

Role of Little Magazine in Bengali Literature

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Abstract – In this proposition, I problematize the predominance of East Bengali bhadralok outsider's memory with regards to scholarly social talks on the Partition of Bengal (1947). By examining post-Partition Bengali literature and film delivered by upper-rank upper/middleclass East Bengali foreigner specialists, for example, Jyotirmoyee Devi's epic *The River Churning* and Ritwik Ghatak's film *The Cloud-Capped Star*, I show how sanctioned works of art have propounded elitist clichés to the burden of the non-bhadra displaced people's portrayals. To challenge these works, I contrast them and points of view accessible in other outcast essayists' writings. These incorporate Dalit original literates' encounters, as depicted in Adhir Biswas' diaries *Deshbhager Smriti*. This examination extends the learning of Bengali displaced person personality in India past fixed bhadralok settler delivered generalizations, in light of a legitimate concern for an increasingly libertarian and complex comprehension.

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INTRODUCTION

The specialty of discourse is the essence of progress. Mankind's capacity to chat originally enabled us to settle clashes by methods other than damage. Oral customs built up a progression of culture in early social orders. The old Greeks presented legends to praise ideals they held dear and to sentence indecencies thought about adverse to the open request. At that point came the composed word, the Latin Bible, and the Christianization of Europe. At that point came Johannes Gutenberg and the printing press; Martin Luther, the Reformation, and the Thirty Years War; William Tyndale and the ascent of the vernacular. The legislative issues of the printed word and the scholarly arguments it conceived would from there on shape each contention and social advancement in European and, at last, worldwide history. Quick forward a few centuries and cross the Atlantic. It is 1741 and John Webbe approaches Andrew Bradford with Ben Franklin's thought; they distribute the main magazine on the landmass, apropos named *The American Magazine*; after three days, Franklin distributes *The General Magazine*. In spite of the fact that the two magazines keep going for three issues and six issues individually, the periodical structure would before long thrive in the United States.

1. The impact of the magazine as it developed in the nineteenth and twentieth hundreds of years—in America and abroad—ought to be considered in its own right, separate from that of other.
2. Periodical structures. Gutenberg's press may have taken into account the mass appropriation and perpetual quality of

progressively vernacular discoursed, which without a doubt raised the political position of the normal person, yet the magazine gave new structure to these exchanges. Especially at the turn of the twentieth century, the magazine assumed a urgent role in understanding a divided world. The majority of voices offered by the polymedial structure alongside its periodical structure established of bound issues made another technique for discourse.

3. Our continuous aggregate involvement. Here everything has bearing. The appearance of the spread, the sort of visual portfolio that we have chosen. This gathering needs to occur continuously and genuine space. On the off chance that we didn't have the mooring dimensionality, all things considered, we would do just sending one single flare or firecracker into the night sky.
4. Innovation and the majority of the societal improvements going with the craftsmanship development. One of the Modernists who owed their professions to the little magazine, William Carlos Williams, praised the ethics of the artistic structure: The little magazine is something I have dependably cultivated; for without it, I myself would have been early hushed.

REVIEW OF LITERATURE

Is there a Dalit literature in Bangla? The inquiry has perplexed many. The accord has by and large been that there exists no such group of literature.

Neither the media nor the scholarly community appears to have taken cognizance of any such body. On one hand, predominant press and abstract distributions have been prominently quiet on this inquiry, in this manner complementing the aggregate amnesia on this subaltern artistic custom. Also, on the other, the close all out nonattendance of interpretations of Bangla Dalit literature in English (and other Indian dialects) has had a similar impact. Truth be told, aside from the incidental interpretation that showed up now and again in Dalit Mirror, a specific little magazine, and the exceptionally uncommon volume in English interpretation distributed for the most part at the activity of individual writers, one can perceive few continued endeavors to grandstand Bangla Dalit composing and to spread it to the world outside Bengal in interpretation. This is unexpected, obviously, for the English language was constantly placed as a device of strengthening for the Dalit people group by BR Ambedkar, the doyen and symbol of Dalits all over India. This, obviously, is evolving. There are something like two volumes of Bangla Dalit literature in English interpretation in press at the present time, both being distributed by distributing houses with amazing dissemination ability. Survival and Other Stories, 1 a gathering of Bangla Dalit short stories in English interpretation developing out of a DRS workshop held some time back at the Department of English, Vidyasagar University, is being distributed by Orient Black swan, while Oxford University Press is going to turn out with its much-anticipated The Oxford Anthology of Dalit Writing from Eastern India, 2 including short stories, verse, articles, removes from books and different classes from Bangla just as different dialects from eastern India. Together, these two volumes can possibly reformulate the prevalent thought of the nonappearance of a Bangla Dalit literature.

