CHAPTER-6
THE NOVELS DEPICTING URBAN MIDDLE CLASS SOCIETY
The numbers of novels that Samaresh Basu has written is innumerable both under his real name, and pseudonym. In this respect, it is a like Pilgrim's progress. In the first half of his writing carrier, his novels are based on rural and peasant based working classes. After that he was occupied with urban society and that too, is the picture of petty-bourgeois society. After that the first half belongs to his political understanding. The darkness, in this context, the society that he lived in, has emerged out of his alienation to rise up from the pit of darkness is caught in 'Bibar' (1965) than 'Prajapati' (1967) 'Biswa' (1971) 'Tridhara' (1957) and another representative work 'Baghini' (1960). Its a great turning point. The history of literature, tells us that a new approach, new method and new subject has been the exploitations of the literary world from age to age.

The Second World War took place just after a few years of the First World War. The country was then independent one after another havoc were taking place such as in August movement. Epidemics, natural calamities, communal holo-cust; unemployment and like other Rabindranath, too were moved by this at his deathbed in 1941. A new kind of pessimism took place. During that period black-market along with the prostitution became the order of the day. The First World War ended in 1945. In 1946 mass movement and communal riot took place, side by side. After that in 1946, the partition of an independence. The unemployment tolled upto one crore fifteen lakhs. Corruption increased the cost to run administration increased. India became hub
of exploitations. He became a tolerant nation by British administration.
British education politics, national leadership, partition democratic. The
rise of middle class took place out of all this. A new turning point in
novel's by Samaresh took place from then on. His works is the offshort
of the changes in rural society. The obscence sex in the name of
people belonging to different livelihood and the crisis in identity took
place. From then on this 'Bibar' became the mouthpiece with its
publication - hue and cry took place. The allegation too was against
'Prajapati' due to its obscenities. But even then, this two novels were
trend - setters. To name Sunil Ganguli, Sirshendu Mukkapadhyay. Sankar has followed him. The present study is an attempt to
understand this along with his.

**BIBAR**

"The literary life of Samaresh Basu will now turn into a new
direction. 'Ganga' the fiction is a milestone in his career. Second
milestone is Bibar (1965). Before the search of that second milestone
Samaresh's wisdom has moved from place to place and time to time
about how he could reach his destination".2 The emptiness and
allegation in middle-class society that gave birth to his fiction 'Bibar'
Nothing could be expected from that class. The first sentence of
'Bibar', "Yes if we could tell the truth."3 'Yes', 'we could', ' the truth' -
these three words at the beginning of the novel has built the
catastrophe in the classic creation 'Bibar'. 'If we could' the words
denotes that we don't speak the truth. If we can then there will be
another catastrophe.

He wrote 'Bibar', after his return from Santiniketan. No, he did
not write it following the footsteps of Jean Paul Sartre or Albert Camus.
They were not known to him, he at the request of one of his friend tried
to read 'Sartre', but failed. Sartre could not move him much. The writer when he liked among the best, was Dostoyevsky.

Sagarmoy Ghose told him, you have written a magnificent piece. Let us see what reaction is followed. I don't know what is going to be happened. Ok, it is right from your side. I have told you to write and you have written this after all you have written this, I will publish this. After that, when on the month of September, when it was published, it invited hue and cry.

At that time, the 'Weekly Basumati' had a hot market. A few intellectuals had took pen and attempted a vituperative comments against Samaresh to make him alienationed. They attached him enmass in a group. But every vituperation was over when Kabita Singha took pen to support Samaresh. A few intellectuals, by then prayed to the central government to take steps against Kabita. Among those signatories who launched signature campaign were revered 'Tarasankar', Manoj Mitra and Premendra Mitra. In response Indira Gandhi had to intervene over the matter.

Indira Gandhi's told Nandini Satpathi to read this and brief the discourse. Indira Gandhi, on hearing this had said that, she could not see any objection able item against the fiction, what is the obscenity there? The allegation against this novels is baseless. For her only Kabita's service was not terminated.

We know that man and woman gets tied into the knot of love. But now it gets to be tainted into this urban society is truly reflected into the relationship of Neeta and the protagonist. The modern man do not believe each other. Though she takes her husband as a lover. Yet Neeta is addicted to many males. The protagonist too is like that, as if the whole society is suffering out of that crisis. Into the speech of
Drotagonist tries like you this. She Neeta – her lovers independently is just like me.

