

The Modernization Of 'Meghdoot' In Modern Bengali Poetry

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Abstract

In the Bengali poetry's-court, the influence of the monsoon season seems to come back again and again in a different form. The aesthetic-consciousness of the monsoon has given a different-dimension to the monsoon from all seasons. Kalidasa's Meghdoot's form of rain or aesthetics has been captured in Bengali poetry from the earliest times to the present day in various ways with this unique idea. In our Bengali poetry, the description of the monsoon is found in the poems of many medieval poets. Among them, the poet Kalidas and Joydev find rain in their poems. Moreover, poets like Chandidas, Vidyapati, Govinda Das, Raishekhar, Manohar Das, Basudev Ghosh all have descriptions of rain in their Vaishnava-verses. Where it can be seen that each of them has expressed the depth of the love of Radha-Krishna by describing the various forms of the monsoon. Besides, in the poems of Rabindranath Tagore, Amiya Chakraborty, Nazrul Islam, Sudhindranath Dutt, Jasimuddin and other modern poets, the description of this rainy season of Kalidasa's Meghdoot comes back in a new form. In this way, in the continuity of the previous poets, in the future too, in the realm of poetry, the poem of the rain will get immortality in its beauty. Like nature, the rainy season will get new-youth again and again.

Keywords : Poetry's-court, Different-dimension ,Aesthetic-consciousness, Vaishnava-verses, Continuity , Immortality ,New-youth

Introduction

A new cloud in the sky, groaning in pain of his favorite separation 'Yaksha' in Ramgiri hill asked for him. This cloud will be able to carry his message to your Alkapuri as an envoy - to his beloved. But will the unconscious cloud be able to do this? The mind said it can. In the introduction of 'Meghdoot' Kavya, the meaning of Yaksha's pain is revealed. The amazing view of the rain, as well as the magic that awakens in our minds, also brings sadness to the exact opposite. As the rain awakens in a new vibration, it can sink again in its generosity. In the intense pain of the separation of the rain, the yaksha seems to have lost the knowledge of the clouds and consciousness and asks to carry his message to his beloved.

It is because of this detached form of the monsoon that perhaps the magical form of the monsoon from other seasons fascinates, moves and thrills us. Whose philosophy enchants our

hearts and minds. Especially the raging waves of the rain wet our hearts and minds. Sometimes we get lost in the dream world, sometimes we become anxious to see the beloved. Never again or in the pain of the separation of a loved one do tears flow like rain on our foreheads. Then, as if unknowingly, our ignorant mind sings-

"এমন দিনে তারে বলা যায় /এমন ঘনঘোর বরিষায়-

এমন মেঘস্বরে বাদল-ঝরঝরে/তপনহীন ঘন তমসায় ॥ "Rabindranath (on a rainy day) The culmination of Kalidasa's aesthetic consciousness is the poem 'Meghdoot'. The reunion of a desperate lover is also where the appeal of aesthetic consciousness is not ignored.

Objective

As soon as the rainy season arrives, the human mind is overwhelmed by an unknown call for love. However, despite the controversy, it can be said without hesitation that the majority of imaginative prophetic people consider the rainy season as the season of love. Many people call the rainy season as the season of love. When it is still raining, we see the publication of poems by poets in various small dailies. Because in this season, along with lasciviousness in nature, it also brings the tide of love in the human mind. Floating in that tide, the poets express their longing for love in different poems. So the rain sometimes becomes the catalyst of unmixed love, sometimes it becomes the vocal language of desire and longing. That is why even though the monsoon is a thunderous cloud in song and prose literature, it captures the monsoon to its full extent in poetry. In this way, perhaps, the boundaries of the poets' realm have been expressed in a different form with this seasonal rain of nature in the ages. When a cloud of heavy rain flies in the sky in a group, all the emotional minds also fly with the cloud in a world of imagination. The happiness, sorrow, of the human mind became embodied in the clouds. When the frozen black clouds in the sky fall on the earth as rain, it seems as if the rain has become its cry. So he unites all the hardships and sorrows of his life with the rain. At that moment, the rain seems to be more sympathetic to a detached person, whether he is a poet or not. This detachment has been flowing from Kalidasa's Meghdoot to the Middle Ages, and the main purpose of this article is to shed light on this subject.

