

# A study on new trends in contemporary Bengali poetry: 1980 onwards

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## Abstract

A staggering diversity of literary forms and styles are available in the language Bengali, which is the seventh most spoken language in the world. These forms and styles range from the lyrical to the political, from the romantic to the experimental. It begins with an examination of Tagore's early influence, then moves on to the necessity of revolution and makes breakthroughs during the decades that passed between the two world wars, and eventually comes full circle to investigate his legacy in contemporary Bengali literature. After Tagore, poetry underwent a slow but substantial shift that continues to this day. Post-Tagore Bengali poetry, in a more general sense, primarily explored subjects that were anti-Tagorean or did not follow the Tagorean tradition. This article's goal is to familiarise readers with new developments in modern Bengali poetry, which covers the years 1980 and later. This is an attempt at a preliminary study, as the title of the document suggests. The primary emphasis of this article is an intriguing research paper that makes use of secondary data obtained from a variety of different sources. For the purpose of the study, a variety of sources, including books, journals, magazines, articles, newspapers, media reports, and websites, were considered and believed. This article enlightened me to the fact that there is a designated spot in contemporary Bengali literature for poetry. The introduction is a substantial piece of depth that provides a comprehensive overview of the convoluted and ambiguous backdrop of present Bengali poetry. Considering how short the book is, this is a particularly impressive achievement.

**Keywords:** Bengali poetry, contemporary, literature, diversity

## Introduction

Contemporary Bengali poetry has a specific place for poetry. Bengali, the world's seventh most popular language, offers an astounding variety of literary forms and styles, ranging from the lyrical to the political, from the romantic to the experimental.

The origins of Bengali poetry can be linked to a literary uprising against Rabindranath and his imitators' works. Although some factors in Bengal's literary scene led to this literary uprising, its historical context was provided by Bengal's general state during the first twenty-four months of this century. Bengal was divided in 1905. The division exposed the government's callous disregard for the aspirations and aspirations of the populace. Additionally, the split sparked rumours that the government was determined to crush Bengal's nationalistic spirit since they believed it to be a hotbed of politics.

The Bengalese created a constructive programme known as the svadisi movement to combat the partition. On the other side, the failure of the moderate approach of the Congress to appease some of its leaders resulted in the growth of the extreme group within the organisation. Another development occurred in Bengal's inactive political scene between the tragic years of 1906 and 1907. This is a sign of Bengal's rising terrorism. The terrorists were involved in a covert plot to assassinate government officials in order to terrorise the population. The terrorist movement grew to such a size that a committee of inquiry headed by Justice Rowlatt was established in 1907 to look into it.

The situation became even direr when forces under the command of Brigadier General Dyers opened fire on a public assembly that was taking place at Jallianvala Bag and slaughtered hundreds of defenceless Indians, including women and children. Numerous demonstrations took place in Bengal. The prominence of terrorism increased. The youthful writers were also influenced by the revolutionary ideas that were presented. One possibility was to capitalise on the present cultural trend by producing a large number of patriotic songs, poems, and other literary works. Nevertheless, due to a variety of factors, there was no longer any possibility.

To begin, the intellectual elite of Bengal never really showed much excitement toward Gandhi's nonviolent mass movement during his time in Bengal. They were emotionally invested in acts of terrorism. They were so full of themselves that they were incapable of acknowledging the fact that the purpose of their literary projects was to promote terrorism.

They regarded it as being overly restrictive, unduly nationalistic, and even self-defeating in its application. They were avid readers of English literature, but they were unable to make the connection between that genre and British Empire. The English education that they received steered them in the direction of internationalism rather than fostering in them a narrow form of nationalism that would have limited their horizons. Rabindranath, the illustrious poet, served as a guide for them in this endeavour. (Nazrul Islam, 2008)

### **Bengali Poetry: Desire for Fire**

Desire for Fire, an anthology of Bengali poetry, celebrates fifty poets as well as a wide range of genres and styles over the course of a century, beginning with Tagore's latter works. It starts with an analysis of Tagore's early impact, moves on to the necessity for revolution and breaks through during the decades between the two world wars, and then finally circles back around to explore his legacy in modern Bengali literature. The introduction is surprisingly in-depth for the book's short length, providing a helpful overview of the complex and unpredictable landscape of modern Bengali poetry.

