

# Reflection of Socio- Economic and Cultural Turmoil of 1940s and 1950s in Short Stories of Manik Bandopadhyay : a renowned litterateur

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## Abstract

*The Progressive Movement or the Marxist Cultural Renaissance occurred in a blood-thirsty and horrible situation which was the outcome of The Second World war, Famine, Communal riots, Partition related refugee crisis and the Tebhaga Movement. Contemporary undivided Communist Party of India was the pioneer in this intellectual development. All – India Progressive Writers’ Association ( 1936), Anti- Fascist Writers and Artists related Organisation ( 1942) , Association of Friends of the Soviet Power ( 1941) and the famous I.P.T.A ( 1943) were established mainly for earnest endeavour of the Communist Party. Eminent author Manik Bandopadhyay was associated with the Anti- Fascist Cultural platform from 1943 and embraced the Marxist philosophy with heartfelt desire. He got membership of the Communist Party in 1944 and continued his creative works through a perfect amalgamation of identity of litterateur with identity of dedicated and devoted party – worker in different areas of Bengal. He created extraordinary short stories (1943/ 1944- 1956) in backdrop of food and clothing related severe crisis, famine – stricken terrible situation , hegemony of influential people of black market related trading system , moral degeneration , flesh trade / prostitution adopted by poor and helpless womenfolk, communal riots related bloodbath and aggressive peasant unrest etc.*

**Keywords:** Anti-Fascist, Literature, Marxism, Progressive Writers, Bengal

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## Introduction

Deep-rooted impact of the Progressive Movement was skillfully manifested in a large number of books such as *Marxbadi Sahitya – Bitarka* and *Banglar Sanskritite Marxbadi Chetanar Dhara* ( edited by Dhananjay Das ), *Sekaler Marxiya Sanskriti Andolan* ( written by Anuradha Ray ), *Samakalin Bangalir drishtite Soviet Desh ( 1917- 1947)* written by Debabrata Bhattacharyya , *Pragatir Chetana Pragatir Pathikera* ( edited by Debashis Sengupta ), *Panchasher Mannantar o Banglasahitya* ( written by Binata Raychaudhuri ), *Sanskritir Pragati* ( written by Sudhi Pradhan ), *Pragati Sahityer dhara beye* ( written by Kanak Mukhopadhyay ), *46 No. : Ekti Sanskritik Aandolan Prasange* ( written by Chinmohan Sehanobis ) and *Bangla Pragati Sahitya Samay o Sanskritir Itibritta* ( edited by Biswabandhu Bhattacharyya and Dilip Saha ) etc. I went through various books and a large number of essays published in well-reputed periodicals namely *Anushtup* , *Eksban* , *Eksathe* , *Pratikshan* , *Parichay* , *Grihayuddha* , *Akademi Patrika* , *Nandan* , *Korak* , *Aneek* etc. for thorough understanding about this cultural phase . Manik Bandopadhyay and his exemplary stories could be understood only keeping in mind socio- economic scenario of that troubled time . The author declared that

... *Lekhak- kabider sadharon lok manusher pangti theke taphate sari ek bishesh srenir rahasyamoy jib kore rekhechhe. E rokom dharona srishtir jonyo dayi obosso lekhak kabirai. ...Sejonyo nijeke sadharon manush bhaba*

*charao amar path nei. Janosadbaron sadbaron ar ami asadbaron , karon ami lekha , e dharona niye bhalobaste gele manush kache gheste debe na .... Tai sabitye pragati anar khatire , ganasabitya srishtir jonyo praner chotphotani metanor jonyo agatyai aaj sabar age lekha- kabike ei chintata swabhabe parinoto korte hobe- ami dasjoner ekjon. ( Sharadiya Swadhinata , 1347).*

