Research Paper

Sukumar Ray: The Power of Words

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ABSTRACT: This paper will systematically inspect the literary creation of Sukumar Ray. The first part of the paper will try to corelate the events occurred in his life with the ideas expressed through his poetry and other literary creations. It will also evaluate the politics of his time that aimed at mocking the colonial supremacy and the new middle class emerging in that historical epoch. The second part of this paper will focus on the linguistic analysis of his work. It will inspect the meaning embedded in his non sense literature. The primary focus of this paper is to dismantle and unravel the politics behind using the tool of non-sense verses. The primary claim is that non sense verses are not random or structure less rather it has intrinsic meaning embedded in the deep syntax.

KEYWORDS: Sukumar Ray, Linguistical Analysis, Philological Analysis, Non Sense Literature, Power, Politics.

I. INTRODUCTION

My childhood was mostly spent reciting the verses of 'AbolTabol. My back old love for Sukumar Ray's works played a very vital role in selecting my topic for dissertation. Sukumar Ray (30th Oct 1887 - 10th September 1923) is still a very prominent author in Bengali children's literature and is equally pertinent in 21st Century. It is very difficult to confine him within the boundaries of children's literature. There is the politics and sociology 'of that time' deep rooted in his writings. The entire sociological scenario of India as well as Britain had an impact in his works. Sukumar Ray was the son of famous children's author Upendrakishore Ray Choudhury (12th May 1863-20th December 1915). Sukumar Ray is an alumnus of Presidency College (1906), graduated with double honors in Physics and Chemistry from this college. He was not only a prolific writer but was also proficient in photography and printing technology which he mastered at the School of Photo-Engraving and Lithography, London. In his lifetime, he visited England repeatedly to deliver lectures. From his works, it is evident that he was a phenomenal illustrator. Sukumar Ray developed new methods of half tone block making, about which, he also published technical articles in various journals of England, one of which was 'The Penrose Manual'. He was also a member of 'Royal Photographic Society' from 1912. Sukumar Ray was a part of the U. Ray & Son's publishing house which was founded by Upendrakishore Ray Choudhury. After his father's demise, Sukumar Ray took up his father's role from 1915 and one of the most important magazines of that time, Sandesh was published from his press. Additionally, He was known to be the convener of The Monday Club (Bengali: Mondda Club), which was a weekly congregation of likeminded people where they were free to express their own opinions about the world. These assemblies were usually held at his residence in 100-A Garpar Road. It is very interesting to note, Sukumar printed the sketches of the characters articulated by him to supplement his writings. His poems and stories are full of such sketches. It is not a mare continuity of the trend set by Lear and Carroll but practically these sketches flamboyantly described the sociological traits of these characters through their outfits, including their typical Bengali appearance and culture specific activities. In-fact these sketches cannot be comprehended unconnected with the text. Apart from his literary interest, he was also a leader of one of the reformist wing of Bengal, The BramhoSamaj (e. 1828). Can we infer that Sukumar was consciously maintaining sociological dimensions through his writings? This indulges me to develop this

dissertation. I would like to draw from these rohstoff, in a deductive method his complex relationship between with his writings and colonial reality through linguistic analysis and the portrayal of power. I would like to correlate his discourses with sociological signifiers.

Sukumar Ray is an integral part of the lives of Bengali children. But there is a larger politics hidden behind his literary uniqueness. This dissertation will look into the sociological aspect in Sukumar Ray's works. The analysis will only be based on his books of Poetry, Essay, Story and Play.

II.   THE TIME IS OUT OF JOINT: SUKUMAR RAY AND HIS TIMES

For the analysis of Sukumar Ray's works, it is very essential to understand his 'times. Few events have been selected from the national and international social events of his period. Like the National, International also plays a very significant role and had an impact in his works. This has ameliorated, to have a comprehensive knowledge of 'the west'. The picked incidents will be the steppingstone in discovering the co-relation between the national and the international. I will do this by comparing the sociological events with the publishing details of his work and life experience. He preferred to write for the children because, youngsters were the subject of colonial education. The venture of the colonial masters was to design subjects who would not be authoritative, rather a compliant one. For this project, a number of institutions had been established. Although Ray did not contest the need for education of 'our children' but he rejected the way in which education was imparted. Since he was very familiar with the academic discoveries mainly in the field of science,he wanted the children to acquire the knowledge. At the same time, he refused to accept the outlook which renders this knowledge, as the education system was offering only a fragmented part. Being a 'colonial subject', he rejected the education process through which the colonizers wanted to produce recessive clerks who would only perform the orders. The Education system of a colonized state at that time, as is known, was politically determined. They never wish to feed them the entire bottle instead 'The Masters' planned to have an incessant supply of mere clerical subalterns. Thus, Sukumar Ray accepted the form of western way of thought, i.e., scientific understanding but rejected the content and language supremacy by choosing to write with a scientific approach in Bangla. In his writing the dialectics of acceptance and rejection is simultaneously at play. At one point when he is accepting a world of fantasy he rejects 'logic' (in a colonial reality the only logic is 'how to be a good subject') and the way it was being enforced through Ideological State Apparatus (ISA). He is trying to feed the 'minds' of children with a different wave of thought – 'Non-sense', but he is discarding the contents of the English 'non-sense verses. He intended to bring a Nuova in Bengali literature by the form and technique of non-sense verse conjoined with the realities of Bengal. In his writing Ray mocks power and the new class of Bhadrolok that surfaced out of the project of colonialism. Through this conscious act of 'glamourizing' the rebel, Ray coveted to create an impression on the intellects of children who were being coached to act as lifeless parasites.

TIME: A DIRECT IMPACT

To comprehend the sociological aspect of Sukumar's literatures the multi-layered dimension of his times is to be cogitated. In this framework we need to gauge the magnitude to which the 'Time' was 'Out of Joint'. If we look at the social scenario of his era (From the Timeline), it is well established that the society was a 'Battlefield', in terms of ideas, discoveries and in the political realm as well. This battlefield had a direct impact in his writings.

"Chi chichi- etogarbo kore, etoasphalon kore sheshtayechampatdili? Shame shame"(Ray, 1973)

In the second scene of লক্ষ্মণেরশক্তিসেল Sukumar, determinedly chooses to re-interpret the epic Ramayana. He not only elucidates it but also adds 'Contemporality' to the text by introducing the word 'Shame! Shame!'. It was a conscious strategy to insert this word in the lips of Ravana. Ravana, the metaphor of colonial

racist understanding of profane uses the word "Shame! Shame!", is an exceptional example where the colonial project of 'civilising the uncivilised' is mirrored directly. Same is true for the poem নারদ! নারদ!.

"ভেরি-ভেরিসরি, মশলাখাবি?"(Ray, 1973)

From the pictograph provided by the author it is evident that there is a fight between a common man (Brahmin) and the same colonial subject (wearing shoes, court and dhoti) who is running away from the repressive agencies of the British Raj in 'ভয়কিসের?'. The cat fight is resolved when the Police (metaphor of state) comes in (Line 13) at the end of the poem. And the quote is spelled out.

