

FROM KRISHNA TO MARXISM: THE EVOLUTION OF BENGALI LITERATURE AND SAMARESH BOSE'S CONTRIBUTION TO REPRESENTING MARGINALIZED LIVES

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Abstract :

The evolution of Bengali literature is marked by the contributions of several key writers who have shaped its trajectory. Rabindranath Ponce's poem 'Eiktan' reflects a longing for a literary companion akin to Krishna. The 'Trio' of Tarashankar, Manik, and Vibhutibhushan brought fiction closer to the common people, addressing rural and urban Bengal, and real-life struggles. The introduction of Marxism to Manik Banerjee's work marked a shift in Bengali literature towards a mass consciousness in storytelling. However, this shift sometimes compromised artistic values. Tarashankar's rural background initially sustained his talent, but his urban focus later diluted it. Samaresh Bose filled this gap by vividly portraying the struggles of marginalized people through his writings, integrating Marxism and spiritual consciousness with personal experiences. His work significantly contributed to Bengali literature by capturing the lived experiences and social dynamics of his time.

Keywords: Bengali literature, Rabindranath Ponce, Tarashankar, Manik Banerjee, Vibhutibhushan, Samaresh Bose, Marxism, rural and urban Bengal, common people's struggles, historical consciousness, regionalism, spiritual consciousness.

Introduction :

Bengali literature has a rich history, characterized by its deep connection with the lives and struggles of common people. Rabindranath Ponce's poem 'Eiktan' exemplifies a yearning for a literary parallel to Krishna's companionship. The renowned 'Trio' of Tarashankar, Manik, and Vibhutibhushan made significant strides in this domain by highlighting different aspects of Bengali life—rural and urban realities, and the everyday challenges faced by the common man. This paper explores the impact of their contributions, particularly focusing on the influence of Marxism on Manik Banerjee's work and the subsequent transformation in Bengali literature. It also examines Samaresh Bose's role in addressing the artistic void left by this transformation, through his unique portrayal of life's struggles and integration of Marxist and spiritual perspectives.

The Evolution of Bengali Fiction: From Romanticism to Realism

In his poem 'Eiktan', Rabindranath Ponce lamented that he was waiting for the man who would share Krishna's life in his literature. After Rabindra-Sarat, the 'Trio' of Tarashankar-Manik-Vibhutibhushan brought Bengali fiction closer to the common people. In short stories and novels, the three tried to highlight the reality, problems, and struggles of a common man's life from three perspectives. In the regional background of fiction, Vibhutibhushan brought out the nature and people of rural Bengal with a romantic touch, while Tarashankar and Manik brought out the problems, reforms, and crises of real life with dignity and uprightness. Following Manik Banerjee's introduction to Marxism, Bengali literature's mass consciousness took on a new dimension in short stories and novels. There are significant differences between the pre-1946 standards and the post-1946 standards.

Manik Banerjee wrote his best novels and short stories before he was initiated into Marxism, and later Marxism greatly disrupted artistic values. From that point of view, as long as Tarashankar wrote his short

stories and novels in the background of Racha Bengal, the excellence of his novels and short stories remained intact. But from the day he started writing stories and novels to support the urban middle and lower classes, his talent began to go to waste. On the other hand, as long as Vibhutibhushan wrote about the people of rural Bengal, his short stories and novels remained lively. Whenever he too moved towards writing urban novels and short stories, his failure became evident. In Rabindranath's biopics like 'Kallol', 'Kalikalam', 'Kavita', 'Prichoy' etc., the anti-Rabindra and anti-romanticism based on real-life literary practice and the movement to bring the working people to literature started, its origin was in Shailjananda Mukhopadhyay's 'Koylakuthir Deshe', Premendra Through Mitra's 'Telenapota Upshika' or Achintyakumar Sengupta's novel 'Vede'. Tarashankar-Manik-Vibhutibhushan brought people's life to literature but did not highlight the struggle of hardworking people. Because they were not direct partners in the life struggle of hardworking people. Samaresh Bose came forward to fulfill their lack. Because he started his literary career as a real life struggle participant in the true sense of the word. From that point of view, in his writings, the working people became energized with a new sense of value. Where Manik Banerjee removed his artistic value in literature after being initiated into Marxism, Samaresh Bose started his literary career after being initiated into Marxism and was able to make the poverty, deprivation and reformation of common man's life more real and alive in the light of personal biological experience and in the form of extraordinary artistic value.