Before I go into any of the poems in particular, I think it's important to recognise that the ability to translate literature is a rare and admirable gift. As the Bengali writer as well as translator Ketaki Kushari Dyson as such ably put this in her talk, Translation: The Magical Bridge among Cultures, again for Comparative Literature Association of India, without translation we would be trapped in a monoculture

world, unaware of our own ancient heritage or the heritage, ancient or modern, of many other cultures near and far. She goes on to explain that without translation, it is impossible to fully grasp the vast cultural differences that exist within the human community.

Therefore, Sinha should be commended for his skill in capturing a wide variety of voices, rhythms, idioms, and styles in a way that gives each poem room to develop its own identity. Moreover, without resorting to precise translation or embellishment, Sinha made each poem distinctive. His translations of fiction and poetry from Bengali are widely recognised as outstanding examples of their genres, and there is no doubt that he has translated quite a few works by this author. **(Dutta, 1975)**

The book's introductory poem, Tagore's *Camellia*, which was a personal favourite before reading the book, effectively conveys a sense of spiritual didacticism in an almost prosaically written manner. The lavish bloom in the poem both play a part in the tale and simultaneously act as an appropriate metaphor for the narrator's developing love for Kamala:

- Before the sun rose into the sky
- While the breeze carried dew,
- She strolled through the sal wood holding her umbrella.
- At her feet, the wild flowers bowed in adoration.
- She gave them not even a fleeting glance.

Poet Jibanananda Das, like Tagore, was enamoured with the beauty of the natural world. He was widely considered the greatest Bengali poet since Tagore. His use of metaphor and uncommon lyricism make his poem *Bonalata Sen* stand out. Its themes include a hawk that wipes the sun's smell off its wings and the green land on a cinnamon isle. The final image, of the scroll illuminated by firefly colours as all birds come home and all streams flow home, is breathtaking.

For example, softly overcast Calcutta skies / the knee-deep water in Calcutta's pavements, drowned / carts, from Purnendu Pattrea's *Conversations*, transports me back to the teeming streets of Kolkata, where I had a leisurely stroll a few years ago.

Shakti Chattopadhyay's *The Rain On Calcutta's Breast* has rain that sounds like galloping hooves on the tin shed, flowers that are strewn on the road, and a stain that trickles down the garbage mountain. Compares and contrasts this with the harsh, austere view of the labour room on one side and the crematorium ashes on the other: language that is urgent and powerful. During a time of significant social and political change in Bengal, even the apolitical Chattopadhyay can turn away from the sorrow and despair of dashed expectations, as the translator, a poet of the 1950s or 1960s Krittibas School, reminds us. **(Sinha, 2016)**

## **A Glimpse into the World of Contemporary Bengali Poetry**

Who should be included in an anthology of current poetry and who should be excluded is the age-old dilemma that bedevils everyone who attempts to compile such a collection and has even been known to

spark controversy on occasion. What we can and should expect, however, is a clearly articulated selection principle, which Rajat Chaudhuri, who is also the translator of all of the poems in the anthology, has clearly spelled out in his introduction to *The Great Bengali Poetry Underground*. While we cannot expect such selections to conform to our individual tastes and predilections, we can and should expect them to adhere to a well-defined selection principle.

It would appear that the term underground, which he interprets first as the domain of radical innovation and then as a domain of interiority, is where he finds the answer to the riddle that is his methodology. The poems that were selected for inclusion in this anthology may or may not have their own qualities, although they are not particularly radical in terms of formal experimentation or thematic innovation. The majority of these poets rehash old themes, some of them doing so with some grace while others struggle. The problem is made even more complicated by the additional factors. Even if we accept the contrast between undercurrents, which this anthology attempts to reflect, and a mainstream, the relationship between them is dynamic: what forms the undercurrents today may very well be assimilated in the so-called mainstream tomorrow.

As an epithet of poetry that reveals our deepest and most secret thoughts, so private that they are easily universal, the other sense in which Chaudhuri uses the term underground is so broad that it effectively renders the term useless as a category. Chaudhuri uses the term underground as an epithet of poetry. However, he has done a great job as a translator, generating very accessible English versions of a wide spectrum of Bengali poetry. These translations will provide readers who are not native speakers with an intriguing look into the world of modern Bengali poetry.

The first poet to be featured in the book, Mitul Dutta, is able to capture the cadence of daily routine while also imbuing it with lyrical beauty. She creates a dreamscape out of the sights and sounds of the city, imbuing the everyday and the commonplace with an otherworldly sense of introspection.