"শোব্রেশোব্রেডাকেনজননী / জন্মদুখিনীজননীতোর।."(Ray, 1973)

The very Sukumar who continuously disparaged the relationship between the 'Colonial Subject' and the 'Coloniser' depicts a 'Nationalist' standpoint in many of his early writings. This point of view is very distinct where the 'Nation' (Mother) is 'Janmadukhini' (ever sorrowful) and "GhorerShontaan" needs to return home and take care of the mother. Nationalist consciousness was a main factor even in 'Ramsden Badh' which was a play enacted in 1905. In the play he used a song:

"আমরাদিশিপাগলেরদল/ দেশেরজন্যভেবেবেভেবেহয়েছিপাগল।"(Ray, 1973)

"Kolkatarlaatsahib 2 May Tarikh e abhayediyebolechilen- etebhoyerkichunei. Shondeho hole jail e ana hobe, ebongshongotokicukaronebichar kora hobena.tabole 'tinikothaorajnoitikandolonsthogitorakhteonurodhkoritechenna'.(prabashi/ jaishtha 1325) shutorangbhoyepeona! (bhoykisher/ shandesh/ asharh 1325)" (Majumdar, 1965)

In the year 1860 Societies registration Act [Act No.21] was ratified in May 21, under which all societies- Literary, charitable, scientific needed to be registered. 'একুশেআইন' was a direct confrontation to the act. In the translated version of the letter by the central colonial officer, Anupam Majumdar quotes that he had used the term "ভয়পেওনা", which Sukumar attacks in the poem which he titled as 'ভয়কীসের?'(Ray, 1973)

If we look at the excerpt carefully then it is very thought-provoking that this subsection is talking about the 'General Theory of Relativity'. Ray is writing হযবরল in 1924. Einsteins' Special Theory of Relativity and General Theory of Relativity was formulated in 1905 and 1910 respectively after which 'TIME' as a dimension appeared in literature. Sigmund Freud was among the many theorists about whom Ray was entranced. This is very obvious from the discussions of মণ্ডা (Monday) Club. On 10th January in the gathering of the club at the house of PrasantachandraMahalanobis the main topics of argument were regarding Telepathy, Subconscious Self etc. Thus, it can be assumed that 'TIME' had a direct influence his thoughts. Being a student of science, he celebrated the rationale. He received an education on Lithography from London implying his acceptance of foreign education. But being a colonial subject, he was incessantly rejecting the colonial project of 'civilizing the uncivilized'. This reflects the dichotomy of colonial society.

INDIRECT SIGNALS, TEMPORALITY: AN ANALYSIS

Sukumar Ray in his works tried to maintain a multidimensional message, i.e in one layer his works can be read as illusory (for the age group of 5 to 12). But it is very evident that through this fantasy he always instils a number of hints which is to be revealed by understanding the sociology of that time in a serious way. Without the comprehension of his 'Time' it is very problematic to analyze his multi-layered work. In the same discourse, he maintains a second and a third layer where number of 'signifiers' can be identified and required to be deduced. In this segment I would like to unravel those signifiers.

Sukumar Ray called his verse book, a book of 'Khayal Rasa'. Bharata (1 century AD), the great Indian aesthetician cited in his celebrated book the Natya-Shastra the existence of 9 major moods(bhava) which transmutes into 9 major Rasas of Plays and Poetry. He asserted in his book that these rasas are namely- SRINGAAR, HASYA, KARUNA, ROUDRA, BIBHATSA, BHAYANAK, VEERA, UJJWAL, SHANTA but Sukumar invented the tenth rasa. 'Kheyal' in conversational Bengali generally indicate colours of wish or desire alternatively he may have incorporated the terminological quintessence of Kheyal as used in Indian classical music. It is taken from an Arabic word that connotated imagination. In Hindustani classical music this genre is built up from Dhrupad, where taans and alankars are used recurrently but in a malleable way, stipulating a greater scope for improvisation.Kheyal could be a modal of classical music without a harmonic half and a single strain. The modes of this modal are the raga, that is again an advanced framework of melodic rules, where the dialectics of his work lies. The Kheyal rasa is structured in one hand (If we have a tendency to think about Kheyal to be a structured genre) and at a similar time it is amorphous (If we glance at the inventive facet of it that depicts 'mood'). His work is that the fight of imagination and inherent mirroring of reality.

'বম্বাগড়েররাজারপিসিকুমড়োদিয়ে cricket খেলেশড়িপরে।.(Ray, 1973)

From the image and also the literary composition the foremost vital signifiers are - 'Pishi', 'Kumro', 'Cricket' and 'Saree'. This could be read as the dialectics of his time. 'Pishi' may be a marker of patrilineal decent. Historically the society of India during 1900's was a patrilineal one. 'Kumro' in contrast can be translated as the desire that drove individuals to embrace their origins as 'Bengali' nevertheless the education system imposed the colonial structure of thought. 'Cricket' entered the India from overseas with the British intruders symbolizes it. 'Saree', a signifier of the indigeneity or 'Desi woman' portrays a significant role in this work. Sukumar in the course of his journey to Great Britain witnessed The Women's Suffrage Movement and later in India he delivered a speech on women empowerment in 1920. Along this line it can be argued that Ray was reflective about the agency of women owing to the profound impact of suffrage movement on him. The combination of saree and cricket equipment signifies the altering realities for Indian women owing to westernization.

Andrew Robinson writes that 'গোঁফচুরি' possibly is a reflection of 'Timid mentally of clerks'.

He furthermore contemplated 'ছায়াবাজী' to be a disagreement of Sukumar, with the groups active within the Bengali Society. In the verse, Robinson acknowledged the relevance with the Swadeshi hunters and Bramhos attempting to capture life through their dogmas.

Let us re-visit 'গোঁফচুরি'(Ray, 1973)

"হেডআফিসেরবড়বাবু": - Head-office is a signifier of colonial administrative system prevalent at that time. In this poem the head clerk is a 'Bengali Babu' who is "Shanto" i.e Timid but one day he is suddenly outraged "হঠাৎগেলরেগে". Rage is the indicator of revolt. "এগোঁফযদিআমারবলিসকরবতারেজবাই." The head clerk is shown to be suspicious about the people working under him. This line also is a proclamation to power. A timid clerk exhibits his power which is provided to him by the colonial masters. Through this poem the sociology of 'Power' is very evident. And it is also very clear that the colonizers could inject a hierarchical structure among the Bengali society. The higher one climbs the ladder, the more powerful one becomes. On one hand through this poem Sukumar demonstrates how the power is exercised over the non-powerful people on the other hand through 'হাঁসিরগল্প' Sukumar demonstrates that by the virtue of one's position one cannot dominate the mass forever.

