

TAGORE'S 'MOULANA ZIAUDDIN': A GREAT PERSON PIVOTAL POEM IN THE BENGALI LITERATURE

ABDUS SALAM*

*Assistant Professor, Government Teachers' Training College, Malda, Dr. Sarvepalli Radhakrishnan sarani
P. o. & Dt. Malda, West Bengal, Pin code -732101

ABSTRACT:

Rabindranath Tagore (1861-1941), the great personality is the phenomenon of the Bengali literature as well as Indian literature also. T.R. Sharma has observed: "No other writer of India has attracted the attention of such a wide range of readers and critics as Rabindranath Tagore."(1) K. R. Srinivasa Iyengar also has observed in another way : " Tagore is the most outstanding name in modern Bengali literature, he was the one writer who first gained for modern India a place on the world literary scene...Besides, he lectured in English to audiences outside India or outside Bengal, and he also write many letters in English. Shall we then, consider him only as a Bengali writer or as an English write as well? He belongs unquestionably to Bengali literature, but he belongs to Indo-Anglican literature too-indeed, he belongs to all India and the whole world."(2) We know, whatever he touched turned into gold. He wrote many poems with all kind of feelings of human being. He is very much known as a poet all over the world though he created all kinds of literary works. He won the Nobel Prize for his cosmic creation of 'GEETANJALI' (Song Offerings) in the year 1913. At the same time he won the global place for both the Bengali and the Indian literature too. This 'Geetanjali' is his spiritual autobiography devoted to the almighty God. His fully devotional or admirable poem 'Moulana Ziauddin' is one of the great examples of his literary works and his foolproof faith in man and immortality. In fact, Rabindranath a man of imperial grandeur is such a storehouse of mystery that can never be discovered by any researcher, critic or psychologist. The personified translation of the abstract planning of Rabindranath transformed the poem Moulana Ziauddin into a wonderful piece of work.

Key words: *personality, phenomenon, feelings, cosmic, grandeur.*

INTRODUCTION:

Writing a poem dedicating a person or about him is very regular from the then time in Bengali literature. Rabindranath is also not the exceptional personality from this graph. But his success in this graph is really exceptional.

Rabindranath has composed so many poems regarding the above said procedure like Jagadish Chandra Basu, Atul Prasad Sen, Nandalal Basu, Prafulla Chandra Roy, Rammohon Roy, Paromhanso Ramkrishnadeva, Deshbandhu Chittaranjan, Charls Androjer prati, Ashutosh Mukhopadhyaya, Saratchandra, Bankimchandra, Iswarchandra Vidyasagar, etc. They all are very much famous in their own field. Among these 'Moulana Ziauddin' of 'Neonate' ('Nabajatak', published in the year 1940 in the Bengali language) being a non popular or an unfamiliar figure like above all personality has overcast, crossing all the graph of these. Very young as a critic, Aminul Islam rightly observed, "' Moulana Ziauddin is an oxidizable poem in the poetry of *Nabajatak*'" (3)

OBJECTIVES AND METHODS:

Using the observation method to find out Tagore's aspects about the person pivotal poem 'Moulana Ziauddin' is the objective of this research paper.

PORTRAIT OF ZIAUDDIN IN THE EYES OF SAYED MUZTABA ALI:

In the very beginning of the poetry, to make an introduction of 'Nabajatak,' Sudeb Mukhapadhyaya wrote, "There are thirty seven poems in the poetry- 'Nabajatak.' Maximum of them are published in the periodical magazines of 'Prabasi', 'Parichay', 'Bichitra', 'Jayashree', 'Satadal', 'pathsala', 'Nachghar' or in some different periodical papers. Later when it was published as a book, poet Amiya Chakrabarty played a master role to give its level. Some of them are composed in 'Mongpu hill' and in 'Puri' and one of the rests in at 'Almora' and the rests were in Santiniketan. We are trying to make attention of the readers towards 'Moulana Ziauddin' among this poetry. This rare personality came to santiniketan in his very childhood. Later he joined there as a professor. He was a professor of Islamic history and culture. After an unfortunate death of Moulana Ziauddin, Rabindranath wrote this poem for recalling him."(4) Before discussing any critical analysis of the poetry we can sketch a portrait of the personality from the eyes of a great genius Sayed Muztaba Ali. He wrote, "Ziauddin is a man of Amritsar. In 1921, being influenced by 'Khilafat revolution' he left the college. In 1922, he came to Santiniketan and became the disciple of Rabindranath Tagore. Later he learnt good Bengali too. His tune of singing was also extreme and he translated the 'Rabindra sangeet' to Punjabi and sung those translated songs and make the

program in Santiniketan so melodious.”(5) Not only that, Muztaba Ali also informs, “After returning to India (from Kabul, Afghanistan) Moulana Ziauddin take his part as a professor at Santiniketan. He writes too many books on research topic. (Written in Persian/Iranian of the grammar of ‘Braja’ language is one of them.) He also translated so many poems of ‘Gurudeva’ in to Persian. But it is very unfortunate to say that he died in the drop age of his life. Taking this incident in his mind Gurudeva Rabindranath as a chancellor whatever he said in the mourning lamentation in Santiniketan, that exemplification was published in periodical ‘Prabasi’.”(6)

