



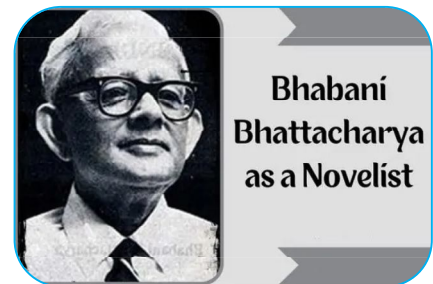
BHABANI BHATTACHARYA AS A NOVELIST: A CRITICAL STUDY

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ABSTRACT:

*As a minor essayist, Bhabani Bhattacharya cannot be disqualified in any way. He is emphatically one of the critical academic powers who have contributed in unprecedented measure to the improvement of Indian fiction in English. As an observer of pre- and post-free India, he could, like his peers, comprehend his nation's unimaginable anguish, challenges, desires, inconsistencies, nerves, disappointment, and expectations. In particular, his anecdotal output does not claim to have established new ground; rather, one could say that he has established himself as a prominent figure in Indian writing. One of the pillars of Indian English writing is Bhabani Bhattacharya. Since Bhabani Bhattacharya is a realist, he has written six well-known novels, including *The Goddess of Gold*, *So Many Hungers*, *He Who Rides a Tiger*, *Shadow from Ladakh*, and *A Dream in Hawaii* are among the titles. He is concerned about social issues, issues, and solutions. According to a thorough examination of Bhabani Bhattacharya's writings, he is primarily an objective observer of the state of man in this world. All through his books and brief tales, Bhattacharya uncovered life in a general public whose unimportance and hatred to the courageous individual are evident. This tragic tale of a person placed in an indifferent environment is the focus of Bhattacharya's writings, particularly his novels. Bhattacharya has written novels about the political and social repercussions of the British colonization of rural India. He emphasized ancient traditions and values, but he never supported the myths and superstitions of rural India.*



KEYWORDS: *Writing Style, Novels, Society, Social realism, Discrimination, Hunger, Indian Independence.*

INTRODUCTION

Through his novels, Bhabani Bhattacharya presents an authentic and valuable record by promoting a vision for the development of a better Indian society free of exploitation, suffering, and hunger. In his novels, particularly *A Goddess Named Gold* and *He Who Rides a Tiger*, he brings this to light by illustrating the conditions of rural India. A new subgenre of Indian-English literature known as "the Hunger Theme" emerged as a result of rural India's poverty and misery.

When we examine the plot of the current novel, "*Shadow from Ladakh*," as well as those of Bhabani Bhattacharya's other works, we discover that they serve as miniature representations of India. He did a good job of expressing his thoughts in a way that was fair to the circumstances of the particular events in the story. His novels have a particular message for his readers and focus on a specific social cause. His description is relevant to the everyday person, or his fate. When he sees poverty, hunger, and the suffering of the poor on every side, his perspective becomes sympathetic. Bhabani Bhattacharya was an Indian essayist who wrote social-pragmatist fiction. Born on November 10, 1906, he died on October 10, 1988. He was of Bengali descent. He was born in Bhagalpur, which was part of British

India's Bengal Presidency. Bhattacharya earned a doctorate from the University of London in addition to a four-year certification from Patna University.

After returning to India, he joined the political leadership. After leaving the administration, Bhattacharya returned to the United States as an instructor of abstract examinations. He taught in Hawaii and Seattle after that. Bhattacharya began writing fiction in his mid-30s that took place in socially and verifiably acceptable settings. He chose English as his writing medium after consulting two prominent abstract figures. The first book by Bhattacharya, *So Many Hungers!* portrayed the first protest stirrings through the character of Rahoul. In his second book, *Music for Mohini*, a group of young people protested loudly. Bhattacharya goes one step further in his third novel, *He Who Rides a Tiger*, by requiring the protagonist to respond to the oppressors and tormentors. Kalo goes to war with a slew of social ills: exploitation, casteism, hypocrisy, sexual immorality, and deception. He targets the very foundations upon which the wealthy base their presumption of superiority over the less fortunate: their superior caste status.