The truth of the matter is that artistic history specialists and researchers in Bengal have not paid attention to Bangla Dalit composing till now in any continued way. The aggregate amnesia both rises up out of and supports an aggregate lack of concern—by declining to recognize Bangla Dalit composing, we appear to buy in to the theory that outrages on Dalits, which might be available somewhere else in India, are missing in Bengal. This isn't just false, yet a hazardous postulation to buy in to. In the event that this conflict is to be fully trusted, at that point the ChuniKotals and their lives of hopelessness and enduring, separation and hardship, will be sentenced to deletion and the destiny of ChuniKotal will be reflected in the lives of some more. That is the reason testing the dispute that there is no Bangla Dalit literature is an essential political goal. It isn't only an issue of making an assemblage of literature unmistakable, it has to do with rendering noticeable the social substances this assortment of literature bear declaration to.⁴ Not just does perceiving Bangla Dalit composing as a particular abstract have the capability of reinscribing the account of Bangla

artistic culture, it additionally hurls the likelihood of emphasizing and reformulating our thoughts of Dalit feel and governmental issues through a similar report with different collections of underestimated literatures. Also, at last, as scholarly investigations and social examinations take part in a relationship loaded with both intrigue and impact in the present interdisciplinary scholastic atmosphere, it appears to hold the capability of renovating the idea of 'literature as archive' in our endeavors to utilize literature as a methods for understanding our social substances better and in a more nuanced way.

METHODOLOGY

As the reason for this examination is to light up the role of the periodical structure in intensifying the governmental issues of the little magazine, it would be careless not to consider the eventual fate of this structure. The web can on the double be viewed as the perfect development of the periodical structure or as the passing sound in its significance. While no unmistakable answer presents itself in the overall nascence of the web, certain substances can be distinguished. To begin with, the democratizing impacts of the web can't be downplayed. There are for all intents and purposes no limits keeping any essayist from distributing their work (permitting that 'distributed' can be connected to anything transferred to the web). Seeing the chance, "a age of technically knowledgeable, culture-disapproved of authors have brought forth a flood of DIY presses much the same as the elective record marks that once empowered the music business." These 52 squeezes offer outlets for journalists bothered by the undeniably cut off distributing industry. In addition, many see the web as a scene where literature cannot exclusively be provided, yet can really flourish. Michael Hennessy, editorial manager of the online verse magazine Jacket2, trusts that the accessibility of the web "supplements verse's lose-lose monetary substances there's an incredible opportunity in not being restricted by the material or ordered imperatives of conventional print distributing." The web, at that point, 53 takes care of the monetary issues that have unendingly confronted little magazines while at the same time expelling the physical "imperatives" of print distributing.

ANALYSIS

The nineteenth century was in no way, shape or form the brilliant age of youngsters' literature in Bengal. However, it saw the rise of an incipient field that will establish one of the most grounded scholarly developments in provincial and postcolonial India. The abstract preparations for youngsters in the mid 19th century went about as a palimpsest in which the new worries of the new Bengali scholarly people were enrolled. The

development began with a drive for teaching the new age—to make the last "present day" by making them mindful of the wonders of science and by advising them of what was happening in their quick and more prominent environment. Besides, this entire bundle of teaching the new personalities was educated by an ethical rationality and a moral set of principles that despite bothering the recently imagined ideas of good and awful, good and bad, experienced changes over the consequent years.

CONCLUSION

To build up this proposal, I counsel scholarly, authentic, filmic and sociological archives on the Partition, women's activist speculations, hypothesis of effect and speculations of injury and memory. I arrange my readings of bhadra and non-bhadra displaced people's creative portrayals inside major verifiable settings – India's Partition (1947), the Indo-Pakistan War (1965), the Liberation War of Bangladesh (1971), and the Left Front's framing government in West Bengal (1977). Set against these minutes, the writings close by record Bengali evacuees' movement to India in various stages, and their unique post-Partition encounters. The Introduction traces the inceptions of personality markers bhadralok, chhotolok/Dalit and bhadramahila, watching the role bhadralok play in Bengal's Partition, the misuse of Dalits in public clashes and the East Bengali bhadralok's resettlement in West Bengal. Parts 1 and 2 break down journals on Bengal Partition composed from non-bhadra points of view.

REFERENCES

1. Sankar Prasad Singha and Indranil Acharya eds. (2012). *Survival and Other Stories: Bangla Dalit Fiction in Translation*. New Delhi : Orient Blackswan, 2012.
2. Tutun Mukherjee et. al. eds. (2012). *The Oxford Anthology of Dalit Writing from Eastern India*. New Delhi : Orient Blackswan, 2012.
3. Chuni Kotal was destined to a LodhaShabar family in Gohaldihi town, Medinipur, West Bengal, in 1965. Overcoming gigantic chances, she began completing a MSc however couldn't total her investigations; she ended it all in 1992 supposedly in view of standing segregation. Her suicide turned into the encouraging point for a mass development in Bengal and outside it also.
4. Many have, truth be told, discussed the fondness between Dalit literature and the testimonio. It couldn't be any more obvious, for example, Kavita Panjabi ed., *Jadavpur Journal of Comparative Literature* 48. Kolkata: Jadavpur University, 2008.

5. Devy, G.N. (2003). "Presentation". SharankumarLimbale, *The Outcaste* (Akkarmashi). Tr. Santosh Bhoomkar. New Delhi: Oxford University Press, 2003. P.XIII.
6. See Manoranjan Byapari's "Is there Dalit Writing in Bangla?" in *Economic and Political Weekly*, Vol. 42, Number 41. Mumbai: October 13-19, 2007.
7. Namdeo Dhasal (b. 1949) is a standout amongst the most unmistakable and political Marathi Dalit artists. He established the Dalit Panther development. Once more, a large number of his ballads are routed to Ambedkar or summon him either legitimately or in a roundabout way.
8. Namdeo Dhasal, *Namdeo Dhasal: Poet of the Underworld*, Poems 1972-2006. Chosen, presented and deciphered by Dilip Chitre. New Delhi: Navayana, 2007, pp. 81-86.

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