

VARIOUS DIMENSIONS OF MODERNITY IN 'KOLLOL' LITERARY MAGAZINE OF BENGALI LITERATURE IN INDIA

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We are to bear in mind the picture of global situation before searching the nature of opposition against Rabindranath by the 'Kollol' circle. The first World War ended in 1918, meanwhile socialism was established in Soviet Russian 1917 and 'Kollol' was published in the aftermath of it, in at is, in 1923. So, the bludgeoning's of the first world war, too, brought about disappointment, worries, depression of spirits in the mind of Kolloleans. The colonialist intelligentsia noticed the severe consequences of the European capitalist system. On the other hand, the post-world war sense of hollowness, disintegration, depression of spirits, dejection and decadence caused tremor in the very base of social psyche of Europe. The reflection of this social psyche occurred in T.S. Eliot's poem. The Waste land, published in 1922. Again, the Indian communist party was founded in October 1920 in Tashkhand of post revolution Soviet Russian and it took on time in spreading this information amongst the colonialist intellectuals. But the ideological firmness did not develop so much amongst most of the young men of Bengal as they might have been able to analyse the social reality e in the line of Marxian observation, yet some of them were aware of human weal and woe, poverty and deprivation. Apart from the philosophy of revolution, after sociologies plus psychology taught the young writers to think in a fresh manner regarding social and family relationships. Surrealistic emerged from Avant - Garde and Dadaism in France. The young Bengali men started to have their familiarity with all these things. So, the images of kollol are found to be replete with essays dealing with Ramnya Rollna, Maxim Gorky, Noguchi, Neonid Andriv, Gabrial de Anunatsio, H.G Wells, Thomas Hardy, Tolstoy, Thomas rann, Avinobo Gupta wrote an article entitled "Oti Adhunik Engraji Kobita." So, it is felt from this that the 'Kollol' circle might have a desire upholding the thoughts of the west heart and soul, so, this steeping themselves in thought -exit pertaining to waste we're not able to see the beam of base. On the contrary, there opposition against Rabindranath was practically turned into a state of self-opposition, Buddhadev Basu said "the salient sign of the age which is called as 'Kollol'era lies in the act of outrage"¹ it is necessary to give alteration to the nature of this revolt more deeply.

Achintya Kumar Sengupta's novel "Bede" was published in the Falgoon(Bengali month) issue of 'Kollol', 1333. A violent reaction was erupted in this novel about sexuality, an atmosphere of discontent concerning this came to notice in various contemporary journals upto 1335, Bengali year. Going through the novel, Rabindranath wrote letter to Achintya Kumar, which was published in the first issue of the seventh year of 'Kollol', where Rabindranath wrote -

"I have appreciated you inwardly e observing the board area and countless multi-coloured ness of your imagination. For this reason, I have grieved that some matters display your serious repetitiousness - I feel there lies the tethering of your mind. It is an attachment to eroticism. Nobody says that human beings do not have that desire or that it is not violent. But as springiness is necessary in all the fields of literature, so also so in this respect"²

The mental state of Rabindranath clearly came to light from this letter regarding sexuality adopted in the kollolean modernity. Rabindranath wrote an essay named "yatrir dairi" in Agrahayan show of "Prabashi", 1334, Bengali year, which was published in his

essay book called "Sahityer Potre" under the entitlement of "Sahitye Nobotwo"(Novelty in literature), and whatever he wrote there also goes against the so-called kollolean 'revolt'. In addition to that a strong protest, too, has been at the same pronounced in this very essay that the western centricity and western wholeness by misleading the own modernity the Bengalees have been exaggeratingly spreading the adopted modernity from Europe as an identifying mark of civilization and culture in the colonial reality and as a result of which has made the colonization of the faculty of mind inevitable. A small piece of expert from the essay may be cited here- "The artificialness of weak personalities during the days of new blooming of potentiality has made literature turbid. Where a man adapting divine in has been crossing over without any strain, there the incompetent once goes on stirring the underwater smile on the surface in an uncontrollable manna. An incapable person himself tries heart and soul to fulfill his own deficiency by means of artificialness, who calls rudeness as valour, and impudence as virility. Since it does not have the capability of moving without the help of set words, he keeps some unalterable jargon of the novelty of past time in store. Wine Indian curry is imitated in the European kitchen room, they prepare curry powder in a fixed system and keep it inside a bottle, so that curry is made instantly just mixing it in at, but it's utter need is difficult to be felt for chilli powder being much in quantity. Similarly, such set words are well arranged in the store house of modern literature, and those happen to be 'curry-powder of reality ' in the creative word of the incompetent writers. One out of them is vaunting of poverty and another one saying lack of restrain pertaining to eager desire"³