Given Bhattacharya's upbringing, it was inevitable that he would become a socially conscious novelist. He presents the issues of contemporary Indian society in his novels because he is aware of them. He demands that a novel ought to be worried about friendly reality. Bhattacharya has been referred to as a destitute novelist. He tries to warn the reader about being exploited. According to Bhattacharya, contemporary Indian history is suitable for a novelist from India. He slams Indian novelists for ignoring current events. His obsession is hunger, and his novels frequently discuss freedom. His books depict essentially the creation of a man. He has a positive outlook on life. Because he believes that women have a greater capacity for value adaptation than men, women play significant roles in his novels. In a nutshell, Bhabani Bhattacharya is an exceptional novelist.

A Novelist with an Avowed Purpose:

The study of his major works reveals that the author always wrote with the stated intention of expressing his ideas for the benefit of society as a whole and all people. The majority of Indo-Antarian novelists share the same goal or principle. The majority of them never lose sight of their clear goal, which is to effect real change in people's problems and events. Although it cannot be said that all of them have achieved success, it is true that they have succeeded in educating the general public about social issues. In the form of the teeming millions of people of India, their novels clearly depict their joys and sorrows as well as their various issues. All of these novelists' goals are to suggest ways to improve their current circumstances.

It is important to point out that Bhabani Bhattacharya is not the only Indo-Antarctic writer. Other writers like Mulk Raj Anand, R. K. Narayan, and Raja Rao had already worked to improve the lives of their countrymen. Only Bhattacharya wrote novels with a clear mission statement, "Art must have a social purpose," and he is the only novelist to do so. He not only adhered to his manifesto in all five of them, but he also believed in it. In this manner he was like G. B. Shaw who used to say that on the off chance that craftsmanship isn't instructional, it is pointless. His novels "*So Many Hungers*" and "*He Who Rides a Tiger*," for instance, deal with the subject of hunger. The theme of cultural synthesis is also depicted in his novel "*Music for Mohini*." His most recent work, "*Shadow from Ladakh*," argues that India must remain united and free in the face of Chinese aggression.

The author's condemnation of superstitions and lust for gold in "*A Goddess Named Gold*" demonstrates the shift in focus. Additionally, the author effectively conveys a clear struggle between man and society in this work. In an effort to improve society, other Indian writers have also written about poverty, hunger, and suffering. The rural setting of Bhattacharya's novels is depicted in "*Music for Mohini*," which depicts a conflict between urban and rural life. The novel "*Shadow from Ladakh*" is also based on the high principle of "simple living and high thinking," which the village Gandhigram emphasizes.

Individual life

Bhattacharya was born in Bhagalpur, which was part of British India's Bengal Presidency. Bengalis were his ancestors. Bhattacharya received his education at Patna University and a four-year degree in English writing. He thusly completed his graduated class looks at in the Assembled Realm. His unique choice was to do so in writing, but one of his teachers' antagonistic attitude prompted him to switch to history. Bhattacharya graduated from the University of London with degrees in Master's (1931) and Doctor's (1934). Bhattacharya became involved in Marxist circles as an alumni student and was also profoundly influenced by one of his teachers, Harold Laski. He was also active in academic circles and had work published in various publications and magazines. The Spectator published some of Bhattacharya's articles, and he became friends with the editor, Francis Yeats-Brown. Bhattacharya also had a relationship with Rabindranath Tagore at this time. In 1930, he translated *The Golden Boat*, a sonnet by Tagore, into English. Bhattacharya was encouraged to write in English rather than Bengali by Yeats-Brown and Tagore.