On the 8th July, 1938: Santiniketan

On 8th July, 1938, in the death of such rare and ingenious personality, Rabindrantah wrote a poem accordingly what he expressed in mourning lamentation program in a same day. But why is this? Gurudeva said, “From my inner sight I can say such a great friend is rare. The seed of friendship which was built, now a days it gives me peace with enormous pleasant- it will be the unforgettable moment of my life. He will be very near to my soul which is inexpressible.”(7)Is that the reason- by which extreme perceives getting a poetic figure? Who knows? Critic Aminul Islam says, “It is very inferable how much Rabindranath’s respect and love was upon Moulana Ziauddin.”(8)

A UNIQUE PERSON PIVOTAL POEM IN THE TAGORE’S CREATION:

As an indebted father Rabindranath has written so many poems centering different personality, but all of them couldn’t be impeccable. The poem under discussion is begun in a prosaic way, not in poetic way-

*‘ kakhono kakhono kono obosare
Nikote danrate ese,
‘Ei je’ bolei takatem mukhe
‘boso’ bolitam hese.’*

[Some time in vacant
When you stand very near to me,
I look at you listening ‘Oh you’
‘Seat’- I said with a smile face.]

Alike in every artist what happened- means when the graph of age takes a tangle to old, in that time he mostly depends on speech rather than subject- is same graph scaled in case of the poem “Moulana Ziauddin” too?

Crossing the herculean beginning of the poem if a reader goes two steps forward to the next of the poem, than it will be very easy to be chanted with the sweetness of the poem-

*‘ kato se gavir prem sunibir,
Akathito kato bani,
Chirokal-tare giyeche jakhon
Ajike se kotha jani.
Priti dibiser tuchchha kheyale
Samanyo jauya-asa,
Setuku harale katokhani jay
Khunje nai pai vasa. ’*

[How much deep love and respect for me,
How much inexpressible your speech,
You have left for permanent
Today I feel that.
In a common attitude of regular
Go and come is a ritual process,
How much I lost today
Really it's inexpressible.]

The drop dead of his disciple who came in his childhood and accepted him as ‘Guru’ oscillated him a lot. “In a vacant he visits out, but this vacant will be the last one this extreme fate of irony is really unacceptable by mind. He is no more-it's true, but his evermore presence with the soil to air of the ‘ashram’ is really there.”(9)
We find from Rabindranath's voice the extreme outburst of prosaic speech centering Moulana Ziauddin in poetry-

*‘karo kabitya, karo birattya
Karo arther khayti-
Keho-ba projar suhrid sahay,
Keho-ba rajar gayti-
Tumi aponar bahu janere
Madhurje dite sara*

*Furate furate rabe tabu taha
Sakol khatir bara.’’*

[Poetry of someone and brevity of the brave
Or the fame of the rich-
The hearty king in his kingdom
Or the friendly of king-
You gave me immense pleasure
More than everything
Everything will be banished
But it will be the more peak of all fame.]

Dialogue of prose and artistic sweetness of poetry all is appeared there in the poem ‘Moulana Ziauddin’. In addition to these, the delayed cadence and unit of measures of full six mora and two marginal mora of *Simple Moric Metre* are also making the poem magnificent.

Tagore knows very much about Moulana Ziauddin, “Not only he was attached with the *ashram* only but his all energy and power are gotten fulfillment in the atmosphere of here which is not happened for all. Is who comes with the seed of purity, they fulfill them only collecting fulfillment from light and air. The purity and truth – all Ziaudding got. This greatness is humanity, this truth is power to express own self to mix with the all. From the point of religious view and work may be they are different, but unique in soul. When he left, what *Visvabharati* lost it will still vacuum till the very last of unknowing future.”(10)

Rabindranath could easily realize Ziauddin. His utterance always says how much Ziauddin was perfect as an ‘ashramik’ -“The great vacuum what was created after the death of Ziauddin it will be very herculean to fulfill his place because he was the man of truth. Many people travel in the family of eternity, but few of them put their signs after death. Maximum of them flash away like the roaming cloud. But in the case of Ziauddin it is not acceptable.”(11). Because Maulana Ziauddin is a neonate- a new creation in meaningful way, as well as a fruit of fruitful matured season and a new boat of seasonal change.

At the last stanza of the poem it transformed to extreme extravagancy. Rabindranath defined Ziauddin perfectly-

*‘vora asarer je malatiguli
Anando mohimay
Aponar dan nishses kori
Dhulay mishaye jay-
Akashe akashe batase tahara
Amader charipashe
Tomar bIraho chharaye chholechhe
Sourav niswase.’*

[The seasonal flower of rainy season
In a dancing mood
Blossoms to make gala
And fall to the land-
In the limitless sky
And around us
Your separation spreads
The scenic smell in the breath.]

CONCLUSION:

In the very beginning of the poem when we find Rabindranath is throwing the dependence of self speech and gave a great importance of the scenic of poetry with symbol and art, by this Ziauddin became evergreen in his position. In his prose also we find to nib “the same beauty in his as usual attitude with the beauty of figural character, all of these are fully dedicated to the ‘ashram.’ –this is the unwanted luck to us” (12). In his nib as we find the character of ‘Maulana Ziauddin’ similarly we find the poem very perfect which is already reached to a great level.

NOTE:

I have used the original Bengali poem ‘MOULANA ZIAUDDIN’ for my discussion. All the textual and incidental quotations translated by the present author.

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