INTRODUCTION
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Man's innate capabilities lies in his 'within'. Man has created world in his own image through different stages of development. It has given human race a different dimension. Gradually he had become complex, illusioned, destitute and rebellious. Due to the inevitable necessity human race has been identified as the best living race. His values and existence had gained different dimension in nature, complex to less complex to more complex. Efforts are being made to identify man's role due to that originality.

Different ways to live lives have come to be seen in the pen of talent writers and artists. An artist's life then becomes fulfilled as his mission. The writer wants to tell us the stories of new society, his lives and the tales of humanity. Art, then comes to take place in its own regulations. The reader comes within the perview from external world to the internal world of literature. This new method gives the readers a new dimension, in his own terms. The readers by this way understand in a newer perspective, national and international dimension. In this context, Samaresh has become a legend.

Samaresh's readers are aware that, through the process his writings have been on the track of a certain turning points—both in old and new form. This too, is regulated by his 'crisis in faith' and the changes in his ideology. A critique has identified Samaresh's writing carrier in different nine parts. Though the classification can be discussed yet it embarks upon a few difficulties. His first stage includes 'Adaab', 'Uttaranga' 'Ganga'. The clash among individuals in the socio-economic reality, the humiliating fall of working class and the effort to rise from that pit and with this, the explanatory political perspective is the guiding force into the first stage. In third stage, we have 'Bibar', 'Prajapati', 'Shikarokti', 'Patak'. In this interim second period there we get 'Bagini', 'Swadagaar' 'Chinnabadha'. In the limited span of third stage, we get novels like 'Jagaddal' (1966) an existence of modern decadents. It has no
relation to any kind of approach. 'Nayan Purer Mati' was published in 196/2 his second stage, in life. Again though 'Chinnabadha' was published in second stage but in moods and treatment. It and is closely associated with the 'Uttaranga', B.T. Roader Dhare. But it leaves much to be doubtful whether these two novels 'B.T. Roader Dhare' and 'Srimati Cafe' can be taken into one frame.

It is better to judge his novels in terms of subject matter. It seems to us that from the standpoint of sub-matter and perspective, Samaresh's novels are representation of post independence period. It is not heartening that not any single appreciation of this took place. Keeping this in view, we have progressed to analyse his novels in the last 25 years after independence. The title of this research is "Samaresh Basu: A Study on their Social Perspective. We have categorised his novels into eight parts. (1) The Depiction of Rural and Agrarian Society in the Novels of Samaresh Basu (2) The Depiction of Fisherman's Society in the Novel 'Ganga'. (3) The Depiction of Society of Labourers in the Novel 'Jagaddal' (4) the Depiction of Demi Urban Society in the Novel 'B.T. Roader Dhare' (5) The First Successful Novel 'Srimati Cafe' (6) The Novels Depicting Urban-Middle Class Society (7) The Rationale for Obscenity in the Novels (8) Conclusion.
THE SOCIO-CULTURAL AND POLITICAL BACKGROUND OF POST INDEPENDENT BENGAL

India has gained freedom through fratricides and partition of Bengal. During independent period, Indian dreamt a free India to break the bondage of slavery. But today that is nowhere to be seen. Because the countryman has no opposition. It means problems have been aggravated, due to partition the economic condition of the country has broken totally. Because, before partition both were dependent upon each other. For example the jute farming were at East Bengal, and the jute-mill was at West Bengal.

Unemployment came to take place as a national disaster that was to be seen through exodus, due to the partition. This could not be totally solved even in this 21st Century. People were mobilised against the rulers, against the bourgeoisie. Stalin died in Russia, the turmoil within the communist party had many significant incidents took place due to the failure of five year plan.