Samaresh Bose: A Pioneer in Bengali Literature's Psychological Realism and Social Consciousness

No matter how many worthwhile short stories or novels Jyotirindra Nandi, Bimal Kar, Ramapad Chowdhury, Subodh Ghosh, or Narendranath Mitra wrote during Samaresh Bose's contemporaries, they were all based on psychology and focused on the mindset. Samaresh Bose is exceptional in that respect. Because his short stories have a psychological presentation, he was able to present marginalized people's life problems and struggles in his literature in a very real and believable manner. He far surpassed his forebears in diversity of subject matter and constant experimentation with style. Santosh Kumar Ghosh, also known as Subodh Ghosh, and Narendranath Mitra's literature were influenced by the limitations of middle-class life, whereas Samaresh Bose's writings reflected historical consciousness, regionalism, nature and sexuality, compassion, and resistance to the struggles of the working class, while simultaneously embracing Marxism and spiritual consciousness.² Samaresh Bose wanted to grasp the country's big picture with a conscious practical perspective and a keen sense gained from hard-fought life experience. His home, the industrial area, Hajinagar-Gauripur-Naihati Kankinara-Jagaddal-Garulia, and its parallel eastern villages formed a distinct social structure that was about a hundred years old at the time. This area was the first to experience modern industrialization in British colonial India. Time and again, Samaresh Bose has ventured beyond his familiar world. No other writer of his age was able to expand his experience so much. It was in this context that his tireless efforts and remarkable capacity for risk-taking became evident. He had no inclination to write about topics he didn't fully understand. He knew little about his interests at any level of society.

He would not show patience until he completed the task. He took so many risks in his life that people close to him have spoken about him many times. Samaresh Bose had the ability to effortlessly shatter the boundaries of his accustomed life. He interacted with those he encountered in such a way that he became accustomed to their lifestyle and habits. It is also remarkable how he overcame his shyness, hatred, and fear to become a partner in the lives of a diverse range of individuals. There are various methods of learning and varying levels of experience, but Samaresh Bose's approach stood out from the rest. He believed that it was impossible to understand the true essence of humanity without first experiencing the hardships that an individual or a community endures in order to survive and thrive. It is true that the speaker must follow Nairatmya Sadhana's path. Any world of experience in spoken literature cannot be developed without word-character self-absorption. Samaresh Bose also had to go through the same process. With endless enthusiasm, he tirelessly absorbed the world's new and wonderful experiences. In this context, we can remember Tarashankar Banerjee and Satinath Bhaduri. Comparing Samaresh Bose to Tara Shankar and Satinath Bhaduri

is also crucial. In this context, we may note that Tarashankar's writings are primarily limited to Rajabhoomi. He did not feel relieved to leave Rajabhoomi, just as Satinath Bhaduri did not want to leave the Purnia district, its people, and its natural beauty. From this perspective, we can say that Tarashankar and Satinath Bhaduri discussed regional life, while Samaresh Bose did not limit himself to any particular region. Samaresh Bose used to get a glimpse of modern Indian life in Chatkal. The political, economic, and social disintegration of this area has consistently played a significant role in India's history. Therefore, he frequently references the Chatkal area in his writings. This experience shaped his conception of his homeland.

Samaresh Bose: Master of Realism and Dramatic Storytelling in Bengali Literature :

Samaresh Bose had to thoroughly investigate each region in order to gain experience. He carefully brought out the various tricks, insults, and human glory hidden in them to maintain the existence of these communities. It is well known that he intertwined his acquired experience so deeply that, when he spoke, he vividly evoked the unique feelings and postures of that life and its characters. With his utterances, the language of that life would come alive. Similar to the unique structure of the body, the language's various postures reveal the true existence of a human community. In his speech and writing, Samaresh Bose used these elements with great skill. In this context, we can mention the character of 'Khichhakbala Samachar' in the oral language of 'Khichhakala', along with the language of Bata or Sula Balinder, 'Shana Bauri's Kathakta' or 'Suchand's Barmasya', and 'After the Great War'. His mastery of the facial expressions of women is especially evident.

Bengali literary classics can be considered Samaresh Bose's legacy. For generations, the Indian community has lived on the basis of family occupation. Samaresh Bose did not walk the paths of Narendra Mitra, Subodh Ghosh, and Santosh Kumar Ghosh. Consequently, he has triumphed over the calamity of potential immortality, but he remains subject to some indirect influence. He often contests the issue of attachment with material certainty. The manner in which he expresses the subject in his short stories is also outstanding. Like 'No law' or 'Khichhakbala Samachar'. The darkness hidden inside the bright Kolkata came out. Samaresh Bose has repeatedly experimented with self-destruction. His story, 'Confession', marked an entirely new dimension in the history of short stories. Samaresh Bose wanted to focus on people who lose their easy breathing and draw attention from readers like us. He experimented with the characters in the stories, either by focusing on them intensely at times or by highlighting them in silhouette. This creates a dramatic atmosphere in the stories. For example, the description at the beginning of the story 'Thirstna' is purely dramatic. The story begins with the action of the drama 'Bhoor thaat berul tharikaye'." Then, we note the time: Today is Ekdashi. There are four more days left for Purnima in the country." The story also reveals his skill in character creation. Samaresh Bose's dramatization of the story is simple, but his intention is strong. The language of the play is purposeful. As Bunon builds the characters of the story, he clarifies the conflicts within various classes of inconsistency or harmony, mirroring the dialectic expectations of the play. Samaresh Bose's creations, whether they are the story's flow or the characters' clarity, never suffer, waiting for new forms of mystery to unfold. Another such story is 'Livelihood'. The story presents Jeevika as a distinct character, drawing a comparison to College Street publishers who deceive writers by feigning dishonesty. In the story 'Janmantar Jagat', Hitesh and Ujli want to develop an 'eternal man and woman' relationship between themselves.

