The Summer Evaluation Project entitled

Prakalpana Movement and Modernism: A Study

Submitted to
The Faculty of Language,
Amity University, Mumbai

By
Ms. Anushila Jana

Under The Guidance Of
Dr. Swati Ramakrishnan Bhise

School of languages
Amity University, Mumbai

15th October, 2021

Acknowledgement

I would like to extend my heartfelt gratitude to Dr. Swati Ramakrishnan Bhise from Amity School of Language for giving us in this opportunity to work on such a project and allowing us to explore such interesting and fascinating topics around various and extensive literature. I would also like to thank other faculty members, our HOI Manjiri Vaidya ma'am for guiding us, my parents for their unique insight on the topic which immensely helped me. Last but not the least I would like to thank our generous seniors for helping us to be familiar with the concept of Research and guiding us to navigate through the entire process and also giving valuable suggestions for the finalization of the report.

Table of Contents

Acknowledgement

1) Chapter1- Introduction……3

2) Chapter2- A Comparison: Prakalpana Movement and Modernism……6

2.1- origin

2.2- Themes

2.3-Literature and Art

3) Chapter 3- Major Trends of Modernism and Prakalpana Movement……36

4) Chapter 4- Reaction to Prakalpana Movement and Modernism……3

5) Chapter 5- Conclusion……44

Chapter one- Introduction

Literary moves are a manner to divide literature into classes of comparable philosophical, topical or aesthetic capabilities instead of divisions through style or period. Literary moves assist in evaluating literary works. Movements like Romanticism, Gothic Period, Pre- Raphaelitism, Transcendentalism, Realism, Naturalism, Socialist Realism, Decandent Movement, Imagism and lots of such different moves now no longer simplest assist figuring out literary works and additionally the term of such eras. These moves commonly replicate worldwide activities like wars, adjustments of social structure, or shifts in power. When you study a piece this is consultant of a motion, that paintings is knowledgeable through what turned into going on within the global to spark the motion it is part of. Often, literary moves existed inside a bigger inventive motion that blanketed music, visible art, film, and writing all following a comparable philosophy. Understanding distinctive moves can assist us higher recognize the writers and works we enjoy, and might offer guiding ideologies you could use to develop your personal paintings. A literary motion is described through a collection of writers with shared thoughts approximately a variety of of factors ranging from: style, content, philosophy, sociological concerns, art, culture, etc. A literary motion may be in competition a contemporary literary motion.

The Prakalpana Movement and Modernism are 2 terribly definitive movements of this type, originating round the same time. Despite all the clichés, due or not, and despite its serious social problems, Calcutta has oil-fired a little literary revolution underneath the mysterious name of Prakalpana Literature over the past twenty years. Backed by its founder and chief machinate Vattacharja Chandan, Prakalpana Literature, the name of the movement and therefore the title of its bilingual (Bengali and English) litzine chapbook, wanted to outline a very new style of writing, that is predicated on all genres , the drama stops from poetry to fiction. For associate obscure literary movement, Prakalpana has attracted fans on the far side India' borders, together with underground yank writers and card enthusiasts from round the world. Swatotsar, the movement' magazine was printed by Vattacharja Chandan and is called when Dilip Gupta. Swatotsar was nicknamed "anti-magazine" because, in line with its unorthodox content, the magazine was written to be browse within the Asian style

that is back forward. Furthermore, Swatotsar had the form of an axe blade, an axe (according to its curators) to be used against the roots of conventionalism. till that time, trendy Bengali art and literature had been overladen with colonial styles, adaptations and ideas resembling surrealism, absurd literature, the Beat Generation, existentialism, concrete poetry, free verse, white verse, and so on Consequently, the Prakalpana Movement seeks, as its goal, the definition associated promulgation of a brand new genre of autochthonic literature for the literary world of the new millennium. Modernism, within the fine arts, breaks the past and up to date hunt for new types of expression. Modernism fostered an amount of experimentation in the arts from the late nineteenth to mid-20th centuries, notably in the years following the primary World War. In an era characterised by industrialization, the near-global adoption of capitalism, fast social change, and advances in science and social sciences (e.g., Freudian theory), modernists felt a growing alienation incompatible with morality, optimism and Victorian conventions. New concepts in psychology, philosophy and political orientation have spurred the hunt for new of expression. Modernism described a shift within the world movement, which from the first decades of the twentieth century wanted a brand new alignment with the expertise and values of recent industrial life. Building on the precedents of the late nineteenth century, artists round the world used new images, materials and techniques to make works of art that they believed best mirrored the realities and hopes of recent societies. The terms modernism and modern art are typically wont to describe the succession of art movements that critics and historians have known since Gustav Courbet' realism and that culminated in genre and its developments within the 1960s. Modernism becomes the predominant literary and art movement of the twentieth century. Modernism may be a broad term touching on social thought, cultural expressions and creative techniques that skint with past traditions following the political upheavals in Europe in the mid-19th century (including the French Revolution) and therefore the horrors of war I. Resembling the scientific and technological developments derived from the commercial revolution. However, modernism is additionally a term used specifically in reference to an exact type of fiction that has tried to portray the non-public alienation, cultural destruction, and even loneliness of living in a very century of fast and infrequently traumatic change. Some modernist literature (Virginia Woolf, author and William Faulkner) was supported a mode of writing called stream of consciousness, within which the narrative followed the organic (and sometimes chaotic) methods of the thoughts of 1 or additional characters. Different modernist authors, such as

Hemingway, wanted to scale back the comparatively rhetorical language of early literary movements and gift the quality of recent life in crisp, crisp detail. Several modernist writers have sought to make works that represent not merely an instant or region (as in realistic fiction) however a bigger universal truth that transcends personal experience. (Examples of this literary movement during this module embody William Faulkner' "A Rose for Emily" and Franz Kafka' "Before the Law"). Movements with their decline and causes.

Chapter two- A Comparison: Prakalpana Movement and Modernism

Prakalpana and Modernism are such moves, each from the past due nineteenth century. While literary moves like Romanticism handled human feelings, emotions, and summary lifestyles, Modernism and Prakalpana have been a leap forward from conventionalism, each modernism and Prakalpana have been additionally closely stimulated with the aid of using political upheavals and political upheavals. Innovative moves within the political international that formed the pillars of the cutting-edge international, specially post-war society. Despite the essential similarity of now no longer following conventionalism, there are amazing variations among the Prakalpana motion and modernism, and at the side of variations in scope among the 2 moves. What follows are the comparisons among the 2 moves and the way they arose and the way they have been perceived with the aid of using society.

2.1Origin

Modernism: The movement began in London, where a group of poets met and discussed the changes in poetry. Ezra Pound soon met these people and eventually introduced them to H.D. and Richard Aldington in 1911. In 1912, Pound submitted his work to Poetry magazine. Derived from the Latin word "modernus", modern means "of the present, of recent times." On the one hand, there is a group of thinkers who define the term as a counterpart to tradition. These thinkers believed that, contrary to tradition, which is characterized by governess, past, recurrence, and uncritical acceptance, modern society is a rational or scientific society created or invented by man for himself. The origin of the term "modernism" shows that the term "modern" is derived from the Latin mode, which, unlike earlier times, simply means "from today" or the current one. Etymologically it can be said that "modernism" has connotations of contemporary, new, modern or contemporary thoughts.

Prakalpana Movement: The Calcutta Prakalpana Movement changed into based in Bengali on September 6, 1969 with the aid of using Vattacharja Chandan with the guide of Dilip Gupta

and Asish Deb. Later they declared the day "Prakalpana Day" due to the fact for them "the earth stood still" at the birthday of the motion. The reputable magazine of the Prakalpana motion changed into "Swatotsar", as named with the aid of using Dilip Gupta and posted with the aid of using its founder Vattacharja Chandan. Swatotsar's image resembled the blade of an ax that represented his rise up in opposition to long-status traditional literary forms. The Prakalpana motion started out to advantage recognition formally in 1977, and the motion additionally began out diverse kinds of Sarbangin poems and different styles of Prakalpana literature below one roof within the shape of the Swatotsar publication. After that, after 10 years of its publication, Swatotsar closed in 1979 and with the aid of using that point it had already posted 20 issues, in most cases targeted on 'Prakalpana' and 'Kobisena'. Avant-garde poems, essays, literary information, letters, and critiques were posted as a part of Prakalpana's bilingual literature. After Swatotsar's first publication, Asish Deb left Swatotsar however lower back to the equal mag in 2005. Similarly, even Dilip Gupta left the Prakalpana motion in 1978 and lowers back after 8 years with inside the 1980s. Unlike different movements, this motion did now no longer have the monetary guide of the individuals of the literary group, however changed into visible enriched with the aid of using the significant contribution of infinite authors and writers from across the world. Shyamoli Mukherjee Bhattacharjee, Nikhil Bhaumik, Dilip Gupta, Shaswata Shikdar, Satya Ranjan Biswas, Uttar Basu, Baudhayan Mukhopadhyay, Asish Deb, Rishin Mitra, Vattacharja Chandan, Niva De, Ramratan Mukhopadhyay and others actively participated on this motion.

2.2 Themes

Modernism: It is generally believed that modernity arose with the Renaissance and was defined in relation to Antiquity, as in the debate between ancient and modern. Modernity is opposed to the traditional order and implies the progressive economic and administrative rationalization and differentiation of the processes of the social worlds which gave rise to the modern capitalist industrial state and which are often seen in a clearly anti-modernist perspective. Thus, starting with the movements of the Renaissance and the

Reformation, modernity has separated the old from the present. The essence of modernization therefore lies in a rational transformation of the social order, which implies a movement in the direction of a rational examination of traditional practices.

