



Symbolic Representation of Insignificant Creatures in Jibanananda Das's Selected Poems: A Critical Study

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To,

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Sub: Application for thesis report submission approval.

Dear Sir,

I, Tuhin Uddin Roni, have conducted a thesis entitled 'Symbolic Representation of Insignificant Creatures in Jibanananda Das's Selected Poems: A Critical Study' as my course requirement in the under graduation degree.

I have done my level best to work sincerely to cover all the aspects regarding the matter which I have been assigned.

I believe that this thesis has enriched both my knowledge and experience. I am hoping you will assess my report considering the limitations of the study. I shall be highly blessed if you kindly accept my academic thesis. Your kind approval is solicited.

Sincerely yours,

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Certificate of Approval



This is to certify that Tuhin Uddin Roni (ID: 193-10-2136) has done his Bachelor's thesis entitled 'Symbolic Representation of Insignificant Creatures in Jibanananda Das's Selected Poems: A Critical Study' under my supervision and guidance.

This study has been undertaken as a part of requirement of Bachelor of Arts (B.A.) Degree in the Department of English.

The thesis is expected to contribute in the field of literature and the cultural studies.



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Supervisor

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Acknowledgement

'Thesis' is an academic process that helps the students to relate their theoretical knowledge to the research fields. As a Bachelor's student of English, I think myself fortunate enough to undergo the process of fulfilling the requirements of my course curriculum as per the provision of the Daffodil International University.

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Dedication

To the poet Jibanananda Das, who etched his name in the firmament of Bengali literature, I offer my heartfelt gratitude. Your legacy shall forever inspire generations to come, reminding us that poetry is the language of the soul and that through the power of words, we can illuminate even the darkest corners of our existence.

Declaration of Authorship

I, Tuhin Uddin Roni, solemnly declare that the academic thesis entitled 'Symbolic Representation of Insignificant Creatures in Jibanananda Das's Selected Poems: A Critical Study', submitted for the completion of Bachelor of Arts at Daffodil International University, represents my original work and has been prepared by me in accordance with the regulations and guidelines of the university. I assert that this thesis is the result of my independent research and intellectual efforts, based on my own ideas, knowledge, and analysis. Any external sources, including published or unpublished works, have been appropriately acknowledged through citations and references, in accordance with the standard academic conventions.

I take full responsibility for the content presented in this thesis, ensuring its originality, accuracy, and scholarly integrity. I have not engaged in any form of plagiarism or academic misconduct, such as the unauthorized use of others' ideas, data, or written materials without proper acknowledgment.

Furthermore, I affirm that this thesis has not been previously submitted for the award of any other academic degree or diploma. It does not infringe upon the intellectual property rights or copyrights of any individual or entity.

Sincerely,

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Abstract

The paper explores the symbolic representation of insignificant creatures in Jibanananda Das's selected poems. Jibanananda Das (17 February 1899 – 22 October 1954), a renowned Bengali Modern poet, very often used imagery and symbolism in his works to convey complex themes and ideas. In most of his poems, he portrays animals and insignificant creatures such as owls, rats, flies, geese, ravens, mosquitoes, kites, martins, and snails as powerful symbols of life and death, growth and decay, and the cyclical nature of existence. This paper explores how Jibanananda Das gives a poetic tone to the wild creatures which were othered by most of his contemporaries; where his contemporaries stated these creatures are very unpoetic and lower in tone to use in poetry. By examining the use of language, imagery, and poetic devices such as similes, metaphors, and personification, this research demonstrates how the poet portrays these creatures with deeper meanings and implications. The study also investigates how the poet's use of these symbols contributes to the larger themes and motifs of his poetry, such as the transience of human life, the interconnectedness of all things, the search for meaning in a chaotic world, time consciousness, death consciousness, and many more things. The paper also helps us to know how these symbols represent the nostalgia for the past, love life, and modern life of the poet himself. By thoroughly leafing through his poems, literary notes, essays, and secondary texts on Das's works; this paper demonstrates the critical overview of Jibanananda Das.

Keywords: *Wild Creatures, Death, Otherness, Self-Consciousness, Time-Consciousness, Symbol.*

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Chapter 01

Introduction

In Bengali Literature, many great poets emerged in the Post-Rabindranath era. But one man who started his poems by imitating his contemporaries, who knew he will be the progenitor of Bengali Modern Poetry? Jibanananda Das is one of the most celebrated poets in Bengali literature; his work has been the subject of extensive critical analysis and scholarship over the years. Despite the vast amount of research on his work such as through the lens of surrealism, ecocriticism, and symbolization; there has been relatively little focus on his use of symbolic representation of animals in his poetry. The main idea of this paper is to seek the symbolization of very tiny and unpoetic birds, insects, and animals in Jibanananda Das's selected poems, which were othered by his compositors and critics of that time. History says that immediately after writing his poem "Camp E (In Camp)" many literary critics including Sajanikanta Das (August 25, 1900 - February 11, 1962) did a very subtle but severe mockery to him for using some such animal imagery.

The paper explores how Jibanananda Das gives these insignificant creatures a meaningful poetic existence and made them significant. The paper will explore the symbolic representation of insignificant animals in Jibanananda Das's selected poems; "Camp E" (In Camp), "Andhakar" (Darkness), "Aat Bochor Ager Ekdin" (A Day Before Eight Year Ago), "Ghora" (The Horse), "Hai Chil" (Ah Kite). The study analyzes the animals' symbolic meaning and significance in the context of the poems, and their role in conveying deeper themes and ideas. It examines the relationship between the animals and the human experience and explores how they are used to explore the themes of human frailty, the human condition, loneliness, and the absurdity of human life.

The poetic genius Kabiguru Rabindranath Tagore (May 7, 1861 - August 1941) states in one of his letters to Buddhadev Basu (1908 - 1974) that, "Jibanananda Das's poems are Chitrorupomoyor (pictorial)" (Chithi Patra, Vol. 16). This clearly expresses the power of using literary devices in Das's poems and how they create a visual scene in the psyche of its readers. Most of his poems contain such imagery which actually reflects his own life or his existence in a war-broken world. As Jibanananda Das was a regular reader of 'The Statesman' newspaper, his scholarship on global

mutinous and cruel updates was so strong; and as a combat of these news, Das always tried to write his notes and literary works.

As Das was very conscious of his contemporary world and time, Das's thoughts on time also reflect in his works. In the poem "Ghora" (The Horse), the poet portrays the idea of 'time consciousness' in a very impactful way. The poem was written in a war-broken era, and the absurdity of life gives the epiphany to every man that the only undefeatable thing is time, so Das reflects the same idea in this poem. Also in the same poem, the use of 'Dog' and 'Kitten' reflects the suppression of the modern world where everyone was suppressed by the fear of capitalism by using a competition of living a survival life. At the same time consciousness, and nostalgia is a very important themes of Das's poetry. In the poem "Hai Chil" (Ah Kite), the 'Kite' or 'Brahmini kite' reflects the theme of nostalgia, in a broader sense, a very precious past that brings back his sadness by showering him a strong epiphany of that nostalgic feeling.