Manik Bandopadhyay produced famous stories such as *Aaj kal parshur galpo* , *Dushshasaniya* , *Namuna* , *Gopal Sashmol* , *Shatru Mitra* , *Raghab Malakar* , *Chalok* , *Petbyabatha* , *Shilpi* , *Kangkrit* , *Chhiniye khayni keno* , *Praner Gudaam* , *Dighi* , *Bagdipara diye* , *Mejaj* , *Upay* , *Ekti bakhate cheler kabini* , *Haraner Natjamai* , *Chhoto Bakulpurer Jatri* , *Masipisi* etc. in the background mentioned here. He actually deviated his excessive tendency towards Freudian psycho-analysis and depiction of sexuality with picture of complicated human relationships through his creative world in the Marxist cultural phase and adopted policy of upholding victory of the classless people via indomitable spirit of struggle. This sea – change would be highlighted in this article about the renowned author whose outstanding comment can be quoted here –

*Lekha chara anyo kono upayei je sob kotha janano jay na , sei kothaguli janabar jonyoi ami likhi. Anyo lekha kera jai bolun , amar e bishaye kono sandehoi nei je , tara keno lekhen proshner jababo ei. ... Lekha nichha kalam pesha – majur. Kalam- pesha jadi tar kaje na lage , tabe rastar dhare bose je majur kha bhang tar cheyeo jiban tar byartha , beche thaka nirarthak.*

*Kalam- pesha pesha beche niye proshonsay anando pai bole dukhho nei , ekhono majhe majhe anyomanaskatar durbal muburte ahamkar bodh kori bole aapsosh jage je , khati lekha kobe hobo ! ( included in a collection entitled Keno likhi ; January 1944).*

### Discussion on relevant stories -

In the essay entitled *Bangla Pragati sabityer atmasamalochana* ( included in Dhananjay Das- edited *Marxadi Sabitya- Bitarka* ) Manik Bandopadhyay announced that –

*.... Pragati sabityer aangik ekhono janmeni , janmachhe- natun sanskriti srishtir prochestar madhyei janmachhe. Banglar sramiksrenir sanskritir pranbastu jemon hobe sampurna notun , aangiko hobe temni notun – karo sadhya nei aaj bole dey se aangik ki hobe. Bolte gelei barang khoti hobe- biplabi abeg- chetanake aksnunna rekhe jatodur sambhan tibra tikha sushtobhabe prakash korar bodole aangiker sange kha khaie nebar jhok asbe.*

During terrible crisis occurred due to the impact of the World War II and famine , poverty- stricken rural women of Bengal adopted the path of prostitution when their husbands were missing while searching for jobs and their children were on the verge of death and destruction. Social value – structure had gone through tremendous upheaval and *Mahila Atmaraksha samiti* tried their level best for rehabilitation of those helpless women in rural family- system again. In the story entitled *Aaj kal parshur galpo* Surama was a perfect representative of those enlightened women actively engaged in social welfare. Those sophisticated urban ladies helped Mukta , wife of Rampada, to establish herself in her family again. Rampada showed defiance in face of rural influential stalwarts and got full- fledged support of Banamali and Karali in rural *bichar-sabha* . Statement of the character Karali about Mukta actually reflected view of the author - ... *Gaye kbete payni , soami kache nei ,tai sadare kbete kbete geche. Or doshta kiser ?*

In the story *Ke bachay , ke bache !* one can find skilful depiction of psychological impact of the scenario of horrible death for starvation and central character entitled Mrityunjay was not able to lead a normal life with his family after being witness of such an incident while going for office. Here endnote of the story can be quite relevant for understanding the whole plot-

... *Mrityunjayer gaa theke dbulimalin silker jama adrishya hoye jay. Paroner dbutir badale ase chera nyakra , gaye tar mati jama hoye drishyaman hoye othe. Darite mukh dbeke jay. Choto ekta mag hate aro dashjoner sange se pore thake phootpathe ar karakari maramari kore langarkhanar khichuri khay. Bole , 'Gaa theke eichi. Khete pai ne baba. Amay khetee dao.'*