The mysterious complex of fruits, flowers, water, plants, exotic insects, and a mysterious woman captivates Uzli. Uzli discovered a world of transmigration. Ujli's abandonment of the fake romantic adventurism and her withdrawal from Hitesh's life fulfill the drama of the story. If a writer wants to give the story the character of drama, he becomes aware of the story's content, dramatization, surroundings, and real context. Bengali dramatists have dramatized some of Samaresh Basu's stories, including 'Adab', 'Chenra Tamsuk', 'Kimlish', 'Confession', and others. 'Adab' is Samaresh Bose's first sensational story. Samaresh Bose wrote the story during a period when translations of works by Gorky, Dostoevsky, and others were introducing world literature. 'Adab' highlights how communalism and casteism appear as barriers to human values. This

story describes how the ruling class of society's finger-pointing excites simple, innocent, and pious people. 'Adab' is vividly alive in context, both thematically and realistically. In the story 'Adab', Samaresh Bose shows a vivid picture of how Hindus and Muslims can become humanly close to each other, leaving behind the evil mentality of narrow communal fighting. Even in dramatisation, 'Adab' becomes a worthwhile story. Another story, 'Avarta', serves as an example. This story also has a strange blend of realism, subject matter, and drama. The story's main point is that there is no distinction between peasants and laborers in the face of poverty. Badsha, the story's character, became destitute in farming and lived on ploughs and bullocks.

Samaresh Bose: A Voice for the Proletariat in Bengali Literature

While going to the house of the labourer Soleimani in the city with his wife and son, he learns that four hundred factory workers, including Soleimani, have been fired, and incidentally, Soleimani is coming to the king with his entire family. In Bengali stories, literary irony rarely has a real context. This story is a dramatic juxtaposition of social and financial helplessness. There are many reasons behind my interest in working with Samaresh Bose. Firstly: After Tarashankar-Manik-Vibhutibhusan, one of the important writers of Bengali literature is Samaresh Bose, I have already discussed that. Not only that, I consider him to be one of the best writers of all time, seeing the diversity of his writings and his approach. He has gone far ahead his predecessors in artistry as well. I have already discussed how Samaresh Bose can be identified as a worthy successor of Tarashankar-Manik Banerjee. This is also one of the main reasons for my work with Samaresh Bose. The way Samaresh Bose spread himself and achieved success in his extensive literary career is beyond proof. On the one hand, he presented the history of various transformations of the society like a talented historian, and on the other hand, he presented himself to the reader as one of the researchers of folk culture by discovering the undiscovered history of various communities (fishermen, tantras, cowherds etc.). When Samaresh Bose ventured into writing literature on politics, he was bold, fearless, reckless and vocal against the unjust oppression of society.

Protester Unmasking hypocrisy, the protester is a talented writer. His political writings reveal the essence of his character. Again, when he presents to the reader the writings based on workers and industrial areas, he has a fighting and sympathetic mind for the working people. He effortlessly aligned himself with their survival-driven mindset and their unwavering character. He himself became one of them. No matter how little his personal acquaintance with it is, he squeezes the essence of labour life through his literary creations. We can also consider him a fruitful embodiment of ancient and legendary life. Samaresh Basu's stories and novels express the words of people from the lowest strata of society in their own language. Moreover, the black shadow of contemporary dirty politics has also appeared in his writings. One may wonder why I selected Samaresh Bose's story as my research subject, given the abundance of novels and stories available. The primary reason for selecting Samaresh Bose's stories as my research topic is their diversity and complexity. Literary Samaresh Bose's narrative entity is much stronger than in his novels. He wrote more than two hundred stories in his forty-year literary career. Writing stories was the first manifestation of his authorial nature in this context. The transition from one episode to another establishes his stories as extraordinary creations of a mature writer. No one else has written so many short stories about the proletariat in Bengali literature. Whether he wrote stories about sex, economic problems, personal problems, resistance, etc., his main focus was on the people at the bottom of society. The style of his short stories varies depending on the character.