Bhattacharya moved to Calcutta after finishing his doctoral studies, where he got married shortly thereafter. After a few years, he joined the strategic administration and worked as a Press Attaché in the Indian Embassy in Washington, D.C. before returning to India after that administration ended. Bhattacharya accepted the idea to join the meeting staff at the University of Hawaii and moved permanently to Seattle to take a seat at the University of Washington. Bhabani Bhattacharya writes: His Vision and Topics, K.K. Sharma says that Bhattacharya is fixated on the subject on yearning and that opportunity is a significant and repetitive topic in his books. Jasbir Jain, in "The Human Elements of Stasis and Development," says "Bhattacharya's books are basically about the making of a man — about the should tell the truth to one's inward being". According to K.K. Sharma, endowed with a "positive vision of life,"

The Theme of the Conflict between Tradition and Modernity:

In terms of the plot of the current book, "Shadow from Ladakh," as well as some of the author's other works, there is a distinct conflict between tradition and modernity. His novel "Music for Mohini" demonstrates this theme clearly. Mohini and Jayadev, Old Mother, and the mother of the Big House, for instance, alter themselves in response to the shifting circumstances and progressive outlook. By Kamala Markandaya, Dandekar and his wife Sarojini demonstrate a balance between science and superstitions. In the same way, despite the fact that Bakha is an untouchable, we discover his desire for modernity. The fact that social reformation is the foundation of modernity, or progress, must be emphasized. The majority of Indo-Antarctic authors also included India's struggle for freedom as a major theme in their works. For instance, Raja Rao handled it skillfully in his well-known novel "Kanthapura." The current novel, "Shadow from Ladakh," also depicts the author's desire for stability for India's freedom, which was a serious issue during the Chinese invasion of India. Bhaskar argued that the Steel Town should take the place of the Gandhigram. He said that the country needed a lot of machines and war weapons to deal with any serious situation. His novels "Music for Mohini" and "Shadow from Ladakh" demonstrate the necessity of bringing together elements from the East and West.

His Treatment of Human Emotions:

In terms of Bhattacharya's novels, he has successfully demonstrated his skillful treatment of human emotions. For instance, the female characters Suruchi and Sumita in the current novel "Shadow from Ladakh" exhibit a high level of emotion. Suruchi cannot separate her life in Shantiniketan from that of her husband Satyajit, who had made the decision to live in Sevagram on Gandhiji's advice. Second, she got very emotional when her husband asked her to marry a different man because he was very interested in living a life of purity or celibacy.

Additionally, the author has created other characters whose human emotions are expressed in an extremely pathetic manner. Mohini from "Music for Mohini," Meera from "A Goddess Named Gold," and Kajoli from "So Many Hungers" are all of them. In the pages of his novels, the author also demonstrates his emotional expression by describing the poverty, hunger, and suffering of his helpless

characters. When he talks about the conflict between those in the middle class and the poor, he gets very emotional for himself. In the current novel "Shadow from Ladakh," the romantic tale of Sumita and Bhaskar demonstrates the great author's emotional touches. Mohini's romantic desire to entice Jayadev exhibits similar emotional undertones in the same way. It is accurate to assert that Bhattacharya is an ideal artist who employs his distinctive and empathetic method of expression. He directly appeals to our senses and the inner self in this way.

Writing style of novels of bhabani bhattacharya

In addition, an author is a representation of a free spirit who translates great, terrible, and impassive social substances. Bhabani Bhattacharya is one such all-around accompanished and noteworthy creator who has made a culture interpretation of Indian ethos through his work. Practically every one of his books is a social report of great value and supports the dream of creating a new society in India free of social malice, abuse, and persistent and diverse forms of craving, both within and outside the home. This creates a human terrains cape that stands out as a worldview of the problem of a confused and even confused modern man. As Mulk Raj Anand, Bhattacharya is not only an Indo-Aryan author of impressive legitimacy and destruction, but also a profoundly educated and frequently traveled individual. He has been a columnist, a member of the Indian conciliatory corps, and a professor at the university. However, he is best known as "an essayist and author of fiction with an affinity for subtleties, a pizzazz for history, and an attention to social, political, and social issues."