After the unbeatable symbolization of time, Das's poems tell the human loneliness by the hand of time. In one of his poems, "Camp E (In Camp)" Das draws a similarity between men and deer; the way stage comes to its doe in the same way a man is ready to come to his beloved woman, and it can be called as lustful characteristic of fundamental human beings. The poem consists of a hunting story, where the desire is a bait arranged by a hunter. In the manly world, the hunter itself is our life, the absurd life of this modern world. We easily get manipulated by the tempting bait of love, wealth, and knowledge but finally, we have to surrender to the cruel hand of time and have to lose everything. Das exceedingly metaphorically uses these themes in his very poems. By analyzing the symbolic representation of insignificant animals in Jibanananda Das's poetry, we hope to gain a deeper understanding of his unique style and the themes and contribute to the existing scholarship on this iconic Bengali poet.

1.1 Background of the study:

Jibanananda Das (1899-1954) is one of the most influential poets of modern Bengali literature. His work of poetry is known for vivid imagery, unexpected themes, unique syntaxes, incurious punctuations, and subtle use of symbolism. Das's poetry often deals with the theme of the transience of life and the insignificance of human existence in the grand scheme of nature. In many of his poems, he portrays the lives of seemingly insignificant creatures, such as ants, snails, pigs, kites, crows, rats, and spiders with great empathy and sensitivity.

The title 'symbolic representation of insignificant creatures in Das's poetry' has been a subject of much critical discussion. Intellectuals have analyzed the various ways in which Das uses these creatures to convey his larger philosophical and existential concerns. Some scholars have argued that these creatures represent the frailty and vulnerability of human life and experience, while others have seen them as the symbol of hope and resilience in the face of adversity. *Shonibarar Chithi* periodical was always ready to attack Jibanananda Das for various reasons including his symbolic representation. (The *Shonibarar Chithi*: Das was attacked by Sajanikanto, 2022).

Despite the extensive critical attention that Das's poetry has received, there has been relatively little research specifically focused on the symbolic representation of insignificant creatures in his poetry. This thesis aims to fill that gap by conducting a close reading of some selected poems of Jibanananda Das, with a particular focus on the symbolic representation of some insignificant creatures.

The study will draw on a denomination of literary and cultural theories to explore the ways in which Jibanananda Das uses symbolism to represent these creatures, and to analyze the broader philosophical and existential implications of his work. By doing so, this thesis hopes to contribute to our understanding of Jibanananda Das's poetry, as well as to extensive discussions on the role of symbolism in literature and its relationship to immense cultural and philosophical thoughts.

1.2 Statement of the Problem:

The background has already mentioned that in the lifetime of Jibanananda Das, he was criticized by his contemporary writers and critics. And the basis of that criticism was his symbolism. He used swans, horses, flies, mosquitoes, snails, ants, pigs, brahmini kites, and owls; which were very much uncomfortable to the traditional writers, and as the fundamental human behavior is to revolt against commodity or the way which goes against faith, so does they did. This paper will show how this symbolism reflects the thoughts of his philosophical statement.

Das's poetry is excessively well-known for its complex use of imagery and symbolism, and his portrayal of insignificant creatures is a recurring motif in his work. Although extensive critical attention has been given to his poetry, the symbolic representation of insignificant creatures in his work remains relatively very under-explored. This study aims to address this gap in scholarship by examining how Jibanananda Das employs symbolism to represent insignificant creatures in his poetry.

The major research questions this study will address are:

- What are the key symbolic representations of unpoetic creatures in Jibanananda Das's selected poems, and how do they function in the broader context of his work?
- What are the philosophical and existential implications of these symbolic representations, and how do they relate to broader cultural and poet's philosophical concerns?
- How does Jibanananda Das's use of symbolism in representing insignificant creatures contribute to our understanding of his broader poetic project, and what are the implications for our understanding of the relationship between literature, culture, and philosophy?

By examining these very questions, this research hopes to provide a deeper understanding of Jibanananda Das's poetry in an immense range, and it will help the reader to better understand the role of symbolism in literary works and its relationship to cultural and philosophical concerns.

1.3 Objective of the Study:

The primary objective of this study is to analyze the symbolic representation of insignificant creatures in Jibanananda Das's selected poems, with a focus on the broader philosophical and existential implications of this representation.

This research aims to achieve the following objectives:

- To gain the key symbolic representations of insignificant creatures in Jibanananda Das's selected poems.
- To analyze the ways in which these symbolic representations function in the broader context of Das's poetry, including their relationships to other themes and motifs.
- To find the philosophical and existential implications of these symbolic representations, including their relevance to broader cultural and philosophical concerns.
- To unfold the relationship between Jibanananda Das's use of symbolism and his broader poetic project, including its implications for our understanding of the relationship between literature, culture, and philosophy.

By achieving these objectives, this study hopes to provide a deeper understanding of the role of symbolism in Jibanananda Das's poetry, as well as broader insights into the relationship between literature, culture, and philosophy.

Chapter 02

2.1 Literature Review:

Jibanananda Das is widely regarded as one of the most important poets of Bengali Modern literature. His poetry is characterized by its profound philosophical and existential ideas, as well as its use of symbolic representations to explore these concerns. One of the recurring themes in Jibanananda Das's poetry is the representation of insignificant creatures, which are used to explore his thoughts and philosophy in an extensive sense.

The symbolic representation of animal figures in literature has been the subject of scholarly inquiry for many years. In literary studies, the use of symbols is often analyzed using theories of symbolism, which emphasize the relationship between the symbol and its referent. According to this approach, a symbol is a representation of something else, often an abstract concept or idea.

One of the key theorists in the study of symbolism in literature is Northrop Frye (July 14, 1912 – January 23, 1991), who developed a taxonomy of literary symbols that emphasized the importance of the relationship between the symbol and the broader thematic concerns of the work. Frye's theory has been influential in literary studies and has been applied to a range of literary works, including poetry. Besides Frye, many scholars also discussed this symbolism. Dr. Micheal Malay (Lecturer of English Literature and Environmental Humanities at the University of Bristol, United Kingdom) discussed on this very particular topic in his book 'The Figure of the Animal in Modern and Contemporary Poetry (Palgrave Studies in Animals and Literature)'. In his book, he speculates the symbolism in Marianne Moore, Elizabeth Bishop, and Ted Hughes's poetry.

Till now, there have been lots of works specifically on Jibanananda Das. Most of them are regarded as his philosophical concern of poetry, and ecocriticism in his poems. Md Shamim Mondol discussed in an ecocritical study Das's aesthetic beautiful Bengal. Also, Shilpee Roy assistant professor of Pramathesh Barua College has a research work on the significance of wild animals in Das's poetry. These works focus on the aestheticism and influential side of Das's poetry. Though some other researchers such as Manas Roy (CSSC Calcutta) and Arunav Das did a good amount of work on Jibanananda's works and how political consciousness, time consciousness, and self-consciousness were used in Das's literary works.

There have a lot of works on his mysterious lifestyle. The collection of essays on Jibanananda Das, edited by Bishwajit Gosh and Mizan Rahman explores the linkup between his life and literature. Also, some other researcher has a good amount of work on his poems; Faizul Latif Chowdhury, Prabhat Kumar Das, Amin Al Rashid, and Gautam Mitra are some of the major researchers on Das of this new century. Their works explore the historical, personal, and real estimate of Das through a very broader lens. The 'Dairy of Jibanananda Das' collected and published by Bhumendra Guha, the works of Debiprasad Chattopadhyay, and the opinions on Das's poems by Bangladeshi economist Akbar Ali Khan are very popular works on Das.

