

Returning of *Chaka* to a Star: Impact of Jibanananda Das in Binoy Majumdar's poetryAyan Chatterjee¹**Abstract:**

Modern Bangla poetry started its journey in the 3rd decade of the 20th century. Jibanananda Das, Buddhadev Bose, Amiya Chakraborty, Sudhindranath Dutta were some of the notable modern poets of that period. In 5th decade, Bangla poetry had some brilliant young poets again. Some of them were inspired and influenced by Jibanananda. Binoy Majumdar was one of them. The impact of Jibanananda's poetry was very prominent in his works. Though later he managed to find his own *parole*. This essay aims to do an intralingual reception study which relates these two important poets of Bangla literature, Jibanananda Das (1899-1954) and Binoy Majumdar (1934-2006). We will try to analyze the impact of Jibanananda on the poetic works of Binoy Majumdar here.

Keywords: Reception, impact, poetry, Jibanananda, Binoy

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I

Reading of a text becomes problematic mainly in two ways. Firstly, a certain text always remains the function (f)¹ of chronotope. So we should not try to analyse it as a separate, alienated one. Secondly, the idea of connecting a text with another one may appear in the 'horizon of expectation' of a reader anytime. If we try to look into the matter in the light of 'dominant-residual-emergent', then we can find that no text in true sense can be termed as 'new' because it always receives something from its predecessors either positively or negatively. It is needless to say that the concept of the *dominant-residual-emergent* (Williams, 121) is not static rather a minute differential of a continuous process which changes from time to time. We can relate this dynamicity with the dynamic nature of the systems in *Poly system* theory. Over all it can be said that reception study is one of the most significant tool of Comparative Literature even in this morning saga of Cultural Studies.

This essay aims to do an intralingual reception study which relates two important poets of Bangla literature, Jibanananda Das (1899-1954) and Binoy Majumdar (1934-2006). We are going to analyze the impact of Jibanananda- the most significant Bengali poet after Rabindranath on the poetic works of Binoy Majumdar, a notable poet of 5th decade of the previous century.

Nakhshatrer Aloy (In the light of the star) -the first book of Binoy Majumdar was published in 1958. Although, Jibanananda died four years before, i.e. in 1954, he was present in almost every inch of that book. This was not an exceptional case. Bengali poets of 3rd decade of the earlier century also face the problem to overcome the influence of Rabindranath upon themselves. Likewise, for the poets of 5th and 6th decade, it was the influence of Jibanananda. With respect to the reception of Jibanananda, we can divide the poetic works of Binoy Majumdar into three phases- out of which *Nakhshatrer Aloy* was the starting one. We can consider this book as nothing more than an imitation of Jibanananda. To be more precise, it was the imitation of the poems written by Jibanananda in his first three books i.e. *Jhara Palak (1927)*, *Dhusar pandulipi (1936)* and *Banalata Sen (1942)*. Thematically, unrequited love, sedative nature, and a pathos tune were blended in a very common Jibanananda style in this first published book of Binoy. Not only the style, Binoy also tried to do a line by line

imitation in this book. For example, we can refer to a poem 'Ar Sonayona' (don't sing the song anymore) which had a few lines copied almost word to word from a poem by Jibanananda named as 'Hai Chil' (O kite). In both of the poems, first and the last stanza were the same. We can find the essence of the same drowsy world of Jibanananda in almost each and every poem in this book. For example, we can refer to few lines from the poem named as 'Nakhshatrer Aloe',

No moon but a few stars can be seen far away.

I can see the blue star which will never

Come back to this world, I know, but

Can't it come near to the field as

The moon-star comes nearer to the earth (Majumdar, 29)²

In this poem, the word 'star' is used in three occasions. It signifies the distance- far distance between the poet and his lover. This light of star does not bear the 'glamorous lux of the moon light' but it indicates a pale sadness of a never ending distance between two lovers which remembers the fade, grey world of Jibanananda's poetry. In this occasion, it is relevant to refer the 'mental Image' stated in Iser's Reader Response' theory:

A second area that Iser explores in connection with the reading process is the image-making activity of the reader. While we read, we are continuously and unconsciously constructing images in process Iser calls "passive synthesis". Images should be distinguished from perceptions we have when encountering empirical reality; for the image "transcends" the sensory (Holub, 90)