Likewise, the rational transformation of the economic order implies technological progress and the rational transformation of the political order means the continued diffusion of political power to larger groups in society and, ultimately, to people in general.

Indeed, modernization connotes a transformation from traditional to modern societies, characterized by the predominance of non-traditional values such as secularism, universalism, role specificity and individuality. It is understandable that modernism is conceived as the opposite of traditionalism in the ideal-typical sense of tradition. All the characteristics that we associate with modernity can be demonstrated linked to the set of changes which, no more than a century, gave rise to the industrial type of society. What this immediately suggests is that the terms industrialism and industrial society encompass much more than the economic and technological components that form their core. Is it a whole way of life? It includes economic, social, political and cultural changes. Undergoing such a complete transformation through industrialization, societies become modern.

The above statement defines modernity as an industrial society. Industrialization is the fundamental characteristic of a modern society because it has its impact on the social, economic and political aspects of human life. As a result, we can see the changes in the respective fields. Modernity can also mean ecoism, by which we mean the domination of all social life by economic activities, economic goods and the economic criteria of realization. Modern society is primarily concerned with money as a common measure and medium of exchange. It overshadows possible alternative concerns about family and kinship, which pervade primitive societies, or politics and well-being, which are typical of traditional agrarian societies (for example, in the Middle Ages) development that is affecting other related fields and, therefore, the life of an individual is affected by them.

From the end of the 19th century to the mid-20th century, modernism reached its peak in the 1960s; Postmodernism describes the period that followed during the 1960s and 1970s. Modernist art describes the avant-garde styles that emerged in the early 20th century, while postmodern art describes the evolution of art after World War II. Both modernist and postmodern fiction explores themes of alienation, transformation, consumption and the

relativity of truth. T.S Eliot, known as "The Father of Modernism", really had a great impact on this movement and greatly inspired its characteristics.

Prakalpana Movement:

Prakalpana's literature is an attempt to push literature beyond borders and sometimes even beyond words. As the word suggests, "prakalpana" means the correct use of the imagination. Chandan Kumar Bhattacharya, Dilip Gupta and Ashish Dev first started this style in Bengal. The basic idea of movement is very simple. Apart from words, graphics, paintings, photos, artwork, cartoons, and even graffiti are used to convey the idea. Sometimes Sanskrit shlokas or ancient characters are used to convey thought and mood. We all know and feel that, at some point, words are not enough. As the saying goes: "A picture is worth a thousand words".

It should be noted that Prakalpana does not trivialize literature. Increase the depth and beauty of literature. Drawing from our colonial past, these writers have tried to define Indian sensibilities in their own way. It is an effort to take our understanding of literature beyond the western terminology of classicism, existentialism, absurdism, post structuralism, blank verse, or sonnets.

The concept of this literature is to create an artistic amalgamation of prose, poetry, short story, essay, theatre, opera, film and song, etc. Visuals are used extensively in Prakalpana literature. Poems of this genre are called concrete poetry or visual poetry. Prakalpana encourages the mixing of genres. Prakalpana is often a collaborative effort that seeks to establish communication between different art forms.

The poet Vattacharja Chandan teamed up with two fellow writers to invent a new type of literature based on all genres of writing: poetry, fiction, drama, essay. The co-conspirators called their attack on culture "Prakalpana literature" and focused on publishing literary magazines and organizing public readings to announce their revolutionary discovery to the world. They sustained their new literature with ingredients as detailed and mysteriously named as "Sarbangin", "kobisena", "Flow verse" and "musical effect".

Prakalpana Literature - The name of the movement and therefore the title of its own bilingual Chapbook litzine (Bengali and English) have tried to outline a completely new means of writing, one that attracts on all genres from drama to poetry to fiction . The word

itself is roofed in meaning. In each Bengali and Sanskrit, Prakalpana interprets as "correct imagination." For Chandan, that own imagination is expressed through the genre that's best suited at the moment, be it fiction, poetry, novel, essay, play, opera, visual arts, and so forth The fusion of those styles, usually in a very single "poem" or short work, is that the actual expertise of "proper imagination." instead of making an attempt to specific an idea through drama it we have a tendency toll be} higher expressed in essay form, Prakalpana accepts the essay form and combines it with the other form the author deems appropriate. Prakalpana isn't poetry, short story, essay, novel, or play, however the essences of everything, exotic and refined amalgamate in a very recent new way, Chandan (founder) same in a recent email interview therefore let' initial deform all the forms that we use simply to rework them into prakalpana. For example, you'll be able to see the Prakalpanas within the prakalpana literature. Prakalpana additionally contains a lot of literal etymology, reflective the genre' fascination with word games and visual literature (one that, initially glance, mimics the Western avant-garde, particularly concrete poetry). Prakalpana is virtually derived from a convergence of various written forms and therefore the words that designate these forms. In different words: Prakalpana = PRA of Prabandha (essay) Ka of Kabita (poetry) LPA of Galpa (short story) sodium of Naatak (drama). Once the word prakalpana, with its complicated which means, describes the shape of writing, other equally complex words outline the wealthy meaning and context of the writing. To separate prakalpana from collage poetry Associate in nursing different types of experimental literature, Chandan introduces the conception of "Sarbangin Kobita", poetry that arises from the proper imagination, feeling, and realization. Sarbangin Kobita reveals what Chandan describes as Chetanavyasism (totality of cosmic matter and unconcealed meaning) whereas utilizing the "skilful and healthy repetition of words and images, sound and mathematical effects in Flow Verse Rhythm."

The term Sarbangin itself comes from Chandan' literary work "Kobitaay Sarbangin Arnritakharan" and a concomitant theoretical essay "Sarbangin Kobita Jagga" printed in Kobisena, a sister publication of Prakalpana Literature. For us, poetry isn't the search for typical metrics or free verse. we tend to additionally don't simply draw an image or structure, or cut and paste photos and features in a very neat or twisted way, and that we decision it poetry aside from chetanavyas, that are inherent in everything, poetry should be full and musical through word result (choice of latest / appropriate words), repetition effect (repetition

of words and lines hand-picked as music), fluent verse (sound and melody in rhythm) and visual effect (signs and symbols are used appropriately). Flow Verse, as Chandan sees it, is key to the mind of prakalpana. In distinction to earlier poetic forms, Flow Verse isn't supported meters or a lot of prosaic verse forms, however reflects, in step with Chandan, the "harmony and dissension of the universe and of life itself, that flow unceasingly like waves, wind, the guts rhythm ". The beats and rhythm of the universe.

“Prakalpana’ theories discuss with the totality: the totality of combined forms, the totality of the meter, the totality of cosmic matter, and therefore the universal sense. In practice, absolute totality is unattainable, but our imagination and our imagination should, in general, be as wide as possible. Chetanavyasism considers the driving force behind the everyday world to be the interaction between the complete conscious, subjective and well-imaginative world of mind and senses (chetana) and therefore the habitual world of matter (avyas) that actively / passively rotates in a very means objective. The Prakalpana movement is believed to be among the foremost avant-garde and innovative literary developments within the history of Indian literature, and it enjoys worldwide quality to the current day numerous Bengali tales are effectively organized in step with the characteristics of the Prakalpana movement. The liberal use of graphics, symbols and ornaments in trendy Indian literature was already utilized by 'Kobisenas' and 'Prakalpanas' a few years ago various aspects of Prakalpana' literature, beside those of "Fluid verses", "Poesia Sarbangin", "Chetanavyasism", and so forth they need been adopted on the globe literary scene. Several inventive works of the Prakalpana Movement have gained loads of recognition thanks to the introduction of non-commercial options and therefore the detachment of designs from the most literary features of stories, poems, etc. Vattacharja Chandan still needs to strengthen this literary movement with the capable collaboration of his team of gifted writers and artists. Readers across the country were drawn to the current new form of literature and embraced it warmly.

On an average night in September, Calcutta's Harish Park is filled with families and residents enjoying the open space, but in the fall of 1969, terrorist actions by Maoist insurgents destroyed the country and expelled most of the residents from public places like the park. It was in this deserted area that Chandan and his friends wandered one night, just back from the Mukta Mela (free fair) in Calcutta Maidan. Chandan had read his poems at the outdoor festival and admired the work of other poets and painters. On a bench in Harish Park,

Chandan and his friends discussed the possibility of publishing a magazine dedicated to the new and unusual in literature. Friends Dilip Gupta and Ashis Deb passed the idea over to Chandan, who suggested inventing an entirely new way of writing, one that started as a story, then abruptly changed to poetry, then drama, then essay, depending on what the author conveyed. .

A few days later, the three met in Deb's apartment, where they invented the name Prakalpana. Having found what they considered to be an entirely new form of communication, the three set out to find an appropriate vehicle for disseminating literature that they were confident would follow their idea. But first, all three needed a name, something to suggest the attack on the established forms of Scripture they had.

Gupta suggested Swatotsar, the Indian word for sword. According to Chandan, Swatotsar, which was literally published in the form of a sword blade, was intended to publish literature that "would destroy the root of conventionality." In addition to Swatotsar, the three began to publish a second chapbook called 'Kobisena' (Poetry Group, The Poetry Protesters), strictly dedicated to Sarbangin poetry, as they called it, in 1977, however Chandan and his associates decided that a single magazine was he needed to publish all forms of Prakalpana and Sarbangin poetry and started printing Prakalpana Sahitya / Prakalpana Literature.

