

Folk-poet Jibanananda Das: Perspective "Ruposhi Bangla"

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Recently, the word culture has been widely used. Many of us use it a lot without having a clear idea about the word. The massive wave of the culture conference can also be noticed. In these conferences mainly music, painting etc. are served while recitation of poems, literature, discussion, drama etc. are also recited.

From all this it can be said that culture is intertwined with literature-music, dance, painting, drama etc. So Dr. Shashibhushan Dasgupta says, "A nation's literature, paintings, music, dance, etc., carry the identity of its culture, but culture cannot be seen as one with them - culture is an overall identity of national life - that identity is a feature of the nation's human religion." Various manifestations of that feature can be seen such as- rituals, literature-music, pictures, drama acting etc.

However, there is no denying of the fact that the real idea of the common man about culture is not clear today. They think that religion and culture are the same things. Their idea is as many religions as there are cultures. But religion is a matter of the spiritual world and culture is a matter of the world.

The successful application of the word culture is seen in "Aitareya Brahman". It is said that "works of art are self-cultural artists who reform themselves in a rhythmic way."

The word Bengali culture is used as a synonym for the English word culture. Leaving the etymological meaning of this word has become widespread. It is never possible to develop a culture without tradition. Culture is traditional but not tradition. Many of the elements of tradition do not exist in culture. Intimate addition of culture is always with civilization. But the two words are not synonymous. Civilization is the organization of life and culture is the expression of life. From this point of view we can call culture as the cornerstone of civilization.

"Bengali culture is the real mental and spiritual culture that has developed over the last millennium, mainly nurtured by ancient and medieval ideas."

He added: "--- Bengali in his modern culture may be four annas European, depending on his social and economic condition how much he will be European, Atana Indian, the other four annas he is Bengali and in these four annas there are lot of Indianness. - The rest is pure Bengali. That is rural-Bengali. Islam has again influenced a section of the Bengali nation ---- but not too much. "- Sunitikumar Chattopadhyay

Rezaul Karim has given a great definition of culture. "Humanity, education, initiation, mental development, the influence of the environment - all these are a wonderful attitude, culture is the ultimate consequence of the overall development of the nation."

There are three types of culture in Bengal.-

1. Urban culture,
2. Folk culture,
3. Primitive culture.

The word culture is used in a smaller and broader sense. Anthropologists have embraced culture in a broader sense, meaning that they seek the path of culture throughout our lives. They think that our knowledge, beliefs, customs, arts, ethics, habits all fall into the culture. This culture can usually be divided into two parts, one is called elite culture and the other is folk culture.

The culture of the educated or highly educated community is called elite culture or the culture of the sophisticated people and the culture of the general educated or uneducated people is called the folk culture.

It is important to see how the folk culture or folk-material of Bengali has emerged in Jibanananda Das's poem "Ruposhi Bangla" without focusing on the nature of folk culture and how the material of Bengali folk-culture has appeared in Jibanananda's poem "Ruposhi Bangla". We can call culture in one word as the excellence of civilization. Shakta says in the verses - "If such a human land remained fallow / planted, the result would be gold." Culture is the best crop grown on this human land.

Jibanananda Das is one of the famous Panchpandava poets of the thirties. Jibanananda Das is the patriarch of modern poetry. In his artistic being, he has embraced the folklore of Bengal with outstanding skill. Jibanananda's gray manuscript, Ruposhi Bangla, Banalata Sen, Mahaprithibi, Seven Star Whale, etc., are found in folk poetry totem of folk life, agro-culture and collective feeling. Now let's come to Ruposhi Bangla Poetry. Many elements of folk culture are scattered everywhere in Ruposhi Bangla poetry like other poems.

The influence of Bengali folk culture in Jibanananda's poetry can be proved by various quotations. The book of poems "Ruposhi Bangla" is full of words about the folk-life and folk-world of Bengal. The touch of folk culture has come through similes, metaphors and imagery. Poet Jibanananda in his poems has mentioned so many names of Bengali plants, animals, insects, birds, fruits, rivers, nature etc. which we rarely notice in the poems of any other poet.