In the explanation of a critic the main characteristics of that time is that - the glimpses of Indian Communist Party. Lord Mountbatten has given India the freedom that was not totally sought after. But the supremacy of Britain has not been put to an end still, to bring in an end to democratic revolution the comprador bourgeois has been given excess. And congress has been the agent to those bourgeois. So, it was the guiding force of the communist that the revolution should take place to overthrow congress and it would be the chief task of the communist to rob them off the power. Only then a step towards, the dictatorship of the proleteriate can be achieved. So, the Politburo declared "the partial struggle at present that became large mass movement has been turned into civil war. When this type of struggle shall be transformed
into a large-scale political movement and shall develop into significant state character", this has become the inevitable flow of the mass situation. This has moved more or less the environment created by this strategic policy-making artist, literary personalities and intellectuals in a word all cultural world has been directly or indirectly have been moved by this.

Independence came after Second World War. People moved by the war thought Independence shall give them solution to all their problem. They will no more have to stand on cue to purchase things required daily for their livelihoods. Perhaps all difficult things would be cheaper. They depended upon the then Prime Minister Jawharlal Nehru. At that moment on 14th August midnight his lecture delivered at Delhi Radio, he said, "Our long subjugation and the world war and its aftermath have made us inherit an accumulation of vital problems and today our people lack food and clothing and other necessaries and we are caught in a spiral of inflation and rising prices. We want to solve these problems wisely so that the burden on the common man grow less and their standard of living go up." 7

But in realities, it was contrary. Let us take into consideration food, clothing and all necessaries – what happened to this. If we look from the government report though India gained freedom, yet the cost of those elementary needs have not change much. It depicts the uncertainties over our elementary needs. The access to the food grains, at 1950 were 338 that had been 398 in 1961. The import of the food grains at that time were 894 ton. The total price 3125 crores of Rs. that means with the emergence of capital the employment was on the rise in 1965. The number of unemployed persons was 1.50 crores, the value of dollar was 1955-4.76, 1965-7.50 - pound 13.33, 21.00 from 1956 to 1965. It has increased to 80%.

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We have got political freedom, true. But we did not get economic freedom. The Britishers have established rich people's administration in Poor people's country. When the Britishers had gone this administration has remained intact. But it has been 1000 times aggravated. In lieu of freedom we had got autocracy.

In the thirty's of twentieth centuries Roma Rola, Gorky, Barbusse had build, 'League against War and Fascism'. And in 1935, 'International writers Conference for the Defence of Culture' was built, like wise 'International Intellectual Co-ordination Society' was established against American imperialism in Brushlove City.

Indian response to that, though well informed but not in realities, was not actualities was taken into consideration as a long term effect. Side by side, it is in West Bengal that on united forum of intellectuals and cultural workers was built under the name 'Cultural Freedom Society'. They criticised the congress as the co-existence of imperialist society. At that times, the succes of independence struggle of nationalists China has inspired many people. Though at that time the second congress of Chinese revolution had strive a progress towards Russian revolution. Even then the concept of Chinese democracy of 1948 had inspired the responsible leaders of cultural front. The journal 'Parichay' by Gopal Haldar and Nirendranath Roy had done a remarkable job at that time.

'Parichay' stopped to be published temporarily due to the policing authority, and oppression by the congress government. But it was stopped to be published. The last two edition was remarkable. The essay by Chinmohari Shanabish 'Sahitya and Ganasangram' was published in 1949. Just before that Narahari Kabiraj had written 'Marxbader Naya Bhasya', a controversial piece.
Beside that Abu Syed Ayub under the pseudonym of Animesh Roy has published 'Dialecties of the Atlantic Pact, against Amarendra Prasad Mitra’s of 'Buddhi Bilaseer Dialectics'. Pradyot Guha took pen on reading this in the 4th edition of Marxist under the pseudonym of Prakash Roy. The main point of Abu Syed Ayub is the 'Statesman' was that as because the world is divided into two halves. So the war is inevitable. But he said that though the American has freedom but they do not have equality and brotherhood. On the other, the Soviets, they have equality and brotherhood. But they do not have freedom. That is why he has said that it was only the idea that could unite the world. So, he thinks that if every country brings freedom and brotherhood as a guiding force, only then the unity and integrity is possible.

The philosophical side of this of course associated with civilization and culture. But the marxist could not accept this, Amarendra Prasad Mitra, under the pseudonym of Animesh Roy wrote: “It is mandatory and the duty of all to wage revolution against those philosophers who strive to take people into goals.”

