

CHAPTER 1

A BIOGRAPHY

KAZI NAZRUL ISLAM'S MUSICAL LIFE FROM 1899 TO 1976

CHILDHOOD AND EARLY YOUTH

Kazi Nazrul Islam was born in a village called 'Churulia' under the Jamuria Police Station in the Asansal Sub-Division of the Bardhaman District. He was born on Jaistha 11, 1306 (Bengali era) that is, May 24, 1899 A.D. To the North of Churulia flows the river Ajay, on the other side of which lie the arena of work of the great poet, Jaydev and Rabindranath Tagore. To the South of the village are the coal of mines Raniganj and Asansol. The river Damodar flows to the West of Churulia.

Nazrul was born in a thatched house beside the fort of the legendary king Narottam Sinha and the Pirpukur (pond of the Muslim Saint). Perhaps it was because of this humble beginning, that during his life, Nazrul had been composing songs about the sorrows and struggles of the sons of the soil. Though his ancestoes were not exactly poor, he had an apathy with the peasants. During the Mughal era, Churulia fort had a court of law which was associated with Kazi (judge) forefathers of Nazrul. The Kazi family used to enjoy rights over the 'Aaima' property since the Mughal era.

The fort of king Narottam had attracted Nazrul from his very childhood. During his school days, Nazrul in fact wrote a poem - 'The Ruins' about the dilapidated fort.

"Gayer da-kine daraya ke"

 "Who are you,
standing alone to the South
of the village for ages?
What are those dark lines.

 Etched on your breast?

Ruins of which land?
and of the old tales told

 by which grandina?

Obscure reflections of whose part
are seen on the body of stones,

Ashes from the pyres of which

 Chittor are seen on your chest?¹

Kazi Nazrul's father was Kazi Fakir Ahmed and mother Jaheda Khatun. His paternal grandfather was Kazi Aminullah and Maternal grandfather was Tofael Ali. Kazi Fakir Ahmed had two wives, seven sons and two daughters. Nazrul was born to Fakir Ahmed's second wife after the birth of a daughter and death of four sons. That is why, he was nicknamed 'Dukhu Mian' (the sorrowful one). He was also called Tara - the madcap and Najar Ali. Thus, whatever he may have lacked in life, this Dukhu Mian - never had any want of sorrow.

Nazrul's father died on 'Chaitra' 7, 1314 (Bengali era) - that is 1908 A.D. when Nazrul was only nine years old. The struggles for existence of this fatherless child of a poor family started right then. After the death of his father, financial constraints hampered Nazrul's education. Having passed from the lower primary school in 1909, Nazrul joined the village Maktab (Islamic Primary School) at the age of ten. He had to work at the Maktab, at the mausoleum of Haji Palwan and the mosque of Pirpukur.

Nazrul started learning 'Farsi' (Persian) from Moulavi Kazi Fajle Ahmed, who used to teach at the Maktab. His father's cousin Maulavi Bajle Karim, with his command over 'Farsi' (Persian) and his love for poetry, inspired Nazrul to write Bengali poems using plenty of Urdu and Farsi (Persian) words from the very early days. A sample is given below:

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Mera dil betab kia (my heart has been rendered restless)
tere abru-e-kaman (by the hidden locality behind your veil)
Jala jati hai ishq mein jaan, pareshan (has burnt to cinders
my heart with the fire of love)

Even the moon is tainted in comparison with you, my sweet-
heart)

Oh, how beautiful is the look of your face,
my heart is intoxicated

Bulbul (nightingale) has come to drink the honey.

(The Farsi/Urdu words are transliterated and underlined above and their meaning is translated in paranthesis while the Bengali part is directly translated into English).

In this poem is seen a synthesis, not only of languages but also of cultures since a very early age.

After the majar, mashjid Maktab (mausoleum, mosque and Islamic Primary School) phase, we find the ten-year old Nazrul in the 'leto' dance troupe and jatra (rural opera) party. The plays written in lyrics by village poets of the leto parties, songs and dances staged by the rural artists, poetic contents of different parties of minstrels, polemics and discussions in these presentations, served to indicate lines of differentiation between good and bad. Entertainment to played a significant role. As a member of the leto parties, Nazrul had an opportunity to acquaint himself with folk culture.

Because of his family's impecuniary situation, Nazrul joined the 'leto' group to earn some money and help his family out. Even at the age of 12 or 13, his compositions were so mature that he gradually got the responsibility of writing plays for three 'leto' groups of 'Nimsa,' 'Churulia' and 'Rakhakhura.' He wrote a few big historical plays and a play titled 'Meghnad Badh' - (the killing of Meghnad).

Nazrul made his debut as a poet and an artist in 'leto' troupes. Not only did he to compose learn poems, songs or plays extempore, it was in these groups that he got acquainted with the Hindu mythology and the local folk culture. The synthesis of Muslim and Hindu cultures and the variety and lucidity of various folk and rural elements that we find in his composition of later years, had their roots in the writings of 'leto' poet Nazrul.

It is said that Nazrul, was called 'little-maestro' of the 'leto' group of Nimsa village. As the head of the 'leto' team, he not only composed musicals, but, when necessary, he even took part in the 'duel of poets.' In this way, as early as in his teens, Nazrul had mastered the skill of writing extempore or as ordered.

The famous minstrel of that area, 'Goda Kobi' (fat poet) is said to have given Nazrul the title of 'bangachi' (Tadpole). He had prophesied, that the tadpole would grow up into a snake. Needless to say, Nazrul did not disappoint 'Goda Kobi.'

During this period, he wrote drama and satires like, 'Chashar Shong' (pantomime of a peasant), 'Meghnad Badh, (killing of Meghnad) 'Shakuni Badh' (killing of Shakuni), 'Daata Karna' (Benevolent Karna), 'Rajputra (the prince) and 'Akbar Badshah' (Emperor Akbar).

Some samples of his compositions in 'Ramprasadi' and 'Baul' (various folk styles of Bengal) styles:

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"Chash karo deho jamite"

If you cultivate the soil of the body

You will get ample harvests from it.

If you tender this soil with 'namaj' (prayer)

and fast and weed out with 'Kalma' (psalms)

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There will be nothing to worry you in the world.

This song of the play 'Chashar Bhong' (pantomime of peasant) resembles fully Ramprasad's devotional song -

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"Montume Krishi Kaj Janona"

Oh my mind, you don't know cultivation

Such a human soil has remained fallow,

which, cultivated would have yielded golden harvest.

The next composition by the young Nazrul was of a totally different kind. Full of parody and satires, the style of Kobi Gaan' (the extempore song that is sung during the duel of poets) the language and idioms of the song followed,

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"Shiva hoea parajite poshu raje shad;"

A jackal, though you are,

You want to defect the king of animals

Don't you have any sense of reality

Oh, you lunettee,

A kid, you challenge the giant tiger,

A frog, you dare a hooded snake!

Young Nazrul wrote a few parodies in the style of 'Jatra' and 'Panchali' which had a mix of English, Bengali, Hindi and Urdu words.

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"Ore choradar that palladar"

Oh you, chharadar, that

rural debater is very mad

In appearance monkey like,

he looks very cad

A monkey will fight a labar (lion)

Its very tadjab (surprising)

Does he not know that

though young, I also am a lion cub

(The underlined words in English is the original).

Young Nazrul wrote another parody that reminds us of Anglo-Bengali songs of Ishwar Gupta and D. L. Roy -

B

"Rabona Kailashpur"

I won't stay at Kailashpur

I am going to Calcutta

All those English fashion

How lightening they are

All these English females

How beautiful they are.

They offer me a chair come on dear, good morning. Below are a few lines from the ballad 'Rajputra' (The prince) by the young poet - which reflects the patriotism of 19th century epic poetry.

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"Cholo ohe montrisut"

Oh minister's son let's go

back to our motherland,

God's grace is not so evident,

in any other country

We came across so many

towns and villages, castles

and caves; mountains and rivers

But the memory of my motherland always haunts.

It is unlikely that Nazrul's association with the 'leto' group lasted more than a year. But within this short span, the little master endeared himself so much that when he left the group, its members composed a song in his honour.

After this, in about 1911, Nazrul bid goodbye to the 'leto' troupe and got admitted into Class VI of the 'Nabinchandra Institute' at the village Mathran under the Mangalkot police station in the Bardhaman district. But due to economic reasons, he had to cut short his studies and enter a Vagabond's way of life. He then joined the Vasudev's Kavi Party and began singing to his own beats on the drum in different gatherings.

He again got admitted into Class VII of the Darirampur School in 1914. At first, he was a guest at the Kazi family home at Shimlagram. Later on he stayed at one or two similar places near the school. Every day he had to walk five miles to reach the school. In the annual school examination in December 1914, he was promoted to Class VIII, securing the first or the second position.

This was the only year that he studied at the Darirampur School. Even since this first acquaintance with East Bengal his ties became much closer with this part of Bengal.

He has time and again rushed to this part washed by the water of the Padma, Meghna, Jamuna, Gomati, Karnaphuli and Surma.

It is here, that he discovered his friends, brothers, spouse, and mother. When he first came to Kajirshimla in 1914, had he even thought that he would one day lie in eternal rest on the soil of East Bengal, that is today's Bangladesh. At Trishal, bound with Nazrul's memory, there is now a school, a college and an academy named after him. Nazrul had never visited these places a second time, in a healthy state. But Darirampur appears as Birrampur in the story "Aagnigiri" (The Volcano) in his book "Shiulimala."

With his command over the languages, Nazrul got admission into Class VIII at Siarsol Raj School in 1914. He remained there till Class X. In 1917, he joined the army.

In his first published story, "Baunduler atpkahini" (The Autobiography of a Vagabond), Nazrul has mentioned the name of Siarsol Raj School.

While in this school, Nazrul was greatly influenced by the revolutionary ideas of one of his teachers Nibaran Chandra Ghatak, who was connected with the revolutionary terrorist group 'Jugantar.' His attraction towards the revolutionaries, which became evident later in Nazrul's life, had its beginning here. In his novel 'Kuhelika' (the mystery) we find the shadow of Nibaran Chandra Ghatak in the character of the revolutionary school teacher Promattha.

Nazrul's Army Life

Nazrul joined the army about August-September 1917. He must have performed well in this career, as he was promoted within a short period to the rank of the Battalion quarter Master Havildar. Nazrul's literary career started in the army. The military career gave him the opportunity to devote himself to the pursuit of knowledge and poetry without distraction. In this period, he once heard Hafiz reciting from his "Dewan-i-Hafiz." He was so charmed by it that he began to learn Persian from Hafiz. With the latter's help, Nazrul read almost all the poetic works of the Persian poets. After this, he composed the "Rubaiyal-i-Hafiz" in translation.

At the Karachi army camp, Nazrul's literary pursuits were not confined to the Middle East tradition only; he had good contacts with his native Bengali literary world as well. He used to subscribe to different literary magazines, written and despatched from Karachi. The following works of his were published in different periodicals.

"Baundeler Atmakahini" (Autobiography of a Vagabond), story "Saugat" Jaisstha - 1326 (May 1919). "Mukti" (Liberation) story - Saugat Bhadra - 1326 (1919). "Kabita Samadhi" (Burial of poetry) comic poems, "Saugat" - Bhadra - 1326 (1919). "Unveiling of Turkish Women" - Essay Saugat Aswin - 1326 (1919). "Hena," story, Bangiya Musalman Sahitya Patrika (BMSP) (Bengali Muslim Literary

Journal) Kartik 1336 (1929). "Ashaya" - Gazal by Hafiz, Prabasi, Paush, 1326 (1920). "Byathar Dan" (Gift of Sufferings) BMSP, Maugh 1326 (1919). "Meher Nigar" - Story - BMSP, Phalgun, 1326 (1919). "Ghumer Ghorey" (under the spell of sleep) Story, Nur, Phalgun, 1326 (1919).

When in the Karachi barracks, Nazrul pursued the culture of music too, along with literature and a survey of world events. In the army camp, they had regular musical source in front of Nazrul's barrack.

Very few Bengali poets have an experience of army life. In his army days, Nazrul did not indeed imbibe despair and sorrow, born of the brutalities of the war. But there is no doubt that what he learnt in the army extended his experience, broadened his perspective and helped complete his preparation to become a poet.

His stint in the army helped Nazrul overcome his provincial limitations and placed him in a pan-Indian, even Middle East, backdrop. In the sphere of heritage he went beyond not only Bengal but even India to become integrated with Middle East in terms of international consciousness. The discipline and organised cooperative army life turned the unfettered Nazrul of his early life into a fully responsible youngman.

At the end of the Great War (Versailles Peace, May 28, 1919, Nazrul's regiment was disbanded in March 1920).

Soldier Poet

After the disbandment of the 49th Bengal Regiment in March 1920, Nazrul arrived in Calcutta from Karachi. He put up with his friend of younger days, Sailajananda's Politechnic Institute boarding house at Ramakanta Bose street. As a Muslim, he had to face some unpleasant situation then. The background of his poem on the subject of "Jaagir namey bajjati" (mischief in the name of sectarian denomination) was formed by this experience.

In his first month of literary life in Calcutta, that is, Baisakh 1327 or April-May 1920, the following writings of his were published.

"Badhanhara" (unfettered) - Novel in the form of Muslim Bharat Correspondence. "Bodhan" - Translation from Hafiz - Novel in the form of Muslim Bharat Correspondence. "Priyer dea sharab" (wine offered by Iadjitne) Novel in the form of Muslim Bharat Correspondence. "Manini bodhur prati" (To the hurt life) - Poems - BMSP. "Jananir prati" (To Mother) prose translation - Poems - BMSP. "Poshur kuntinati vesheshtwar" (Specifics of Animals) - Prayer translation - BMSP. "Jivan vignan" (Life Science) - Prose Translation - BMSP. "Chitti" (Letters). "Udbodhan" (Inauguration) - Songs - Saugat - BMSP.

The piece from Hafiz which he translated and published in Moslem Bharat as "Bodhan" (Jaishtha 1327), he translated from Dewane - Hafiz.

"Yusuf-i-goom joshta aaj aiyed
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Wa-kenan jamath khube"

Nazrul translated it as below:

Dookha ki bhai harano yusuf kenar, abar asibi phiray (why
sorrow brother the lost Yusuf, will come back to coast).

When he published "Binsher banshi," he changed this to -
Why sorrow brother, the lost good days will come back to India
once again.

Nazrul's famous poem "Shat-il-Arab" was published in Moslem
Bharat in Jaishtha 1327 (1920). This was a sketch of the longest
river of Mesopotamia the historical river "Shat-il-Arab." This
was based on the account in an English book. When the piece was
published in Moslem Bharat, Nazrul wrote this poem to give an
introduction to the river. He wrote under the pen name soldier.

Tigris and Euphrates meet in confluence not far from Basra
to take the name "Shat-il-Arab." Then following on the skirt of
Basra, it falls into the Persian Gulf. For two or three miles on
its banks, there are groves of data palms, with narrow streams
flowing by. These have vineyards and groves of pomengranate and
apricots. When one is here, memories of old times wakes in one's
mind and one is spontaneously inclined to sing.

"Shat-il-Arab, Shat-il-Arab," your banks are sanctified for
ages. Martyr's and heroes' blood has poured out by Arab warriors.

About the same time, he published a poem about Hindu Gods and Goddesses in "Upasana,"

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"A Ki Rana Baje Baje Jana Jana"

What is the martial music ringing with tinkles! 'Wine in a rainy morning' was published under the title 'Nikote' in the anthology named "Badal Prater Sharab" and in the selection 'Aqamani' and 'Agnivina.'

In the middle of 1327 (1920), one of his songs, "Aaj Notun kore porlo mone." It came to my mind afresh and a story named "Otripto kamana" (Unfulfilled Desire) were published in 'Bangiya Musalman Sahitya Patrika.'