1. Jhilmil in the colors of the firefly in the story - Banalata Sen.
2. Night in Monia's house - twenty years later
3. Crawling in the name of the owl - twenty years later
4. In the darkness of Babla's alley - twenty years later
5. He flew like a white deer! - The night of the wind
6. Like countless zebras in the green desert! - The night of the wind
7. I would be a wild goose, you would be a wild goose - if I were
8. Stairs by the river - if I were
9. Hi kite, golden winged kite- oh kite
10. Dhansinri next to the river - oh chill
11. The bird catches on the branches of the head - the conch
12. There were many cockatoo pigeons - naked lonely hands

13. On a colorful screen like a peacock's feather - naked lonely hand
14. Watermelon wine in a red glass - naked lonely hand
15. Red fire like rooster flower- prey
16. The cheetah saves itself from the tiger - the victim
17. The thieves of the region chose thorns - in the fragrant desert
18. I used to stand on the ground floor with the bamboo flute in my hand - on the setting moon
19. Is there Manasa in the forest of Phanimansa? - Ruposhi Bangla
20. Curved moon like teeth- easy

Numerous examples like these can be given. You don't have to bother to pay that. It can be easily given from the poems of the poet Jibanananda. "Ruposhi Bangla" is a book of poetry with full of Bengali folk-world and folk culture words. It is filled with Bengali proverbs, legends and fairy tales. This popular thought has always existed in the heart of the poet Jibanananda Das. In his book "A Star Comes", Ambuj Basu says, "Our worldly world, this real life, the poet of beautiful Bengal has merged illusionary state along with it." This Chandramala, Shankhamala, Kankabati, Kanchanmala's tearful story, Bhairab of Meenakanya and part of Pankshiraj. But this world of his writings is so true, so real that it seems that he is lost in that living world. "

In his poem, the poet paints a picture of a conch shell in a fairy tale - "Let the conch shell burn in the southern shear" -

Many of his poems are influenced by fairy tales.

"Sarpunti Chital's exposed voice
Like Pisces; their underground houses in the gap of green water
can be seen.

OR

"She is a girl, - near a hill in a barren green,
There is no one there, -
Only one body after the couch in one room
There are - each other

The influence of Panchali and Padabali is also present in his poetry. E.g.

"Isn't there a mansa called Phanimansa? Yes, I think,

Isn't ND Kalidah? Ah, at that wharf Elano huts

Sankara face I do not see? Depression is the key to being tired

All is true; - Your dream has come true, Manasa.

The poet has combined fairy tales with the life of folk poetry from the period of history to the present. E.g.

"Honeycomb grass shade --- Chandidas has come - Ramprasad's Shyama has come along with his / Shankhamala, Chandrakala - the sound of the bracelets of hundreds of dead teenagers!"

The folklores of the Buddhist era and its words have been repeatedly mentioned in the poems of the poet Jibanananda. In the poem "Suranjana" he speaks of Mahendra, the son of Dharmashok, and in the poem

"Suchetana" he speaks of Buddha or Confucius. Ambapali, Sujata and Sanghamitra are mentioned in various poems.

Roopkatha, Lokaktaha, Panchal Kirtan, Padabali etc. are closely associated with Bengal where there is a very close connection with the rural life of Bengal. The clear proof of which can be seen in "Ruposhi Bangla". E.g.

“I don't know when he came to Chand Champa from Madhukar Dinga

Such is the unique shade of Bengal of Hijal-Bot-Tamal

Saw; Behulao one day with a raft in the water of Gangur-

When the moonlight of Krishnadvadashi died on the river-

I saw a lot of ashwattha bots next to the golden paddy, alas,” he said.

Bringing to mind the merchant Chand Sadagar of Manasamangal, the poet has highlighted the eternal beauty of Ruposhi Bangla in the monologue of the Bengali reader. The essayist Tarun Mukherjee has eloquently said about the application of Chandsadagar's myth-

“Chandsadagar is the merchant of Manasamangal Kavya. But the beauty of Bengal was also caught in his eyes. By drawing that gray memory of the Middle Ages, the poet wanted to make Ruposhi Bangla unique to the Bengali readers of that time. On the way to the moon from Champakanagari, the "blue shadow of Tamal" spread the aura of Krishna's love. Remembering the Bengali proverb "Kanu chhajara geet na", I understood that the shadow of Tamal has fallen on the journey of Shaiva moon. "The nature of Bengal is such that it infuses comfort even in the heart of mourning and is an eternal joy of survival. The poet also hinted to us that it was the liveliness of Bengali nature that filled husbandless Behula with indomitable vitality - "Shyama heard soft songs". And for this reason, a wave of excitement was created in Behula's heart, so Behula danced in the meeting of Indra-deva, tearing all the clothes and ties like a drum to please the gods to get her husband's life back. In the words of the poet-

