

পরিশিষ্ট

সুনাভ' প্রতিবন্ধন

১ম সংস্করণ

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সুনাভ

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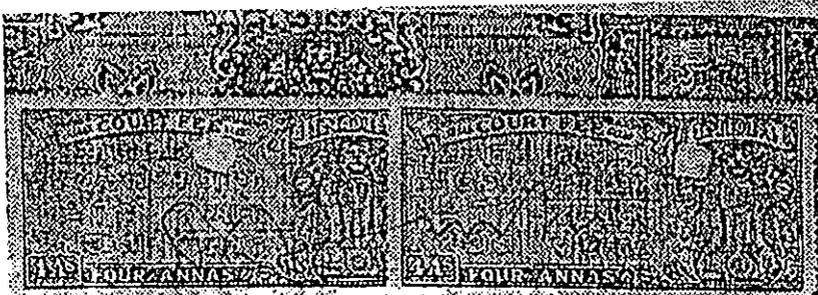
বাহাদুর দাশগুপ্ত সুভাষ ঘোষ মসখ রায় চৌধুরী
সুবো সাত্যগ প্রদীপ চৌধুরী শৈলেশ্বর গোস্বামী

আন্দোলনের প্রথম পর্যায়ের একটি পত্রিকা

হাংরি জেনারেশন

আচার্য সুরবো চৌধুরী প্রদীপ রায় দেবী
বসাক সুবিমল দাশগুপ্ত বাসুদেব ঘোষ
শৈলেশ্বর বসু উৎপলকুমার চট্টোপাধ্যায়
রামানন্দ রায়চৌধুরী গলয় ঘোষ স্তুভাষ

বাজেয়াপ্ত ১৬ পাতার হাংরি জেনারেশন পত্রিকা



Date fixed for paying the requisite number of stamps and fees.	Date of delivery of the requisite stamps and fees.	Date on which the stamp duty is payable for delivery.	Date of making over the stamp to the applicant.

In the court of the Presidency Magistrate, Calcutta.
 9th court, Case No. 22257 of 1965.
 State vs. Maitray Roy Chowdhury.
 u/s 222 I.P.C.

Final order on the order sheet:-
 23/12/65. ... present. Judgment passed, accused is found guilty of the offence punishable u/s 222 I.P.C. convicted and sentenced to pay a fine of Rs. 20/- 1/4 to suffer 3-1/2 m. for one month.

Sd/- J.K. Mitra,
 Presidency Magistrate,
 9th court, Calcutta.

Typed by:-
[Handwritten Signature]
 23/12/65.

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 23/12/65

আদালত কর্তৃক মলয় রায়চৌধুরীর দণ্ডদেশ-পত্র

(Calcutta Note Book) Poet's Pub.

Last Monday was a big day for a score of Calcutta's 'rebel' Poets of the Hungry Generation. It was the birthday of their "Guru and inspirer" Jibanananda Das, with whom, however, they had never come in contact. The celebration was a complete departure from the usual pattern of anniversaries; its organisers planned it so. The venue was not any of the city's cultural sadans but a popular and rambustious Desi (country liquor) Pub in central Calcutta. There was no special invitees. The unseen but pervading spirit of Jibanananda Das was the evening's chief guest.

As soon as the Hungry G'S, as they are affectionately called, occupied a wobbly corner table, the celebration began. It started with minute's memorial silence, which was shattered by the audience's ear splitting cachination. Salieswar Ghosh, a "budding Poet" to his colleagues then followed with a discourse on why this celebration was there "simply because this is the place where Jibanananda was inspired day after day. So we follow suit". The thin bespectacled poet then launched on reading "Janmanyantran" (Birth control) his latest work dealing with such diverse subjects as creation and culinary art. This time too the audience was unkind. The Poet's voice was drowned in ceaseless din.

Next came another 'Hundry G' Poet who lamented the hardship of his tribe. "We are broke, our work remain unpublished and our comrades are constantly shadowed by Special Branch Men for reasons unknown." Suddenly he erupted, "We damn those poets who think that we can't write. We have freedom. Our mind can think anything." He concluded, "our works will be read by the whole Bengali community one day." Not surprisingly, when the celebration ended, about a dozen bottles and glasses had been shattered.

