

Analysis of reflection of the Marxist Cultural Movement (1940s) of India in Contemporary Periodicals

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ARTICLE DETAILS

Article History

Published Online: 16 Apr 2020

Keywords

Anti- Fascist, Communist Party, Marxism, Progressive Literature, Social realism.

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ABSTRACT

In this study I have tried my level best to show how the Marxist Cultural Movement (1940s) of Bengal/ India left its all-round imprint on contemporary periodicals such as *Parichay*, *Agrani*, *Arani*, *Janayuddha*, *Natun Sahitya*, *Kranti*, *Sahityapatra* etc. That movement was generated in the stormy backdrop of the devastating Second World War, famine, communal riots with bloodbath, and Partition of India. Undoubtedly the Communist Party of India gave leadership in this cultural renaissance established on social realism but renowned personalities not under the umbrella of the Marxist ideology also participated and contributed a lot in it which influenced contemporary literature, songs, painting, sculpture, dance movements and world of movie-making. Organisations like the All-India Progressive Writers' Association (1936), Youth Cultural Institute (1940), Association of Friends of the Soviet Union (1941), Anti-Fascist Writers and Artists' Association (1942) and the All-India People's Theatre Association (1943) etc emerged as pillars of that movement. I.P.T.A was nothing but a very effective arm of the Pragati Lekhak Sangha, which was created mainly for flourishing talent of artists engaged with singing and drama performances. The Anti-Fascist Writers and Artists' Organisation was a perfect name which had arisen in the hour of emergency and the Youth Cultural Institute along with the Soviet suhrd Samiti jointly paved the path for establishment of the Anti-Fascist Organisation and I.P.T.A. All these events and total impact of them were documented well-enough not only in the Anti-Fascist pamphlets and memoirs/ reminiscences of renowned people but also in a large number of periodicals.

1. Introduction

While going through extensive research on various source materials related to the Marxist renaissance I studied a large number of books on it such as *Marxbadi Sahitya- Bitarka* and *Banglar Sanskritite Marxbadi Chetanar Dhara* edited by Dhananjay Das, *Sekaler Marxiya Sanskriti Andolan* and *Challish Dashaker Banglay Ganasangit Andolan* written by Anuradha Roy, *Gananatya Andolon* written by Darshan Chowdhury, *Pragatir Chetana Pragatir Pathikera* edited by Debashis Sengupta, *Panchasher Mannantar O Banglasahitya* written by Binata Raychowdhury, *Lenin Rush Mahabiplab O Bangla Sambad- Sahitya* written by Abinash Dasgupta, *Sanskritir Pragati, Nabanna: Projojana O Probbab* and *Gana-Naba- Sat- Gosthi- Ntyakatha* written by Sudhi Pradhan, *46 No.: Ekti Sanskritik Andolan Prasange* written by Chinmohan Sehanabish etc. Besides those well-reputed books, I also collected enough resources from esteemed periodicals such as *Anushtup*, *Gananatya*, *Sharadiya Kalantar*, *Ekshan*, *Eksathe*, *Protikshan*, *Grihayuddha*, *Yubamanas*, *Akademi Patrika*, *Bahurupi*, *Nandan*, *Aneek*, *Korok*, *Lekhak Samabesh*, *Ekaler Raktakarabi*, *Ebang Jalarka* etc. Thought-provoking articles of renowned personalities/ authors namely Darshan Chowdhury, Ratna Bhattacharyya, Shamik Bandopadhyay, Sudhi Pradhan, Shovan Som, Malini Bhattacharyya, Sajal Raychowdhury, Reba Raychowdhury, Mrinal Ghosh, Sumita Chakraborti, Susnata Das, Amitabha Chandra, Amitesh Sarkar and Paresh Dhar etc. (published in various periodicals mentioned above) depicted that particular phase in a distinct

way and those essays along with research-based valuable books depended enormously on contemporary periodicals as primary source materials. In this article I would now elaborately discuss on role/ contribution of prominent *Patrikas* such as *Parichay* one by one.

