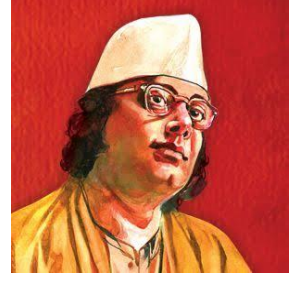




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“The way of seeing of Kazi Nazrul Islam.”

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Abstract: *In this writing, I have portrayed a non-sociological figure from south Asia named Kazi Nazrul Islam. I have investigated a verse collection of Nazrul's poems called 'Sanchita'. I also want to clarify by saying that I have related his poetry in the light of people's perception. I have no hesitation in admitting that I have consciously avoided the so-called academic style of writing. I think that Nazrul is a unique figure who should not be portrayed in any traditional way of seeing. If there is done something like the above case, his way of seeing may not be appropriately portrayed.*

Introduction:

South Asia is an emerging part of the world. A lot of philosophical ideas have come out for this reason. The ancient thinkers have contributed a lot to enrich its store of knowledge and thinking process. The western ways of seeing frequently neglect the eastern, uniquely south Asian contribution in philosophy and other branches of knowledge. Sociology as a subject also defines its boundary and methodology for strengthening itself as a discipline. It is widely accepted that any defined ways of seeing may limit the potentiality of exploring the unseen, truth as well as reality. A non-sociological way of seeing may contribute to the field of sociology extensively. It is the duty of the scholars of this region of South Asia to introduce the ways of seeing which have been neglected for a long time by the so-called defined methodology as well as the sociologists.

The exploration of ways of seeing from South Asia:

It is necessary to study the existing knowledge for this reason. For instance, B K Matilal writing on "Perception: An Essay On Classical Indian Theories of Knowledge" informs us of the deepness of the Indian philosophical thinking and ways of seeing which has considerable similarity with western styles of philosophical ideas and thoughts. We can pose a few questions regarding the above issue to make it more transparent and visible.

Is there a south Asian way of seeing?

Is there a sociological way of seeing from non-sociological texts of South Asia?

There is no single South Asian way of seeing; there are great and little traditions. There are also ancient, modern, rural, urban, classical, and folkways of seeing. Eight SAARC nations usually coin South Asia. Every nation and country has a distinctive language, caste, creed, religion, and culture. They have their particular world view.

When I was a student at the secondary level, I started reading poems written by Kazi Nazrul Islam. His poetry had something that would impress me in many ways. Later, I was able to realize its deep meanings and message toward the society, people and the world. I will try to

discuss a few poems from his verse collection called 'Sanchita.' Sanchita is a verse collection of poems written by Kazi Nazrul Islam.

In the preface of the book, Nazrul says...

"It is the aesthetic offering of a bundle of flowers made by the best flowers stored in my life. Choosing the best of all the poems and songs I have written to date - I am going to print a book called Sanchita."

The rebel Kazi Nazrul- Islam sought expression through all kinds of writings, and that's why the British government proscribed collections of his poems, stories, and journalistic pieces and even put him behind bars. Indeed, he was the prototype of the Rebel in his 'Bidrohi':

Bidrohi (The Rebel)

I am ever irrepressible, impudent and merciless

I am the dancing Shiva of the Great Cataclysm

I am Cyclone; I am destruction

....

I am the storm, the tornado

I go on pulverizing whatever comes in my way

....

My heart is black from drinking poison

Churned up from the ocean of pain.

I am bedouin; I am Chengis.

I salute none but myself.

I am Bhrigu the rebel, and I stamp

My footprints on the bosom of God!

I shall kill the Creator and shall cleave the heart

Of capricious God, who smites with grief and anguish. (*Shortened*)

[Translated by Chaman, 1977]

Kazi Nazrul Islam wanted to uplift the self-esteem and dignity of the ordinary people. He tried to make the oppressed classes conscious about the exploitation through his poetry. So that

they can be aware of their inherent strengths, he believed that the British colonial government was able to adopt a more oppressive policy by getting the support of the Indian elite.