In the same month, one of his famous poems, "Kheya parer toroney" (The ferry boat) and "Badal borishane" based on the Kajri festival where published in Moslem Bharat. The then Nawab of Dhaka was impressed by these two poems. He cordially invited Nazrul to visit Dhaka. Another of Nazrul's famous poems "Qurbani" was published in Moslem Bharat of Bhadra 1327 (1920). The Ashin issue of the same magazine carried another wellknown poem of his, "Moharram." The tragic tale of Karbala formed the subject of "Janghanama" or "Morsia" in the Bengali literature of the middle ages. Further, in Ashin 1327 (1920), Nazrul published the following pieces - the story "Bondhu amar theke theke" (My friend, time to time) in Moslem Bharat, "Goriber baytha" (The Sorrows of the Poor) in Banganoor, and "Banshir betha" (The Sorrows of a Flute) based on "Rumi." He also published a poem

"Abelayay" (in the Shadow of Evening) in Sadhana from Chattagram (Chitagong).

In the Agrahayan 1327 (1920) issue of Moslem Bharat were published Nazrul's famous poem "Fateha-i-Doaz Daham" and the ghazal "Dewan-i-Hafiz (1,2) - the latter with annotations. The next Pous 1327 number carried ghazal (3,4). The notations of Nazrul's songs were also published for the first time in the same issue of Moslem Bharat. The Magh issue of the same periodical carried his poem "Biraha bidhur" (Love lorn) based on the Kabuli poet Khoshal Vhab and Hafiz's ghazal (5,6). His story "Sanjer Taara" (Evening Star) was published in the Bangiya Sahitya Patrika. The magazine "Narayan" carried his song "Pathik ogo cholle pothe" (Oh you traveller of the beaten track) - with notations. The Chaitra number of Moslem Bharat carried another song - "Aamar ghorer pashe" (by the side of my dwelling).

It is to be noted from his creative work in the first year of his literary life - from Baishakh to Chaitra 1327 (1920) - Nazrul had earned remarkable successes within a short period in producing poem, stories, songs, novel in the form of letter, translation and so on.

In only seven months, when he was only 22 years old, the young poet published some of his famous poems, such as, "Bodhan," "Shat-il-Arab," "Badal prater sharab," (wine in a rainy morning), "Agamoni," (the ferry boat), "Qurbani," "Moharram," "Abelayay" (at the untimely hour), and "Fateha-i-Doaz Daham." These poems

were a significant contribution to the Bengali literature and these successful creations made a place for Kazi Nazrul Islam, even before he wrote "Bidrohi" (The Rebel) or "Kamal pasha."

Nazrul was designated as the Havildar poet, before he earned the epithet of the Rebel poet. He was also known at this time as the poet of Bandhanhara (unfiltered) and "Shat-il-Arab" or as the soldier poet.

Nazrul became well established and popular in the cultural world of Calcutta in his first year of stay in the city.

At that time, Calcutta had two centres of get together for the literatures, one was the office of Bharati - here gathered Atul Prasad Sen, Dinendra Nath Tagore, Abanindranath Tagore, Charuchandra Bondapadhyaya, Sisir Bhaduri, Hemendra Kumar Ray and others.

The other centre was "Gajendar Adda" visited by Sarat Chandra Chattopadhyaya, Nirmalendu Lahiri, Abanindranath Tagore, Ustad Keramatullah, Satyendranath Datta, Charuchandra Bondapadhyay, Premankur Atarathi, Narendra Dev, Dhurjati Prasad and others. Nazrul was welcome in both these centres.

Journalism

Nazrul's politics, opposition to exploitation, feelings for communal amity, militant struggle - all these came from an

integral perception. This was the integral consciousness of his art which can be termed "struggle" in other words. Further the central point of the struggle was his patriotism, his love for humanity Nazrul was a poet of patriotism.

After the First World War, the Indian sub-continent was stirred by various currents of political development. Thousands of people were imprisoned without trial. The entire country witnessed (police) firings, protest demonstrations, hartals (general strikes) and brutal killings.

Against the backdrop of non-cooperation and Khilafat movements, Nazrul and Muzaffar Ahmed jointly planned to publish a daily. Eventually, 'Nabayug' (The New Era) was published in 1920 with A. K. Fazlul Haq as its editor and Nazrul and Muzaffar Ahmed as joint editors. Nazrul was largely responsible in making 'Nabayug' highly popular within a very short period. His articles in 'Nabayug' give one a clear picture of his social and epochal consciousness. In one of his articles, Nazrul has drawn a vivid picture of social awakening in different countries in the post-First World War era.

"Russia said, kill the oppressor. Cut off the head of the enemy of freedom. Break the chain of servitude. Everybody is free in this world. Under this open sky, standing on this open field, who will even accept domination. The durks responded with the cry, 'Allah Ho Akbar.' His bare head again raised itself marked by crescent and black tassels on it and struck great fear in the

heart of the enemies of freedom. The Ipish again stood up and declared that the war had not yet ended. At this time, India
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awake from slumber.

Nazrul was not only vocal against the injustice, oppression, exploitation and killing of foreign aggression and colonialism. He took up the cudgel against the rule and exploitation by capitalists, landlords, middlemen and bureaucrats. His sympathy was always with the proletariat and poor peasants.

That is why he wrote in 'Nabayug' -

"The peasant can hardly feed himself after back-breaking toil throughout the year, cannot afford anything better than a loin cloth, cannot fulfil even a small wish of his children. Nevertheless, by usurping his harvest, the money lender spends his life like a 'nawab.' We have seen ourselves that the coalminers do not survive for more than 30 or 40 years - but the coal companies are earning millions at their expense. One can come across nakedness of such cold-blooded murder in hundreds of factories and godown throughout the country.

With their heart, torn by sufferings and pains, when they raised the banner of revolt against the bureaucratic rulers of the country, the flames of the strike-wave engulfed the whole country. It is spreading from west to east and it will go on spreading."
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His writing reveals the true picture of the exploitation of usurers, the company and bureaucracy and the battle of the proletariat. It is doubtful whether anybody before Nazrul had drawn the picture of class struggle so consciously in Bengal.

The book 'jugabani,' comprising various essays by Nazrul like 'The Memorial of Diar,' who is responsible for the death of Muhajirim, 'Shooting the Black' was prescribed in 1922 and the ban was not lifted, even after 20 years. For all these writings, 'Nabajug' was also banned.

Nargis

Nargis is a significant but painful chapter in Nazrul's life. He agreed to go to the Daulatpur village in Kumilla District at the invitation of Ali Akbar Khan. It was the second time that Nazrul had come to east Bengal after he left Maimansingha in his early teens. After reaching Kumilla, Nazrul went to the house of Indra Kumar Sengupta with Ali Akbar Khan. He was an acquaintance of Khan Sahib and the father of his fellow student Birendra. Birendra's mother Biraja Sundari was a loving lady. Ali Akbar Khan used to call her mother - therefore she became the 'mother' of Nazrul as well. Along with 10 other members of the family, Ashalata or Promila, the only child of Birendra's widowed aunt, also lived in this house. The atmosphere in the house was very cultured and within a short time, Nazrul became on part of the household.

After spending a few days at Kumilla, Nazrul accompanied Khan Sahib to the latter's home in the village of Daulatpur in the beginning of Baishakh. Khan's widowed sister, used to visit the house frequently with Saiyada Khatun her daughter. During this tenure, a certain intimacy developed between Nazrul and Saiyada. The poem 'Har mana har,' (An admitted Defeat), composed in Baishakh 1328 (1921), reveals that the attraction of a cozy home has overpowered the poet. In another poem, 'Manas bodhu,' (The Beloved of my mind), written at the same place, the image of the beloved has become distinct.

Along with the above mentioned pieces, other pieces like 'Obelaya,' (at the Untimely Hour), 'Anadrita,' (The Unappreciated), 'Biday belaya' (At the time of Parting), and 'Panpri khole' (In Bloom), all written in the month of Baishakh (1328) and 'Bedona-Abhiman' (Hurt feelings), 'Harmana,' 'Manas bodhu,' (The Beloved of my Mind), 'Bandhur patrik priya' (The Grieving Darling of the traveller) were included in the book 'Chhayanat.' Besides this, he wrote 'Lal salam,' (Red Salute) and 'Mukuler udbodhan' (The Unveiling of the Bud) for children at this time.

At the invitation of Khan Sahib, Nazrul got betrothed to Sajida Khatun of Daulatpur. With whom he had developed intimacy. The poet had become very much moved and overwhelmed by the beauty of the village girl whom Khan Sahib began to equip so as to make her fit for being Nazrul's spouse. Nazrul gave her a new name, 'Nargis.'

Ashad 3, 1328, was fixed for the wedding. Even earlier, some distinguished persons and some quarters were divided on the question of the marriage. Some of them had apprehensions. In the invitation letter, Nazrul's introduction had a touch of vanity for his ancestry, but that had been drafted by Khan Sahib. If one reviews Nazrul's life, there is nothing to indicate him as a vain and conceited person.

Be that as it may, after the invited relations had assembled on the day fixed for the wedding, Nazrul considered some of the terms and conditions in the marriage contract (particularly, the condition that the groom will have to be settled in the in-law's house) hurt Nazrul's self-respect.

He, as a result, left Daulatpur at the dead of the night on the preceding day and reached Kumilla after walking 10/11 miles in the company of Birendra Kumar Sengupta. Nazrul, however, loved Nargis immensely.

After this, Nazrul returned to Calcutta and engaged himself heavily with writings to overcome his heart's sufferings. Two months later, however, Khan Sahib tried to persuade Nazrul to return to Daulatpur. But Nazrul told him to go back without attaining his objective. After Khan Sahib's return, Nazrul wrote a letter to Birajasundari (of Kumilla). Addressing her as mother, he wrote that Khan Sahib had flaunted before him bundles of (currency) notes. Fifteen years later, Nazrul writes in reply to a letter of Nargis.

"You may perhaps recall that 15 years ago at an Aasadh day like the present, there was a downpour of tears. Be that as it may, let me give my reply to your complaints and criticisms. If you construct my image on the basis of hearsay, then you will be misled and the image will be false. My innermost heart knows how deep a wound has been injected on my heart on your account, what a limitless pain. The sufferings that I have been victim to I do not want ever to inflict on you. Had you not gifted me this touchstone of fire, I would not have succeeded in playing on the "Agniveena" (the lyre of fire). I would not have been able to soar in the sky with the wonder of a comet. Your serene beauty, that I first saw in my teenage, the beauty to which I gave the offerings of my first love, that beauty is still present as fresh¹⁴ as the parijat and manders (flowers of paradise) in my eyes."

It is clear from the above piece of Nazrul's writing the burning sensation of Agniveena and Dhumketu and the pains of the piece "pujarini," (the female worshipper) were created out of the sea of sufferings, that resulted from the parting with Nargis.

Nazrule was not born to pass his life as a bridegroom settled in the house of some book selling in-laws of Daulatpur or Dhaka. Nazrul's creator had fixed for him a life of great achievements. He was not destined to lead an ordinary philistine or a sordid life.

The Rebel

As mentioned earlier, Nazrul had written in his letter to Nargis that but for the fiery touchstone, gifted by her, he would not have been able to play on the lyre of fire or shoot up with the wonder of a comet. Truly, it was after the painful chapter of Doulatpur that he composed some of the greatest poems of his life, such as Kamal Pasha, The Rebel, The Deluge and the Bhanger Gaan (songs of breaking up).

Kamal Pasha defeated the Greek army in the battle of Sakaria on August 24, 1921. Highly impressed by the Turkish success, Nazrul composed not only the poem 'Kamal Pasha,' but also the poem 'Ranabheri,' (The Jocsin of the war).

In November 1921, India was again shaken by mass upheaval. November 17, the day the Prince of Wales' landed in Bombay, was marked by a countrywide 'hartal' (cease work) and disturbances. During this time, Nazrul visited Kumilla and took part in the civil disobedience movement there. He took part in the protest demonstration which was held at the town along with hartal on November 21. He went about the town, singing the song 'Jagarani' (the song of Awakening). The first line of the song ran, like this

15

"Vikha dao Vikha dao"

"Give us alms, give us alms. Look back to us, Oh townsmen."

This song is compiled in the book 'Bhangargan,' mentioned above.

During the period Nazrul got enlarged in the ties of affection and warmth by the family of Birajasundari Devi.

Nazrul composed his famous poem, 'Bidrohi' (the rebel) in the month of December 1921. This created a great stir in different newspapers and periodicals. When Rabindranath Tagore intended to Nazrul's recite the poem, he started at Nazrul's face, struck with wonder; then he slowly stood up and embraced Nazrul. He remarked, "Yes, Kazi, you will really kill me." Tagore was very much impressed with Nazrul's creation and assumed that he would some day surpass Tagore himself in Poetry writings.

Besides the *Bangla* and *Moslem Bharat* apart, the poem 'Bidrohi' (the rebel) was also published in "*Prabasi*" and a few other publications. It created a stir in the country and Nazrul got famous as the Rebel poet.

Between April 1920 and December 1921, in less than two years' time, Nazrul composed the following poems; Shat-il-Arab, the 'Khea parer Toroni' (ferry boat), 'Quarbani' (sacrifice), 'Moharram,' 'Fateha Doaz Daham,' 'Anwara,' 'Kamal Pasha' and 'Bidrohi' (the Rebel).

Nazrul was only 22 at that time. It was a beginning of creative contribution for a young poet to the Bengali literature.

Nazrul visited Kumilla the next time for four months. After the death of Pramila's father, her mother Giribala came to live with her in the house of Indra Kumar Sen Gupta.

During this period, there developed a close relationship between Pramila and Nazrul. In 1922, the poet wrote the poem 'Vijoyini' dedicated to her.

In the meantime, Nazrul's 'Nishith Pritam' (the darling of the night), 'Sahachar' (the companion), and 'Abhiman' (the hurt) were published in the Bongiya Musalman Sahitya Patrika. The Chaitra issue of prabasi carried his poem in Arabic rhymes.

Nazrul's first book 'Byathar Daan' (the gift of sufferings and pains) was published on March 1, 1922.

Another of Nazrul's famous poems "Pralayollash" was written on the Bengali New year's day of 1329 (1922). This poem was composed in the backdrop of the Mahatma Gandhi's Non-cooperation proposal for the calcutta session of the Congress in 1920.

Nazrul joined the Bengali daily "sevak" in 1922. At this time, he wrote the poem "poet Satyendra" on the occasion of the death of Satyendranath Datta. The first lines of the poem was

16
"O-Shaito Joto rohilo pariya"

"All the untruthful continues to survive while the truthful passes away"

Nazrul had also written another long poem titled "Satyendra Prayan" (the passing away of Satyendra) and he sang poem as a song in the condolence meeting on Asadh 10.

The Revolutionary

"Dhumketu" (the comet) was the first journalistic exercise of Nazrul. This was first published on August 11, 1922. Its first number carried his famous poem of the same title. In the poem, he has uttered the following in the style of a dramatic aside.

17

"Aami Jage Juge Ashi, Ashiyachi"

"I make periodical visits. I have come again to cause a great revolution. I am the evil genius of the creator, the comet, the great terminator.

I knew the frauds of the creation and also the deception. That is why I kick upon the ruler and regulator to strike hammerblows on the breast of the creator. I know well that all that has remained undone by the false god. With all he achieved. That is why I usher the revolution and rise in rebellion.

Nazrul's emotional force in the poem reveals that he wanted to enkindle revolution and rebellion in the society and rebellion in the society and politics, frustrated over the failures of the non-cooperation and the khilafat movements.

