



MSB- INTERNATIONAL JOURNAL  
OF INTERDISCIPLINARY RESEARCH  
*ASSOCIATING RESEARCHERS; NOURISHING INNOVATION*

Peer Reviewed

Vol. 1, Issue 1, Sep.2022-Nov.2022,

30-34 MSB-IJIR

## **The Surrealist Poet: Jibanananda Das**

**Dr. Bratish Sarkar**

Assistant Professor-II, ASL, Amity University, Lucknow  
Campus

### **Abstract**

In Bengali poetry literature Jibanananda Das was a very notable character. We can notice that he was very much appreciated for his extraordinary genius. He helped Bengali poetry a lot. His contribution cannot be counted. His existence remained all over the world too. He was completely independent. Modern literature has run from his presence. In Bengali literature the wave of surrealism came to the aid of Jibanananda Das. He was a figure in the modern Bengali poetry revolution. At that time when Rabindranath was a very famous person for his artistic creation, at that time we notice the appearance of Jibanananda Das. It took a new wave in Bengali literature. We hear a new voice. We are very surprised by his creation. He became a genius with his unique presentation. In his poems we notice a deep connection between himself and the pain of loneliness. Through his poetry he tried to explain the beauty of Bengal. Nature is the main subject in his creation. It took a new wave in Bengali literature. He tried to present modern poetry by breaking up traditional poetry.

**Keywords:** Surrealism, Myth, Modernism, Bengali poetry, Charzapodh etc.

Each language at some point starts after it builds properly and finally one day it becomes modern. The word modern is not fixed. Modernization can be calculated using different times. The Bengali language is not exceptional in this respect. The history of Bengali literature can be discussed a little bit. In the year 1907 Mahamahopadhaya Haraprasad Shastri invented a manuscript from the kingdom of Nepal, it was called "Charza Charzo Vinoschay". In 1916 he translated a book, it was called "Hazar Bochorer Puran Bangla Bhasar Buddha Gaan O Dhoha" This indicates the mark to start. After these Buddha songs were called "Charzapodh". We did not receive Charzapodh's book in total. One can have only 46.5 podhs and the indication of 23 poets. From other points of information we can say that in this book there were podhs in total they were 51 and the indication of 24 poets. After they invented this book in different parts of the language in India, according to them that this book was written in Hindi, Oriya or Maithili. To solve this serious problem the language scientist Acharjya Suniti Kumar gave confirmation along with the proofs that the language used in the Charzapodh was Bengali.

Here we can get the information about Bengali language from the ninth to the twelfth century. At that time, the Bengali language was vague, it was called "Shandhya Bhasa". The

Charzapodh scriptures were the simpler members of Mahajan Buddha's organization. By means of this book they wanted to numerically explain their emotions, their experiences, their unique meditations. Their identities, names and surnames were also different than others like Louis Padho, Shanti Padho, Kukkuri Paa, Sobori Paa etc. Through Charzapodh one can see contemporary Bengali life. Yet the Charzapodh was not innovative literature, but the rhythm of poetry was not lacking there. All the poets were realists. Through that we can notice the picture of the real society.

The modern era of Bengali literature began from the time of Eshwar Gupta. That is why it is said that he was the liaison poet of the time. In the time of Rabindranath it was very modern. Despite this one notices a group of the poet who made literature against Rabindranath. We notice a demonstration against Rabindranath at this time for a magazine called "kallol". Poets and literature characters like Premendre Mitra, Amio Chakraborty, Bishnu Dey, Achintya Kumar SenGupta who despite respected him a lot, they added a protest against Rabindranath. At the otherside we can say that Jibanananda Das who was not against Rabindranath, but he wrote to a different form of Rabindranath. He was completely independent. Modern literature has run from his presence. In Bengali literature the wave of surrealism came to the aid of Jibanananda Das. He was a figure in the modern Bengali poetry revolution.

In Bengali poetry literature Jibanananda Das was a very notable character. We can notice that he was very much appreciated for his extraordinary genius. He helped Bengali poetry a lot. His contribution cannot be counted. His existence remained all over the world too. He himself said that: "I have stretched the endless seas through dark nights of the seas of Sri Lanka"

[Singhal somudra thekee nishither aandhokaree Malay sagoree]

[Ghosh, Amar, 1999, p.25]

In Bengali literature at the contemporary time of Rabindranath Tagore was Jibanananda Das, he was born into an educated family on February 18, 1899 in the small district town of Barisal, located in the south of Bangladesh, a region of Bengal which was not part of India at that time. We came to know that his ancestors belongs to the Bikrampur region of Dhaka area, from a now extinct village called Gaupara on the banks of the Padma River. His father Satyananda Das was a school teacher and also editor of the Brahmabadi publication. Her mother Kusumkumari liked to write poetry. In 1917, Jibanananda graduated from the Brajamohan School of Barisal, he passed his IA from the College of BRITISH MUSEUM in 1917. In 1919, he became an Honors degree holder in English. He completed his MA in English from Presidency College in 1921. Besides English, he presented him-self as a law student for a brief period.