In addition, he has written a number of short stories that were collected in the 1968 collection *Little Steel Hawk and Other Stories*. In this structure of imagination, the establishment lays on the subjects of social reality, conflict between custom and innovation, allegorization versus trustworthiness of certainties, East versus West experience, progressivism, concern for the typical man, Indianness, humanism, investigation of oneself, and the issue of personality of the Indian country and Indian man after Independence. "Bhattacharya can appropriately be known as the doyen of the Indian – English tale in current Indian for his advanced vision, humanistic viewpoint recorded point of view of the Indian social reality and his well-characterized hypothesis of the art of fiction," Monika Gupta says.

Bhattacharya, deeply committed to a social cause, disparages craftsmanship for the benefit of art. According to S.P. Swain, Bhabani Bhattacharya's anecdotal universe presents a compelling portrait of an individual caught between two worlds—oneself and the general public. In Bhabani Bhattacharya's books, the self-chained struggle for liberation from the grip of a confused society seems to be a predominant quality. "This note of confidence in cultural qualities and in man's promise for endurance notwithstanding all the bludgeonings of destiny lends loftiness and unselfishness to the heroes in the anecdotal universe of Bhattacharya. The individual battles for self-freedom but is hushed by the smorgasbords of cultural qualities. Almost certainly, *So Many Hungers* depicts the people's unwavering faith in human qualities despite conditions of poverty and equality. Human enduring does not force them to give up qualities that they value greatly throughout daily life.

Treatment Of Women In The Novels Of Bhabani Bhattacharya

One of the most well-known and critically acclaimed Indian English novelists of his time, Bhabani Bhattacharya has a life philosophy that is heavily influenced by humanism. His themes are all about current life and events in India, showing the difficulties, trials, and tribulations of the Indian people in a realistic way. Bhattacharya's universal appeal is the key to his success. In all of his works, he is one of those novelists who has reaffirmed human dignity and worth. The common man is never depicted by him as lacking in his essential goodness, despite the dehumanizing effects of poverty, hunger, and other life tribulations. The complex ways in which men and women organize themselves, their interpersonal relationships, and their perception of the socio-cultural reality are also shaped by Bhattacharya's novels, in addition to the social issues they address. The perspectives of the characters, male and female, to each other, feature the orientation relationship as well as the creator's demeanor towards these connections. A writer's creative vision of life as expressed in his or her work is ultimately what determines their worth. Without a doubt, Bhattacharya is a writer with a vision of a new India.

Because of how the ideologies of Mahatma Gandhi and Rabindranath Tagore influence his thought and shape him intellectually, he has been dubbed a "Mediating Man" to a right extent. As a result, the vivid depiction of Indian women in his fiction is guided by his vision of a new India as well as the influence of Gandhi and Tagore on him. Bhattacharya has no assumptions of being a social reformer or a lawgiver with regards to treatment of ladies in his books, yet a nearby investigation of his works is probably going to give us valuable understanding to figure out a few issues connected with ladies that the world overall and India specifically are plagued with. Because Indian tradition places a high value on a happy family life, he has dealt with a lot of different aspects of man-woman relationships. In his novels, Bhattacharya depicts women in a manner that is significantly distinct from that of his contemporaries. Women have been viewed as "an evil counterfeit" and "a weak vassal" by them, but Bhattacharya has consolidated her position and has refused to portray her as merely submissive. As an inventive essayist, he has re-imagined the spouse wife condition where each rouses the other accomplice every step of the way of life and turn out emphatically for his/her improvement simultaneously. In his novels, Bhattacharya gives Indian women either a significant role or at least equal importance, demonstrating his great admiration for them. His female characters, while endowed with exuberant verve, also embody high ideals and physical purity. As a result, the current study uses a thematic approach to critically examine how women are treated in Bhattacharya's novels, paying particular attention to the various roles they play in the family as well as in larger social and national contexts, enriching their identities.

