Hospital under Dr. Girindra Shekhar Basu. Finding no improvement, he was brought back to Calcutta in the last part of Fabruary 1943. A committee was formed in Calcutta to help the ailing poet at the initiative of Shyama Prasad Mukhapadyay, with the personalities like Sailajananda Mukhapadyay, Tara Shankar Bandupadyay, Sajani Kanta Das, Saityendra Nath Majumdar, Gopal Haldar, Chapala Kanta Bhattacharjee, Tushar Kanti Ghosh, Bimala nanda Tarktirtha, Humayun Kabir, Syed Badradduza, Sir A.F. Rahman and others. This committee helped the poet for five month and then stoped the help on the plea that this amount of help was expended by the family of the poet on luxury, hosting of guests etc. The reporter of this information to committe was a renowned muslim poet. In fact Nazrul envied nobody so long he was concious, but many envied him for his rising so high even after he lost his conciousness."

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13) Rafiqul Islam : Nazrul Jiboni, Page- 584, Dhaka University, 1972.
Arun Kumar Basu : Nazrul Jiboni, Page- 497, Paschim Bongo Bangla Academy, Calcutta.

He was a poet imbued with a new conciousness, and his inspiring thoughts his ideas, woes and worries of the nation flowed through his poems. After Rabindra Nath nobody held the minds of the people of Bengal more than Kazi Nazrul by writing songs. He was above communilism and always looked upon Bengal as a whole". So many ambitious persons having conservative out look and narrow mind hated in the past, ridiculed him and envied him even when he was out of thinking capacity. But progressive minded people of the mass always admired him and wished him and helped him for his recovery. "Nazrul Aid Fund" was created by muslims students of Calcutta and helped the family of the poet with rupees six hundred. The government of undivided Bengal granted a literary Scholarship of rupees two hundred per month. Calcutta University honoured the poet with Jagattarini gold medal in 1945.

Misfortune never comes alone. Senseless rioting began in Calcutta. Giribala Devi became disheartened at the heartless criticism of greedy circles of vested interested. She left the family in 1946, for uncertain abode for ever leaving behind in awkward position her paralysed only daughter Pramila waiting for death, mad and brain paralysed son-in-low the poet Nazrul and two immature grand sons Sani and Nini. She was the only person who managed the family of Nazrul through various odds. Now the family became completely guardianless and helpless.

The country got independence and devided too in 1947. West Bengal Government kept intact the literary scholarship awarded to Nazrul by the Government of undievided Bengal. The Government of East Pakishtan awarded to him a grant of rupees two hundred per month in 1949. In 1952, "Nazrul Niramay

Samiti" was formed at Calcutta and he was sent to Ranchi Mental Hospital for treatment by the Government. No improvement was seen there. So, he was sent along with Pramila to London in 1953. Kazi Aniruddha, Dr. Rabi Uddin of "Nazrul Niramay samiti" and a nurse accompanied them. A group of doctors there diagnosed that Nazrul Islam was attacked by "involution Psycosis," and advised brain operation. The other group was against the performance of such an operation. As a result, he was sent to Bonn in Germany to be treated by brain specialist Professor Ruetgen who also opined against operation. Then the poet was sent to Viewna in Austria under the treatment of Dr. Hans Hoff who keenly examined the report of "Cerebral engiography" of the poet and opined that the poet was attacked by "Peaks desease" of the brain from which there was almost no hope of recovery. So, Nazrul and Pramila were brought back to Calcutta. kazi saibysachi was willing to transfer the poet permanently in East Pakistan for better treatment. "Bulbul Academy" was eatablished in Dhaka in 1957, and "International Nazrul Forum" was founded in 1959. The Government of India awarded to Nazrul "Padma Bhushan" in 1960. Pramila breathed her last on 30th june, 1962. Nazrul was brought to Dhaka by the people of Bangla Desh in 1972. Dhaka University awarded him D. lit in 1973. A medical Board was constituted in Dhaka to look after the health and treatment of the poet.Nazrul was given citizenship of Bangla Desh in 1975. This year the Government of Bangladesh awarded him their highest National honour "the Ekushe Padak". On the 29th August, 1976 Kazi Nazrul Islam the beloved poet of Bengali nation hood went to his eternal abode.