2. Contribution of Parichay

In Bengal three literary groups performed well as pioneering spirit in field of Anti-Fascist propaganda namely the *Parichay* Group, *Agrani* Group and *Anamichakra* related to *Arani Patrika*. *Parichay* became capable of creating a lasting impression on psychological world of our intelligentsia and its imprint was more prominent than renowned periodicals such as *Bangadarshan* and *Sabujpatra*. That reputed monthly periodical under able leadership of eminent editor Sudhindranath Dutta established its identity as a rebellious United Forum against all forms of reactionary power and was a staunch supporter of humanist approach. But full-fledged Marxist ideology began to influence world of *Parichay* not from its inception but later through endeavour of Dhurjatiprashad Mukhopadhyay and Hirendranath Mukhopadhyay, two famous pillars of the Progressive literary and cultural Movement. Sushobhan Sarkar also played an important role by his writings such as *Rush Biplaber Patabhumi* and *Rush Biplaber Itibritto* in pages of *Parichay*. His essay entitled *Socialism-er Mulsutra* published in the periodical mentioned above was undoubtedly a path-breaking article in the field of Historiography of the Marxist Cultural Movement.

Hirankumar Sanyal and Shyamalkrishna Ghosh analysed impact of establishment of the All India Progressive Writers' Association on a large number of articles published in the periodical discussed here. *Parichay* emerged in its radical avatar under guidance and supervision of Hirankumar Sanyal who wrote a valuable article in it in memory of Somen Chanda, who was murdered brutally in Dhacca on 8th March, 1942 for his Anti-Fascist propaganda and enormous contribution in Progressive literature. *Parichay* expressed its international consciousness through its famous portion entitled *Pustak-Parichay* where one could discover discussion on various books related to analysis on the Fascist state organisation and condition of countries such as France, Yugoslavia, Finland and Poland.

Parichay used to publish advertisements related to conferences of the Anti-Fascist Organisation of the Writers and Artists and poems of Jyotirindra Moitra, Sukanta Bhattacharyya, Bimalchandra Ghosh, Saroj Bandopadhyay, Manindra Roy, stories of Sushil Jana, Nani Bhowmick, articles of Nirendranath Roy, Saroj Acharyya, Tarashankar Bandopadhyay and discussion of Gopal Halder on dance performances of I.P.T.A enriched its pages undoubtedly. Essay of Manik Bandopadhyay namely *Bharater Marmabani* and *Lekhak O Shilpi Sammelane* of Chinmohan Sehanabish also deserved special discussion because in those essays necessity of development of our indigenous folk culture was reflected skilfully. *Parichay* was able to earn immense popularity for its section entitled *Sanskriti-Sambad* which was enriched by valuable writings of Charuchandra Bhattacharyya, Amarendraprashad Mitra, Gopal Halder, Sarojkumar Dutta, Rabindra Majumdar, Mangalacharan Chattopadhyay and many others. Annual Conference of All-India Kishana Sabha in Netrokona of Bangladesh where exhibition on Folk-art of contemporary Bengal and Regional folk-based dance performances of Manipur took place, was reflected elaborately in *Sanskriti-Sambad* of *Parichay Patrika*.

In *Sanskriti-Sambad*, part of *Parichay Patrika*, one can find thought-provoking discussion of Gopal Halder entitled *Soviet Prachir-chitra Pradarshani* which was arranged by *Soviet Suhrid Samiti* of Bengal. Art exhibition related to painting of Paritosh Sen had been also elaborately highlighted in this particular section. Besides Progressive art, literature performed a path-breaking role in the Marxist renaissance according to opinion of Chidananda Dasgupta who in his article entitled *Pracharbadhi Sahitya* observed that- *Ajker Pracharbadhi Sahitya kebol ekti rajnaitik daler madhye abodhho thake ni. Kebol rajnaitik motamoto er bisheshatto noy. Er bhitti ekti sampurno notun jivandarshan- Communism*. Dhananjay Das in *Marxbadi Sahitya- Bitarka* has rightly observed that our workers and committed leaders of cultural Front tried to search solution of all problems in path of Progressive literature and development of art with social realism in *Naya Ganatantra* of China and *Parichay* under editorship of Gopal Halder and Nirendranath Roy was prominent enough in the role of pioneer while reflecting imprint of the National Liberation Movement in South-East Asia. Chinmohan Sehanabish in his well-reputed essay namely *Sahitya O Ganasangram* did not hesitate to declare that world of art and literature could be enriched if it could merge completely with mass upsurge/revolution and

gave examples of renowned personalities such as Aragon, Cornford, Picasso, Julius Fucik etc. *Parichay* continued its journey with a more radical outlook under supervision of Saroj Dutta and Golam Kuddus and later under able guidance of Sushil Jana and Mangalacharan Chattopadhyay. Afterwords this eminent periodical went through ups and downs under editor Subhas Mukhopadhyay, Manik Bandopadhyay and Nani Bhowmick and Gopal Halder with Nani Bhowmick but always tried its level best not to deviate from its important path-breaking role in field of documentation of the Progressive cultural Movement.