Bhabani Bhattacharya as an Epitome of Social Activities

Shadow from Ladakh, Bhattacharya's fifth novel, is a powerful work set against the backdrop of the 1962 Chinese invasion of India and the debate it sparked between supporters of the spinning wheel and the steel industry. The characters are additionally split between Gandhian thoughts and industrialization. The contrasts gradually escalate into confrontation, but the author ultimately emphasizes that the two should complement one another and cooperate. Both Gandhigram's Satyajit and Steeldown's Baskar are equally committed to preserving India's freedom and dignity through constraining strategies. The conflict is made more difficult by Sumati, Satyajit's daughter, and Baskar's shared attraction. Steeldown, on the other hand, gives up on its plan to swallow Gandhigram, and Sumita sees no reason to reject Baskar in the end. It is important to note that one of the few novels that depicts a conflict between Gandhian and Nehruvian ideals is Shadow from Ladakh.

A Dream in Hawaii, Bhattacharya's sixth and final novel, was a sad failure. It portrays the exhausted them of East-West experience, this time in an outlandish setting, specifically Hawaii. Despite its praise for its spiritual ideals, the East has not really conquered the flesh, so the attempt to blend the two fails. The West, on the other hand, is too commercialized to really try to make peace with the East. Swami Yogananda believes that he is still in love with Debjani, who is beautiful. Dr. Dr. Gregson, Swift's collaborator, and Swift, the American organizational genius who intends to use Yogananda to establish a spiritual center, are aware that they are far from the synthesis they envision. Because Bhattacharya the novelist read a wide range of books, he was influenced by a lot of different things. Dorothy B. Shimer lists several authors whose works influenced Bhattacharya in Bhabani Bhattacharya: Romain Rolland, Bernard Shaw, Walt Whitman, John Steinbeck, Sinclair Lewis, John Dos Passos, Upton Sinclair, and Alan Paton (8–9). In point of fact, some of Bhattacharya's novels share an attitude with Steinbeck's.

CONCLUSION

In his books, Bhattacharya depicts a wide range of poverty caused by starvation and appetite, taboos, abuse for the sake of religion, rank and unwholesome parts of country society, and more. By achieving a combination of the two, he attempts to eliminate the conventional, universal, and traditional while proclaiming the innovative and modern. Relationships between people are frequently depicted in his works.

As a progressive writer, Bhattacharya is well-versed in the significance of women in the development of a prosperous and healthy society. Even though he is a writer, he works for women's

emancipation by dissolving rigid doctrines that make women's personality, rights, freedom, and individuality less important. He thinks that a gentlemanly relationship between a man and a woman gives her room to be herself and gives her a chance to change her situation. In terms of how women are treated in his writing, Bhattacharya differs from the contemporary Indian English novelist trio of Raja Rao, Mulk Raj Anand, and R. K. Narayan. Not only do Bhattacharya's female characters hold a special place in his works, but they also know the warmth of personal contentment when the test of their bravery and endurance is revealed.

They don't deny or criticize family life. They finally restore their individuality and assert their true selves, maintaining their identities as daughters, wives, and mothers. The women in each of his novels face their futures with courage and confidence at the end. The tenderness they show in their family relationships is one of these women's characters' strengths. They are vivacious, affectionate beings who radiate femininity's warmth. In the midst of such countless vulnerabilities and caprices of progress, they show looks at delicacy and desire to their loved ones. Bhattacharya is of the opinion that, with an optimistic attitude, women should participate actively and equally in family and social life. As a result, the author and his female protagonists, as well as their society and country, form a strong emotional connection in Bhattacharya's writing. In his novels, the family and the outside world are two places where the subtly presented empowerment of women is operative. The shifting perceptions of women's roles in social and familial context are a major topic of discussion in contemporary fiction. Our patriarchal attitudes toward gender discrimination have changed as a result of changes in socioeconomic conditions, and Bhattacharya's novels reflect this modern shift. "He is not apathetic or unimportant when it comes to change;" Most of it is positive.

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