The protagonist had a love relation with Neeta, but here too is that hide and seek – a common character of the modern urban society. They, from the core of their heart hate each other.

"Me or you?

Why, what do you think of me?

What, you too think of me.

The male

Me too like you as a lady. Just like a lady.

What is that lady?" 4

In 'Bihar' the hero killed the lady. The hero confesses. My independence had killed her both as were passing our lives by false love, truly false. Is it recognised as adjustment. We were passing our lives like this, what you are, me too, like this.

Each and every child from the very beginning of their childhood are taught to become Rabindranath, Gandhi, Vivekananda and Vidyasagar. If every body could become like them, then shall their had been such sorrow, such pain, such punishment. No, not like. that could take place, the hero imagines, controversy took place. " That India of Tagore, of Vivekanandas, of Gandhiji's. These were said as if lamentation. The new India, that is taking shape by the hands of the new. From then only new India along with Hotel, Restaurant, Cigarette Soap, everywhere by those talented intellects and works." 5

In 'Bihar' we observe the emergence of birth control. How this production could be stopped. The educated think only of this. A very good work, indeed, because with lots of children been born. The parents do not feel necessity to foster them. Perhaps it is not possible
The sexual freedom like the forceingers is said. But how much ill effect had can be heard from the speech of the protagonist. "Todays Mantra is 'birth control'. It means that every thing will be there, everythings only there will not be any production, then, then why people needs to get married...."^6

Over and above 'Bibar' in the area of Bengali literature was written in a new diction. This diction could not be identified to make it so, It is not possible.
Notes

1. Bharatiya Parikalpanar Chardashak - Aninda Bhukta Page - 64


3. Achcha, amara yadi sabai satyi katha balte partam... Bibar - Samaresh Basu 'Utsarga patra'


5. Rabindranater Bharatbarsha, Bibekanander Bharatbarsha. Gandhijir Bharatbarsha arthat anekta akshet karai yeno bala haye theke, natun Bharatbarsha yader hate teiri haye utche, sei Bharatbarsher e heno durdasa,....Takhan sei Bharatbarsher ghare baire, rasta ghate, hotele restomay pan cigarette dokane sarbata pratibhaban manisha o bidushite gigij karche. Ibid Page - 47

6. Ekhankar shlok hache 'Janmaniytran'. Yar artha halo sab chalbe, sabi habe kintu uthpadanti habe na. Tarjanye biye karar ki darker ami bujhte pan na... Ibid Page - 60
"Me too is associated with the emptiness in the lives of middle class. In his own image he tried to portray the picture of a Mastan. In fact, of his eyes, he saw that many good boys from blue blood is establishing themselves as Mastan. The meaning of Mastan's are unsocial elements, those anti-social as we know them were turning to that direction. To understand this, I wrote 'Prajapati'. The novel 'Prajapati' was published in Saradiya 'Desh'. But the authorities of 'Anandabazar' group were dissatisfied over it. This written, Kanailal Sarkar and Avhik Sarkar were the main two among this. Even though they were not satisfied yet they published it.

Not a single line or words were – from this. Samaresh, at the same time wrote another fiction 'Kothai Pabo Tare', under the pseudonym of Kalkut. At that time he was a prolific writer. But also along with 'Kothai Pabo Tare' he wrote another story on the sexual matter of his daughter in law, he wrote 'Pap Punnya'.

In the tenth year of Independence, a new class of youth was emerging their chief task being destruction creating nuisance and extortion. Ever lasting is. The social guardian were saying an ideological demotion has taken place. Discipline in society is gone. Before that these boys were known as hooligan, Veghabond and laumpens. Now the newspapers have termed them as anti social miscreants.

There were reasons too for that matter. A large section of boys were unemployed. Those boys have come out being evicted from their roots. They had been alienated from their childhood. They had no future, people were rushing towards the city in search of their livelihood
like mad man. But the city could not give shelter to them. The slums were growing numberless. On the other hand, political parties were derailed from their own path. Many opportunists had entered into politics. They had been misusing those gone youths. In a word they were making the anti-socials and were exploiting them.

The world of 'Prajapati' belonged to this. But the diction, used in the prose of 'Prajapati' had become controversial. Every one smelt something wrong with 'Bibar' 'Pap Punnya' and 'Prajapati' many alleged that Samaresh was driven by a few evil spirit to write with those unwanted sins. They thought it was pre-mediated. But 'Prajapati' was not freed easily. 'Prajapati' to keep intact the purity of Bengali society can not by freed away. For that case was filed – a detailed discussion over it is in 'obscenity and liberation' in novels.

