

The Feminist Potential Of Nonsense: Gender And Sexuality In Sukumar Ray's Poetry

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Abstract

Bengali writing respects Sukumar Ray for his nonsensical, spearheading poems. Ray brought into the world in 1887, was a significant player in the Bengal Renaissance, a social and scholarly change period. Utilizing entertaining, scientific language, his illogical verse uncovered social norms while recounting great stories. Ray's 1923 assortment, *Abol Tabol*, with its creative characters, ridiculous settings, and etymological innovation, is a Bengali scholarly work of art. Past the humour, his sonnet assaults imperialism, power, cultural assumptions, prominently orientation, and sexuality. Ray's verse appeals to all ages because of its intricate implications and profound social scrutiny. This exposition proposes that Sukumar Ray's illogical verse, known for its capricious preposterousness, has women's activist potential. Ray discreetly condemns man-centric foundations and orientation standards in his compositions. This exposition analyses feminist gender and sexuality translations of Sukumar Ray's nonsensical poetry. This examination investigates Ray's silly verse to show how it scrutinizes male-centric establishments and gender norms. The assessment will put Ray's work in the social and authentic setting of mid-twentieth century Bengali writing. This paper will likewise raise the profile of illogical writing as a device for social analysis, particularly in terms of orientation and sexuality.

Keywords; Feminism, nonsense literature, Gender and Sexuality

Literature Review

Previous Nonsense Literature Research:

The simultaneity of the operations and functions of language, meaning, and social criticism in nonsense writing has interested several researchers. Such characteristics as the ability to challenge authoritative and reasonable nonsense poems were first developed in the West by Edward Lear and Lewis Carroll. In colonial and postcolonial contexts, nonsense fiction has been re-read with a certain resistant stance, where it is used to satirize colonial power structures based on linguistic playfulness. Among all poetic genres and the literary traditions in particular, nonsensical poetry—as a part of Bengali literature—is under researched. The creativity and uniqueness with which the West Bengal-based cartoonist Sukumar Ray's works and the humorous bent of mind he showcases while doing his work have prevented the reader from looking at the social implications of his work. But recent research has acknowledged that nonsensical literature can set social norms into question, which opens new grounds for Ray's research.

Gender and Sexuality in Literature: Gender and Sexuality in Literature:

Analyzing gender, sexuality, and literature is of great interest to literary theory. Scholars interested in gender and sexuality studies have discussed how literature upholds or subverts

patriarchy at great length. Some of these images have been defined and described by modern and post-modern Bengali writers, with special reference to women and sexuality. Although it breaks gender stereotypes and provides different sexual attitudes, the talk of feminism does not encompass works such as Sukumar Ray's previous ones. This essay analyzes Ray's absurd poetry in this light to further the scholarship on gender and sexuality in literature because they erode stories.

Gap in Scholarship:

Originality has a long tradition in Bengali verse, including nonsense writing, which, however, has not received adequate critical attention in terms of its radical potential for rearticulating patriarchy and gender, as exemplified in the work of Sukumar Ray. Another surprising fact about Ray's poetry is that it has the potential for a technique of feminist criticism; however, it is devoid of humorous content. This is why this essay aims to complete the analysis of Ray's nonsensical poetry by discussing how his works subversively question patriarchal gender roles and offer a more fluid view of gender positioning. This work will contribute to the growing body of works that reconsider the cultural and social roles of nonsense literature beyond the leftovers of the postmodern.

The Definition of the Concept of Nonsense in the Poetry of Ray

It is because of the nature of the phenomenon that non-sense poetry is complex to categorize. It feeds off the wordplay and the light, frivolous confusion of reason and meaning. It is a fact that Sukumar Ray, in his poetic world, does not spare the norms, and the norms of absurdity are reflected in this way. The reader is thus taken to a world of characters, conversations, and situations that are alien and have little or nothing to do with the actual world as they know it. Meaninglessness thus allows for the particular manifestation of over-essential meaning beyond meaning in the discourse of the irrational. Ray's poetry is existential for sure and that combines well with the nonsensical to make a reader think beyond the obvious.

