

A Study On The Path- Breaking Intellectual Impact Of The Marxist Cultural Movement (1940s) Of India

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Abstract: In history of Bengal/India, the decade of 1940s was undoubtedly an era of both trauma and triumph. The Second World War, famine, communal riot and Partition/refugee crisis occurred during this phase but in spite of colossal loss and bloodbath the Marxist Cultural Movement/Renaissance flourished and left its imprint on various spheres such as on literature, songs, dance movements, painting and movie-making world. The All India Centre Of The Progressive Writers' Association was established under leadership of Munshi Premchand in 1936. Eminent people like Mukraaj Anand, Sajjad Jahir, Muhammad Ashraf and Bhabani Bhattacharyya were gradually involved with that platform which achieved immense moral support from Rabindranath Tagore, Sarojini Naidu, Ramananda Chattopadhyay, and Saratchandra Chattopadhyay. Nareshchandra Sengupta became President when its branch for Bengal was founded on June 25, 1936. Actually the Anti-Fascist International Association Of Writers' For The Defence Of Culture, established in Paris (1935) through effort of Romain Rolland and Gorkey, made path for the Marxist cultural Movement of India. Indian Movement had important milestones in its history of development such as establishment of Youth Cultural Institute (1940), Organisation Of The Friends Of The Soviet Union (1941), The Anti-Fascist Writers' And Artists' Association (1942) and The Indian People's Theatre Association (I.P.T.A.- 1943) etc. In this article I have tried my level best to show its deep-rooted and long-lasting influence mainly giving thrust on intellectual arena of Bengal.

Keywords: Anti-Fascist, Communist Party, Cultural Movement, Marxism, Progressive Writers, Social Realism.

I. INTRODUCTION

While preparing elaborately for writing on The Marxist Cultural Movement I had to go through various contemporary periodicals, many Anti-Fascist pamphlets, autobiographical literature/ reminiscences etc. Essays published in periodicals such as Parichay, Agrani, Arani, Purbasha, Natun Sahitya, Chatushkon, Kranti, Sahityapatra etc. helped me a lot in my study. Pamphlets like Sabhyata O Fascism (Buddhadeb Bose), Keno Likhi (edited by Hirankumar Sanyal and Subhas Mukhopadhyay), Banglar Nari Andolan (Chhabi Basu) and Kapar Chai (Somnath Lahiri), memoirs such as Tori Hote Tir (Hirendranath Mukhopadhyay), Parichayer Kuri Bachhar O Anyannyo Smritichitra (Hirankumar Sanyal), Ujaan Gang Baia (Hemanga Biswas), 46 No. Ekti Sanskritik Andolan Prasange (Chinmohan Sehanabis), Sediner Katha (Manikuntala Sen), Smritikatha Shilpakatha (Pradosh

Dasgupta), Bharater Communist Party O Amra (Saroj Mukhopadhyay), Narimukti Andolan O Amra (Kanak Mukhopadhyay) etc. were also quite important.

Books like Marxbadi Sahitya Bitarka and Banglar Sanskritite Marxbadi Chetanar Dhara (edited by Dhananjay Das), Samakalin Bangalir Drishtite Soviet Desh (1917- 1947) written by Debabrata Bhattacharyya, Sekaler Marxiya Sanskriti Andolan and Challish Doshoker Banglay Ganosongit Andolan (Anuradha Roy), Gananatyo Andolan (Darshan Chowdhury), Pragatir Chetana Pragatir Pathikera (edited by Debashis Sengupta), Kalchetanar Shilpi (Ashok Bhattacharyya edited), Panchasher Mannantar O Banglasahitya (Binata Raychaudhuri), Gananatya Andolan O Nabanna (Ashokkumar Mishra), Marxist Cultural Movement In India: Chronicles And Documents, Nabanna: Projojona O Provabh and Gana- Naba-Sat- Goshti- Natyakatha (Sudhi Pradhan), and Ramkinkar Challisher Adhunikata (Mrinal Ghosh) etc. had valuable

contribution in the world related to research on the Marxist Cultural Movement and I collected material from those books mentioned above.