In the context of Bengali literature, the use of symbolic representations is often seen as a response to the broader cultural and political context in which the literature is produced. The representation of insignificant creatures in Jibanananda Das's poetry can be seen as a response to the social and political upheaval of his time, including the decline of the British Empire and the emergence of a Bengali nationalist movement. Jibanananda Das himself clarifies his used symbolism in his many essays and literary work responses.

In addition to the use of symbols, Jibanananda Das's poetry is also characterized by its engagement with existential philosophy, which emphasizes the individual's search for meaning and purpose in an often chaotic and uncertain world. The use of symbolic representations of insignificant creatures can be seen as a way of exploring these broader existential concerns, as well as the relationship between the individual and the larger world.

The literature suggests that the symbolic representation of insignificant creatures in Jibanananda Das's poetry is an important thematic concern that is rooted in broader cultural and political contexts, as well as philosophical concerns. This study aims to build on this existing literature by providing a detailed and nuanced analysis of the symbolic representations of insignificant creatures in Jibanananda Das's selected poems.

2.2 Theoretical Framework:

This study draws on several theoretical frameworks to analyze the symbolic representation of insignificant creatures in Jibanananda Das's selected poems. Firstly, the study draws on the theory of symbolism in literature, which suggests that literary symbols are often used to represent abstract concepts, emotions, or ideas that cannot be expressed directly. In this study, the symbolic representations of insignificant creatures are analyzed as literary symbols that represent broader philosophical and existential concerns.

Secondly, the study draws on the theory of semiotics, which emphasizes the importance of signs, punctuations and symbols in communication. In this study, the symbolic representations of insignificant creatures are analyzed as signs that convey meaning and significance beyond their literal or physical characteristics.

Thirdly, the study draws on existential philosophy, which emphasizes the individual's subjective experience of existence and the search for meaning and purpose in life. In this study, the symbolic representations of insignificant creatures are analyzed in the context of broader existential concerns, such as the meaning of life, the human relationship to nature, and the struggle for self-awareness and self-acknowledgement.

Finally, the study draws on postcolonial theory, which emphasizes the cultural and political implications of literary works. In this study, the symbolic representations of insignificant creatures are analyzed in the context of Jibanananda Das's cultural and political background, as well as their relevance to broader cultural and political concerns in Bengal and beyond.

By drawing on these theoretical frameworks, this study aims to provide a rich and nuanced analysis of the symbolic representation of insignificant creatures in Jibanananda Das's selected poems and their broader implications for literature, culture, and philosophy.

2.3 Rationale of the Study:

Jibanananda Das is one of the most celebrated modern poets in Bengali literature, renowned for his unique style and philosophical depth. His poetry has been the subject of extensive critical analysis, with scholars exploring various themes and motifs, such as love, nature, and death. However, the symbolic representation of insignificant creatures in his poetry has received relatively little attention. This is surprising, given the importance of this theme in his work and its relevance to broader philosophical and cultural lens.

This study aims to fill this gap by providing a comprehensive analysis of the symbolic representation of insignificant creatures in Jibanananda Das's selected poems. By analyzing the use of symbolism in these poems, this study seeks to explore broader philosophical and existential concerns in Das's view, such as the human relationship to nature, the search for meaning and purpose in life, and the struggle for self-awareness and self-knowledge. Moreover, this study seeks to contribute to some broader discussions on the role of symbolism in literature.

Furthermore, this study is significant for its potential to shed light on the cultural and political context of Jibanananda Das's poetry. Jibanananda Das wrote during a time of political and cultural upheaval in Bengal, as the region underwent significant social and economic transformations. His poetry reflects these changes, offering insights into the cultural and political context of his time. By analyzing the symbolic representation of insignificant creatures in his poetry, this study aims to provide a deeper understanding of Jibanananda Das's mental situation and how his symbolism helps to express these mental and philosophical questions.

This study is significant for its potential to contribute to the understanding of Jibanananda Das's poetry, and it will help Das's understanding of Das's optimism through using different types of symbols.

2.4 Methodology:

This study employs a qualitative research approach to analyze the symbolic representation of insignificant creatures in Jibanananda Das's selected poems. Qualitative research is well-suited to the analysis of literary works, as it allows for the exploration of meaning and interpretation through close reading and analysis of the text.

The primary data source for this study is Jibanananda Das's books such as '*Dhusor Pandulipi*(1936)', '*Bonolota Sen*(1942)', '*Mahaprithibi*(1944)', '*SaatTi Tarar Timir*(1948)', which include a range of poems that feature significant symbolic representations of insignificant creatures. The poems selected for analysis are chosen based on their thematic and symbolic relevance to the study and their potential to reveal insights into broader philosophical concerns.

The analysis of the poetry is conducted through a close reading approach, which involves a careful examination of the language, punctuations, imagery, literary devices, and symbolism used in the poems. The analysis is guided by the theoretical frameworks outlined in the 'Theoretical Framework' section of this study, which include the theory of symbolism in literature, the theory of semiotics, existential philosophy, and postcolonial theory.

The analysis is conducted in several stages, beginning with a preliminary reading of the English transcription of Jibanananda Das's selected poems by Clinton B. Seely, Professor Fakrul Alam, Faizul Latif Chowdhury, Shamsad Martuza, Chadananda Das Gupta and many more, to identify significant symbolic representations of insignificant creatures. These symbolic representations are then examined in detail, with a focus on their literal and figurative meanings, their connection to more general philosophical issues, as well as their consequences for culture and politics.

The findings of the analysis are presented in a narrative format, with detailed descriptions of the significant symbolic depictions of small creatures and deeper implications. The findings are supported by textual evidence from the selected poems and are contextualized within the broader cultural and political context of Jibanananda Das's time.

The purpose of this study is to provide a rich and nuanced understanding of the cultural, philosophical, and existential implications of the symbolic representation of insignificant creatures

in Jibanananda Das's selected poems. It does this by using a rigorous and systematic approach to analysis.

2.5 Scope and Limitation:

This study focuses on the symbolic representation of insignificant creatures in Jibanananda Das's selected poems. The selected poems for analysis are chosen from Jibanananda Das's major works, including 'Dhusor *Pandulipi*(1936)', 'Bonolota Sen(1942)', 'Mohaprihibi(1944)', 'SaatTi Tarar Timir(1948)'. The analysis of these poems is based on a close reading approach, which involves a detailed examination of the language, imagery, and symbolism used by the poet.

However, this study has several limitations. Firstly, it does not provide a comprehensive analysis of all the poems by Jibanananda Das. Rather, it focuses on a select number of poems that contain significant representations of insignificant creatures. Secondly, this study is limited to an analysis of the symbolic representation of insignificant creatures and does not explore other themes or motifs in Jibanananda Das's poetry.

Additionally, the study is conducted in English, which may result in some limitations in capturing the nuances and complexities of the original Bengali language. Finally, this study is limited by the available literature and resources on Jibanananda Das's poetry in English, which may restrict the depth and breadth of the analysis.