Subversive Potential of Nonsense:

Nonsense may question and disrupt the existing orders of society. That is why nonsense poetry is liberating: it enables other universes because it does not take logic into account. What makes this all the more potent is the overall sense of gender and sexuality. The poem by Ray, which consists of wordplay that does not make much sense, is still subversive about gender-creating characters and events that do not conform to prescribed gender roles. His ridiculous verses subvert and strengthen the authority of standard thinking at the same time. As for the fact of the critical approach of gender and sexuality conventions, Ray uses absurdity. Exploring the different possibilities based on gender and identity reflected in Ray's work, we can speak about the new model of the world, where the classification is not rigid and fixed.

Roy's Poetry: Gender Representations

Yes, from Sukumar Ray's non-sensical poetry's gender roles are quite visible, and they are diverse. Ray's poetry undermines gender norms in a society that has clear gender roles. He has created characters that blur gender roles and change gender often. On the ludic plane, there is an amusing lack of adherence to general prosodic rules but also a social one. Thus, there is a view

that Roy produces that allows the idea of a different gender than what is expected through the impairment of her poetry. In poems, Ray subtly subverts traditional masculinities and femininities in a satirical manner by replacing human characters with animals or exotic animals. That is where he is, and those positions are as constructed and fictional as his intricate universes in his poetry.

Critique of patriarchal norms:

Apart from gender flexibility, Ray's gibberish criticizes masculinity norms and expectations. Ray uses humour and exaggeration to point out the defects in Patriarchal masculinity. Most often, his poetry portrays people and situations grotesquely to emphasize the controversy of male and female roles. In some of his poems, fictional laws control the character's way of doing things and behaving, which is a mimic of conventional laws. To entertain and challenge such norms, especially the ones that perpetuate gender inequity, Ray does this through humour. Ray's rhymed verse is humour that sparks a critique that expects readers to interrogate gender and power. One has to wonder at the absurdity of patriarchal traditions through nonsense in the work of Ray.

Exploration of Sexuality in Ray's Nonsense Verse

Ambiguity and Sexuality: Sukumar Ray's nonsensical rhyme about sexuality is ambiguous, giving numerous readings that challenge traditional wisdom. His funny, absurd poetry frees sexuality from social conventions. It becomes flexible and interpretable, like his gender roles. Ambiguity destabilizes sexual identities and conventions, promoting a more flexible and inclusive sexuality. Ray's poetry encourages readers to consider sexual possibilities outside established boundaries. He challenges the reader to rethink social beliefs about sex and desire by reimagining sexuality.

Subversion of Sexual Norms:

Ray's gibberish poem subverts sexual standards and is ambiguous. His bizarre writings generally depict relationships and passions that defy society. Ray's portrayal of atypical love and family connections shows this transgression. Ray questions the logic of existing sexual conventions by showing these partnerships in a nonsensical situation. His poetry indicates that these conventions are as arbitrary and nonsensical as his nonsense situations, allowing for alternate sexuality understandings. Like his bizarre universes, Ray gently attacks society's standards around love and desire in poetry, where people have relationships that defy expectations.

On Mother India and Other Feminist Interpretations of Ray's Work

If we try to re-read Sukumar Ray's nonsense poems from the positions of gender and sexuality, then we can find signs of some kind of feminism there. Indeed, he opposed the sexism and colonialism of his time, yet not in a sense recognizable today as activism for gender and imperialism. Ray uses nonsense in a way that subverts power institutions to mildly accuse them based on the ability of nonsense to disrupt a given social order. In this way, Ray's poetry subverts the norms of culture through humour and, with the help of absurdity, illustrates how culture is arbitrary. His flexibility and complete opposition to patriarchal gender roles embody this resistance. In this sense, Ray employing nonsense to subvert patriarchal standards points out

that humour and absurdity may be powerful tools of social criticism, and it continues the opposition in a more indirect but equally effective manner.

Empowerment Through Nonsense:

Thus, the meaningless poem created by Ray is a rather rebellious piece, breaking the rules for oppressed people to be empowered and celebrating non-conventional female beauty. The comic, illogical focus of his poetry is to critique the institutional structures that give power back to the oppressed. This is because, through Ray's poetry, women can be able to scrutinize the role assigned to them in society with regard to gender and thereby subvert it to foster an egalitarian society. This empowerment is suggested as nonsense in its failure to follow coherent stories and standards of behaviour. This way, Ray's poetry empowers the oppressed and lets them make their statements about their identity and rights without worrying about the consequences of breaking the law of the created universe, which can be bent for the sake of a more just existence. In Ray's poem, the reigning system of patriarchy is challenged nonsensically, but this time the genders, the classes, and all the minorities silenced are given the mic, and this is done subtly but strongly.