Parichay became a battlefield through which various debates related to different explanations about Marxism and Progressive aesthetics took place. Those different ideologies were based on debates among the group of Roger Garaudy and group of Louis Aragon. Eminent people like Bishnu De, Hirendranath Mukhopadhyay, Arun Mitra, Chinmohan Sehanabish, and Subhas Mukhopadhyay were ardent supporters of Garaudy who always wanted to differentiate between pure art and radical line of the Communist Party. But some renowned personalities such as Nirendranath Roy, Gopal Halder, Saroj Dutta, Mangalacharan Chattopadhyay and Anil Kanjilal were disciples of Aragon who tried to analyse aesthetics on basis of dialectical materialism.

In history of the Marxist debates some articles published in *Parichay* deserved special mention such as *Bangla Pragati Sahityer Atmasamalochana* written by Manik bandopadhyay, *Bangla Pragati Sahityer Atmasamalochana* of Shitanshu Moitra and *Bangla Pragati Sahityer Atmasamalochana* of Satindranath Chakrabarti etc. Shitanshu Moitra aggressively supported theory of ultra-radical Communist Bhabani Sen and criticised Manik Bandopadhyay, who did not have blind faith in ultra-leftist ideology. Nirendranath Roy and Satindranath Chakrabarti vehemently opposed Bhabani Sen/ Rabindra Gupta in their essays. Satindranath especially criticised tendency of rejecting progressive role of Rammohan and Rabindranath Tagore as reactionary. Actually one would not be able to write history of the Marxist renaissance without *Parichay Patrika*.

3. Agrani Patrika

Agrani, published in January, 1939, was undoubtedly the first periodical (monthly) which was completely guided by ideology of the Communist Party and so it had been publicly declared as *Bampanthi Masik Patrika* by stalwarts like Saroj Dutta, Sunil Chattopadhyay, Shyamnath Sinha, Sudhi Pradhan and Anil Kanjilal. *Agrani*, under editorship of Prafulla Roy and Swarnakamal Bhattacharyya, left enormous contribution in world of the Progressive Literature in 1950s. Stories of Sulekha Sanyal, Khwaja Ahmad Abbas, Subodh Ghosh, Krishan Chanda and Bijan Bhattacharyya, poems of Ramendra Deshmukhya, Amalendu Basu, Krishna Dhar, Golam Kuddus, Bishnu De, Anil Kanjilal and Ram Basu (famous poem of Ram Basu entitled *Ek-buk sashyer bhitar* deserved special mention and importance), essays of Siddheshwar Sen, Chinmohan Sehanabish and Rathindrakanta Ghatak Chowdhury published in the well-reputed section namely *Sahitya-Shilpa-Sanskriti* were utmost valuable in history of this esteemed periodical. Poem of Pablo Neruda (*Antarjatik Rakshibahinir Madrid*

Agamane Abhinandan- translated by Dilip Chowdhury), article of Digindrachandra Bandopadhyay on drama performances of contemporary Bengal and review done by Kedarnath Chakrabarti on the famous book namely *Notes from the Gallows* (author- Julius Fucik) should be also remembered. Eminent poets of the post- Tagore era such as Arun Mitra, Jyotirindra Moitra, Dinesh Das, Samar Sen, Saroj Dutta and Subhas Mukhopadhyay obtained reputed platform through *Agrani*.

According to Dhananjay Das extensive and elaborate debate between Saroj Dutta and Samar Sen through *Agrani* was the first powerful and fully conscious Marxist debate related to literature. Saroj Dutta ruthlessly criticised theme of the article of Buddhadev Basu entitled *Bengali literature today: position of modern writers* and opined in his essay *Chhinna Koro Chhadmabesh* that Buddhadev lacked experience which was needed for creating literature on labour class. Saroj Dutta observed that poet Samar Sen established his cultural world on the basis of ideology of T.S. Eliot who was totally anti-Communist. So-called revolutionary author Samar Sen always used to keep safe distance from the path of mass struggle and so his literature should be condemned for lacking historical importance. Samar Sen, being targeted by Saroj Dutta, told frankly in self-defence that nowadays ultra- leftist critique began to follow the path of personal attack and terrorism . The debate mentioned above created upsurge in the world of the Progressive literature.