১৯৬৮-র ২৬শে ফেব্রুয়ারী THE STATESMAN পত্রিকার প্রতিবেদন

India : The Hungry Generation

A thousand years ago, India was the land of Vatsyayana's *Kama Sutra*, the classic volume that so thoroughly detailed the art of love that its translators still usually leave several key words in Sanskrit. Last week, in a land that has become so straitly laced that its movie heroines must burst into song rather than be kissed, five scruffy young poets were hauled into Calcutta's Bankshall Court for publishing works that would have melted even Vatsyayana's pen. The Hungry Generation had arrived.

Born in 1962 with an inspirational assist from visiting U.S. Beatnik Allen Ginsberg, Calcutta's Hungry Generation is a growing band of young Bengalis with tigers in their tanks. Somewhat unoriginally they insist that only in immediate physical pleasure do they find any meaning in life, and they blame modern society for their emptiness. On cheaply printed paper, they pour forth torrent of starkly explicit erotic writings, most of them based on their own exploits ("In The Tajmahal with My Sister") or on dreams. "My theme is me", says Hungry Poet Saileswar Ghose, a school teacher. "I say what I feel, I feel frustration, hunger for love, hunger for food."

Three Widows : To all appearances, their appetites are unlimited. In a short story Bank Clerk Malay Roy Choudhury 25, tells of a starving poet who first devours his finance, then his poetry notebook, then a building and Calcutta's huge Howrah Bridge. A poem by school-teacher Ghose crows that "I impregnated three widows at a time, and now I am lying in bed happy. What next?"

Absurd as they seem the hungries see themselves as the spokesman of a betrayed miserable people. "Our frustration is not just personal", says a 28 year-old geology lecturer. "It comes from the strains, the poverty, the squalor of our society". And in a series of violent manifestoes, the hungries singled out their enemies, including hypocrites, conventional writers and politicians whose place in society lies "somewhere between the dead body of a harlot and a donkey's tail." To "let loose a creative furor", the hungries last summer sent every-leading Calcutta citizen—from police commissioner to wealthy spinsters—engraved four-letter-worded invitations for a topless bathing suit contest.

Done for world : With that, the entire Calcutta establishment rose up in rage. Newspaper editorials, quoting passages from their works, proved conclusively that they were dangerous and dirty—so much so that Calcutta's reading public began to look for them. Under civic pressure, the police hauled away 6 of the poets for questioning. Five were suspended from their jobs and booked on charges of obscene writing and conspiracy against society.

The evidence got in last week's trial was irrefutable, but meanwhile the Indian government had been approached by sympathetic intellectuals at home and abroad. Looking for a face saving exit, the Calcutta prosecutor temporised, requested a postponement in court. To celebrate their temporary freedom, the hungering beats raided an art gallery, beat up three painters, then walked happily away to resume their pursuit of the Hungry Generation's declared goal—"to undo the done-for world and start afresh from chaos."

১৯৬৪-র ২০শে নভেম্বর TIME পত্রিকার প্রতিবেদন

Howard McCord

NOTE ON THE HUNGRY GENERATION

The Indian cultural establishment has been under attack throughout the sixties by a group of earnest and rowdy poets who call themselves the Hungry Generation. The conflict has been most acrimonious, in Calcutta, traditionally the center of the Indian literary world, but the complacent *literateurs* of Bombay and New Delhi have been silent; as well. The Indian press believes that the movement's origins can be traced to the 1962 visit of Allen Ginsberg and Peter Orlovsky, the corrupting influence of whom it has reported in outraged and scandalized delight. But however great the effect of the visit of these American poets, and however inspired by foreign writers such as Artaud, Genet, Michaux, Burroughs, Miller, and Céline, the movement is autochthonous and is an indigenous response to the profound dislocations of Indian life, and is built on the strong Bengali avant-garde tradition.

There was little notice of the group in the West until 1963, when *City Lights Journal* No. 1 carried news of them; in 1964 Hungrealist manifestoes appeared in *Kalchur* 15; and *El Corno Emplumado* and *Evergreen Review* printed letters telling of the writers' legal difficulties. For in the autumn of 1964, as many in the US learned from a November issue of *Time*, six poets of the Hungry Generation — Malay Roy Choudhury, Debi Ray, Samir Roy Choudhury, Saileswar Ghose, Subhas Ghose, and Pradip Choudhury — were arrested and charged with conspiring to circulate and distribute an obscene publication in violation of Section 292 of the Indian Penal Code. The publication which had aroused the authorities was a magazine, *Hungry Generation*, and the particularly offending work was 'Prachanda Baidyutik Chhutar,' a poem by Malay Roy Choudhury which he has translated into English as STARK ELECTRIC JESUS.