Despite these limitations, this study aims to provide a valuable contribution to the understanding of Jibanananda Das's poetry, specifically on the symbolic representation of insignificant creatures, and to broader discussions on the role of symbolism in literature and its relationship to cultural and philosophical concerns.

Chapter 03

Discussion:

The poetry of Jibanananda Das contains vivid imagery, literary devices, and different thoughts with various types of symbols. Every symbol that Das has used in his poems contains different meanings, philosophy, and political overview. The narrators of his poems are mainly the archetype of a modern man who is very conscious of their existence and in the same way, the feeling of having an identity crisis in their own thinking. It was such an era which has already witnessed technological, industrial, and scientific revolutions; but still was suffering because of inequality of persons own self. An absurd life, where an individual is seeking the right path to finding the meaning of life and that inquisitiveness evacuating the by-product of modern life and globalization; Jibanananda's poems were the perfect tonic for that time. He is expressing the flawless circulation of time, the epiphany of a suicidal person, and a corrupted ideal that was supposed to be moral.

The discussion part will explore a critical analysis of Jibanananda Das's selected poems: In Camp E (In Campe), Hai Chil (Ah Kite), Andhakar (Darkness), Aat Bochor Ager Ekdin (A Day Before Eight Years), Ghora (The Horse). These poems are selected in such a way that this research can touch on the prominent part of this analysis. Also, these poems deal with vivid backgrounds of time and Das's literary revolution. This revolution was his very own, an overwhelming sensation that was forcing him to fight against that. Unlike other poets, Das never stopped composing his literary works, even after the demoralized criticism of many contemporaries of that time. Even Kabirguru Rabindranath Tagore did not respond in a very positive way to Das's works, rather Tagore uttered a disappointed tone (Chithi Patra, Vol. 16). Still, Das did not let his individuality apprehend, and explore the individual thought by symbolizing different animals or even insects.

Chapter 04

Camp E:

Jibanananda Das has stopped writing because of his mind was too pressurized by the boredom of foul and attacking criticism by Shonibarar Chithi periodical. Suddenly one day Bishnu Dey comes to Das and requests him to write a new literary piece for the new magazine 'Porichoy' which is under the renowned poet Sudhindranath Dutta. Das's consciousness comes back and writes the masterpiece "Camp E" (In Camp). The poem is about universal loneliness, the desire of human beings, and the behavior of male desire. In this poem, the animal which was very significant to express his idea is stag and doe. The stag is used to portray universal manhood and that doe is a woman. The poem itself runs like a story and the story is divided into three parts; the first one is discussing on a very normal and simple hunting story and Jibanananda himself indicated that he had listened to a lot of hunting stories from his childhood friend Moniruddin and his uncle Atulananda Dasgupta. The second story is about an unfulfilled love story of the poet himself. And the final part discussed the universal loneliness of human beings.

4.1 The Portrayal of Trap in "Camp E":

The poem starts with the very subtle similarities between the deer and the man, how they both are psychologically the same with excessive ambition. The story of this poem is very simple. The poet camped next to a forest and listened to the call of the ghai-horini or a doe as bait (Ghai is an Assamese word, which means bait used to hunt the animal) in the deep forest. Hearing the bait's calling, some stags are running toward the bait and finally, the hunter is killing these deer with the gun. Das indicates this male desire for deer is the same as that of humans (Das, 2006, p.647). We, the modern people, are running behind in the development, improvement, and prosperity of life but forgetting the age of our own; and at a certain moment a grave is standing in our path and the end of life is hereby. The crucial time of the poet's life was that everything was messy and scary because of the Indian Independence Movement and the rise of capitalism in every corner of the Eurocentric colonized world.

The desire here is not only the main point that Das wanted to portray. Jibanananda Das states in one of his reactions that the poem itself reflects the pan-emasculatation of every creature (Das, 2006, p.647). As the title itself deals with insignificant creatures, the paper also should discuss this very topic. The nakedness of our life and the lack of privacy is very dangerous to let live a person individually. Das's other poem discusses this lack of privacy and the emasculatation of individuals. "We are helpless in the hands of creation; this is the motif of this poem. Not so much annoyed by this violence of the world rather depressed; despondency and helplessness." (Das, 2006, p.647). Das compares this temptation with the thought of William Shakespeare in King Lear, "As flies to wanton boys are we to the gods, they kill us for sports" (King Lear, Act 4, Scene 1). This theme of nakedness succeeds with the help of the doe; so the symbolization of 'Doe' is the more impactful to this poem.

The never-ending race of every person is directing life toward that trap, and our underlying wishes of us are working like that doe. Traditional religion suggests the 'Nishkam Karma' (which means to do every work without expecting anything in return, because the return is decided by God himself) (de Gruyter, n.d.). Das is partially challenging this term, and uncovering how goldy power keeps the creatures into a deception. Life itself is the bait of human beings, and to live this life passionately humans are searching for every commodity they want and before even consuming that life in a fulfilling way man has to surrender to the dead.

4.2 Modern World as the Hunter:

I listen to the call of a doe in heat.

To whom is she calling?

(Transcription of Clinton B. Seely)

The 'doe' is actually Ghai-Horini which means a female doe as the bait to hunt. Here 'doe' represents modern life. By considering the byproduct of that modern life, people are enjoying and appreciating its development. Every product of modern life does raise our desires. The bait is the dream of every modern person who wants to improve their lifestyle overnight; they get tempted

by this bait and fall into the trap. Modern life appreciates the labor and if the labor becomes corrupted or wasted then no one looks at that person twice. A deception of a bigger truth has been revealed by this poem. The post-era of the great world war was not so cozier; the financial crisis, geo-political changes, and the center of British India were falling. This chaotic situation is very responsible for the bigger deception. Though Das had an M.A. degree but still, the economy is unable to provide him with a job on which he could live a happy life. But still, people were chasing the chance of getting a job. Even people were joining the military as underemployed.

Poet is thinking in this poem that modern people are extremely similar to the dead deer. The idea of modern society is one's identity is based upon the physical action he completes rather than the activity of his mind. In the case of admiring the dual substance of a man, society is admiring only bodily action-based substances and holding off the thoughts or mind. Das is failing to prove his ability of physical actions and that is the main thing he is falling into the trap of ghai-horini. The hunter is the colonization and uplifting of capitalism after the great world war and due to the destruction of Eurocentric power dynamics, India was becoming the fuel of the profit of big corporations. And as Jibanananda Das was a person who loves to read books and newspapers, Das was observing every piece of news he was finding in the Daily Statesman newspaper and considered himself as the chasing deer afterlife.

4.3 Stag and the Man: A Story of Lust:

A heterosexual person always feels romantically and sexually attracted to the opposite sex (The poem was written at a time when queer theory had not been introduced yet, so it is very normal just to write about a straight relationship). The Ghai-Horini itself is a doe that is calling its male partner and the male deer is responding to her call. In this same way, a female attraction always calls to the heterosexual man and the man always tries his best to respond to that call. In Das's poem, sexual aspects are very vastly discussed by the symbolic representation; and in this particular poem 'In Camp', Jibanananda is expressing his underlined thought and philosophy on the universal desire of man. Society imposed a man to be like a 'Man' (very similar to the psychological

transformation of “one not born rather becomes a woman” (Beauvoir, 2011), but in an opposite way).