- Have trampled over foolish dreams. I have turned my gaze away from compound usages of words that are balanced. Because once you've gone inside the shoe store, there's no way you can leave.
- This metropolis has been heading towards Sealdah station like a person who is easily sidetracked.
- The normally dark streets suddenly become illuminated.
- Whose song has such an infectious sense of melancholy? In the water that has been enchanted, whose shadow causes you to start in astonishment,
- Do I have to have you open and close the door twice?
- (Taken from the show 'Cross Stitch')

Poetry penned by Novera Hossain that is, all at once, poetic, creepy, and curiously evocative is a pleasure for all of the senses, and this poet's work is no exception. A poem such as *Sikia Jhora*, in which desire is embodied in images that are timeless and poignant, simultaneously awakens all of the planes of time as well as reality that we inhabit, often without our knowledge, as well as bestows upon one's fleeting

experience a meaning which extends beyond that experience. This is accomplished by bestowing upon one's fleeting experience a meaning that bestows upon one's fleeting experience a meaning which extends beyond that experience. (Nongmaithem, 2016)

She builds up a tension that is never completely resolved or brought to a finish in Novera's poetry by piling picture on top of image and frequently juxtaposing them with one another. She does this by stacking pictures. The act of waiting emerges in her work both as a subject matter and as an organising element. This idea is brilliantly illustrated in the poem *Being Sharpened*, which can be found here. The poem develops in a space that we can refer to as waiting since waiting represents both a lack (from which desire emerges) and the anticipation of something that is going to take place. As a result, waiting is a space that we might call waiting.

- The chrysanthemum is patiently waiting
- The off-white beli with the fragrant night jasmine
- The patient watch for blossoming —
- A short distance ahead, at the intersection of two roads
- There were thousands of vehicles in line for a very long time.
- loads upon loads of green vegetables in trucks
- Farm-raised beef and pork
- Muslin saris soft like mihidana
- Everyone is waiting.
- Lines of steamers, launches, and boats may be seen at the main ghat.
- A group of children standing about in anticipation of a post-mortem examination
- While in the mortuary
- Stacks of books waiting to be printed at the printing press
- It is getting sharpened at the sharpener's right this very moment.
- You, too, are part of the queue.
- To draw blood

Pratyush Bandopadhyay navigates the metropolitan environment with a combination of dry humour and simmering wrath. His literary ruminations read like a desperate effort to hold the teeming desert of ennui at bay, and he has stepped forth into a hostile world with the infallible obligation to dream. In addition, the world is hostile to him. His larger poems, which are propelled by the exhausting logic of associations, force us to come face to face with the chimaeras of modern day reality. (Mandal, 2013)

### **The pioneers of modernity in Bengali verse**

In the field of Bengali poetry, Rabindranath Tagore dominated. But in the 1920s, a new generation of poets deliberately steered clear of Tagore's mystic spiritualism and idealised romanticism in search of a fresh lyrical vocabulary to express their existential distress in a society that was rapidly urbanising.

Poetry gradually underwent a significant transformation after Tagore. In a broader sense, post-Tagore Bengali poetry primarily followed the non-Tagorean and anti-Tagorean themes. Numerous publications and journals were released, and each one of them had the crucial goal of launching a literary movement and establishing modernism in literature. Some were successful, some weren't, but one journal managed to influence Bengal by embracing individuality. In order to speak out against bourgeois society, Kallol journal was founded in 1923. It is now recognised by history as one of Bengal's very earliest conscious literary movements.

The young poets of the Kallol period were Buddhadev Bose, Jibanananda Das, Amiya Chakravarty, Sudhindranath Dutta, Bishnu Dey, and others. Bishnu Dey was a well-known and admired poet of the Kallol era who lived from July 18, 1909, until December 3, 1982. In the modernist and postmodernist eras, he was also a prose writer, translator, professor, and art critic. Dey, who was raised in a middle-class family in Calcutta, began his formal education at Mitra Institution before continuing at Sanskrit Collegiate School. He graduated in 1927 and continued on to Bangabashi College to complete his IA. He earned his MA from the University of Calcutta and his BA with honours in English from St. Paul's Cathedral Mission College in Calcutta.