The bold declarations of the poet in the periodical 'Dhumketu' had an historical value. Before 1922, it was an unthinkable matter in Bengal to raise the demand of (complete) independence. Just before this, Maulavi Hazrat Mohammed had been sentenced to transportation for life in 1921 for raising the

demand of complete independence. Immediately after that Nazrul's demand for complete independence is an evidence of his bold political consciousness. It is to be noted that Jawaharlal Nehru raised the demand for the complete independence of India in 1929.

'Dhumketu' turned out to be the organ of the revolutionary terrorists. It inspired the youth of Bengal. The 12th issue of 'Dhumketu' carried Nazrul's poem. On the arrival of mother joyful. It was for this poem that Nazrul was later arrested and given a prison sentence for sedition. The poem is an allegorical. In this poem, the despairing political situation of the country has been highlighted under the garb of evoking the buffalo goddess Durga. It goes like this.

18

"Aar Koto Kal Thakbi"

For how much longer wilt thou stay behind the image of clay! The heaven today has been conquered by the oppressing power of the lowest of the lowly. They are flogging the children of the gods. Hanging up the heroic youth. The whole of India has today become a slaughter house. How long will you take to come here, You the all destroying?

Along with this depiction of the country's state, the poem expressed distress about the position and role of the nation's leaders. The poem ridiculed the inaction of Gandhi, Aurobinda, Chittaranjan, Surendranath, Rabindranath, Barin Ghosh and others and attacked the hypocrisy in the name of religion and cowardice on the plea of non-violence.

Though an allegorical poem, it did not escape the governments' attention.

Detenu

Nazrul was produced in the court of the Chief Presidency Magistrate, Swinhoe on November 25, 1922.

Hearing was fixed for November 29. The statement made by Nazrul in his defence during the trial is known in our literature as "the statement of a detenu." The substance of this long statement was.

"The charge against me is that I am a rebel against the king. That is why I am detained in the king's prison and prosecuted in the king's court.

On one side is the king's crown, on the other side is the flame of the comet.

One is the king, with the royal staff in his hand; the other represents truth, with justice on his side. On the king's side is the paid royal official, employed by the king. On my side, is the king of kings, the judge of all judges, the truth of the time immemorial, the awakened god. I am a poet. I have been deputed by god to bring to light the concealed truth, to give shape to the amorphous creation. God responds through the voice of the poet. My voice is the voice of god, reflection of truth. This voice may

be adjudged seditious in the trial by the king's court, but in the trial for justice that voice is not violator of justice, not a rebel against truth. This voice may be convicted in the court of the king, but it is innocent in the court of justice, blemishless, undimmed and for ever turning beautiful truth.

The voice of truth will not be dilenced. The comet in my land will now turn into a fiery torch in the hand of god to burn
19
down injustice and oppression."

Nazrul was sentenced to rigorous imprisonment for one year on January 16, 1923, on the charge of sedition under Section 124(a) and 153(a) of the Indian Penal Code. Nazrul had earned the respect of his countrymen by his prison term. Rabindranath Tagore had dedicated his musical drama 'Vasanta' (springtime) to Nazrul.

Nazrul wrote his famous poem "Aaj Shristi Sukher Ullasse" (in the ecstasy of creation today). While in the Alipore Central Jail.

In the Hooghly Jail, he had written the poem 'Sevak' (the servant).

His famous composition known as "Shikal porar gaan" (the song of snapping the chains) also was written in the Hooghly jail.

20

"Aei Shikal Porar Chal"

The putting on a chairs is a game of ours! By putting them on, we will make them useless! Our visit to your high prison is

not to become its prisoners. It is to destroy all fears that we came here!

The detenus in the Hooghly jail refused to greet the Jail Superintendent and his colleagues with the cry "Sarkar, Salam" (we bow to you, our masters!) as was the custom of the ordinary criminals. As a result, they were put under bar-fetters and given to greet singing under Nazrul's leadership.

21

"Tomari Jaile Palicho Thele".

You are taking care of us in your prison. You are great, great you are.

The jail super was so infuriated that he started shouting at the poet with injectives like "you damn fool swine." The poet also returned the compliments in so many words. Following this, the detenus were confined to solitary cells. In protest against this treatment meted out to detenus Nazrul went on indefinite hungerstrike on April 14, 1923.

When this news leaked out, it led to countrywide consternation and excitement. For long 40 days. Nazrul along with one or two other detenus continued to fast. Their physical condition so deteriorated that they were on the verge of death.

The press in the country condemned the official misdeed in strong term and held the government responsible for the entire developments. They all tried to persuade Nazrul to end the hungerstrike.

To raise the demand that the government accede to Nazrul's demand, a large public meeting was held at the Goldnighi (college square) grounds on May 21, 1923 under the Chairmanship of Deshabandhu Chittaranjan Das, Political leaders, poets, artists and litterateur like Hemanta Sarkar, Atul Sen, Mrinal Kanti Bose, Jatindra Mohan Bagchi, and Maulana Maniruzzaman spoke at the meeting. The meeting proposed that it was urgent for Bengal and Bengali literature to save the life of Nazrul. The authorities will have to be compelled to create conditions Nazrul's termination of the fast. Nazrul's friend, also approached the non-official visitor of the jail, Sir Abdullah Suhrwardy, to visit the jail and resolve the crisis.

On May 21, 1923, Sir Subrwardy visited the Hooghly jail. He promised Nazrul and other detenus that he would bring the matter of superintendents misbehaviour to the governments knowledge and for the redress of their grievances. Nazrul and his comrades agreed to end the fast. On Tuesday, May 22, 1923 Nazrul and the detenus agreed to end the hungerstrike.

After his hungerstrike Nazrul was twice transfered on flay 25 to a solitary cell. Twice snakes were found in that cell. All this reveals that prison condition further deteriorated after the hungerstrike. After this Nazrul was transfered to the Baharampur jail. It was here that Nazrul wrote the poem "Indra Prayan," (the passing away of Indra).

Nazrul was released from jail on February 7, 1924.

On his release, Nazrul accepted the hospitality of Dr. Nalinakshya Sanyal at Beharampur. The Science College there accorded a reception to the poet. During this period he got introduced to the artist Jagat Ghatak at this town. In later days, the two of them collaborated in the field of music.

While in jail, the following poems of Nazrul were published in "Prabashi," "Pathohara" (one who has lost his way), Doduldol (swing) and Abelar Daak (the untimely call) Bharati published 'Samarpan' (offering) and Banamali published "Byathar Garab" (The pride of pain).

His poem 'Aaj Srishti Sukher Ullhashey' (in the creative easfasy today), written in Alipore Central Jail was carried by 'Kallol.' His poem 'Jat Jaliyati' (the fraud of birth) was published in Bijoli of Sravan 4, 1330 and the Sravan number of the Bangiya Musalman Sahitya Patrika (1330).

The Sravan (1330) issue of 'Kallol' published 'Abhishap' (the curse) with an introduction and its Aswin number carried the poem 'Ashalata' (the creeper of hope).

The Agrahayan issue of the same periodical published Nazrul's song 'Marami' (the sensitive one) with notations by Sohini Sengupta.

Nazrul's book of poems 'Dolanchapa' and the second edition of 'Agniveena' were published on November 10, 1923, when he was in prison.

Medinipur Literary Conference

Taking part in the Midnepur literary conference was a memorable event in Nazrul's life after his release from the prison. He attended the four day session from February 22, 1924, the 11th session of the Midnepur branch of the Bangiya Sahitya Parishad. This session was attended by other literateurs from Calcutta, such as Kshirode Prasad Vidyavinod, Amullyacharan Vidya Bhusan, Premankur Aarthi, Narendra Dev, Pabitra Gangopadhyay and others.

This session was presided over by Dr. Narendranath Saha. Nazrul was present on the occasion of the inauguration on the first day and during the performance of the play 'pratapaditya' by kshirodprasad on the same night. On the second day morning, he recited his own poem during the reception given to Nalini Pandit. He also sang his own songs. In the evening session of the second day, Nazrul was accorded a reception. Birendranath Sashmal addressed this session. Nazrul gave his reply and also recited his own poems and sang his own songs. On the third evening, women accorded a reception to the poet in the Midnepore College. The poet recited and sang at the session too. A very tragic development arose from the meeting.

A Hindu lady offered the poet a necklace from her own neck. The society of the time could not accept this in a healthy and open manner. Unable to withstand the society's torture, the lady how to ultimately take her own life by swallowing nitric acid.

On the third day evening, the poet was accorded reception at a huge public meeting at the Medinipur school ground. Various organisations of the town presented addresses and mementos to the poet. The poet replied to the addresses with his songs.

On the fourth evening, the poet was felicitated at another reception at the idgah (the assembly ground for Edd namaj) by the Muslims. The Muslim scholars prayed for his well being. Overwhelmed by the hearty reception of the people of Medinipur, the poet dedicated his 'song of demolition' to them.

The Family Man

Nazrul and Pramila got married on Friday, April 25, 1924, (Baishakh 12, 1331). The marriage registrar of this wedding was literateur Moinuddin Hossein, the lawyer was Abdus Salam of Kumilla. Journalist Muhammad Wajed Ali and poet Khan Muhammad Moinuddin were the witness. Mrs. M. Rahman, writer of the novel 'Mother and Daughter' took all the responsibilities in the wedding. With Nazrul and Pramila belonging to two different communities, there was ample chance of disruption during the wedding ceremony. None of Nazrul's non-Muslim friends were invited. Except for Girija Bala Devi none of Pramila's relations had supported this marriage. But they were not present. Pramila's cousin wrote a letter to the newspaper, opposing the marriage.

A section of Brahmo community was unhappy at this marriage. However, the Muslim community broadly welcomed this wedding.

After the wedding, the couple settled down in Hoogly itself. However, initially they had a hard time finding out a suitable house.

Nazrul's first child was born in Hoogly itself. He was named Azad Kamal Alias Krishna Muhammad. But the baby died soon after.

Nazrul went to Bahrapur in the middle of 1924. There, an untoward incident took place at the wedding of Dr. Nalinaksha Sanyal. The atmosphere was very orthodox. On all the social occasions of that family, Brahmin, Vaidya and Kayastha (three hierarchical castes in the Hindu social system) had to sit separately for refreshments, let alone Muslims. Nazrul arrived at the wedding reception along with Pabitra Gangopadhyaya. As soon as the bridegroom party, accompanying the groom, joined the other invitees, the orthodox among them left the place.

Greatly hurt at the incident, Nazrul set to tune and sang out his 'Mischief in the name of birth and rank in protest. Not only against sectarian differences, Nazrul was also vocal against hypocrisy in the name of religion.

On Jaistha 29, 1331, (Bengali calender), Nazrul joined the movement launched by Deshabandhu Chittaranjan Das against the atrocities by Tarakeshwar Mohanta and took charge of publicity. On this occasion, he composed the 'song of the end of illusion,' which is inclined in his "Bhangar gaan" (song of demolition).

In the 'Baisakh' and 'Jaistha' issues of 'Bharati,' the notations of Nazrul's songs such as 'Ebar tora satya bol' (Now you tell the truth), 'charkan gaan' (the song of spinning wheel) 'shikal parar chhal' (putting on the chains is a game of ours) were published.

The poet's 'Ashu prayan geeti' (the elegy) was published in the 'Ashad' issue of 'Bangabance' and 'Jhar' (The storm) was published in 'Kallol'. The poet composed the eight-page long 'Jhar' at a single sitting of three/four hours amid heavy storm outside and with high fever.

Two of his famous compilations - 'Bisher Banshi' (The flute of venom) and 'Bhangar gaan' (The song of demolition) were published in August 1924 when Nazrul was touring at Hooghly. However, they were prescribed soon after they were published.

According to Shishir kar's article, 'Nazruler Nishiddha Nana Grantha' (Nazrul's banned books), following the recommendation of the librarian of Bengal Library Akshay Kumar Dutta Gupta, the book and 'Bisher banshi' was sent to police. On October 18, 1924, the police commissioner Tegart wrote to the chief secretary to take action against the book.
22

"The writer was convicted last year under section 124A and 153A IPC and sentenced to one year's R.I. in the 'Dhumketu' edition case. The content of the book, as would appear from the

extracts of translation, are dangerously objectionable and the immediate proscription of the same is recommended." ²³

According to the recommendation of the police commissioner, within a few days, the chief secretary, A. N. Moberly ordered the 'prescription of 'Bisher banshi.' The police searched various places, including Nazrul's house and seized all the copies. Shortly afterwards, 'Bhangar gaan' was also banned.

According to the gazette notification of A. N. Moberly - "The governor in council hereby declares to be forfeited to his majesty all copies wherever found of a book in Bengali entitled 'Bhangar gaan' on the ground that the said book contains words which bring or attempts to bring into hatred or contempt and excite disaffection towards the government established by law in ²⁴ British India" ('Desh' June 12, 1982).

After partition, the second edition of the book was published in 1950.

Meanwhile, the section of Brahma community, which was hostile to the marriage of Nazrul and Pramila, started to attack Nazrul openly. 'Probashi' stopped publishing Nazrul's writings. A number of journals started publishing parodies about Nazrul. 'Shonibarar Chithi' (the letter of Saturday), which was an offshot of 'Probashi,' started publishing parodies of Nazrul's rebellious poems.

When his post-marriage life in Hooghly was already in agony with the untimely death of his first child, the banning of the two books - 'Bisher Banshi' and 'Bhangar Gaan' - his illness and poverty, the attack of 'Probashi' group, 'Shonibarar Chithi' and Mohit Lal made it even more agonising. Even under this circumstances, Nazrul's book of short stories 'Reekter Bedan' (The agony of the destitute) was published. Nazrul sold its copy rights for only Rs. 400.

In the first week of May, 1925, the congress convention was held in Faridpur district of Bengal against the backdrop of a political atmosphere which was not with the differences of opinion between Mahatma Gandhi and Chittaranjan Das and a social milieu that was vitiated with communalism. Both, Mahatma Gandhi and Deshabandhu joined this conference.

Nazrul went to Faridpur during the session. Deshabandhu was present as the president of the session. The poet mesmerised the gathering with his speeches and songs like 'Jater name Bajjati' and 'song of the spinning wheel.' To commemorate the occasion of Gandhiji's coming for the session, he wrote the poem 'Karar oe Louha Kapat' (the iron gate of the jail).

Deshabandhu died on Ashad 2, 1332, (Bengali Calender). Shocked at his death, Nazrul composed the song 'Arghya'. The song 'Akal sandhya' (The untimely sunset) was also composed on the occasion. For another condolence meet, he wrote the poem

'Santwana' (Consolation).

At a mammoth condolence meet on Ashad 18 (Bengali calendar), the poet presented the song 'Rajbhikari' (the beggar king) that he had composed on Ashad 11. All the above five songs are compiled in the book Chittanama.

Nazrul incurred the wrath of the Muslim community for writing the poem 'Indrapatan' (Fall of Indra) on the death of Deshabandhu. Nazrul was called an enemy of Islam.

It was held that Nazrul was an offender to the entire Muslim community because of certain issues in 'Indrapatan' that insult Islam. If he continues to say and write whatever he feels like, he has to be chastised with the help of law. The poet must remember that the God will punish him if he insults Islam like this.

Eversince his marriage, Nazrul was getting a raw deal from the conservatives of both the Hindu and Muslim communities. He was in serious financial trouble - having to run the household with his royalties and what he got from occasional writings.

Some of his important books that were published during his stay in Hooghly are:

'Bisher Banshi', (1331 Shraavan); 'Bhangar gaan', (1331 Shraavan); 'Rikter bedan', (1332 Poush); 'Chhayanat', (1332 Ashwin); 'Chittanama', (1332 Kartik). 'Puber haoya' Amar Kaifiyat-poem, 'Gokul Nag'

The Communist

After being released from the jail, though Nazrul got married and settled down, he gradually got involved with active politics towards the end of 1925, Nazrul fell seriously ill in Hooghly because of immensely hard work.