On the one side, the ultra ideology of Marxist and on the other the oppressive rule of congress had stood on the way to all pervasive human progress of culture. On 4th March 1949 Indian Communist Party had given a call to the 'Hartal' on Railway strike.

West Bengal, too, was not left behind. Many political leaders and intellectuals were put into prison. Gopal Halder, Hirendra Nath Mukherjee, Chinmohan Snehanabis, Subash Mukhopadhyay, Samaresh Basu, Nani Bowmik - those cultural leaders were put into prison, too.

Samaresh, though was a committed writer at the beginning, but in the last he could not stick to it. He wanted to break out of the shackles of that so-called party literature. This is reflected into the writings of many critics of Samaresh Basu.
The inner conflict was shown due to the ultra leftist policy of the party. The International communist leader, through a text by 'Information Baureau of the Communist and Workers Party a mouth piece 'for a lasting peace, for a people's democracy' an editorial article. Yet, the situation has not been much changed. Many leaders stuck to wrong policy. If any body went against the party dictum then he was turned out as a Titoian or a Trotoskian. But how much of the allegation have come out of their own studies, is not known.

Because Stalin was contradicted by Trotosky. Gramschi in 1926 thought that though Trotosky committed mistake, but the main harvinger of revolutionary call was Trotosky. In the new party line, a certain kind of petti-bourgeois stress and personal anger could be seen.

Samaresh in the end of 1942, joined the Communist Party. "My initiation to the communist party was not due to any Marxian theoretical knowledge. Though I have heard about Karl Marx or Engels before 1944, yet I did not read any of them before I joined in the communist party. I too confess that, till date I did not concentrate much on Marxism. But this too is to be considered that my intuition and experience took a new turn, only after I came into close contact with Marxian Philosophy. My experience became deeper. It has given a new insight with spiritual consciousness". 10

Satyaprasanna Dasgupta (Satya Master), the then party leader, who was also a son of an aristocratic family, honest, and was also an courageous minded man. He initiated Samaresh into Marxian ethos. Samaresh wrote about him. "If it is fair to call him Guru, in the party concept. Then I should say that Satya Master is my first political Guru. And it is not only from the learning side, his sacrifice to the job, the all time party worker in front of my eyes within a few days that man clad in foreign cloths, with a pocket of cigerates has become totally changed as if the prince had come out of the palace. On ideological ground he became my much sought at Guru."
He became a member of the communist party in 1944. Wife Gouri, by then got a job in a jute-mill. After passing Matric. After that Gouri, too became an active member of the communist party. During that time, he saw the people 4 lacs, in number were increasingly becoming united under the leadership of communist party. The workers under congress was not properly organised. But then, this too, was true that they (the workers were the followers of Gandhiji).

They became disillusioned due to the lack of food, unemployment and eviction. Values and goodwill have come to be annihilated. People disillusisioned of Congress, came to have faith upon Marxism. In this way, the communist party came to be deeply rooted among mass people. People were also disillusioned due to the failure of five year planing. Though it was aimed at economic empowerment, yet it bore no fruits. Crisis came in the offing. The change in the party took place in 1948. The leadership was changed. 'This freedom is false'. The negation of freedom, along with the progress towards armed Revolution became the new mantra of the communist party. The new leader was B.T. Randive. The era of P.C. Joshi was over. As a result, the communist party was banned. Many political leader went underground. With the progress , 9th March 1949 came in realities. This incident was caught in his own words. "It is not important to discuss over the historical failure of 9th March 1949. We have terrorised the workers by explosions, Acid bulb, here and there, to close jute-mill."

Stalin died in the second half of the fifties. The Stalin era was over at the accession of crushervs into power. The leftist literary movement, by then became weak. But after his release from prison, Samaresh did not go anymore to the communist party. His membership was cancelled due to his inactivity to the party in 1955. He was a drop out.
Samaresh, in the year 1966, along with his friends, brought out a literary journal from Naihati. The name of the journal was 'Uttaranga'. Samaresh had published a story 'Shikaruki' based upon his prison life. C.P.M. by then was publishing a journal under the name 'Nandan'. A certain person, named Satya Gupta has made a vituperative writings against Samaresh, identifying him the enemy of the communist party. Because to them, Samaresh has divulged a few bad truths against the party.