Samaresh Bose's 'Adab': Exploring Humanity Amidst Communal Turmoil

Speech composition, language-based dialogues, chubby figures, and a diverse range of stories all contribute to this. On the one hand, as sexuality became the subject of many stories, on the other hand, robust pro-liferism emerged. The events that happened in his personal life and the experience gained from them made him more mature while writing the story. In the second half of the 1940s Samaresh Bose appeared in the arena of Bengali literature through the story 'Adab'. The magazine 'Prichoy' first published this story in 1946. In 1953, 'Marshumer Ekdan', a collection of stories, included the story 'Adab'. Samaresh Basu has written about

200 stories. In these real-life stories filled with diverse experiences, Samaresh Basu has repeatedly discussed life and its struggles. 'Adab' is no exception. The narrative of 'Adab' explores the profound humanity inherent in human existence. On August 16, 1946, the then-Muslim League called for Direct Struggle Day. Bloody communal riots among Hindu Muslims began on August 16, 1946. These riots spread throughout Bengal and the rest of India. Mistrust, hatred, jealousy, suspicion, and resentment were widespread between the two communities. The 'Adab' story unfolds against this backdrop. The story commences in the midst of a horrific riot. At that time, the mad Hindus and Muslims were ready to kill each other with clubs, knives, and sticks. The rioters' cheers, the fire in the slums, and the cries of women and children were audible everywhere. The curfew order and Section 144 are two examples. In such a suffocating situation, a man, scared for his life, took shelter behind a dustbin placed between two lanes. He sits in fear. At this point, the dustbin moves. Another scared, terrified man, like him, took refuge next to him. Both doubt and fear.

Human Connection Amidst Communal Violence: A Study of Trust and Distrust in Samaresh Bose's 'Adab'

We're waiting for both to attack. But no, no attack comes. It's now time for the two to introduce themselves. After talking to both of them, their professions became clear, and they knew where they were from. One is a textile mill worker in Narainganj, and the other is a boatman. They still distrust each other after the introduction phase. Over time, the distrust and fear gradually faded as the two became more sincere with each other. Dependence on each other increases. The familiarity between them is evident. Boatmen are Muslims, and textile workers are Hindus. Gradually, the two get to know each other as close friends, discussing business losses due to riots, family helplessness, needless loss of life, and deplorable situations. The sound of a police patrol's heavy boots shatters the silence. They reached the Patuatuli road by running as per the sailor's instructions. The two covered their heads to avoid the sight of the English officer. The Muslim area, known as the Islampur outpost, is located some distance away. The sailor needs to get there. After crossing the Buriganga, his home. The next day is Eid. Everyone is pleased when they return home on this day. His wife and daughter are waiting for the new clothes he brought. He must go home. With worry and anxiety, the textile mill workers said goodbye to the sailor. Police guns roared. The worker panicked, suspecting that the sailor might not be able to return home; maybe his whole body was bleeding from his chest. Majhi was crying out in pain, telling him, "I can't do it, brother." My children and my wife will be drowning in tears on the festival day. The enemies did not let me go near you." 6

The story 'Adab' unfolds against a backdrop of communal violence. Groups clash over caste and religion, leading to the agonizing pain of human relationships within families. In this story, the author has demonstrated it. Samaresh Basu, an author, tells the story of extreme humanity standing in the midst of an anti-life environment. In the beginning, the storyteller vividly describes the environment during the riots, revealing the nature of the terrible violence. Several remarkable descriptions reveal the state of mind of two terrified strangers in this situation: "Suddenly, the dustbin moved a little. All the veins in the body suddenly tingled. Gritting his teeth and stiffening his arms and legs, the man waited for something great. A few moments pass, still silent. It's probably a dog. The man pushed the dustbin a little to give chase. Be quiet for a while. The dustbin moved again, this time with fear and a little curiosity. The man slowly raised his head... a similar head came up from the other side. People ^ Two animals on either side of the dustbin, motionless. My heart beats slowly. The gaze of the fixed four eyes intensified with fear, doubt, and excitement. No one can trust anyone. Both think both are murderers." 7

Humanity Over Sectarianism: The Anti-War Message in Samaresh Bose's 'Adab'

The mutual suspicions, fears, apprehensions, worries, and fears of two strangers are evident in the speech of the two strangers. Later, the story progresses through the conversation between two unknown protagonists. It turns out that both of them belong to different religions. The author has not given any name to the two characters. He has presented them not as single people but as representatives of two different religions in the story. Both voiced their anti-war views, recognizing that they are human. Their religion is humanity.

Despite the differences in religion, they grow closer and become friends. Environment and circumstances played a big role in this friendship. People of two religions were themselves. They did not get swept away in the communal strife. They know that a class of dehumanized tyrants riots for little reason. And later it turned into a socio-political, religious war. Innocent common people are victims of their brutality. Samaresh Bose in the story 'Adab' says that with artful technique. Writer Samaresh Basu accurately describes their language. "Will there be a fight? You two people will die; we two people will die. What will be the benefit of that? You will die, and I will die, and the Polamaiyas will go around begging. No man, we have become like puppies; why do we need such a room?" Ordinary people cannot be separated from each other by warlike people based on religion, politics, or social policy. Common innocent people unite with each other with reason, intelligence, and humanity. Just as happened in the case of textile workers and sailors in Narayanganj. Both of them hide together to escape from the raging riots. One shows the way to save the other. The happiness and sorrow of one's family is shared by the other.