“- One day I went to Amra

When she danced like a torn drum in the meeting of Indra. ”

Even so today - "The song of Lakshmi will be heard, the song of Bhasan will be heard in the river in the solitude / Dhanishari-Shada Shankh-Bangla grass around Bengal," or "Kishori's rice washing wet hands" or Kirtan Bhasangan Roopkatha Jatra Panchali "" In the sweet world of Behula Lahna " Or

“Chand Sadagar: I remember his honeyed dinghy,

When did they fall in Kalidaha one day in the storm sky, -

Didn't many birds fly in the black wind in that day,

Dhaleshwari climbs in this rain water all day today

Gangsalikh's swarm, it seems, floats in that Kalidaha

These birds are not modern at all.

In that Bengali, "How many times the straw and the house are empty after Mathur's turn!"

Jibanananda is a poet of imagery. Through that imagery the poet has painted the folk picture of Bengal. In order to implement that image, the poet has jumped into the nectar of birds, imagery of rivers, imagery of trees and various parables of rivers. The birds of beautiful Bengal are like the truth of beauty and the beauty of beautiful. The Poet mentions about Shalikh, Patihans, Buck, Masranga, Nimpakhi, Dandakak, Charui, Pancha, Kak, Rajhans, Lakshnipencha, Shankhachil, Kokil, Finge, Khanjana, Doyle etc in a amazing way. Among these birds, the duck, and the owl are used by the poet as symbols of time's consciousness. The duck used by the poet has become the morning sky ever or the joy of the new beginning of the new life, the thrill, the joy of the moving soul. E.g.

“The morning sky is full of swans with new noise

In a new beginning; ”

Jibanananda used Lakshmipencha to express the poet's dream of the heart-

“Will Lakshmipencha sing or will she sing for Lakshmi?

When will the dream of gold fall on the world again! ”

The Shalikh bird has appeared to the poet in the form of beauty. E.g.

“I will see the brown grain froze in the evening of Shalikh

His yellow legs were dark in the grass under the white hair

Dance-once-twice-then suddenly to her

The palm tree of the forest is carried to the heart by the duck; ”

Jibanananda's poetry is not only brighter but also brightest because of the color and color of the birds. Here are some examples:

1. “I saw him sitting under a leaf as big as an umbrella
The dove bird of the morning - ”
2. “Cuckoo of long ago, do you know that?” When Mukundram, alas,
He was writing Chandikamangal in the afternoon,
Hearing the call of the cuckoo, his writing gets interrupted - he stops;
3. "Her hair is like a soft berry, her fingers are like a dove's chest;"

- etc. Birds seem to have come up in his poems as a symbol of the image of a life-blood in Bangladesh.

Bangladesh is a riverine country. Poet Jibanananda Das spent his adolescence in Barisal, East Bengal, so it is natural for the poet to have a deep love for the river for heart-to-heart relationship with the river-bound East Bengal. Rivers are one of the elements of life-giving imagery. He chose the river to express his message. His prominent thoughts are expressed in the metaphorical shelter of the river. The poet has used the river in various ways in his poems "Ruposhi Bangla". Sometimes it has manifested itself in the form of a river in subjective thoughts, sometimes in the imagery of consonantal forms, sometimes it has become a figure of a woman in the form of a river analogy. Various folk festivals revolve around the river Bangladesh as it is celebrated. Rivers are a major factor in the daily life of Bengali people. Trade and commerce take place along the river. Tears were shed at the river bank. Lament-grief, pain--distress, joy-happiness are all spent in the life of a Bengali around the river. Even human aspirations and dreams revolve around this river. Jibanananda filled his heart with river-intoxication. We can give some vivid examples of this. E.g.

“Who knows when death will come - when there will be a storm in Kalidaha

The stalk of the lotus is broken - the life of Gangchil Shalikh is torn

I don't know; - Yet as if I were dying in this field-ghat,

Krishna is not of the Jamuna - like the smell of the waves of Gangur

It sticks to the eyes. ”

Or

“One day in the field of Bengal by the river Jalsiri

Rob lying under the big butt ”

Or

"Here the basmati paddy is falling again by the river."