Kazi Nazrul Islam had two sons and no daughter.[14] His younger son, kazi Aniruddha expired in 1974. His elder son Saibyasachi reached burial ground after the poet was put out of sight. Lakhs of people were present in his "Janaja" (Last funeral prayer).The president of Bangladesh followed the cart carrying the dead body of the poet to the burial ground. In life time, the poet had to fight incessantly with poverty, but death brought to him all round honour.

The important titles of the poet were as under:-

1. Bethar Dan (Story)
2. Agni Bina (Poems)
3. Yugbani (Essay)
4. Rajbandir Jobanbandi (Lecture)
5. Dolan Champa (Poems + Songs)
6. Bisher Bashi (Poems + Songs)
7. Bhangargraan (,, ,,)
8. Rikter Bidon (Story)
9. Chittanama (,, ,,)
10. Chhayanat (Poems + Songs)
11. Saimyabdi (Poem)
12. Puber Hawa (Poems + Songs)
13. Jhinge Phool (Poem for kids)
14. Dudiner Jatri (Essay)
15. Sarba Hara (Poem + Songs)
16. Rudra Mangal (Essay)
17. Phani Manasa (Poem + Song)
18. Bandhan Hara (Letters-novel)
19. Sindhu Hindol (Poem)
20. Sanchita (Poems + Songs)
21. Bulbul (Songs)
22. Jinjir (Poem + Song)
23. Chakrabak (Poem)
24. Saindhya (Poem +Song)
25. Choker chatak (Songs)
26. Mritya Khudha (Novel)
27. Rubaiyat-e-Hafij (Translation)
28. Nazrul Gitika (Song)
29. Jhilimili
30. Proloy Shikha (Poems +Songs)
31. Chandra Bindoo (Song)
32. Kuhelika (Novel)

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14) Dr. Sushil Sengupta : Nazrul Charit Manos, Page- 152.

33. Nazrul swaralipi
34. Shewli Mala (Story)
35. Aleya
36. Sursaki (Song)
37. Jul fikar (Song)
38. Banagiti (Song)
39. Putuler Biye
40. Satbhai Champa
41. Gul bagicha (Song)
42. Kaibye Ampera (translation)
43. Giti Shatadal (translation)
44. Nirjhar (Poem + Song)
45. Maru Bhasker (poem)
46. Nutan Chand (Poem)
47. Shesh Sawgat (Song + Poem)
48. Rubaiyat-e-Omar Khaiyam (translation)
49. Jharh (Song + Poem)
50. Madhumala
51. Dhumketu (Essay)
52. Pile Patka (Poems for Kids)
53. Maktab Sahitya (Text book)
54. Ranga Jaba (SONG)

etc, etc. [15]

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15) *Rafiqul Islam : Nazrul Jiboni, Page- 605, Dhaka University, 1972.*
Arun Kumar Basu : Nazrul Jiboni, Page- 576, Paschim Bongo Bangla Academy, Calcutta.

CHAPTER - I (B)

PERSO-ARABIC ELEMENTS IN THE FORMATION STAGE/ORIGIN OF BENGALI LANGUAGE.

History remembers that no aborigines were there in any time in India either Aryans or Non-Aryans. All came to India from foreign lands. Dr. Ramesh Mazumder and A.D. Pusalkar said, "No kind of man originated on the soil of India, all her inhabitants having arrived from other lands but developing India," Dr. Suniti Kumar Chatterjee says, "we have in India the start with Negritos, Probably the eartliest people who came to India and made this land their home. Then came to Austrics possibly a very clear off shoot of Primitive Medeterranean people who came characterised within India as kols or Mud as and Monkhemers (including the Khasi and Nicoborese), then after them arrived the Dravidians who are generally considered to be a branch of the Mediterrnean race, some hold them as having been of unknown origin, as a Melanindian or Black Indian people finding home in India from pre-historic times. Then we have the Aryans of Indo-European origin related to Iranian"

Regarding original home of Aryans, all the historians are not agreed on the same point. Different opines differently :-

First, Aryans lived near Caspean Sea in the Middle Asia, presently it is situated in the North Iran, i.e. Turkmenisthan.