From the beginning to the end of the story, the author has told about human love. The story progresses in a tense atmosphere. Nowhere is there an excess of description or an overabundance of emotion. The author has beautifully illustrated his point through the speech of two people, their manners, behaviors, and interactions. Samaresh Bose has used the language, choice of words, and naming of the place in a way that suits the environment and situation in the story 'Adab'. The story of 'Adab' started with Section 144, curfew, and Hindu-Muslim riots in the dead of night. Assassins in the dark. A violent campaign began. As a result, the army had to fire all around. Buriganga gave reality to the story by bringing the context of Islampur outpost, Badamtali ghat, Narayanganj, Patuatuli road, English soldiers, and riots. The story of the Muslim League's Direct Struggle Day in August 1946 clearly captures the atmosphere of the riots. The hatred of the ordinary people who were involved in the riots was expressed. As a first-written short story, the artistic mastery of 'Adab' is unmatched. From that point of view, 'Adab' has become a worthwhile short story. There is no drama in the story, only drama. There is a climax or extreme moment. No multiple characters or multiple events. The dialogue between the two characters is very coherent; their evolution is noticeable. At first they distrust each other; later, gradually, closeness, friendship. Herein lies the crux of the story. Despite being a Hindu, Sutamjur was not bound by his religious practices. The two have become one. Despite individual religions, human sentiment prevailed. Two characters are examples of humanity in extreme violent situations in the riots. Here is the importance of 'Adab'. Most of Samaresh Bose's stories are characterized by his sensitive and strong point of view. In India's post-independence economy, the state department, the refugee problem put a huge strain on the unplanned actions of the country's rulers. As a result, the joy of freedom became sad in the minds of the people of the country. As a result of his shadow falling on the sympathetic minds of poets and literary storytellers, several writers from literature came forward to tell the pain and words of the helpless, unfortunate, and sad people.

Samaresh Bose: Capturing Proletarian Struggles and Marxist Ideals in Bengali Literature

Samaresh Basu also started writing from that idea. Samaresh Bose was one of those few poets who was able to create ideal literature by moving away from middle-class life and connecting himself with the lifestyle of the lower class and proletariat. Meeting different classes of people and gaining experience in different environments helped him to express different characters and environments in different stories. In personal life, Samaresh Bose was a member of the Marxist-initiated Communist Party. As a result, his thinking was more about the poor than the middle class. At the time when the writing was mature, he mentioned all the people of the society, but in the early stage of literary practice, he only talked about those who could not afford it—the people of the proletariat of the society. He has created several stories and novels to talk about those who have no one. In his story 'Padi', his political consciousness, the education of the labor movement, and the mindset initiated in Marxism have emerged. While talking about the proletarians of the slums, his education and experience of communist theory worked, but he always presented the story to the reader in a very simple

way without highlighting the events and characters in an incomprehensible manner. In the story 'Padi', Samaresh Basu paints a perfect picture of life in the Char and Basti areas of the Ganges near the industrial factories of Naihati-Jagaddal. In the story 'Padi', we see the story of a young husband and wife of the Nat caste from distant Bihar. They came to work as sweepers. Nonku is the chief of sweepers. They were good in the village. At least two handfuls of food were guaranteed. They don't even have that after leaving the village. Both earn only thirty two rupees. After a month and a half of cleaning work, the doors of the municipality were closed. No food, only a promise to stay in the slums. not having work.

Means sure starvation. For seven days, the people of Basti ate them. They have been starving for two days. At last he got the task of taking the boar team across the Ganges. That is thirty-nine annas wages for thirty-nine beasts. Top up is some oil to rub on the body. On the other hand, if a pig is lost, it will be lost for six months. With such a big risk, the husband and wife thought to themselves, "Yes, we are hungry. So let us cross. The golden spider is a merchant. And in the month of Ashada, the animals are crossing 11 without a boat. Thirty-nine animals, oh father! Two people." Then begins their hard struggle for survival. Ashad's Ganga, after Ambubachi, drops in his chest, as if the girl has become Ganga's mother. It is falling. Swelling, hollow as if it can no longer hold itself. Currents and spirals. Both the young and the young have taken up the task of taking the animals across this Ganga. At the time of crossing, there was a big whirlwind. The whirlwind came in such a way that people and animals would eat everything. The man moved closer to the vortex to save the animals. The girl is desperate to save her man. He wants to go to her but can't. The water of the stream took away his clothes. The sky is falling. The electricity is flashing loudly. The animals got scared and broke the march. The night is deepening, and the darkness is increasing. The sound of water is heard when the sound of thunder stops in the sky. The pigs started squealing in fear. Finally, fighting against all odds against the fierce nature, the two of them managed to get the animals across the river and get their own food.