A like experience, many days before could be seen. In the monthly 'Parichay', Samaresh has read a story named 'Gunda' by Narayan Gongapadhyay. Here we see a tamed gunda is screaming against his minister. He is telling only 'me, me'. He is speaking to a minister 'Sir me' 'Sir me'. He was acquising to that minister he is working for that minister but was not paid for that.

Samaresh was attracted by that. Samaresh has said. "When I wrote 'Prajapati', then the situation was already changed. As I sat to write this. I could remember that story by Narayan Gongapadhyay. At the very beginning I could remember that anti-social gunda sketched by Gangopadhyay."

The entire life Sukhen is being reflected within the span of twenty four hours. 'Prajapati' has been used here allegorically. Sukhen, too was beautiful and simple like the 'Prajapati'. But the society did not give him a normal life. We look at him at his death, before he was died. "A
battle of words took place among them, and then a piece of broken brick had stuck upon my head. Some one said, beat him. I could not see who is fighting because my eyes was not permitting me, blood oozing out of my eyes.  

Sukhen had a beautiful vision like 'Prajapati'. But he could not keep pace with realities because he did not want to be self-centred. Whatever he wanted to do is by his ability and confidence. As because faith did not grow, so he had the misuse his power. Yet he had a positive notion about his life. For example, he had been attracted by the life of a teacher. He wanted to become a teacher, he wanted to live like an working man.

Within a few year of independence, at Kolkata had been the centre of many movements, not many writings were based upon this. Samaresh too, did not write Sukhen was active in college politics, had fasting, but it was like a fluke. He knows that politics is the matter of corrupt people. Many had there judge against politics. But it was voiced as an expression of a para politics. In the language of the state, it was a destructive work, through politics. Sukhen was murdered in the hands of his rival political parties.

Though Sukhen was responsible for the killing of that 'Prajapati' yet he did not want to be killed "I am telling the truth. I did not want to kill it. I wanted only to catch it once to get engaged ...." Sukhen thinks himself a 'Dog' and he becomes helpless. Zina is the creation of that environment. Not only that of a gentlemen's house. We should say she is a girl from an spoilt family. There is a picnic party. Sukhen had seen what obscenity is? But there were the heads of the society.
'Prajapati' is the god of marriage. Sukhen wants to marry Shikha. Yet she doesn't know her mind. Shikha is pained at the sight of the dead 'Prajapati' and for that she accused Sukhen.

A crisis in family relationship in the society, the lack of love among man and woman. The theft inside politics, nude economic gambles, swindling, bloodshed, rapes, hurt, highway robbery, selfishman among themselves an ultimate picture of groupism - Sukhen can not accept all this. He is not satisfied with himself - "Borada is having a kiss to Shikha. He could have kissed the daughter of female servant. Mezda is pampering Shikha. Those who are coming I, am doing that. Perhaps like me, if I could so, I shall not spare any body." 5

Sukhen never wanted to be a 'Gunda' but he also did not know what he actually wanted to be. He only thinks, "I am like Sukhendu. what for I have come to this world. What can be done by me. I could not understand. I do not know what I should with myself." 6

Sukhen is attracted by the teacher Nirapad Babu. He is attracted by his family. Shikha repeatedly told him - "but , why you did not become an ordinary boy." 7 For that Sukhen wanted a job to a manager in a factory. But - "the son of bitch had driven me out in deed" 8 - this fiction or the tale of last twenty four hours in the life of Sukhen. At last he had to give life by the hands of those political party. Because though the decaying society has made him Mastan, but he never was a compromising character. On the edge of death, he thought about the broken feathers 'Prajapati'. "So what bapu, I have been born, I shall pick up my food... I shall live as I wish to live i,e, as a 'Prajapati' is born twice. Me too shall take birth like this. I shall become another man." 9
'Prajapati' does not hurt good test and the sense of beauty. It just made people aware of the things happening around us. It keeps us understand the society.