The goal of the Prakalpana Movement was to introduce an innovative genre of literary style, as opposed to traditional literary forms. Since the Prakalpana Movement often uses visual and graphic elements, some literary critics believe that pictorial poetry is one of the most important aspects of this movement. However, in reality, the Prakalpana Movement employs a narrative rather than poetic style of fiction; although it has been found that some Prakalpana writers have chosen to combine genres in the same writing.

2.3 Literature and Art

Modernism:

In literature, the plastic arts, architecture, dance and music, Modernism portrayed a clear stage with the past and also the modern seek for new varieties of expression. Modernism fostered a amount of experimentation within the arts from the late 1800s to the mid-1900s, notably in the years following the primary World War. The terms modernism and modern art are typically wont to describe the succession of art movements that critics and historians have

since identified. Gustav Courbet' realism culminated in genre and its developments in the 1960s. though the term encompasses many alternative styles, there are some basic principles that outline modernist art: The rejection of history and conservative values (such because the realistic illustration of the subjects); innovation and experimentation of kind (the shapes, colours and contours that compose the work) with an inclination to abstraction; and a stress on materials, techniques and processes. Modernism was additionally driven by numerous social and political agendas. These were typically utopian and modernism normally was related to plant views of human life and society and a belief in progress. By the 1960s, modernism had become a dominant idea of art, and also the extremely prestigious yankee critic Clement linguist had formulated a very slender theory of modernist painting. Then a reaction occurred that was quickly known as postmodernism.

Below are displayed Key Modernism Artwork, which also depict the modern themes and concepts which arose during that time:

A. Alphonse Legros -Le Repas des Pauvres 1877

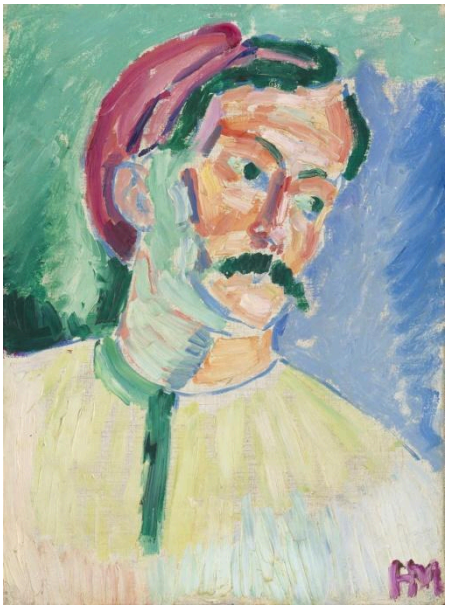


Pic.1

Courbet and realism: This portray with the aid of using Alphonse Legros displays the have an impact on of Gustave Courbet who, during the mid-19th century, challenged conference with the aid of using rejecting the ancient and mythological topics that had ruled artwork for centuries. Instead he painted scenes of each day life. The paintings, at

the big scale formerly reserved for records portray and in a realist style, bowled over the artwork world.

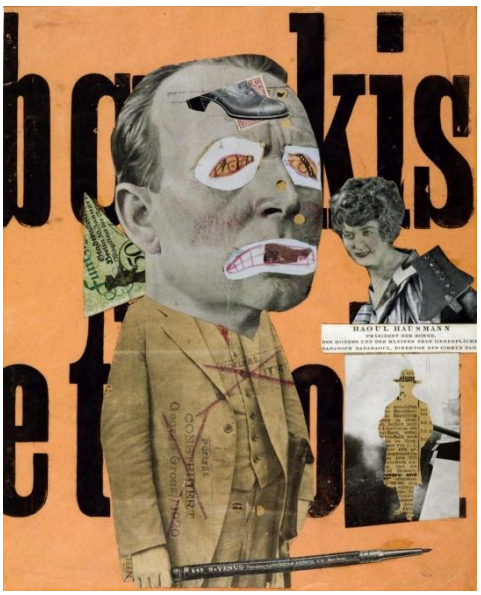
B. Henri Matisse -André Derain 1905



Pic.2

Fauvism: The Fauve painters have been the primary to interrupt with conventional strategies of perception. Their spontaneous, frequently subjective reaction to nature became expressed in formidable brushstrokes and high-keyed, colourful shades used immediately from the paint tube.

C. Raoul Haussmann-The Art Critic 1919–20



Pic.3

Dada: Formed in Zurich as a reaction to the horrors of the First World War, the intention of the Dada artists became to damage conventional values in artwork and to create a brand new artwork that might mirror the cutting-edge world. The artwork, poetry and overall performance produced with the aid of using dada artists are frequently satirical and nonsensical in nature. In addition to being anti-war, dada became additionally anti-bourgeois and had political affinities with the novel left.

D. Salvador Dali - Metamorphosis of Narcissus 1937



Pic.4

Surrealism: Surrealism became a motion which started within the Nineteen Twenties of writers and artists. The intention of surrealism became to expose the subconscious and reconcile it with rational life

E. Robert Morris- Untitled 1965, reconstructed 1971



Pic.5

Minimalism: Developed in the USA during the 1960s, and typified with the aid of using works of art composed of easy geometric shapes, minimalism prolonged the concept that artwork must have its personal truth and now no longer be an imitation of a few different thing. The medium (or material) from which its miles made, and the shape of the paintings is the truth. Minimalist painter Frank Stella famously stated approximately his paintings ‘What you see is what you see’

*Below are displayed Key Modernism Literary Works, which also depict the modern themes and concepts which arose during that time:

A) Joseph Conrad, Heart of Darkness.

First published in three parts in Blackwood's Magazine in 1899 and then in book form in 1902, Heart of Darkness thus connects the Victorian and "modern" era: it first appeared when Victoria was still on the throne, but as the published version of the book, Britain had a new monarch and was firmly in a new century.

This novel examines the evils of Belgian imperialism in Africa, but also questions the nature of the storytelling itself and all that it entails, be it truth, trust, the reliability of language, one's own experiences, and many others Quasi-metaphysical subjects.

B) T. S. Eliot, the Wasteland.

This long poem from 1922 is included (as it should be) in our selection of Eliot's best poems, and is one of the seminal works of modernist literature, perhaps the most important poem in all of modernism.

In the poem T. S. Eliot draws on personal experiences (his first marriage, his knowledge of London, his recovery from some kind of nervous breakdown) but makes it a universal and, as he puts it, "impersonal", a poem that will last a generation. speak.

A mix of Arthurian legends, Greek myths, Shakespearean quotes, jazz and Wagner rhythms, among other things, the poem as we have it was modelled by Ezra Pound, to whom Eliot dedicated the last poem.

C) D. H. Lawrence, "Tickets, Please."

Written during World War I and focused on the men and women who worked on Nottingham's trams, Tickets, Please examines the shift in gender roles in the early 20th century and the latent desires and drives that Freudian psychoanalysis revealed to be would have.

If you need another reason to read this story, the main male character is named John Thomas, after a slang term for "penis." Typical Lawrence.

D. Ezra Pound, "In a subway station."

Ezra Pound was born in the United States, like T. S. Eliot, but moved to Europe - and London - when he was young. His two most famous works are among the longest and shortest in 'English' canonical literature: the Cantos are nearly a thousand pages long, while

'En una estacion del metro' (1913) is only two lines long (you can read it online here ; we offer a detailed commentary on Pound's poem).
It is one of the defining poems of the imagist movement in modern poetry, paving the way for more ambitious later works such as Eliot's The Waste Land (as well as "The Love Song of J. Alfred Prufrock," which, although not imagist, reflects some of the central tenets of imagism).

E. Henry James, "The Figure on the Carpet."

This story has been described in various ways as a satire on literary criticism and simply as "a joke." It is told by a rather strange and selfish critic of a fictional newspaper; This narrator is told by a prominent novelist, Hugh Vereker, that he, Vereker, hides a "secret" in all his novels.
Each of his novels contains this secret, which is woven into the novel's fabric like a thread on a Turkish carpet with such care that only the most attentive reader will find it.

F. James Joyce, Ulysses.

Published in the annus mirabilis of Modernism, 1922, it is the masterpiece of Ulysses Joyce. It is also one of the best modernist novels ever written. The novel is a retelling of Homer's epic poem The Odyssey about the return home of the Greek hero Odysseus from the Trojan wars (a journey that took him ten years, but which Joyce condensed into a single day in Dublin, June 16 190).
Joyce had been interested in the character of Ulysses (or Ulysses, as the Romans called him) since he was in school, and Ulysses staged about eighteen episodes, each of which reflected one of the episodes of Homer's epic poem. . Joyce's attention to detail was impressive.

G. Virginia Woolf, Mrs Dalloway.

Like Joyce's Ulysses, this novel is set on a June day in 1923. And like Joyce's work, it is one of the best modernist novels in the English language.
Originally titled The Hours, Mrs. Dalloway is perhaps Woolf's best known work. In fact, the

structure of Woolf's novel was inspired by his reading of Joyce's Ulysses. Woolf liked the idea of writing a series of novels in one day.
Woolf, however, had reservations about Joyce's obsession with what she saw as the dirtiest side of life - sex and bodily functions - and went so far as to describe Ulysses as "a disgusting student who scratches his pimples. ". Then his approach to the "one-day novel" would be different.

H. Katherine Mansfield, "The Garden Party."

Katherine Mansfield was the only writer Virginia Woolf was jealous of, according to Woolf. Mansfield never wrote a full-length novel, but he did write a series of modernist classic short stories.
This story from 1920 is probably the most famous: it centres on a young woman, Laura Sheridan, whose family is throwing a garden party at her home in New Zealand. Shortly before the guests arrive, a tragedy occurs: one of his neighbours from the poor part of town dies in an accident.

The story is told in a spare, simple style, but with moments of trademark modernist features: in particular, stream of consciousness and the idea of the ‘epiphany’ or moment of consciousness.