Description of the subject

The envoy was advised to delay the curve for a while by responding to the invitation to enjoy the vast beauty of the journey. If The Cloud had not flown over the Ramgiri mountain on the first day of The rainy season, and the pain of separation would not have awakened in the mind of Yaksha when he saw the cloud, could the cloud or this rain have become a worthy supply of 'Kavya Devi?' The way in which the poet has tied the earth-mountains-rivers in one tune is a fair comparison in world literature or in later Bengali literature. Meghdoot is like a reflection of human eternity for ages. Buddhadeb Bose writes:

“বর্ষা ও বিরহ এই বিষয় দুটি ভারতীয় কাব্যে আজ পর্যন্ত প্রধান হয়ে আছে; তার একটি মুখ্য কারণ, সন্দেহ নেই, মেঘদূতের আবহমান প্রতিপত্তি। উভয়ের উৎসমূল বাণীকি হতে পারেন, কিন্তু অন্য নানা প্রসঙ্গ থেকে কালিদাস এই দুটিকে বিযুক্ত করে নিয়েছিলেন বলেই তারা উত্তর সাধকের পক্ষে বিশেষভাবে ব্যবহার্য হল।”

It is as if the whole universe, soaked in the tears of Kalidasa, looked at the clouds and sang the song of separation together towards their beloved. Just as the stream of Ganga extends the horizon and merges into the sea, all the sad songs become one, so the music of Meghdoot reaches all the sad ones. Many years have passed since the composition of Meghdoot. In this poem written by Kalidasa on the first day of the rainy season, in the new stream of rain, in the soft shadow of the cloud, it takes a new form with new echoes. For a long time after composing Meghdoot, moon and the stars, in the light of a soft lamp in the darkness of a gloomy evening, has not been able to express the pain of her mind in a unique way even today.

The topic of rain in medieval literature

Medieval poets have also beautifully imagined the monsoon in the period of 'abhisar and birah.' In the same vein, Chandidas expresses his lovelessness in his verses. This desolation of Chandidas seems to have changed his heart like a clear black cloud of rain. The poet, who was weeping at the loss of his lover, could not find an opportunity to express himself by comparing himself with anything else. The black cloud of the rain seen in the sight of the heart seemed to him to be a suitable emotion. In the rainy season, when the clouds gather in the sky, the horizon is filled with clouds, the darkness descends on the courtyard, just as if nature is bewildered like pain. The form of nature and the human mind seem to complement each other -

"এমোর রজনী মেঘের ঘটা/কেমনে আইল বাটে

আঙিনার মাঝে বধূয়া ভিজিছে/দেখিয়া পরাগ ফাটে।"

And in Vidyapati's writings, too, the monsoon is no less desolate

“এ সখি হামারি দুখের নাহি ওর/এ ভরা ভাদর মাহ বাদর শূন্য মন্দির মোর।” The construction style of the above two poems can be said to be structural considering that a varied and meaningful form of rain appears in the poems of the Middle Ages .

The poets of 'Mangalkavya' are also accustomed to associating personal feelings with the natural features of different months or seasons in their descriptions of 'Barmasya.'

Talented medieval poet Kavikankan Mukundaram Chakraborty's 'Kalketu Upakhyane' describes the grief of Kalketu's wife Fullara Barmas and tells about the rainy season.

"আষাঢ়ে পুরিল মহী নবমেঘে জল।/বড় বড় গৃহস্থের টুটয়ে সম্বর/মাংসের পসরা লয়্যা বুলি ঘরে ঘরে।/কিছু খুদকুঁড়া মিলে উদর না পুড়ে/শ্রাবণে বরিষে মেঘ দিবস রজনী।/সিতাসিত দুই পক্ষ একই না জানি।"

Naturally, it seems to us that in the Kalketu episode of the 'Akhetik' section of Mukundaram Chakraborty's 'Chandimangal' Kavya, the rain seems to carry the message of impediment to earnings. Normally, when it rains in rural areas, the workload decreases. There is no way to earn as there is thick water all around. As a result, the men of the village spend their time lazily. The women sit in the house and do some handicrafts. For them, the grains earned in other months of the year help them to satisfy their hunger. It is undeniable that the presence of rain can be seen in medieval poetry. However, after the devotional poetry of the Middle Ages, in the modern era, the theme of rain has also come in parallel with the melody of humanity in the poetry of poets.