"From a letter written on March 1, 1926, we can guess how debilitating Nazrul's illness was.

"My health has been iron-strong. I have never visited a physician. This is my first serious illness. I have been suffering from fever for the last six/seven months. My vitality has become very low though I don't look that weak. I would have recovered by now. But I can hardly get any rest. With this health, I will be going to Dinajpore for a district conference. From there to Madaripur and then perhaps to Dhaka." (Source: Nazrul Rachana Sambhar) (Selected works of Nazrul)."
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Despite his illness, Nazrul attended the fishermen's convention at Madaripur on March 11 and 12. The meet opened with 'the song of fisherman,' written by Nazrul at Krishnanagar on Falgun 24, 1332. (Bengali calendar).

At the end of 1925, a new party - Shrameek Praja Swaraj Dal (the Labour Swaraj Party of the Indian National Congress) was launched in Calcutta at the initiative of Nazrul, Hemanta Kumar

Sarkar, Kutubuddin and Samsuddin Ahmad. Simultaneously, the party mouthpiece 'Langal' (Plough) was published. Nazrul was its chief director and the name of Manibhusan Mukhopadhyay was published as its editor.

The Provincial Conference at Krishnanagar

In May 1926, the Bengal provincial conference was held at Krishnanagar. Simultaneously, the first conference of the Labour Swaraj Party was also held. On the occasion of the Krishnanagar meet, Nazrul composed his famous song 'Kandari Hunshiar' (be careful, the helmsman) against the backdrop of Hindu Muslim riot and the cancellation of the Hindu-Muslim poet.

As a part of the provincial meet at Krishnanagar, a student and Youth convention was held with Birendranath Shashmal as its president. For this convention, Nazrul composed 'Chhatradaler gaan' (the song of the students). There were disturbances at both the conferences. On both the occasions, Nazrul's songs helped to calm down the situation. Nazrul composed 'Shramiker gaan' (the song of workers) during this period.

'Langal' was closed down on April 15, after the publication of 16 numbers. For a brief period, it was able to create a sensation.

The last number of 'Langal' (April 15, 1926), carried news and comments about Hindu-Muslim riots. Copies of the journal were

sent to Russia also. The April 15, number created tremendous interest there which is evident from a letter written by the Indian and Parsian language professor of Leningrad Institute, Mr. Daud Ali Dutt. He wrote on August 10, 1926, from Yalta, Crimea -



"I feel 'Langal' is the first among this kind of journals in India which has been able to light up the class consciousness of the Indian proletariat. It is the mouth piece of this class.

With great argument and pain, I have read about the unpleasant development of Hindu-Muslim riots and the untoward incidents that took place in Calcutta as a result as a result. I am more convinced about it after I have read the April 15, number of 'Langal.' It makes me feel that we Indians are still living in the middle age when history was being written by bloodshed persecution and battles because of the differences over religion." ²⁶

After being published by Nazrul till April 15, the name of 'Langal' was changed into 'Ganabani' (the voice of people) on August 12 with Muzaffar Ahmad its editor. It was made the mouthpiece of Bengal workers and peasants party.

Nazrul's relationship with 'Ganabani' was intact. It published a few bold essays and poems on Hindu-Muslim communalism, written by Nazrul.

The August 26, 1926, issue published an essay, Mandir O Mashjid (Temple and mosque). Another essay 'Hindu-Muslim' was published on September 2, 1926.

Dealing with the same problem, his poetry 'Pather Disha' (the director) was published in the journal 'Agradoot' and another poem 'Ja shatru pare pare' (Let my enemies fight among themselves) in 'Bangabani'. He wrote another poem 'Hindu-Muslim juddha' (Hindu Muslim battle) dealing with the same issue. The last two poems were included in the first edition of his book 'fonimanasha' (the cactus).

In the twenties, workers' and peasants' party was launched all over India. The beginning of which was made in Bengal by Kazi Nazrul Islam, Mujaffar Ahmed, Abdul Hatim and so on.

It may be recalled that on Baishak 1, 1934, (Bengali Calender), Nazrul composed three songs following the international, the song of the Red flag and a poem by Shelly.

During this period, the compilations of Nazrul's political poems and essays 'Samyabadi' (The communist), 'Sarbahara' (the proletariat) and Durdiner Jattrra (the voyagers of hard days) were published in 1926 itself.

During the middle of 1926, after the pressure of various political meetings had subsided at Krishnanagar, Nazrul set on a journey to Dhaka, Chattogram, Noakhali and Sythet in east Bengal.

He came for his first visit to Dhaka in June 1926 along with Hemanta Kumar Sarkar. In July he went to Chattagram. There he was welcomed by the leaders of both the communities. During his stay in Chattagram, Nazrul wrote poems such as 'Sindhu Banglar Aji' (Aji of Sindhu Bangla).

The whole of Chattagram got into a festival mood with Nazrul. His article on the pioneer of Muslim education in Chattogram, the late Abdul Aji, was published in the monthly journal 'Muhammadi.' The 'Ashwin' number published his poem 'Sarbahara' and the 'Agrahayan' number published 'Saugad'.

At the beginning of September 1926, Nazrul visited Jessor and Khulna. On September eighth, he came back to Krishnanagar. On that very day, his second son Bulbul was born at ninth in the morning.

In October, Nazrul visited Sylhet to participate in a congress meeting at the invitation renowned congress leader Harendra Kumar Chudhury. He was the guest of Rai Bahadur Ramanimohan Das. During his tour, Nazrul fell ill with pox and to be confined to bed at Ramanimohan Das's house. At that time, he had to be in Sylhet for about a month.

BULBUL

Since the close of 1926 and after the birth of Bulbul, though he suffered ill health and financial stringency, Nazrul entered into a phase of creative inspiration. He gave his son the name Bulbul (a song bird) and he himself turned into a song bird. He devoted himself to composing Ghazals, a major product of his artistic career.

(He composed his ghazal, "Bagichai bulbuli tue phul shakhate
27
dhisne" (Oh, Bulbul, please do not swing in the branches of the flower trees in my garden! on Agrahayan 8, 1333.) It seems that Nazrul's newborn son Bulbul came to his father's garden of life as a songbird, Bulbul, and that is why there was a flow of ghazal composition from his pen.

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(On Agrahayan 28, he composed "Aase basanta phulobone"
(the spring dawns in the flower garden!." Published in Saugat, this was the first published ghazal of the poet).

During the time when Nazrul was enriching the world of Bengali songs by his contributions, he was himself passing through a period of grave vicissitudes, as can be seen from some of his letters.

Nazrul wrote to Brajabehari Burman of the Burman Publishing House of Calcutta from Krishnanagar on 20-12-1926:

I am still confined to bed. Passing through great sufferings from sickness and some other troubles. Of these, worries about money is the most acute. Only God knows how I pass my days! Received Rs.15 remitted by you. I had, however, asked for Rs.25. ... I would have been highly benefited if you would have remitted a higher amount. You are like my younger brother, I need not write you more elaborately." ²⁹

Poverty must have bestowed greatness on the poet, otherwise how could he have given birth to his glorious ghazal songs in the midst of sickness and penury?

From his letter to Muralidhar Basu of the magazine Kalikalam (Ink and Pen), written on 26-12-1926 from Krishnanagar, we can find out how the poet was able to keep his creative genius unaffected in the face of sickness and want. It is a revelation, how a really creative genius rises above adverse circumstances.

"Previously, I had come to think that I will not be able to face the situation because of my extreme physical weaknesses and all-round adversities.

However, it is not really true that I have overcome the situation fully. The pangs of constant want have weakened me further. I am yet unable to step out of my house. From my sick-bed I have composed a few songs to the tune of Urdu ghazals. Some of them I have sent to Saugat; two of them I am sending you, so that you can secure some cash by giving them to Bangabani promptly. Tell them that other

publications pay me Rs.10 per poem. If they promptly pay the cash on the receipt of the two poems, I would be immensely helped. We have no more self-respect left in us. Oh, Muralida, I worry if this financial want will not rob me of my human essence in the end! Well, please tell Bangabani that I can send them notations of the two ghazals in a couple of days, if they so want. Oh, Muralida, can't you come to some arrangement with Bangabani in my behalf that they will give me a retainer every month in exchange of my composition."

30

We can realise the circumstances in which Nazrul had composed these Ghazals. But these composition do not suffer from any imprints of those adversities. Can we estimate the immense sufferings in the midst of which those songs were born!

(In the meantime Nazrul was immensely pained to know that Mrs. M. Rahaman who was like a mother to him had passed away on December 20, 1926. Grieved by that news, he wrote the poem 'Mrs. M. Rahama.' It was published in Saugat of Magh.)

31

"Moharramer chand uthar... aamyā gheri"

It is not yet the time for the moon of Moharram to appear,
Why is it that uproar of Karbala tends to surround me now?

Nazrul loved Mrs. M. Rahaman like his own mother. Her death hurt him while the grief of losing one's own mother.

(At that time, arrangements were going ahead for the publication of Saugat annual number from Calcutta. Khan Muhammad Mainuddin was deputed for fetching Nazrul's poems from Krishnanagar. In the midst of his many preoccupations, he wrote the poem in the name of Saugat annual:

32

"Bondhugo Saki... Sonali rupali din."

Oh friend of mine, Saki has brought, it seems the year's Saugat (offering). The night of getting together with the beloved after long days of separation. Colourful robes, sweet wines, flutes, rubab and Veena. The songbird of Gulistan and days, golden and silver. (Agrahayan, 21)

Though highly pleased with this poem, people in Saugat office were not entirely satisfied. They had expected some more pieces from Nazrul. So Mainuddin had to visit Nazrul once more at Krishnanagar.

Nazrul was then shivering with fever. The poet was laid on bed under cover of two quilts. In spite of this, he brushed aside all objections; he took up pen and paper and went on writing. In about an hour was created another famous Islamic poem in Bengali, 'Khaled.' After finishing the poem the poet heaved a sign of satisfaction and stretched himself on the bed.

In view of Nazrul's continuous sickness and unmitigated financial stringency, a variety performance was organised in

Calcutta in March 1927 at the initiative of Saugat. It is, however, not known how much help was given to Nazrul out of this venture.

Sickness and financial problems, however, did not hamper Nazrul's stream of ghazal composition.

Between November 1926 and end of 1927 he composed the following on the dates specified:

Agrahayan 8, Baqichaya bulbuli; Agrahayan 28, Ashey basanta phulaboney; Poush 1, Duranta bayu bahey purabya; Poush 11, Mridul baye bakul chaye; Magh, Bosia bijone; Phalguney, Amare chokh isaraye; Chaitra, Eto jal o kajal chokhey, Karun keno arun ankhi (April 1927 to end of 1928); Baisakh, Bhuli kemoney, Kar Nikunje Raat Kataye; Baisakh 19, Ashiley e bhanga gharey; Jaishtha or Asadh, Keno kande paran ki bedanaye; Bhadra 9, Keno diley e kanta; Aswin, Key bideshi bon udasi; Kartik, Cheyona sunayana; Pous, Bosia nadikuley elo chuley ke go; Phalgun, Nishi bhor holo jagiya; Chitra, E basi basarey.

Besides the above, he also wrote during this period the following pieces:

"E ankhi jal mochho piya," "Nahey nahey priya e nahey ankhijal," and "Aji e kusum har sahi kemoney."

All the above ghazals were composed either at Krishnanagar or at Dhaka.

The song 'Basia Bijoney' was composed by Nazrul in early 1927. One day he went with some friends from his house at Chandsarak to the Chabri lake, about six miles away, for duck shooting. After the shoot was over, Nazrul was sitting on the boat when the horizon and the water of the lake were both tinted with red and the women were seen on the banks coming in groups to carry water home. This scene so impressed him, that on returning home, he composed the song, "Bosiya Bijone Keno Eka Money, Paniya Bharaney Chalolo Gori." ³³ This was published in the Phalgun issue of Kallol.

In February 1927, Nazrul wrote the song "Khosh Amded" for the first annual session of the Muslim Sahitya Samaj. The first two lines of this song were:

³⁴
"Aasile Kego... Je Kali."

Who are you my guest, come here flying your golden banner.
How can I touch your two feet, tinged as my two hands are!

The annual session was held on Sunday, February 27, at 12 noon, at the Muslim Hall Assembly Chamber. Kazi Abdul Odud was reading his paper when Nazrul arrived. After this paper has been read, Nazrul greeted the assembled persons with his song "Khosh ambed." At the afternoon session the poet sang his ghazals to end the session with 'desserts'. The morning session the next day began with his ghazals, after which the poet recited his poem 'Khaled.' It is reported that a number of 'moulvies,' present at the hall shed their tears, listening to that poem. After this,

the poet addressed the conference. He said: "Today I make a happy announcement before this get-together. After a long time I had a good sleep last night. I find here today that the Musalman has launched on a new expedition. I will go on spreading this tiding all around. Another thing, so far I used to think that I alone was a Kafir (infidel). But I have been reassured to find out today that accomplished persons like Md. Anwar Kadir and others are also unmitigated kafirs. The party I belong to has expanded. I do not want any greater consolation!" (Shikha, Chaitra 1333).

The session was declared closed for the year with a ghazal of Nazrul's. (That the poet had been highly inspired by this session is seen from his poem 'Juger_alo' (The light of the Epoch), written on Phalgun 17, 1333 (Bengali year), at Dacca. The poem is compiled in the book 'Phanimanasha' (The Cactus).

35

"Nidra Devir Minar... Hese Jayonitika."

From the tower of the goddess of slumber, I hear the cry of the muezzin. Come, drink the sunny wine of the epoch's light from the cup of life! The red dawn of the epoch's ray. The fiery mark of Phalgun flowers, Raises the laughing flag of victory, with red mark on the head!

The year 1933 brought Nazrul only grief and sufferings, sickness, poverty, and the death of Mrs. M. Rahaman had immensed Nazrul in grief. The only source of joy and life for him was his son Bulbul. This mixed experienced gave birth to the poet's poems like 'Madhavi_pralap,' 'Gopan_priya,' 'Daridra,' 'Sindhu,'

'Aghraner saugat,' 'Barshik saugat' 'Khaled' and songs like 'Kandari hunshiar' and numerous ghazals. The year 1333 (Bengali year) in the poet's life at Krishnanagar was brightened with achievements of creation. When the year 1334 (Bengali year) was inaugurated at the end of 1333 (Bengali year), the poet seemed to be alive with a new inspiration. He welcomed the year 1334 (Bengali year) with his poem Dware bahe jhanjer jinjir (Ankle-bells of a storm are tinkling at the door).

The magazine 'Naoroj' came out for five issues after its start in Asadh, 1334 (Bengali year). The first issue carried the following writings of Nazrul: the poem 'Naoroj,' the one-act play 'Jhilimili' written at Krishnanagar on Jaisha 25 and the serialised novel 'Kuhelika.'

His play, 'Sahra Bridge' was published in Naoroj No.2. The other issues carried with notations the following ghazals: 'Karun keno arun ankhi,' 'Keno kandey paran ki bedanaye,' 'Keno diley e kanta' and so on.

Later when Naoroj stopped publication because of police interference, the editor of Saugat invited Nazrul to join his publication. When Nazrul accepted the proposal, an agreement was signed that: (i) Nazrul will not write anywhere else; (ii) For every issue of Saugat, he will contribute a poem, a song, and a serialised novel. If he writes a story, that also will be offered to Saugat; (iii) In the afternoon, he would come to the Saugat office. In the evening, a literary get-together will be held

here. Nazrul will recite his poems, sing his songs discuss literary questions and would encourage younger writers; and (iv) He will direct the section 'Chanachur' in the weekly Saugat.