Other early modernist writers and selected works include:

- Knut Hamsun (1859–1952): Hunger (1890);
- Luigi Pirandello (1867–1936): The Late Mattia Pascal (1904), Six Characters in Search of an Author (1921);
- Rainer Maria Rilke (1875–1926): The Notebooks of Malte Laurids Brigge (1910), Sonnets to Orpheus (1922), Duino Elegies (1922);

- Guillaume Apollinaire (1880–1918): Alcools (1913);
- Andrei Bely (1880–1934): Petersburg (1913);
- Katherine Mansfield (1888–1923); Prelude (1918);
- Georg Trakl (1887–1914): Poems (1913);
- Franz Kafka (1883–1924): The Metamorphosis (1915), The Trial (1925), The Castle (1926);

- * REFERENCES- www.indianetzone.com

2.3 Literature and Art

Prakalpana Movement

Prakalpana Literature, the call of the motion and the name of its personal bilingual litzine in Bengali and English, has sought to outline a completely new manner of writing, one which attracts on all genres from drama to poetry to fiction. For an difficult to understand literary motion, Prakalpana has drawn lovers past India's borders, such as American underground writers and mail-order lovers from round the arena. ”Prakalpana frequently makes use of imagery; a few critics propose that the motion is concrete or that visible poetry includes, Prakalpana is narrative fiction in preference to poetry, despite the fact that poetry and visible factors in components of Prakalpana can be used if the writer in query considers it suitable to combine genres within side the equal text. Furthermore, the Swachhando or Flow verse, the rhythm of Sarbangin poetry, is likewise now no longer concrete poetry, visible poetry, unfastened verse or different preconceived paperwork or verses, however as a substitute arose from an aggregate of prosaic and poetic rhythms and were given its call from the innovator, different comparable named Bengali and English poems of Chandan. To separate prakalpana from university poetry and different sorts of experimental literature, Chandan introduces the idea of Sarbangin Kobita poetry, which arises from proper imagination, feeling, and realization. Sarbangin Kobita famous what Chandan describes because the Chetanavyasism totality of cosmic depend and the discovered that means whilst the usage of the healthy and skilful repetition of phrases and images, sound and mathematical

consequences within side the rhythm of flowing verse. The time period Sarbangin itself is derived from Chandan's poem Kobitaay Sarbangin Amritakharan and an accompanying theoretical essay Sarbangin Kobita Jagga posted in Kobisena, a sister book of Prakalpana Literature. ”- Kobisena Songs via way of means of Steve LeBlanc Rabindra Bhattacharya quickly left the motion thereafter. But Kobisena has endured his profession to this day, guided via way of means of the equal writer to submit his new era of Sarbangin poetry and popularize poetry thru public performances of poetry readings even in uncommon places consisting of out of the cornfield in a human beings in the front of e-book stalls in Bengal cultural culture. lecture on the Kolkata Book Fair or the Kolkata Art Fair, eleven though they encountered different companies obstructing their income as a big crowd gathered, drawn in via way of means of their open readings. In 1973, Kobisenas even stormed the government-convened East Zone Cultural Conference with posters and festoons and requested the organizers why the brand new poetry and poets had now no longer been blanketed with inside the speeches, sparking a insurrection and conclusion hasty consultation of the day after which the Stop the slides thru the Kobisenas and the rejuvenation of the consultation.

In addition, they commenced madly analysing samples at fairs, trains, streets, below the statue, even at the carousel, and at infinite gala's and literary seminars in numerous squares and halls. Kobisenas used painted hats, belts and odd apparel and musical units on numerous activities to draw the public. The poets who left their mark at extraordinary instances have been Bablu Roy Choudhury, Rabindra Bhattacharya, Kashinath Mandal, Narak Das, Ashok Bosu, Arun Kumar Chakraborty, and Vattacharja Chandan. Chandan even makes use of his song and songs in his overall performance of poetry. Since the 1980s, Kobisena has been posted bilingual to attain the arena coast. To date, forty-4 troubles have not often been posted. And this little brochure is an avid visitor from round the arena. But how did it go, let's examine a few impartial standalone responses: This is an eight-web page difficulty that makes a speciality of experimental / avant-garde poetry that frequently carries photographs into the frame of the paintings. The brochure is uncommon in numerous respects. It is bilingual, published in Bengali and English, and includes the warning. Please reproduction this version and distribute it round the arena. The poetry in Kobisena is complete of the equal worries that poets anywhere write about: courting and family, lifestyles and love, lifestyles and imagination. This little e-book gives exciting paintings this is robust

sufficient to make the reader think. It isn't recognised how many, or if there are different actions within the cutting-edge literary world, consisting of the Prakalpana motion, that keeps to feature even after crossing the barriers of 4 decades. However, the modest have an effect on of the Prakalpana motion as possibly one of the maximum critical a number of the experimental and avant-garde literary scene in India gift all through the arena at the moment is obvious from the truth that quick experimental memories in Bengali literature they comply with the traces of the Prakalpana manner of being constant and disturbed, which satirically isn't a quick tale at all. And the sporadic use of signs, symbols, images, and henceforth non-literary fabric has been utilized in a few literatures via way of means of Prakalpanites and Kobisenas for a protracted time.

Today, Western style seizes the style tide that has been rampant anywhere, as in Bengali literature and artwork in view that colonial days, and follows the tide downstream. But primarily based totally on Bengali literature, it exports the brand new indigenous ideas of Prakalpana, Chetanavyasism, Sarbangin Poetry, and Flow Verse. Swing lower back from India into the worldwide literary arena, etc. it's far an exhausting venture at low tide as opposed to excessive tide upstream. This is mainly actual in the case of a non-commercial, non-conformist, however non-conflictive opportunity motion, consisting of Prakalpana, that's absolutely impartial of the parable of the dominant established order and anti-established order and new media communications.

The Prakalpanites simply want to plant and spread the seeds of some new Chetanavyan species in the literary and artistic world. But whether they survive the storm or wither in an unfavourable literary climate or turn into forests and flourish in a new land in the new millennium, only the future will tell.

But so far their spirit is, as one daily newspaper once commented:

The blue blood of the Kobisenas pen never dries up".

And as of this time,

"For literature that crosses the boundaries this is a good place to look".

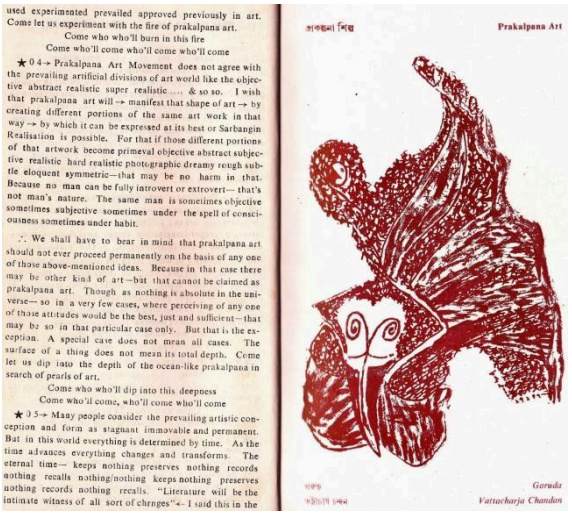
Below are displayed Key Prakalpana Artwork, which also depict the stream of thought Prakalpana thrived on and also captured the true essence of the revolutionary Literature:

a. Prakalpana artwork as depicted here relied a lot abstract shapes and relics also representing the rural lifestyle and traditional roots



Pic.6

b.


used experimented prevailed approved previously in art. Come let us experiment with the fire of prakalpana art.

Come who who'll burn in this fire
Come who'll come who'll come who'll come

★ 04→ Prakalpana Art Movement does not agree with the prevailing artificial divisions of art world like the objective abstract realistic super realistic .... & so so. I wish that prakalpana art will → manifest that shape of art → by creating different portions of the same art work in that way → by which it can be expressed at its best or Sarbangin Realisation is possible. For that if those different portions of that artwork become primeval objective abstract subjective realistic hard realistic photographic dreamy rough subtle eloquent symmetric—that may be no harm in that. Because no man can be fully introvert or extrovert—that's not man's nature. The same man is sometimes objective sometimes subjective sometimes under the spell of consciousness sometimes under habit.

∴ We shall have to bear in mind that prakalpana art should not ever proceed permanently on the basis of any one of those above-mentioned ideas. Because in that case there may be other kind of art—but that cannot be claimed as prakalpana art. Though as nothing is absolute in the universe—so in a very few cases, where perceiving of any one of those attitudes would be the best, just and sufficient—that may be so in that particular case only. But that is the exception. A special case does not mean all cases. The surface of a thing does not mean its total depth. Come let us dip into the depth of the ocean-like prakalpana in search of pearls of art.