*Sare satser chal* was an extraordinary story in backdrop of terrible famine of 1940s in Bengal. Here Sannyasi crossed a large distance to reach his village as early as possible with burden of *sare satser chal* with him because he wanted to try his best to arrange food for starved near and dear ones of his impoverished family. At last he reached his destination in spite of extreme fatigue and severe hunger but found nobody in his house. Then he breathed his last in fathomless despondency- *Kono ghare keu nei. ... daoay sare sat ser chaler putuli namiye Sannyasi hisab ar kalpana diye byapartar hadis pete boslo.... Kothay paliye kothay moreche barir sobai, Sona bauthan suddhu ?*

*Bhabte bhabte jhimote jhimote eksamay daoa theke humri diye uthone pore Sannyasi nishabde more gelo.*

In rural Bengal clothing related crisis reached its zenith during 1943- 1944 simultaneously with acute food shortage and this problem was thoroughly highlighted in the book entitled *Kapar Chai* written by eminent Communist leader Somnath Lahiri. According to Soumitrashankar Sengupta Manik Bandopadhyay's famous story *Dushshasaniya* was an important milestone in backdrop of this *Kapar* related crisis. The rural area shown here was of Midnapore district which was also highlighted in *Hungry Bengal* of Chittaprasad, a well-known artist with special expertise in manifesting trauma of the devastating famine. Kanak Mukhopadhyay, a well-reputed leader of Marxbadi Communist Party, in her book *Pragati sabityer dhara beye* opined that-

*Sottoi gharer meyeder lajja nibaraner upay chilona , anek baritei kaparer abbabe meyera baire berote partona. Keu ba kalapata , kachupata dwara konomote lajja nibaran korte chesta korto. Kathashilpi Manik Bandopadhyay ei parishthiti dekhe etoi bicholito hoyechilen je ei galper seshe Rabeyake tini ar bachar path dekhte parenni, se jale dube atmahatya kore lajja nibaran korlo.*

We can remember own language and statement of the reality- conscious author here- *Kapor je dite pare na emon marader pashe ar shobe na bole Rabeya ekta bostay katakguli it pathor bhore mathata bhetae dhukiye galay bastar mukhta dari jariye ete bedhe pukurer jaler niche , pake giye shuye roilo.*

In another story entitled *Masi Pisi* Manik Bandopadhyay had shown development of undaunted spirit of struggle among women who were earning themselves because they had to survive withstanding famine and crisis generated due to half-starved condition. *Masi* and *Pisi* were the symbol of eternal motherhood in their never-ending troublesome journey of protecting Ahladi from clutches of oppressor and alcoholic husband and trauma of domestic violence. They had some personal issues of conflicts in their household also but they forgot those petty things while acting as an umbrella for Ahladi. The courageous womenfolk even became ready for struggle against onslaught of *Kacharibari* and *Darogababu* when those local powerful people tried to send Ahladi to her husband without her consent- *bati ar daa rakhe hater kachei. Yuddher ayojon kore tairi hoye thake Masipisi.*

*Jake ghush dite hoy* is a satirical story where Makhan was compelled by circumstances to use his wife Sushila as a coveted gift for *Dassabeb* with whom he was involved in vested interest. The author depicted greedy nature of Makhan skillfully in his illuminating story – *Makhaner du-chokh jaljal kore othe. Sushilar nishwas atke jay. Aaj kodin dhore Makhan ei Contractta bagabar chesta korchilo- prokando Contract , lakh takar opar ghare asbe !*

*Shilpi* was a significant one among well-reputed stories of the eminent author and in this story central character *Madan tati* refused to make clothes following directive of *Bhuban Ghoshal*, a pillar of black market , though he was facing extreme poverty in the life of weaver. He did not compromise with his self-respect and his indomitable will power was manifested in end of the story – *Buro Bbola shudhoy : Bhubaner theye naki suto niyecho Madan ? Tat chaliecho*

*dukurrate chupichupi ? .... Chalīyechi. Kbalī tat. Tat na chaliye kbīnch dhorlo paye , rate tai kbali tat chalalam ektu. Bhubaner suto niye tat bunbo ? Beimani korbo tomader sathe kotha diye ? Madan Tati jedin kothar khelap korbe- Madan hatbat theme jay.*

