



Review Paper

## Linguistic and Textual Violence in Jibanananda Das's Poems: 'Jiban Maran Doware Amar', 'Niralok', 'Kono Ek Joytsna Rate Bar Bar Gulir Awaaj Sune'

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Abstract	Manuscript Information
<p>The concept of violence itself has undergone considerable philosophical analyses since ancient times and has always intrigued philosophers, psychologists, and literary artists. It is only in the 20th century that it has gained currency in most cultural discourses. Bengali literature, along with other literature, also talks about the notion of violence through several literary forms. Jibanananda Das, one of the finest romantic Bengali poets, has violence in his use of language in all pervasive phenomenon - at the phonological, morphological and syntactical level; in rhyme and metre; in stanza division; in the use of typography and the use of vowel and consonant sound. This paper focuses on the linguistic and textual violences in some of his writings that vindicate in a universal place.</p>	<ul style="list-style-type: none"> <li>▪ ISSN No: 2583-7397</li> <li>▪ Received: 05-06-2024</li> <li>▪ Accepted: 23-07-2024</li> <li>▪ Published: 29-07-2024</li> <li>▪ IJCRM:3(4); 2024: 81-83</li> <li>▪ ©2024, All Rights Reserved</li> <li>▪ Plagiarism Checked: Yes</li> <li>▪ Peer Review Process: Yes</li> </ul>
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**KEYWORDS:** aesthetic, amalgamating, chaos, discourse, literary dogma, repudiated, violence.**INTRODUCTION**

Jibanananda Das took in the strategy of heavy use of ellipses and dashes, using compressed expression and amalgamating various other languages in their composition which make his poems obscure and elusive. Very frequently Das mixes up rhyme, half-rhyme and free-verse. Use of epigraph is another popular technique of Das. The deft use of dramatic monologue gives new dimension to his innovative verse that endeavors to use in his poetry. Another important aspect of the linguistic and textual violence in his poetry is the device of setting plurality of voices and points of view to achieve aesthetic distance and universality. Moreover, this renders the meaning into different levels and

layers of reality. From the pattern of their avantgarde strategy it is evident that Das consciously broke the traditional pattern of grammatical and linguistic order and turned their poetry into an apparently illogical and disarrayed shape.

Das repudiated the established linguistic pattern of Tagorean poetic practice and other conventional forms and usage of language that was in vogue in early 20th century. He gave a new lease of life to Bengali poetry by liberating it from stale, old, orthodox use of diction and syntax; rhyme and rhetoric; text and semantic. Das was an ardent admirer of Tagore but he consciously endeavored to create his own poetic language. In

this respect he was highly influenced by the 19th century and early 20th century European poetry, particularly, English poetry as he was both student and teacher of English literature.

Das's complete broke away the poetic tradition and set up a new idiom, order, text and semantic in his poetry which creates revolution. Readers taste a sort of epiphanic experience immediate after experiencing the sudden clatter and clash of words and meanings, complete disregard for conventional textual norms and rhyme scheme. Linguistic violence in Das gets a new dimension in his innovative experimentation in rhetoric and diverse other usages of language.

Das is a pastmaster in the use of language in poetry. He ushered in a new, renovated, liberated Bengali poetry with its special usage of diction, syntax, form, rhetoric and rhyme. Linguistic violence in Das is a noted aspect of his poetry, especially the poems of early years. In 'Jhara Palak' (1927) phase, Das becomes a rebel in the use of words. Like Eliot, he freely begins to incorporate words from other languages. In his poems we find plethora of Arabic, Farsi and Sanskrit words. In this regard Nazrul Islam may be his inspiration. Some well-known Arabic and Farsi words used by Das are 'akher', 'asek', 'Id', 'idgaat', 'iblish', 'yousof', 'kalija', 'kafer', 'khunkharabi', 'khushroji', 'jaban', 'jagim', 'takht', 'mastana', 'musafar', etc. Das also used many Sanskrit words in his poetry. Some of them are 'akshigolok', 'akutobhayata', 'anukalpa', 'pratipanna', 'nishit', 'bhabitabya', 'vrantibilas', 'rirangsha', 'samayagranthi', etc. Das also assimilates many vernacular prosaic words into his poetry. Some of them are 'aibodo', 'kulup' 'ente', 'kundem', 'chhani', 'thang', 'dim', 'tepantar', 'thutni', 'pakhpakhali', 'benojal', etc. Das's daring use of words get a new dimension in such poem as 'Jiban Maran Duare Danrae':

"bhagaban,- bhagaban, tumi yuga yuga theke dharechho sundir pesa

Lakho jibaner sunya piala bhoi diya bar bar  
Jiban panthasalar deyale tulitechhe jhankar,  
Mataler chitkar!"

["O god, throughout ages you have taken the guise of a drunkard. Fill up the cup of millions' life, the drunkard's shouting is creating a loud sound on the wall of life's waiting room."] ('Standing on the Threshold of Life and Death' from 'Jhara Palak')

Like Eliot here, too, such extreme opposite words as 'bhagaban' and 'sundir pesa' are juxtaposed and yoked together. And the words 'mataler chitkar' hit hard to the aesthetic sensibility of poetry itself. Of course, like Eliot Das does not use epigraph so frequently. The tradition continues till the end. Grammatical and semantic order is dashed in the following poem:

"Ke yano uthilo henche- Hamider markhute kana ghoda bujhi!  
Sara din gadi tana holo dher-chuti peye joyatsnai nijo mane  
Kheye yai ghas;  
Yano kono batha nai prithibite,..."