Come who who'll dip into this deepness
Come who'll come, who'll come who'll come

★ 05→ Many people consider the prevailing artistic conception and form as stagnant immovable and permanent. But in this world everything is determined by time. As the time advances everything changes and transforms. The eternal time— keeps nothing preserves nothing records nothing recalls nothing/nothing keeps nothing preserves nothing records nothing recalls. "Literature will be the intimate witness of all sort of chnges"← I said this in the

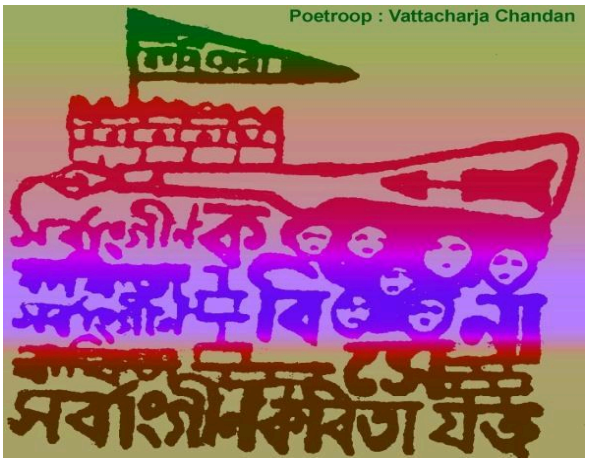
প্রকল্পনা শিল্প

Prakalpana Art

Garuda
Vattacharja Chandan

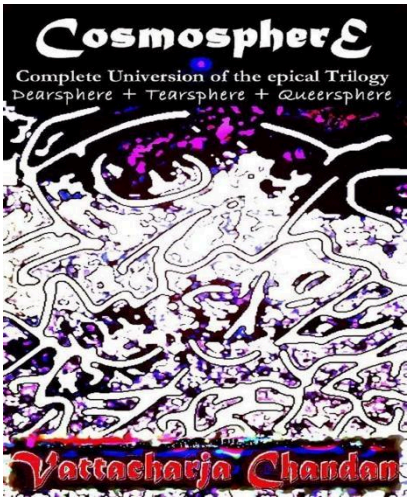
Pic.7

c. Another art piece from that movement



Pic.8

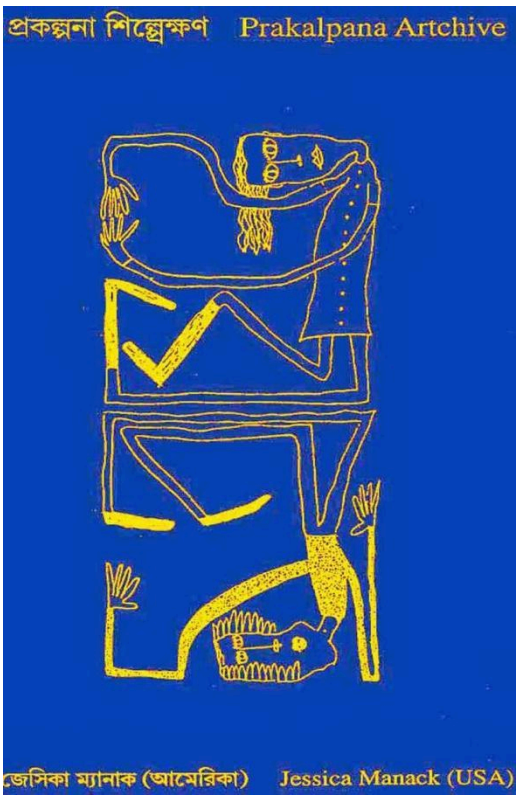
d. One of the works by the founder



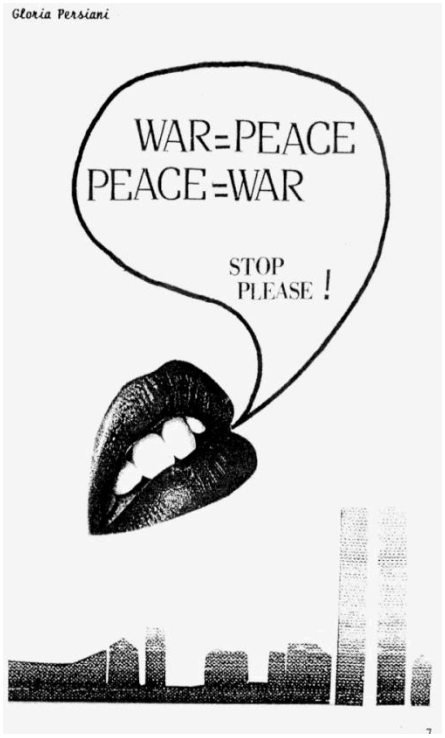
Pic.9



Pic.10



Pic.11



দিলীপ গুপ্ত
স্পর্শ বিষয়ক

স্পর্শ করেছিলে একদিন [স্পর্শ ↻ স্পর্শ ↻ স্পর্শ]
ওষ্ঠে-চিবুকে-ত্বকে
যেভাবে বাতাস রাখে বৃক্ষের শরীরে হাত
অথবা সূর্যের আলো বিষণ্ণ দেউলে
শরীরে বাজিয়ে বীণ
স্পর্শ করেছিলে [স্পর্শ → রোমাঞ্চ → স্বেদ → পুলক]

স্পর্শ কর পরম মায়ায় দুঃখী বক্ষদেশ
কাপাস তুলোর মত নরম আঙুলে
পদ্মের কুঁড়িকে ছোঁয় যেন ভ্রমর
উদ্ঘাটিত কোরে মহাদেশ
স্পর্শ কর [স্পর্শ → পুলক → সুখ → অসুখ]

স্পর্শের ভেতরে থাকে হাত/হাতের ভেতরে স্পর্শ
স্পর্শের ভেতরে থাকে মন/ মনের ভেতরে স্পর্শ
স্পর্শের ভেতরে থাকে সুখ/ সুখের ভেতরে স্পর্শ
স্পর্শসুখ স্পর্শসুখ/ স্পর্শের ভেতরে থাকে অনন্ত অসুখ
[স্পর্শ → স্পর্শ → স্পর্শ → স্পর্শ ↻]

BRAJA CHATTOPADHYAY
DEDICATED TO HER EYES

Who ! has drawn that eyes
with that heavenly pencil
Who ? has created 2 Moons ☺☺
that shine for spreading to
the vast unknown
placidity steeped in her mystic eyes

Blooming flowers toss and toss
Unending Bridge there lies over
Only soothing breeze crosses through
She says She blinks
and anon time dives therein
Is she a walking painting
that defies any earthly holding
A murmur in the wood sweeps
seeks that tranquil depth
Only heart knows wherein it will receive
that eyes for ever peace synonymous.

নিখিল ভৌমিক
অজানা আশংকা

আমি তন্দ্রাচ্ছন্ন ছিলাম
ঘড়িতে রাত ২টো বাজার সংকেত দিল
আর তখন হঠাৎই টেলিফোনটা ☎ বেজে উঠল
ঝনঝন করে
আমি মনের মধ্যে ১টা চাপা ভয় নিয়ে
রিসিভারের দিকে ধীরে ধীরে এগোলাম
আমার পৌঁছনোর আগেই টেলিফোনের শব্দ
অকস্মাৎ স্তব্ধ হয়ে গেল

আমি বিছানায় শুয়ে শুয়ে কেবলই
টেলিফোনটা আর একবার বাজার
অপেক্ষায় রইলাম
সারারাত ঘুম আর জাগরণের মধ্যে কেটে গেল
কোন যান্ত্রিক শব্দ আর শোনা গেল না . . .

NIKHIL BHOUMIK
UNKNOWN FEAR

Drawse I am in my bed at late
hour of night,
the clock strikes 2
instantly telephone ☎ buzzes
timorous I proceed slowly towards the
receiver
suddenly it stops buzzing

Keeping back on the bed I await
the rest of night
telephone to buzz once again
The telephone remains silent
and the entire night I spend in
awakening and sleep....

Pic.13 Pic.12

Prakalpana Literature that capture the essence of the movement*

We may look at a beautiful poem by the founder of the movement Chandan Bhattacharya.

A) Words

The restless night couldn't sleep as we are not asleep
So many words stored in store to be restored in heart
As we awake <-> the world awakes
We sleep <-> the world sleeps
In the drowsy fragrance of chhatim flower
arises how unspeakable sweet revengeful desire
We are awake so we beget words
Words beget words
Words grow
Night grow in words
Pain grow in words
ceases in words
Pain eases in words/pain grows in words
Night grows in words/words grow words
words beget words
We are awake so we beget words

In this poem the poet only used two or three symbols. The heart symbol reinforces the bittersweet nature of desire that is rarely experienced. Likewise, the arrow equates the mutual relationship between the individual and the world. When we sleep, of course the world sleeps for us. When we are awake, the world is very alive and throbbing for us. The poem grows in the density of the words. The last italicized line, "We are awake so that we can beget words," attempts to give a final reason to the torrent of words. The poem is remarkable because it gives the words a life of their own. Words depend on life; but life also depends on words. Without words there would be no life.

The spirit of the movement is experimental. The trend is very catchy and it is gaining ground day by day.

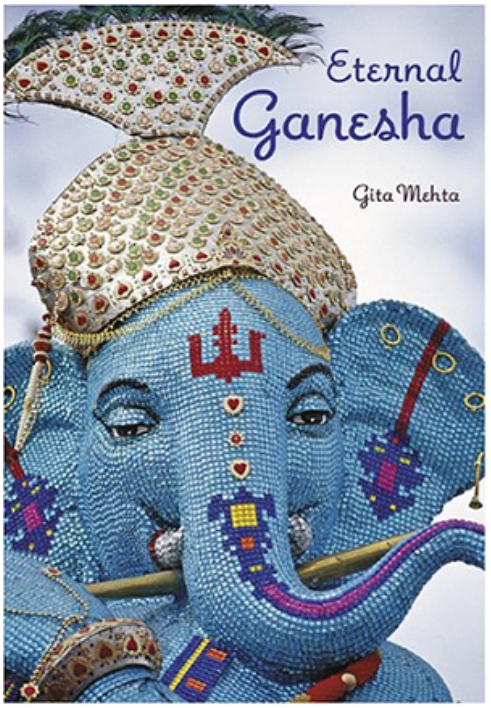
B) . Gita Mehta's 'Eternal Ganesha'

Gita Mehta's "Eternal Ganesha" is an excellent example of Prakalpana literature. The book pays tribute to Ganesha and Indian culture. This book is a pleasure to hold in my hands for its inspiring and beautiful words, as well as its visual curiosities. It is in the shape of Ganesha and is made from all imaginable sources, such as light bulbs, flower petals, bananas, and pearls. It features a mural of Ganesha from Udaipur, Rajasthan. It shows the presence of Ganesha on the wall of a post office in the Amer fortress. Wall paintings from different parts of the country were collected. Many photos were taken of the Ganesh Chaturthi festival held in Mumbai and other parts of the country. The book contains very beautiful images of Ganesha's dance, Ganesha's study, and Ganesha's many heads and arms.