His Play 'চলচিত্তচঞ্চরী' is also questioning the power dynamics. Through this play he holds up a heated debate of two philosophical schools of Idealism (Mind over matter) and Realism (Matter over mind). The character Bhabdulal is a Realist who talks about real experiences and his contemporaries (Of Srikhandadeb'sAsraam) were Idealists. This play raged a heated debate in the BramhoSamaj who interpreted the play as a reflection of the dialectical relationship of the various fragments of the Samaj. Tagore also read the play as a mockery of the power structure and assumed Srikhandadeb'sAsram as Santiniketan. The given extract substantiates the argument. The Realist verses the Idealists' debates was the basic debate between the 'Gyan

Marga' and the 'Bhakti Marga'. Gyan Marga relied on scientific logic and new thoughts. The Europe was an epitome to this line of thinking but the knowledge that their colonies received was fragmented. Once again Sukumar accepts the European system of scientific knowledge but rejects its colonial purpose. The Bhakti Marga on the other hand relied on age old belief system which he criticizes in his poem 'বুঝিয়েবলা'(Ray, 1973)

"বলছিলামকিবস্তুপিন্ডসুক্ষ্মহতেস্থুলেতে / অর্থতিকিনালাগছেঠেলাপঞ্চভূতেরমূলেতে।"(Ray, 1973)

Sukumar holds up the main arguments of Bhakti Marga and criticizes the institutions who are so much bothered by this meaningless thought and in that pursuit misses the harshness of reality. He continuously makes his readers aware of the fact that Bhakti Marga intellectuals are taking about non-sense and deflecting from the 'Reality'. The 'Reality' of a faulty Judiciary in 'হযবরল', a system where the witnesses are bribed.

Kheyal Rasa is moving around the major institutions of society - Religion in terms of logic-less Bhakti, Judiciary - as the pillar of Governmentalily and State. In Bohurupi, a collection of his short stories, all the narratives revolved around The King and how he is ridiculed by common people, 'দ্রিঘাঙ্কু', 'আসিলক্ষ্মণপন্ডিত' are the best examples among the others. Same is true for the rustication of a teacher as is seen in the story 'নতুনপন্ডিত'. He criticizes both Repressive State Apparatus and as well as Ideological State Apparatus. And he is doing it by making the 'Rebel' a 'Hero' the name and activities indicate that.

In the Poem 'লড়াইক্ষ্যাপা' (appendix-8) 'পাগলাজগাই' states "সাতজার্মান, জগাইএকাতবুওজগাইলড়ে।". The question arises that How can জগাই fight with the Germans unless World War I happens and Congress claims: - "War has been declared in Europe and Congress made profuse declaration of loyalty and promised all help in the prosecution of war. Demanded that the higher ranks of the army should be thrown open to Indians." (Majumdar, 1965)

'খুড়োরকল' can be interpreted as Purna Swaraj - That the Indians are chasing. The machine is manufactured in such a way that the fruit can never be attained. The same is true for Indian aspiration of 'grabbing the independence'. For them the machine is a social system developed and implemented by the British Raj.

Most of the times it is very clear that he wears a nonsensical mask through which he conveys a message. Nonsense is a conscious strategy to reflect reality and it needs to be interpreted. My Second chapter will deal with the 'nonsense' deliberately deployed by Sukumar Ray.

III.   THROUGH THE LOOKING GLASS

In this chapter I will attempt to investigate synchronically the linguistic aspects of Sukumar Ray's literary creations. Sukumar Ray attacked the colonial atmosphere around him and therefore the then colonial reality. Through his writing, in a way, he targeted the politics of the system. He tried to negate the political system by establishing his illogicality and perpetually distinguished its pressurization over the subjects under the colonial rule. This dichotomy of colonial reality was his major space of thrust. For this attempt I have divided the chapter in two sections. In the first section I will discuss about the syntactic rules of his works and the second section would deal with his philological experimentation.

His 'nonsense verses' were no doubt a brand-new invention for the Bengali readers of early twentieth century, which might be underlined in his rebellion against the language structure created by power. Sukumar continues to banter the concept meaningful words around us that make our lives increasingly logical and devoid of any imagination. Exceedingly it may be interpreted as his ploy to interrupt the shackles of power and social structure by breaking the grammatical norms. So, his flight for imagination connected with the refusal of logic

and meaningful utterances, shapes his literary creations. He directs his attack totally on the language structure, thereby toppling the social hegemonies. Throughout his writings he has unceasingly attacked the "World of Elders" that is dominated by the power of syntax, grammar and sentences.

LINGUISTIC ANALYSIS: A SYNCHRONIC STUDY OF SYNTACTIC RULES

One of the most celebrated works of Sukumar Ray is an assortment of poems that he named 'আবোলতাবোল', gibberish or nonsense utterances. in that collection he writes:

"হাঁসছিল, সজারু, (ব্যাকরণমানিনা), / হয়েগেল "হাঁসজারু" কেমনেতাজানিনা।" (Ray, 1973)

Here it is often identified that he utterly rejects the grammatical norms. Again in 'হযবরল' he portrays constant rejection through ব্যাকরণসিং BA, who is reworked into the narrator's maternal uncle (মেজোমামা). During this story the character ব্যাকরণসিং was a goat (ছাগল), that is an unintelligent creature. The speaker is force into reality by boxing the ear, once he found himself sleeping over the grammar book. The grammar book is the signifier of reality and consciousness filled with 'মেজোমামা' that is power structure embodied throughব্যাকরণসিং. It is also very interesting to note that phonologically the word BA produces the sound ব্যা which is the call of a goat. Again, BA is the degree for Bachelor of Arts. It can be interpreted as his rejection of the normative approach of defining knowledge through degrees with the help of the education system. He wished to interrupt the structure and transcend it.

Children were interested in his new game of absurdity or nonsense linguistic experiments. The children usually find it simple to relate with Ray because their vocabulary gets corrected and chastened by the elders as gibberish and nonsense. Once more it's vital to underline the name 'আবোলতাবোল' that is synonymous to gibberish. He uses this meaninglessness to interrupt the normative structure of synchronic linguistics. Throughout the collection 'আবোলতাবোল' it is found that he incessantly uses absurd scenario, nonsensical activities and unidentified approaches of Life through fascinating language construction.