Jibanananda Das was the poet of Bengal and he also remained in all hearts of Bengalis. He added a novelty in Bengali poetry. He was a surrealist poet. In his poems we notice a profound connection between himself and the pain of loneliness. At that time when Rabindranath was a very famous person for his artistic creation, at that time we notice the appearance of Jibanananda Das. It took a new wave in Bengali literature. We hear a new voice. We are very surprised by his creation. He became a genius with his unique presentation.

Due to its presence in Bengali literature, one can notice the modern change in Bengali poetry. By using simple words, words close to the human heart, he tried to present modern poetry by breaking traditional poetry. Jibanananda is a treasure trove for Bengali literature. His contribution to this literature will never be forgotten. Jibanananda used several names in his poems, such as "Babylon", "Sravasti", "Vidisha", etc. and we can notice that all the names have a historical mark, by that he tried to present a myth.

Jibanananda loved the beauty of Bengal and he also revered her beauty. He saw it with another eye and also he presented it differently in his poems. To explain the beauty of Bengal, he was

always ready to write naturally. Simple things like herbs, leaves, he presented them in a unique way. He tried to bring life to Bengali literature. In his poems one can notice loneliness, melancholy, pain, death etc. These are the subjects of his poem.

Many of these poems are included in the "Banalata Sen" anthology, which is today the most popular of his poetry books. Jibanananda started writing poems at a younger age. While still a student, his poem, 'Barsa Abahan', (Invocation to the Rain) was published in the Brahmagiri (Baishakh 1326/April 1919). Various journals have been published his poems. His volumes of poetry include Jhara Palak (Fallen Plumes, 1927), Dhushar Pandulipi (Manuscript Grey, 1936), Banalata Sen (1942), Mahaprithibi (Grande Universe, 1944), Satti Timir Tarar (1948), Rupasi Bangla (Bengalman Magnificent), written in 1934, published in 1957), Bela Kalbela Abela (1961).

Banalata Sen received an award (1953) at the Nikhil Banga Rabindra Sahitya Sammelan (All Bengal Rabindra Literature Convention). Jibanananda Dasher Shrestha Kavita won the Sahitya Akademi Award in 1954.

Banalata Sen is the most famous among other poems by Jibanananda.

The subject of his poem is nature, which is not happy. His favorite season is "The Basant". In his poems we notice several times the presence of yellow feet of the bird "Shalik", even though we also notice the presence of yellow leaves. They stumbled across Bengali literature for no reason. He sought the beauty that got lost in history. He always tried to seek the mystery of the heart of human and that is why he went far. To look for this mystery he went to the island of cinnamon or he went to the forest of a clove of garlic (clove) to look for this man who remained in our heart. Sometimes he visited the history of Ashoka, Bimbisara, sometimes further darker city "Vidharva".

Jibanananda used several names in his poems, such as "Babylon", "Sravasti", "Vidisha", etc. also each and every name has a historical mark, by this he tried to present a myth. "His hair was the ancient dark nights of Vidisha"

[Chul tar kobekar aandhokar Vidisher nisha]

[Das, Jibanananda, 1954, p.42]

In Jibanananda's poems he wanted to show us death, maybe it was painful for him, maybe romantic. He wanted to amuse them in the land of Bengal. He wanted to capture all the beauties of Bengal. A person who is going to die is his last day on earth, but it is the symbol of rebirth on earth. The poet was not exceptional in relation to this system, but he wanted to approach it differently. "Not perhaps a person... perhaps, In the form of Shankha Chil, perhaps, The Raven of the morning"

[Hoyto manush noy- hoyto ba Shankhachil Shalikher beshee,

Hoyto bhorer kaj hoyee]

[Das, Jibanananda, 1955, p.82]

The example has obtained an exceptional place in the poem of Jibanananda. In his poem we can notice many different examples and all of them have an intimate meaning, it made us visit a foreign place. Along with the poet the readers also visited this magnificent place. We can also say the example is the poem life of Jibanananda. "Her hair was like the dark night of Vidisha Her face was like the handicraft of Sravasti"

[Chul tar kobekar aandhokar Vidishar nisha

Mukh tar Sravastir karukarjya]

[Das, Jibanananda, 1954, p.42]

Here the poet wanted to explain the beauty of Banalata Sen. With Vidisha's dark night, he compared Banalata's hair here. In history one can notice Vidisha was a city, but it was

destroyed. Now it remains in our memory only. He compared the beauty of Banalata's face with the architecture of Sravasti. Sravasti was a historic place, remarkable for its architecture." She said, "Where have you been so long? And raised his bird's nest like the eyes of Banalata Sen of Natore"

[Bolechen se, etodin kothay chilen?

Pakhir nurer moton chokh tulee Natorer Banalata Sen]

[Das, Jibanananda,1954, p.42]

Jibanananda was a surrealist poet. His theme of the poem was totally different. He was not common to the others. The expression of love. This is a personal, very personal matter. But Jibanananda was still exceptional. He stayed everywhere. He traveled extensively to search for his ideal love Banalata Sen. For him he traveled on the Singhal Sea, sometimes in the dark night at the Malay Sea. He also visited in history at the time of Ashoka and Bimbisara, further, darker the city of Vidhabha. Why did he visit further? Why ? Did the poet know him before? Why did he seek out Cinnamomum Island in the Lonely Forest?