Shows an image of a very rare, precious and expensive Ganesha idol in ivory. There are Ganesha paintings on marble, glass and Ganesha amulet. A beautiful painting of Ganesha was shown on a nail. Various Ganesha temples have been photographed across the country. There is a very relaxed Ganesha in the jungle reading a book. But before we think that this book is about visual enjoyment, we are caught up in the powerful narrative of Gita Mehta.

She translated Sanskrit sentences into English. She begins by underlining the omnipresence of Ganesha in the Indian psyche. "A stranger in India can hardly believe that such impressive powers can be attributed to a pot-bellied Hindu god with an elephant head, a plump hand full of sweets, unlikely to ride a little mouse. On the other hand, the Indians do not need to convince that Ganesha permeates the universe. You see it everywhere. On rickshaws and wedding invitations. In protective medallions and missiles. In internet cafes and cigarettes. In the hippie bags and the walls of the villages and the folding boards of Bollywood movies, inevitably there ". Then he gives various synonyms like long ears, single tooth,

pot-bellied, prosperity pot, removal of obstacles, bestowal of blessings, teacher. of beginnings, guarantee of success, etc.





In the first chapter, describe how Ganesha penetrates India. The tradition of offering rice to Ganesha dates back to 3000 BC. C. BC back. So, Ganesha was revered as the lord of agriculture and water. Since Ganesha is also the jar of prosperity, he is also a favourite of the trading community. She describes various mythological stories surrounding Ganesha. The best thing about Lord Ganesha is that he is extremely adaptable and his figure can also consist of a single triangle. The Ganesha festival is a very important time on the Maharashtra calendar. Bal Gangadhar Tilak seized this opportunity for nationalistic purposes. Every year the Indian film industry produces songs that are sung in the water when Ganesha appears.

Of several myths that describe the origin of Ganesha, one was specifically mentioned in the

second chapter. While Parvati bathed and Ganesha kept watch, Lord Shiva returned from his wild travels and had to confront Ganesha. The fight led to the surgery that we see every day. Ganesha has an elephant head. But he defeated all the ganas of Shiva and thus was appointed head of all the ganas, Ganesh or Ganpati.

The next chapter beautifully traces the relationships between men throughout the centuries. Gita Mehta wrote this book after extensive research. The role of the elephant has always been important in all civilizations.

C) Dilip Gupta : 303-0020

'303'
I'm full in three (3)
I come
To naught in zero (0)
Again I become full in three (3)
In full-in naught-in full
payrolls thus eternal;

'0020'
He who is naught, never be full,
So, come to naught twice (00)
Then, my egotism puts me

: : : : : to equivalence (2);

Again, come back to naught (0)!

D) Charlene Mary-Cath Smith : E-M-I-T

June rainlet replace

July lightning bold that's
my

memory of you

E) Amari Hamadene: The Algerian Summer

Oh Algeneralities!
There was all to purge in the bran-tub of our bodies

The intuition was deployed out there
until the tame tips of our eyebrows
specified
(who remembers again?)

of the smirk of the French schoolmistress who lapped up an ice-cream cone (in bikini on its balcony), to the swarthy butcher (in front of her) who delighted himself and in the same attitude, codified
his teeth with a matchstick,
of the harmonious tracing of the hand of the bus driver who shrewdly rolled a cigarette to his ear, to the summer in roadstead, beach towel on the shoulder and a parasol tinkered with planks, carried to four, by children,

Direction the beach ==========>

Oh Algeneralities!
There is all to not forget from the souvenirs of our bodies
ALL of these beautiful years

clear-cut
(remember you again?)

of the tough oafs in dark glasses (put on the dog), to the runts going for a ride with a Hi-fi on
the top of the seats of their motorcycles,

of the poodle of the false blonde who pissed to the bottom of every arbour on the beach, to the burnt head of the Jamaican in dreadlocks who "tanned his hide" until the sunset,

of the razor-shearers of the scorcher which smoked the North African spit roast lamb in our heads, to the strident din of cicadas behind furniture of the hotel rooms,

and of the deep' do you remember again? (the only reality in here) and of the beggar outside the gate of the mosque, who on earth, meditated while having a forty winks on her chador,
wrapped in a pillow, do you remember again?, and of the black moustaches of the entertainer who peered at us in the rear-view mirror of his dark Peugeot, do you remember again
the tattoo in his arm?
"You + Me = forever".
Translation: Paul Kazantzaki

F) Bablu Roy Choudhury : Really Nothing Loses

1 day every sense of life

in this systematic world
becomes slave

Echo fades.....
In the atoms.....
Of space .....
.....

G) Edward Mycue : DIS DOCUMENT

You well and toasty warm? Life not dissing you?
(Dis for disrespect, disturbed, disregarded, etc.)
When you spell it dys as in dyslexic,
dysfunctional, dyscalcularic, it sounds maybe
like "diced" as in chopped and diced. Better we
should think distinguished and such more
positive add-ons. Though some days you kinda
feel dismembered by all that went on.
(Funny isn't it that you get dis-membered, but
that you are be-headed, can you be
remembered and disheaded?)

Remember to forget?

H) Peyman Javadi : Zero to Zero

Echo after echo
the bow is heard as well as the
arrow, and row after row,
heaven hosts the remains of the

earth's romantic boasts by
admitting
the lonely souls who gave
their all to be two, achieved their
coup, died and finally
turned charmless blue.

I) Norman J. Olson : To The Military Minded

I am eaten by your uniform

And huddled on the grass. My whispers are most comical but all

Of this will pass.

.....for dinka diddle is my glop and oily rivers flow****

I will not count another drop until the flame is low.

So winkle in the viddy-mouth and jab the sinkle star.

For I have 8 fashion plate and am peeing in a jar.

I am eaten by your uniform

And huddled on the grass. My whispers are most comical but all of

This will pass.

J) Utpal : Meaning World

Yell.....Howl.....Growl.

.....Everyone..

.

Who hears?

None.

Who hears whom?

NONE.

It's a vociferous world O

Meaning ↔ less.....les.....es....

Sarbangin Poems

-Brett K. Fletcher: IM
-Dilip Gupta: 303-0020
-Charlene Mary-Cath Smith: E-M-I-T
-Amari Hamadene: The Algerian Summer
-Bablu Roy Choudhury: Really Nothing Loses
-Edward Mycue: DIS DOCUMENT
-Vattacharja Chandan: Words
-Peyman Javadi: Zero to Zero
-Norman J. Olson: To the Military Minded
-Utpal: Meaning World

* REFERNCES- www.boloji.com

Chapter 3- Major Trends of Modernism and Prakalpana Movement

Modernism

Modernism experimented with literary form and expression, as exemplified by Ezra Pound's maxim "Make it new." This literary movement was driven by a conscious desire to reverse traditional modes of representation and express the new sensibilities of its time. Initially, some modernists promoted a utopian spirit stimulated by innovations in anthropology, psychology, philosophy, political theory, physics, and psychoanalysis. The poets of the Imagist movement, founded in 1912 by Ezra Pound as a new poetic style, gave modernity in the 20th century, however, this idealism ended with the outbreak of World War I, and the writers created more cynical works that reflected a predominant sense. of disappointment. Many modern writers also shared a distrust of institutions of power such as government and religion and rejected the notion of absolute truths.

modernist works such as The Waste Land (1922) by T. S. Eliot were increasingly confident, introspective, and explored the darkest aspects of human nature.

The term modernism encompasses a number of related and intersecting art and literary movements, including Imagism, Symbolism, Futurism, Vorticism, Cubism, Surrealism, Expressionism, and Dadaism.

Early modern writers, especially after World War I and subsequent disenchantment, broke the implicit contract with the general public that artists were the reliable interpreters and representatives of dominant ("bourgeois") culture and ideas, and instead they developed unreliable storytellers who expose irrationality at the roots of a supposedly rational world.

They also attempted to address the changing conceptions of reality of Charles Darwin, Ernst Mach, Freud, Albert Einstein, Nietzsche, Bergson, and others. From this, innovative literary techniques such as stream of consciousness, inner monologue, and use of multiple perspectives were developed. This may reflect doubts about the philosophical basis of realism or, alternatively, an expansion of our understanding of realism. For example, the use of stream of consciousness or internal monologue reflects the need for greater psychological realism.