4. Arani Patrika

When publication of *Agrani* stopped all of a sudden, weekly periodical *Arani*, under editorship of Satyendranath Majumdar, came to the forefront from August, 1941 to fill-up the vacuum. Renowned personalities such as Binay Ghosh, Saroj Dutta, Swarnakamal Bhattacharyya, Arun Mitra and Bijan Bhattacharyya were pillars of this political and cultural weekly mentioned above. Journey of *Arani Patrika*, published for Anti- Fascist propaganda in support of ideology of Soviet Russia and China, was skilfully depicted and documented in the essay entitled *Arani : Ekti Andolan, Ekti Patrika* written by Kartik Lahiri (published in Nirmalya Acharyya – edited *Ekshan Patrika : Sharadiya* 1388). That periodical used to publish various resolutions adopted by the Anti- Fascist Writers and Artists related Association in its conferences. It obtained enormous popularity among labour class and peasant front like *Janayuddha* , weekly mouthpiece of the Communist Party. Prominent pillars of Communist ideology namely Chinmohan Sehanabish published his famous article *Pragati Sahitya Sammelane* in it (1943) and one can find this essay in his noteworthy book entitled *46 No.: Ekti Sanskritik Andolon Prosonge*. He tried his level best to establish that so- called uneducated labour class was not lagging behind in field of understanding value of cultural achievements of the Progressive Movement and performances of artists of Andhra Pradesh, Bombay, Punjab and Bengal.

Contribution of *Arani* in arena of literature was clearly documented in books like *Lenin Rush Mahabiplab O Bangla Sambad- Sahitya* written by Abinash Dasgupta . Lenin related well- reputed poems of Golam Kuddus, Bishnu De, Nirendranath Chakrabarti and Sukanta Bhattacharyya had

been published through its platform. Ideology of the Communist Party was frankly reflected in its various sections such as *Amader Katha*. Anti- Fascist propaganda related sections namely *Andoloner Gati* (main author- Anil Kanjilal), *Antarjatik Rajniti* (Arun Mitra, Atul Dutta), *Mahayuddher Gati* (Arun Mitra) and *Katha Prasange* (Swarnakamal Bhattacharyya/ Shri Anami) deserved special importance undoubtedly. Some noteworthy dramas were published in this esteemed periodical such as *Laboratory* of Binay Ghosh and *Homiopathy* of Manoranjan Bhattacharyya.

In spite of valuable contribution in history of the Marxist renaissance sometimes *Arani* had been targeted and criticised because its few essays were full of aggressive attack and it did not hesitate to criticise even literature of Rabindranath Tagore. Actually its responsibility should go on the shoulder of the policy of contemporary Communist Party. Kartik Lahiri and Dhananjay Das were staunch supporters of this opinion.

5. Protirodh, Abhibadan, Sabuj Banglar Katha and Ballygunge Patrika

Protirodh was first published from June, 1942 as *Marxbadi o Fascibad birodhi sahityer Pakshikpatra* and it gradually became mouthpiece of the Progressive Writers Association of Dhacca of East Bengal. In bloody backdrop of the Second World War, communal riots in Dhacca and famine this periodical emerged under editorship of Kiranshankar Sengupta with Achyuta Goswami, and later Ranesh Dasgupta with Ajitkumar Guha. Its famous *Somen Smriti Sankhya* created huge upheaval in world of Progressive literature. That periodical (later turned into monthly) continued its existence upto 1944 and triumphed over many obstacles. Dhurjatiprashad Mukhopadhyay, Samar Sen, Jyotirindra Maitra, Subhas Mukhopadhyay, Hirendranath Mukhopadhyay, Sudhi Pradhan, Binay Ghosh, Hirankumar Sanyal, Swarnakamal Bhattacharyya and Subodh Ghosh enriched it enormously.

In history of the Progressive literature *Somen Smriti Sankhya* of *Protirodh Patrika* was extremely valuable and its importance had been recognised in Kiranshankar Sengupta and Pabitra Sarkar edited book *Aguner Akshar: Somen Chanda* and also in the book entitled *Somen Chanda O Tar Rachana Sangraha* edited by DR. Dilip Majumdar.