Exploring the Depths of Poverty: Samaresh Bose's Proletarian Short Stories

Samaresh Bose is a powerful writer of Bengali short stories. A Bengali short story got diversity and dimensions in his hands. Its diversity is noticeable in naming the story 'Padi'. Samaresh Bose left the luxurious literary practice during the period of World War II, the partition of the country, and immediately after independence, when the social, political, and economic structure of the country was about to collapse. His appearance in literature is mainly as a proletarian, lower-class speaker. The writer continues to tell about the pains, joys and sorrows, hopes and disappointments of the slum dwellers and proletariat poor people through his short stories. He did the same in the story 'Padi'.¹² The main theme of this story is how two starving people try to cross with the hope of a little food, fighting against the fierce nature. Thirty-nine pigs have to be crossed from one side of the full Ganga to the other for only thirty-nine annas. If one is lost, you will be imprisoned for six months. In the battle with hostile nature, they win in the end. The burning hunger and unstoppable will help them to succeed alone. Naming the story has been completely worthwhile.

The complaints of lack, helplessness, hunger, and exploitation of the upper classes of the lower classes of society have returned again and again in Samaresh Bose's short stories. In several novels, he talks about nature, its adversities, and the constant struggle of life with hidden dangers like tides of rivers and seas. Although Samaresh Bose painted various strata of society in the latter part of his career, he started writing stories focusing on neglected slum dwellers, narrating the life stories of the lower middle class. A believer in Marxist thought, consciousness, and philosophy, Samaresh personally engaged himself in the lives of these underdeveloped classes to speak about them, feeling the pain and suffering in their hearts. Then the life stories of the poor and exploited were written. He writes the stories of those who have no education, no motivation and means to organize, no ability to lead or take. By mixing himself with the lifestyle of the people at the bottom of society, he highlighted their pain and their helplessness in their words. The story 'Padi' is one of the most remarkable stories among them. To come down to the level of miserable people and share their joys and

sorrows and make their lives in the background of literature and feel respected—this mentality worked in Samaresh Bose. The story 'Padi' is proof of that.

Reimagining Middle-Class Life: Samaresh Bose's Impact on Bengali Short Stories

Bengali middle class life was once neglected in Bengali literature. Rabindranath was the first to expand the boundaries of short stories by making Bengali middle class life and village life the subject of his first short stories. The post-World War II writing community began where Rabindranath left off. Premendra Mitra, Tarashankar Banerjee, Nabendu Ghosh, Narayan Gangopadhyay, etc. came forward before Samaresh Bose. Premendra Mitra is the best short story writer among them. His short stories are written in contemporary times but are far ahead of time. Samaresh Bose's social awareness and social mentality have placed him in a special place in Bengali literature. Because he was socially conscious, the picture of the financial crisis of the middle class and lower middle class of that time can be seen in his stories. He expressed his desire for a radical change in society in his stories. Dr. Samaresh Bose is talking about short stories. Shri Kumar Banerjee comments, "The short story writer has an eye for discovery. He selects those parts of life that usually escape our notice. Which are at once expected and juicy. Most of the stories of Samaresh Basubear bear the stamp of this extravagance. Like minerals rooted underground, he has revealed many hidden, mysterious layers of the human mind, many strange, novel patterns of life events."¹³

The story of 'Padi' is a good example of how an economic crisis brings people's lifestyles down. The story is rich in art in all aspects of naming, diction, and stylistic variety. From the name 'Padi', one can guess which direction the story is going. The title of the story gives an indication of what stage Natjata's wife and husband's struggle with the mighty Ganga in the month of Asadha will lead to. The diction and dialogues are superb. To portray the character of uneducated rural people, the author has used their language. While using that language, he occasionally used some words, which alone could be called diction. The dialogue between the two characters of the story, the foreigner husband and wife, is very consistent with their upbringing, rituals, beliefs, and reforms. The author has also effortlessly used the folk beliefs that they had about the Ganga in the story. There is no difficulty in understanding the dialogue between the animals as they cross the river Ganges as their own spoken language. Samaresh Basu has given the characters a wonderful artistic touch in the short span of the story. In his description of Ganga, Ganga itself becomes the main character of this story. For a short time, the golden spider became as miserly as the idolatrous devil exploiter. Comparatively helpless foreign starving people turned into helpless slaves on one side, and extraordinary struggle power on the other definitely gave a different dimension to the story.