This standardization of men forces them to respond in a situation where the opposite gender is calling to save her. No clear fear fills those stags' breasts tonight,

Not even the shadow of uncertainty.

There is only thirst,

(Transcription of Clinton B. Seely)

The ‘thirst’ is to see her, to save her, to prove the male power in front of her. The power dynamic is working in that situation differently. The responsibility of man always indicates his domination. The heroism in front of the beloved is very exaggerated, and in most cases the uncertainty should be abandoned before this power shows standardized ritual. Das is uttering this fake power showing culture.

The similarities between deer and man are directly indicated by the poet himself.

“As man draws near his salty woman,

lured by scent, so come those deer”

(Transcription of Clinton B. Seely)

The manhood is the same, it cannot create any asymmetry between deer and man; rather it reflects the water-like manly characteristic to his beloved or the opposite gender person. That calling is so attractive that the narrator is unable to sleep, his love life is creating a strong epiphany to respond to the womanly attraction. Poet is seeking that love very symbolically, and his subconscious mind is imagining the trap where he should not fall by.

Am I not like them?

On some spring night

On one of life's wondrous nights

Did not someone come into the moonlight, call me too, in the pleasant southern breezes

Like that doe in heat?

(Transcription of Clinton B. Seely)

Undoubtedly, the linear comparison of stag and man is very significant to understand the idea of male desire. According to the 2003s report of Bancroft et al, in his essay 'The Relationship Between Mood and Heterosexual Men', stated that "9% of those with elevated levels of depression reported an increase in sexual interest". As the biography of Das has already expressed that Jibanananda was very depressed and mentally tense about his love life, marriage life, and career then it is very clear and we can connect the sexual frustration and opinion on this very topic. For the same reason Das is concourse to his imaginary partner by helping a wild goose.

If I were a wild swan,
And if you were a wild pen;
In a sudden horizon on the edge of Jolshiri
Near the paddy field
Sneaking into the clay-derm
In a lone nest.

(My Translation) (Ami Jodi Hotam, Stanza 1, lines 1-6)

In the poem 'If I were', Jibanananda Das describes a very romantic journey with his partner. As Das was also a student and professor of English Literature and his depth of the literary world was too vast then it was very normal that Das had read the poem of W.B. Yeats's 'Leda and The Swan' and how Zeus was very lustful to make love with the beautiful Leda (Yeats, 1962, p. 127). But the imaginary Leda of Das is always contradictory; as like "who is the 'Bonolota Sen'?". Lots of hypotheses, opinions, and critical studies tried to prove the actual Bonolota Sen but the Bonolota Sen always was in his dream; it could be Shuvona, any prostitute from Calcutta or Natore, or any ideal figure of his own creation.

Chapter 05

5. A Strange 'Darkness' is Hunting the Poet:

"Darkness" is a poem that was written at the very same time 'In Camp' the poem was written. But the unbearable criticism of 'In Camp' forced Jibanananda Das to forbid himself from publishing the 'Darkness' poem. Later in 1950, the poem itself takes place in the magazine named 'Sobita', and at that time Jibanananda was already established as a modern poet. (Zaman, 2017, p.93)

The background of this story is very interesting. The approximate time of the poem 'Darkness' is 1932, the same year when he was suffering from unemployment due to his dismissal from his Ramyash College job. Das's diary indicates that he was not so happy regarding his marriage life also he was thinking about a life that should keep him very secret from the world. In 2009s Protikkhon published 'The Diary of Jibanananda Das' which shows the readers that Das is writing about his wife and his situation is "Lavanya's letter (stabbing): I might flow down the wave of this dark wind & never return." (Guha, 2009)

I lay Alongside the river with the terraced rice-field

Knowing that never, never

Would I awake again.

(Translation of Chidananda Das Gupta)
(Jibanananda Das Selected Poems, 2006, P.15-16)

Das is uttering about an ideal sleep stage where he was supposed to rest for eternity but "the repetition of ripple of the river" woke him up. Also, the sacred crescent is lightning the place where Das is supposed to sleep. He is addressing the moon to feel his pain; pain that is preserved for a long day without outbursts. After that, the person is telling the cause of this eternal sleep, "I woke up to the stupid light of day/ And saw myself again as a creature of the earth/ And I was afraid." (Darkness, Stanza 4, Lines 2-4) (Translation of Chidananda Das Gupta).

5.1 The Darkness Poet Wants:

As this poem is about the identity crisis of the poet so the poem should examine through a very close lens. Jibanananda Das is seeking a place where everything should be dark. His literary devices and imageries emphasize the absence of light, the absence of life, and eternal calmness. The world is suffering from a viral disease, which is why Das mentions- "the world fermented in the heat of the sun, Festive with the squealing of pigs, / Bursting with sordid joy." (Darkness, Stanza 5, Lines 5-7). A fear of modern life is hunting him; a deception of enlightenment is chasing him with the sharp knife in its hand. The world is the ultimate hell to him, and the ideal state is becoming ready to rest.

Which fear is it? The question comes again. His financial crisis is breaking all his morality of him, and his student is offering him a job as a railway caretaker. Das is considering this also because no other option he has to choose from. But the job life becomes very boring to Das; that is why he writes, "There is no such pure job in the world" (my translation). In his eyes, the world is run by the selected corporate classes. The lack of freedom and individuality are forbidden by the needs of people. Some literary persons claim that Jibanananda Das was removed from his City College job for his 'In Camp' poem. (Rahman, 2009, p.19)

The place where literature cannot be individual, the place where free thought gets punishment for using some sort of rhetoric works, it is very normal to identify that society as the 'Squealing of pigs'.

The word 'Pig' is referring to the chaos of his contemporary world, his surroundings standardized thoughts, and the critics of that time who were revolting against the unusual literary term rather than writing any new revolutionary literary piece of work. Das is accepting eternal sleep over the poisonous nectar of life. And his exhaustion is strongly telling,

I sought to go to sleep again,
To merge my heart, into the breast of the dark,
Into the vaginal darkness of limitless death.

(Translation of Chidananda Das Gupta) (Darkness, Stanza 6, Lines 3-5)

He is challenging his birth and requesting the time that it was his fault to come to this world as he is not accustomed to the usual worldly things. He is separating himself from the human being by addressing "Oh men, oh women/ I have never known your home" (my translation). He is breaking the roles of society and every aspect of his surroundings is disturbing him so that he cannot welcome eternal sleep. The world full of pigs crying is the curse to the poet, meanwhile, this same world is becoming his reason to be alive. That disturbance is ultimately keeping him awake and lightening him subconsciously. Though he did not acknowledge the world as his own, still he is not an outsider. The pelvic girdle pain of sows (according to Merriam-Webster dictionary, Sow means an adult female swine) is making the situation horrific.