A top notch characteristic of modernity is self-awareness, which regularly ends in experimentation with shape, collectively with using strategies that draw interest to the tactics and substances used within side the introduction of a painting, poem, construction, etc. . Modernism expressly rejected the ideology of realism and used the works of the beyond thru using repetition, incorporation, rewriting, repetition, revision, and parody. Some commentators outline modernity as a socially innovative college of notion that affirms man's cap potential to create, improve, and reshape his surroundings thru sensible experimentation, science, or technology. From this angle, modernity caused the overview of all components of life, from trade to philosophy, with the purpose of locating what "hindered" development and changing it with new methods of accomplishing the equal goal. Others awareness on modernity as aesthetic introspection. Modern literature handled aesthetic troubles much like the ones of current present day art. Gertrude Stein's summary writings, together with Tender Buttons, have been as compared to the fragmentary and multi-angle Cubist artwork of her pal Pablo Picasso. The thinking spirit of modernity as a part of a essential look for that means in a damaged international is likewise proven in some other manner in A Drunk Man Looks on the Thistle via way of means of the Scottish poet Hugh MacDiarmid. In this poem, MacDiarmid makes use of Eliot's strategies to reply with a comedian parody to the query of nationalism in an optimistic (if now no longer much less desperate) shape of modernity wherein the artist, as a "hero", seeks to include complexity and create new meanings to find. The time period theatre of the absurd is used for works written normally via way of means of European playwrights who specific the perception that human life has no that means or motive and consequently all communiqué is damaged.

Logical construction and reasoning give way to irrational and illogical speech and its final conclusion, silence. While there are important precursors, including Alfred Jarry, the theatre of the absurd is generally seen as the beginning of the 1950s with the works of Samuel Beckett.

Playwrights often associated with the theatre of the absurd are Samuel Beckett, Eugène Ionesco, Jean Genet, Harold Pinter, Tom Stoppard, Alexander Vvedensky, Daniil Kharms, Friedrich Dürrenmatt, Alejandro Jodorowsky, Fernando Arrabal, Václav Havel, Edward Alb.

Prakalpana

The Prakalpana movement is believed to be among the most avant-garde and innovative literary developments in the history of Indian literature, which to this day enjoys worldwide popularity. Various Bengali tales have been effectively organized according to the characteristics of the Prakalpana movement. The generous use of graphics, symbols and ornaments in modern Indian literature was used by 'Kobisenas' and 'Prakalpanites' many years ago. Numerous aspects of Prakalpana's literature, along with those of "Fluid Verse", "Sarbangin Poetry", "Chetanavyasism", etc. they have entered the world literature scene. Many creative works of the Prakalpana movement gained popularity because they introduced non-commercial characteristics and styles of the main literary characteristics of the stories, poems, etc., eminently talented writers and artists. Readers across the country were drawn to and enthusiastically embraced this new style of literature.

Besides these artists, they have also published works by great writers such as Rabindranath Tagore, Mukul Dey, Ram Kinker Baij, Sunil Das, Ramananda Bandyopadhyay, Rabin Mandal, Pranabesh Maity and some more. Chandan's first Prakalpana book is Porimandal, which was published on Prakalpana Day. In the early 1970s, he developed the Sarbangin Poetry Movement known as Chetanavyas.

Chapter 4- Reaction to Prakalpana Movement and Modernism

Modernism

Modernism could be a philosophical movement that, together with cultural trends and changes, arose from wide scale and far-reaching transformations in Western society within the late nineteenth and early twentieth centuries. Among the factors that formed Modernism was the event of recent industrial societies additionally the} ascension of cities, followed then by the horror of war I. Modernism also rejected the knowledge of Enlightenment thinking, and lots of modernists rejected spiritual belief. Modernism, in general, includes the activities and creations of these who felt the standard types of art, architecture, literature, religious faith, philosophy, social organization, and activities of daily life were changing into out-of-date within the new economic, social, associated political atmosphere of an rising absolutely industrialised world. The writer Ezra Pound's 193 injunction to "Make it new!" was the reference of the movement's approach towards what it saw because the currently obsolete culture of the past. Nevertheless, its innovations, just like the stream of consciousness novel, twelve tone music and abstract art, all had precursors in the nineteenth century. Modernism, here restricted to aesthetic modernism (see additionally modernity), describes a series of generally radical movements in art, architecture, photography, music, literature, and also the applied arts that emerged in the 3 decades before 1912.

Modernism has philosophical antecedents which will be derived to the eighteenth century Enlightenment however is frozen within the changes in Western society at the tip of the nineteenth and starting of the 20 th centuries. Modernism encompasses the works of artists who rebelled against nineteenth century tutorial and historicist traditions, basic cognitive process that earlier aesthetic conventions were changing into outdated. Modernist movements, appreciate artistic movement in the arts, atonalism in music, and Symbolism in poetry, directly and indirectly explored the new economic, social, and political aspects of an rising absolutely industrialised world. Modernist art mirrored the deracinated expertise of life within which tradition, community, collective identity, and religion were eroding. within the twentieth century, the mechanized mass slaughter of the primary war was a watershed event that fuelled modernist distrust of reason and any sundered contented views of the steady

ethical improvement of human society and belief in progress. Several modernists believed that by rejecting tradition they might discover radically new ways in which of constructing art. Schoenberg believed that by rejecting ancient tonal harmony, the gradable system of organizing works of music which had target-hunting music making for a minimum of a century and a half, and maybe longer, he had discovered an entirely new method of organizing sound, supported the utilization of 12note rows. This diode to what's referred to as music by the post war period. Abstract artists, taking because their examples from the Impressionists, moreover as Cezanne and Edward Munch, began with the belief that colour and form fashioned the essential characteristics of art, not the depiction of the natural world. Sassily Kandinsky, Piet Mondrian, and geographic area Kashmir Malevich all believed in redefining art as the arrangement of pure colour the utilization of photography, that had rendered a lot of the delineative operate of visual art obsolete, powerfully affected this side of Modernism. However, these artists additionally believed that by rejecting the depiction of fabric objects they helped art move from a materialist to a spiritualist part of development different Modernists, particularly those concerned in design, had additional pragmatic views. Modernist architects and designers believed that new technology rendered previous kinds of building obsolete. Le Corbusier thought that buildings ought to function as “machines for living in,” analogous to cars, that he saw as machines for traveling in. even as cars had replaced the horse, so Modernist style ought to reject the previous designs and structures inheritable from Ancient Balkan nation or from the centre Ages. Following this machine aesthetic, Modernist designers usually reject ornamental motifs in design, preferring to stress the materials used and pure geometrical forms. The skyscraper, appreciate Ludwig Mie’s van der Roe’s Seagram Building in NY (1956–1958), became the prototypic Modernist building.

The modernist design of houses and furniture also typically emphasized the simplicity and clarity of forms, open interiors, and a lack of clutter. Modernism reversed the relationship between public and private in the 19th century: in the 19th century, public buildings expanded horizontally for a variety of technical reasons, and private buildings emphasized verticality, to accommodate more private space on each land more and more limited.

In other arts, such pragmatic considerations were less important. In literature and the visual arts, some modernists attempted to defy expectations, primarily to make their art more vivid or to force the public to make an effort to question their own biases.

This aspect of modernity often appears to be a response to the consumer culture that developed in Europe and North America in the late 19th century. While most manufacturers try to make products marketable by appealing to preferences and prejudices, ultra modernists have rejected such consumer attitudes to undermine conventional thinking.

A backlash against modernity began in the late 20th century when postmodern architecture saw a return to traditional materials and forms and sometimes to the use of decoration for decoration itself, as in Michael Graves and after the decade from 1970 that he did for Philip Johnson. In literature, irony and self-awareness have become a postmodern fad, and blurring fiction and non-fiction has become a preferred method. Writers such as Kurt Vonnegut, Thomas Pynchon, and Angela Carter took a postmodern approach to their work.

Prakalpana Movement

One of the hallmarks of Prakalpana literature, which Chandan describes as an international movement, is its bilingualism. Everything in the scrapbook is printed in both English and Bengali to make it accessible to the widest possible audience. Of course, printing in two languages can be tricky. While actual translation is not difficult, Chandan said, it can be difficult to find a competent translator who is willing to work for free. The double translation also doubles the thickness of the book, which increases the cost of printing, and limits the number of jobs that can be included. In addition, translators are asked not only to translate printed material, but also to translate submissions and help publishers respond to authors in their own language. "Double the language, double the effort." Chandan acknowledges.

Another signature of the magazine is the literal form of its presentations. Much of the work seems to mimic concrete poetry or the work of the eye. Cummings. Such similarities, Chandan explains, only exist on the surface. The visual element is important, but not critical. Chandan, for example, has developed his own character and key of symbols that he regularly uses when writing, symbols that he believes help distinguish Prakalpana from other forms of writing.

Chandan said that while Cummings is a relatively well-known name in India, early sound poetry experimenters like Tristan Tzara, Hugo Ball, and the Dadaists and Futurists themselves are virtually unknown in Chandan circles. Contemporary Western avant-garde

writers and art / anti-art movements like William Burroughs, Brion Gysin, lyricists, and situationists are equally obscure. Government regulations restrict the easy flow of books into the country, Chandan said, and further restrict access to Western authors, even those who are interested in them. So the influence of avant-garde Western writers on their Indian counterparts is rare, if at all, "he said, adding that more traditional contemporary Western writers have had a significant impact on modern Indian writers. Names like Burroughs and Kathy Acker remain a mystery, and while his knowledge of American writers is incomplete by his own account, Chandan admires some Western writers, favorites that include names like Gertrude Stein, Charles Olson, and Beats like Jack Kerouac, Gregory Corso, and Allen. Ginsberg, some writers from the contemporary underground network repaired.

As a result, says Chandan, the avant-garde literary scene in India is very small. Try to counteract this in a number of ways. For several years, Chandan published annual calendars containing parts of Sarbangin poems and Prakalpana's literature. Chandan's idea was to present his experimental literature to the average person by offering it in a consumer item that many people need. In addition, Chandan has sponsored and regularly attends public readings, one of the few ways to spread the Prakalpana gospel that is almost ignored in the popular press. Almost all the literary magazines published in Calcutta, and there are some in Bengali, are mainstream, he said, even those that claim to be anti-establishment.

