

**Classic Poetry Series**

**Samir Roychoudhury**  
**- poems -**

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# Samir Roychoudhury(1 November 1933 -)

Samir Roychoudhury (Bengali: স্যামির রায়চৌধুরী) is considered as one of the founding fathers of the Hungry Generation Movement.

## <b> Birth and Early Life </b>

Samir Roy Choudhury was born at Panihati in West Bengal on November 1st 1933, in a family of artists, sculptors, photographers and musicians. His grandfather Lakshminarayan, doyen of the Sabarna Roy Choudhury clan of Uttarpara, heard learned drawing and bromide-paper photography from John Lockwood Kipling, father of Rudyard Kipling, who was Curator at the Lahore Museum (now in Pakistan), and thereafter established the first mobile photography-cum-painting company in India in the mid-1880s. The company was later taken over by Samir's father Ranjit (1909–1991). Samir's mother Amita (1916–1982) was from a progressive family of 19th century renaissance.

He studied at City College, Kolkata. Here he saw his classmates Dipak Majumdar, Sunil Gangopadhyay and Ananda Bagchi who were planning to start a poetry magazine known as Krittibas (1953). He was an active member of Krittibas group. Samir became an active member of the group. Eka Ebong Koyekjan, the first collection of poems by Sunil Gangopadhyay was funded and published by Samir. When Dipak Majumdar left Krittibas group, Samir along with others were eased out of the group. He had edited the Phanishwarnath Renu issue of the magazine. Thereafter he took up a job of marine fisheries expert in a ship. His first poetry collection was known as Jharnar Pashey Shuye Aachhi that was based on his experience in the ship.

Thereafter he shifted to inland fisheries which helped him to be a part of the poorest boatmen, fishermen and fishnet-knitters families of rural India. He travelled for three decades to tribal areas like Chaibasa, Bhagalpur, Muzaffarpur, Darbhanga and so on. These places were the centres of Hungryalist poets, writers and painters. It has witnessed many creative happenings which has become a part of Bengali literary folklore. Samir had emerged as one of the original thinkers later termed as Adhunantika by the famous linguist Dr Prabal Dasgupta.

## <b> Seeds of Hungryalism </b>

Samir's grandfather, Sri Lakshminarayan Roy Chowdhury established a permanent photography-cum-painting shop at Patna, Bihar in 1886, the city from

### **Krittibas Phase**

## <b> Among the People </b>

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etc. Shakti Chattopadhyay stayed with him at Chaibasa for more than two years. He is still an important figure before the contemporary younger poets and thinkers ( like Anupam Mukhopadhyay ) .

### <b> Creative Work </b>

Creativity ran in the veins, so early in life both Samir and his brother Malay directed many plays including 'Kauwa Babula Bhasm' the script of which was prepared by the noted writer Phanishwar Nath 'Renu'. Samir has been creative off and on. After his first collection of poems he published Amar Vietnam a collection of poems, though not based on Vietnam, but premised on the sensitivity of a person who lives in a different world and is regularly bombarded by war-news which are shockingly inhuman. Then after a decade his third collection of poems Janowar (????????) (The Animal) was published written in a different vein. Among the Hungryalists, he is considered to be a master of word formation and language-plasticity. He shifted his base permanently to Calcutta (Kolkata) in the beginning of 1990s and started his own magazine aptly called HAOWA#49 or Unapanchash Vayu in Sanskrit which is a state of unknown mind. He also started Haowa#49 Publications for which his younger brother Malay Roy Choudhury joined as Creative Consultant. HAOWA#49 (?????? # ??) magazine virtually changed the avant garde literary scene. People who were once critical of the Hungry Generation movement (????? ??????), and even denigrated Hungryalism, started respecting them. Post-graduate thesis have been written on the two bothers, considered to have up-welled fresh mind-waves in an otherwise stagnant creative pool.