Kangkrit was a story which reflected struggle for existence of the exploited labour class. Kanak Mukhopadhyay discussed about it in *Pragati sahityer dhara beye :-*

*Kangkrit galpotite chorakarbari malik o dalalder biruddhe krishak sramik o sadbaron manusher milito protirodher kabini. Pise thetle morlo Keshto Batapi , kintu ekjono tar maran chitkar shoneni , machiner aaoaj naki chapa dite pare morbar age manusher sesh aartonadke ! Sojasuji proman kichu nei , kintu sobai jane mone mone Keshto durgathanay moreni , take hatya kora hoyeche. Managerer , rumal pochbar buker kanta hoye bindhe chilo Keshto , bujhte ki baki thake karo keno take morte holo , ki kore se morlo. ‘Emni sanghabaddho sramikder biruddhe malikeder nrishansho sharajantro.*

*Chiniye kbayni keno* was undoubtedly an outstanding story written by Manik Bandopadhyay who tried to show through *Jogi* , a representative of subaltern people , that a large number of people died for starvation but did not adopt the path of banditry because they lost all vigour and power of taking initiative due to starvation related acute crisis :- *Sedin bujhlam babu keno etolak na kbeye moreche , eto khabar hater kache thakte chiniye kbayni keno. Ekdin kbete na pele sharirta sudhu shukoy na , larai kore chiniye kbeye bachar tagido jhimiye jay. ...Shastore boleni babu , anna holo pran ?* Wife of *Jogi* was rescued from the racket of prostitution through earnest endeavour of her husband who was not bothered about the name of real biological father of would- be child of his wife- *Jogi ... aaj sudhu ei karone akhushi hote naraj je bou tar je chele ba meyer maa hobe se tar janmodata noy ...Tar poribaar kbete na peye hariye giyechilo to ? Jebhabe pare kbete peye nijkeke bachiyechi to ! Tarpor ar kono kotha ache ?*

*Haraner Natjamai* is a story which is important for documentation related to role of rural women in the historic Tebhaga Movement. Kanak Mukhopadhyay in *Pragati sahityer dhara beye* made a significant statement about this masterpiece- *Gramer meypurusher ekotre pratirodher sangram chilo Tebhaga andoloner baishistya. Krishak ramanira egīye esechilen ei andoloner madhye. Tebhaga andoloner madhyei sabid hoyechilen Abalya- Batasi- Sarojini- Uttamara. Taderi samagotra ei kabiniir “Moynar maa”. Tara sudhu sangramer samasto jhuki niye ashroy dey na , nijerao jamidar jotdar puliser sange larai kore.*

Here one can remember comment of Chiraranjan Pal , editor of the book entitled *Tebhagar Nari – Kebolmatro sakb bajije grambasike satarka kora noy , kaporer kochole bali , it , proyojone bati , lathi , jhata niye purush comradeder sathe kadhe kadh miliye pulisher akromon protirodhe egīye esechen , kokhono purush comradeder arale rekhe nijerai samner sarite ese larai-e netritto diyechen , pran diyechen ei sangrami narira .* ( included in the essay of the book – *Haora jelar Tebhaga andolone sangrami nari* written by editor Chiraranjan Pal ).

Statement of the author in this story is nothing but ultimatum for oppressor class – *Manusher samudrer , jbarer uttal samudrer sange lara jay na.*