Second, Aryans lived in winter place in North Europe.

Third, Aryans were inhabitants of Eastern Part of Ural mountains. [1]

According to Irani historian Chabatpu Jadushabat, "Aryans were divided into two groups One group was idolator and other was follower of one God. The idolator group came to India, taking with them Perso-Arabic words used in day today life. "At. that time, Aryans used Perso-Arabic mixed language, with different form of deviations. The Semitic people lived in South Arabia. Taylor says, "Among the things in this world which appear to be certain, nothing is more certain that they (the semitic people) invented our alphabets." "Lipi" were brought by Dravidians to India. In the opinion of Buhlar, weber and Taylor, " Ashok Lipi were brought from South Arabia," Dr. Suniti Kumar Chattopadhyaya agreed on this point. Encyclopedia Britanica recorded, "At still pre-historic stage, it is believed that inflow of what are closely called Dravidians races made its way through Beluchistan from Western Asia and slowly penetrated India to the far South." H.J. Fleure agreed on the above opinion and said in his book, "The Dravidian Elements in Indian culture" "After much controversy it is now, I belive, and generally agreed that the main racial element in the Dravidian population is a branch of the Mediterranean races probably came from East Africa whence some of them wandered via Arabia and South Persia to India" [2]

From the above points, one might come to the decision that Semitic civilisation or Arab civilisation was connected with Dravidian civilisation. This view got strongly accepted when 600 (six hundred) seals were discovered in the Sindhu Valley. These seals read from right to left as Semitic or Arabian did in the past.

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1) *Ahmed Ali Mulla, Bharat Tumi Kar, Page- 35, Asad Publication, shayampur, Calcutta- 9.*

2) *Ibid- Page-28.*

Till today, Arabic and Persian language read from right to left. Pandit Jawaharlal Nehru commented in letters to Indira regarding castism in India as "In India, the earliest race about which we know anything is the Dravidians race. Later as we shall see the Aryans came and Mongolians in the East. Even now, most of the people living in South India are decendants of the Dravidians. They are darker in colour than the northern people because of, pershaps the Dravidians have been much longer in Inda. They were very advanced people and had their own language and carried on a lot of business with other people." Historian Romesh Chandra Majumder said in the," "History of Bengal" "inhabitants of ancient Bengal were Shudra At that time Aryans were living in Panchanad. They were not related with Bangladesh."

According to Biroja Shankar Guha, Bengali people came from Beluchistan and Persia and Dravid language was the original form of Bengali language. Dr. Suniti Kumar Chattopadhyay and Dr. Nihar Ranjan Roy agreed on this point. Historian Rakhal Das Bandupadhyay said in his "Bangalar Itihas" "Dravid occupied India long before and their language was 'Onarya' Present inhabitants of Bengal are clearly related to the South Indian inhabitants." Even in the present time, it may be found out that there are in Bengali Language in usage many words which seem to be originated from neither Sanskrit nor Persian nor Arabic. These are words of Dravid Language. For example, "Korha", "Gonda," "Pon", "Kurhi," Khuka," "Khuki," "Mas-tas" etc. are the Dravidian words. Also, names of many places in Bangladesh are from Dravidian language, such as Nowakhali, Komilla, Pabna, Kustia, Khulna, Jashuhar etc.

Dravidian races absorebed words from Arabic and Persian in their own

language according to their own style while they passed over those lands, Arabia and Persia, to enter into India. These elements were passed over again to the language of the inhabitants of Bengal when Dravidians reached there and settled until Aryans found them in much later time as Shudras' and 'Onaryas'.