Although these poems are nothing but a failed attempt of imitation of Jibanananda, we should remember that Binoy had not been able to learn the 'process of writing poems' at that time. In his own words-

In 1959, I spent the whole year in leisure without doing any job. During this time, I went through a lot of foreign literature. Gradually a specific process of writing poetry came into my mind. (Majumdar, 58)

The second book of Binoy was a famous one. It was edited several times. In March, 1961, it was published as *Gayatrike (To Gayatri)* which was edited and enlarged in its second edition as *Fire Eso, Chaka (Comeback, Wheel)* in September 1962. Again, in its third edition in June 1964 it was renamed as *Amar Ishwarike (To my Goddess)*. At the end, in its first Aruna

edition, it finally became *Fire Eso, Chaka (Comeback, Chaka)* again. In this book, we can find a mature and enriched Binoy who did not copy his predecessor's poetic imagery or style. Rather he tried to establish his own language of poetry here. The whole book was written in a form of a diary where he named his poems as the date of its writing. Thematically, like his first book, the poems of this book also bears the sadness of one sided love but here the uniqueness lies in the use of some brand new and splendid metaphor and long poetic metre. If we go through the poems, it will be clear that this use of metaphor or this long metrical treatment are certainly a production of Jibanananda-factory but you cannot label those features as the imitation of Jibanananda. Rather we can consider this phase of Binoy's poetry as his reception of Jibanananda. Let's have some examples-

In a poem named as '22 June 1962', Binoy, the poet, addressed his lover as 'Monoleena' which made us remember Jibanananda's famous 'Akashleena'. In the same poem, Binoy wrote, "Therefore it seems today, you are still in this world." (50) And it makes us remember the famous lines of Jibanananda- "Suranjana, you are still present in our world." (Das, 56) But we also see an attempt to overcome the impact of Jibanananda in some lines of some poems of this book. For example,

Though the trees and the branches of flower in spite of being separated at their own soil

Always dream about the breathless thought of togetherness (Majumdar, 9)

This type of line and use of this imagery of eternal separation proved Binoy's poetic calibre and established him as a unique poet of 5th decade of the previous century Bengal. Shakti Chattopadhyay, who already became famous as the literary critic at that time, also admired the above-mentioned lines. In a review of this book, Shakti wrote-

In spite of standing separated, the trees and the branches of flower dream about the breathless thought of togetherness- this astonishing and pious line is the main tune of the book named *Gayatrike*. (Chattopadhyay, 144)

Only one poem of this book did not bear the theme of love. It was '3 March 1962'. It is interesting that Jibanananda himself is the subject matter of this poem. The poems were started as-

Faded Jibanananda, on the day of your first explosion

Only a few kites said, 'Happy birthday'.

And the countless pigeons being unable to see the

Real form of cloud, thought it as the song of an impotent man (Majumdar, 10)

Probably this is the best description of the poetic career of Jibanananda Das. The poet never got an impartial, fair judgement about his poetry in his earlier career. Except a few poets like Buddhadev Bose, Achintya Kumar Sengupta, later Sanjay Bhattachaya, maximum poets and critics did not approve of his poetic elements rather they used to look down upon him. Another thing which made Binoy separated from Jibanananda in this book, was the use of sexual connotations. In most of the poems in this book, Binoy used the words like 'pale fruit', 'Inknotfruit', 'piece of pomegranate' as some metaphor for the male genital organs.

Sexuality always remains a favourite motif in Binoy's poem and this takes off from this book. Here we find this type of connotation is well covered under the poetic language but when the reader would go through from his next book *Ishwarir (For the Goddess)* to *Aghraner Anubhutimala (Series of Feeling in an late Autumn)* and at last reached *Balmikir Kabita (Poems of Balmiki)*, he surely would find that the way of expression of sexual feeling has gradually become more and more unleashed and apoetical. At the end (?!), when we reach the *Balmikir Kabita*, we would wonder how these lines can still be considered poetry! Here lies the separation between Jibanananda and Binoy. Although Jibanananda wrote a very few 'sexually controversial' poems like *Campe (at the Camp)*, his first person narrator in the poems never became eager for sexual pleasure only. His lovers would find pleasure in peace of death, in an epic grandeur of timelessness which is almost absent in Binoy's love theme. Here we have only the story of love making. In *Fire Eso, Chaka* this making was undone due to the absence of the lady whom the narrator felt to regain in the poems of *Ishwarir* and therefore the process of love making was started. This process continued in *AghranerAnubhutimala* but in spite of this, marvellous poetic language and epic style of narration and the slowest metrical rhythm made the six long poems of this book readable. But a true poetry lover stops while reading *Balmikir Kabita* because there remain no traces of poetry in the 'poems' of this book. This book can be described as A graded sexual stories written in poetic metre. This book was banned after its publication and the poet also accepted its vulgarity and obscenity.