"An example, 'Hutom Penchar Naksha' by Kaliprasanna Singha is dark picture of our society. A rude criticism had been made on society, yet it is literature. On the same vain, we can say that Prajapati is literature with all its literary qualities."\textsuperscript{10}
NOTES


6. Ami kina Sukhendu, ami ki janye prithibite esechhi, amar ki-e ba karbarachhe, ami bujhte parchi na nijeke niye ki karba. Ibid page - 400
7. Kintu keno tumi ekta sadaran chhele hale na. Ibid page - 422

8. Shuyarer bacchata ki rakam yeno pray tadiyei dilo, mairi - accha Shikh. Ibid page - 430

9. Ki achhe bapu, ami janmechi, amar khabar amie khuje nebo...... Ami thik amar matai bnachba, khabar khnuje khabo-mane, prajapati yeman dubho janma hay, amar o sei rakam habe - ami - anya manush haba. Ibid page - 437

Samaresh has depicted the society in his novel 'Baghini' of fifth to sixth decade published in 1960. He tries to portray social catastrophe through the crisis in economy. Many people are crowded in this novel, like characters in 'Pre-Bibar' period. Yet all of them stands on their individually but 'Baghini' was his first character based novel.

We see how the rural lives were transform into urban periphery/millieu. In the novels of 'Hasuli Baker Upakatha' by Tarasankar, that initiated new machine age, in 'Chaitali Ghurni' the picture of industries at the end of rural lives - all this became the picture demanded by the changed realities. A new age having conflicts between village and cities took place like in Tarasankar. Samaresh too in his early novels has tried to catch up the contradiction between the new and the old.

The hunting past, the attachment to the controversial values, but he had no access to his creative ... but a new sociological findings into the ever changing society through his political and economical experience. All this he acquired when he was in the party in the trade union, with his personal experience. Though this novel has been written at the perspective of rural society, yet that society is not so called one.

With 'Baghini' his fictional geography changed. The structure of the novel became concise, a different ray of light seen in the diction that gave him impetus to write a character like Chiranjeeb by the Samaresh of thirty six years.

In the preface, the author has briefed - "this fiction is such a mirror, the material of which only I have poured and gave its shape
even then if any body finds resemblance to this then. I tell it was not the wish of the author, for that, the author is not responsible.\textsuperscript{1}

The fiction, starts with the picturisation of death two years ago. Bnaka Bagdi is such a rural person who is engaged into the business of country liquor, for his death Samaresh did not build up any picture/perspective. To quote about his death, he only said, "The pain for the death of Bnaka Bagdi is against morality and humalitarian. Not only to man but also the - earth also.\textsuperscript{2}" Because Bnaka Bagdi was a course that is why nothing changed into this world.

Only Durga, his sole daughter, cried. She had another name Parulbala. After the death of his father, Durga tried to live a respectful life. Everybody wants to spoil her life. Those who liked her did not have any money and those who had money but did not give her shelter. So Durga was fallen into helplessness.

From long ago, when his father alived, it was the task of Durga to make liquor and sell this to the cities. So, she had to confront the administration, many time her house was searched. But the administration could do nothing. Only due to his intelligence.

But the reason why she could keep her virginity intact was due to the love of an indomitable Brahmin boy 'Chiranjeeb'. He, once was only a number, one member of 'Krishak Samiti' was the right hand of Sridhar Das, the leftist leader and candidate for the Bidhan Saona Election.

Writer Samaresh Basu has shown that the fall of the youth is due to the ruin of socio-economic infrastructure. The community committed crime only for their livelihood. Whole society was responsible for that. For example post-war, economic depression the overall crisis in commerce and business, the lockout at factories. The leader of the
freedom struggle were responsible for that Bnaka Bagdi is the representation here. "The day I had to quench my thirst by selling the lands, from then I understood that I have died."3

Youth like Chiranjeeb is familiar to us. During the 50's and 60's a Bengali boy had been on the trail of leftism. Just as Samaresh too, was also the member of the communist party in his youth. The number of educated youths were day by day increasing into the communist party. But the poor educated youth had became the indomitable militants. But the writer has shown that the reality of 50's and 60's speaks of something there. That Chiranjeeb, who was a party cadre, makes revolution in the villages, had nothing for himself. For that his mother losses her values to protect her family. Elder sister become prostitute at the wink of otherman. Sridhar Das even though a communist does not take up a Brahmin girl.