He will pen against religious, social and political corruption and immorality and hypocrisy.

The Saugat editor has written that the agreement was signed in Kartik 1334 and Nazrul joined his duties in the next month (Agrahayan) on a pay of Rs.150 a month. This makes it clear that Afajjul Haq, Ali Akbar Khan, Benazir Ahmad or Mohammad Nasiruddin was not far behind the others in their efforts to make use of Nazrul by exploiting his poverty.

In 1333, began a new chapter of criticising Nazrul in a periodical named Sanibarar Chithi (the Saturday Letter). Even earlier this publication had published parodies on Nazrul's songs and poems. Along with Nazrul, modernistic literatures connected with Kallol and Kalikalam were also made targets of Sanibarar Chithi.

From Asadh 1333 to Kartik 1334, various issues of Sanibarar Chithi carried parodies of various writings of Nazrul, he again became its principal target. In the Bhadra, 1334, issue Nazrul was dubbed as the modern darling of Bengal and the expert charioteer of Bengali literature in the new era. A parody of his poem 'Anamika' was also published in this issue under the title 'The thumb,' its author was one 'Ghazi Abbas Bitkel' (the crusader Abbas the ugly).

Specimens of the two poems

Anamika

Tomare Bandana Kori... Tomar Bandana Kori.
I bow to thee my companion
in dreams
Oh, my beloved to come
You are the thirst of
deprivation in the
breast of my attainments
I bow to thee,
Oh you who have tinged my
mind
Oh you damsel with ever-
lasting youth
Companion of my unending
desire
(Sindhu Hillol)

Thumb

Tomare... pear kori.
I love thee
with my loincloth
and lungi on
Oh my teemaged grand daughter
In faraway future night
One who will knock at my lonely
bower
I love thee
Oh the naked one of
Infancy
One who is yet to lie down on
my yet to be made bad
I love thee.
37
(Sanibarar Chithi)

The first issue of Sanibarar Chithi carried a poem titled 'To You All' by one Kanjilal, which also was a parody of Nazrul's poem "Bidrohi" (The Rebel).

The purpose of these parodies by Sanibarar Chithi was the character assassination of Nazrul, which had begun with his marriage with pramila. Not only poems, it started from Bhadra 1334 a serialised play centering the periodical Ganabani.

The Poush (1334) issue of Sanibarar Chithi parodied Nazrul's popular song 'Ke bideshi, bon udasi' (who are you, the stranger, roaming in the forest absent - mendedly') into "who are you the absent minded inhabitant of Bongaon." Most of these parodies were written by Sajani Kanta Das.

Sajani Kanta parodied Nazrul's famous poem, "Dhumketu" (the Comet) like this:

Compiled in the parodi book, 'The Thumb'

38

"Aami thang tule shoja lamba dee"

I run away with long strides. Thrusting a banana in my enemy's mouth. I go round and round, calling others great fools. I misappropriate the cash in the till. Let the bill be checked properly for the balancing of accounts. There is not slightest of inaccuracy in my statements.

And many more like 'Jhar' (storm made) 'Kabya Jhar' (storm over poetry), Kandari hunsiar made "Bhandary hunsiar" (Beware the treasurer) and "Madhabi Pratap" made "Kabir Pratap" (Derilium of poet). Sajjanikanta did not stop with attacking Nazrul with the help of 'Sanibarar Chithi. On Falgun 23, 1333, (Bengali Calender), he wrote a letter to Rabindranath Tagore, the objective of which was to sound Rabindranath on what he thought about the new literature and the new writers.

An expert of the letter is quoted below:

"In the recent period, you must have noticed that a new style of writing has emerged in Bengal. There pieces are

mainly carried in two journals 'kallol' and 'kalikalam.'
These writings mainly deal with sexology, sociology or
something like that."³⁹

As an example, one can mention a few books by Nareshbabu, Buddhadev Bose's short story 'Rajani holo utol' (The night became turbulent) in Kallol, a few short stories written by Jubanashwa Buddhadev Bose's poem published in this month's Kallol. Two of Nazrul's poems, 'Madhabi Pratap and Anamika and a few other writings.

In the form of a few satirical poems and plays, we have written against them in 'Shanibarar Chithi.' but this protest is too feeble against such a powerful current. The protest should come from a strong force. As we can't find any other way out, we have to bother someone like you who has nurtured the Bengali literature for the last 50 years.

(Modern Bengali Literature)

Shanibarar Chithi, Bhadra, 1333.

Although Rabindranath sent a reply to the letter immediately in Falgun 25, he evaded the issue cleverly. His excuse was that as he had badly hurt one of his fingers, he was hardly able to write. Hence, he had to control his voice as well.

Eventually Rabindranath expressed his opinion about the modern literature. He said,

"Of late, our literature has imported the western style of immoderately. Some people here call even it classic. But they

forget that the classic does not altogether defy the past. I have seen a indigenous example of this scantily-dressed confused and dusty modernism on Chitpur Road during Holi."

The intoxication that leads to self forgetfulness can give a sense of joy; untiring excitement of one's voice can also give a sense of strength. If this unpleasant brusqueness is to be considered a sign of strength then one has to admit that 'Wrestler's uproar is also credit worthy. But what next this manliness is begilting on Chitpur road but not in the paradise
40
of literature.

(Essay "The nature of Literature" Bichitra, Sravan, 1334.)

In response, Nareshchandra Sengupta wrote in 'The parameters of literature's natures' in Bichitra, Bhadra, 1334:

The poet has had a dig at the new literature as 'imported from abroad.' We did not expect this dig from Rabindranath on this matter. When light enters that mind, it matters little through which window it has entered, if that light has indeed brightened up the jewels in inside me... The literature to decry which Rabindranath has launched on this crusade has been slighted by him with just - 'imported from England.' There is a lot in this literature, which is to the fullest extent an artistic representation of life and society of this country. ...It is a cruel joke to dub it as imports from England."

Influenced by the European literature, the young literatures of Bengal in the 'Twenties were striving to introduce social realism, that was winning popularity through various writings in Kallol and Kalikalām. This may have caused heartburn to Sanibarar Chithi, but it was really unexpected that any outside impact would be unwelcome to the best Bengali representative of the romanticism of the English poetry, particularly so as Rabindranath himself had a large part of the period from September 1924 to May 1926 in Europe.

41

Sajani Kanta not only successfully instigated Rabindranath and Mohitlal against the modern Bengali literature, he even approached Saratchandra. Saratchandra also launched harsh attacks against this new trend in Bengali literature.

He wrote:

"It may be tolerable when immature youth with a smattering of education and culture poisons the atmosphere of literature - Nazrul's uncultured skills may fail to restrain him in any manner, it, however, becomes dangerous when a learned person like Mr. Narshchandra Sen creates a squalor of this kind."

It will be clear from the above quotation that while the shafts were generally directed against the modernistic trend of the literature, Kazi Nazrul Islam was the prime target. Be that

as it may, what Sajani Kanta wrote at the end with a note of disappointment is really amusing. He wrote:

"If Rabindranath's era can pass over when his works are unread by 99 per cent of the country's population, if Saratchandra's age ends when his writings are still being serialised by the monthlies, if during the life time of Rabindranath and Saratchandra, Nareshchandra, Dineshranjan, Nazrul Islam et.al., are declared to be the reigning spirits of the (Bengali) literature, then let there be the end of literature. Let us be free of all worries in the knowledge that in this land of trash there is no place for literature."

(Some months ago, in the paper, Forward, an article by Girija Mukhopadhyaya gave the verdict that the age of Rabindranath and Saratchandra was over. Nareshchandra, Dineshranjan Mukhopadhyay were bringing in a new era. Kazi Nazrul Islam and Sailajananda Mukhopadhyaya represented its two wings.)

Whatever opinion may have been given by Saratchandra to Sajanikanta and Mohitlal, he was highly embarrassed when this was published in Sanibarer Chithi. In an article titled, 'The rules and manners of literature,' published in the Aswin 1334 issue of Bangabani, he described his own plight as below:

"In the meantime, my citation has become pitiable without any fault on my part. Sajanikanta has made my opinion so

lucid in the pages of Sanibarar Chithi, that he has closed all the avenues of escape for me, however much I may indulge in humming and hawing. He has thrust me right into the mouth of a tiger."

What had really been said by Saratchandra to Mohitlal is not known, but in his article, mentioned above, he expressed his surprise and pain at Tagore's comments in the course of the debate between the latter and the modernistic writers. He had indeed taken the side of the modernists. He wrote:

"The poet spends 13 months out of the 12 in England. What does he know - who are the members of the militant purist party and who are the members of Sailaja, Premendra, Nazrul, Kallol, Kalikalam party?"

"He has derived the idea that the Bengali literature has lost its aristocracy and modesty from some scraps of writings that may have drawn his attention by chance. ... Such injustice to the modernistic literatures... there is no end of my surprise and sorrow."⁴³

It is clear from the citation that Saratchandra's sympathy lay with the modernistic literatures.

Rabindranath had indirectly attacked them in some of his essays. He also seems to have mocked at the subject matter of the poem 'Daridra' (The poverty).

In reply to his critics, Nazrul had written in 'Saugat' (Poush, 1334).

"Though for sometime a few mean Hindu and Brahmo writers have been abusing me out of jealousy and a few orthodox 'Hindu Sabha' men have been slandering me, they can be counted on fingers. Their anger is absolutely communal or personal. I don't or won't blame the entire Hindu community for the injustice of these few people. Actually, no matter how non-communal I am, in these days of communal fanaticism, the very fact that I am a Muslim is an offence to many Hindus.

As a matter of fact, right from the marriage of Nazrul and Pramila, certain orthodox writers belonging to the Hindu and Brahmo communities got furious with Nazrul. This offensive finally came upon Nazrul during the days of communal clashes in Bengal.

Apart from, 'Phani manasha' (1926), 'Sarbahara,' the collection of poems and songs published in earlier 'Purbanha,' collection of essays in 'Rudramangal' (1926), 'Sanchita' - selection of poems (October 1928) attracted the attention of police.

In this context, Shishir Kar writes in Nazruler Nishiddha Nana Grantha, 'Agnibeena' was not banned but whenever the police came across, copies of this book, they seized them. The home department (political) opened a file on the collection of poems 'Sanchita'. But it was not seized.

On August 12, 1927, the Public Prosecutor and the Deputy Commissioner of special branch wrote a letter recommending the seizure of 'Phani manasha.' But it could not be seized as the legal remembrances did not agree. On January 24, 1927, the police commissioner, Tegart also wrote to the chief secretary for confiscating 'Sarbahara.' However 'Sarbahara' was not banned.

When the essay collection 'Rudramangal' was published on August 17, 1927, Deputy Commissioner Fairweather wrote a letter to chief secretary, suggesting its confiscation. Nazrul was living at Krishnanagar then. He was warned by the SP of Nadia. The book was threatened to be seized if its printing was not stopped. Nazrul defied the official warning. However, 'Rudramangal' was not seized eventually.

At Krishnanagar itself, Nazrul started writing his novel for 'Mrityu kshudha' which was serialized from the Agrahayan, 1334 (Bengali calender) number of monthly 'Saugat.'

The Agrahayan number of 'Saugat' also published Nazrul's poem 'Agrapathik,' written after whitman.

Nazrul read his poem 'Surer dulal' (The darling of Melody) on Agrahayan 29, 1334 (Bengali calender) at the Calcutta University Institute Hall. The occasion was the reception, given to Dilip Kumar Roy, the musiologist, after he returned home from Europe. On 'Paush' 7 of the same year, Nazrul wrote the poem "Aai

beheste ke jabi aai" (come who with go to the heaven) in Calcutta.

Love and Separation

In the first week of February in 1928, Nazrul came to Dhaka to participate in the second anniversary meet of the Muslim Sahitya Samaj (Muslim Literary Society) and stayed here for three weeks. Kazi Motahar Hossein, a professor at the Dhaka University, was then the editor of Dhaka Sahitya Samaj.

Nazrul first put up at the house of Prof. Sayed Abul Hossein, the house tutor of Muslim Hall (presently on the Second Floor of Dhaka Medical Hall). Later, he became the guest of Kazi Motahar Hossein, Nazrul composed his famous song 'Chal chal chal' (March forward) at the house of Mr. Hossein the very second day of his Dhaka tour. It was the inaugural song at the meeting, the poet Abdul Kadir has described the background of the composition of this song.

"When I went to see him the next morning, he told me that he had got the tune of a marching song in his mind. He would compose the inaugural song for the conference on that tune. He started playing the harmonium and developed the tune. He asked me to keep watch outside the door of his room and ensure that no one entered his room during this period. About 15 or 20 minutes later two university professors arrived and wanted to talk to the poet. I politely acquainted them with the poet's probation. They waited

for about five minutes and then without my knowledge they suddenly entered the poet's room smartly. The poet, however expressed neither uneasiness nor displeasure. He welcomed them with a smile. The two professors, however, spent a long time talking inanities. After their departure, the poet chided me and told me that the song was only half done, but his mood had been vitiated. It would now be difficult to complete the song. But he responded to my entreaties and again sat with his pen and the harmonium. After about half an hour, he informed me that the song was complete, but the second half was not as appealing and well structured as the preceding part."

44

(Scraps from Nazrul's Life', Ittefaq, Bhadra 10, 1985.)

Nazrul developed close relations with Principal Surendranath Maitra, Prof. Kazi Motahar Hossain, Buddhadev Bose, Ajit Datta and Fazilatunnesa.

Buddhadev has given an interesting account of Nazrul's days at Dhaka:

Nazrul Islam has come to Dhaka and he has captivated the whole city with his songs. All the time the intellectuals of the city were competing with one another to get hold of him. The people were overwhelmed with the songs sung by him.

"A Muslim professor had his quarters at one of the main gates of the University. Some of us young enthusiasts have snatched Nazrul from that place to take him to our meeting place at the office of Pragati. Nazrul is equal to about a

hundred of ordinary mortals. Broad, sturdy and powerful in body, large intoxicating eyes with tints of red, handsome of face, long bobbed hair as untamed as the joy in his heart. With a yellow or orange kurta and a wrapper of either of these two colours, both of handspun cloth (khaddar). When asked, "Why do you put on coloured dress?" he replies, "Because it draws the attention of people even in a crowd" and then he laughs loudly, in a husky voice. We brought him to our tinshed. After this, harmonium, tea, betel leaf, songs, anecdotes and laughter. The gathering was knit together in spirit. With his open heart and mind, with no sense of time, Nazrul enters a room and no one there will look at his watch. He has visited our Pragati gathering centre more than once, each time he has unleashed a flood of joy."

"A basi basore Asile Kego cholite" and "Nishi bhor holo jagiya."

"Who are you, come to this rumpled bridal chamber only to deceive me?" and "The night was spent without a wink of sleep, oh my beloved." - these two ghazals were composed at Dhaka.)

(Nazrul's visit to Dhaka in 1928 is specially noteworthy. Fazilatunnessa, the distinguished student of the Dhaka University.)

Fazilatun Nisa was an excellent student, in every class she acquired first class first. She carried on her further education

receiving scholarship and visited abroad. During that period Nazrul developed affection for the lady but didn't receive any encouragement from her. This happened to be an one sided affair. Nazrul wanted to devote his 'Sanchita,' a collection of poetry to her. Regarding this matter he wrote to the lady but the lady probably turned down his request. Later on this collection of poetry was devoted to Rabindranath Tagore, Nazrul wrote a poetry called Rahashyamai, keeping in mind Fazilatun Nisa later on he changed the title of the poetry to Tumi More Bhuliyachho. 20-3-28, on this day he wrote down the poetry at Calcutta and each line of this poetry reflects his whole hearted devotion towards Fazilatun Nisa.