Abhibadan Patrika (published from Howrah) continued its journey from 1942 upto 1945 and this periodical (edited by Shantiranjan Bandopadhyay) did not hesitate to create platform for young authors besides publication of essays etc. of well- reputed people such as Chinmohan Sehanabish, Binay Ghosh and Hirendranath Mukhopadhyay. Chinmohan Sehanabish published his famous article namely *Samyabadi Drishtikone Lokkala* through it (*Ashar- Srabon* 1350).

Sabuj Banglar Katha (monthly periodical) was published by Nirmal Ghosh and renowned Marxist intellectuals such as Bhupendranath Dutta, Mujaffar Ahmad and Nandagopal Sengupta were its main authors. *Somen Chanda*, famous martyr of the Anti- Fascist struggle published his story in it. This periodical got recognition in the article entitled *Somen Chander Chhotogalpo : Jibanbodh O Shilparup* written

by Sumita Chakrabarti (One can find this article in Kiranshankar Sengupta and Pabitra Sarkar edited book *Aguner Akshar : Somen Chanda*).

Nirmal Ghosh also published *Ballygunge Patrika* and its Anti- Fascist colour was stronger than *Sabuj Banglar Katha*. Book- reviews and articles published in it were of quite high quality . Biswajit Ghosh in his article namely *Somen Chanda : Patraguchha* (included in the book entitled *Aguner Akshar : Somen Chanda*) informed us that novel of Somen Chanda – *Banya* had been published in the periodical mentioned above.

6. *Purbasha, Janayuddha and Natun Sahitya*

Purbasha, edited by Sanjay Bhattacharyya, became famous for its Anti- Fascist propaganda from 1937 and its *Hitler-birodhi sankhya* earned reputation during turbulent time of World War II. In arena of research related to its contribution Satyapriya Ghosh- edited book entitled *Purbasha Sankalan- I* (October 2001) deserved important position. Path- breaking stories written by Manik Bandopadhyay such as *Amanushik* and *Haraner Natjamai* were published in its pages.

Janayuddha (weekly periodical) was undoubtedly a well- reputed one which occupied a prominent role as mouthpiece of the Communist Party in history of the Anti- Fascist Progressive Movement. This periodical under editorship of Bankim Mukherjee flourished through writings of Hirendranath Mukhopadhyay, Binay Ghosh, Sudhi Pradhan, Gopal Halder, Hemango Biswas, Nibaran Pandit , Ramesh Kabiya and many others. It had been trend- setter in history of journalism of contemporary Bengal. We should remember importance of Arun Ghosh- edited two books namely *Janayuddha Deshbhag O Bharater Communist Party Dalil Sangraha – I* (1942- 1944) and *Janayuddha Deshbhag O Bharater Communist Party Dalil Sangraha- II* (1945- 1946) while describing its history. It published many articles of Manikuntala Sen who contributed a lot in organizing movement of women in contemporary Bengal. During days of devastating famine (*Panchasher Mannantar*) it played a noteworthy role and extensively published reports related to cultural programme of Udayshankar in Delhi (1944) for providing help to the famine- stricken hungry people of Bengal.

Natun Sahitya Patrika never believed in the theory of *art for art's sake* but always gave thrust on utility of mass- base in world of aesthetics. This monthly periodical was edited by Anilkumar Sinha and enriched by contribution of Ashim Roy, Dhananjay Das, Purnendu Patri, Kiranshankar Sengupta, Ram Basu, Sulekha Sanyal, Ritwik Ghatak, Sushil Jana and many others. Tebhaga Movement related famous *Anyo Gram Anyo Pran* written by Purnendu Patri had been published through its esteemed platform. It obtained a quite bright position in history of the Marxist renaissance/ Progressive Movement by vehemently criticising ultra- leftist ideology of Bhabani Sen and his group.

7. *Daak, Ishpat, Fatwa, Angikar and Chatushkon*

Young and promising Marxist intellectuals and some bright students of Calcutta University published many periodicals which documented journey of the Progressive Cultural Movement after independence of India and internal

ideological clashes of the Communist Party. *Daak* was published under editorship of Rohindra Chakrabarti in 1948 and earned fame for some essays such as *Pragati Sahityer Atmasamalochana* written by Swadesh Basu/ pseudo name of Shanti Basu (*Sharadiya-* 1356) and *Pragati Sahityer Bichar- Paddhati O Banglar Pragati Sahityer Oitihya-* Sandhan written by Sanatkumar Basu (*Sharadiya-* 1357).