Aghraner Anubhutimala was another example of the impact of Jibanananda in Binoy's writing. 'Aghran' is an Bangla month which fell into the part of late autumn season. This season is a very favourite season of Jibanananda. He treated this season as the season of death, season of love and also the season of losing everything. Binoy took a portion of these feeling. He considered this late autumn as the season of making love. This book contained six long poems which could be described as the series of feeling of love making in the month of *Aghran* i.e. the late autumn. This is the best and finest example of the impact of Jibanananda in Binoy's poetry. The poems do not bear any sign of imitating Jibanananda but rather there is a clear mark of the impact which always makes the later work more enriched.

II

I have already said that a poet always thinks differently. His mind is never filled with any pre occupied notions or ideologies. Even if filled anytime, emotion and the light of imagination always supersede them. Therefore it can be said that into a real poem, thoughts, decisions, questions and ideologies hide themselves as the arteries, veins and blood vessels use to conceal behind the seductive stare of a beautiful lady. They use to conceal but some special readers can feel their presence. They can understand that those thoughts and ideologies are present in a harmony -not in a forced co-existence. (Das, 78)

If we go through the following lines after this-

A reader's heart becomes overwhelmed simultaneously with the text. If these two hearts get united to dance, then it is cleared that not only the writing but also the reading of that poetry is successful. (Majumdar, 89)

Starting from two different points, both thoughts intersect at a single point and that is heart of a reader. Reader is the target of poetry. So both of these poets thought about the stability of the taste of a poetry in the reader's mind.

Obviously, Bharata and his *Rasa* theory can be remembered here. It is very interesting fact that, in spite of having a vast knowledge of western poetry and poetic theories like the other 'Modern' Bengali poets, both Binoy and Jibanananda analyze their own poetic treatment on the basis of Indian poetics. Both of them agree at a point that poetic imaginations and emotions are the heart of a poetry, ideology and rationality cannot supersede them. In this respect, we can remember those famous lines of Jibanananda-

All are not poets. Some are poets because there are imaginations in their heart and a separate concrete amount of thoughts and experience are present in their imagination, (Das, 7)

Although, it cannot be denied that Binoy was not concerned about the relationship between the *Rasa* and the *Bhabas*. He did not utter a single word about the *Bhabas*. Even he did not care about the eight or nine categories of *rasa*. Rather, in his theory, he considered *Anubhuties* (feelings) as the equivalent of *rasa* and divided it into four categories, i.e. *ujjibak*, *uttejak*, *nistejak* and *apradhan*. Among these categories, he considered *uttejak* as the mother of all the *rasas* and *uttejak* as the real *rasa*. He gave less importance to the *nistejak* categories which included sorrow, pain, etc. Although we knew that saddest thoughts produce sweetest songs. So, it can be said that Binoy received *Bharata* in his own way.

Binoy considered poetry writing as the reading of a text. The poem, which will be written by the poet, is actually ready to be read by the readers. The function of a poet is to make it delivered properly. In his own word-

Everything lies covered and simple in this world. This cover which bounds and surrounds all the present and future poems, must be removed to discover these poems. (Majumdar 2002, 12)

Binoy compared this incident with a mathematical problem. A mathematical problem is a problem when it's de touched from the outer world. As soon as it is connected, it becomes a 'solution'. Here Binoy connected poetry with mathematics. In his own word-

When a poet starts eating, his foods (writings) are well covered and ornamented. This writings are like the mathematical problems which is yet to be solved and therefore the existence of which in this real world cannot be determined. It cannot be even felt or seen. I describe this situation as the 'Connectionless situation with the world' and that's why it is called a 'problem'. Whenever a reason of its appearance to the real world arises, it is said that 'a connection is established with the outer world'. It's also said that the problem has been solved. (13)