Aryans entered into India in several groups from time to time fom the middle Asia and Middle East through Iran (Persia). Naturally, they brought with them the words and languages of those lands, intact or degenerated as they used and pronounced according to their own tongue and style. Arabic language originated from 'Sham'[3] and "Pahlavi's," descendent of Persian played a great influence on the tongue of Aryans. When Sanskrit Grammar was formulated, it was written in Persian language. Nethaniel Brassey Halhed recorded in his Bengali Grammar (1778)," I have been astonished to find the similitude of Sanskrit words with those of Persian and Arabic and of Latin and Greck and these not in Technical and metaphorical terms which the mutation of refined arts and improved manners might have occasionally introduced, but in the main ground work of language in mono-syllables in the names of numbers and the appellations of such things as would be first discriminated on the immediate dawn of civilisation,"[4] Collection of ancient Arabic and Persian manuscripts from Nepal and Tibet (North Indian Autiquity) strongly supported that Sanskrit and on later times Bengali, absorbed Perso-Arabic elements in such a way that it could not be identified in later periods. Haraprasad Shastri discovered 'Charyapad' from Nepal which was taken as the origin of Bengali language.

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3) *M.K. Jawhar Firoj Uddin Ahmed, Islamer Itihas (A Text Book of High Madrassa, Assam).*

4) *M.A. Qayyum, Critical study of Early Bengali Grammar, Page- 24. A.S.B., Dhaka.*

After entering into India, Arayns first settled in and around the Sindhu Valley where their language mixed up with the language of the people who lived there prior to them. Gradually their population increased and they spreaded to other parts of the Northern India. They came down through Gangetic streams and in course of time reached Bangadesh, though scarcely, Here in Banga, the language of Aryans mixed up again with local Dravidian language Now, both Dravidian and Sanskrit absorbed Perso-Arabic elements in themselves at different times. Their mixing up in the environment of Banga brought change in those elements in form and pronounciation so much so that it is very much hard to identify them in the present time. Only words such as jutdar, Fakibaz, shikshanabis etc. can be recognised to day. Bengali language in its origin has got these Perso-Arabic and Dravidian elements naturalised in Sanskrit [5].

Arabian tradesman appeared in chattangram as back as in the 4th century A.D. Some of them penetrated in different parts of Banga in connection with their business and many of them remained here marrying local women. Their language contributed some Arabic words to spoken Bengali which in the later period fully assimilated in the language of the land. Muslims appeared in the Indian arena in the 7th century A.D. From 8th century onward, muslims began to invade India, first by Arabian. And then by Persian and their rule spreaded to Bengal in the 11th century with extensive use of Perso-Arabic words in all political affairs.

Arabic language and Persian language are inter related. Their alphabets are almost the same. Both the languages were rich in ancient times. Traders and

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5) *Dr. Suniti Kumar Chattapadhyay, Orijin and Development of Bengali language quoted by M.A. Qayyum in 'A Critical study of Early Bengali Grammar.*

rulers made the two languages mixed to achieve their own purposes. Muslims rose to power in Arabia just from the time when Hazrat Muhammad (P.H.) established his rule in Madina. When Persia was annexed to muslim rule, Persian language got impetus from Arabic language as the rulers were Arabic speaking people. It. was during the firt half of the seventh century, wherever the muslims spreaded their domination, their language Arabic travelled with them and influenced the regional languages of that country, since Arabic was avery old and strang language. The relation between Arabic and Persian languages was cemented all the more when Imam Hussain, grand son of Hazrat Muhammad (P.H.) married Persian Princess, daughter of the king Yazdizard [6]. She was the mother of Joinal Abedin who was the only survived male offspring from the direct blood relation of the Prophet's family after the messacre of Karbala Joynal Abedin was the most reverend personality of the muslims of the world as awhole. Most of the Persian words were primarily derived from Arabic origin in order to get acquaintances with the tenets of Quran which was revealed in Arabic, as the newly converted Persian muslims were not aware of their Divine constitution. Also, the new converts had to know the culture of the first generation of muslims who were all Arabs and prior to this, all muslims were interested to get information about the family of the Prophet Hazrat Muhammed (P.H.), who so earnstly and skilfully propagated the religion Islam. Again, muslims through out the world compulsorily learn Arabic in order to perform their prayer (Namaz) five times a day. They also regularly read Quran in Arabic to acquire thawab (virtue). Newly converts of Persia did all these things very attentively. Persian language became one of the

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6) *Justice Syed Amir Ali, Spirit of Islam.*

richest and most powerful language of the world. It exerted influence on all leading languages of all the continents. World famous poets Shaikh Saadi, Hafiz, Omar Khaiyam, Hakim, Sanayee, Busali, Attar, Jalal Uddin Rumi, Razi and so many other belong to this langauge. So literate people all over the world learned and used Persian language to acquir and spread wisdom and philosphy. Even in recent century, Swami Vivekanda translated Bhagawat Gita into Persian language to convey the message and philosophy of India to humanity at large.