Samaresh Bose is an unrivaled character builder in characterization. The story 'Padi' is a wonderfully masterful creation in terms of structure. Samaresh Basu has painted the picture of Asadha's wavering Sankula Ganga and two fasting people at the very beginning of the story. In the author's description, the reader does not find it difficult to understand that the struggle of two people with this ganga is inevitable. Samaresh Bose brings the climax of the story quickly. At the end of the story, there is a simultaneous mixture of surprise and consonance. Another wonderful story by Samaresh Basu is 'Shanabaori's Kathakta'. It is a philosophy of modernism caught within the theoretical framework of traditional anthropology, of the repetition of the life philosophy of the marginalized in literature. There is a difference between the elites and the neglected underprivileged people of India. But where diversity makes the difference, there is the true spirit of India—what postmodernists call 'nodal points'. This nodal point is actually the 'front door' of conceptualization or totality. The name is the front door of totality, because the key to opening that front door does not lie with the ordinary penmanship writer. Samaresh Bose is certainly one such elite penman who has the key to open that 'front door'. 14

Rediscovering Identity and Resistance in Samaresh Bose's 'Shana Bauri's Kathakta' and 'Resistance'

Samaresh Bose's story 'Shana Bauri's Kathakta' rediscovers the inherent self-identity in Lokayat Kathakta. In the stories centered on the lower classes of society and the village, there is a real rediscovery of self-identity where the closeness and separation of the middle class from the working people are paralleled. Sikarbhun in Manbhun district is the original abode of the Santals, and the setting of the story 'Shana Bauri's Kathakta' is set in the east of Santal Pargana, within Birbhun. The independence of the Santals in northern India as a special ethnic group has promoted their evolutionary history. But Mukta Dasha is declared in 'Shana Bauri's Kathaktar'. Samaresh Bose's own narrative style is mixed with necessary rebellion-centric and unnecessary life-centric dialogues. Myths, motifs, archetypes, and styles of the story involve complex literary techniques and complex rhetoric. Through 'Shana Bauri's Kathaktar', the author has introduced a special group of people. Although Shana is a representative local character of a community but not a hero. Although not accepting 'Shana Bauri' as the hero of the story, he is a defeated hero. The existence and identity crisis of Santal tribals have been highlighted. In Samaresh Basu's story 'Shana Bauri's Kathakta', the upper class people in every country always have one philosophy, which is exploitation or consumerism. Samaresh Basu's 'Shana Bauri's Kathakta short story' is a kind of 'conceptual art' where there is an appeal of intellectual thought like an essay, not money and sex; the questionable points of the story result in meaningless judgement. 1" 15

Writer Kalkoot Samaresh, who begins his journey in 'Amritakumbher Tanha', sings 'Kothay pabo tare' as he wanders on an uncharted path. Finally, Samaresh finds the 'Manush Ratan'. He who knows the two inevitable aspects of life are lust and love, attachment and dispassion, both indoors and outdoors. He stands in front of life's various sorrows and searches for the hand that 'breaks the chain' and is proud of 'resistance'. Samaresh Bose's life story is 'Resistance'. Of course, it is not the story of the famous Manvantar of the last century. 'Resistance' is another resistance story of a farmer with new hope at the end of Manvantar. The famous Tevaga movement is the background of this story. The sharecroppers of a large area in North Bengal united in their demand for two shares of the produce. They stood against the economic and social exploitation of the moneylenders. Many Hindus, Muslims, and Santal-Rajbansi farmers like Manai resisted the terrible beatings of the brutal ruler of British India. Especially those uneducated peasant brides who stood up with the ultimate skills and fierce morale of mass organization that day, the women in the resistance phase as well.

The peasants of Bengal have always been victims of the landlord-mahajan-centered feudal system. 1940s: After the Second World War and the Great Depression, when British rule stood at its last frontier, the civil disobedience movement, the INA movement, swept through the country one after the other. And the common farmer's bread and sustenance are affected by the pressure of rice. And that's when the farmers of Bengal turned around by creating a new resistance. In this last hour of freedom struggle, the desperate farmers of Bengal started another freedom struggle. They want two-thirds of the crop. They will not allow all the rice to be taken to the house of Jotdar, Zamindar. The ruling British police jumped in with all their might to stop this Tevaga movement. The group of feudal landlords and moneylenders came forward to protect their interests. Manai is one such sharecropper in the story 'Resistance', taking seed paddy from Pitambar and cultivating it in his own land; that's why he is happy. That age is no more. But Akal's song in Subal's throat still awakens old wounds. Subal's songs are living history. It is those children who listen to Subal's song, who hear of the great calamity that will one day come to their country, who are born long after their time. Subal is blessed with the love of common people, the genuine friendship of Manai, and the desired companionship of Radha. Childless Radha expresses her pain of childlessness to Subal. The problem of childlessness has also torn Radha-Manai's marriage. When Radha Tai Subal praises her form, she says, "This charred form of mine is manure—the outside of the fruit—it hurts me to hear this form." 16 She considers herself infertile.