It was in 1935 that he first entered the academic world when he accepted a position as a lecturer at Ripon College. Following his time at Nadia's Krishnagar College, he taught in Presidency College (1944–1947) and Maulana Azad College (1947–1969).

With World War II and the emergence of fascism in the global context and famine, unemployment, refugee issues, and the Partition in the local context during this period, the modernising tendency of Bengali poetry gained traction and persisted throughout the entire 1940s. The rise of Marxist beliefs and all these elements had a significant impact on Dey's works. Like his contemporaries, he was an active member of the Progressive Writers' Association and shared their view that poetry was a powerful force for social change. (Gktoday, 2016)

Dey was a prolific poet and writer who routinely contributed to a variety of periodicals and newspapers of the time. In this period, poet Buddhadev Bose began editing and releasing the poetry journal Kavita, the first publication in India solely committed to the promotion of contemporary Bengali poetry. Published for the first time in 1935, Kavita was a poetry publication from Chicago that was modelled after Harriet Monroe's Poetry. This periodical played a significant role in determining the direction of Bengali modern poetry. Dey's lyrical expression of the intermingling of the alien and the native was a strategy for grappling with a diasporic mentality.

Dey's articles have a distinctive flavour thanks to his extensive knowledge of both contemporary and vintage art, music, and literature. He is frequently said to be the first atheist modern poet who was greatly influenced by Marxist ideas and philosophies. His writings made clear many things, like the poet's lone battle, human dignity, uprooted identity, and more. He is renowned for the musicality of his poetry and the way he embellishes the narratives in them. Given that the majority of the poetry Dey penned was influenced

by western classics, he was seen as being far too sophisticated for his day. His literary style was greatly influenced by poet TS Eliot, and he produced poems with extremely complex imagery.

Some of Dey's most famous works include Rabindranath Tagore (1958), *India and Modern Art* (1958), *Annishta* (1950), *Naam Rekhechi Komal Gandhar* (1950), *Chora Bali* (1938), *Purba Lekh* (1940), *Sandiper Char* (1947), and *Urvashi O Artemis* (1932). (1959) Works by Jamini Roy (1988). His autobiography, *Chhadano Ei Jiban*, is the best way to learn about the poet and his life (*This Scattered Life*). Many of his readers found his poetry incomprehensible because of its use of abstract imagery and cultural allusions. Perhaps he was just too far ahead of his time. Dey won the Jnanpith Award of 1971 and the Bengali Sahitya Akademi Award in 1965 for his most important collection of poems, *Smriti Satta Bhabishyat* (*Remember, Being, the Future*), which was published between 1955 and 1961.

The poet was actively involved in the Pragati Lekhak Shilpi Sangha, the Calcutta Group Centre, the Indian People's Theatre Association (IPTA), and the Soviet Friendship Association. *The Art of Jamini Roy*, *India and Modern Art*, and *The Paintings of Rabindranath Tagore* (1958) are all works of art criticism inspired by his personal association with Jamini Roy (1959). De also won the Rashtriya Jnanpith Award, the Soviet Land Award, the National Literature Academy Award in 1966, and the Nehru Memorial Award in 1967. (Awan, 2015)

### **Contemporary Bengali Poetry in Translation: A Trajectory of New Worlds**

In a seminar, it may be a contentious subject. Since language is a similarly potent tool, poetry is ultimately an expression of strong feelings. Poetic exuberance is enhanced by the way the words are used, as well as by their rhythm, rhyme, and intentional usage of metaphors. Without a doubt, translation is a form of art in which the artist uses paint to create images and immerses themselves in the realm of colour, where heterogeneity is changed into a homogenous whole in the artist's paradise.

According to John Millington Synge, A translation is not a translation unless it also provides you with the music of a poem. The notion that poetry in translation is an art of re-creation in a new language cannot be disputed, despite it being difficult to define the precise line of demarcation—how to translate, how much freedom a translator can enjoy, or where translation transcends the original.

In order to communicate with the public and disseminate the Bible's messages, academics first translated the Old Testament from Hebrew into Greek in the third century BCE. Roman poets frequently translated poems from the ancient Greek language to further their own literary creations. Words go through a process of regeneration during translation, which is essentially a transformation.