He finds more similarities between the poetic and mathematical world when it comes to their method of solution. In mathematics, solution of a group of problems made after establishing a formula or equation. This formula or equation is created by generalization of a particular

problem. According to Binoy, the same method is also applied in case of writing a poem. Here also a poet derives an equation or formula to uncover a would be poem so that it can connect with the external world. To establish this connection, he must take the situation from the particular state to general. So the method of generalization is common for both the cases. Feeling of separation and eagerness for integrity is the mother of Binoy's poetry. If we set aside his first book *Nakshatrer Aloe* from our discussion considering it as a product of his preparatory days, we can find these feelings present very much in his most of the books like *Gayatrike* or *Fire Eso*, *Chaka* or *Amar Ishwarike*, *Ishwarir*, *Adhikintu*, *Aghraner Anubhutimala* and even in *Balmikir Kabita* also.

Primarily, *Fire Eso*, *Chaka* was a collection of unrequited love. The word 'Chaka' was derived from the Bengali surname Chakraborty. Previously, the book was named as *Gayatrike* and it was dedicated to Gayatri Chakraborty. So, it can be guessed that the poems of this book were written with a feeling of separation from a particular lady. Poems of this book bear that pain of separation-

A long ago, you left like a flood

Even after returning. I live like a dry fruit of *Shirish*

Among the fresh green leaves. For a very few occasion,

If I look at the old wall, you come out of its zigzag lines

Like a shape of woman. (20)

Or,

If you will not come back any more,

Will not be mixed with the astronaut

Vapour of boiling water,

It will also be another experience (21)

Or,

You went far away like the egg

Broken before reaching its destination

Those hands are also missing (11)

The reader must take a pause here. Will it be justified to confine these poems only at the periphery of one sided unrequited love or does it demand something more? For this purpose, we have to look at the third separate book of Binoy which was named as *Ishwarir*. The word 'Ishwari' always played an important role in Binoy's poetry. His second book *Fire eso, Chaka*, was renamed third time as *Amar Ishwarike* and in 1965, a collection was published as *Ishwarir Kabitabali*. So it can be said that sorrow for separation and joy for virtual resurrection is the driving force of his major poetic works. It is also applicable for his latter works likes *Aghraner Anubhutimala* and *Balmikir Kabita*. Now, let's have a discussion about the *Ishwari*. In Bangla, the word *ishwari* means goddess. Besides this, it can also be used as a proper noun for any Bengali female and even for the male also. In BharatChandra's *Annadamangal kavya*, we have a character named *Ishwari Patani* who is a male boat-man. Although, here we can confirm that the *Ishwari* of Binoy is not a male because the poet himself claimed that he used to think himself as her husband. In a letter to Tarun Bandhapadhyay, the editor of Binoy's Poetry Collection, the poet said-

I understand that the book *Ishwari* has compiled you to think. When I was writing that book, I really used to think that-

1. I am the husband of *Ishwari*.
2. *Ishwari* herself uttered the whole book in my mental world and from that I copied and wrote. Therefore all the poems of the book were actually written by *Ishwari* herself. I was just her copier.- All these were already written in that book.
3. There are two behind this nomenclature. The first one I have told already that 'all the poems of the book were actually written by *Ishwari* herself.' The second reason has been hidden till date but I think it's better to tell you about it in this situation. On the cover of the book, it is written-

Isharir

Binoy Majumder

You consider the two lines as a sentence like Binoy Majumder is *Ishari*'s. In an acute socio-economic and political problematic situation, I had to take the shelter of *Ishwari*. To overcome, I fully surrendered myself to *Ishwari*. (162-63)

From the above lines, it is cleared that *Ishwari* was not a goddess. If not, then was she a real life woman or only the poet's imagination. Here we can refer those famous lines from the poem 'Bodh' (the consciousness) of Jibanananda-

Whether I move in light or in dark, in my mind-

Not a dream rather a consciousness starts functioning. (Das, 78)

It is that consciousness which the poet cannot overlook. It is the reason of his alienation. Can we not consider Binoy's *Ishwari* as a different form of this consciousness?