Bengali began to take shape of a language in the last years of the nineth century when Paul Dynesty was ruling Bangadesh. It is said that it traeed its origin to Sanskrit through Pali Prakrit and Magadhi Apabhramsa. It wsa on the forming when muslims occupied Bangadesh in 11th century and established their rule with their official language Persian saturated with Arabic And Persian remaind the state language of whole of India for seven hundred years until the Britisher occupied the land established their rule and introduced English as the state language of India replacing Persian. Muslim saints came to Bongo-Kalinga much before the muslim rule established here. Convert to Islam were learning Arabic and religious things mainly through Persian language for their religious purposes as the tenets of Islam were widely scrutinized, discussed and propagated in the "Ajam", east of Arabia through Persian language by Persian religious exponents and votaries. The liberty. equality and fraternity of Islam influenced and attracted the down trodden classes in Banga-Kalinga somuch so that the numbers of converts to Islam rose rapidly in continuous process for centuries together. When Bengal went under muslim reign in the 11th century, the number of Bengali muslims rose so high that they almost surpassed the number of all other inhabitants of the

land taken together. And the rulers used Persian language in all royal purpose. Most of the rulers with heir courts and laskars hailed from central Asia and Persia and they settled permanently in Bengal marrying Bengali ladies. Their off springs used a sort of lingua franca mixed with spoken Bengali; Persian and Arabic. These childern also got religious education in Persian and Arabic languages. As a result many Arabic and Persian words penetrated into the local Bengali language and began to be used in day to day life of all Bengalees irrespective of their caste, creed, colour or religion for their long co-existince. Mixed Arabic and Persian words like 'Atar-Dani', "Khun Kharab" (Persi+Arabic), 'Shet-Shaitan' 'Shabuz-Shur', "Azad-Mukta' (mixed complex : Arabic, Persi, Sanskrit, Bengali) [7] began to take position and place in Bengali Language which was not yet taken the shape of a literary language.

Persian official language influenced the people of Bengal in another way. Whoever had to transact any business with the Government, had to use Persian language or its lingua-franca. Literate people learned, cultured and used Persian language in quest of wisedom to fetch honour from the throne and the mass people. This instinct of mind of literary persons inspired them to write Sanskrit Grammar in Persian language. At the instance of Emperor Akbar (1556-1605 A.D.), Viare Krisnadosa wrote a Persian Grammar in Sanskrit. This grammar was known as Persi-Prakasa. The Persi-Prakasa contained 481 Sutras divided into eight chapters [8] During the reign of Mughal Emperor Jahangir (1605-1627 A.D.), one Vavikarnapura from Assam composed a grammatical work on Persian and also compiled sanskrit-Persian dictionary which was called the 'Sanskrita-Persika-Pada-Prakasha". Persian terms were used in Astronomy and Astrology with corresponding Sanskrit terms. The Dravidian grammars seemed to have been written in South India and Persian grammar in North India. Possibly the main reason for this was that Southern India was not continuous subject to the Emperor of Delhi while Persian was the official language of Northern India[9] Bengal being situated in the Northern India, Delhi's official control greatly influenced the culture of the inhabitants of this land.

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7) *Dr. Bhadhan Sengupta, Nazrul Kavyagiti Boichitra o-Mullayan, Page- 206, Novojatok Prakashoni, Calcutta- 7.*

8) *M.A. Qayyum : A Critical study of Early Bengali Grammar, Page- 10 : Asiatic Society of Bangladesh.*

9) *Ibid- Page- 11.*

From the last few years of the 9th century A.D.Bengali began to take shape of a language and it flourished as a literary language in the 15th century A.D. Paul Dynesty and there after Sultanates witnessed the forming of this presently rich language. It is belived that Bengali language emerged from Sanskrit and travelled through Pali Prakrit and Magadhi Apabhrangsha for more than five centuries to start its literature formally during the first half of the fifteenth century when Muslims were in rule in India and Particularly in Bengal with their courts language Persian. Most of the Sultans of Bengal were Patrons of learning and they encouraged to flourish locally spoken language Bengali.