It was long ago decided that Samaresh will not be recognised only as a communist writer through his writings in 'Ananda Bazar' and 'Desh'. It was his firm decision - once when I have come out of the communist party, I should never be involved in any kind of discourse. I shall not take any writing only of a single place, where literature does not remain literature with exploitation and oppression through tales stories and novels. But he never knew that he had to suffer such offence. Though question marks he never know that he had to face the music, because it was his livelihoods. His only source of income to run his family. He was afraid of the marxian critic.

Poor people listens to the leaders in mill owner. Riches government diplomat head in administration is decaying capitalist society. Its a real Chemistry.

Samaresh Basu had understood long before Independence that the days of Satya Master as his political guru was over. Not only that during his stay in imprisonment in jail. Just after the independence, he understood that a strange theory to eradicate people like Satya Master has already been established. He knew the cause and effect of death of Satya Master. He was anxious with pain sorrow. He became conscious as to how he should run his life. How he would serve his duties. He understood that his life was at stake. He could not satisfy the few. He was safe. So long he was associated with Satya Master. Now that loss might take place that coveted greed has been on the offering. Now, it is a golden opportunity to bite. He was in search of
that absolute, where he would be able to live in peace. Not only that he liked only to be remembered as a writer, but also he would shun all kinds of communist accompaniment.

There should be nothing political in his writings. How politics acts as masks against the humanity. How the environments get polluted and fatal. Everybody in search of being enmical against each other.

It's needless to say that Marxian literary thoughts could not attract Samaresh much. Rather it takes a contrary opposition to his writings. Though Philosophy had come to him from his political Guru, without which he could not have been able to take his talent to perfection. He could not have been able to be a reliable source of genius in his novels. In 'Desh' 1986 on 22nd November, he wrote in 'Indian Communist Party and I' has said, everybody has strive to say the main thing. But nobody could understand that main things, many Bengali writer like Dhurjati Prasad Mukhopadhyay, Sudhindra Nath Dutta, Bishnu Dey has search out for that. The main thing is that this. That everybody had to look at the lower depth, in terms of Gorkey.

It was Marxism that gave impetus to the real oddities to be analysed in terms of materialistic philosophy. In the absence of which, no modern stones and novels could have been worked out.

He begun writings on the havenots of the rural perspectives, due to his close association with communist party. Though he revolved in his own axis of literary studies living perspectives. And he was at ease to do this. Because throughout his life, he wrote with a craze. How to keep faith upon any concept, is that possible, a group of people will work and other will enjoy the fruits of the works – not at all be taken into care. To find the answer, he enrolled his name to the communist party. But in the middle he broke his connection with the party due to the queries about organisational set up. The main character of a few leaders, but sometimes, he was thoughtful about the internal matters of communist party and the country. Which has been guided.
by communist manifesto. Repeatedly he tried again and again raised himself out of fear to find out the panacea, of the masses. In a row came 'Bibar Prajapati' and 'Patak' - one by one.
NOTES

1. Adhunikata O Bangla Upanyas - Asrukumar Sikdar 'Prabandahanam'.
2. Madhyana theke Sayahnne - Arunkumar Mukhopadhyay Page-137
3. Ekanta Sakshatkar : Prasanga Samaresh - Saroj Bandyopadhyay Page 18
4. West Bengal Today - Dr. B.C. Roy 'Paving the way' Page - 21
5. Bharater Communist Partyr Ruprekha (Vol - III) Abatar Singh Malhutra Page - 85
   Ibid page - 87
7. Swadhinatar Panchas Bachare Amara Kemon achi - Dr. Atul Sur Page 18
8. Swadinatar Mukh - Amalesh Tripati Page -18
9. Manushke bhuliye badhyabhumite niye yawa je sab darshanikder peshar tader prati sampumpa nishkarun howa pratyek manab hiteishir pryojan Marxbadhi Sahitya Bitarka Prasanga - Dhananjoy Das. (Edited) Page -17
10. Amar communist partite yogdaner madhye kono marxiyo tatvagane kaip kareni. Bastutapakshe 1942 saler agei, Karl Marx ba Engals er nam shunlec tnader kono rachanai takhano ami padini. ebong amar dik theke akapate swikar karteo kono badha nei, aj paryanta marxbad samparke teman gabhir anushilan o amar dwara hayni kintu ekata o akapatei swikar kara uchit communist partyr sangsparshe asar parei amar char pashe jagat o manush samparke drishti sajag hay. Amar abhigarar prasar ghate. Amar nijer

