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| Bose, Buddhadeva (1908–1974) |
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| Buddhadeva Bose was a major Bengali poet, who showed an exemplary dedication to modernism. He was a novelist, short-story writer, essayist, playwright, children’s writer, and translator who authored over 150 titles. Born in Comilla, he grew up in Noakhali and Dhaka (all in Bangladesh now). While attending college, he started a monthly publication with Ajit Datta called *Pragati* (*Progress*, 1927–1929). At 23, he moved to Kolkata. With a distinctive book of poems and a novel to his credit, *Bandīr Bandanā* (*Prisoner’s Song*) and *Sādā* (*Response*) respectively, he took up writing as profession. At 26, he married Protiva Som, a singer who later became a fiction writer as well.  By age 26, he had begun teaching at Ripon (now Surendranath) College. Within a year, he founded a periodical, *Kavitā* (*Poetry*, 1935–1961), with Premendra Mitra and Samar Sen. *Kavitā* was solely devoted to poetry, and became an important venue for multiple generations of poets. He also began publishing new poetry, including an anthology of modern Bengali poetry (*Ādhunik Bānglā Kavitā*, 1940, which he later edited himself) and a series of sixteen-pagers, *Ek Paysāy Ekti* (‘Poems a Paysa Each’). |
| Buddhadeva Bose was a major Bengali poet, who showed an exemplary dedication to modernism. He was a novelist, short-story writer, essayist, playwright, children’s writer, and translator who authored over 150 titles. Born in Comilla, he grew up in Noakhali and Dhaka (all in Bangladesh now). While attending college, he started a monthly publication with Ajit Datta called *Pragati* (*Progress*, 1927–1929). At 23, he moved to Kolkata. With a distinctive book of poems and a novel to his credit, *Bandīr Bandanā* (*Prisoner’s Song*) and *Sādā* (*Response*) respectively, he took up writing as profession. At 26, he married Protiva Som, a singer who later became a fiction writer as well.  By age 26, he had begun teaching at Ripon (now Surendranath) College. Within a year, he founded a periodical, *Kavitā* (*Poetry*, 1935–1961), with Premendra Mitra and Samar Sen. *Kavitā* was solely devoted to poetry, and became an important venue for multiple generations of poets. He also began publishing new poetry, including an anthology of modern Bengali poetry (*Ādhunik Bānglā Kavitā*, 1940, which he later edited himself) and a series of sixteen-pagers, *Ek Paysāy Ekti* (‘Poems a Paysa Each’).    Before long, he gave up his job at the college, though a decade later he joined the newly established Jadavpur University as the founding professor of Comparative Literature. During interim, he tried his hand at journalism, had a brief assignment with UNESCO, and was a Fulbright scholar in the United States. However, he always said he was the happiest at his ‘enchanted desk.’  Buddhadeva Bose was author of seventeen books of poems and a book of poems for children. During the early years of his career, his prose could be characterized as flowing without compromising skill (witness *Kankābatī*). Before long, he adopted an increasingly terse style (*Je Āndhār Ālor Adhik* [*The Darkness that* *Is More than Light*] demonstrates his pity style best). Eventually, he found a way to combine terseness with his more fluid style, as in his final book *Svāgatabidāy o Anyānya Kavitā* [*Welcome Farewell and Other Poems*]). His main contribution to Bengali modernism was the stream of consciousness form as seen in his masterpiece *Tithidor* [*Sacred Ties*]. The poetic language of *Tithidor* also characterizes his later short stories. His essays ranged from belles-lettres to travelogues to autobiography and, above all, criticism. He wrote extensively on his great predecessor, Rabindranath Tagore, and also on his contemporaries, especially Jibanananda Das and Sudhindranath Datta. His last years were largely spent on a book on the *Mahābhārata* (*Mahābhārater Kathā*), before which he wrote four verse-plays on themes taken from it as well. He had already written a play on Rishyasringa, *Tapasvī o Taranginī* (*The Hermit and the Courtesan*), and one on Electra (*Kolkātār* [Kolkata’s] *Electra*).  His main translations were of Kālidāsa’s *Meghadūta*, Baudelaire’s *Les Fleurs du Mal*, and selections from Hölderlin and Rilke. A champion of his mother tongue, he only wrote in English occasionally, *An Acre of Green Grass* (on current Bengali writing) and *Tagore: Portrait of a Poet* being two principal works written in English. Timeline 1927–1929: Monthly *Pragati*, devoted to modernism  1930: *Bandīr Bandanā*, book of poems  1935–1961: Quarterly *Kavitā*, solely devoted to poetry  1949: *Tithidor*, novel  1958: *Je Āndhār Ālor Adhik*, book of poems  1961: *Charles Baudelaire: Tānr Kavitā*, translation of *Les Fleurs du Mal*  1966: *Tapasvī o Taranginī*, play  1974 (posthumous): *Mahābhārater Kathā*, criticism |
| Further reading:  (Dasgupta)  (Sengupta)  (Datta)  (Bose)  (Dev)  (Samiti)  (Sinha)  (Dev, Dui Tirise: October-November/ Sudhīndranāth Datta o Buddhadeva Basu) |