The topic of rain in modern literature

If we look at the poems of Rabindranath Tagore, how much the description of this rain of Kalidasa's Meghdoot overwhelmed Rabindranath is not only in the poem 'Manshi', but also in Meghdoot, there is infinite connotation form can be seen. Poet Rabindranath Tagore in his poems expressed various forms of rain in the form of rain worship. The endless stream of rain descended when the thick clouds of rain covered the sky and the Guru roared; The stream of rain took him by the hand in the memorable days of childhood and adolescence. The poet's mind became wet with the past. So when it rains, the mischievous child calls him by the hand, and the poet is afflicted with nostalgia; That's when the rain fell in his poem:

"কবে বৃষ্টি পড়েছিল, বান এলো যে কোথা
শিব ঠাকুরের বিয়ে হলো কবেকার সে কথা।
সে দিনও কি এমনিতরো মেঘের ঘনঘটা
থেকে থেকে বাজ বিজুলি দিছিল কি হানা।"

Michael Madhusudan Dutt, who in his early life neglected Bengali literature and practiced foreign language literature, seems to have captured the rain in his poems as an amazing force of nature. In his poems, the beauty of the rain and the human consciousness have become one. With him the gods also seem to have declared the oneness of nature with humanity. In the poem 'Barshakal', the poet Michael Madhusudan Dutt describes the form of rain as follows:

"গভীর গর্জন করে সদা জলধর উথলিল নদ-নদী ধরনীর উপর
রমণী রমন লয়ে সুখে কেলি করে দানবাদি দেব যক্ষ সুখিত অনন্তরে।"

Only Rabindranath Tagore and Michael Madhusudan Dutt? Wrote a poem titled 'Rain' by Amiya Chakraborty. The first line of a poem is like a longing in Priya's anxious heart in the rain,

"কেঁদেও পাবে না তাকে বর্ষার অজস্র জলাধারে"।

In this poem, a fancy resemblance of human behavior with the behavior of nature has been imagined. This is like another form, as if the time of creation is not fixed. Any moment can be a creative moment.

The same form Kazi Nazrul Islam, a poet of rebellion and love, has compared the rain to the restless girl in various connotations of nature. The artistic beauty of his poetry seems to emanate from the soft touch of a cough flower. Kadam flower blooms in the garden in the rainy season. The poet has beautifully expressed his amazing beauty. The wonderful dance of the rain makes the poet tremble, overflows with joy, reveals the veil of the mind. The longing for separation in the poet's poetry has blossomed in his description of the monsoon. How beautifully he has portrayed in his poems the effect of this enchanting form of rain which intensifies the pain of lovelessness in the human heart.

"অঝোর ধারায় বর্ষা ঝরে সঘন তিমির রাতে।/ নিদ্রা নাহি তোমার চাহি' আমার নয়ন-পাতে।।/ ভেজা মাটির গন্ধ সনে/ তোমার স্মৃতি আনে মনে,/ বাদলী হাওয়ায় লুটিয়ে কাঁদে আঁধার আঙিনাতে।"

Reading this poem of Nazrul, it is clear that the rainy season is actually the season of separation.

In Jasimuddin's 'Pallivarsha', an eternal form of rain has emerged. The villagers became homeless due to the incessant flow. This is the rainy season when housewives are weaving 'nakshi kantha.' Although the farmers return home tired from working in the fields, the peasants make the house a workplace. As a result, the house became a cottage. Jasimuddin shows that at this time women became active artists in creative work,

“বউদের আজ কোনও কাজ নাই বেড়ায় বাঁধিয়া রশি/ সমুদ্র কলি শিকা বুনাইয়া নীরবে দেখিছে বসি /কেউবা রঙিন কাঁথায় মেলিয়া বুকের স্বপনখানি,/তারে ভাষা দেয় দীঘল সুতোয় মায়াবী নকশা টানি’।

Maybe she's longing for the survival of the man in the woman's mind, for which the mind has become a pig in the sleeve. She cries out in unison with the torrential downpour. From the rain, to the first rain, starting from that Kalidasa, he is still writing to convey the message of the poet's desperate heart to his beloved. Intoxicated, it makes people wet with nostalgia. I remember how many forgotten memories of the lost days. When the sun goes down, the blurred memory comes back on that rainy day with all its softness. So maybe Sudhindranath Dutt could say –

“এখনও বৃষ্টির দিনে মনে পড়ে তাকে/ প্রাদেশিক শ্যামলিমা যেই পাংশু সাধারণ্যে ঢাকে/অমনই সে আসে”(সংবর্ত)।

Conclusion

Whoever comes is eternal, he is the first pain, that love. He is no longer synonymous with rain. Kalidasa's piece Meghdoot's poems describe the cloudy nature and natural beauty of villages and towns. New Year is separated from the beloved reunion, the river, the

forest, the poet's relationship with the enchanted environment from the beginning to the next. The idea of the pain of separation is derived from the poetry of Kalidasa's Meghdoot, and the depression today's eternal humanity has felt the oneness of yaksha. It is as if the poets of the next stage have recreated Meghdoot while describing the rain.

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