Many articles/essays published in prominent periodicals nowadays such as essays of Darshan Chowdhury, Ratna Bhattacharyya, DR. Digvijay De Sarkar, Shamik Bandopadhyay, Hiren Bhattacharyya, Sobhan Som, Malini Bhattacharyya, Mrinal Ghosh, Manas Majumdar, Sumita Chakravarti, Susnata Das, Bijan Chowdhury, Amitabha Chandra, Chilka Ghosh were important in my study and I had gone through Anushtup, Ganantya, Sharadiya Kalantar, Ekshan, Eksathe, Pratikshan, Grihayuddha, Yubamanas, Akademi Patrika, Bahurupi, Nandan, Aneek, Korak, Lekhak Samabesh, Ebong Jalarka, Ekaler Raktakarabi (periodicals) for proper documentation on impact of the Marxist Renaissance.

II. IMPACT ON LITERATURE

No branch of our literature can claim immunity from enormous influence of the Marxist Cultural Movement.

The Second World War, brutal impact of famine, communal riots were skilfully depicted in many novels such as Ashani Sanket (Bibhutibhushan Bandopadhyay), Mannantar and Jhar O Jharapata (Tarashankar Bandopadhyay), Panchasher Path, Unapanchashi and Terosho Panchash (Gopal Halder), Darpan, Chinha and Chintamani (Manik Bandopadhyay), Tilanjali (Subodh Ghosh), Pakadhaner Gaan, Swaralipi and Ghasphul (Sabitri Roy), Dak Diye Jai (Nabendu Ghosh), Jagari and Dhorai Charit Manas (Satinath Bhaduri), Kajali (Bhabani Bhattacharyya), Khelar Pratibha (Kamalkumar Majumdar), Akaler Sandhane (Amalendu Chakravarti), and Lekha Nei Swarnakhare (Golam Kuddus). Socio-political scenario of 1940s and class struggle, optimism generated within people from battle of everyday were reflected in contemporary literature. Tarashankar was deeply influenced by the Gandhian ideology but he gave Communism its due respect and recognition in his famous novel Mannantar and he used newspaper reports while writing this novel for truthful depiction of contemporary Bengal. Bibhutibhushan Bandopadhyay always felt comfortable while describing beauty of nature but this author also depicted extensively sky-rocketed price hike due to World War, extreme poverty and starvation of rural population, evil influence of black-marketeers, prostitution and brutal death of half-starved poor people in his novels. Gopal Halder described situation of turmoil and upheaval in Bengal: 1942-1944 in his three novels with perfect documentation. Manik Bandopadhyay became member of Communist Party and depicted activities of labour organisation in his novel Shahartali. According to Sarojmohan Mitra, Darpan novel of Manik Bandopadhyay reflected our stratified social structure and class struggle (Manik Bandopadhyay Jivan O Sahitya-Book). Kanak Mukhopadhyay in her book entitled Pragati Sahityer Dhara Beye remarked that Chinha novel of this renowned author was a completely political one and its backdrop was situation of our country in 1945-1946 when student unrest touched its zenith while protesting against the colonial government. Jagari and Dhorai Charit Manas novel of Satinath Bhaduri depicted the Quit India Movement (1942) and in novels of

Sabitri Roy one can observe description of the Hajong Movement, famine, the Tebhaga Movement, authoritarianism of our communist leadership, the Telengana Revolt etc. Golam Kuddus had tried his level best to describe unrest among our Indian soldiers against the British government in 1946. Social realism was reflected in those novels which influenced literature of later periods a lot and this literature was not based on the principle of art for art's sake.