[Someone sneezes- is it Hamid's blinkered old horse!  
After the day's weary pulls, it blandly chews on a pile of moonlit grass

Without a care in the world.]

('Niralok' [Starlight], Mahaprithibi [The Great Earth])

In 'Kono ek Joytsna Rate Bar Bar Sikarir Gulir Auaj Sune' we find the use of dots and dashes and the use of irregular words:

"Sunya ruda asunder: katabar ghurefire dekhitechhi tahader pathe:

Din-raat o bastita...galai jhulichhe dadi tarunir...joytsnar snigdhat

bar bar gulir auaj

Ichchha hoy kono dur prantarer kole giye shyamapokader vide –  
kas makha sabuj sarate

Base thaki; abar natun kore gadi sab; abar natun kore godo tumi;

Bidhata tomar kaj sango hoi nai; ...

[Empty, harsh, unfair: many times, I have been seeing them in the street:

day and night in that slum...

the rope hangs from the neck of the young girl...

again and again the sound of shooting in the serenity of moonlight.

I wish to be with the 'shyamapoka' on the lap of a far distant field in green autumn.

I wish to start anew; you start to make anew.]

(Hearing the repeated shooting of a Hunter in some Moonlit Night)

Das consciously broke traditional pattern of rhetoric as well as metrical scheme. He uses rhyme liberally to suit his purpose. He did not confine himself by rigid rules and literary dogma. According to the need of the verse he also freely mixes rhyme, half-rhyme and free verse. Das also came out of the rigid rules of the Rabindric era and frees verse form its established set pattern. In almost all the poems of 'Jhara Palak' (1927) he follows irregular rhyme scheme. Das applies verse libre for the first time in 'Kampe' (Dhusar Pandulipi). Das also experiments with the verse form in 'Rupasi Bangla' (1957). Here, he tries his hand with the Petrarchan sonnet form.

In many of his poems Das uses 'Misra Kalabritta', 'Kalabritta', 'Dalabritta' and 'Prose rhyme' sumltaneously. Some examples are 'Janantike', 'Tumi' (Banalata Sen), 'Monobeej', (Mahaprithibi) 'Loken Boser Journal', etc. 'Manobeej' is written in 'Mishra Kalabritta' rhyme, but the last stanza is written in 'Kalabritta'. Similarly, 'Loken Boser Journal' is written in six syllables 'Kalabritta' or in 'Dalabritta'-becomes a subject of debate for the linguists. 'Shakun', 'Aghran', 'Sheet shesh', 'Ei saab', 'Ei Shanti', 'Pairara', 'Yeno Ek Deshlay', 'Bunohans', 'Nadeera' look like sonnet, but in fact, they are written in terza rima. In this regard Debtosh Basu appropriately comments about Das's use of meter and rhyme and their significance:

"Poet's responsibility lies in his worship of expansion. Jibanananda repeatedly reminds us that the modern poets today bother least in the metrical measure of Iswar Gupta. Speed, not stopping; continuation, not pause are noted in the metrical

scheme of this age. The poet must reach to the reader. Not right colloquial words of everyday speeches, but after reading the lines of his verse it seems to us, had it been possible to speak in poetry after Eliot then we would speak in that language.”

Towards the final phase of his poetic career, particularly in ‘Mahapithivi’ (1942), ‘Saat Ti Tarar Timir’ (1948) and ‘Bela Abela Kaalbel’ (1961) Das turns to abstraction; formal symmetry in the use theme and form, rhyme and rhetoric, syntax and diction is substituted by an inherent integrity of exotic shape. Das indulges in frequent use of inversion and refrain. Again, abundant similarity is found in his use of punctuation mark. He is fond of using dots and dashes. Das lavishly uses interrogative mark and note of exclamation. The result is the emergence of new poetry – both in taste and appearance. Linguistic violence in Das first brings in chaos and then restores tranquility and peace.

## CONCLUSION

Jibanananda Das’s poetry speaks volume of the rich heritage of Indian culture and of Indian history as well. He maintains that poetry is the articulation of beauty by the play of imagination which can integrate and reconstruct. Indian folklores and myths too find their vibrant expressions in Das’s poetry. Das's writings are the embodiment of human emotions in their all aspects. His poetic self certainly bears individualistic traits that separate him from other contemporary Bengali language poets. He identifies himself with the spirit hovering in the backdrop of the rural Bengal. The originality and genuineness of Das's poetic credo, built on his creative power, is the genesis of the aesthetic soul in his poetry. Das' legendary poem ‘Banalata Sen’ upholds the aesthetic aura of highest order. The poetic aestheticism transcends the barrier of sensibility and reason by the unifying force of imagination. An aesthetic gusto is relished in the rhythmic tone of poetic sentences, suggestive of the folkloristic aura. Das in his treatise ‘Kobitar Kotha’ espouses the aesthetic importance of poetry.

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