He would speak in the voice of an exploited, oppressed man. There was no difference between the view of the helpless man with his protestant voice. Nazrul's rebellious poems used to impress the mass people.

He wrote numerous poems to eradicate all forms of discrimination from the society. He used his thunderbolt to protest against inequality, exploitation, deprivation. He would write poems not only with emotions but also with profound logic. Through his poetry, he raised his poetic arms against British society and called for a protest. His poetry combines philosophy with intense protests to resist oppression.

He wanted to spread his rebellious consciousness by creating different analogies based on the prevailing meditative ideas and beliefs of history and society. Even though his revolutionary poems, he has offered his affection to the peasants, laborers. In the rebellious poem contained in Agnivana's poetry, he raised his voice in favor of marginalized and exploited people.

He also writes a series of poems called Chor-Dakat (Thieves), Chashar Gaan (The Song of the Peasant) from Nirjhar (1938); Otho Re Chashi (Wake Up, O Peasant) from Natun Chand (1945) and Barangona (The Whore), Nari (Women) and Kuli-Majur (Labourers and Workers) from Samyabadi (1925).

Like his rebellious poem, nowhere else has the utterance of such intense revolt been uttered. Through this poem, he denies the position of poverty. He has strongly protested against any wrongdoing.

Nazrul writes a poem called 'Daridro.' In this, he philosophically celebrates being poor. When most people see poverty as a problem and a source of suffering, Nazrul boldly declares debt as his pride.

Daridro (Poverty)

O poverty, thou hast made me great.

Thou hast made me honored like Christ
With his crown of thorns. Thou hast given me
Courage to reveal all. To thee I owe
My insolent, naked eyes and sharp tongue.
Thy curse has turned my violin to a sword. (*Shortened*)

[Translated by Kabir Chowdhury.]

He claims that poverty makes him more courageous to express truth and reality. When Kazi Nazrul Islam claims that poverty has made him great, it adds a new dimension. He did not consider debt to be a weakness but looked for ways to save it. The cruelty of poverty gives him the courage to add strength. Poverty teaches him to be a warrior. Countless brave heroes have succumbed to death by getting a lesson from poverty. They do not even hesitate to hang their necks in smiles. Nazrul's rebellious spirit has appeared everywhere. He wants to raise the consciousness of rebellion, even in the throes of poverty. From the discussion of the above poem, we can say that he would hold a different way of seeing while the rest of the world was not ready to accept the harsh reality of poverty.

He also wrote another poem named 'Kandari husher', where he calls the young men of the country to come out and save the nation.

Kandari husher (Beware My Captain)

You have to cross the darkness of the night
A desert vast and a hill of great height,
And an ocean, fathomless and dark.
Travelers, beware and look sharp.
The boat is trembling,
The water is swelling,
The sail is torn asunder,
And the boatman is losing his way,
Who will sit at the helm at this hour?
Who has the courage and power?

The future calls you,
Come forward, all who are bold and true. (*Shortened*)

[Translated by Kabir Chowdhury.]

Nazrul expressed his apprehension in this poem. He called on the youth to come forward to extinguish all kinds of discrimination from society. Young people have to go a long way for the welfare of the nation. This path is dark and thorny. Its depths are like the sea, its height like the mountains. This is a vast desert that must be conquered. The oppressed people require a guardian. He will eliminate all danger from the fate of the nation. He meant the poem in a figurative sense. One needs to catch his boat, which is losing the path in the middle ocean. It will be one who has the courage and power to save the oppressed. He will move forward to overcoming obstacles.

Kazi Nazrul Islam was a poet of equality. He was a powerful voice for the disadvantaged people of the society. Nazrul protested where injustice, oppression occurs. He portrays himself as one of nature's most formidable destroyers to make the oppressors understand it. In front of which all the oppressors, the unjust, are forced to bow. Nazrul is seen as a rebellious warlord in his poetry.