World of short stories was thoroughly influenced by trauma of our common people for famine, The Second World War and communal riot etc. Collection of short stories entitled Mahamannantar (1944) edited by Parimal Goswami was capable enough to describe true picture of suffering during famine. Some famous stories with long-lasting impact were Kalnag, Harr, Chita, Bastra, Kerosin (Achintyakumar Sengupta), Poushlakshmi, Bobakanna, Iskapon, Ahetuk, Maramati (Tarashankar Bandopadhyay), Mannantar, Banya, Kontroler Line (Manoj Basu), 1943, Kaliyuger Galpo (Somnath Lahiri), Sanket, Ekti Raat, Danga, Indur (Somen Chanda), Abaran, Rupantar, Punascha (Narendranath Mitra), Tirthajatra (Narayan Gangopadhyay), Kalki (Nabendu Ghosh), Adab (Samaresh Basu), Sare Satser Chal, Praner Gudam, Namuna, Neri, Amanushik, Ajkal Parshur Galpo, Dushsaniy, Raghav Malakar, Kongkrit, Haraner Natjamai, and Chhoto Bakulpurer Jatri (Manik Bandopadhyay), Angar (Probodhkumar Sanyal), Bhir (Bhutibhushan Bandopadhyay), Sada Ghora (Rameshchandra Sen), Ekti Din -1944 (Nani Bhowmick), Khudha (Sukanta Bhattacharyya), and Kukur, Khuni (Sushil Jana) etc. Prominent periodicals of contemporary Bengal such as Arani, Parichay, Protirodh and Abhibadan were full of realistic short stories. Sulekha Sanyal and Sabitri roy also contributed in world of short stories. In the book entitled Aguner Akshar: Somen Chanda (edited by Kiranshankar Sengupta and Pabitra Sarkar) Sumita Chakravarti compared stories of Somen Chanda with that of Manik Bandopadhyay (Essay of Sumita Chakravarti- Somen Chander Chhotogalpo: Jivanbodh O Shilporup). In the book mentioned above Nitish Biswas had shown us that Somen Chanda, a strong pillar of the Marxist Cultural Movement, became popular enough in Bangladesh also. In his article Dui Banglay Somen Charcha Nitish Biswas remarked that Selina Hossain wrote her novel Nirantar Ghantadhwani and Munir Chowdhury created his famous drama Kabar following life of Somen Chanda.

In the vast world of poems the decade of 1940s was quite important because in this phase poetry of Bengal had gone through complete transformation. Those poems were written in the backdrop of the Second World War, famine, bloodbath of communal riots and Partition, but authors of them clearly upheld the message of optimism and triumph in spite of facing obstacles. Famous poets of the Marxist Cultural Movement were Arun Mitra, Bishnu De, Jyotirindra Maitra, Samar Sen, Bimalchandra Ghosh, Mangalacharan Chattopadhyay, Abanti Sanyal, Ramendra Deshmukhya, Subhas Mukhopadhyay, Sukanta Bhattacharyya, Dinesh Das, Manindra Roy, Golam Kuddus, Kiranshankar Sengupta, Siddheshwar Sen, Ashim Roy, Ram Basu and Birendra Chattopadhyay. These poets depicted ideology of Proletarian leadership and class-consciousness through their writing. Undoubtedly Chharpatra (Sukanta Bhattacharyya), Agnikon, Janayuddher Gaan

(Subhas Mukhopadhyay), Madhubanshir Gali (Jyotirindra Maitra), Kasaker Dak, Lal Istahar (Arun Mitra), Nashtanir (Samar Sen), Kasteey (Dinesh Das), Saat Bhai Champa (Bishnu De), Eishab Dinratri, 1946-47 (Jibananda Das), Ila Mitra (Golam Kuddus), Megh Brishti Jhar (Mangalacharan Chattopadhyay), Paran Majhi hak Diyechehe, Ek Buk Sashyer Bhitari (Ram Basu) and Shar- Sandhan (Dhananjay Das) brought total change in language and technique of expression of our poetry. In first half of 1940s Subhas Mukhopadhyay and Sukanta Bhattacharyya were utmost vocal against Fascist onslaught. Expression of poets like Arun Mitra and Bishnu De was subtle but Samar Sen followed a different path which made his many poems to some extent slogan- like also. Saroj Dutta upheld social realism through his poetry. Following influence of Communist ideology many words such as Kasteey, Haturi, Michhil, Strike, Ruti, Hatiar etc. obtained prominent place in world of poems. Brutal Killing of Somen Chanda, first martyr of our Anti- Fascist cultural Movement deeply influenced arena of poetry. Many renowned poems such as Bhumika (Amiya Chakravarti), Padatik (Abanti Sanyal), Sampatir Gaan (Jyotirindra Maitra), Itihas (Bishnu De), Pratibad (Buddhadeb Basu), Keno Likhi (Manindra Ray), Nababarsher Prastab (Samar Sen) and Swechhabahinir Gaan (Subhas Mukhopadhyay) were created in memory of Somen Chanda and those poems enriched our literature.