12. Ibid-Page - 66

13. Broadcast on first five years plan - Dr. B. C. Roy & Soraj Chakroborty Page - 121

THE RURAL LOWER CLASS PEOPLE AND BENGALI NOVELS
From its nascent stage, the novel as an art form has been following reality. The new approach to look at reality gave birth to novels. That is why, the early literary models became different from early epics. The epics were not based upon the people belonging to lower depths. But with the emergence of novel, the new havenots were given a distinctive voice. According to a critic, it is novel that discover people in many dimension. The old gave way to new literature, values changed.

Carlos Fuents has written, the emergence of modern novel begin in 1605. When 'Don Kihote', set out in quest of a new world. From his village and discovers that this world is totally different from the world he experiences. A different ethos of social realities due to the internal conflicts has given him place next to none as a builder of modernism. Novels and socio-realities in novels. "Cervantage has made parody in a bitter way, with medieval socio-cultural realities and its follow up". Though novel is the part of the reflection of collective society yet the individual side by side is more approved.

A critic rightly said, "when an individual has become the source of story telling and begun to live as an individual among the society at large, from then only", what ever may be the individual and society, the place of fiction has been socially centered.

Both the writer and the literary critics have possessed a kind of distinctive oneness. D.H. Lawrence, in this context, has said in morality and the novel. The task of art is to reflect the people and world around him, of the leaving moments, around him. Christopher Caudwell has said, art and society is integral to each other to him. As pearl lives with in an oyster, so to stand outside. Art is to stand inside society. The area of novel has become shrunken due to the poor human quest of heaven and hell. We should not
think so. Rather novel can become epic in the corpus of a novel at large. That is why Ralph Fox thinks novel, as the reinvention of epic. Henry James finds resemblance of a novelist to an artist. To him the main task of novelist is to represent society. In the novels of Cervantes, Rebeau, Defoe, Richardson, Hugo, Tolstoy are noting but the inspiration of art from lives.

Lenin wrote the great literature of Russia is at the same time a picture of life and the great resources of world literature in Tolstoy, he finds that his novels depicted the sentiment of thousands of farmers in bourgeois revolution. Karl Marx, on the novels of Balzac has said that social realities have been depicted much more effectively in his novel, then the analytical chronical of any historian. The novels of Tolstoi is clearly the reflection of farmers life. Like wise Dostoevoskeyy, too brings out the inner world of human psyche. Again the crisis of human existence after Dostoevoskey has been depicted in Kafka likewise. The modern reader thinks it in terms of abstract representation. Not the abstract, but also complex psychological ways too have been expected in his novels.

Novelist like Verginia woolf, James Joyace, Henry James, Samuel Backet has depicted the complexities in lives through psychological analysis. The life depicted through total human consciousness and its different stages have been defined as thenovels of stream of consciousness. The new novel married to philosophy gave birth to another kind of novel where the depiction of internal psyche has given rise to another kind of novel. Novelist like Jean Paul Sartra, Albert Camues, Simon De Bouvaus have made the crisis in identity and helplessness his main existential novels the main subject.