Ishpat (1949) emerged as fruit of effort/ endeavour of some progressive students who were attached with the *Kishor Bahini* of Sukanta Bhattacharyya and its editor was Sachin Bhowmick. Its chief authors were Ramendra Deshmukhya, Ram Basu, Dhananjay Das, Purnendu Patri, Sushil Jana, Sulekha Biswas and Manik Bandopadhyay and many others. *Ishpat* was able to create a prominent position in history of the Marxist debates by publishing thought-provoking articles such as *Sangrami Sahitya* of Shanti Basu and *Sangrami Sahitya* of Urmila Guha/ pseudo name of Pradyot Guha (Pradyot Guha – written article was based on ruthless critique of essay of Shanti Basu).

Fatwa emerged in 1950 and its editors were Kshetra Gupta and Satyabrata Ghosh. This periodical became enriched through contribution of Anil Kanjilal, Mihir Sen, Bimalchandra Ghosh, Jagannath Chakrabarti, Ram Basu and Tapati Sanyal. It became criticised for ultra- leftist tendency reflected in some articles published in it. Here we can cite example of essay of Anil Kanjilal (*Pragati – Sahityer shibire Bourgeois bhabadarsher prabhaber biruddhe*).

Angikar (1950) was something special undoubtedly in history of periodicals related to the era of the Marxist renaissance because this bimonthly periodical was mainly poetry- centric. Its editors were Sachin Bhattacharyya and Purnendu Patri. Renowned people namely Shanti Basu, Salil Chowdhury, Nirendranath Chakrabarti , Ram Basu, Amalendu Basu, Krishna Dhar and Amitabha Chowdhury were its pillars.

Chatushkon obtained reputation for its committed leftist character and its popularity increased in 1960s and 1970s. After emergence in 1949, it became gradually famous through contribution of Manik Bandopadhyay, Gopal Halder, Mihir Acharyya, Jagannath Chakrabarti, Sadhan Chattopadhyay, Ram Basu, Kanak Mukhopadhyay, Tarun Sanyal, Hemango Biswas, Manibhushan Bhattacharyya, Samir Roy and Narendranath Mitra and some others obviously. It flourished under able guidance of dedicated editors namely Shibaprasad Chakrabarti, Arunkumar Roy and Mihir Acharyya.

8. *Sahityapatra and Kranti*

Prominent personalities who were behind *Sahityapatra* and *Kranti* were staunch opponents of the Communist Party. Bishnu De could not support ultra- radical leftist tendency adopted by the Communist Party in arena of art and literature and so he published *Sahityapatra* (tri-monthly periodical) and its editors had been Chanchalkumar Chattopadhyay and Nabayug Acharyya. According to the opinion of Nirendranath Roy, Amarendraprasad Mitra, Narahari Kabiraj, Mangalacharan Chattopadhyay and Nihar Dasgupta, Bishnu De was enemy of the labour class and the Progressive Cultural

Movement. Narahari Kabiraj in his article entitled *Marxbader Naya Bhashya* (*Parichay, Baishakh- 1356*) opined that this periodical had deviated not only from the Marxist ideology of Soviet Russia but also from directive of the central Committee of the French Communist Party.

Kranti was published as mouthpiece of R.S.P Party and supported ideological position of Sahityapatra by criticising contemporary Communist Party through a large number of essays on analysis of art and literature. Its editors were Niharranjan Roy and Tridib Chowdhury. Other main pillars and stalwarts were Jyotsna Sinharoy , Arabindo Poddar, Kiranshankar sengupta, and Satyapriya Ghosh. Tridib Chowdhury was ardent supporter of eminent poet Bishnu De and criticised trend of blind appreciation of the Communist Party through so- called Progressive literature and aesthetics.

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It occupied an important position in world of periodicals from 1940s upto 1970s.

9. Conclusion

The periodicals mentioned and discussed above were nothing but powerful backbone of historiography related to the Marxist Cultural Movement which had a Pan- Indian character undoubtedly. Researchers ought to depict their constructive role as a mirror of the contemporary Progressive Movement extensively and should highlight cultural achievements of committed workers and the Marxist ideological debates reflected through them . This discovery would be a continuous process through which completion of real picture of that particular time span elaborated in this essay could be possible.