Many essays were written following intellectual impact of the Marxist Cultural Movement. Books of collection of analytical essays and articles published in various periodicals of contemporary Bengal such as Parichay, Agrani, Arani, Marxbadi, Dak, Natun Sahitya etc. had been valuable enough in cultural history of Bengal. DR. Bhupendranath Dutta, Hirendranath Mukhopadhyay, Dhurjatiprasad Mukhopadhyay, Sushobhan Sarkar, Hirankumar Sanyal, Binay Ghosh, Gopal Halder, Saroj Acharyya and Nirendranath Roy applied the logic based on Marxism in many essays of Parichay. In Agrani, first published in 1939, we can find long- lasting Marxian cultural Debate which started upheaval in the world of contemporary Progressive Movement. Following style of the Marxian critique Binay Ghosh wrote famous books entitled Natun Sahitya O Samalochana and Shilpa, Sanskriti O Samaj. Contemporary intelligentsia participated in various spheres of the Anti- Fascist Writers" and Artists" association and tried their level best to establish their socio- political and literary critique on Marxism through Arani, Janayuddha etc. Fascism O Sabhyata written by Buddhadev Basu and Sanskritir Rupantar of Gopal Halder were noteworthy. Sushobhan Sarkar (writer of famous book -Notes on the Bengal Renaissance in pseudo name Amit Sen), Narahari Kaviraj and Binay Ghosh made critique of our 19th century renaissance and of cultural legacy related to it through ideology of Marxism. Tagore literature was analysed following this logic by Binay Ghosh, Bhabani Sen, Hirendranath Mukhopadhyay, Nirendranath Ray and Chinmohan Sehanabis. In short in 1940s all streams of literature with sociology and history were thoroughly influenced by the logic of the Marxian Methodology.

In the decade of 1940s renaissance in the world of drama took place and life of poor peasantry and labour class was skilfully depicted through dramas. People's Theatre flourished not only in Bengal but also in Maharashtra, Gujarat, Andhra,

Assam, Punjab, U.P., and Kerala. Many dramas such as Karnaphulir Dak of Subodh Ghosh, Abhiyan of Digindrachandra Bandopadhyay (Theme- The Anti- Fascist Movement), Nabanna of Bijan Bhattacharyya, Dukhir Iman and Chheratar of Tulsi Lahiri (Theme- Impact of famine), Bastubhite and Nayashibir of Digindrachandra Bandopadhyay, Dalil of Ritwik Ghatak, Natun Ihudi of Salil Sen (Theme- Trauma of Partition), Dinanter Agun of Sashibhushan Dasgupta (Theme- Communal Riot), Nayanpur of Anil Ghosh (Theme- the Tebhaga Movement) had been popular and relevant enough in cultural history of Bengal. Nabanna of Bijan Bhattacharyya got immense success through effort of Sambhu Mitra, Sudhi Pradhan, Gangapada Basu, Gopal Halder, Manikuntala Sen, Sobha Sen and Tripti Mitra. Conventional Theatre became unable to combat its enormous popularity. Dramas of I.P.T.A were not based on the theory of Art for Art's Sake; but on social realism.

III. IMPACT ON PAINTING AND SCULPTURE

While analysing influence of the Progressive Movement of 1940s one must take a fresh look into the history of the Calcutta Group (established in 1943). Essay of Sobhan Som entitled Calcutta Group (1943-1953): Uddeshyay, Karmapantha O Parinam [Anushtup, Sharadiya Volume: 1390, edited by Anil Acharyya], and article of Mrinal Ghosh- Calcutta Group O Challisher Chitrakala: Pariprekshit (Parichay, Sharadiya Volume: 1393) were quite important for this discussion. Name of the Calcutta Group was suggested by Pradosh Dasgupta, author of the famous book Smritikatha Shilpakatha. In arena of modern painting contribution of this group was appreciated by Swadhinata (Mouthpiece of the Communist Party). Pradosh Dasgupta remarked that they discarded orthodox mentality of the Bengal School of art and followed experimental new technique/style of the French Art. Subho Thakur, Gobardhan Ash, Rathin Maitra, Nirad Majumdar, Prankrishna Pal, Gopal Ghosh, Paritosh Sen and Kamala Dasgupta were associated with this group and ideology of the Communist Party influenced its artists like Rathin Maitra(connected with the Anti- Fascist Writers " and Artists" Organisation). The Calcutta Group had certain limitations. It could not give Chittaprasad and Jaynul Abedin, two brilliant artists, their due recognition.