Sometimes translating poetry turns into a demanding exercise where the translator must take a verbatim record of words, phrases, idioms, and allusions consistent with the poems' main idea. What does a poet feel when he translates his own poetry? In an attempt to address this issue, Tagore stated that it is never the role of a poet to directly help in the conveyance of his works to a foreign shape and milieu. If you

hadn't shown your readers the translations I did, I would have been content till the end of my days to believe that they were just done for personal amusement and never for public exhibition. **(Abhisek Sarkar, 2014)**

This division between translation and re-creation has existed and maybe, will do so forever. However, we must admit that translation creates a sociocultural link that allows readers to converse about brief glimpses of a global poetry universe. The translations of Tagore's poems may not have been as successful as the originals, but they nonetheless had an irrevocable impact on the readers' brains since they allowed them to at least taste poetry, although in a different form. Poetry is no exception to the fact that literature is constantly evolving and changing with the times. But it's unfortunate that most of the time; Tagore's poems are still only available in translation to our intellectuals. Have Jibanananda Das, Shakti Chattopadhyay, Subhas Mukhopadhyay, and Purnendu Patri disappeared forever?

The Tagore Literary Prize-winning poet Kiriti Sengupta has made an effort to address this subject. Since 2013, Sengupta, who is well renowned for his original English-language writings, has been translating modern Bengali poetry. Readers may see the sensitivity and nuance with which he has shaped the verses when they read the translated poems.

It is important to listen to the words of the soul and to surrender the enticing love to the fullest. I coat the face with my impassioned plea. While reading the poetry written by Sumita Nandy, a celebrated Bengali poetess from West Bengal, translator Kiriti Sengupta actually paid attention to the words of the soul. He has addressed the poetic language and refrains that have fueled the enthusiasm for poetry. Readers dive into the 2014 anthology *Desirous Water* to find pearl beads made from Sengupta's newly minted words as the verses flow at their own pace.

When a translator recreates, a new line is created: Verses emerge in bright daylight from the gloomy depths. Although the words are changed, the images remain the same: I can see the inflamed body of my dead dream. It has its flow, but it floats in every direction as the flood comes. Sengupta has preserved the imagery but dispensed with its embellishment, allowing the readers to better understand the undercurrent that permeates the poems while maintaining the visual's integrity. Being a reflection of life, literature attempts to sometimes express our passionate, beating heart via verse.

We readily give in to our cravings and enter Keats' sensual world: Exchanging the sensuous words of conjugal act / return home the uninteresting ladies. I develop into a tantric, desire-filled person instead of becoming a priest, and I ask, is it possible to remain unchanged? We are moved by Sumita's poetry because it conveys the passionate need of a lover for a tender touch: The pleasure gained from your moist touch / smooth, sweet radiating the perfume of food grains. Sumita's intense longing is reflected in the passionate rhymes, yet the poems go beyond love and strive to explore other realms of poetry, making it evident that they are written in a metaphysical realm. The translated verses reveal a love-stricken soul, and we sense the aroma of fresh water flowing down the stream of life with an incarnate passionate heart. **(Basu, 2018)**



## Poets and their poems after 1980

### Poet

**Animikh Patra** is mostly a poet and a writer of prose. In India's West Bengal, he was born in 1983. He graduated from the University of Kolkata with a Master's in English literature. He is a language teacher currently employed by a government institution. Four poetry collections by him have been published: Sandehoprosuto Kabitaguchchho (2017), Patanmoner Kursi (2016), Kono Ekta Naam (2013), and Jatadur Boidho Boli (2009).

### Animikh Patra Poem

The things that fear needs:

- A wall clock that keeps the time in check (the pendulum must definitely oscillate)
- Infinity like a white paper (and a simile for a horrified face)
- There, the door opens slightly. A gush of wind enters abruptly (Saying “there”, pointing it out with a forefinger)
- Okay if the lights don't go off. People can't hide even in the light!
- Your lovely body. Fresh after a bath. (Impurities can be kept in check by this)
- Some faint noise, one or two. (Otherwise, the spirit of the room flattens both the core and surface of man)
- A continued state.

While parts of the room become alive. Like speech that can't be heard.

This means you do not know when the curtain has been raised. The one I have been waiting for has come and taken a seat inside me a while ago. **(Mitra, 2016)**

### Poet

**Ritam Sen** is a contemporary Bengali poet and lyricist. He has published three collections of poetry as well as a number of well-known Bengali songs for both cinema and non-film. He resides in Bolpur Santiniketan at the moment, where he also teaches comparative literature at Visva-Bharati University and undertakes his research on the paintings of Rabindranath Tagore.