III

Ishwarir Swarachita Nibandha (Essays written by *Ishwari herself*) the famous book of the collection of essays of Binoy Majumdar was published in a magazine named *Kolkata*, edited by Jyotirmoy Dutta, in the year 1968 and 1969. He narrated his own theory of poetry in this essay. It contains two parts- *Kavyarasa* and *Abayab O Anubhuti* (Structure and feeling). According to him, he applied this theory for writing the poems of *Aghraner Anubhutimala*- his famous book. This book contained six long poems. In his own words-

Then I wrote two essays named as *Kavyarasa* and *Abayab O Anubhuti*. After that, I planned to write a book of poems with the theories written in those essays' But the book must not include any female character. As per plan, a book was written. It consisted of seven long poems. Later, I amalgamated first two poems. So, now the number of poems became six. As these poems were written in the Bangla month of *Aghran*, I gave the name *Aghraner Anubhutimala* to that book. This book had no female character. The central theme was my loneliness in this vast world.

(Majumdar, 66)

Aghraner Anubhutimala was first published from *Aruna Prakashoni* in the year 1974. Here we can find a mature poetic language. None of its six long poems were given any name. This book was evident of his poetic philosophy which included his relationship with the nature. Although the poet claimed about the absence of female character in these poems, the fact was a little bit different. It was true that unlike the poems of his previous books like *Fire eso*, *Chaka* or *Ishwarir*, the poems of *Aghraner Anubhutimala* were not written directly for a lady-love but we cannot ignore the presence of female character in these poems. For example-

There is a lady in the shape of a *bakul* flower *Shankamala* is there.

She gets an wonderful life. Many songs she sings, dances also,

Like a fairy tale, she blushes into red and may say,

‘Do you think I am only a flower blooming in the body of

This girl? May it be true or not, in spite of that,

I am a different woman, I am a *Bakul* alone. (94)

So, it is clear that, female character was present very much in this book. Rather, here the poet was able to cover up the direct sexual connotations with the help of nature-related allegories and mathematical philosophy. Therefore it became his best book.

Late autumn is one of most favourite seasons of Jibanananda. To him, this season is the symbol of love, maturity and genesis. Besides this, it brings the fear of death to the poet. A few examples are as follows-

“If I fall down some day in this bluish fog” (Das, 126)

Or,

Though *Aghran* has come today in the forests of this earth,

Long before that, in both of our minds,

The Autumn has already come. (173)

Here the *Aghran* or autumn is the symbol of love.

In a different poem-

Autumn has come- the golden wings of the kite have become grey.

The feathers of doves fell- Shalik is also in que.

He would sleep in the water of dew drops, keeping his stiff yellow legs upward (165)

Or

I have seen how green leaves became yellow in the dark of *Aghran*,

And the play of the *Bulbuli* with the light in the window of *Hijal*. (112)

Aghran became the symbol of ageing, death and void here. In this manner, the western ‘autumn’ was received by Jibanananda in his own way to create a new motif in modern Bangla poetry. Binoy’s *Aghran*, can be described as the ‘Reception of the received’ (Chanda, 01) here. It indicated human physical activities with the help of some nature-based metaphors. Here are some examples-

I told her that I wished to rub my hands on the top in daylight

And wished to rub and squish at the peak.

I wish to play a whole day with those grasses and the herbs.

But the hill opposed. She said occasionally,

she could give permission for doing these,

Maximum twice or thrice in a month.

Not more than that and not in a daylight

She hates these activities in the daylight. (Majumdar, 100)

In a different poem-

The necessary buds of *Bakul* were round and white’-

Keeping my eyes closed, I told this to *Bakul*.

I also said, ‘*Bakul*, don’t you think these buds are too small,

Shouldn’t they be larger and soft? (93)

From the above examples, it is clear that Binoy’s autumn is much more physical than of Jibanananda. Although, in both of the cases, the feeling of *Aghran* started its journey from nature to human life.

Balmikir Kabita, the next book of Binoy Majumdar, was published in the year 1976. According to Binoy, “Some of its poems were published in a magazine called *Balmiki*. Therefore I fixed its name as *Balmikir Kabita*.” (70) This is perhaps the most controversial book of Binoy. Most of the critics tagged it as an obscene one. Even the poet himself admitted it partly-

When it comes to the discussion of *Balmikir Kabita*, I feel very much ashamed because it contains a few very indecent poems... I marked indecent only those poems which were written on the moon, cave or maize. (70)

In fact, this book was banned immediately after its publication. The poet said-

Immediately after the publisher Mr. Brajakishor Mandol started selling this book, some customers came back to him and said, ‘sir, please take this book and return our money. It is very obscene.’ Then the police from the Lalbazar also came and stopped its sale. (71)

But *Balmikir Kabita* was not fully obscene. Some poems were really ‘good’. For example,

Gradually flesh and fats were gone away from the body of the
Chronic endangered goose and left him almost unable to fly.

