CHAPTER-7
THE RATIONALE FOR OBSCENITY IN THE NOVEL
Chapter - 7

THE RATIONALE FOR OBSCENITY IN THE NOVELS

To understand obscenity, sex and lady love, relationship between man and women, we have to look back at his childhood. Society is based upon the power of woman. But we see that this power is at the hand of dominating male. He has seen the Thakrun Hari Mati, unmarried widow, milk coloured beautiful sister of Narendra, Monidi. Armed with bomb and pistol expatriate women Surbala. All provided him with necessary inputs to write of the shadow, shadow picture along with broken pieces of their conversation.!

Samaresh was mesmerised at the immense unlimited mystery, from his very childhood. He spent his days with Manidi, Surabala, newly married Aunt, sister, sister in law. He too, has spent his days with ninth, tenth, eleventh year long Salma, Memi, Monadi, Kamala Raju or Rajlakshmi. But Samaresh was not like other compatriots, those who spent their childhood in sports, but to taking experience from their direct relationship.

Though, once a Samaresh was the member of the communist party. spent days of imprisonment, too, but he never took Marxism as an absolute one. He speaks in the voice of Niren. "I do not believe in the neutrality in politics. A support comes naturally, and on the other hand against this a counterpart takes place."!

But he does not believe in class struggle, its violent means to achieve socialism. He believes in the concept of love. From his very childhood, this corporeal matter gave him impetus to his writing. For that matter he was criticised by his critic friends for his novels 'Uttaranga', B.T. Roader Dhare 'Srimati Cafe' and a few other fictions.

In his early novels, his treatment of sex was poor. But with the passage of time, his later novels are bright. At the beginning of his carrier he unleashed the weakness of his protagonists through sex, and the women were presented as being crooked and obscenity. In a natural and strong
condition, the protagonist grained over his opposite sex and surrendered when not become abnormal.

He was criticised by the lower level cultural workers of communist party. Because he did not believe in Parrot learning, examples of other socialist countries, through oration and one sided political dictums. If not then had he been able to write the character of his baptist Satyamaster in 'B.T. Roader Dhare', specially when he knows the all respected, highly educated the then communist leader. The story of 'Lotan bou' that Notan Bou, who herself could not know to whom she was born Nanda or Harish.

In Samaresh's 'B.T. Roader Dhare' side we have Govinda Sarma a fourtwenty - Dulari in a coarse voice screamed at him. "You want to make love with me, driving her into the jail, do you think that I do not do this."  

About Samaresh Basu certain critique has said in his critique. 'Not bann have protest' once Samaresh Basu has said, "Dada, the body of a woman is not a temple, not a mosque with which one can not move according to his own will." He is that Samaresh Basu.

Then Samaresh has said, "if any woman makes her body a public urinel what you will say this. Its nothing but 'pay and use' why so much fuss about this."  

Storm over a tea cup with 'Prajapati', published in 'Desh' 1967 Sharadiya took place. In 2nd February 1968, an advocate had raised issues regarding obscenity. That was supported by the West Bengal government too. At that time, Dharambeer was the Governor and Dr Prafulla Chandra Ghose was the Chief Minister. Against them rose Buddadev Basu, Naresh Guha, Santosh Ghose and Sagarmoi Ghose and others.

The lawyer in the opposition bench in front of Chief President Magistrate at Bankshal Court has asked Budha Dev Basu, "is that portion obscence ?"  

That portion follows –
"Where the back ends and were the buttocks starts, that fine place if it is peeled then one can see the lower portion and the more lower portion. I know it. The hands are like .... lanky dogs."

Budha Dev told, "where it is, I see nothing obscence there. I thing that portion is much stronger then any other. I see nothing questionable there.

Budha Dev Basu supported him, " this purity is the matter of Chemistry. It has no relation with literature? If any body object against it Then they have also to object against Ramayana Mahabarata and Bible. Then the beautiful architecture of Kanarok must also be broken."

Another fiction 'Raat Bhare Bristi' too witness storm. This too had fallen into the evil eyes of norms. It is doubtful, whether any reader today shall find any obscenity upon reading this book.

Another fiction a long with 'Prajapati' and 'Raat Bhare Bristi' has become the eyesore of the critic is 'Bibar'. Time in 'Prajapati' the death day of Sukhen and the time 'Raat Bare Bristi' is rain drenched night. And the time in 'Bibar' is memory and thoughts. The atmosphere of 'Bibar' is full of death. The hero himself confessed.

In the introduction of 'Bibar'. The critic has to say 'Bibar' is class apart fiction. I don't admit either 'Bihar' as an worst one. I want to say 'Bibar' is much talked about in the history of the last 150 years in Bengali novels.

Bengali novels though influenced by politics, epidemic, the fight over land tribal unrest, the broken economic structure in Bengal, its history, romance and suicide, like partition or naxal movement, yet sex has almost been absent in Bengali novels, so far.

A Marxian critic has once said in criticism on 'Bibar'. The alienated young man, from the so-called society and class - his first reaction about sex is to break all Tabboos about sex. The logic like this gives him freedom. The perished middle-class existence. The road which leads to the outbreak of class struggle passes by way of the struggle against the familiar environment. William Raich in his, 'what is class consciousness' said -
extramarital sex or the desire for it is a factor which could prove extremely effective in the struggle against reactionary influences.

If society is everywhere damaged then sex too, cannot escape its hand. It becomes obscene. Language too has to be effected. His effort has become successful. All his hero's are physically defeated. But to get a little freedom they have accepted this defeat.
Notes

1. Nandan - Biplab Dasgupta (Ed.) Page - 53
2. Ibid - Page - 53
3. Rajniti ityadite o sab madir mato nirapekshata ami biswas kari na, mane mane apna thekei kemon yeno ekta saport ese yay, ar anyadike ekta birodn bhabana jege othe, ta ami kono dale thaki ba na thaki, kaj kari ba na kan Samarendra Basu Rachanabali (Vol.-V) Saroj Bandyopadhyay (Ed.) Page - 703
5. Natun Gati -Imdadul Hoque Noor (Ed.) Page - 6
6. Natun Gati -Imdadul Hoque Noor (Ed.) Page - 6