Sri B.N. Pande, the then Governor of Orissa says in the book "Islam and Indian Culture" in 1985 at Patna, "Growing out of Magadhi Apabhramsa, modern Bengali assumed the status of a standard language in thefourteenth century. During this period the entire country was waking to new religious heights. The key note of this movement was the apprehension of unity of God, and the belief that He can be achieved through intese love. God views every one equally, whether he is Brahnin or Chandal. Shri Chaitauya initiated the Krishna Bhakti movement.The Sufi movement in Bengal flourished through Jalal Uddin Tabreji. Shri Chaitanya had many Muslim followers who were Vaishnoi and had abundant poetic work to their credit. The close interaction of Suficism and Chaitanyaism gave rise to Baul songs (AD 1625-1675). They were a creation of Hindu Muslim unity. This was a movement against all externalism whether of Hindus or of Muslims. It aimed to break all external restraints.

"You wander aimlessly:

Mandir, Mandir, Masjid, Masjid.

Oh, my teacher,

What a headache it is

The foolish, while weeping, Look at me.

"Among the Muslim saints whose contribution to the development of modern Bengali is recognised without question is Daulat Kazi. According to Shanti Ranjan Bhattacharya, he was the author who introduced novel writing in Bengali. His book Sati Meenavati has a historic significance. Then there was Alaul, creator of a large number of Vaishnavite Songs. His Padmavati is well reputed. Besides he translated a large number of persian books into Bengali, like Nizamis Hafti-Paikar or Sikandarnama etc. His Vaishnava Padawalis are very popular in Bengal. Another was Syed Sultan. Besides Vaishnavite songs, he has written books on Islamic religion like Gyan Pradeep, Hazrat Mahammed Charit, and Nabi Bangash. In Nabi Bangash, he counted all Brahma, Vishnu, Shiva, Shri Krishna as Nabis, and showed great respect towards them. Mohammad Khan wrote Maut-Ul-Hussain (1645) and Hayat Mahmood wrote Ambia Bani. Sayed Murtaza was a poet of the first rank in Vaishnavite songs. His Pad Kalpataru is well known. Sabir Khan wrote Vidya Sundar. Ali Raja is known for his books Gyan Sagar, Saraj Koloop, Dhyan Mala. he has depicted the love of Radha and Krishana, Ravan and Mandodari and yusuf and zulaikha. His conclusion is that one rises from the love for a person to love for the entire creation and the creator. A volume of Akbar Shah has been discovered. It is in praise of lord Krishna. Inadatullah translated Chahar Darwesh.

"A reference to the Pathan rulers of Bengal like Sultan Nazir Shah (AD1283-1325) and Sultan Hussain Shah and their religious tolerance is necessary. They decleard Bengali to be the official language of the regime.They got the Mahabharata and Bhagavat Purana translated into Bengali. This is regarded as the first translation during these early days. The great poet Vidyapati had dedicated his poems to Sultan Nasir Uddin. The Sultans were Patrons of the Bengali language and tried to enrich it in many ways. According to S.R. Bhattacharya, Shah Hussain patronised 'Tarja Geet'. It is supposed to be the earliest form of Bengali Poetry." [10]

From the above discussion it is clearly come out that both the communities, Hindus and Muslims of Bengal used the same Phrasologies and words while their language was on the forming and developing to a standered literary language and that dominance of Muslims in the literary activities contributed large number of words belonging to Perso- Arabic origin in the developing Bengali language.Annada Mangal, Manasa Mangal, Khonar Bachan, Sri Chaitanya Charitamrit, Sri Chaitanya Bhagavat, Mangal Chandir geet, Purba Banga gitika, Maimansing gitika, Laila-Majnu, Johura nama, Shitala Mangal, Kalika Mangal, Radhika Mangal, Yusuf Julekha, Banglar Baul wa Baul gan, Saiful Muluk Badiuzzamal, Padmavati, Tuhfa, etc. are some example of titles that contain persian and Arabic words frequently. Daulat kazi, Alaul, Bharat Chandra, Ramprashad, Bangshi Badan, khemanada, Syed Hamza, Bidyapati, Dwij Madhab, and many other names can be cited, who pursued their literary activities using