Like the juicy *haritaki* fruit just before its dryness. (46)

We cannot mark this poem as obscene. It is not only a ‘good’ poem but also it bears some flavour of Jibanananda’s words and world. Some more examples are as follows-

“We all together will become the grey heart of that girl” (43)

Or,

“Our all pale colours will be put off one by one.” (43)

Balmikir Kabita is the last book of Binoy where we can find the reception of Jibanananda. If we consider *Nakshatrer Aloe* as the stage of imitation then the entire period from *Gayatrike* to this *Balmikir Kabita* can be described as the period of assimilation of Jibanananda. In this time, Binoy had found his own ‘parole’. He was able to come out of the shadow of Jibanananda and created his own poetic world. Long eight years after the publication of *Balmikir Kabita*, Binoy’s next two books were published together. They were *Amader Bagane* (*In Our garden*) and *Ami Ei Sabhai* (*I am in this meeting*). The journey of a new Binoy had been started from here. Except in the book *Ek Pangtir Kabita* (*One Liner*), from this time, Binoy tried to write some peculiar poems which had no imagination, ornamentation, allegories, symbol, etc. We cannot separate these poems from any every day comments. it is a matter of debate that whether these poems were written intentionally for

experiment purpose or not. We cannot find any 'poetic' element in these poems. But we can see the end of Jibanananda's impact on Binoy's poetry from this time.

IV

The last but not the least part of the reception of Jibanananda in Binoy's poetry is the poetic metre. Although here we have some linguistic limitation for discussing it in English, we still would make an attempt here. In Bangla poetry, there are three types of metre named as *Mishrakalabritta*, *Kalabritta* and *Dalabritta*.³ Here the word *britta* means repetition. In Bangla, 'syllable' is called 'dal'. There are two types of *dal*- 'mukto' or open and 'ruddho' or closed. The syllable which ends with a vowel sound is called open syllable and which ends with a consonant sound is termed as the closed one. In all three Bangla metres, weightage of an open syllable is same but the difference lies in the treatment of closed syllable. In *dalabritta*, open or closed, any syllable is considered as one unit. In *kalabritta*, all open syllables are considered as one unit and all the closed syllables are given double weightage in respect of open syllable, i.e. one closed syllable is considered as double unit. In the case of *Mishrakalabritta*, although all the open syllables are considered as one unit but the attitude towards a closed syllable is *Mishra* i.e. mixed. It depends upon the positioning of that closed syllable in a particular word. If a closed syllable is positioned at the end of a word or the word itself is a monosyllabic one made of only a single closed syllable, then that syllable or *dal* is given double weightage i.e. considered as two unit. But the other closed syllables placed in any other positions of a word, i.e. either in the beginning or in the middle, it is considered as only a single unit. In this essay, our focus of interest is this last metre *mishrakalabritta*. It was not only the favourite metre of both Jibanananda and Binoy, but also be termed as the only favourite metre to both of them. In this respect, in his book *Chhander Baranda*, the famous poet Shankha Ghosh has given a statistics about Jibanananda's poems-

Almost 350 poems of Jibanananda have been published so far. Out of these poems, if we take statistics, 275 poems were written in *Akshwarbritta* and the rest were in *Matrabritta*, *Swarabritta* or in prose-metre. (Ghosh, 69)

And in case of Binoy Majumder, the poet himself stated- "I have not written a single poem in any other metre than the *payar* after 1960". (Majumdar, 57) Here, it has to be cleared that, the other name of the *Mishrakalabritta* is *Akshwarbritta*. Both these names were coined by the

famous Prabodh Chandra Sen. But *payar* is not a type of metre rather a metric form which can be written in all three metres. But many scholars and poets used to call *mishrakalabritta* in the name of *payar*. Binoy here also tried to refer this in the name of *payar*. Now in this respect, the interesting facts for Jibanananda and Binoy are as follows-

- Both of them wrote their maximum poems in a particular metre, i.e. in *mishrakalabritta*
- At the beginning of their career, both of them used to write in other metres also.
- In his last book named *Bela Abela Kalbela*, Jibanananda wrote some poems in *dalabritta* but its rhythm was very much alike to *mishrakalabritta*. So it is better to say that at the end, he tried to use *dalabritta* in disguise of the *mishrakalabritta*.

