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

Introduction

Deep-rooted impact of the Progressive Movement was skillfully manifested in a large number of books such as Marchadhi Sahitya – Bitarka and Banglar Sanskritit Marchadhi Chetanar Dhara (edited by Dhananjay Das), Sekaler Marcoya Sanskriti Andolan (written by Anuradha Ray), Samakalin Banglar drishtite Soviet Desh (1917-1947) written by Debabrata Bhattacharyya, Pragatir Chetana Pragatir Pathikera (edited by Debashis Sengupta), Panchasher Mannantar o Banglasabitya (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 Itibrittta (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 Ausishtup, Eksham, Ekhathe, Pratiksham, Parischam, 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- kobider sadharon lok manushe tike theke tapbate sari ek, bisheb sreirir rahasyamoy jib kore rekheche. E rokom dharo na srishtir jongo dayi obaso lekha kabirai. …Sejonyo nijeke sadharon manus bhava
charau amar path nei. Janasadbharon sadbharon ar ami asadbharon, karon ami lekhak, e dharonia niye bhalobaste gele manush kache ghte debe na. Tae sabiye puragati amar khatire, gonasahitya srishtir jonyo pruner chotphotani metanor jonyo agatyai aaj sabar age lekhak- kalbiki ei chintata swabhabe parinoto korte bobo- ami dasjoner ekjon. (Sharanjita Swadhibinata, 1347).

Manik Bandopadhyay produced famous stories such as Aaj kal parshur galpo, Dushshasaniya, Namuna, Gopal Sashmil, Shatru Mitra, Raghib Malakar, Cholok, Pethyabatha, Shilpi, Kangkeri, Chhiniye khayi keno Pruner Gudaam, Dighi, Bagdapara diye, Mejaj, Upay, Ekti lakbata ebeler kalbini, Haruner Natjamai, Ciboto 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 janavo jay na, sei kothaguli janabar jonyoi ami likhi. Anyo lekhakera jai bolen, amar e bishaye kono sanuboi nei je, tara keno lekhen prashher jababo ei. ... Lekhak nichhak kalam peshar – majur. Kalam- peshar kajdo na kajde na, tabe rastar dhare bose niye majur khoa bhange tar cheyeo jiban tar byartho, beche tha kalam nirarhak.

Kalam- peshar peshar hobe niye prosbousay amando pai bole dukhbho nei, ekhono majhe majhe anyomanaskatar durbal mburte abamakar bodh koroni bole aapsobh jage je, khato lekhak kobe bolo! (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 Marxchadi Sabitya-Bitarka) Manik Bandopadhyay announced that –

.... Pragati sabityer aangik ekbono janmeni, janmachhe- natun sanskritir srishtir prabeshar madhyeye janmachhe. Banglar samraksitenir sanskritir pranbostu jemoni bobo sampurna notun, aangikor bobo tenroni notun – karon sadhya nei aaj bole dey se aangik ki bobo. Bolte gelei barang khoti bobo- biptabi abeg- chetanake akshunu rekhe jatudur sambhav tibra tikhna susthibhabe prakasah koror bodole aangikor sange khat apar haier jhok ashe.

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 Malina 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 bishar-sabha. Statement of the character Karali about Mukta actually reflected view of the author - ... Gaye khete payni, soami kade nei, tai sadare khete khete geche. Or doubta kiser?

In the story Ke bachey, 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 dbudilain silker jama adhishya hoye jay. Paroner dbutir baddal eke chera nyakra, gaye tar mati jama hoye drishyaman hoye ahe. Darite mukh debe jay. Choto ekta mag bate ar dashjoner sange se pore thake phootpate ar karakari maramari kore langarkhanar khichuri khay. Bole, 'Gaa theke eichi. Khete pai ne baba. Anay khete 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 putuli namiye Sannyasi hisab ar kalpana diye byapartar pada badi pete boslo…. Kathay paliye kathay morebe barir sobai, Sona thantun suddhu?

Bhalte bbhalte jhimate jhimate eksamay dana theke hemri diye utbone pore Sannyasi nishaldle more gela.

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 sahityer dhara beye opined that-

Sottoi ghater meyder lajja nibaranaer nip chilaona anek baritei kapatrer abhalo meyra baire berste partona. Ken ba kalopata, kachupata dhura komonote lajja nibaran korte chesta korte. Kathashilpi Manik Bandopadhyay ei parishthiti dekhe etoi bicholito hoyechilen je ei galper seshe Rabeyake tini ar bacher path dekhate pareni, se jale debe atmabata kore lajja nibaran korte.

We can remember own language and statement of the reality-conscious author here- Kapor je dite pare na emon marader pashe ar shobe ar boli Rabeya ekta bostay katakguli it pathor bhore mathata bhetare dbukiy je galay bastar mukhta dari jariye ete bedbe pukurer jaler niche, pake gye stiye rolo.