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10) B.N. Pande : Islam and Indian culture (Part- I, The Confluence of Islam and Hinduism) Page- 82, Khoda Baksh Memorial Annual Lecture, Patna, 1985.

abundant of Persian and Arabic words. [11] In fact, Bengali language developed as a standard literary language in the fifteenth century A.D. when Muslim were reigning the land in full swing with their official language Persian. And the Sultans were encouraging Bengali literary persons and the mass so that their language might replace Persian in the royal offices. 'Ain' 'Adalat' 'Kalam' 'Vakil' 'Mukhtar' 'Abad' 'Amdani' 'Arji' 'Aram' 'Ishara' 'Ekdom' 'Wajan' ''Katal' 'Kam' 'Karja' 'Kagaj' 'Kaman' 'Kurnish' 'Khas' 'Jakham' 'Jalsa' 'Jindabad' 'Takma'etc.etc. directly took their places as Bengali words, while some words like 'Tirandaj', 'Nidralu', 'Rojkar', 'Chirhiakhana', 'Ghushkhur', 'Pandan', 'Pachhand', 'Waposh', 'Hukumbardar', 'Chalbaj','Khash Nabish', etc. etc. were assimilated in Bengali after being some what changed or shortened and added to some indegenous Bengali words.[12] Hundered of such examples can be cited.

It is, therefore, inferred that Arabic and Persian words enriched and participated in the forming of Bengali language either remaining intact or being degenerated and modified or being partially changed and added to other words of indegenous origin or of foreign languages. It is now very hard to identify these elements or words singularly as they have formed the very body of thousand of words we use in our day to day life and literary persuits. Perso-Arabic words and elements are present in the veryu formation stage or origin of Bengali language.

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11) D.R. H.C. Paul : Bangla Sahitya Arabi-Parsi shabda, Page- 405, Dhaka University 1967.

12) Abdus Sattar : Nazrul Kaibye Arbi-Parsi Shabda, Page- 77-80 : Nazrul Institute, Dhaka, 1992.

In 1772, Nathaniel Brassy Halhed came to India as an employee of East India Company, and "was stationed in the Persian Translators office". One of his major literary Venture was 'A code of gentoo Laws', Which was first compiled in Sanskrit by eleven brahmins and "The Persian translation from which Mr. Halhed made his version.....is no translation of the Sanscrit original." Then "At the solicitation of Warren Hastings, Halhed compiled a grammer of the Bengali language completing it in 1778." He compiled the grammer for official profit at the request of warren Hastings the Governor General to serve the purpose of the company. Halhed "was a gifted liguist, his best foreign language being Latine, his second Greek, his third Persian, though he also had some knowledge of Hebrew, Arabic Sanskrit and Bengali," With this "some" knowledge of Bengali and Sanskrit he compiled the Bengali grammer, intensifying Sanskritisation of the Bengali language to assist Hastings to acquire mastery over India. In his own words, "The path which I have attempted to clear was never before trodden; it was necessary that I should make my own choice of the course to be pursued and of the land marks to be set up for the guidance of future travellers. I wished to obviate the recurrence of such erroneous opinions as may have been formed by the few Europeans who have hitherto studied the Bengalees; none of them have traced its connexion with the Sanscrit, and therefore I conclude their systems imperfect." So he tried for perfectisation of the system makinghis own choice of the course he pursued.[13]

In fact , there were some ones trying to formulate a grammer of the Bengali

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13) *M.A. Qayyum : A critical study of Early Bengali Grammars, Page- 51, Asiatic Society of Bangladesh, Dhaka, 1982.*

language prior to Halhed put his hand on the job. These were in manuscripts form and presumably were supplied to Halhed by his informants. Halhed went through these in Persian language with the help of informants Bengali-Persian Vocabulary was used with other materials but deliberately ignored most of the Phonological developments that had taken place in Bengali via Magadhi Prakrit and Apabhramsa [14] But inspite of innumerable defects, Halhed compiled a Bengali Grammer which now occupied a place of very importance in the development of Bengali language and which ushered a trend to find Bengali language its origin from Sanskrit. Still then, Arabic and Persian words and elements remained unavoidable in Bengali language since they took part in the very origin of the language.