The heads of the society wants to bring Chiranjeeb back into the stream, but they could not decide which way to go when Balaibabu the inspection tells Chiranjeeb to shun the path of violence. Chiranjeeb tells, "I have seen life from a close distance bit by bit. The man who remained unfed, yet the respect gone, the report of her death is not likely to be read in a right earnest."4

Durga killed Bhola only to protect her self-respect that she earned bit by bit. She confessed to the police that Bhola nabbed not the liquor-supplier, but Durga. But into the eye of society of courts From the prostitution, unlicensed counting liquor supply, Smuggling in newer ways and over and above, murder - this has become her daily routine. Abgari has given him the name Baghini, I mean Tigress, such a ruthless ferocious violent that wench. The air and light should not be provided to her death is welcome."5
Both the lives of Chiranjeeb and Durqa had been a constant metaphor of struggle between She/Chiranjeeb and the administration. Durga was robbed along with her 'liquor', when the police named, Bhola dragged her into the edge of a road to rape her, then in her neck was a golden chain and at heart was deep in love at her womb the baby born out of Chiranjeeb's blood. Only the red sharee and the vermillion on her forehead was that newly made wife for acting.

As because both love and existence. Living has the same meaning, then comes the memory of Shridharda. For that, at last Chiranjeeb has returned to his respected, political guru Shridhar Das with "a broken voice, he told, I have come Sridhar. Once again. I will start."

The hero of 'Baghini' does not accept defeat to his fate, did not compromise against the society did not express. Sorrow at the loss of Durga. Not that he is only aware of his powerful maintenance, he is also conscious about his limitations. That is why as a final stage of social movement, he wanted to work and organise peasants under Sridhar Das.

The mindset of good writers are like blossoms. It reflects social realities. The more the mind of the writer is explorative/evocative/into the picturisation, the more he is a writer at his Zenith from that angle. Samaresh Basu's has been successful from many sided discussion. we arrive at this decision.
Notes

1. E upanyas eman ekti darpan, ye dhatu amii taral karechhi, chnache dhelechi Tabu yadi keu nijer pratibimva dekhen sota lekhaker anicchakrita. Tar janyo e darpaner dosh nei. Baghini - Samaresh Basu - (Introduction)


Page - 9

3. Jami bikiye yedin amake peter jwala judote halo, sedini bujhechi. amar maran dhareche.

Ibid Page - 19

4. Tile tile maraner bhalo pathgulo o dekhechi sir, yar pet bharlo na. tabu gharen ijat gelo, tar maraner dukkher katha khabarer kagaje padte amar ghenna kare. Bid

Page - 154


Ibid Page - 272
'Tridhara', the novel has a significant place in the writerly life of Samaresh Basu. Though from the preface it is learnt that he was not satisfied with this novel. " 'Tridhara', had long been finished its publication in the journal 'Desh'. From then on, I nurtured the interest to write it ones again, like mirage. True it is that mirage, because many days have gone. With many works I had to do I could not put this idea into practice."  

Yet the power of 'Tridhara' could be resisted; those who encouraged him to write it anew, had lost patience. 'Tridhara', the novel, is out of place in Samaresh's own style. "The life in fields horizon, villages the dwelling worker's place into the farmers land. So long, been as if was Samaresh's own dominion." 'Tridhara', the novel is a family novel. There three sister- Sujata, Sugata, Sumita. Its a novel of different taste. Saroj Banerjee had written, "When Samaresh was writing this novel, his friend had come to become his friends a few time earlier. Due to that, he came in contact with a few families. He has many woman by then. The inner conflicts, crooked relationship has been taking shape in his works." This novel celebrate Samaresh Basu as his forte into the characterisation of middle class society and its politics. Its a protest against the hypocrisy of the middle class. When I write the talk of the parties came into my pen implicitly. Whatever I have written in 'Tridhara'. Infact, politics get priorities.

In Samaresh writings the shadow of the great peace -from Mahatma Gandhi gets a significant place. "In the whole house is full of dust and old posters. The legs of table, Chair too, broken dusty
picture of those martyrs in the 46's. The crumpled fastons. The picture of Mahatma Gandhi is the best into the group of apparatus.

In 'Tridhara', the central character is Mohitosh Bandyapadhyay. This novel depicts the lifestyle of the affluent society. Mohitosh belongs to that lower middle-class family of Kolkata. He rose to success by dint of his wisdom and cleverness. He came to Kolkata taking with him the three daughters - Sujata, Sugata and Sumita. He had established his dwelling place at the affluent society of South Kolkata which he had accumulated culture as he went from place to place. During that period, the controversy over the woman liberation was on the rise. So, naturally Samaresh, too, was driven by the controversy. A critic has said that at centre of 'Tridhara' lives of women. In fact, this is not true as the rise of Mohitosh was from a lower-middle-class family. From that family, the daughter like Shibani, came to keep a close impact upon Sumita even at the different sight. On the other hand, the character Tapashi emerged out of the middle-class society. Though, those Sujata and Amala became representative of the upper-class society and Sugata even though she is a politically conscious woman. Yet she takes hands of Mrinal and steps into the upper middle class. But the central character Sumita has tried to come out of the barrier of high societies.