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 withholding 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 bater kachbei, Yuddber ayojon kore tairi hoye thake Masiipisi.

Jake ghush dite boy is a satirical story where Makhan was compelled by circumstances to use his wife Sushila as a coveted gift for Dassabh with whom he was involved in vested interest. The author depicted greedy nature of Makhan skillfully in his illuminating story – Makbaner du-chokh jaijal kore othe. Sushilar nishwas atke jay. Aaj kodin dbore Makhan ei Contractta bagabar chesta korshilo- prokando Contract, lakb takar epar ghar ashe!

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 Bhola shudboy : Bhuban theye naki suto niyecho Madan ? Tat chaliebo.
Kangkrit was a story which reflected the struggle for existence of the exploited labour class. Kanak Mukhopadhyay discussed about it in Pragati sabityer dhara beye -

Kangkrit galpotite chorasarkhari malik o dalalder biruddhe krishak sramik o sadharon manusher miltio protriódher kabini. Pise thele mora Keshto Batapi, kinto ekjonar tar maran chhitksar sonent, machinor aani naki chapa dite pare lehbar age manusher ase aarontakde. Sojasuri proman kicchu nei, kinto sobai jone mane mane Keshto durgatanyay moreni, take hatya korai hoyeche. Managerer, rual pochbar buker kanta boye bindhe chilo Keshto, bhujte baki thake karo keno take morte bolo, ki kore se morlo. 'Emni sanghaaddo sramikder biruddhe malikder nristo hshob sharantroro.

Chiniye khaleni 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 etolok na khete moreche, eto khabar hater kache chiniye khayni keno. Ekdin khete na pele shariira sudhu shukoy na, larai kore chiniye kheye bachar tagido jhimiye jay. ...Shastore bolei babu, anana bolo 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 bote naraj je bor je chele ba mera maa bohe se ter janmodata noy ... Tar poribar khete na peye haryeyo to? Jebhabe pare khete peye nijekhe bachiyeche to? Tarpor e kong khotho ache?

Haroner Natjamai is a story which is important for documentation related to role of rural women in the historic Tebhaga Movement. Kanak Mukhopadhyay in Pragati sabityer dhara beye made a significant statement about this masterpiece - Gramer meyepurerch ektore protriódher sangram chilo Tebhaga andoloner baishistya. Krishak ramanahei ege esebilen ei andoloner madhiye. Tebhaga andoloner madhiye sabid hoyebilen Abaja- Batasi- Sarojini- Uttamara. Taderi samagotre ei kabinir “Moynar maa”. Tara sudhu sangramer samasto jhuki niye ashroy dey na, nijerai jamidar jotdar puliser sange larai kore.

Here one can remember comment of Chiraranjan Pal, editor of the book entitled Tebhagar Nari – Kabolmatro sakh bajije gramabaike satarka kora noy, kaborer kochore bali, iti, pryojone bati, latibi, jhata niye parush comradeder sathe kade kadi miliye pulisher akronon protriódhe egei esebeni, kokhono parush comradeder aarekhe nijerai damdor sarite ese larai-e netrito diyeche, pran diyechei ege sangrami natirar. (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, jherer uttal samudrer sangi 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-sticken 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 - Senger jinis beshbusha chewara dekhe ar katlabarta sune sotti sotti ter pabar jo nei je era sottikarer niribo sadhabar golcehari chasamajur maghbarar chara anyo kicchu noy, kinto setai boye daryechi darun sandeber karon. Je tanob choleche Chotobakulpure kodin dho, tate sottikarer kono biru mukhubu chotochok majhele sathe niye sado korok kokhono tar madhile aste chay? Tao abar hungamar khbor janbar pore! ... Tar cheyeo hano kotra, sandeber kotra, charidike eto rifel bandukter samarobha dekheo era mote bharke jayni, dibyi niribey 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 madhyabítto batahakothito bhadjajibaner proti Manik Bandopadhyayer jeno sabujato bidyesh royeche. Bhadjajibaner kritirimatar birnddbei tini bidhna korchech 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 datobya oushabadalayer kichhu dure Nandider barir kache Nalinir maar bari. … Barir kachakachhi jete ekta bishri durgandha nake laghilo; utnone pa dite gandbiota ghano o garo boyte utabo.

Dakshiner ghare darja khola. Payer shabde ekta shoyal khola darja diye chute beriye ese ramagharer kanach diye doubar pashe bashes chole ghelo.