Another Briton, William Carey was a Baptist Missionary and in later part of his life, he acted as the professor in the college of the Fort William , Calcutta. He was the Professor of Bengali, Sanskrit and Merathi. He learnt Bengali through John Thomas, Ram Ram Basu, Golaknath Sharma and Mrittunjay Vidyalankar successively. He published Grammer of the Bengali language in 1801. Though Carey followed Halhed's Grammer while learning Bengali, he asserted, "a multitude of words, originally Persian or Arabic, are constantly employed in common conversation, which perhaps ought to be considered as enriching rather than corrupting the language," and observed, "So different is the language called Bengali (Which is spoken by the higher ranks of Hindoos) from the common language of the country which is a mixture of Bengalee, Hindostanee, Persian, Portuguse, Armenian and English, that is a mere jargon."[15] But in the long run,

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14) M.A. Qayyum : A critical study of Early Bengali Grammars, Page- 101-102 Asiatic Society of Bangladesh, Dhaka, 1982

15) Ibid- Page- 142.

'The trend of Sanskritisation was intensified in Craey's Grammar as it is presumed that Mrittunjay Vidyalankar, 'an established scholar, experienced teacher and a good prose write,' 'had some hand in the execution of the work' of composing the Bengali version of the Grammar as Mrittunjay belonged to higher rank of Hindoos. So ultimately Carey decleared that "Bengali language..... is almost entirely derived from the Sangskritia: considerably more than three fourths of the words are pure Sangskrita."[16] This over Sànskritisation misled the later generations. But words of Persio-Arabic origin continued to be used in Bengali language.

The third Briton, Graves Chamney Haughton arrived in India in 1809 as a military cadet. He was appointed as an Assistant European Professor in the department of Arabic, Persian and Hindustani at Haileybary College in 1817 and took the charge of the department of Sanskrit and Bengali as Professor in 1818.

Haughton learnt and studied Arabic Bengali, Hindustani, Persian and Sanskrit. He compiled Bengali Grammar primarily for the use of his students in the college. Before compiling the Grammar, he carefully studied Halheds Bengali Grammar,Craey's Bengali Grammar, Wilkin's Sanskrit grammar and Mohan Prasads Bengali and English Vocabulary. He was very much influenced by the Grammar of Halhed and Carey and he employed many rules from Wilkin's Sanskrit Grammar. In his opinion, Bengali is to the Sanskrit what the Italian is to the Latin'. The trend set forth by Halhed passed over to Haughton through Carey with more Vigour and deeper in bearings. Sanskritisation of Bengali thus

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16) M.A. Qayyum : A critical study of Early Bengali Grammars, Page- 169, Asitic Society of Bangladesh, Dhaka, 1982.

completed in the hand of foreign grammarians in the land of panini, the famous Sanskrit grammarian of the 8th Century BC.

The system of analysing Sanskrit by Pandiths since the time of Panini was used in analysing many language including Bengali. And Halhed, Carey and Haughton did the same thing with help of their tutelage like Mrittunjay. This "sanskritisation was aimed at suppressing Bengali rather than describing it.' For mass people of Bengal found it difficult to understand the speeches and writtings of educated Pandits. Bengali language followed its own course as we find today that This l;anguage contains large number of words from diverse sources including Arabic and persian, Since. This is the case of all living languages of the world. Kabi Guru Rabindra Nath Tagore said in the Bangiya Sahitya Parishad in 1901, "Bengali language followes the rules of Bengali Grammar, and that Grammar is not completly subject to Sanskrit grammar." Tagore himself used many words of Perso-Arabicorigin. Infact, Persian and Arabic words and elements are so deeply rooted in the very origin and formation stage of the Bengali language that some of them went beyond identification today and they became part and parcel of Spoken Bengali. Even, writen Bengali employ large number of Arabic and Persian words in day to day literary works.

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