Now the question is why these two poets choose *mishrakalabritta* over the other two metres. The answer probably lies in the form and content of their writing. Both of them used a lot of serious and heavy words in their poems. Therefore, the rhythm of the poems was a bit slow. A famous metrical critic Amulyadhan Mukhopadhyay shows that out of the three metres, *mishrakalabritta* is the slowest and it creates a continuous monotonous tune which gives the poem a classy slow but steady form. This slowness was very much necessary and useful for the maturity of the general theme of poems for the both the poets. That's why they select this metre.

Now we will discuss about the essays written by these two poets on metre and its implications. In his book *Kabitar Katha (A Tell of Poetry)*, which is a book of critical essays on poetry and poetics, Jibanananda Das discussed about the Bangla poetic metre in an essay named "*Kabitar atma o sarir*" (The body and soul of poetry). On the other hand, Binoy wrote about his unique concept of Bangla poetic metre in an essay named "*Amar Chhanda*" (My own concept of metre). This essay was published in a magazine named *Atmabarga* edited by Ranjan Bandhopadhyay in October, 1985. Later this essay was included in his collection of Essays named *Ishwarir Swarachita Nibandha* (Essays written by *Ishwari herself*). These two essays were written in between a gap of long thirty eight years. The actual theorization of Bangla poetic metre was started by two legendary figures- Sri Amulyadhan Mukhopadhyay and Sri Prabodh Chandra Sen. *Bangla Chhander Mulsutra* the famous book of Sri Mukhopadhyay was published in the Bangla year 1339. Prabodh Chandra Sen wrote many books on the Bangla poetic metre. His one of the most discussed book *Chhanda Parikrama*

was published in the Bangla year 1372. So, it can be said that Jibananda wrote his essay on metre after the publication of *Bangla Chhander Mulsutra* but before the publication of *Chhanda Parikrama* but Binoy's essay was written in post- *Chhanda Parikrama* period. Therefore, Binoy got the opportunity to have some knowledge about the theory of Prabodh Chandra. But neither Binoy nor Jibanananda cited the name of either Prabodh Chandra or Amulyadhan in their essays. Jibanananda remained more a poet than a critic in his essay. He preferred to use similes and allegories in place of rationalities and critical deduction. His discussion of Bangla poetic metre was a *diachronic* one. On the other hand, the analysis of Binoy was more of an engineer-mathematician than a poet. Keeping aside all his poetic imaginary powers, he confined himself in the hard core practical periphery of rationales. Without considering and referring any existing theory, Binoy freely deduced his own theory of poetic metre. The most interesting thing is that, although his theory is far away from the main stream theories, it is very difficult to prove him wrong with a practical example metrical falt from his own poems. Actually, his theory is applicable only for *mishrakalabritta* metre and he always wrote his poems in that metre only. Therefore, we never find any gap between his theory and practice.

It is very much astonishing that both of the poets named *mishrakalabritta* metre as *payar*. Though we know that the *payar* is not any separate metre like the trio-*mishrakalabritta*, *kalabritta* and *dalabritta*. It is only a metrical form which can be created in all the three metres. They actually discussed more about the *mishrakalabritta* metre in the name of *payar* in their essay. Though Jibanananda in a few occasions discussed about *kalabritta* and *dalabritta*, Binoy did not spend a single word for these two metres. To him, in the name of *payar*, the *mishrakalabritta* was the one and only poetic metre in Bangla poetry.

At the end, it can be said that not only Binoy but some other poets of the 5th decade also receive Jibanananda's style and theme. A few examples are Shakti Chattopadhyay, Phanibhusan Acharya, Utpal Kumar Basu, Arabinda Guha. As a whole, in the post Rabindranath era of Bangla poetry, Jibanananda was the only poet other than Subhas Mukhopadhyay whose poetic career could be distinguished into more than two phases.

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¹ In Calculus, if the change of value of a variable 'y' is depends upon the change of value of another variable 'x' then, it is said that "The 'y' is a function of 'x' and it is written as $y=f(x)$

² All the poems and proses of both Jibanananda Das and Binoy Majumdar were translated from Bangla by the essayist himself.

³ Prabodh Chandra Sen gave these three names in 1965 after changing the names *Akhsarbritta*, *mattrabritta* and *Swarabritta* which were also given by him in the year 1922.