Case Studies/Examples

Detailed Analysis of Selected Poems: Detailed Analysis of Selected Poems:

Thus, it is possible to agree with the idea that the feminist perspectives of Sukumar Ray's nonsensical verse may be identified only after closer readings of certain poems. In the poem "Khichudi," the unseemly combination of articles required for cooking stands for the quality of sex. This poetry desexualises gender and eliminates sexual dimorphism, proposing a more flexible point of view on gender. Another example is in "Lokkhi Chele," where the character is androgynous to the point of becoming a voice condemning gender stereotyping. These rather disjointed poems are a sign of Ray's disruption of both gender and sexual norms. This is because, as it will be seen from the analysis of these poems, Ray uses nonsense to question social norms or values, and hence there is more to her desire, gender, or identity than what meets the eye.

Comparative Analysis with Other Works:

Self-irony and a subversive attitude toward gender and sexual identity can be regarded as the features with which Ray differs from Lewis Carroll and Edward Lear, nonsensical writers. Carroll and Lear also employ nonsense to defy the conventions that are established in society, but they usually support stereotyped perceptions of gender. On the other hand, the author uses aspects of nonsense with the intention of entertaining and subverting some of these notions within colonial and patriarchal society. To an extent, this is where Ray's writing differs from other nonsensical writers and where her package of postfeminism and potential is to be found. If we look at the selected poems of Roy in light of this context, we can easily identify how he tried to disrupt the norms of his time and offered a perspective of a society where everyone is treated equally.

Criticisms and Counterarguments

Possible Feminist Reading Limitations: The ladies of The Proxy might understand Sukumar Ray's nonsense poem, but they have to be realistic. That is, most of the art that Ray creates is

hilarious and cartoonish, and thus, his intentions as a gender and sexuality critic may not have been sincere. A feminist analysis of ludicrous poetry may overlay the modern disposition on a type of poetry with no such concerns. Thus, as the poem is nonsensical, there are a lot of possible interpretations, including a feminist one. These considerations raise questions about the potential of Ray's work to turn literature into a subversive force, even though these aspects need not be pushed to their limit to provide new ways of thinking about how literature might engage with culture.

Alternative Interpretations: One may find more meanings in Ray's gibberish poem than the feminist ones that the reader may find. Analyzed abstractly, his poetry is seen by some academics as having cultural and linguistic intensity and by others as bearing political or colonial commentary. These two readings sum up to offer a better and more complex interpretation than a strictly feminist view of Ray's work.

Ultimately, the meaning of Ray's nonsensical verse is that it is infinitely interpretable and, therefore, subversive. Let us look at these divergent interpretations to be able to glean more layers about Ray's poetry.

Conclusion

Since Sukumar Ray's poetry is nonsensical, this discourse has explored its rebellious sense and its feminism. This paper explains that Ray employs oddity, uncertainty, and jocularity as much as deadliness and oppression in her poems and in the poetic techniques she uses to make social commentaries. For a feminist critic, there is much to be gained from analysing Ray's art, as it features aspects of gender fluidity, sexual subversion, and the voices of ignored minorities. From the present analysis of his poetry, when observed from the present angle, we get to understand how Ray practices the use of nonsense to subvert society and therefore has a much more profound way of reflecting on gender and identity.

The approach used here in analysing this nonsensical poem provokes further gender, sexuality, and postcolonial literary development research. Further studies may include analysing Ray's work about the framework of Bengali female authors or contemporary feminism. Other comparative studies of other works of nonsense writing from other cultures to Ray's might, however, reveal its unique contributions. The analysis of poetry by Ray will help to explain whether and how the given work can challenge the culture.

The deficiency in social norms that is characteristic of Sukumar Ray's nonsensical poetry is a tool of social satire. It may be more possible to understand all the subversive potential of Ray and its relevance to gender and sexuality if we analyze it from the premise of feminism. Ray employs such outrageous language and humour and then constructs a framework that subverts and troubles the status quo and lays the foundation for an open, diverse, and infinitely adaptable society. Ray's illogical verse fills in as a recognition of his imaginative ability and an asset for anybody who needs to challenge their time's shows.

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