For this analysis I will indulge in explaining the concept of SURFACE SYNTAX and DEEP SYNTAX. Surface syntax is the outward form of a sentence. To study it, I have used the technique of IC ANALYSIS as illustrated by David Crystal in his book Linguistics. Crystal states that, "The detailed analysis of specific sentences would naturally develop a clearer analysis of the basis of classification of words, morphemes and other units which would produce a more coherent account of syntax as a whole." IC Analysis is a technique of organizing data in certain ways and provide a first insight into its structure. It does not consider language as a functional system and it does not take the meaning of a word into consideration. It only plays in the outward layer and help analyze the syntactic properties of language units.
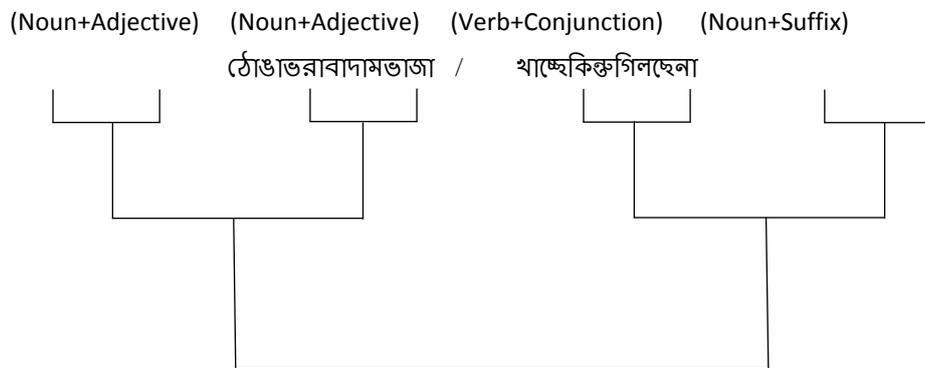
To understand the concept of Deep Syntax, it is very important to state Noam Chomsky's Transformational-generative grammar. According to Chomsky the surface structure is not enough to analyze a sentence. The consideration of deep structural meaning is equally important. In a nut-shell Chomsky's grammatical analysis, as stated by Crystal, is carried out in two levels. First being the "superficial or apparent structure of sentences, the other about the sentence's underlying structure." I will try to analyze Ray's work in reference to the deep syntax and surface syntax using a number of poems as case studies.
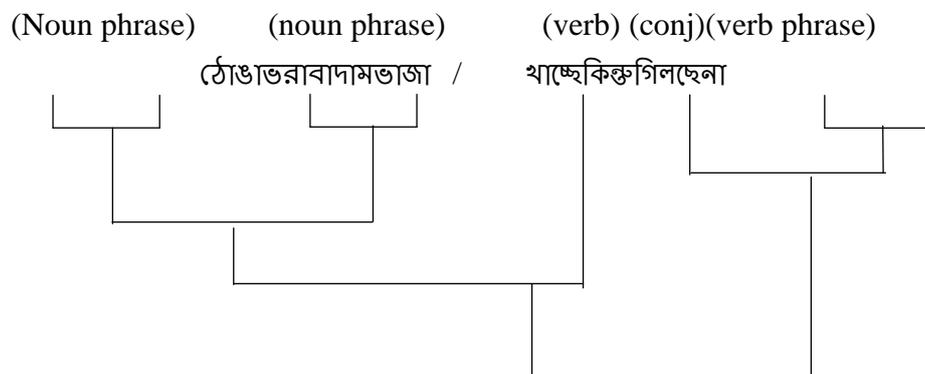
CASE STUDY:1

"রোদেরাঙাহিটেরপাঁজা / তারউপরেবসলোরাজা/ ঠোঙাভরাবাদামভাজা/ খাচ্ছেকিন্তুগিলছেনা।"(Ray, 1973)

Language is the tool that facilitates the detection of absurdity through symbols. Ray uses the term 'রাজা' and depicts within the illustration a king sitting on a pile of bricks with a paper packet of deep-fried peanuts, (চিনেবাদামভাজা) that is another absurdity mocking power. most vital signifier among these four lines is the phrase: 'থাচ্ছেকিন্তুগিলছেনা' (eating however not swallowing). It is incredibly evident that the author has used 2 verbs in a row negating the logic of Bengali syntax that follows the SOV (Subject, Object, Verb) System. These 2 verbs specially within the Bengali language are synonyms, however here, through the use of this phrase, it is conferred as opposite by the utilization of a conjunction 'কিন্তু' (but) and the suffix 'না' (no). Although the sentence conveys a meaning even then there is a de-link within the logic of signification. রাজাবলে, "বৃষ্টিনামা—নইলেকিচ্ছুমিলছেনা।" scorching heat of the summer days are making the king behave in such a way and he wishes to seek relif out of rain. The king thereby orders the unknown creator to pour the shower, with whom he has a very informal relationship which is well identified because he uses the word নামা. This logical statement is combined with 'থাচ্ছেকিন্তুগিলছেনা' with the help of the rhyme scheme, creating a logical-illogical binary. Thus it can be said that Sukumar does not rely on complete nonsense, rather he conjoins logic with illogic that provides a unique texture in his work.
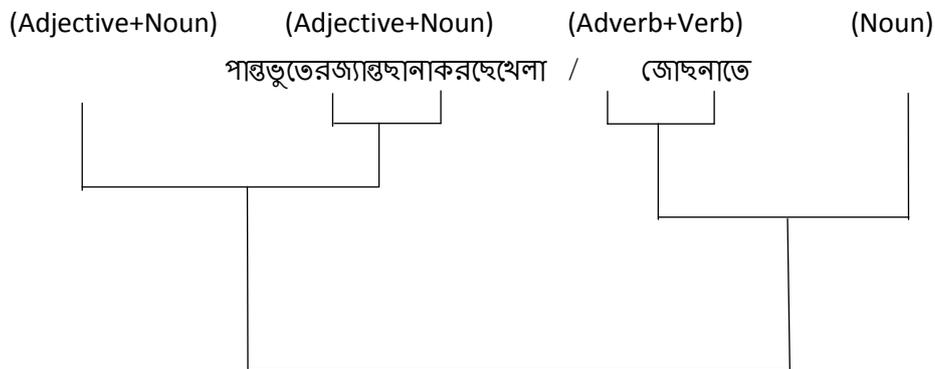
IC ANALYSIS OF SURFACE SYNTAX[1]

(Noun+Adjective) (Noun+Adjective) (Verb+Conjunction) (Noun+Suffix)

ঠোঙাভরারাবাদামভাজা / থাচ্ছেকিন্তুগিলছেনা

PHRASE STRUCTURE ANALYSIS

(Noun phrase) (noun phrase) (verb) (conj)(verb phrase)

ঠোঙাভরারাবাদামভাজা / থাচ্ছেকিন্তুগিলছেনা

CASE STUDY:2

"পরশুরাতেপষ্টচোখেদেখনুবিনাচশমাতে/ পান্তভুতেরজ্যান্তছানাকরছেখেলাজোছনাতে।"(Ray, 1973)

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[1]IC ANALYSIS is a technique which can organize our data in a certain way and provide a first insight into its structure.