Chittaprasad was thoroughly aware of his social responsibility and his Hungry Bengal was an excellent documentation of famine of Bengal. Pages of People's War were enriched by illustrious painting of him and he created symbol for I.P.T.A. Somnath Hor observed that pictures created on famine by Chittaprasad were undoubtedly relevant for understanding ruthless impact of famine on our people. Artist Jaynul Abedin, influenced by ideology of social realism and Occidental art related technique, was renowned for his painting on famine. Ashok Bhattacharyya, author of Kalchetanar Shilpi, and Borhanuddin Khan Jahangir, author of Jaynul Abediner Jigyasa praised this eminent artist a lot. Jaynul reflected his class- conscious/ radical approach through his art which depicted position of rural labour in stratified society. Somnath Hor became famous for perfect documentation of famine and the Tebhaga Movement through

his pictures and posters. Atul Roy, Sudhir Khastagir, Suryya Roy, Gopal Ghosh, Nirad Majumdar, Gobardhan Ash were also quite renowned artists in sphere of documentation of famine of Bengal. Social realism was depicted through sculpture and painting of Ramkinkar who was praised a lot by Sobhan Som and Shankha Chowdhury, an artist himself. Trauma and triumph of our countrymen through the days of the Second World War, famine and the Quit India Movement was reflected in sculpture and pictures of this eminent artist.

In 1945 (March), Conference of the Anti-Fascist Writers' and Artists' Organisation occurred and with it an exhibition of Progressive Art entitled *Amader Desh* also took place. This exhibition was full of brilliant paintings on famine and enriched art history of contemporary Bengal.

IV. IMPACT ON SONGS (GANASANGIT)

In 1940s songs had gone through total transformation through joint endeavour of the I.P.T.A and the Anti-Fascist Writers' and Artists' Organisation. Songs of that specific phase depicted the Japanese attack, message of communal harmony and unity among labour class and peasantry, famine, extreme poverty and starvation of poor people, and wartime financial crisis of our country. Collection of songs entitled *Janayuddher Gaan*, published in 1942 by the Anti-Fascist Writers' and Artists' Organisation, became quite popular. Ramesh Shil, Haripada Kushari, Nibarana Pandit, Gurudas Pal, Tagar Adhikari, Hemango Biswas, Binay Roy, Sadhan Dasgupta, Jyotirindra Maitra, Nirmalendu Chowdhury, Dayalkumar, Gomani Dewan, Preeti Banerjee, Salil Chowdhury, Debabrata Biswas, Hemanta Mukhopadhyay and Suchitra Mitra were renowned names in world of Ganasangit. Nibarana Pandit described endless struggle of common people in his famous folk-songs such as *Bhab Ki Chamatkar Go Desher* and *Shunen Joto Deshbasi Shunen Bhai Garib Chashi* etc. Sadhan Dasgupta wrote first politically satirical song (*Aare De De Stalin Bhai*) which was appreciated by P.C. Joshi, secretary of contemporary communist Party. Voice of Binay Roy was an asset for Bhukha Bangal Squad which became successful in collecting money for Bengal from Punjab, Gujarat and Bombay through his songs such as *Suno Hindke Rahenewalo*. Binay was undoubtedly a strong pillar of the Central Troupe of Andheri and he created some immortal songs for Bharater Marmavani Programme of Shanibardhan. He wrote famous songs on the Telengana Revolt and the Tebhaga Movement. Another eminent personality Jyotirindranath Maitra created immortal *Nabajivaner Gaan* in backdrop of famine. Debabrata Biswas helped a lot in this creation of Jyotirindra. Hemango Biswas was involved with folk-songs mainly but he did not discard importance of classical music. His songs- *Mountbatten Mangalkavya* and *Shankhachil* were extremely popular. He was deeply influenced by the theory of Proletarian leadership. Salil Chowdhury created history in world of Ganasangit through his talent and originality. Some immortal songs of Salil Chowdhury were *Hei samalo Hei Samalo* (Theme - The Tebhaga Movement), *Bicharpati Tomar Bichar Karbe Jara*, and *Dheu Uthchhe Kara Tutchhe* etc. People from subaltern

class such as Omar Sekh and Annabhai Sathe obtained reputation during this Marxist cultural Movement.