Jibanananda Das also reflects on his idea of the lack of love, and despair of the world. As his love life did not achieve the person he likes, and his diary mentions that occasionally he visited brothels. (Guha, 2009). And that brothel's women were more like the dead body of a woman, as they have no feelings while intercourse. One of his poems tells us the idea of the lack of love, "In the savage age, only the meat of dead deo is available" (my translation) (Oikhane Sara Din, Stanza 2, line 12) (Das, 2006, p.61). This lack of love, and lack of fulfilled sexuality imposes the person to sleep, but the poet arranges the narration in such a way that the worldly things are forbidding the person to accept that deathly sleep. And that is how it proves the optimism of Das's narration.

Chapter 06

6. An Overwhelming Sensation of Das:

Bodh (Sensation) is the very first individual poem of Jibanananda Das. In the beginning, Das was very much influenced by his contemporary rebel poet Kazi Nazrul Islam, and the wizard of the rhyme Satyendranath Dutta (Zaman, 2017, p31). Das was conscious of this influence, which is why at this beginner phase of his poetic journey, he moved on to a new phase, where his individuality takes modern poetry into a different genre. In the 'Pragati' magazine his first individual poem 'Bodh; Sensation' takes place. As it is the very first individual poem of Jibanananda Das, most of the Jibanananda readers start their literary journey with this certain poem. 'Bodh' is a poem where he expressed his sensation towards the earthly object, the ideal object of an ideal life. In a paper, Manas Ray, a researcher at the Center for Studies in Social Sciences, Calcutta states that "In the poem "Bodh" (Sensation), he narrates his alienation in the midst of everyone due to his own incommunicable idiosyncrasies (mudradosh)" (Ray, 2015, p.155).

The mention of this particular poem is only to connect with the 'A Day Eight Years Ago' poem. Both these poems are very much interconnected by their themes, motifs, and language of representation. In 1937, the time when Das penned 'A Day Eight Years Ago' was a very stable lifestyle for him. He had a good job in Brajamohan College, Barisal (At present, Government Brajamohan College) and had no more tension to survive in a comparative era. But still, the sensation Das was feeling was very unusual and that 'Sensation' was following him like a shadow of his own; Das uses in the poem 'Bodh' that "I stop- / It takes pause also" (my translation) (Bodh, Stanza 4, lines 1-2). And this sensation will drive Das into a world of stories where he will write a poem about a person who had committed suicide and a story from the morgue.

6.1 Consciousness of Jibanananda Das:

The poem 'A Day Before Eight Years Ago' is not a subjective poem and this is just a dramatic representation of his thoughts and feelings. (Das, 2006, p.649). This poem was first published in 1937, in the magazine named 'Kobita' edited by Buddhadev Basu, by driving the same thread of the biography of Das mentioned that exactly eight years ago, Das also married Labanya and he had a newborn baby in his family. That time was very crucial to Das, his job at Delhi Ramyash College had been dismissed and he was totally unemployed, but after eight years, he is a well-established teacher at Brajamuhon College (Das, 2006, p.767). A conflict between two persons is expressed in this poem, a person with lots of problems versus a person who has no pain or suffering in life.

In this poem a person is committing suicide and the poet is forbidding that man. The person is the same version of Das before eight years and the consciousness of Das is living in the present time when the poem is penned. By drawing a horror suicidal story, he is giving some ways based on which that person should live. This poem itself is his personal story, Jibanananda Das is motivating his existence to live a happy life; the sensation, the dread, the 'Biponno Bishmoy' is just forcing him to surrender to the absurd world but Das's consciousness is very aware and it is suggesting the life with hope, reality, combat with own and live with passion. A conflict between Das's subconscious and conscious is very contended in this poem. The suicidal person is telling his subconscious story to accept death and the consciousness of poet is rejecting this.

6.2 Death Consciousness in Das's Poem:

Jibanananda Das breaks all the traditional ideas of poetry by composing his poetry after the 1930s. His poems refer to consciousness, existential critics, and the concepts of Freudian ideas by using different types of metaphors, allegories, and allusions. A dramatic representation of this poem tells the story of a dead man had committed suicide eight years ago, but the question raises is 'why this person should have committed suicide after all he had everything. In some cases, success in every field is one kind of failure and Das was suffering that sensation of success. Albert Camus writes in one of his collection of essays 'The Myth of Sisyphus' that, "There is but one truly serious philosophical problem and that is suicide." (Camus, 1955, p.5) The suicide illustrated by Das in the poem also creates that serious philosophical problem.

Before going through the use of Das's symbols, the consciousness of this poem is very important. The death consciousness of this poem is very highlighted. The man who had committed suicide eight years back is now lying on a table in a morgue. And the narrator is describing his death in a very dramatic way, and forbidding his past consciousness with a tone of optimism. His death was more likely to find the 'Nirvana' (According to the Merriam-Webster dictionary, Nirvana means final beatitude that transcends suffering, karma, and samsara and is sought especially in Buddhism through the extinction of desire and individual consciousness) which was influenced by Gautam Buddha, and Jibanananda Das has already used many Buddhist elements in his many poems. The poem Banalata Sen also contains lots of Buddhist elements such as the gray world of Ashoka, Bimbisara, and the city of Vidarbha (Bonolota Sen); and one of his untitled poems says that "I am thinking a new Buddha should be born somewhere" (my translation) (Kothao Notun Buddherr). So, death is very much interconnected with the achieving Nirvana of that dead person. A recent incident of a university student who committed suicide in the dormitory of his university also felt a sensation like a person in this poem had felt. As per the report of the Bangladeshi newspaper financial express on April 05, the student had mentioned in one of his social media posts that "All my searches find a way, tonight. I have got all my answers. It's a divine moment. The sensation, the feeling to come out of the body, is just insane." (Sojib & Elahi, 2023).

6.3 Discord of Death and Nectar of Life:

The existential lenses can portray this death as a philosophical suicide to be free from the meaningless world, but Das himself criticizes that death and asks the death man to look over the meaningless world and to create a meaning of his own. The absurdity of this death is that, the person is very much aware of the world, and as he knows that the material aspects of his surrounding are not so worthy and these are not the ultimate truth or ultimate peace, then it is clear that the person should choose one solution that can drive his absurdity into a different path. A wife had lain beside him—a child, too.

There had been love, hope, in the moonlight.

Then what ghost did he see? Why was his sleep disturbed?

Or maybe he hadn't slept for days. Now, lying in the morgue, he sleeps.

(Translation of Clinton B. Seely) (A Day Eight Years Ago, 2019)

Everything was very organized in the life of that dead man, his newly married wife is beside him, and a newborn baby too; no lack of love, no economic crisis but still a dread he had felt. He gives this answer in the middle of the poem, an overwhelming sensation he named 'Biponno Bishmoy' (perilous wonder). The answer to this serious philosophical problem is, he was aware of life, and this knowing the life forced him to leave this meaningless life.

But in the same poem, the poet himself points out some optimism based on which a person should live a life.

The Ashvattha limb,

Did it not protest? Did not the fireflies in a cordial throng

Appear before you?

Did not the blind and palsied owl come and

Say to you: "Old lady moon has sunk in the flood, has she?"

Marvelous!

Let's now catch a mouse or two!"

Did not the owl screech out that raucous news?