The opening lines of the poem ভূতুড়েখেলাstates, 'পরশুরাতেপষ্টচোখেদেখনুবিনাচশমাতে'. The author portrays the living child of পান্তভুতtwiddling with his mother in moonlit night, witnessed through the naked eyes. চশমা (spectacle) is the embodiment of structure here. The contemplation of perceiving the scene without specs is analogous to observing the reality without structural obligation. There is a co-relation between পষ্টচোখে and জোছনাতে because the author is talking about a full moon night, a night which is not completely dark and viewing anything is possible due to the moon-light. But the idea of not using a specs reworks this scenario as a possibility. A person who uses spectacle for a clear sight witnesses the scene clearly that too without specs. This idea of not using a spectacle and watching ভূতুড়েখেলাhelp the reader accept the bizzare scene. In the poem Ray observed the binary of madness and civilization or madness as opposed to civilization. The word জোছনা is an adjective but in this sentence, it is used as a noun. If the deep structure is inspected prudently then পান্তভুত having a জ্যান্তছানা is implausible. Ray does not interrogate this unfeasibility rather he states the possibility of the impossible. In the sequential stanzas Sukumar write,s 'আয়রেআমারনোংরামুখোস্ুটকোরে, দেখনাফিরেপ্যাখনাধরেহতোম-হাঁসিমুখক'রে!'. Suggesting his disposition of forming the filthy as adorable. He additionally uses personification as a device to communicate his concepts through the phrase ("আন্ধবনেরগন্ধ-গোকুল"). Illusion is the mad's reality, that is recurrently triggered by Ray. I will now demonstrate the surface syntax using IC analysis.

IC ANALYSIS OF SURFACE SYNTAX

| (Adjective+Noun) | (Adjective+Noun) | (Adverb+Verb) | (Noun) |

পান্তভুতেরজ্যান্তছানাকরচ্ছেখেলা / জোছনাতে

CASE STUDY:3

"শুনেছকিবলেগেলসীতানাথবন্দ্যা? / আকাশেরগায়েনাকিটকটকগন্ধ? / টকটকথাকেনাকোহলেপরেবৃষ্টি- / তখনদেখেছিচেটেএকেবারেমিষ্টি।"(Ray, 1973)

In this poetry Ray Transforms 'the sky' into something that is likeable. He used the verb 'চেটে' together with the noun 'আকাশ' and defines it with the assistance of an adjective 'মিষ্টি' regarding which he is definite. This experience is explained vividly within the lines however it too features a de-link in the signification process therefore turning it into absurd. If the excerpt is carefully inspected then a co-relation is found between চেটে and মিষ্টি because these two are related to each other by the tongue as a sensory organ but টকটক and গন্ধ are not related because the smell can never be sour hence the poets rejection of the idea is validated by the de-link established in it.
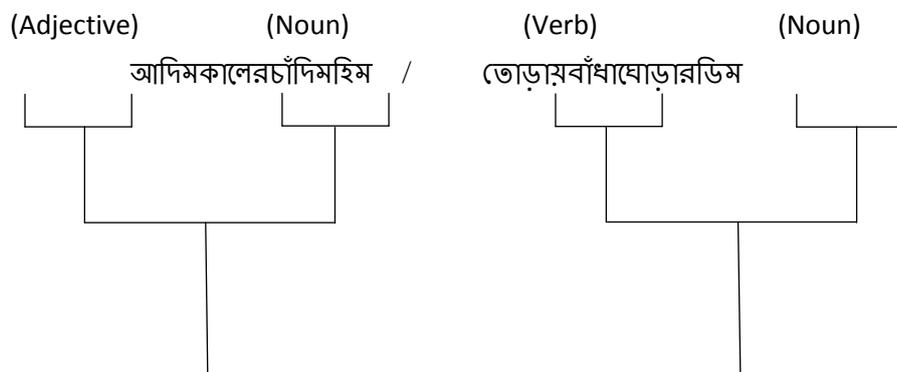
CASE STUDY:4

Sukumar does not interfere with the SURFACE SYNTAX (outward form of a sentence) of a sentence. He predominantly jested in the realm of DEEP SYNTAX (inner meaning of a sentence). Since the surface

syntax is not distorted, his nonsense verses convey a specific message. The tampering of deep syntax creates a de-link between the signifier and the signified, therefore classifying the message as absurd. The impossibility is assigned syntactically so as to rethink the whole idea of possibility. I will currently make a case for the surface syntax and deep syntax of the last literary work of his verse book and try to locate, with the assistance of IC Analysis how Ray has broken the normative structure of language.
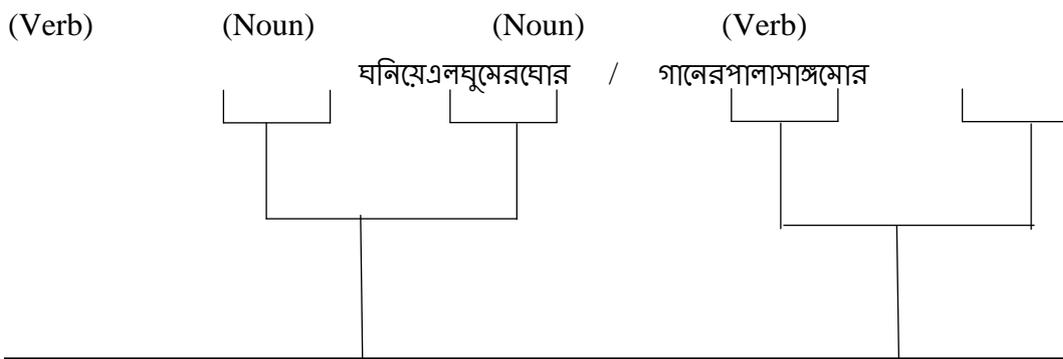
In the poem 'AbolTabol' Ray subtly introduces the thought that he would say whatever he feels, immaterial of individuals understanding it. 'আজকেদাদাযাবারআগে / বলবযামোরিচিত্তেলাগে - / .... রাম-থটাখটখউঘ্যাচাংঘ্যাচচকথায়কাটেকথারপ্যাঁচ।'(Ray, 1973) He uses onomatopoeia as a figure of speech to express his plan in the above lines. Since this rhetorical device is the exceptional case where as quoter from Saussure by Jonathan Culler, "The sound of the signifier appears in a way mimetic or imitative, it makes the linguistic sign less arbitrary and doesn't invariably carry an intrinsic meaning to it."(Culler, 1976) However this is often not perpetually the case with alternative linguistic sign. therefore, it is vital to examine it.

IC ANALYSIS OF SURFACE SYNTAX

From this chart we are able to perceive that the surface syntax is unbroken within the given line however the deep syntax has broken the normative approach. Therefore, the method of signification is discontinuous. In this sentence he has used 2 phrases that completes the method of signification thereby creating complete sense, however on the other hand he uses phrases like 'চাঁদিমহিম' and 'ঘোড়ারডিম' within the same sentence, alternatively, that are literally and figuratively not possible. Ray has conjoined 2 antagonist concepts (ঘোড়ার+ডিম) to create a single thought (as was seen earlier) however this line conveys a message of uncertainty that is validated by the subsequent line: - "ঘনিয়েএলঘুমেরঘোর / গানেরপালাসাঙ্গমোর।"(Ray, 1973)

IC ANALYSIS OF SURFACE SYNTAX

In this sentence each the surface syntax and deep syntax are intact, hardening the fluid idea presented in the preceding line. Even as he breaks the normative structure, he selects the words very carefully so as to keep a certain form of co-relation in the disruption. Despite the impossibility of the concept 'চাঁদিমহিম' and 'ঘোড়ারডিম', it has a certain abstract co-relation in terms of its colour i.e. white. It is not that Ray is breaking the syntactic rules in every sentence, rather he uses a combination of each normatively correct and incorrect sentences that provides the essential texture to his work, conveying a message in an unconventional approach. He considers the collection of his verse book to be a narrative (পালা), however it ought to even be underlined that "চাঁদিমহিম" would possibly denote the coldness of death that he was on the brink of facing (this literary composition was the last piece written before his death).