At their arrest all were suspended from their jobs, and when I saw them in June 1965, they had been out of work for ten months. After considerable procrastination and maneuvering by the prosecutor, charges were dropped against all but Malay Roy Choudhury later in the summer. On December 28, 1965 he was found guilty by a Calcutta court and sentenced to a fine of 200 Rupees (about \$40, or nearly two months' salary for a clerk), or one month's imprisonment. The poem was banned in India and the seized copies were destroyed. Malay Roy Choudhury has never been re-instated in his job, and in the late spring of 1966 was still without work. Life, as

CITY LIGHTS JOURNAL, Number Three (1966)-তে
হাওয়ার্ড ম্যাকোর্ডের হাংরি জেনারেশন বিষয়ক প্রবন্ধের প্রথম পৃষ্ঠা

যুগান্তর : হাংরি-জেনারেশন বা ক্ষুধাত' প্রভন্ন আধাধারীদের উপর
 পুলিশী অভিযান শুরু হইয়াছে। তাহারা যে ক্ষুধার ব্যাপারী, তা পেটের ক্ষুধা
 নয়, তাহার ভৌগলিক সংস্থিতি নাকি অন্তর্জ এবং পিশাচসিন্দাই কাপালিকদের
 মতো উক্ত ক্ষুধার সমুদ্র পাড়ি দিয়াই মানুষকে ক্ষুধার কিনারে উত্তীর্ণ হইতে
 হইবে বলিয়া নাকি উচ্চকণ্ঠে তাহারা গছে পছে নতুন দর্শন প্রচার
 করিতেছে। শুধু প্রচার নয় ইহাদের চলনে নলনেও নাকি এই মতবাদের
 চাপ স্পষ্ট... যে দেশে বাৎসায়ন ও কল্যানমন্ডের গ্রন্থ শাপ্ত বলিয়া কথিত,
 গীতগোবিন্দ ধর্মায়তনের ধূপধূনায় সম্মানিত, উড়িষ্যা খজুরাহের শিল্প
 যে দেশে নিঃসঙ্কেচে রসশৈলীরূপে বিবেচিত আর তন্ত্র-ব্যবস্থিত মোক্ষ
 সন্ধানের উপায়রূপে বিন্দু সাধনাদি অশেষ মর্ষাদায় গৃহীত, সে দেশে এই
 নাবালকবৃন্দ নূতন কথা এমন কি বলিয়াছে... পুরানো ঐশ্বর অদৃষ্ট
 ও পাপ পৃথ্য়াজিত জীবন বোধের সঙ্গে বাস্তব লাভালাভ ও জৈব
 স্মাধিকার মূলক নূতন বিজ্ঞান বোধের যে দ্বন্দ্ব এ কালের মনকে
 আলোড়িত করিয়াছে তাহারই উৎক্ষিপ্ত ফসল ইহারা এবং ইহারা
 কোন নির্দিষ্ট দেশ বা জাতির মধ্যে হইতে উঠে নাই। সর্বদেশের বিড়ম্বিত
 চিন্তাসংঘাত ও তিরস্কৃত জীবন যন্ত্রনাই এই শ্রেণীর নূতন সম্ভোগী
 পতঙ্গ-দর্শনের অনুরোধনা জোগাইয়াছে। হয়ত নূতন ধ্রুব নূ্যামানের
 প্রতিষ্ঠা করিয়া বিভ্রান্ত যৌবনের পুনর্বসতিই ইহাদের সত্যকার প্রতিকার।
 (সম্পাদকীয় : মে ক্ষুধা জর্ঠরের নয়, ১৯৬৫)