Or

"The smell of river water is a novelty
Brings face to face "

I remember again

"- Dreamy twilight descends on the earth
You can see the soft face of the river. "

Poet Jibanananda Das is a river lover and worshiper of its beauty in a true sense. That is why he told us with an unmistakable face, "The river will hear the song of Bhasan in a solitude." Life is as true as death. The poet has used the form of river with his own perception of life-death-truth. So we have no hesitation in saying that in the poems of Jibanananda Das, the vastness of the river is present as the triune confluence of life and truth.

In Jibanananda's poetry, women have a special status. The idea that women are not just objects of love and enjoyment has been illuminated in the poems of Jibanananda Das. Rabindranath saw the woman as an incarnation in a pure holiness outside the world of senses, Buddhadeva Bose saw the woman as a body in the desire for love, as a full body in the sense orgasm. Although Jibanananda Das saw woman as a body, he did not consider lust as the only object. He saw women as a new life force. There is so much more beyond the lust of women - pain-pain-joy-joy-dream-even the thought whose presence is like a shadow beside the man all the time. Women are not any maids - Swarupini, a blissful love being, is immersed in this thought and Ruposhi has portrayed women in Bengali poetry. In this poem, he has drawn the love idol of an eternal woman. That love image of the eternal Bengali woman!

The poet has used the subject of manasamangal in four sonnets. These four sonnets depict compassion. In the symbol of Sankar's face, he has presented to us the image of an eternal Bengali woman in the image of the poet's soul's painful realization.

"Isn't this river Kalidah? Ah, the hut at that wharf
Sankara face I do not see? That's what sad dirty tired
All the truth; - Your dream is true, Manasa said himself. "

In the two sonnets of Ruposhi Bangla, through the character of Behula, a loving husband has portrayed the eternal female form of a Bengali woman. This is what Bengali Sati-women can do for her husband, she wanted to say in a suggestive way by presenting Behula, the old character of Manasamangal, in a dance scene like a torn drum in Indra's meeting to beg for her husband's life.

In the twenty-sixth sonnet, when he told us about the birth history of the conch in a yellow sari-

"Where the yellow sari sticks after Rupshi's body
The name of the conch is in the river grass of this vast world
You won't find it anymore - the groom gave the giant,
That is why he was born in the grass and paddy of blue Bengal. "

- This picture is the image of the eternal Bengali woman, who is as alive as the nature of Bengal in the Bengali mind. In the three sonnets Chandramala, Manikmal, Shankhamala, these fairy tales or folktales, for which the pain of Jibanananda is expressed for women, have a deep affection for the beauty of Bengal in the heart of the poet, but there is another hint which is the eternal dream of women. That dreamy woman is the dreamy eternal woman of the abhaman Bengali mind, who does not die - lives in fairy tales, in folk tales. That eternally dreamy woman is what the poet desires. She emanates from the words of the poet-

“Where the most forms - the deepest depression;
 Where the lotus dries - for a long time the giant is silent;
 Where one day Shankhamala Chandramala Manikmala
 Kankan bajit, aha, will you ever play again! ”

Ruposhi said in the 21st sonnet of Bengali poetry-

“When the evening wind blows in the forest of blue Bengal
 Going back to the field alone : it seems like a crisis in the life of Bengal
 It's over today; - Look at how many centuries of bots
 Thousands of green leaves, red fruits on the chest and on the branches
 Sing the song of desire - do you think the horses are awakened by desire?
 Sati's cold corpse seemed to be in her lap for a long time
 He got the love story of Umar, - his tangle like Chandrasekhar
 It is getting brighter so I am returning to the moon of Saptami today; ”

With the help of Ruposhi Bangla Kavyagrantha Lokkatha and Puranashrayi Bakh-Pratima, Jibanananda Das has brought to our notice the culture and religion of Bengalis and the characteristics of Bengali women. Manasamangal presents Sankha and Behula as the epitome of affection and love. Prositabhartraka (the Prostitute) has drawn the conch shell of the fairy tale as a symbol of the ideal of the moral character of the Bengali woman. The poet did all this mainly because of his deep respect and affection for women. He did not differentiate between Ruposhi Bangla and the women of Bengal, women and nature as an eternal idol; Complement to each other!

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