Sukumar Ray may be read as an amalgamation of nonsense utterances and abstract concepts or he may be understood as a rebel who on purpose breaks the normativity through the gibberish.

THE GAME OF WORD MAKING AND WORD BREAKING: PHILOLOGICAL ANALYSIS

Another innovation that is found within the works of Sukumar Ray Falls under the philological experimentation of Poems and prose. Philology is the branch of knowledge that deals with the structure, historical development, and relationships of a language or languages. His writings may be referred to as "a game of word making and word breaking". He injects multi-faced meanings by creating a brand-new vocabulary. This was not a very common trend among the nonsense writers of the world. Primarily it has 3 layers. The 1st layer is confined to the boundary of Bengali language. However, the trick was to amalgamate words to form new creatures, new machines and new Technologies. To exemplify the primary layer let us take into account the literary work 'খিচুড়ি'(Ray, 1973)

"হাঁসছিল, সজারু, (ব্যাকরণমানিনা), / হয়েগেল "হাঁসজারু" কেমনেতাজানিনা।"
"টিয়ামুখোগিরগিটিমনেভারিশঙ্কা- পোকাছেড়েশেষেকিগোখাবেকাঁচালঙ্কা?"

The creatures taking part in the literary work are imaginary beings created by the author. Apparently, the crisis flashes out from there integration. This game of amalgamation is not whimsical rather it is based on the systematic arrangement of the alphabets.

1. হাঁস + সজারু = হাঁসজারু
2. বক + কচ্ছপ = বকচ্ছপ
3. গিরগিটি + টিয়া
4. বিছা + ছাগল
5. জিরাফ + ফড়িঙ
6. মোরগ + গরু
7. হাতি + তিমি = হাতিমি
8. সিংহ + হরিণ

স্বরসন্ধি

অপরাপর = অপর্ + অপর (অ + অ = আ)

ব্যঞ্জনসন্ধি

থাক্ + গে = থাগ্গে   (ক্ + গ = গ)

It is similar to the concept of 'Sandhi' in Bengali grammar. he consciously rejects the principles of articulation of Sarasandhi or VyanjanSandhi. One example of Sarasandhi is 'Aparapar' where অ is combined with অ it is replaced by আ-Kar adding to the next alphabet. In case of Vyanjan Sandhi we can take the example of 'থাগ্গে'. Vyanjan Varna is divided into 5 Bargas i.e. **কচটতপ**. In this case the first alphabet of **ক**barga when joined by the third alphabet of the same barga manifests as the third alphabet. But Sukumar rejects these norms and creates his own logic of Sandhi as is illustrated in the slide. Therefore, his claim '**ব্যাকরণমানিনা**' get a brand-new dimension, once he comfortably bends the solid rules of grammar.

The second layer is way more complicated. Here the integration has no co-relation, i.e. it is not smitten by alphabets or sound patterns. Throughout the book **আবোলতাবোল** he has practically conferred two words of different connotation combined into one. His illogical binding creates absurd however fantastic new words in Bengali literature. He is the sole author in Bengal who had injected variety of new words that has extracted its actions and meaning from the book. His ideas are changed into idioms, freezing time and has become the fabric for cultural studies in Bengal. In this process of innovation, it is interesting to note that he conjoins 2 nouns or 1 adjective transformed into a noun and presented the illustrations of those unbelievable creatures. I will currently deal with a number of the idioms as my case study.

CASE STUDY:1

রামগরুড়েরছানা(Ray, 1973)

রাম and **গরুড়**, historically are two deity of Hindu mythology. **রাম** is a manifestation of Vishnu and additionally a celebrated deity in South India. **গরুড়** was conjointly a character of the epic Ramayana. He has combined the 2 characters to create **রামগরুড়েরছানা**(appendix-13). The illustration additionally suggested a creature that is devoid of any godlike glamour, it is rather sullen, who is frightened by joy and laughter. This phrase is used for referring to the people who does not laugh.

CASE STUDY:2

হঁকোমুখোহ্যাংলা(Ray, 1973)

It is also used as an idiom. Though the creature is termed **হঁকোমুখোহ্যাংলা**, his actions show no signs of greed. The crisis of this creature is totally different. It is troubled by a fly Setting between its two tails and he is confused regarding which tail to use to kill the fly. In the Idiom he uses multiple adjectives. **হঁকোমুখো** is an adjective and the succeeding word **হ্যাংলা**too is an adjective however here it is reworked into a noun. This apparently shows his denial of normative grammatical structure

CASE STUDY:3

কুমড়োপটাশ(Ray, 1973)

Here the signifier of a non-living object, essentially a vegetable (**কুমড়ো**) is combined with the cockney version of potassium (**পটাশ**) amalgamating to create a living creature, that does ample quantity of funny activities having direct or indirect impact on social beings.

CASE STUDY:4

ট্যাঁশগরু(Ray, 1973)

Cow is an animal that is near to the soil, whereas **ট্যাঁশ** indicates western educated snob, antagonistic to the attributes of a cow. He would possibly refer to his contemporaries who despite of being Bengali were accepting European customs and reworking into middle-class, or he could refer to the Anglo-Indian population. It is a combination of 2 completely different words. This creature was born out of Ray's philological experiment. Moreover, it is additionally to be noted that **হুঁকোমুখোহ্যাংলা**, **রামগরুড়েরছানা**and **কুমড়োপটাশ** had no contemporality. It belonged to some unchanged, mapless existence however in the case of **ট্যাঁশগরু** there is a transparent direction, that it may be seen, like in the workplace of **হারু** any day in the present time. So his innovations don't seem to be essentially nonsensical or absurd all the time, rather he tends to link the temporal variation through his creatures by freezing the time around them.

PHASE-3

I would name some of the animals from **হেশোরামহুঁশিয়ারেরডায়েরি** like, **হ্যাংলাথেরিয়ামগোমরাথেরিয়ামবেচারাথেরিয়ামল্যাংড়াথেরিয়াম** ”(Ray, 1973)

In the third phase, Sukumar uses a specific approach where he creates new words that are borrowed from Greko-latin traditions. He used the suffix 'Therium' with 'desi' prefix turning them into cockney words. Therium is an affix of Greek origin, which refers to beastly creatures. It is used to denote extinct mammals who are of a monstrous size. In the pictographic representations, the gigantism of the animals is terribly evident. As always, disrupting the structure, Ray used these suffixes with terms that are of Bengali origin, breaking the systematic procedure of binomial nomenclature. It is to be noted that it absolutely was not an arbitrary integration of words or phrases, rather every of his inventions are strategic denial of the system.

