SEVENTH CHAPTER

CONCLUSION

Our assessment and appraisal of Meer Musarraf Hussain's works and life is intended to grasp in its totality the phenomenon that Meer Musarraf Hussain was. To different critics, his identity has been revealed in different counters. To some he was a simply Muslim author, to some he was a classicist who did not do justice to his genius, to some he was a fighter against oppression and yet to some others he was a representative Muslim intellectual of his time. Our effort has been to assert and affirm the essence of Musarraf Hussain, which is indivisible.

No doubt he was a product of the society around him, no artist can afford to be different. But in his case, Musarraf was not fortunate to be brought up in a society, which was culturally and linguistically undifferentiated. He was to fight his way out to be able to opt for what he thought to be the mainstream of Bengali literature. This first step was difficult but decisive; that wise decision was the foundation on which he built-up his literary castle to live in forever. We do not know how did he prepare himself to write in a prose full of Sanskrit allusions and words, but with our knowledge this cultural environment of Muslims of nineteenth century, it is not difficult to imagine that his path was not an easy one. He braved that intruded path and endowed with success. Initially he was blamed and discarded by the Urdu-maniac guardians of the Muslim society but at the end he was accepted by the masses, Hindus and Muslims alike.

His personal life and domestic environment, at least initially, was not congenial for developing cultural traits and acquiring artistic finery, which was more readily available to his Hindu counterparts. It goes to his credit that he could get out
of those hindrances, both private attachments and cultural limitations, with the strength of his character and determination. It is not a mean achievement, more so considering the fact that Musarraf did not have any guide or mentor in his vicinity to steer him in proper direction. It also needs to be mentioned that he could translate some of his initial disadvantages to advantages by tactfully using selective Persian and Arabic words in his otherwise Sanskritic Bengali and inner knowledge of life earned through his contact with lower layer of the society.

Some of his works are insignificant, some others are good to a certain extent and some more are good enough but would have been improved upon if some pruning were made. But we should not lament over those imperfectness or limitations. That manifests one of the basic traits of Musarraf’s character. He did not care for perfection; he is primarily concerned with expression. He wanted to express himself to the fullest extent possible because his passionate nature would not have been rested unless his thinking and feelings were released. This fact becomes vividly discernable when one goes through his autobiographical writings. Meer Musarraf was perhaps one of the pioneers of the school of litterateur who thinks expression is an end in itself, aesthetic considerations of only cosmetic value. It is another matter that he did not always shine in his expressions, but his eagerness to communicate cannot be under-estimated.

Musarraf views on social matters are clearly stated in number of his works. He left no ambiguity in propagating the values he stood for. As an employee of a zamindar, he saw for himself the plight of the peasantry and he was fearless in exposition of the cause of the deprived and oppressed peasantry. He was fearless in exposition of the cause of the deprived and oppressed peasantry. Holowness of administrative and judicial system where officials and lawyers combined together in
favour of the wealthy landlords was also depicted in his writings in vivid details. Like most of the nineteenth century intellectuals, he was a protagonist of individual freedom and though he did not propagate woman’s litterateur, his preference for individuality amongst woman was clearly manifested. The present study tries to appreciate these traits of Musarraf’s mindset while assessing his literary works.

For obvious reasons, we elaborately undertake the taste of dealing with Bisādsindhu. It is his magnum opus and also in a subtle way, his inner self is more manifested in this novel than in any other works. His cultural attainments and acquisitions are in full bloom in the novel. His passionate involvement in depiction of the course of events that led to the ultimate tragedy exposes the passionate ingredient of his personal character. At times it appears that some of the remarkable passages were written in a trance and that speaks of the inspiration, which he acquired by consolidation of all his mental faculties. Each and every reader is moved by the pathos of the concluding chapters. This kind of pathos can be infused in the minds of the readers only by a genius and one can not but help thinking that the author succeeded because he had the ability to transform his individual feeling into a generalised form. It can be safely said that Bisādsindhu could have been written by Musarraf Hussain alone and by none else.

Musarraf Hussain was a trendsetter amongst Bengali Muslims. Initially he had no takers to follow his example. Perhaps S. Wazid Ali was the first to take cue from him. Subsequently others felt encouraged and now a host of Bengali Muslims is engaged in creative writings and the clearance between Hindu and Muslim writers has been vanished in the blue and mainstream. Bengali literature emerges as the literature of all Bengali-speakers irrespective of their religious affiliation. We should not forget
that Meer Musarraf Hussain was the pioneer to initiate the process, which today has culminated in grand success.