Resistance and Realism: Samaresh Bose's Depiction of Peasant Struggles and Socio-Historical Dynamic

'Resistance' is the story of peasant revolt. The story of the children of the soil resisting Lakshmi's plunder of grain. But woman and land, mother and wife, have expressed the beginning of the theory of creation here alone. The primitive world was matriarchal, mother-worshipping. The tone of Manai's suppressed

excitement also became clear as Radha's tears of losing her child to Subal were overshadowed. Manai-Sreesh-Fakir-Madhu Hem Manura is all going to Kamar's house. Radha, the farmer-bride, understands the meaning of going to the blacksmith's house. Today is the harvest season, the scythe has to be sharpened, and the farming team is coming to the field to understand their demands. They have brought the crops grown in the sun-water-toil for so long to Mahajan Pitambar Sa's gola. Now Tevaga's call reached their ears. Now they will not produce crops. He will fight; if necessary, he will give his life. 1943 Maha Manvantar taught them how the crops of their fields accumulate in moneylenders' houses and make them rich. Today they have demanded the freedom to use their crops. Samaresh Basu stood by the side in the struggle for the rights of the farmers who did not get food that day. Manai told Subal that he will not come to the Jotdar's house with half of the crop this time. They will take two thirds. It is rightfully deserved. Earlier, Radha did not understand the meaning of Manai's words. He had known forever. It is the policy of the farmers to follow the moneylenders' instructions.

Manai not only dreams of a field full of crops but also sees her husband's lap full. The turn of paddy cutting is almost over. Subal's voice is a song of courage, a song of hope. And Radha's face shows any indication of the upcoming new birth. Radha is about to become a mother. Radha, who is five months pregnant, wants to feel the baby's heartbeat in deep compassion, fascinated by her'slightly swollen womb.' He and Manai's child is coming. Radha is not Manai's wife; she is the mother of his children. But Radha stopped while giving the news of such happiness to Manai. The house of greed of Jotdar Dal-Sona Mia, Jahruddin, and Pitambar Sa collapsed. They emerge from their crooked blackness like ferocious, greedy beasts. Radha and Subal do not know about their danger. Both rejoiced in the joy of Radha's motherhood, Subal's friend. But news reaches Manai that the jotdars are coming together. Monaira gathers in the house of the Samiti and plans to prevent the impending danger. Later, the fire of violence and greed burned in the village. Pitambar's gang set fire to the house of the Ekatta Farmers' Association. The last struggle of the organized farmers also began. Manai Banshi starts to go towards Mandal's house. The objective is to prevent the landlords. Before leaving, Radha was entrusted with the protection of the fields filled with rice. Like Radha Ranrangini, Manai promises to save the crops of the field. This statue of Radha reminds us of the Tevaga movement. The peasant women of that movement also showed the courage to take away the guns of the police.

Before leaving, Subal informs Manai about Radha's pregnancy. Although Manai did not want to enjoy the fight, Radha was forced to go. All the villages are waiting to prevent the inevitable fight. Greedy people come in the morning and night. A group of beasts. Later, it is seen that Srish's wife is covered in blood. Men have left the village to protect themselves outside the village or plan further resistance. Lakshmirupi girls-mothers are huddled around to save the paddy, their bloody bodies lying all around. In this fight, women's honor is reduced to dust just as the land is looted. Women and land are the same in any war. Women are raped by anthropomorphic beasts out of greed for land. Manu's wife is seen running naked to save her life. All the village girls stood for him with da, kurul, and sticks. Rahim's wife is leading them with an axe. But the end is not saved. Manu's wife was raped by humanoid beasts. The ferocious beasts fled after Pitambara. When Pitambara entered the village with the police, Subal ran towards the village, worried about Radha alone. Manai comes back and forth. But after entering the house, it became stable. A bloody Radha lies prostrate in front of an undamaged paddy shell. Manai's hope is her child; she has been maimed by Pitambara's pet gang. Radha saved the rice crop with her life. This story comes alive in the humanity and values of the region in a historical period like the Peasant Revolt through the language, songs, resistance and suffering of girls and mothers, endurance, and hundreds of peasants like Manai fighting together against adversity.

Conclusion :

Samaresh Bose's contributions to Bengali literature stand out for their vivid depiction of marginalized lives and the complex interplay of historical, regional, and personal narratives. Unlike his contemporaries, Bose effectively combined his real-life experiences with a broader consciousness, enriching the literary landscape. His works bridged the gap between Marxist ideology and artistic expression, providing a nuanced

understanding of the socio-economic struggles of his time. Ultimately, Bose's writings brought Bengali literature closer to the everyday experiences of common people, highlighting the power of storytelling in reflecting and shaping societal values and consciousness.

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