১৯৬৫ সালের হাংরি সাহিত্যিকদের বিষয়ে 'যুগান্তর' পত্রিকার সম্পাদকীয়

Karl E. Zink (Associate Professor of English and departmental Chairman at Indiana University) : **SALTED FEATHERS** এর বিষয়ত **Hungry** সংকলন এর আলোচনা প্রসঙ্গে **MAHFIL** পত্রিকায় লিখেছেন :— There is entirely too much rant, too much self justification, self pity, self torture, too much cataloguing of suffering and threat of suicide. But for all this one remains downright haunted by the burning society the hysterical, the despair, the fear of and resignation to death , the common conviction that Indian culture is rotten and doomed, the intense dedication to Art. (1967)

Blitz (Erotic lives and 'loves of 'Hungry Generation') : They held that the highest form of sex should be masturbation, because it is not conditioned by the presence of a second individual and it gives scope to flights of Imagination. They called themselves 'holy barbarians' holy because they are missionaries rebelling against conformities & inhibition which have come to pass for 'civilization.' They claimed, they are the first Communist of the World. Marx was a product of this civilization and could not get over it. He wanted to bring in class struggle to end in exploitation of man by man and thus to usher in a higher stage of society, poor Marx had limited vision. (1964)

Rajib Saxena (Poetry of alienation) : In recent years voices of protest emerged in those countries (Former colonies of England and America) who dare to speak about their backyard sunder and underworld. **The Hungry Generation group was meanwhile crowned with martyrdom.** In 1964 the stupid Calcutta Police arrested six Calcutta Poets... the event got highlighted by publicity in Time Magazine. But what are these poets upto? The first thing that strikes after reading their incoherent manifestoes is **their complete rejection of the present social order.** They have to heap abuses against it in a most aggressive manner and for this purpose colloquial and the slangs seem to be most handy. **The shocking experiences of the modern reality have to be conveyed in an equally shocking language.** That is what looks obscene to the 'cultured' establishment. (LINK, 1968)

ব্লিৎস (১৯৬৪) ও লিঙ্ক (১৯৬৮) পত্রিকা এবং
কার্ল-ই. জিঙ্কের ১৯৬৭ সালের প্রতিবেদন

কল্লোল যুগের অস্থিরতা যেমন একটা কৃত্রিম ফাঁপানো ভূয়ো ব্যাপার এ যুগের বঙ্গীয় বীট হাংরি জেনারেশনও তাই। বরং তার চেয়েও বেশী। কলকাতার বীট আর হাংরি জেনারেশন এমনই দুটি হজুগ, পশ্চিমী আন্দোলনের অন্ধ ব্যর্থ অনুকরণ, দাস সুলভ হীনমন্যতার প্রকৃষ্ট দৃষ্টান্ত ... জামাকাপড় সাজসজ্জা দাড়ি গোঁফে সে এক অপরূপ রূপবান। তার সঙ্গে মদ, বেশ্যাপল্লী, বস্তি, বিবিধ যৌন অধিকার বিদেশী উত্তরসূরীদেরও টেকা দিয়ে চলল। অবশেষে হাংরি বীট দগ্ধে ঘা হয়ে ফুটে বেরুল গল্পে কবিতায় নিবন্ধে, যাকে এরা মলমূত্রের শামিল বলেই মনে করে যা আসলে মলমূত্রই। (হাংরি জেনারেশনের উৎস সন্ধান, দর্পন, ১৯৬৪)।

জনতা : এদের এই উচ্ছৃঙ্খলতা নোংরামি দেখে প্রশ্ন জাগে আদৌ ‘মানুষ’ বলতে যা বুঝায় সে অর্থে ওরা মানুষ কিনা? (কাব্যচর্চর নামে উচ্ছৃঙ্খলতা, ১৯৬৪)।

যুগান্তর : (১৮ জুলাই, ১৯৬৪) : এই কলকাতায় যে তরুণরা “অতিরিক্ত দুঃসাহসের” এবং “অভিভাবক, সমাজ, সাহিত্যিক, শালীনতা এমনকি পুলিশকেও উপেক্ষা করার” আন্দোলন শুরু করেন, নিজেদের তারা হাংরি জেনারেশন বা ফুৎকাতর সম্প্রদায় নাম দিয়েছেন। এই গোষ্ঠীর যোগাযোগ নাকি বিশ্বব্যাপী।

সমকালীন দর্পণ, জনতা ও যুগান্তর পত্রিকার প্রতিবেদন