During March 1928 he visited Calcutta, the following month i.e. during April he visited Krishnanagar. That very year during the month of May his mother Zahida Khatun passes away. Even after these Nazrul continued his writing of Ghazals with full devotion.

Dejendra Lal Roy's magazine "Bharat Barsho," the Boishak (Bengali month) months publication. Nazrul's Kay bideshi bon-udashi, song was published along with notation. In that very month another magazine "Pragati" published his another song "A Bushi basuray" along with notation Jayshutha (Bengali 2nd Month) month's publications came out with his another song "A akhi jol macho piya" along with notation. Nahay nahay priya a nay ankhi jal was published in Kali kalam. In Kallal's "Aashar" months publication "Ami a Kusum har sohi Kemonee was published.

In 1928 June (Ashar Bengali Month) Nazrul returns back to Dhaka. With his return he gets deeply involved with Ranu Shom or also known as Prathibha Shom. Later she got married with Buddhadev Basu. Surendra Maitra a professor at Dhaka college had a daughter Uma Maitra, Nazrul also got involved with this lady.

During his stay at Dhaka he quite often visited Ranu Shom at Bonga. Nazrul got attached to Ranu Shom's parents too. During his frequent visit to them he wrote quite a number of well known songs. Some of these well known songs were Kon kulay aaj bhirlo tori a kon sonar gaya, Nazrul composed the music of this song in the presence of Ranu Shom. A couple of days later he wrote another song keeping in mind Ranu Shom, Ato jol o kajol chokhey pashani anlay bolo kay. He wrote another song there Matir urdhay gan gay pheray saraner joto pakhi tomar konthay qiyachay thahara tader kontho rakhi. But this frequent visit of his to Ranu Shom's residence was not accepted by the youth of the Bonga as Nazrul belonged to a different community.

During his frequent visit to Bonga some of the songs which Nazrul wrote for Ranu Shom were:

Jaoo, Jaoo tume phiray aye muchinu akhi; Charitay paran nahi chaya; Adhar ratay kaygo akela; Ami ki dhukhay lo grihay robo; 'Nमितay shad mor nishi pohay Naiya karo par.'

After few months, Ranu Sam recorded 4 songs for Gramophone company under Nazrul's training.

In the 1928 February and June during his stay in Dhaka, Nazrul was attached emotionally to another lady of great talent and beauty Uma Mitra (she was a well known siturist and painter) other than Fajilalun Nisa and Ranu Shom.

According to the bengali calenders 1335, many poetry of Nazrul's were published in various magazines and papers. These poetries were

Rahashyamaye (Tumi more bhuli acho); Nodi parer maye;
Sajicho oar mritur utshave; Hinshatur; Barsha Biday; Rif Bardar
Joubon jal tarongo etc. This year Nazrul's collection of poetry Sunchita was published in Aashin (bengali month).

In 1928 Nazrul participate in Regional Muslim students association's gathering held at Silhet. This gathering had the presence of then Prime Minister Sheer a Bangla A.K. Fazful Haque and Dr. Md. Sahidulla was also present. Nazrul was highly facilitated at this gathering. Even during this stay of Nazrul at silhet for a month he wrote a poetry "surer rakhi" being inspired by Lila Majumdar.

Criticism of Nazrul Islam in various papers and magazines

In 1329, according to the bengali calender in the 'kartik' edition of "Islam darshan" magazine. Munshi Muhammad Riyazuddin Ahmed criticised Nazrul as an unorthodox muslim.

In 1331 Sharaban months edition of Sanibare Chithi started attacking Nazrul and his poetry.

In 1332 once again in Muslim darshan magazine Nazrul was criticised as a "Islam bairee muslim kabi" (an enemy of Islam).

In 1332 criticism against Nazrul started with a new zeal, in which most of the Bengal's poets got involved.

From 1334-35 onwards Nazrul Islam to face various criticism, which were published in various magazines and weeklies. He was referred as an unorthodox muslim, who was trying to disfigure the sanctity and parity of Islam.

The basic reason for the various criticism faced by Nazrul was jealousy of other poets and orthodox muslims.

It is not only that Nazrul faced criticism of various magazines. There were various supporters of him too, who appreciated his work. They brought to light the goodness and purity of his poetry to the people. They did not judge him with the eyes of orthodox muslims but judged him of his caliber and originality.

There were quite few poets previous to Nazrul Islam who wrote disregarding the islamic orthodoxy but they couldn't active prominence due to the criticism of islamic orthodox

fundamentalist. Nazrul on the other hand over came these hinderences with the support of his various well wishers and supporter.

Nazrul Islam, is the national poet of Bengal so its natural that, his poetry shows the traces of both. The hindu and islamic communities. Its natural and essential that parity and santity of poetry should be immiserable with regard to religion, and communal and social differences.

Inspite of all these criticisms Nazrul overcame them. He was highly appreciated by the young generation and numerous intellectuals. Nazrul was felicitated by numerous organisations and was appreciated by both the hindu and muslim communities.

A Respectful Reception by the Nation

In 1928 Nazrul shifted to Calcutta along with his family, under the stress of poor financial condition. During this time he stayed at Nalini Kanta's residence. Later on he shifted to a flat below the office of Saugat magazine. After this he shifted to Panbagan Lane and made himself with publication of books. It is then that he realised that previously the publishers had cheated him so he decided to take up the work of publication all by himself.

In January 1929 he made a trip to Dinajpur's Thakurgao. From there he came to Calcutta and he further travelled to Chittagong.

Consequently he visited Chittagong thrice. Here besides attending various programmes of music, poetry, gatherings he thoroughly enjoyed the natural beauty of Chittagong.

On January 11th, 1929 a facilitation gathering was organised to honour Nazrul by the Union Club of Kattoli gram near Chittagong. At this gathering by the unanimous decision the following proposal was accepted.

"This gathering accepts Nazrul Islam as the formal Islamic leader of Bengal. And, all those self concerned Muslim leaders and magazines which were making unwanted criticism against Nazrul is criticised by this gathering. This gathering appreciates the organisers at Calcutta who are working and making arrangements to prestigiously honour Nazrul Islam."⁴⁵

During this stay at Chittagong Nazrul composes his famous poetry Batayon Pasay subak tarun sari and Shampaner gaan. At this time he visited a place called 'Sondip' whose natural beauty was captivating. Here at the ground of Kargil High School his felicitation was organised.

At this gathering Nazrul appreciated the friendliness of the locals, the bravery of boatmen and the natural beauties of Sondip. At this very function he recited some of his famous poetries and fallads for the crowd. These were Chal chal chal, durgam giri kantar maru, Chasi dhar kosay langol and O bhai jelay othray abar thelay. He also read out the famous poetry Bidrohi. Later on keeping in view the beauties of Sondip he composed the

musical drama Madhumala. At the end of the month Nazrul returned to Calcutta. By this time Nazrul was not only considered as a famous political personality and poet of Bangladesh by also a well known musician. Even till then the Gramophone company didn't record any song of Nazrul, yet some well known artists like Dilip Kumar Roy, Nalini Kanto Sarkar, Sahana Devi etc. sang songs composed by Nazrul. Probably the British Gramophone Company overlooked Nazrul's compositions due to his political involvement. May be for this very reason in 1925, the famous singer Harandranath Dutta recorded the song Jater Namay Badiatti concealing the name of Nazrul. Later on he recorded two more songs composed by Nazrul. When the demand for Nazrul's songs increased among the masses, the authorities of Gramophone company learnt about Harendranath's songs. After realising the fact the company sent to Nazrul the royalty amount of his songs. This his how contact between the Gramophone company and Nazrul was established at the end of 1928. Nazrul slowly devoted himself whole heartedly in composition of songs.

Muzaffar Ahmed wrote in his Nazrul Sriti Kotha that Nazrul was totally devoted to his world of music by the enthusiastic involvement of Gramophone company inspired him even further. At this time Nazrul realised and wanted to improve his classical base of music. During this period Ustad Jamirudin Khan was seen at his residence. The author writes that Nazrul had introduced him to his Ustad. The author writes that in March 1929 when he once again went to jail, Nazrul was totally involved in his world of music.

In September 1929 Nazrul's son Kazi Sabyachachi was born.

Nazrul was to be given a National felicitation. So in the year 1929 on 9th Oct at 6.30 p.m. a gathering of the following personalities collected at Muslim Institute Hall at 'Wellesly square.' A. K. Fazlul Haque, Jaladhar Sen (Editor of Bharat Barso), Hedayat Hussien (Prof. of Calcutta Madrasa), S. Wajad Ali (Presidency Magistrate), Asaduz Zaman (Advocate High Court), H.S. Shorawardi, Dr. R. Ahmed, Dilip Kumar Roy, Dinesh Ranjan Das (Editor 'Kallol'), Sayad Badruddoza, Muzaffar Ahmed, Sayed Jalal Uddin Hushemi, Premendro Mitro.

A opposition group of Madrasa student and Maulavi. This felicitation to be given to Nazrul, were occupying the hall before the scheduled time under the leadership of Maulavi. The editor of Mohammadi, Nazir Ahmed Chowdhuri, delivered a speech against Nazrul at this gathering. When the supporters of Nazrul which consisted of students and literary personalities entered the hall the opposition group fled away.

Khan Bahadur Asaduz Zaman presided over this gathering of eminent personalities. Under him the proposal to honour Nazrul as a eminent poet, which he was considered by the Bengalis was accepted. In support of the acceptance of the proposal Kazi Khan Mohammad Mainuddin, Kabi Jalaluddin Husemi and Fazlur Rahman gave a speech. A committee by the following members was formed to felicitate Nazrul. S Wazad Ali (President), M. Nasirudin (cashier and secretary, editor of Saugat. Dinesh Ranjan Das, editor of

Kallol as additional secretary. Other members were Mohmad Wazad Ali, Abul Mansur Ahmed, Abul Kalam Samsuddin, Nripen Krishna Chattapadhyaya, Sayad Jalaludin Hasemi, Shahadat Hussen, Nalini Kanto Sarkar, Habibulla Bahar, Pabitra Gangopadhyaya, Inul Haque Khan, Mohammad Moinuddin, Premendra Mitra, Sailaja Nanda Mukhapadhyaya, Mohamad Afzalul Haque, Abul Lohani, Dilip Kumar Roy, Fazlur Rahman and Umapada Bhattacharja. The date for the felicitation was fixed at 15th Dec. 1929 at Albert Hall.

On 15th Dec. 1929 Nazrul was felicitated at Albert Hall in Calcutta, on behalf of the common masses. The gathering had immense response from people. The programme was attended by numerous, poets, literary personalities, philosophers, scientists, political personalities and women. The gathering was presided over by Acharya Prafulla Chandra Roy. The poet Nazrul was brought to the hall at 2 O'clock in the afternoon in a floral decorated car. On his entry to the hall, he was welcomed by the public by a standing ovation and applause. The welcome song for the ceremony was conducted and presented by Umapada Bhattacharja by singing the song 'Chal chal chal' a famous composition by Nazrul.

Acharya Prafulla Chandra Roy mentioned in his presiding speech "Today we have gathered to honour the poet. Further he says, Rabindranath has captivated Bengal with his magical verses, thus the virtues of other poets go unnoticed by the masses. In modern time we have discovered originality and virtue in two poets, they are 'Satyendranath Dutta' and 'Kazi Nazrul

Islam.' Nazrul Islam is poet who has originality in his verses. In comparison to 'Rabindranath,' 'Nazrul' is not that well versed even then Rabindranath has accepted him as a poet. This acceptance of Nazrul as a poet by Rabindranath has brought me great pleasure. This has also made me realise that Nazrul is not only an Islamic poet by he belongs to Bengal and Bengalis as well. He also mentions that 'Michael Madhusudan Dutta' was a Christian poet but he was only considered as a Bengal poet. Today without any communal findings 'Nazrul' is accepted and honoured by the common masses. Poets are generally considered to be of soft hearted personalities, but Nazrul can not be considered such. Nazrul composed his revolutionary poetries with his own blood curdling experiences, these feelings of Nazrul exposed through his poetry looked the patriotic sentiments of the bengali masses." ⁴⁷

After the address of the president of the gathering, S. Wazad Ali the president of Nazrul felicitation committee addressed the crowd in the following words:

"Felicitation to the poet Nazrul Islam." Nazrul, your magical verses has made the masses indebted to you. Today you accept their respectful honour and gratitude. Your poetry does not match with the common thinking of the masses, your thoughts go beyond limitations. Your creation has made a path of its own... The masses honour you for the marvel you have created through your poetry...

You have poured vigour into the voice of common people. You have injected picture into the lifeless soul of the people. Today at the doorstep of the new awakening they low their head in respect of you...

You have reached the heart of the downtrodden by voicing their feelings in your poetic verses. You are the torch-bearer of the future, everlasting entity, today we low our heads before
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you.

The enchanted Bengali masses. The numbers of Nazrul felicitation committee, Calcutta, 15th Dec. 1929. After the felicitation address, Acharya Prafulla Chandra Roy presented Nazrul with golden inkpot and gold pen along with the felicitation honour on a silver tray among thundering applaus.

After this Uma Pado Bhattacharya presented a song in honour of the poet. The song was specially composed by Nalini Kanto Sarkar in honour of Nazrul Islam.

After the completion of the song the poet rose responding to the thundering applaus of the crowd. Following are some of the extracts from his speech.

"Friends, today the honour and gift you presented to me, I lower my head in acceptance to it. My soul, heart echoes the rythm of a Vina, which sounds of only the musical notes of thanks giving...

Today I believe that in reality I have been honoured, I am not only saying this to all those who are present at this ceremony, but also addressing all those who are behind the screen to whom parting gives more joy than respecting.

You all have already paid respect to me the day my writing was accepted loved and enjoyed by all of you.

I have been born in the 20th century, where everything unreal can possibly be a reality. I belong to a generation where the mentality is revolutionary who believe in changing the ways of human nature and I like been recognised as their leader. I realise that this way is full of difficulties hardships, and human cruelty. I have faced all these and they still leave a mark on me. Yet this is the way I have taken too, this is my desire and destination. I have not only seen the beauties of a maiden but I have even noticed the tears of pain in her eyes. I have seen her starved image of walking through the grave yard and prayer grounds, I have seen her in the war field, I have seen her in the dark cells of the prison, I have seen her at the execution platform. I owe my songs to the various images of this beautiful maiden. Once again I convey my heart felt thanks to all of you. I have not come here to accept the thanks giving of all of you, but have come to thank all of you for the acceptance you have given me." ⁴⁹

After the thanks giving speech of Nazrul once again songs were presented by Uma Podo Bhattacharya and Gopalchandra

Sengupta. This was followed by a speech of 'Netaji Subhas Chandra Bose.' He said that,

"There is the impact of a nations freedom on the literature of the nation, but this is not so in our nation. As our country is not free our country men are unable to be influence by the spirit of freedom in every aspect of their life and literature. But this is not so in case of Nazrul. He has been influenced by the various incidents in his life. Nazrul has composed war poems, he had been into the war himself so he has been able to put his feelings into his poetry effectively. His own experiences are reflected in his poetry. In our country these incidents are rare compared to other free nations, only this makes certain the liveliness in Nazrul. Many of us have experienced prison life, but it is a rarity that his experience being reflected in literary works, this is because of our inexperience. The fact that even Nazrul had to deal with prison life can be noticed in many of his compositions. Even this shows the depth of Nazrul's feelings. The effect of his writing is unfeivable to such an extent that it even arouse the desire to sing in a heard hearted person devoid of sense of human like me. We are unable to compose such heart rendering poetries because we do not possess the capability to pen down our deep felt feelings.