Nazrul also writes poems on gender equality. His narration on gender inequality would provoke many of the scholars in the eastern part of the world. He portrays a poem called "Nari"

Nari (Women)

I sing the song
of equality;
In my view gender difference
is essentially a triviality.
Everything that is great in the world,
all the works, beneficial and good,
half must be credited to woman,
and to a man half only we should.
All the vice or bad in the world,
and the pain or flowing tear,

for half, a man should be blamed,
the other half only woman should bear.

In the dungeon of treasure
with jewelry of silver and gold,
who confined you, O woman,
Who is that animal with a heart so cold?

Not very far
is that cherished day,
when with an homage to man,
to woman also an homage, the world will pay. (*Shortened*)

[Translated by Mohammad Omar Farooq]

When Nazrul wrote the poem, it was praised everywhere. When feminist writers are concerned about women's equality, Nazrul makes a remarkable egalitarian statement in his poetry. He said, "I sing the song of equality." He also declares that whatever is right in the world, half of it has been done by women, and half is male. He did not forget to say that if there was any sin, pain, tears, half of them were male and half female. He urged women to stand up against those who accused them. You should not think of yourself as weak. Nazrul calls that evil who thinks women are the source of all sins. Nazrul can deliver such a challenging and robust message against gender discrimination.

If anyone today claims to be a feminist, Nazrul is one of them. No one else has ever made a voice regarding women's equality, like Nazrul in his poetry. Nazrul has shown with his poems that poetry can also be a means of expressing feminism.

The methodological relation of Nazrul's poetry in the light of class discussion:

From the above-selected poems from his verse collection called Sanchita, I have tried to portray Nazrul as a subaltern, indigenous, Dalits, or feminist prophet. If I try to relate the reading with Nazrul's work here, I can say Nazrul is more a subaltern, indigenous, Dalits or

feminist than anyone else when Gopal Guru claims that Dalits who live outside for a long time from his/her community may not see the experience as Dalits. The Dalits who experience the situation without choice. He also criticizes the theoretical brahmins in his writing. From this viewpoint, I can say that Nazrul was one who had to experience the lived part without choice. He had to pass his life through a struggle of poverty, hunger, discrimination. According to Gopal Guru, Nazrul had lived experiences. That is why we usually find the rebellious stance of Nazrul against the oppressors.

On the other hand, Sarukkai slightly agrees with Gopal Guru proposing the concept 'Annubhav.' He says that both insiders and outsiders can have the experience of Annubhav. Nazrul falls in both categories. He argued that his poetic expression usually expresses the real condition of the subaltern class.

I can also connect Nazrul's contribution in comparison to Jean-Paul Sartre's theorization of the nakedness of the colonial part of the world. The victims of the colonies cloth on the naked body despite having the brutal experiences of the colonial regime. Sartre's theorization is opposite to Nazrul's way of seeing. Nazrul does not hesitate to uncover the body which has been already naked by the colonial or oppressors. If you try to understand Nazrul through his poems, you will be able to realize his boldness to reveal the truth and reality of the so-called civilized world. When does Franz Fanon ask the question of how we should be looking at ourselves? I will suggest Franz Fanon's study on Nazrul poetry, and then he will be able to understand the impression of Nazrul on behalf of the oppressed class in the Indian subcontinent.

Conclusion:

Kazi Nazrul Islam truly represents the subaltern, feminist, indigenous, or oppressed class of the third world like the Indian subcontinent. While the post-modern world continues asking the modern theorization of generalization saying there is no single reality and experience. Nazrul is one of those who were living in the contemporary world could be able to hold the interpretation of post-modern thinking. Nazrul also rejected the broad knowledge of the modern world. His situatedness in a specific locale made him write such rebellious poems posing a threat to the oppressed class.

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