Suparna Mandal and Dyuti Mukherjee are two translators whose works are frequently used in the modern translation environment. Both have recently translated books for Oxford University Press as well as other renowned publishing companies and have been featured by the Centre for Translation in Indian Languages, Jadavpur University (CENTIL) in their worldwide workshops.

## Ritam Sen Poem

### The Caretaker's Wife

Wasted longings fill my empty rented room. The caretaker's wife used to live here shortly before me. Sometimes I discover her bindis – tiny red bindis dotted over places, on the cupboard, the bathroom mirror, left leg of the iron cot. Sometimes I place them between my brows, glance at the mirror. As I try to identify myself, the deer-head sitting on the tree trunk outside the balcony laughs. It keeps looking, and I am visited by the necessity of shame even though I am human and it is not. Thus, the caretaker's wife explodes within my head; and sometimes enjoys a ride out on my bicycle. (MACHINE, 2018)

### Poet

**Raka Dasgupta** (born in November 1982) is the author of *Cherry-bosonto*, a book of travel essays, and five books of poetry in Bengali: *Kagojfuler bon* (2010), *Alokhir jhanpi* (2012), *Aporahno Downtown* (2014), *Genesis-er sat din* (2015), and *Dastana aar shiter golpo* (2018). (2017). *Krittibas Puraskar* (2013), *Bangla Akademi award* (2016), and *Sahitya Akademi Yuva Puraskar* were all awards she got (2016). She works as a theoretical physicist by trade and is a teacher and researcher.

### Raka Dasgupta Poem

The spirits stir and shift beneath the ground, after dark, no mortals are allowed inside this complex. Only the tombs of kings and queens, and I, the keeper. The royals, you know, are never sober at the dead of the night. Then comes the clash of swords, a broken wine glass, and maybe an assassination or two you don't feel it, do you? So nothing happens inside your head when you come home, not even a single cracking sound? Under how many feet did you then put all your wounds, and bury all your past, may I ask?

After the rains, an earthy smell fills the air. It's probably the queens who died young, drying their long tresses. They are the daughters, daughters-in-law, mothers or grandmothers of each other. What they inherited from their foremothers are not crowns, but a lesson in family politics and a sharp hairpin each. Then, trying to weave their hair into plaits inside another plait, they discovered that there is no escape from the intricate cobweb. Be careful ma'am, those who come to this tomb complex like you, lose their ways, too.

No, it's not solitude that I fear. Of course, in the first few days it felt like someone is moving restlessly under the gravestone, someone's shadow figure is roaming in the orchard – I can see them, hear them, but can't touch them ever. With time, I got used to their company. And now that you are standing before me, like somebody who can be both touched and felt, your breath is being condensed into a solid three-dimensional form, and I cannot make you blurred however hard I try: now it is you who I am afraid of, Sir.

I wanted to break free from all I had, and hence, this self-imposed exile. Here I don't have a companion, no birth and any death, and not even epitaphs. The tombs are all unnamed, lying like small hillocks. Nobody cares to place wreaths on the graves. Only, the late April breeze scatters plum petals over them. Do they

bear someone's name, these distant flowers? Every morning I remove the withered flowers and unopened words from the bed of the dead. The graves stare back like white pages, dumb and unploughed.

The emperors used to be buried with their queens, maids and concubines, and with jewellery and utensils. As I guard the place, I can feel that they are running a parallel household under the ground. Grains of rice are being boiled in a fourth-century bronze vessel, and the queen, standing beside her maid, is taking off her sad diadem. The smell of the food and the jingle of the ornaments try to lure me into domestic life again. I step back, and run. For, the tomb-keeper should never have a proper home. (**The Dreaming Machine, 2018**)

## Conclusion

In this study, Contemporary Bengali poetry has a specific place for poetry. Considering how brief the book is, the introduction is a profound piece of depth that provides a helpful overview of the intricate and ambiguous context of current Bengali poetry. Although the poems selected for this collection are not very innovative in terms of formal use or thematic content, they may or may not have their own qualities. A poem by Harriet Monroe served as the foundation for the Chicago poetry journal Poetry. The Tagore Literary Award-winning poet Kireti Sengupta has made an attempt to address the issue after the journal played a significant role in determining the direction of contemporary Bengali poetry. Sengupta, who is well-known for his English-language writings, has been translating contemporary Bengali poetry since 2013.

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