Nazrul is considered to be a revolutionary poet, this is a real fact that Nazrul has a revolutionary feeling deep within. When we will march to the war front we will sing his war songs.

when we will go to the prison we will relate his songs. I have travelled through the various states of India, I have been lucky to hear the national song in various regional languages, but I fail to remember if I have come across such a heart rendering song of Nazrul which is "Durgum giri, Kantur maru". The dream seen by Nazrul is not only a dream of his own but it is a dream, 50 dreamt by the whole Bengali community."

After Subhaschandra Bose's speech, Rai Bahadur Jaladhar Sen rose to deliver his speech.

"Today as we have gathered to honour Nazrul Islam, forgetting our communal differences. If we are able to keep aside this communal difference in every work of life, and in every auspicious occasion of the nation, we will be able to unite ourself as children of Bengal forgetting that we are people of two different communities Hindus and Muslims respectively. If we succeeded in forgetting this communal difference it is only then 51 that we will pay our true respect and honour to Nazrul."

Prafullo Chandra Roy rises to render his concluding speech of the evening.

"We in our future gathering which is supposed to be a revolutionary one, will sing the encouraging revolutionary songs composed by Nazrul. We will like to the path of young enthusiastic leaders like Subhas Chandra Bose. Further he says I was going through a book of incidents, during the Farasi Biplav,

in which I came across to the fact that during that time every man was transformed into an extraordinary human being. I believe that our future generation will similarly be transferred into extraordinary human being with deeper feeling and understanding after going through Nazrul's poetries,"⁵²

Lastly at the request of Subhas Chandra Bose and the people Nazrul sings two of his compositions Tolomolo, Tolomolo Podo Bhoray and Durgamo giri Kantar Moru. At the completion of his song Nazrul was embraced by Acharya Prafullo Chandra Roy.

The publication of books written by Nazrul between 1928-29 were: (i) Bulbul, 15 November 1928; (ii) Jinjir, 15 November 1928; (iii) Chakro bak, 12 August 1929; (iv) Sondha, 12 August 1929; and (v) Chokher Chatak, 21 December 1929.

In 1930 Nazrul's son Bulbul died of small pox, Bulbul was a talented boy (Aged 4). Its only after Bulbul's expiry that people realised how deep the affection was between father and son. When his son was at the death bed Nazrul composed "Rubaiyat-e-Hafiz." Nazrul dedicated the above mentioned composition to his beloved son.

The death of his beloved son Bulbul had made Nazrul emotionally weak. Nazrul there after devoted his time believing in super natural events.

In 1930 Nazrul's composed publications were: (i) Mrittu khudha, January 1930; (ii) Rubaiyat-e-Hafiz, July 1930; (iii)

Nazrul gitika, 2 September 1930; (iv) Zilimili, 15 November 1930; (v) Proloy shikha, 1930; and (vi) Chondra bindu, 1930.

The above mentioned two books i.e. 'Proloy shikha' and 'Chandra bindu' were banned by the government. Nazrul submitted a petition in the court in appeal to Proloy shikha. The Indian court convicts Nazrul under 124 Clause (A) Nazrul appeals to the high court judges William and S. K. Ghose bailed him.

Nazrul visits Darjeeling along with the editor of "Barshobani," Jahanara Chowdhury and there he gets acquainted to Rabindranath Tagore. After this meeting Rabindranath makes comparison of Nazrul with the Italian poet 'Theynunjeo.' Rabindranath even had cordial relations with Jahanara Chowdhury. Both Nazrul and Rabindranath had written for 'Barshabani' Nazrul's writing was titled "Sukh Bilasini Parabat" Jahanara Chowdhury was elegant and intellectual. Nazrul's accomponing her to Darjeeling gives a idea of their good relation. It is estimated that Nazrul has referred to Jahanara Chowdhury as "Sukh Bilasini." On 20th June, there at Darjeeling itself Nazrul composes the song named "Sopnomoyi."

In 1931-4 of Nazrul's books were published: (i) Kuhelika - 21 July 1931; (ii) Nazrul Sorolipi - 25th August 1931; (iii) Sheuli Mala - 16th October 1931; and (iv) Aliya (Musical drama).

After few years another son was born to Nazrul. He was named Kazi Anirudh Islam/Lenin/Nini.

In the meantime, with the cooperation of well known musicians Umapada Bhattacharja and Jagatghatak, Nazrul arranges for the publication of and notation of his songs.

In 1932 three of Nazrul's books were published. They were: (i) Shur o saki - 7th July 1932; (ii) Zulfikar - 15th October 1932; (iii) Banageeti - 13th October 1932.

Bonogeeti was dedicated to Ustad Zamiruddin Khan Sahab who was one of the famous musicians of that period.

In 1932 Nazrul makes a trip to Raujan to attend a literary gathering. In 1932 on 5th and 6th November, Nazrul was specially invited to a gathering organised by Bongiyu Muslim Tarun. In 1932 itself on 25th and 26th of December, Bongiyu Muslim's 5th annual meeting was organised at Calcutta's Albert Hall. Poet Kaikabad presides over this gathering assisted by Sayad Imdad Ali. In the evening a musical programme was conducted by Nazrul. On 26th December at the closing ceremony of the gathering Nazrul sings the closing song to the ceremony, Tomader dan Tomader Bani.

At the end of the 1933 two of Nazrul's mentionable writings were published: (i) Rubaiyat-e-Umar Khaiyam; and (ii) Aam-para - a poetry - This was published on 27th November 1933.

Within the span of these three years i.e. from June 1930, November 1933, three mentionable poetries of Nazrul were

published, these were: (i) Rubaiyat-e-Haffig; (ii) Rubai-e-Khaiyam; and (iii) Aam-para.

'Aam-para' is actually the Bengali translation of the Pabitra Quran. On this Nazrul comments that,

"One of my life's greatest desire was to make the poetic Bengali translation of the Quran. I failed to do so all these year due to lack of time and knowledge. After all these years, with the blessing of the Almighty I have succeeded in understanding the Arabic verses of the Quran, and I am greatful I was able to do so. I have tried my best to make the translation as simple as possible so that it can be understand by the less educated common masses, students of schools and Madrasas. If this translation of mine is accepted by the people, I will understand that my hard work has paid off."⁵³

In December 1933, one of Nazrul's well know writing "Bartoman Bisho Shahitya" was published in "Bulbul." It is from this article we come to know about Nazrul's well acquaintance and formality with other literary works of the world.

Nazrul has mentioned two characteristic's of world literature, one is Shelley's Skylark which praised the beauties of Earth and the Heaven, and strong. Singing to the strong bonding and attachment to this soil. On one side Neguchi, Yeats, Rabindranath who were considered Somnambulist and on the other hand there were poets like Gorky. Bohan bayer, Barnad Shaw,

Benabhatay, etc. In between them are placed - Leoninth, Andrive,
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Clute Hamsoun, Wadishon, Remmar.

Melody

After the death of his beloved son Bulbul, Nazrul tried to draw himself in the world of music. In this relation he gets himself involved with the gramophone company, later with stage shows and cinemas, further with radio recordings. In 1929 Nazrul joins the recording company of His Masters Voice (HMV). At that time the trainer of the company was listed Zamir-uddin Khan. Later on Nazrul composed songs for various other companies too which were Megaphon Hindustan, Cenola, Twin, Colombia etc. Nazrul was related to various music companies, but he worked exceptionally for HMV, under this company he worked as lyricists, composers, trainers and music director, from time to time. At this time gets himself a accommodation at 39 Sita Ram Road, he acquires a Brialer automobile. In 1934 he becomes the owner of a record shop named 'Kalageeti.'

In the meantime Nazrul had the following publications: (i) Putuler_bea - April 1933; (ii) Aam-para - November 1933; (iii) Gul_bagicha - June 1933; (iv) Geetishatadal - April 1934; (v) Sur_Lipi - August 1934; (vi) Ganer_Mala - October 1934; (vii) Sur_Mukul - October 1934.

Among these publications having the first two, the rest are books continuing songs and translations.

Nazrul's first musical drama 'Alaya' was staged at Natyaniketan in the year 1338, 3rd of Poush (according to the bengali calender). Nazrul composes the song of Manmath Ray's "Mahuar gaan," the songs of the play karagar, Dharitri's song, 13 songs of the play Sabitri, 11 songs of the drama 'Sati', Sachi Sengupta's plays 'Rakto komal's and Sirajudhawla's songs and Probod Kumar Sanyal's, 'Shamalir Sapna,' (a drama) songs.

In the later half of 1933 Nazrul works as the music director of Girish Ghose's film 'Dhrubo'. This movie had songs numbering to 17 and all these songs were composed by Nazrul. Some of these songs were sung by Nazrul himself. The role of Narad in this movie was played by himself.

Dhrubo was released in the year 1935. Nazrul was the story writer and script writer of the movies, Biddyapati. More to this he was the story writer, script writer, lyric writer and composes of the movie Sapuray. Other than these Nazrul composed the songs of the following movies, "Patalpuri, Chawrangee, Dikshool, Nandini," 'Chattagramastragarbunthon,' Sri Sri Tarokeswar, Nazrul conducted the music of Sailaja Nand's movie 'Patalpuri and Rabindranath Tagore's 'Gora.'

Nazrul himself recorded few songs for Megaphone: (i) Ditay alay phool hay priyo; (ii) Kano ashilay bhalo basilay; (iii) Daralay duaray mor kay tumi; and (iv) Pasanay bhagalay ghum kay tumi sonar choyae.

After his involvement with the gramophone, companies, stage, movies, and radio Nazrul comes in contact with famous bengali song personalities of the 30's. Most of this famous bengali singers have some or the other time have learnt or recorded songs for Nazrul. Even though Nazrul recorded thousands of songs but his economic condition didn't improve. So when in 1939 his wife Promila Nazrul fell ill, Nazrul had to mortgage his various books, records of Gramophone company, royalties of recorded songs to the attorney of Calcutta high court Ashim Krishna Dutta only for Rs.4000/- to bear the expences for his wife's treatment. With this year after year the amount of 'royalty was being enjoyed by Ashim Krishna Dutta.

In the year 1938 Nazrul gets acquainted with the Calcutta Radio, with the help of Surendra Chandra Chokrobarty. Nazrul used to present three programmes at Calcutta Radion on regular basis. These programme were 'Nobo raag malika' which was a programme of new melodies and 'Raag Ragini,' 'Haramoni' which was a programme of old and not so popular raag, the other programme was Geetibichitra. Haramoni was a monthly programme. For this programme Nazrul used to use 'Marifun-nagmat' a famous book. In this programme Suresh chandra Chokrobary used to analyse the music of and not so popular raag. In this programme Nazrul used to sing his self composed songs. 'Jagatghatak' used to prepare notation to these songs under the direction of Nazrul. In the programme "Navarang malika" new raaga and sangeets like 'Nirjharini,' 'Sondhya maloti,' 'Benuka' 'Debjani' etc. were brodcast.

'Geetibichitra was a programme presented after every 15 day. This programme used to be of 45 minutes. In this programme analytical discussions of Nazrul's written and composed songs were presented. The name of these were - 'Kafela', 'Chandasi', 'Kaberi tiray', etc. For Chondosi and Geetialekho (musical drama) Nazrul had made use of various sanskrit rythms. These rythms were, Malini, Basanta tilak, Tanumay indroja, Mondakranta, which were used by Nazrul to compose many Bengali songs. Nazrul composed about 80 (Sangeet alekhya) and almost about 500 critically analysed songs for 'Betar' Akashwani). Among these not more than 50 songs were recorded and the rest are considered to be lost. His acquaintance with 'Betar' provided him with the opportunity to do various experimentation, research and discussions in the field of music. Nazrul was honoured to be the second person to receive royalty from the Gramophone company other than Rabindranath Tagore in the 1930's.

When Nazrul was in Gramophone company many well known artists came in contact with him, and were much obliged to know him personally. Nazrul's songs and training was the feed back of 'Angurbala's' popularity and establishment. Some of the famous artists who got themselves well established by singing songs composed by Nazrul were: Angurbala, Indubala, Jutika Ray, Sarjudevi, Kanon devi, Chitto Ray, Girin Chokroborty, Dhiren Das, Dhirendra Chandra Mitra, Ganendra Prasad. Goswami, Abbas uddin, Mrinal Kanti Ghose, Kamal Dasgupta and Sachin Dev Barman. Sanchin Dev Barman's first play back was under Nazrul's guidance. Two Nazrul's composed songs of the movie Nandini were sung by Sachin

Dev Barman. These songs were 'Chokh gelo chokh gelo', and 'Padmar Dheu ray.'

Though Nazrul Islam gave music to his composition, he also accommodated others. But the primary structure of the music was prepared by himself. Nazrul knew the art of bringing out the artist in a person and he even gave opportunities to upcoming music directors. Many of Nazrul's assistant music directors were: Kamal Dasgupta, Dhiren Das, in the later years Chitto Ray. Nitai Ghatak. During Nazrul's working days every one maintained the sanctity and purity of Nazrul's songs.

Nazrul geeti has its own style. It often takes the form of Dhrupad, Khayal, Thumri, Ghazal, Loka Sangeet (folk), Kirtan (devotional) Dadra, Kajari, Chaiti, Lavani, and Shama sangeet. He did not allow any one to miss-interpret his compositions, yet he allowed the singers to hold on or maintaining their individuality and style in their singing Nazrul not only gave freedom to his singers but it is also seen that none of the singers violated the purity and sanctity of Nazrul's composition during his days.

Nazrul's co-worker, Nitai Ghatak writes about Nazrul's last days raaga based compositions.

"The songs composed inbetween 1940-42 can definitely be categorised as Nazrul geeti. Like Nazrul's previously composed Revolutionary songs and Ghazals. These songs are also considered to be treasure of bengali songs. These songs are basically Raaga

based. Many of these songs are based on two, three raaga's and these are considered to be Nazrul's self created Raaga's, e.g. Shiv-Saraswati, Udashi Bhairav, Arun Ranjani, Debjani, Sandhya Malati, Arun Bhairav, Asha Bhairav, Shibani bhairavi, Rudra Bhairavi, Bana Kuntala, Benuka, Menakshi, Jogini, Sankari, Nirjharini, Dolanchampa, Rupamanjari. During the period of these compositions he had said that he got these raaga's in his dreams. Besides composing Raaga's he had tried another experiment. If he had been successful in this experimentation it would have left an distinct impression on Bengali music world. As there is Lakshman geeti in hindi Nazrul started to make this type of composition in bengali. He had composed 6 Lakshman geetis.

Benuka and Dolonchampa both the Raginies are Nazrul's composition. According to Nazrul, the lack melody which he has discovered in modern music is that there is no symmetry and uniformity. The intricate knowledge which is required to combine two Raga and Ragini. The lack of it is being noticed in these days modern songs. This is the very reason why Nazrul has tried to create these new Raga and Raginis. If Raaga and raaginie go by its specific rules and regulation like Graha, Nyash, Vadi, Vibadi, Samvadi, etc. then there will be no lack of balance in tune. In classical music the freshness that can be created, enchants the people, but the modern music creates monetry. Those who think that offer than Hindi Khayal and Dhropad can not be composed in Bengali, to them these two songs tune, and Tala, laya and rhythms role will make them change this opinion. By maintaining the musical technique how melodious can these

category songs be, hope will be proved by him these two songs (which were composed by the tune of Raaga Benuka and Dolonchampa). In this way Nazrul Islam has opened the doors of the musical world to the common masses.

Sambithara

Nazrul through his various literary works and song compositions, had instigated the spirit of freedom and revolution in the heart of the common mass. Though Nazrul had enlightened the people with the miraculous power of freedom and courage, his own life was shrouded with tragedies.