Ferdinand de Saussure denoted that each word has 2 edges i.e. signifier and signified. normally a word, in a particular language has one signifier that signifies a selected object. Quoting from Sassure by Jonathan Culler "The sign is the union of form which signifies, which Saussure calls the significant or signifier, and an idea signified, the signifié or signified"(Culler, 1976)

Quoting William Blake it may be said, "Rose is a Rose is a Rose"

In **হযবরল**, through his absurdity Sukumar challenged the theory of Ferdinand de Saussure. A character **হিজিবিজবিজ**, who is an excellent rhetorician of funny stories unmasked his identity by saying,

”**আমারনামহিজিবিজবিজ**, **আমারভাইয়েরনামহিজিবিজবিজ**, **আমারবাবারনামহিজিবিজবিজ**, **আমারপিসেরনামহিজিবিজবিজ।**”(Ray, 1973)

Here A disjunction can be pointed out between the signifier and signified. If all the member of a family bears identical name how would they be identified? Names facilitate us differentiate one object from another. 'Red is red because it's not green' Culler writes, "Language is precisely a set of words which are systematically differentiated from one another, in sound and conceptually."(Pettit, 1975) In human beings it is the physical attributes that differentiates one another sometimes it is manifested through his or her temporality like 'Queen

Elizabeth 1 is different from Queen Elizabeth 2'. **হিজিবিজবিজ** constantly shifts his identity and name making it impossible to pin down his real attribute.

In one of the songs of **হ য ব র ল**, Sukumar used a particular linguistic logic when he said:

"**বাদুড়বলেওরেওভাইসজারু, আজকেরাতেদেখবেএকটামজারু।**"(Ray, 1973)

As everybody questioned the existence of the word '**মজারু**' the rhetorician aforementioned,

"**নেড়াবলল, 'কেনহবেনা - আলবৎহয়।সজারুকাঙারুদেবদারুসবহতেপারে, মজারুকেনহবেনা?'**"

The impact of Sukumar Ray is so intense that the text book of pre-primary level, printed by State Board of Primary Education bears the name **মজারু**. The meaning, the meaninglessness and therefore the formation of new meaning is a continuous theme in Sukumar's work. The plays written by him is no different. This approach is best disclosed in one of his unfinished poems **শ্রীশ্রীবর্ণমালাতত্ত্ব** where he writes,

"**আঅইঈঊউ, হাহাহিহিহহহালকাশিতেরহাওয়া / অলখচরণপ্রেতেরচলন, নিশ্বাসেআসাযাওয়া। /**
খেলেকিনাখেলেছায়ারআঙুলেবাতাসেবাজায়বীণাআবেশবিভোরআফিঙেরঘোরবস্তুতন্ত্রহীনা।"(Ray, 1973)

The alphabets in this literary work are flying like meaningless sounds as is found in nature, devoid of any matter associated with it. So, the signified is transformed into its body less entity. In this absurdity there is also a logical correlation. **হাহাহিহিহহহ**are the sounds that people make during the winter. Similarly, **প্রেতেরচলন**can only be felt in the air through the breath and that too gives a chill. Probably Sukumar Ray tried to make a bridge between meaningful and meaningless words to convey an abstract feeling.

The world of Sukumar Ray is full of innovations. In the first part we have surveyed how he has exploited the limits of political Satire through apparently nonsense writings. If a reader swims deep into his creations S/he may find out a number of linguistic experimentations to carry forward his undaunted spirit of rebellion. His writings are a combination of two layers. The first layer is revolving around power and exploitation. The second layer is the desire to break the confinements created by language and grammar. He continuously struggles to break the shackles of this governmentality of language. Although he articulates his ideas through nonsense verses, but he continually draws a co-relation in the concepts thereby making himself acceptable among the readers. Thus, Sukumar partially rejects 'system' by completely discarding the hegemony concealed in it.

Our study it is focused upon his brilliancy of adding new meanings to old words or new meanings to 'new words'. This is a continuous process in his creative voyage. He is extremely cleaver to hide his rebel-self and took shelter into children's world of absurd imagination, but it is clearly evident that this philological improvisation and experimentations are connected with the larger politics. The relationship between Power dominance hegemony and individuals is portrayed through this larger politics. Not only the western cultural aggression but parallelly he fights against 'the meaningless utterances of antient India.' Sukumar was a writer who had essentially written for children and moreover is very popular among them, a rebellion as much as such, is a rare phenomenon in any language-literature. He gives life to philology thus making us aware that it is connected to power and dominance as a living phenomenon. He is one and unique Sukumar Ray.

IV. THE TIN DRUM: MOCKERY OF POWER

In the celebrated novel The Tin Drum (1961), Gunter Grass (1927-2015) projects a boy within the background of world war 2. The world encompassing shadow of Nazi demon and the story of the tiny boy Oskar (the protagonist) could be a contrastive image of "Authority and Individual". The protagonist is picturized as 'logic-less'. Due to his activities he was identified as 'abnormal', beating a drum to register his protest. Drum beats are expressions without words vis-a-vis without meaning. The novel portrays 2 forces opposing one

another. 1st being the mammoth power with all its repressive activities and the other was a boy who fights with madness and empty sounds. This powerful image assist in describing the disguised project of Sukumar Ray.

In the 1st chapter I have mentioned about his attitude and protest against colonial powers. Beyond any doubt that is a significant approach of Sukumar Ray as a colonial subject however in an exceedingly deeper layer he goes on the far side of the colonial frame and addresses the connection between Power and individual. Power is not confined to any state or any specific colonial regime. Through time it is evident that Power could be a State-less, face-less, structure-less specter. That specter is haunting the planet, the specter of Power.

"Power is something exercised, put into action, in relationships - an active relation rather than a possession or static state of affairs"(Foucault, 1949) "… [power] is never appropriated in a way that wealth or commodity can be appropriated. Power functions. Power is exercised through networks, and individuals do not simply circulate in those networks; they are in a position to both submit to and exercise this power. They are never the inert or consenting targets of power; they are always its relays. In other words, power passes through individuals. It is not applied to them."(Foucault, 1949)

Sukumar through his writing tried to negotiate with this ruthless power. It is beyond doubt that his times were far easier in pinning the agencies of it. His creativity acted as the tin drum, remonstrated Power in the broader sense. Sukumar as a part of the colonial reality may also be understood as the mocker of Power. He time and again mirrored its repression through his writings. One amongst the simplest example being "ভয়পেয়না".

The Monstrous creature of 'ভয়পেয়না' (if it is circumstantially inspected) is the amalgamation of all the defensive attributes of animals (herbivore in addition as carnivore). It has horns (শিং), paws, spikes of porcupine and holds a blunt club (মুগুর) in its hands, like the assaultive weapons of the power structure.

The same is true for হেশোরামহুঁশিয়ারেরডায়েরি.

"আমরা: আপনারাযে-সমস্তনমুনাসংগ্রহকরেছিলেনসে-সবকোথায়গেলেদেখতেপাওয়াযায়?