In fact, according to Chandan, there is little overt experimentation in Indian art, apart from theatre, which supports a number of small avant-garde groups organizing experimental work. Chandan limits himself to Prakalpana poetry and literature, although he occasionally composes music to accompany his works.

The isolation of Indian and Western writers must come to an end if they are to prosper and learn from each other, says Chandan.

The story of Prakalpana is also a story of public readings and other attempts to reach the common Indian citizen, who may not know about avant-garde literature and has only a passing interest in poetry, outside of the small circle of friends and acquaintances of the group.

In December 1973, in protest against "conventionalism in literature," Prakalpana organized a silent procession of poets and writers with posters and festoons to challenge the traditional speakers established at the government-sponsored East Indies Cultural Conference. Due to the protest, the speakers packed up and left the stage to other

unconventional writers and speakers who opened the discussion.

* Chandan and his friends have been conducting readings in front of book stalls and other venues since 1972, including the Bengal Cultural Conference, the Kolkata Art Fair, and the Kolkata Book Fair. Since the readings hampered sales of neighboring stalls, the owners of those stalls attempted to yell at the readers or call the authorities to move them. Chandan said that on several occasions readers directly appealed to the crowd to surround them and allow them to move on. Even when the readings were resolved, they often started elsewhere.

* On September 6, 1980, the anniversary of the day that Chandan, Deb and Gupta sat on the park bench in Harish Park, a day when they declared "Prakalpana Day", they organized a reading with the "Emperor of Literature " “ Bankim Chandra. Other outdoor readings were held on a carousel, in remote villages, in public hallways, and in the Banga Sanskriti collective area.

Since visual parts are typically employed in Prakalpana, some critics assume that movement implies concrete or visual poetry. In fact, Prakalpana is additional narrative fiction than poetry, though poetry and visual elements might be used in parts of Prakalpana if the author in question considers it applicable to combine genres within the same text. The ensuing type is just prakalpana, none of the opposite distinct ingredients. Furthermore, the Swachhando or Flow verse, the rhythm of Sarbangin poetry, is additionally not concrete poetry, visual poetry, poem or other create by mental act forms or verses, however rather arose from a combination of prosaic and poetic rhythms and got its name from the pioneer , similar Bengali and English poems named by Chandan.

Chapter 5- Conclusion

Modernist writers were of the opinion that because we understand the world through stories, we needed to change the way stories were told to connect with a significantly altered world. Abolition, vows for women, the growing assimilation of Jews who previously lived in ghettos, a more open discussion of homosexuality, changes in marriage law, all represented new freedoms and new challenges to the status quo. Such changes have led to more complex, dynamic, contradictory and even seemingly useless stories designed to resist and expose the extent to which interpretation has become a maladaptive habit. Through its challenging forms, but also in its historical context, modernist literature reminds readers to respect the difficulty and unpredictability of reading and to remember the humility and effort required for sensitive understanding. When readers at first fail to understand numerous elusive but poetic narrative strands, that experience recalls the illegibility of a multinational world, along with the essential unknowability of the self. If it were possible to know or fully control the self or the world, each would lose its power to surprise, horrify, obscure, amuse, instruct and delight. Psychologically, respect for the impenetrability of the experience of others also acts as a safeguard against the defensive impulse to project onto others what we deem intolerable onto ourselves.

If modernism was in part a reaction against the powerful pressures of society to accept a privileged narrative standard of experience, to default to the voice of authority, to worry more about how well a task is done than how it might affect people. others, then it is still a relevant movement. The consumerism of Western society provides ample evidence that we are still willing to do what we are told: buy narrative and pictorial fantasies about our individual, cultural, sexual, racial or national superiority over others represented in advertising, TV shows, television, etc. famous novels and movies. It is even more difficult now than a century ago to see how easily consumers are consumed by economies that regulate their desires along with their spending. In a consumerist culture, books can be a commodity, but also, more rarely, they can act as virtual interlocutors or partners. Books can listen to us, insofar as our reactions are predictable, and they can also speak to us, but only if we listen; most readers do not realize that their ability to listen is structured by their experience and expectations. When books frustrate the reader's request to be easy to process without additional time and thought (in the sense that their authors have anticipated and

chosen to ignore that request), the reader responds more often with annoying contempt than with curiosity. In general, readers do not want to enter into dialogue with the authors, instead they prefer to let themselves be carried away by someone else's thought, to let themselves be carried away by someone else's story. Consequently, the most popular fiction offers us little practice in thinking sceptically, with a receptivity seasoned with reflexive resistances, nor does it offer us a self-portrait in which despicable and admirable, indeed inseparable, qualities are intertwined. It is simple to are expecting the reactions of a hit socialized reader to difficult literature: the reader will to begin with reply with frustration to the e-book's resistance, to the strategic manner wherein it has passed or betrayed the reader's expectations. The pissed off reader will then denigrate the resistant object, however as soon as the disappointment subsides, the apathy will return. The famous irony of consumerism is that, mockingly, it produces a situation of want with folks that be afflicted by it. Consumers appear to need novelty, however the novelty they are seeking is illusory: maximum "new" acquisitions undergo a sturdy underlying resemblance to the objects (or information) they move. The drawback to greater famous literature is that whilst that literature generates pleasure within side the gift moment, it gives not anything in the lengthy run. The maximum you may count on from a humorous e-book is a transient distraction. That's why even the satisfactory books of this kind are difficult to remember. In brief, modernity includes the modern day patterns and attitudes, consisting of new thoughts and practices. Modernity may be visible as an open-minded preferred questioning fashion that advances the character with the assist of medical information and the modern day technology and adjustments the environment.

It isn't recognized how many, or if there are different moves within the cutting-edge literary world, which includes the Prakalpana motion, which maintains to feature even after 4 decades. However, the modest have an impact on of the Prakalpana motion as possibly one of the maximum crucial a few of the experimental and avant-garde literary scene in India at the existing time in the course of the sector is obvious from the reality that experimental memories in Bengali literature retain Prakalpana traces manner of being constant and disturbed, which mockingly isn't a brief tale at all. And additionally the sporadic use of signs, symbols, pictures and, henceforth, substances taken into consideration non-literary, is now utilized in a few literatures, because it turned into used a long term in the past through Prakalpanites and Kobisenas.

Today, Western style is taking on the style tide that has been rampant everywhere, as in Bengali literature and artwork due to the fact colonial days, and it's miles going with the tide downstream. But exporting the brand new indigenous principles of Prakalpana, Chetanavyasism, Sarbangin Poetry, and Flow Verse to the current. This is mainly authentic with inside the case of a non-commercial, nonconforming, however non-confrontational opportunity motion like Prakalpana that is absolutely unbiased of the parable of the dominant status quo and anti-status quo and new media communications. However, this purpose can also additionally appear incredible and formidable to be performed through an unbiased opportunity literary and inventive motion which includes Prakalpana, however now no longer through its writer and mentor Vattacharja Chandan, who till now has led the motion in all theories and practices with none attempt for all boundaries from the beginning. And together along with his World Vision catalogue he nevertheless desires to replace that motion absolutely through counting on the digital latent aid of a few new and vintage unbiased bands, recognized and unknown from writers, artists and readers scattered round the sector, he constructs. His on the spot teammates on Prakalpanites presently consist of Ramratan Mukhopadhyay, Nikhil Bhaumik, Bablu Roy Choudhury, Shyamoli Mukherjee Bhattacharjee, Boudhayan Mukhopadhyay, and Utpal. The Prakalpanites absolutely need to plant and unfold the seeds of some new Chetanavyasist species within side the literary and artwork world. But whether or not they'll climate the hurricane or wither away in a few adverse literary weather or woodland and flower in a brand new earth within side the new millennium, best the destiny will say.

But so far their spirit is, as one daily newspaper once commented:

"The blue blood of the Kobisenas' pen never dries up".

And as of this time,

"For literature that crosses the boundaries this is a good place to look".

Bibliography

Byabiloner Shunya Bagane (poetry) by Vattacharja Chandan, Alpha Beta, Kolkata, 1971.

Sarol Karo Valobasa (poetry) by Vattacharja Chandan, Kolkata, 1974.

Prakalpana Andoloner Ishtahar (Manifesto of the Prakalpana Movement – essay) by Vattacharja Chandan, Kolkata, 1974.

Porimandal(The first book of prakalpana), by Vattacharja Chandan, Kolkata, 1975.

Udvinna Prakalpana : Upsurging Prakalpana, (Anthology of rakalpanas by 5 prakalpana writers, edited by Vattacharja Chandan), Kolkata, 1975.

Prakalpana – Pratham Parjyay, (prakalpana) by Dilip Gupta, Kolkata, 1976.

(2021, October 15). Prakalpana and Modernism- A Study. Open Web. Retrieved December 7, 2021, from https://maps.clarkcountynv.gov/openweb/?getParcel=17816311017.

Chandan, V. (2021). Prakalpana Movement. Retrieved 2021.

Cosmosphere 1, (ebook of prakalpana), by Vattacharja Chandan, Smashwords Inc, 2011

Rudolph Arnheim, Visual Thinking

Mel Gooding, Abstract Art, Tate Publishing, London, 2000

Sontag, Susan (1977) On Photography, Penguin, London

"Postmodernism: definition of postmodernism". *Oxford dictionary (American English) (US) – via oxforddictionaries.com.*

Dawn Ades, with Matthew Gale: "Surrealism", The Oxford Companion to Western Art. Ed. Hugh Brigstocke. Oxford University Press, 2001. Grove Art Online. Oxford University Press, 2007. Accessed 15 March 2007, GroveArt.com