It is understood from the suggestiveness of "chilli powder" and "curry powder of reality" as contained in the above quoted comment that the young man of 'Kollol' "in course of adopting another's instrument" "have thrown away their own fortune" Moreover, they were prepared to "stir the underwater slime on the surface" in order to compensate their psychological damage. It seems that, as if, "vaunting of poverty" and "unrestrained lustfulness" have become the family characteristics of their literature. The victory message of Russian revolution and all the significances included in the communist manifesto might have pushed thoughts of some of them towards reality, but in at social reality as arrested in their literature is a reality churned with emotion of sorrows and property of of rural and civil society e observed from the distance of commerce. We, as if, notice the emotionally fickle sympathy in the literature of the kollolean for the Sorrows and property of " black Smith and brazier plus labourers collectively "including the ordinary people due to lake of transparency in political viewpoint and ideological force of materialistic philosophy in consciousness. Even the ultra-modernist "Dhupchaya" spread the impact of the spirit of times in a loud voice as the characteristics of ultra modernity. "There may be self -complacency but not the perception of truth in the act of looking at the remote ground below by the colonialist intellectual living in ivory towards"⁴

It would not be right to say that 'Kollol' did harpon the same string. Their proses and poems bear the evidence of emotionally charged consciousness of mass democratic revolution, huzzaing of calf time, attached to eroticism, an extensive picture of wholehearted enjoyment pertaining to biological hunger and thirst, pessimism, liberal humanism impact of Freudian psychology, psycho- analysis of love, revolt against social injustice and unfairness, setting of a new kind of relationship caused by reconsideration of familial and social relationships. These are the effects of their seeing familiar with European and foreign literatures. The contents and ud structure of the writings of the world-famous writers like Flobeyar, Zola, Ibsen, Nyut Humsun, Gorke, Gogole, Turgeniv, Antan chekov, Dostoyvoski, Tolstoy, Metarlink, Johan Boyar, jasinto Benavante have undoubtedly provided food and inspiration to the so-called ultra-modern prose and poetry the kolloleans. They who distanced themselves from Rabindranath being driven by emotion of juvenileness knocked at the door of Western literature but in in consequence of adopting those occidental ingredients

promiscuously they poured venom into the urn of nectar of tradition, and thus which resulted in bringing about a picture of unprecedented deformity in literature escorted by various kinds of maladies and impediments. Their writing world was overcast with sexual deformity transsexuality itself. We find exactly an opposite tone in the pessimism of Jatindranath Sengupta, an adorable figure to the community of poets of 'Kollol' against what is said in Upanishada "delectation less cannot bring forth a creature". He as if, wants to say that all the creatures are born out of dolorousness, love in it, and after death they go to an unseen world full of affliction, but, of course, this pessimism of Jyotindranath was developed before the emergency of 'Kollol' itself at the urge of distancing themselves from Rabindranath. A passionate outburst of all-pervading affliction was noticed in Jatindranath's first poetry book "Moreechika", published in 1923, where he wrote in the poem "Andhakar" belonging to that very poetry book-

"The day when the new-born - world did cry first as soon as it organised Om Om Om filling the ether with outpouring of crimson glow from your overfull interiors, you, mother where unconscious, who consoles!" 5

We meet with "fiery image of affliction" in the poem named "Bohnistuti" belonging to that poetry book-

"Feeling and deathless, union and separation are the works of blending and breaking - up /coming to a stop, while there would be a grant diadem of actor destruction/ the age in which Bibhutibhusan and Shaukar will remain alone, would you even then suffer from your own annoyances and vexations of life for / his weal?"6

The revolutionary poet Kazi Nazrul Islam, too, contributed poems and songs to 'Kollol'. His famous poem "Srishti sukher ullashe" was published in the jaistha (Bengali month) issue 1330, Bengali year, that is, the second issue of the first year of 'Kollol'. But of course, his first poetry book "Agnibeena" (1329) voice already published before it. What the young man failed to get in the pessimistic political tone of Jatindranath were able to find in the high-pitched poem of Nazrul. His varied experience during his days in armed force, rising of Kamal Pasha and vision for mass democracy Plus his revolutionary awareness attained from socialistic Soviet Russia have made his poems a scintilla during this period. But so far be prose of the 'Kollol' group it concerned; they could not keep an anti-colonialist endorsement in an overall manner. While the freedom movement of India "during the time of kollol" had been gradually becoming stronger, even then the mark of anti-imperialist movement was missing from the stories and novels of 'Kollol', but, of course, some writings such as Panchu Gopal Mukhopadhyay's 'Chayachobi', Gokul Chandra Nag's "Pothik", Ram Krishna Mukhopadhyay's "Ghash Phool", and Premendra Mitra's "Michil" may be taken as exceptional instances. These writings do not mark off the original characteristics of 'Kollol', as because the revolt of 'Kollol' as much as it was against Tagorean romanticism did not have even an iota of it against colonialism. Political apathy seems to be their characteristic Sign. Consequently, they did not at all have the idea that in order to assimilate any matter one must move through a process of acceptance and rejection and consideration and reconsideration, plus, above all, one is to be enriched by causing photosynthesis with the help of light of ideology collecting flavour from the soil of tradition.

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