চন্দ্র: সে-সবহারিয়েগেছে।"(Ray, 1973)

The mammoth creatures about which হেশোরাম mentioned in his diary could not be found because the place where he went for expedition was unknown. However, he had drawn footage of those creatures in his diary thence its existence is validated. It is very similar to Power. We all know its existence however the precise location cannot be traced. Traditionally, the epoch preceding colonialism, King was the face for power. With the commencement of bureaucracy, power remodeled into an anonymous shadow exercising its control through its establishments.

In 1919 Sigmund Freud published a paper named 'Uncanny'. He defines "uncanny as the class of frightening things that leads us back to what is known and familiar.". It is the return of the repressed. Few of Sukumar's works can be identified as uncanny. Fiction, as Sigmund Freud mentions, will offer numerous instances on uncanny that are not experienced by the reader as unheimlich because it adjusts to the fictional world. This impact is experienced if the author fabricates it as a 'pretense to reality' and make the readers believe that the truth is being narrated. The creatures created by Sukumar could be a symbolism of Power. If the creatures are ascertained through these lenses, this uncanny feeling surfaces.

Sukumar revolves all his major works round the known institution that aid to exercise Power, namely, Family, School or Ashram. To contemplate family, as an establishment of exercising power, I might take the samples of পেটুক, গোপালেরপড়া, জগ্যিদাসেরমামা, হুঁকোমুখোহ্যাংলা and নন্দলালেরমন্দকপাল.

In HukomukhoHyangla, Sukumar writes, "শ্যামাদাসমামাতারআফিঙের থানাদার, আরতারকেহনাইএছাড়া-তাইবুঝিএকাসেমুখথানাফ্যাকাশে, ব'সেআছেকাঁদো-কাঁদোবেচারা?"(Ray, 1973)

Sukumar queries the reason for Hukomukho's unhappiness by mentioning the existence of an authoritative uncle and expecting him to be the reason. Once more in the story পেটুক Sukumar unfolds the account of হরিপদ, who was penalized by his uncle for consuming sweets from the store. Even in the story জগ্যিদাসেরমামা, Ray depicted 'the uncle' as powerful, daring person, with the assistance of the tales narrated by the protagonist. However, the original character was antithetical to the figure posited by the narrator. This indicates the 'Ideal Type' of the authoritative figure of the family, who is picturized as robust, wise and daring. equally in গোপালেরপড়া Sukumar writes, "... তারপরতাহারকানধরিয়াঘরেরএককোণেবসাইয়াদিলেন।গোপালেরঘুড়িলাটাইসুতোইত্যাদিসরঞ্জামআঠারোদিনেরজন্যমামারজিম্মা যবন্ধরহিল।" (Ray, 1973)

In numerous stories and poems of Sukumar Ray, 'মামা' (uncle) plays a vital role. Mama acts as the male reformer of childhood mischiefs, who acts to inject 'normalcy' by exertion of power. He uses coercion, if needed, to bring back the youngsters into the fold of normative structure. Sukumar round his writings used binaries like, normal-abnormal, sane-insane, submissive-naughty, docile-rebel, and celebrated that which is out of the 'normal' notion of existence. In his works the rebel is 'the hero', consequently docile subjected to ridiculed like নন্দলাল in নন্দলালেরমন্দকপাল, "সংস্কৃতেনন্দপ্রথম, খুদিরামদ্বিতীয়- কিন্তুএবারসংস্কৃতেকোনোপ্রাইজনেই!"(Ray, 1973)

Ray equally attacked school as an establishment, through his celebrated character পাগলাদাশু. দাশু was thought to be insane and his actions were perpetually pardoned thence he excoriated the keepers of the institutions like his teacher, as is seen in চিনেপটকা and নতুনপন্ডিত.

Ray's plays aren't any different from his stories and poetry. In the 1st chapter I even have illustrated how he attacks the education system through শ্রীশ্রীশব্দকল্পদ্রুম and চলচিত্তচঞ্চরী. Each of these plays are set within the background of an Ashram where pupils were expected to be disciplined and follow the teachings of their masters. However, he introduced his protagonists as rebels who questioned the authorities.

Foucault (1926-1984) connected the Age of Reason with the age of repressive power, where reasoning determines the notion of normal and abnormal. "The 'Enlightenment', which discovered the liberties, also invented the disciplines." (Michel Foucault, Discipline and Punishment: The Birth of the Prison)

"Traditionally, Power was what was seen, what was shown, and what was manifested… disciplinary power, on the other hand, is exercise through its indivisibility; at the same time, it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them. It is this fact of being constantly seen, of being able always to be seen that, that is maintains the disciplined individual and in his subjection. And the examination is the technique by which power, instead of emitting the signs of its potency, instead of imposing it's mark on its subjects, holds them in a mechanism of objectification. In this space of domination, disciplinary power manifests its potency, essentially by arranging objects. The examination is, as it were, the ceremony of this objectification." (Michel Foucault, Discipline and Punishment: The Birth of the Prison)

Logic is the major tool of determination and product of enlightenment. It is not solely the proletariat and bourgeoisie but rather the entire thought process that acts as a keeper of the facility. Therefore, that which is illogical is darkness and it acts as a threat to human existence because illogicality disrupts the sleek functioning of power. Something which is out of the grasp of logic is labeled as insanity and addressed with suspicion. Logic acts as the tool for homogenization keeping Madness out of the its orbits. Ray celebrated this madness repeatedly in his works and with the help of illogicality mocked the manifestation of power.

V. CONCLUSION

"the sphere of individual action it Is not to be regarded as ethically inferior to that of social duty. […] prophets, mystics, poets, scientific discoverers, are men whose lives are dominated by a vision; they are essentially solitary men. When their dominant impulse is strong, they feel that they cannot obey authority if it runs counter to what they profoundly believe to be good. Although, on this account, they are often persecuted in their own day, they are apt to be, of all men, those to whom posterity pays the highest honor. It is such men who put into the word the things that we most value, not only in the religion, in art, and in science, but also in our way of thinking towards our neighborhood, for improvements in the sense of social obligation, as in everything else, have been largely due to solitary men whose thoughts and emotions were not subject to the dominant of the herd"(Russell, 1949)

In this survey I examined the artistic genius of Sukumar Ray as expressed through his nonsense writing. It is clear that Sukumar principally targeted the Young adults however on a different layer he has consciously accommodated variety of signifiers that convey several Messages and critics the tension between human life and authoritarian forces. For that reason, his writings are unfathomable, endlessly pushing the reader to new zones of cognitive understanding.

This apothegmatic observation of his approaches throws light on 3 vital zones. The primary being his negotiation with the contemporary power structure, second the linguistic hegemonies and at lastly the monstrous onslaughts of the specter of faceless empires. The literary survey can be concluded by mentioning his writings to be enmeshed in past present and future realities. Apparently, he could perceive the importance of language structure as a mode of power play. He endlessly tried to rupture its complicated matrix. His poetic and linguistic imagination should be read and interpreted in a larger political background. The study must continue.

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