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 - Patterson giye pulish dyakhe…lath-kora kaporer bhag batarya 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 Sashmol. 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 - Keval Keshaber noy, erokom abastha aro aneker hoyeche. Anna nei kintu anna paaer ekta upay pana giyeche meyer binimoye. Kaek basta anna, meyetir deher ojoner du tin gun. Sei sange kichhu nagad takao, ja diye khanka jote 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 nishabhde mota ektaaro note bar kore Kalachander samne dhorlo. Ektu iostoto korre noteguli bate niye Kalachand santarpame guntar aroombo korlo. Gona sesh bobar por mone bolo se jeno mantrabale thanda hoye geche.

‘Lokta ke?’

‘Sei Gajen. Chal beche lal hoye geche.’

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

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

In stories such as Pruner guddam 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 bhenge jay. Majuri sabjyaya chora byalshar narakhya bhishato mtp khule jay tar chokhor samne. Nishbhur prahasner seshe pardaore soro jay chokher samne theke jakhonen parbadin se je bnikharinike ekta dudh diye sahaja korchebilo, sei bnikharini eggei ese nitando bacchhatike Sashanker paer kache namiye rakhe. Bole, ‘Tornar dudh kheye moreche bolui.’

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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 – *Khubdharo manusher thake dhonguli gudamjato kore. Abar janatar akramon thake bichar jor Jonjo gudamer dhan sorie phele. Abahubshhe dhonguli poche jay. Khintu manusher bhoje lage na. Manusher biruddhe choleche ei ati knt, amanushik sharjantra*. *Pettyatha* is a landmark story where poor Bhairab was tortured and became victim of conspiracy of rural influential people such as *Kailashabab* and *Kanja Daktar*. Here ultimatum of *Kailas*, the symbol of oppressor class, can be quoted - … Date dat ghashe Kailas galu ek char boje dey Bhairaber, ‘Boloni toke ami chara e eke lathi goru-cholok kena-chagol bechhe licence karo nei, chagol bechte hole amake bechhe bowl? Ghare tor kota matha re baramjada, got-got kore sadare bhole geli chagol bechte haron na mene t’

Local Ram, Shyam, Jada, 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 *Dighi*, one can find backdrop of the outstanding Tebhaga Movement in rural Bengal where peasants were determined enough to achieve their goals – *Dhaner paona bhaag mora nimu. Morum bhujo Khodare janiya thuichhi*. 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 meystake niye anyer maja korar golpo, tara bhaag payni. … ke prothom tene niye giyechilo, seshe ke ghar theke beriye ki rokom bhange 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 jalone na, kaday na …. Krodhe, kchobbe tapto hoye othe nishwas, batguli jenu esha esha jete chay Naraharir dakei saay diye sisukheko meyekheko manushikheko rakshasgulir 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 harini, pet bereche duto. …Pakistan theeke da’jon atmiya ese ghare chepeche bote ebong tader pet bhorate hoyey rationer aaini chal-ata Mangalbari sesh hoyeye. *

*Kalobajare Premer 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 dirghamitthawe phele, ‘Tumi ja bhobeche, amio tai bhabebei. Kal amra biye korte chaile e jagate karo saditya ache thekay? … tarpor? Tomar amar dujoneri jihan sosto byye jabe. Kono labh nei.’*

*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 *Asahojogi* 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 chhele gudam theke chal bar kore bitaran kore. Kache o durer anekguli gaa theke bazar bazar lok ase chaker joryo. Ramen gaye gaye dhyara pitiye diyechilo. *Kalojaon* *Prem 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 dirghamanitthawe phele, ‘Tumi ja bhobeche, amio tai bhabebei. Kal amra biye korte chaile e jagate karo saditya ache thekay? … tarpor? Tomar amar dujoneri jihan sosto byye 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 – Kolkat shabarker ekabare chokher samne takhono upayhin mirashroy manushguli ei stationer ashroytakute gur-e chagoler moto gagaqadi kore dinatrri katabhilo… Ekhhana chhatai jutata jagya jurtte pare biik tutotai 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 kaporsho poira abar jamu ishtisane, abar daakaitra amare kinte aibo. ‘

Gala namiye phitphis kore bole, ‘Eibar chhora niya jamu lukaiya. Bajshhhos thakarjhi, lukaiya ekkhan chhora 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 dekblam amader sange jog deor apearadbe itimadlye balu prakashbaker darja Manikhabur kache ruddha hoye gijche, emon ki samayik patrikay sarhabhuk pujasankhyaguli pariyojto aparishim niyobhatter sange besh niyamitobhabei lekha chaite bhule jachhe Banglabhashar ei sreshto kothishiliqir kachh theke. ……

Heyto ekabare sesher dike abasthantar ghatechilo kichhuta. Prakashak o patriapatrik kuchhoto darja abar kichhota k bólecilo dibire dibire. Samajer jyani guni mani byaktira barie diyechiben bat. Kintu takbon boro beshi deri hoye gecche.

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