(Translation of Clinton B. Seely) (A Day Eight Years Ago, Stanza 7, Lines 1-7)

The Ashvattha tree ("There is an eternal tree called the Ashvattha, which has its roots above and its branches below," says the Katha Upanishad) itself portrays life and time (Johnsen, n.d.). According to Hinduism, Paramatma or the supreme self is eternal rather than the bodily form of a human being (Nature of Paramatma, 2017). Das is asking in this stanza why Ashvattha limb did not protest when the man hanged himself in the limb of Ashvattha. His Param Aatma or the supreme self didn't get any epiphany to untie the rope.

The 'blind and palsied owl' reflects the extreme situation of a person can. A person who had lost all the ability to use his labor is considered marginalized but still when the same person tries to use his last breath to earn the living power, then it is a very optimistic gesture. Here, 'Owl' reflects that bravery and gives one of the reasons to reject physical suicide. The blind owl is busy in a dark night trying to catch a mouse and the mouse itself is suffering from a pandemic. Here, optimism has represented by different types of creatures; frogs, mosquitos, flies, mice, owls, and grasshoppers.

The dead person had been hunted by the absurdity of life. Das narrates that the death of the person is very similar to the 'plague rat, mouth smeared with frothy blood'; more like a lab animal on whom the extreme solution of absurdity takes place. 'Camel's neck' is like the loneliness of dark night' is uprising his pain, he is unable to bear that sadness. But still, on that long night, an owl is waiting for its opportunity.

Of my mosquito net, invisible in the swarming darkness.

The mosquito stays awake within his blackened monastery, in love with life's flow.

Flies alight on blood and filth, then fly again to sunlight.

How many times have I watched the play of winged insects on waves of golden sunshine?

(Translation of Clinton B. Seely) (A Day Eight Years Ago, Stanza 5, Lines 2-5)

Though the thousands of circumstances in a mosquito's life, it never surrenders to that problem, rather waiting for the right moment to enter its teeth into the human flesh. Poet is very carefully indicating the life of a mosquito as an optimistic way to live. Hope is a very powerful indication in this poem, a juxtaposition of suicide and hope is flawed at the same time. Das creates an open stanza for his readers, and that is why his poems are very connected to the mood of the person. A person is learning optimism from a mosquito and fly; it is totally unexpected but Das's specialty is, he uses some tiny and unpoetic creatures over the human being to send the universal message of love and hope. In the same poem, the significance of 'Fly' is very hopeful. Flies are flying again to the sunshine from the bloody rustic situation, "Flies alight on blood and filth, then fly again to sunlight". This line is very similar to the Sanatani Pavamana Mantra, where the Mantra (praising song) says that "Asato mā sadgamaya/ Tamaso mā jyotirgamaya/ Mrtyormā'mṛtaṃ gamaya" that actually means "Lead me from the evil to good/ Lead me from the darkness to sunshine/ Lead me from the death to immortality" (my translation) Bṛhadāraṇyaka Upaniṣad (1.3.28.).

"The grasshopper's constant twitching, caught in the mischievous child's grasp,
Fights death."

(Clinton B. Seely) (A Day Eight Years Ago, Stanza 6, line 3)

This particular line expresses the moral storyline of one's pleasure can turn into another's death. Grasshopper should be an element of a romantic poem but Jibanananda Das is using this tiny insect as hope and a revealing character. The grasshoppers are fighting against the children to save their life, and the poet is examining this fighting as protecting the individual's existence. Frogs also

reflect the same hopeful characteristic by seeking the 'anticipated warm affections' for a moment. Das's representation of these insignificant creatures is creating their own significance through these strong and hopeful meanings to a man who did not show the bravery to choose life over death.

Though there were lots of hope and motivation still the person is walking alone toward the Peepal tree. The ultimate reason for his committing suicide was, he was aware of the fact that the grasshopper's life or the doyel's never meets with the life of a human, and for this reason he is not considering living an absurd life.

6.4 Absurdity of life in 'A Day Eight Years Ago':

The 20th-century philosophy introduced a new term which is called 'Absurdism'. According to the Merriam-Webster dictionary, "absurdism is a philosophy based on the belief that the universe is irrational and meaningless and that the search for order brings the individual into conflict with the universe" (Absurdism Definition & Meaning, n.d.). As the world is meaningless; so, the 20th-century philosophers Jean-Paul Sartre's (21st June 1905 - 15th April 1980) and most especially Albert Camus's (7th February 1913 - 4th January 1960) writings on absurdism make a new branch of existentialism. The idea of Camus is to answer the question of "how and why one should live". The absurdity of Jibanananda Das is very similar to Camus rather than Sartre. The world is full of uncertainty and that uncertainty makes people depressed in everyday life. Das's personal life was absurd and his thoughts on material life also. His existentialism in his poetry reflects in the case of using some sort of unpopular natural aspects to portray his contemporary world of his.

Das's first step to breaking the social commodity was when he used some weird but symbolic, unpoetic but significant creatures in his individual poems. His contemporaries were strangled and criticized him for this unusual selection. But Das never stopped his individuality, and never said a word by accepting his guilt of using these unpopular words; rather he writes reactions to those

poem reviews which go against his individuality. And that is how Jibanananda Das becomes an absurdist through the lens of Camus's existential lense.

Unlike Sartre and Soren Aabye Kierkegaard (1813 - 1855), Camu's absurdism suggests combat (fighting against the absurdity of the world). Ruoqi Han discussed in one of his articles on absurdism is, the ways Camus suggests combat is "Accept the reality, Refuse to Suicide and live with passion, Believe in concrete things rather than metaphysical" (Han, n.d., p2637-1638). The first one suggests accepting the meaninglessness of the world; though life is meaningless and we cannot create or raise any meaning so it is obvious to work without expectations. The refusal of suicide is actually divided into two parts; physical suicide and philosophical suicide. Han also describes that "Physical suicide is they surrender to the absurdity, completely deny themselves, and use the easiest way to perpetually escape from absurdity." (Han, n.d., p2638). And philosophical suicide is putting all expectations on religion and surrendering to the afterlife. The last one suggests focusing on the material things and using the time in a productive way as death is the only final destination for us.

Based on the absurdist lens, if we consider the poems of Jibanananda Das, then there are some subtle similarities between Camu's and Das's philosophies. In the poem 'A Day Before Eight Years Ago', the poet is forbidding that person; and that proves Das does not support the easiest way to free himself. And the real things in this poem are frogs, owls, mice, flies, mosquitos, and grasshoppers; these alive things are lightening his spirit to live and Das as a poet was indicating that suicidal people consider these natural lives and how they are combating to live. As already there has mentioned that the core of Camus's absurdism is combat; in the poem, everything is combating to prove their existence. The mosquito is fighting against the modern mosquito net, which is creating a barrier to acquiring its food. In the same way, frogs are combating low temperatures by maintaining their body heat and expecting a last warm lovable heated moment. The most powerful combat is practiced by the grasshoppers, "The grasshopper's constant twitching, caught in the mischievous child's grasp, Fights death". The line suggests how these tiny insects are representation the core idea of a most essential and problematic philosophy of 20s century. Das is constantly using a material example that can discard the idea of physical suicide.