V. IMPACT ON DANCE MOVEMENTS

The Progressive Cultural Movement had tried its level best to depict impact of famine, struggle for survival of our common people through dance movements. Reba Roychowdhury in her article entitled *Gananatya Sangher Ek Adhyay* (Gananatya- October, 1985; Editor- Shantimoy Guha) gave us a vivid description of this phase. Mahamari Nriya of Panu Pal became famous when cultural programmes were being arranged for financial help of starved population of Bengal attacked by famine. Famine – related dance programmes were later enriched by Prem Dhawan, Rekha Jain, Nemichand Jain, Shanta Gandhi and Dina Pathak. Harindranath Chattopadhyay and Binay Roy were renowned names in context of the cultural movement of 1940s. Voice of Bengal Squad achieved immense popularity in Maharashtra and Gujarat. The Communist Party of India established the Central Cultural Squad (1944) in Andheri and its assets were Dina Pathak (Gujarat), Prem Dhawan (Punjab), Gangadharan (Malabar), Dasarath (Bihar), Rekha Jain (U.P.), Binay Roy and Reba Roychowdhury (Rangpur), and Preeti Banerjee (Rajshahi). Members of the Central Squad obtained training of dancing and singing from Shantibardhan, an asset of centre of Udayshankar, Abani Dasgupta, Sachinshankar and Naren Sharma.

Shantibardhan made immortal cultural programme entitled *Bharater Marmavani* (1944) which depicted the Second World War, famine, evil influence of black-marketeers and also spirit of struggle against all hindrances. Parvati Krishnan became famous in the central Troupe for her commentary. Rabinshankar participated in that Squad and after that classical songs and dancing got importance besides folk-items. Their programme entitled *Amar Bharat* upheld the spirit of anti-colonial united struggle of our motherland. The Communist Party at last could not maintain harmony with many renowned artists like Rabishankar, shantibardhan and Sachinshankar and as a result they left the central Squad. In 1947 all members of the Troupe returned to their own provinces to teach dance movements in their regional places. Reba Roychowdhury in her book *Jivaner Tane Shilper Tane* described this endeavour elaborately. Even after Partition this effort continued by artists.

VI. IMPACT ON THE WORLD OF MOVIE- MAKING

Film entitled *Dharti Ke Lal* (1946) created history in world of socio-political Art Films and its script was written and directed by Khwaja Ahmad Abbas following ideology of I.P.T.A and storyline of *Nabanna*, drama of Bijan Bhattacharyya alongwith *Annadata*, novel of Krishan Chander. Balraj Sahani, Shambhu Mitra, Sardar Jafri, Prem Dhawan, Rabishankar, Shantibardhan, Tripti Mitra, and Usha Dutta were thoroughly involved in this movie-making. Provincial Kishansabha and Student Federation of Maharashtra had co-operated and participated enough in this

endeavour. Eminent personalities from other countries also praised Dharti Ke Lal as a successful experimental film. Chhinamul, a genuine realistic film made by Nimai Ghosh was also widely appreciated as an outstanding cinema. Mainak Biswas in his article entitled Gananatya Theke Bangla Chhabi: Bastabhad O Uttaran remarked that renowned filmmaker Ritwik Ghatak became influenced by this kind of movies and ideology of I.P.T.A. Do Bigha Jamin, directed by Bimal Roy, was based on the story of Salil Chowdhury, an outstanding pillar of I.P.T.A. Balraj Sahni, a famous artist of Bombay got immense reputation through his performance in the cinema mentioned above. Thus the Progressive Cultural Movement widely contributed in the sphere of movie-making of our country.

VII. CONCLUSION

It must be admitted that the Progressive/Marxist Cultural Movement which had a Pan- Indian character, was successful in leaving an all- round imprint on intellectual life of our Bengal. Besides that extensive research is necessary for analysing contribution of renowned personalities such as Sumitranandan Panth, Sajjad Jahir, Ahmad Ali, Krishan Chander, Umashankar Joshi, Anand Kanekar, R.P. Setupillai, Raja Rao, Mulraj Anand, Yosh Malihabadi, Khwaja Ahmad Abbas, Sardar Jafri, Sahir Ludhianvi, Kaifi Azmi, Fawez Ahmad Fawez, Rajinder Singh Bedi and Nadim Kasmi on cultural environment of whole India. Special Volume of Ebong Jalarka on Pragati Lekhak Sangha (July- December, 2003) is extremely helpful in this matter. In short the Movement of 1940s totally transformed our cultural scenario and so it must be recognised as Renaissance in Indian History. Discovery of researchers on its various prominent sides would undoubtedly be a continuous process through which completion of real picture of that specific phase depicted here could be possible in reality.

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