In 1930 the first tragedy be felt on Nazrul, that was the death of his beloved son Bulbul. In 1939 his wife Promila falls ill which further increased his tragedy. Though there was no hope of Promila's survival but she did survive. But she was paralysed for the rest of her life. Soon after this another tragedy fell on Nazrul that was in August 1946, his mother-in-law Giribala Devi was missed. Nazrul was closely attached to his Mother-in-law, with her disappearance Nazrul was broken up. His own life was beginning to be shrouded by tragedy. Even then he was busy glorifying life and its beauties through his poetic compositions.

Nazrul had started his literary carrier with 'Nabajug'. In the year 1941 once again the publication of 'Nabajug' was started and Nazrul became the chief editor. In the year 1942 July when Nazrul fell ill he was still holding the position of Chief Editor

of 'Nabajug'. It is seen that Nazrul's literary carrier started with his involvement with Nabajug and ended when he was still attached with it as its Chief Editor.

After his return from the army Nazrul took shelter at 'Bongio Musalman Shahitya Samiti's office in the year 1920 March. During his working days after 21 years in 1941 5th-6th April. Nazrul gave his last speech at Calcutta's "Muslim Institute Hall" at the occasion of 'Bongio Musalman Shahitya Samiti's,' 'Silver Jubilee' programme. He had said that,

"If the flute doesn't sound any more. I am not telling this as a poet, this I have received your love and this has given me the authority to say that please forgive me, forget me, believe me I haven't come to become a poet neither to become a leader, I had come to give love and accept it. But I couldn't get this love so I am taking my departure from this loveless world, forever (Jodi are banshi na baje).

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In his last speech Nazrul has put down his lifes ambition and his future wish. It seems that the poet had heard the footsteps of tragedy coming into his life. So he has spoken of his feelings in his last speech 'Jodi are banshi na baje.'

With the death of Rabindranath Tagore in August 1941 Nazrul had written the poetry 'Robihara' 'Salam Astho Robi' and a song 'Bhumaitay dao shranto Robire jagayo na jagayo na.'

Nazrul had written a letter to Kazi Motahar Hussen on 14 February 1928. In this letter Nazrul wrote to the Kazi that

Tagore used to say to him, that like Shelly and Keats he too Nazrul has a great tragedy in his life. This turned out to be true within a year of Tagore's death.

Tagore expired in August 1941, the very next year in July 1942, Nazrul becomes ill, he lost his ability to speak in August. Its such a strange co-incidence that two of the most notable and famous poets of Bengal were wiped away.

In the year June 1942, one of Nazrul's article 'Amar Sundaram' was published in 'Navajug.' In another weekly magazine "Krishak," a miserable criticism of Nazrul's 'Amar Sundaram' was published which was titled 'Sundaram', Nazrul fell ill while reading this criticism 'Sundaram' in the radio station in the year 9th July 1942. Nazrul used to present a children's programme over the radio. Nazrul, stopped inbetween his programme due to his illness. This is followed by the announcement by Nipen Chattapadhyaya that as Nazrul has forgot his eye glasses he is unable to complete his story telling, and the rest of the story is completed by Nipen Chattapadhyaya. Nipen Chattapadhyaya escorts Nazrul to his residence.

In the beginning Nazrul was treated by Dr. D.L. Sarkar. But after a weeks treatment there was no improvement in Nazrul's condition. The shivering of his hand and the loss of control over his tongue did not improve. This was a pathetic stage in Nazrul's life. There were no other earning members in his family. His wife was paralysed for life and he was left with two helpless kids aged 10 and 12.

Kavi Zulfikar, met Prime Minister, A. K. Fazul Haque, and told him about Nazrul's illness. And Mr. Haque, asked the most eminent person in his cabinet Dr. Sayamaprasad Mukherjee to treat him. Dr. Mukherjee went to meet the poet and that day he made arrangements for the poet and his whole family to visit Madhupur for Nazrul's treatment. After two months of treatment at Madhupur, he returned to Calcutta as there were no signs of recovery. Rabindranath's physicist, Bimalananda 'Tarkatirtha' treated Nazrul, first there was some recovery but within few days there were signs of his losing mental balance. Thus, Nazrul was admitted at Zumburi Park Mental Hospital, in October 1942, under the treatment of Dr. Nagendranath Dey and Dr. Girindra Shekhar Basu. He stayed there for four months but there were no signs of recovery. In 1943, at the end of January, he was taken home from the hospital. The poet's family was economically stagnant at the time of his return. His treatment was stopped. Then a committee was formed named 'Nazrul Assistance Committee' and they gave him monthly two hundred rupees. This was continued for five months. After this the non-partioned Bangladesh government granted two hundred rupees as literary allowance. After Nazrul's illness for nearly ten years in Calcutta, he suffered from amnesia. Then in 1945, a reward called the 'Jagattarini' gold medal created by the Calcutta University, and monetary help by various governmental and non-governmental institutions. It was not enough at last, in 1952, on 27th January. Calcutta's eminent literatures, formed the 'Nazrul Niramay Samiti,' and due to the urge of this committee the poet and his wife were sent to the Ranchi Mental

Hospital for treatment, on 25th July. Major Davis treated him for four months and even there it was not found out what disease the poet was suffering from. After this, due to the enterprise of the 'Nirmay' committee the poet was sent abroad. In 1953, 10th May, Nazrul, along with Pramila and Anirudha went to London by ship, and reached there on 8th June. A medical board was set up there to treat Nazrul and there due to the primary deduction of William Sargent it was concluded that there was not much hope for his recovery. Other two members of the board, Dr. A.E. Bethune and Sir Braine gave diverse opinions, according to Sir Russell the poet's whole part of his brain had shrivelled. In London, some physicians had said that he suffered from 'Involitional Psychosema.' Dr. Willie Mackfit suggested surgery of the poet's brain, but Dr. Braine opposed it. London's physicians were unified in the decision that the poet's primary treatment has been inadequate and incomplete. Then the poet was taken to Vienna, and Dr. Hans Hoff was taking care of him. According to Hoff the poet was suffering from 'Pick's Disease' and there was no chance for his recovery. And in 1953, on 14th December, Nazrul returned to his country along with his wife and child. The reports of London and Vienna were sent to Russia where the specialists said that there was nothing they could do to treat the poet. There was no change in Nazrul's state till his death. He lived a piteous life, without any balance and dying in his life. Though on 11th Jaistha (Bangla) his birthday was celebrated as a grand event. And the Indian government honoured him with the Padma Bushan, in 1960. His wife spent twenty three years in bed with her illness. The lower limbs of her body were paralyzed but

her upper limbs were functioning so she took care of her husband and looked after the household from her bed. Then in 1962 on 30th June, at the age of 54, she left Nazrul and passed away. His eldest son Kazi Sabhyasachi was born in 1929, and his younger son Kazi Anirudha spent his entire life taking care of the entire immortal music collection of his father. Sabhyasachi was a famous orator. Nazrul's not easily available, lost and nearly lost songs were recovered and their notations were recorded by Kazi Anirudha, as he gave invaluable contribution with so much devotion. But Kazi Anirudha, died on 22nd February 1974, at the age of 43. And his whole work remained incomplete. Kazi Sabhyasachi died on 2nd March 1979.

THE LAST DAYS OF THE POET'S LIFE

After Bangladesh's independence, due to the request of Bangladesh government, the Indian government gave the poet permission to go to his country, on 24th May 1972. With his whole family by Bangladesh Biman, the rebel poet was taken to Dhaka. On 11:40 a.m. when the plane landed at Tejga airport there was a huge gathering to welcome the poet. After this the poet was taken from the airport by ambulance to the house set up for him, Dhanmandi, Road No. 28, at 'Kavi-Bhavan.'

The president Abu Saeed Chawdhury and the father of the people, Prime Minister 'Banga-Bandhu' Sheikh Mujib-ur-Rahman went to 'Kavi Bhavan' to pay their respects to him. In 1972, Rabindranath Tagore's song 'Amar Sonar Bangla,' was formally

given the status of Bangladesh's national song, and at the same time the government gave Nazrul's 'Chal chal chal' the status of battle-song. And the President Abu Saeed Chawdhury while paying respects to the poet at 'Kabi Bhavan' said that 'I've come to pay respects to the great poet on behalf of seven and a half crores Bengali's and the Bangladesh government. Kavi Nazrul's arrival at Bangladesh is a historical event. This event will remain an honourable event forever. We have derived endless inspiration from Kazi Nazrul Islam. His song Durgamagiri will always give man the courage to battle.

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In 'Kabi Bhavan' Prime Minister Mujib-ur-Rahman declared the allowance of 1000/- per month, from the Bangladeshi government. At Dhaka, the poet was kept with national pride. At 'Kabi Bhavan' the national flag pulled everyday. On 1972, 25th May, Nazrul Jayanti was celebrated with great festivity, for the first time. On the poet's 73rd birthday, despite heavy rainfall, around fifty thousand people went to 'Kabi Bhavan' to pay their respects to him.

After his return to Dhaka, there was slight recovery of the poet. And the bruise under his waist and back got cured. For the poet's treatment, under the leadership of Dr. Nazrul Islam, Dr. Yusuf Ali, Dr. Nazimudawla Chawdhury, and Dr. Ali Ashraf, formed a medical board. The poet was treated to songs every day and night and the speechless poet derived pleasure from it. The poet was taken for a ride in a car every day and he would be happy after it.

In Bangla literature and culture the poet's contribution was acknowledged and presented with a D.Litt. at the convocation of Dhaka University, on 9th December, 1974. At this function, on the honour roll, on behalf of the Dhaka University the then Vice-Chancellor, Dr. Abdul Matin Chawdhury said that, Nazrul had accepted the pain, misery, and deprivation of his country as a priceless gems and succeeded in becoming one of those great who succeed in giving direction to the potential of a country. When Bangla, which was governed and exploited by the British, was facing the dark times and the Bengali middle-class had started abusing themselves due to lack of self-esteem, then the emergence of Nazrul, in Bangla literature was like Prometheus. His brilliant emergence had generated great reverberations in the life and body of the Bangla literature, and in the pace of speed, energy of the flow, and the enterprise of healthy thinking. Due to this as a poet his poetic excellence was integrated in the life of the people, and he was the cause of rebellion, and infusion of energy amongst the tired and confused people, as he was a poet in his individual genre, very different from other poet. His literary work was truthfully beautiful and humanity's highest form of art. He was a rebel, fighter for justice. The British law and jail imprisoned him but without fear he shown with double energy as follower of truth. He was a democratic poet for the deprived, poet of love and welfare. That is why till today he is a poet as popular with the people. And he brought about a relationship between his age and art. Not just in speech, but from the bottom of his heart, he was secular. He has summoned

the youth of generations to understand the meaning of human life and not remain confined within barriers.... In the world of music your contribution is incomparable, varied and independent. His patriotic songs would energise all Bengalis for generations. He was not just a composer of numerous songs but also a path finder in the new creative styles in music. Even till date he was the successful composer of many experimental styles. It is the misfortune of the Bengalis that for thirty-two years he was speechless. His inspiration and courage were not available to the people. His two decades of variety and quality in creativity and uniqueness have thoroughly indebted the Bengalis to him. He wished speedy recovery. The Vice-Chancellor expressed gratitude
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in honouring him.

This is worth mentioning that Rabindra-Bharati's honourable D.Litt. title was conferred upon the poet in 1969.

On 1975, 25th January, in a special function at 'Banga Bhavan' Dhaka University's then Chancellor President Mahmudullah presented the degree to him. That day the poet had roamed about in the lawns without any assistance from anyone. And this had surprised everyone. On 22nd July due to a decrease in health the poet was transferred to cabin 117, at Dhaka P.G.Hospital.

On 1976, January, Nazrul was presented the citizenship of Bangladesh and he was shown honour with the awards of the "Ekushe Padak." The "Ekushe Padak" is the highest honour prize in literature. On 25th May, on Nazrul's birth event, the commander

of armed forces, Mujib-ur-Rahman, went to the hospital and presented him with the Army Crest.

In Dhaka's Dhanmandi area's, Street No. 28 and House No.330B, at his open house with clash green laws helped improve the poet's health. He used to stay happily at his house. In the beginning, he was looked after Kazi Sabhyachi's wife Uma Kazi. She left Kabi Bhavan on 1974, 14th December. After this, the treatment of Nazrul was carried out by his young admirer Shafi Chakladar. Till the poet was transferred to P.G. Hospital in 1975, he was responsible for taking care of the poet. Other than this, Nazrul's servant Kishore Sahu Kushar stayed with him for forty-two years. The poet stayed at Dhanmandis house for two and a half years and had fallen in love with the place. From Shafi Chakladar, it is known that the poet slept peacefully in open areas. While climbing the first floor, where the stairs turned, if the poet was left alone then he would climb the stairs by himself. He would drink tea or water by himself, watched T.V. and would come alone to the T.V. Room. He would get pleasure after listening to music regularly. When the poet's health was improving then one day it was printed in the papers that the poet was bed-widden and unwell and had been admitted to the hospital, on 22nd July, 1975 at Dhaka's P.G. Hospital. In the cabin 117, he spent one year one month and eight days. On 1976, August his condition worsened and there was an increase in fluid in his body. On 27th August, Friday, he got very high fever. And on 28th August, Saturday his fever constantly started rising and he suffered from broncho-pneumonia. On 29th August, Sunday morning

his fever rose extremely, above 105 degrees and he was given oxygen. Through suction, there was effort to draw out the cough from his lungs. All efforts were carried out to help him recover, but in vain. Physician Dr. Nazrul Islam, Dr. Nazimudaulah, nurse Samsunnahar, the poet's servant Wahidullah Bhuja and others intense efforts were not fulfilled. And finally on 29th August, 1976, at 10:10 in the morning the poet Kavi Nazrul Islam expired.

Dr. Rafikul Islam, a researcher on Nazrul, gave this news to the press and then all programmes were stopped on radio and television and the news of the poet's death was carried out to the public. Instantly, this news was broadcast to the world and the Bengali race was badly hit by thunder. The speechless poet's physical presence was inspiration and a cause for pride of the Bengalis. That day at 4:30 pm, Ramna's green valley got transferred to a ocean of lakhs of people. The present, Commandars of the armed forces, literatures, artists, and lakhs and lakhs of people were present when the funeral was carried out with the 'namaaz.' With twenty-one gun salute the poet was buried at the area near the 'mosque' of Dhaka University. Out of those who carried the poet's dead body were the then President Sayem, Bangladesh commander of armed forces Major General Zia-ur-Rahman, commandar of navy Rear Admiral M.H.Khan, and commander of air force Vice Marshall A.G.Mahmmed, and BDR's commander Major General Dashtogir. At 5 in the evening with complete national honour the poet was buried. When the dead poet was being buried then lakhs of people said together 'Kalema Shahdad.' That was a tragic, tearful sight, with full public respect and the national

flag at half-mast, near the grave, stood the commander of army and said 'Chal chal chal' would be East Bengaly regiments war song. People present there say that no funeral of any Bangladeshi was carried out with so much honourable grandeur. There was two days of national grief in Bangladesh, and the flag flew at half-mast. In Indian Parliament's inner chamber the poet was given due ⁵⁹ respect and one minute's silence was maintained.

Charan poet Nazrul had sung that 'Masjideri pase aamay Kabar diyo bhai.' Near the poet's grave, at one side, at the mosque of Dhaka University, lay those intellectuals who had sacrificed their lives for Bangladesh and on the other side, Sonar Bangla's artist (painter) Jaynul Abedin. In the green garden above the poet's grave, tomb had been erected and the main road in front of it called the Kazi Nazrul Avenue. In both the eminent cities of Dhaka and Calcutta, the road from the airport has been given their homes after Kazi Nazrul Islam. In this manner Bengalis have honoured their national poet.

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