Another landmark story entitled *Choto Bakulpurer Jatri* showed us a scenario which was a perfect amalgamation of the Tebhaga Movement of the rural peasantry and struggle for survival of the factory labour class. Two main characters namely Dibakar and Anna had to go through a terror- stricken environment created by police/ military atrocities while trying to reach Choto Bakulpur village to meet their near and dear ones. Manik Bandopadhyay depicted psyche of those pillars of exploitation skillfully- *Sanger jinis besbbhusa chehara dekke ar kathabarta sune sotti sotti ter pabar jo nei je era sottikarer niribo sadbaron gobechari chasamajur magbatar chara anyo kichu noy , kintu setai hoye dariyeche darun sandeher karon. Je tandob choleche Chotobakulpure kodin dhore , tate sottikarer kono bhuru mukbhū chotolok magchele sathe niye sadh kore kokhono tar madhye aste chay ? Tao abar hungamar khobor janbar pore ! .... Tar cheyeo baro kotha , sandeher kotha , charidike eto rifel banduker samaroha dekkeo ora mote bharke jayni , dibyi nirbhoy nishchinto bhab.*

*Pyak* is a story where author tried his best to uphold significance of life of labour class over lazy lifestyle of urban middle class . Kanak Mukhopadhyay in *Pragati sabityer dhara beye* rightly opined that- .... *Ei madhyabito ba tathakothito bhadrajibaner proti Manik Bandopadhyayer jeno sabajato bidyesh royechhe. Bhadrarajibaner kritrimatar biruddhei tini bidroha korechen sobar age.*

*Je bachay* story is a perfect reflection of horrible food crisis and death related to starvation . Here Nalini is such a character who left village for starvation and continued as relief worker in urban sphere. She sent money for her poor mother who stayed in village home but her mother died due to acute poverty before the financial help could reach her. The renowned author described the situation efficiently at the end of the story - *Dhananjay datobhya oushadhalayer kichu dure Nandider barir kache Nalinir maar bari. ... Barir kachakachi jetei ekta bishri durgandha nake lagchilo ; uthone pa dite gandhota ghano o garo hoye uthlo.*

*Dakshiner ghare darja khola. Payer shabde ekta sheyal khola darja diye chute beriyese rannagarer kanach diye dobar pashe bash bone chole gelo.*

In *Raghab Malakar* story we can observe picture about severity of clothes related crisis and central character Raghab adopted path of looting just for distribution of clothes related to black market among poverty- stricken needy people of village area. He was imprisoned for his attempt and was wounded also- *Pattugaye giye pulish dyakhe ....luth-kora kaporer bhag batoara niye joralo ekta danga hoye geche gato ratre.... Raghaber matha phete chouchir hoye geche. Raghab bachbe ki marbe thik nei.*

Picture of flesh trade was depicted in famous stories entitled *Namuna* and *Gopal Sasbmol*. In *Namuna* , helpless father *Keshab* tried his level best to protect daughter *Shaila* and requested *Kalachand* , an ill-reputed pillar of racket of prostitution , to marry *Shaila* if he really wanted to take his daughter with him . The author had made perfect statement of the contemporary situation in the story- *Keshab Keshaber noy , erokom abastha aro aneker hoyechhe. Anna nei kintu anna paoar ekta upay paoa giyeche meyer binimoye. Kaek basta anna , meyetir deber ojoner du tin gun. Sei sange kichu nagad takao , ja diye kbankoyek bastra kena jete pare.*

Earnest endeavour of a poor father to save his daughter from prostitution was not successful because ultimately *Shaila* became victim of circumstances in spite of marriage with *Kalachand*-

*Mandodori nishabde mota ektara note bar kore Kalachander samne dhorlo. Ektu itostoto kore noteguli hate niye Kalachand santarpane gunte arombho korlo. Gona sesh bobar por mone holo se jeno mantrabale thanda hoye geche.*

*'Lokta ke?'*

*'Sei Gajen . Chal beche lal hoye geche.'*

In end of the story *Gopal Sasbmol* , Manik Bandopadhyay had shown us that flesh trade was nothing but the outcome of acute food crisis and starvation. *Ratan* . daughter of *Bhusban* , was a victim of this curse – *Bhusbaner meye Ratan sei aandbakarer bhetar theke ese Gopaler hat dhorlo.*

*'chal enecho to ? Aaj age chal debe , tabe chute debo. Mairi bolchi Kanaibabu – 'Hush kore ekta swash tanar sabdo holo. ' Ke ? Ke tumi ?' prashno na korei Ratan take chere diye miliye gelo aandbokare.*