Samaresh, at the request of his friend, Sanat Basu has shifted the focus from Naihati to Kolkata and the suburb. In fact, Kolkata has given him the experience of woman's liberation. Woman's rights, the rush of middle-class family towards better livelihood, the eternally injustice relationship between man and woman, the student politics. Nothing of that sort those characters who had set out their journey on the road refractory - all of them had come back due to the typhoon. It is learnt:
that Samaresh, too was dissatisfied with this novel. He was thinking to write it twice.

'Tridhara', was published in 1956-57. But then he had left the communist party the context of his novel was built around the native internationals. He, by then, has got a new dimension.

Samaresh Basu has said that life is much bigger then politics. The clash of personalities is too, rampant among the father-daughter relationship as life goes so is politics in Sugata, politics in Rajen. Rajen is different from each other.

He has plunged himself into politics, though he was an M.A. a poor family, he has not centered into family life. To him sacrifies and ideological sacrifies. His much broader then the security of personal people. From students leader to poor man's leader boy like this is found few and far between. He was popular at the students life. He was a pure communist, between him, there is no gap between theory and practise. He had only one dream how to liberate the people the end of all shackles of slavery. On the one side his ideology life style and on the other his mother Sudhamoyee who says man has to find out hapiness even at the principle and discipline. To Rajen, to live correctly is an injustice, that is why he does not think it right to renovate his house.

His mother says, "What an unkind principle you had, as it the house is like a curse to you. It seems that the path that is yours does not hold justice to a good living. It would be better for you to live in a slum, living this house. Why you are adament, you are neither a Coolie, nor a Saint. Moreover you have not stood in your life by seducing the others. You have never told about yourself. It seems that it was due to your own ideology".

Rajen replied, it is true. But everything does not hold good to every lives. What religion to a fundamentalist, so is the ideology to a political
activist. The mother told Rajen, "I know that with you I can not live other mothers. You will go to the prison. Perhaps, We shall never be freed. It is nothing but politics, for politics seek like an instrument. Duly to give up life for lifes sake." Fear and prayer both is bed. Those who will come in accordance with their own will, have settled in good relationship. Sumita has made the speech of Sudhamoyee successful. Sumita had seen that her elder sisters life has gone to the dregs. Rabi, Sujata had spent their whole life playing hide and seek. The married life of Sugata had become the another name of life's helplessness. Taposhi had grown up in middle class mentality. She had not seen, woman liberation in her life as because her marriage was done at the will of her parents. But the life that Taposhi had lived was full pains and sorrow.

Tapashi had understood, there is nothing like mind in any married life. Like religion is also to Amala. Yet in respect of age, or into the judgement of society, Tapashi had a close conflict. Once genius Amala, though could not accept the pangs and owes, inflicted upon her by her husband yet, She did not give him divorce. It is her grief that a man can only be taught a good lesson only by remaining beside her. On the otherhand Shibani is totally different, a girl from different society. The more her lifelessness and brightness, the more is the life and brightness of Sujata. Amala neither is tolerable. A letter is the witness at this point. The consequence of girl like Shibani is delineated, "Chootapishi, I am afraid to think over your three sister the Sejbabu had given Samaresh freedom to you, that we could not look at your life in clear eyes. I have thought this a bad one. So, though there was written in your fate but again it's me, what happend to me relationship marriage. Love, the family that everybody wanted this for me. Me too wanted this one, but even with all this, why could not I stand in life as a good housewife. Chootapishi, I have no hesitation to say - so long my physique was good, till then I was happy. It seems that when a girl dies mind comes out. Now I have seen awakening that in this house, love, begetting children.
running of the family is only a mother of habit. What is my fate, Chootapishi?
why all -this has stood in my mind ?

Sumita is different to the society, that is why he had given away
himself to Rajen and Rajen too could not give her up. So, even though she
know that path to love is not plain and smooth. Sailing, came out of his own
society to Rajen, to his hacknayed millieu, had dreamt in love of his mother.
NOTES


6. Jani toke niye ami ar dashta mayer mato sukhe dukkhe ghar karte parbo na. Tui jele yabi, hayto sekhan theke kanodin ar phirbina tui. kinte toder e
sabi ye nitir janye niti kara. Yantrer mato. Pran dite habe, tai pran dewa. Ibid - Page - 411