### <b> Adhunantika Controversy </b>

Samir wrote several treatises on Adhunantika aspects of our Indian, especially Bengali society, that have impacted post-colonial mindset, and obviously arts, literature and culture. Critics have claimed that Adhunantika is Postmodern version of Hungryalism, and that postmodern features Bengali creative writing had emerged way back in 1960s when the Hungry generation movement was launched with freely distributed weekly bulletins which could have been published by any participant of the movement. Samir introduced an Indianised version of postmodernism which was being called, apart from Adhunantika, Uttaradhunika, Uttar-Adhunika, Bitadhunika, Bhashabadal, Atichetana, Adhunikottarvad etc. Hungryalism got a new valuation with these concepts, and the newer generation of poets, writers and thikners got an alternative platform. Samir edited, since 1990, books on Ecofeminism, Postcolonialism, Postmodernism, Complexity, Hybridity and The Other. He edited Postmodern Bengali Poetry (2001) and Postmodern Bengali Short Stories (2002) which included writings from

Bangladesh as well as entire India. Earlier only upper-caste writers from West Bengal used to have prime of place in such collections. Samir changed it all; he invited poems and short stories from all strata of, not only West Bengal, but entire India and Bangladesh. A new word Bahirbanga was coined by him for diasporic Bengalis.

# Adhunantik

Samir Roychoudhury

# Angoshobhab

Samir Roychoudhury

# Anubhumik

Samir Roychoudhury



# Charjamangso

Samir Roychoudhury

# Chhando

Samir Roychoudhury

# Chiriya Ghar

Samir Roychoudhury

# Dipak Kobe Chai Basay Esechhilo Mone Achhe

Samir Roychoudhury

# Ekti Bohuroukhik Text

Samir Roychoudhury

# Hanir Bhitor Diye Dekha Jay

Samir Roychoudhury

# Hanir Jonmodin

Samir Roychoudhury

# Human Armour

Manushyakabacham

Each word

Hring Hring look sun rises

a mantra.

Within seeds of words a sound

which carries meaning...

Utter Hri only then a deer visits

sun disappears—

The deer afraid of tiger

but creates the domain of escape

An escapade beyond the clutch;

Yes, Shiva with snakes around its neck,

wisdom flows from

his tousled matted hair, the

Counter text.

Samir Roychoudhury



# Khelna Bashi

Samir Roychoudhury

# Khhetroj

Samir Roychoudhury

# Kukurer Galpo

Samir Roychoudhury

# Mangso Parokh

Samir Roychoudhury

# Nijosso Roder Janno

Samir Roychoudhury

# Nitto Jatri

Samir Roychoudhury

# Open Ended

You said to women  
come my way but don't follow,  
there starts deconstruction...  
she said, there  
is a safety pin left behind  
by the Sannyasin in washroom...  
But you said the Sannyasin left behind  
an open safety pin  
then unending mystery starts—  
deconstruction follow.

Samir Roychoudhury

# Prasongik

Samir Roychoudhury



# Prokriti

Samir Roychoudhury

# Shat Bochhorer Teachhr Om

Samir Roychoudhury

# So

Beneath five feet three inches deep within the subject lives  
the rat of circus company  
in four millimeter depth of feelings reckless shiverings have  
booked their tickets  
Oh Sir, nobody uses the Jadavpur subway for road crossing  
during night aristocrat lunatics sleep thereat  
a passenger queried- is the taxi-meter OK?  
I delivered a counter- is the country OK?  
In front of Tollygunj Metro both flyover and subway are being constructed  
that does not mean pedestrians will not come under wheels  
how will then media-fedia dailies-failies run  
do you know how many cameramen are there? how many taxies in city?  
If rats wither away there wont be cats  
keep those consciousness-business with yourself  
Are you able to see distance in rats and concealment in cats?  
That's all, rotate the steering, in case I don't get  
taxiful passengers, I'd go on sharing basis

Translation of 'TO'

Samir Roychoudhury

# Songskriti

Samir Roychoudhury

# Tekka Bishoyok Jotilota

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