In stories such as *Praner gudam* and *Dhan* , Manik Bandopadhyay showed that there was an evil nexus between imperialist colonial government and pillars of black market during famine. Governmental food storage – keeper *Sashanka* was terribly shocked when he came to know the truth of *chora byabsa* . Kanak Mukhopadhyay in *Pragati sabityer dhara beye* described the horrible situation - ... *Sashanker se bhul bbenge jay. Majut sashyer chora byabsar narakiya bibhatso rup khule jay tar chokber samne. Nishthur prahasaner sesh pardata sore jay chokber samne theke jakhon purbadin se je bhikharinike ektu dudh diye sabajya korechilo , sei bhikharini egije ese nispando bachhatike Sashanker paer kache namiye rakhe. Bole, 'Tomar dudh kbeye moreche babu'.*

In the story *Dhan* one can easily observe that *Sharat Halder*, *Narayan* and *Jagat Kundu* were agents of the colonial government. They did not want to distribute food to the needy and impoverished people and always conspired against mass –interest. Here I will again quote Kanak Mukhopadhyay – *Khudharto manusher mukh theke dhanguli gudamjato kore. Abar janatar akramon theke bachbar jonyo gudamer dhan sorie phele. Abasheshe dhanguli poche jay. Kintu manusher bhoge lage na. Manusher biruddhe choleche ei ati kut, amanushik sharajantra.*

*Pethyatha* is a landmark story where poor *Bhairab* was tortured and became victim of conspiracy of rural influential people such as *Kailasbabu* and *Kunja Daktar*. Here ultimatum of *Kailas*, the symbol of oppressor class, can be quoted - .... *Date dat ghashe Kailas gale ek char bosie dey Bhairaber, 'Bolini toke, ami chara e elakay goru- chagol kena-bechar licence karo nei, chagol bechte hole amake bechte hobe? Ghare tor kota matha re haramjada, got-got kore sadare chole geli chagol bechte baron na mene?'*

Local *Ram*, *Shyam*, *Jadu*, *Madhura*, who were representatives of the subaltern class, took revenge on behalf of *Bhairab* and *Kailas* got punishment for the exploitation and torture done by him.

In the story entitled *Digbi*, one can find backdrop of the outstanding Tebhaga Movement in rural Bengal where peasants were determined enough to achieve their goals – *Dhaner paona bhag mora nimu. Morum bachum Khodare janaiya thuihbhi.* Manik Bandopadhyay depicted sexual exploitation of women during the unrest-

Kal era pulish daler sathe hana diyechilo Kodpur gaye. Ekta mota meye chilo gaye, ...Hasitullar kaner kache ko'jon bolaboli kore meyetake niye anyer maja korar galpo, tara bhag payni. ... ke prothom tene niye giyechilo, seshe ke ghar theke beriye ki rokom bhangite aapsosh kore bolechilo, more geche!

Manik Bandopadhyay taught us through his story *Gaen* that poor people must accept the path of undaunted struggle for existence and they should not surrender to death and devastation due to famine related horrible crisis. *Rajen Das*, its central character lost mass appeal because he only described endless trauma but not attempt for triumph of poverty – stricken population. His competitor *Narahari* was able to understand mass psyche and he made propaganda for survival related struggle through his songs - *Karun hoye othe Naraharir maraner gaan, ... kintu chokhe jal ane na, kaday na .... Krodhe, kbobhe tapto hoye othe nishwas, hatguli jeno egije egije jete chay Naraharir dakei saay diye sishukheko meyekheko manushekheko rakshasagulir tuti dhore tene phasi latke dite –*

In the story *Chelemanushi*, the author propagated the importance of communal harmony while skillfully creating the environment of fear during the days of riot. *Apod* was such a story where Manik Bandopadhyay described the acute financial problem in urban middle class household for pressure of refugee related trouble. *Kanad Ray*, its main character, had to go through this trouble – *Barite lok baren, pet bereche duto. ...Pakistan theke du'jon atmiya ese ghare chepeche bote ebong tader pet bhorate hoyay rationer aaini chal- ata Mangalbarei sesh hoyeche.*

*Bagdipara diye* was a famous story which was created in backdrop of the Tebhaga Movement and *Dulali* was a perfect symbol of fighting spirit of the subaltern women.