Because the poet had peace in Banalata Sen of Natore village. Yet his journey was tireless. He saw the beauty of Bengal in Banalata's hair; it is like the darkness of Vidisha. On her face, the beauty of Sravasti. According to the poet Banalata Sen's eyes gave him an inspiration to live. In a word, we can say that Banalata was his love. She always remained in his heart. His love came silently, it has no limit, it is infinite.

Jibanananda was looking for the big in the small. He went to his destination, but in a different way. He shows us things, which are really indispensable and also they are rare for knowledge. We notice a lot the influence of surrealism in Jibanananda. He doesn't know everything! It impressed him sometimes. He wasn't sure all the time. When there is something to explain simply, at this moment we think of this, the idea of surrealism. We cannot forget it. It works all time with the poet, if the poet stops, it stops too. It correlates with the poet.

According to Jibanananda, death was the symbol of isolation. In his poem 'Aat Bochor Ager Ekdin' (One day before Eight years ago) where one can find a man who got everything in his life, like things that are indispensable for life, like wife- child- shelter- money- success- cash, but in spite of that he went to Ashatha's tree with ropes and after the autopsy chamber.

Sadness was a part of Jibanananda's poem. This sadness did not come from the poem, it came from the heart of the poet. Jibanananda saw nature near by, the movement of grass, the movement of deer eating grass with their teeth, at that moment the poet felt pain in his heart. When he remembered the city of Vidisha, he also remembered its liveliness. He was looking for the memories in the darkness of Vidisha. He compared this with Banalata's hair. It is artistic sadness, not physics in Jibanananda's poem.

In his poem 'Hay Chil' one can notice the reflection of sadness.

Death is present in all his actions. It is well known for him that one day he would be dead.

Maybe like an owl hunts a mouse. In his poem Jibanananda used Owl of Nim, it is the symbol of negativity. In his poem he used the fear of death several times, but according to him it was not terrible. In the poem of Ruposi Bangla No.20 one can see that he spoke the words of death.

"One day in your heart you will lose your child;  
He will leave the land of Bengal;..... "

[Ekdin tomar buk theke chole jabe tomar sontan;

Bangale bhumi chere se chole jabe..... ]

[Das, Jibanananda,1957, p.57]

In Jibanananda's poem one can notice the same situation. When he died he wanted to return to Bengal. He wanted to taste the beauty of Bengal. Not the darkness of Kalkalindi or the smells of Jamuna, he wanted to die smelling the waves of Gangur from the Bratyo River. Not to die, maybe to sleep?

The one who died, he left earth forever, but here it indicates that he came back to earth. By replacing he re-enters again-"Maybe not like man, maybe Shankhachil's appearance Shalik, Perhaps by means of the raven of the dawn"

[Hoyto manush noy, hoytoba Shankhachil Shalikher bese,  
Hoytoba bhorer kak hoye]

[Das, Jibanananda, 1955, p.87]

### **Conclusion:-**

Finally, we can say that the existence of modernism has been well reflected in Bengali literature. But it did through poets, writers and social workers etc. at different time. In contemporary Bengali literature, the greatest Bengali poet was undoubtedly Jibanananda Das. Jibanananda was the poet of Bengal and he also remained in the hearts of Bengalis. He added a new theory in Bengali poetry. He was a surrealist poet. In his poems we notice a deep connection between himself and the pain of loneliness. Through his poetry he tried to explain the beauty of Bengal. Nature is the main subject in his creation. It took a new wave in Bengali literature. Sometimes he used metonymies/metaphors to express his ideas. He tried to present modern poetry by breaking up traditional poetry.

His selection of words was simpler, more banal. Through his poetry he always tried to create a myth. In the poetry of Jibanananda one can notice the intimate relationship between love and woman. According to him, love can shed light in the dark. This is the reality of life. He gave us another definition of death, perhaps painful for him, perhaps romantic. According to him, dying is the symbol of rebirth.

Jibanananda died in a tram accident in Kolkata on October 22, 1954. But his contribution was remarked great importance in Bengali literature. He left an ironic mark on his position. We will never forget his influence in modern poetry.

### **References:-**

Chowdhury, Faizul Latif (editor), Jibanananda Das'er Aat bochor aager ekdin, Dhaka: Dibbyo Prokash, 1994.

Dashgupta, Chidananda, Selected Poems - Jibanananda Das, New Delhi: Penguin Books, 2006.

Das, Jibanananda, Banalata Sen, Kolkata: Signet Press, 1954.

Das, Jibanananda, "15no. Kobita", Ruposi Bangla, Kolkata: Signet Press, 1955.

Das, Jibanananda, "20 no. Kobita", Ruposi Bangla, Kolkata: Signet Press, 1957.

Ghosh, Amar, "Banalata Sen Kobitar Aalochona", Prabandha Sankolon, Kolkata: Sandipan Prakashani, 1999.