The reason is of the person's suicide is also very much similar to the idea of absurdity. The person acknowledged that the "Grasshopper's life, or the Doyel's never meets with the life of human" (my translations). This line reflects the idea of how powerless, and helpless humans are, and this inability to meet with every creature is the limitation of humans. Das's suicidal character is considering this limitation and this particular limitation makes him alienated from his own world and to prove his individuality he is committing suicide.

Chapter 07

Time Consciousness in “The Horse”

Every selected poem consists of different types of animal imagery which are very significant to express the thought of the poem. In the poem ‘Ghora’ (The Horse), the horse is an animal imagery that represents the time. After the second world war had broken down, the Bengali intellectuals were very conscious to form an organization against fascism; they named that organization “writers and artists’ organization against fascism”. In general, this group announced that they want to compose some sort of optimist poetry. This statement explores how modernism was coming into the light by becoming a criticism of the war. And in this very time, most of the intellectuals were socialist and critiqued capitalism, because by the Russian Revolution world was divided into two political phrases; one is capitalism and another is socialism. Jibanananda Das was one of the writers who wrote against this Fascism and Capitalism, he indicated this in his essay ‘Argument, Query and Bengali’. The socioeconomic ups and downs of the world and life's ups and downs were indirectly similar to Jibanananda (Das, 2006, p. 563-566). This time Jibanananda Das focuses on ‘Time’ and writes one of the best poems ‘The Horse; Ghora’. This poem was published in the magazine ‘Chaturanga’ in 1940.

We haven't died yet, some snapshots appear still—
Under the Kartik moon, eat grass, the horses of Mohin;
From the Age of Stone, the love of grass draws the horses
To graze earth, the weird dynamo;
The stable stench floats to crowd the nightly wind;
The sad straws fall by the steel mill;
The drowsy kitten teacups, Held vaguely by
some nagging dogs,
Get cold —and move aside to a restaurant cheap;
All lights out for the stable with The lanterns of paraffin —

The blows of time
Bring calmness and stillness,
With a gentle touch of the Neolithic horses
That ride the full moon.

(Transcription of Shamsad Martuza) (Mortuza, 2019)

This poem reflects his thoughts on 'time'. Sanjay Bhattacharya also stated that "The poem 'Horse' is the first successful example of Bangla surrealistic poem" (Zaman, 2017, p. 150-151). This poem reflects on the idea of consciousness of time. A person may die but the human race is always immortal. So, an individual is always a part of the whole humanized era. But the age of the human race is also very short. As per the report of 'Evaluation of modern humans', "Modern humans originated in Africa within the past 200,000 years and evolved from their most likely recent common ancestor, Homo erectus, which means 'upright man' in Latin. Homo erectus is an extinct species of human that lived between 1.9 million and 135,000 years ago" (Evolution of Modern Humans – Your Genome, 2021). But the universe is still existing for many years, and this is how individuals travel through individual time, the human race era, and the universal time.

"We haven't died yet, some snapshots appear still—

Under the Kartik moon, eat grass, the horses of Mohin;

From the Age of Stone"

From the stone age to this modern time, we are traveling under the same moon. The horses are eating these greeneries but belong to the gray world of the stone age. Here, 'Horses of Mohin' refers to the 'time'. Time is unstoppable but to stop this or to conquer time, modern people are trapping themselves. The time is grazing over 'the weird dynamo' where night is seizing the human race with its dark harmful hands. "The sad straws Fall by the steel mill", reflects the war breakdown situation of the world that is being exploited by capitalist groups. The very next line explores the suppression of that capitalism. Kitten-like teacups are moving aside by the oppression of some

nagging dogs. The kitten is very similar to the proletariat class and those nagging dogs are bourgeois. But after everything, time wins the game and makes everything messy by the destiny of the human race.

Chapter 08

Reflection of Nostalgia in “Ah Kite”

Kite is a very famous and well-known bird in the world of Jibanananda das. Most of his nature-based poems contain the thematic expression of ‘Kite’. Das’s Kite is very different compared to W.B. Yeats’s Falcon (Yeats, 1962). His kite contains a pure nostalgia for the past, the golden era of his life which is missing by the moral destruction of war and divisions of labor introduced by the late capitalism of that time. The poem ‘Ah Kite; Hay Chill’ reflects Das’s nostalgia for the past.

Ah kite, golden-winged kite, don't cry any more this noon
of moist clouds, as you hover around the Dhanshniri river
Your whimper reminds of her eyes dim as pale cane-fruit!
A pretty princess she has drifted afar,
leaving the Earth bereft of beauty;
Why do you call her back?
Who wants to stir up pain by digging heart?
Ah kite, golden-winged kite, stop crying this noon
of tearful clouds, while flying around the Dhanshniri river.

(Transcription of Faizul Latif Chowdhury) (Das, 2009)

An epiphany of his love life is giving the narrator a subtle pain through which he is expressing this painful ballad. The greeting or addressing ‘Hay or Ah’ is reflecting the admiration of his past where “Golden-winged kite” is actually the golden memory of his own. This poem was first published in the magazine named ‘Kobita’ in 1936. After six years of his marriage to Labanya Das. But Jibanananda was still affectionate toward his first love ‘Y’/Baby/Shovona. That affection always gave him a very subtle pain that was out of his own express ability.

In this poem, the narrator is saying to his imagination to stop digging into his golden past; his heart is already full of pain and shadowed by the dilemma of his literary journey. But the whimpering of the kite is memorizing her (Shovona) eyes which are similar to cane fruit. She is now a stranger to the narrator, like an adorable princess, she is far behind his touch, love and gaze. But still, his past is peeping over the present and getting sensational by digging his fleeting pacified mind.

Ah kite, golden-winged kite, stop crying this noon
of tearful clouds, while flying around the Dhanshniri river.

The couplet reflects his solicitation. The narrator is requesting his own self to stop imagining the past. It seems in a juxtaposition; he is thinking about his golden past then he himself requests his own to not memorize this past. The beauty of Jibanananda's work is this, his psychological situation is rethinking that golden past but his rational being is provoking him to do so. At a time, two different individuals are living in his mind, and both individuals are composing this rhetoric soulful poem.

Conclusion

The present study has explored the symbolic representations of insignificant creatures in Jibanananda Das's selected poems, by concentrating on the consequences for culture, philosophy, and existence. The study has demonstrated how Jibanananda Das uses symbolic representations of insignificant creatures to explore more general thematic concerns, such as the relationship between the individual and the rest of the world, the nature of existence, and the quest for meaning and purpose. The using of these creature explored the human experiences by symbolizing these in a different manner.

The study has found that Jibanananda Das's use of symbolic representations of insignificant creatures is deeply rooted in his broader cultural and political context, including the decline of the capitalist world and the emergence of a Bengali nationalist movement. The study has also shown how Jibanananda Das' poetry interacts with more general philosophical and existential issues, such as the search for meaning in life and the existential situation of living in an uncertain world.

Our comprehension of Jibanananda Das's poetry and its immense cultural, intellectual, and existential implications has improved as a result of his research. By highlighting the significance of the symbolic representations of insignificant creatures in Jibanananda Das's selected poems, this study has opened up new avenues for further research in the field of Bengali literature and symbolism in poetry. Ultimately, this study has demonstrated the continued relevance and importance of Jibanananda Das's poetry in the context of contemporary literary studies.

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