In *Asabojogi* we can find an exemplary character *Ramen*, who distributed food among starved people to save their lives adopting the path of revolt against his father *Harshanath*. The author described the courageous endeavour of *Ramen* skillfully – *Dersho chele gudam theke chal bar kore bitaran kore. Kache o durer anekguli gaa theke hazar hazar lok ase chaler jonyo. Ramen gaye gaye dhyara pitiye diyechilo.*

*Kalobajare Premier dar* is a satirical story where *Dhananjay* and *Lila* loved each other but their love affair was not capable to reach marriage ceremony due to *Niranjan*, an influential and rich pillar of flourishing black market. *Niranjan* was determined to marry *Lila* and so plan of *Dhananjay* was completely devastated. The author had written – *Lila dirghanishwas phele, 'Tumi ja bbebecho, amio tai bbabchi. Kal amra biye korte chaile e jagate karo sadhya ache thekay? ... tarpor? Tomar amar dujoneri jiban nosto hoye jabe. Kono labh nei.'*

*Dhananjay dirghanishwas phele bole , ' Sotti labh nei .'*

*Upay* is an extraordinary story where *Mallika* was a helpless, poor but brave woman of a needy refugee family taking shelter in railway station – *Kolkata shaharer ekebare chokher samne takhono upaybin nirashroy manushguli ei stationer ashroytukute garu- chagoler moto gadagadi kore dinratri katachhilo... Ekkhana chatai jotota jayga jurte pare thik tototai chilo Mallikader thai. Mallika* ultimately saved herself from the evil clutches of *Pramatha* and his racket of flesh trade by murdering him brutally. She took all money of *Pramatha* with her after killing him and returned home. I will quote here own language of the eminent author-

*Mallika ... ekgal base , ' Bhater kasto pamu na ar. .... Moyla kaporkhan poira abar jamu ishtisane , abar dakaitra amare kinte aibo. '*

*Gala namiye phisphis kore bole , 'Eibar chora niya jamu lukaiya. Bujhchhos thakurjhi , lukaiya ekkhan chora niya jamu.'*

## Conclusion

Manik Bandopadhyay was committed enough for Communist Party but he never sacrificed or surrendered his identity of a true author for political connection. So he vehemently opposed Chinmohan Sehanabish when Chinmohan opined that middle class intellectual people should not bother to discard art and literature related creative activities for a temporary phase for full- fledged engagement in works of Trade Union and Kishan Sabha etc. Manik Bandopadhyay did not support the viewpoint of Chinmohan Sehanabish that a committed author must visit the place of subaltern unrest and uprising if he wanted to produce perfect realistic literature. Chinmohan himself showed utmost respect and gratitude for literary contribution of Manik Bandopadhyay in his essay entitled *Manik Bandopadhyay o Pragati Lekhak Andolan* included in the book namely *46 No. : Ekti Sanskritik Andolan Prasange-*

*Jel theke phire ese dekhlam amader sange jog deoar aparadhe itimadhye bahu prakashaker darja Manikbabur kache ruddha hoye giyeche , emon ki samayik patrikay sarbabhuk pujasankhyaguli pariyanto aparishim oudhyatter sange besh niyamitobbabei lekha chaite bhule jachhe Banglabhashar ei sreshtho kothashilpir kachh theke. ....*

*Hoyto ekebare sesher dike abasthantar ghatechilo kichhuta. Prakashak o patrapatrikar ruddho darja abar kichhuta kbulechilo dhire dhire. Samajer jyani guni mani byaktira barie diyechhilen hat. Kintu takhon boro beshi deri hoye gecbhe.*

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