In this way, the fiction has enrolled human consciousness and social entity in totally. The novel has built itself as a genre as a legacy in this perspectives. From its inception Bengali Novel has followed Social realities. Bankim Chandra though followed the form of west, yet his novel has depicted the native ethos. The introduction of socio-reality is much more
important in 'Alaler Gharer Dulal' by Piyarichand Mirta and 'Hutam Pnechar Naksha' by Kaliprasanna Singh. During his time the continuity of changes was on its way due to the long term system first introduced by British. The social picture depended on agricultural policy has been changing in many ways. The newly English educated people, the colonial institution, the expansion of commerce, has given rise to a new middle class society. A critic has said: "the middle class society with jobs a little depended on agriculture, is the main readers of Bankimchandra." He too is their representative. But on another occasion Bankim Chandra has expanded his concept on other class too.

Bankimchandra sometimes thought about the position of farmer, the prof of which can be seen in 'Bangadesher Krishok'. Though the farmers of Bengal did not gain much space in his novel, yet he wrote, " ... most of the people in this country is farmer. If they are not fed then whole country will remain unfed." The novels of Rabindranath Tagore is in association of ingredient of contemporary society and politics. Behind the construction of personalities lies his feeling universal, that has been their this at the heart of many of his novels. But he never wrote anything in his novels about the rural lives.

The novels of Sarat Chandra depicted the land owning middle class then Bankim Chandra's educated middle class. In fact, the Indian contemporarity of Sarat Chandra is the depiction of landowning Zaminder's as power in social realities.

That Zaminder in Sarat Chandra is conservative. The peculiar society that Saratchandra draws the conflict in the new age, the tell-tale story based upon middle class society on the powerful class, became the leit molif in the novels of Saratchandra. Though in some of his novels, we get glimpses of sub-altren society yet it did not become the integral part of artistic endeavour. To have the representation of sub-altren realities we have to wait till the arrival of Manik, Tarasankar and Bibhuti.
The decaying rural life of Bengal gets access in the first half of the novels of Tarasankar Bandyopadyay. His 'Dhatri Devota', 'Ganadevata', 'Panchagram' depict the complex realities in and crisis due to the ownership of lands and the right of farmers. After Bankim, Saratchandra and Rabindranath, the Bengal novels began to flow on a new line of lives. The chief leader in this line is Tarasankar whose main concern of Rural life ot Bengal. To a critic, the decaying feudalism, Agro based social lives and the tribal lives in groups have been voiced in his novels. In his rural based novels, Tarasankar has given equal importance to Zamindar and common people.

The main concern of Bibhuti Bushan Bandyopadyay is 'common people, nature and spirituality'. The greater people of the novels have come out of villages. Together with this added universal nature as a background introduction. In realities, the Nischindipur in Bibhuti Bushan's novel has gained classical entity. On the other hand, Manik Bandyopadyay drenched in scientific rationalities and modern psychoanalysis, has been able to create novels with the sub-altern. The difference between Bibhuti Bushan and Tarasankar with Manik lies here on the condition that Manik gives much importance to contemporary reality. A zeit-gist Manik wrote much on the subject of abnormalities, many sided crookedness in equalities as a Surgon.

Manik curved a niche both in cities and villages as perspective. The novels based upon villages depicts in full, the crude realities, the nature and life in continuity. In Manik's 'Padma Nadir Mazhi', we get the artistic representation of fisherman of lower depth in Purvabanga. Not only the magnificent life sketch, a critic has said Manik's novels depicted the havenots more than anything. 'Dorai-Charita Manas' and 'Jagari' came later on as the representation of rural untouchables.

In the context of 1947-71 Bengali Novels can be divided into three different halves, the agro based rural milieu, city based milieu, and twine collectives as villages and cities. The main concern of these novels is deep
rooted social mindedness. The picture depicted in their novels, is not based upon their liberation, behind them were inter state exploitation, that in turn was by many as Neo-colonialism and everyday realities. More than city based biographical, it is rural life based novels, novels that has been produced in between 1947-71.

As the untouchable Sub-altern, we get glimpses of day to day realities in poverty line. Our people living below the other. That means that class only survive as a fittest due to many riches and the accumulation of happiness.

Infact, the class character of people is determined by their economic infrastructure. When Samaresh came to the Bengali literature then the able farmer weavers, fishermen the sects have become the untouchable others, as sub-altern. The farmer become industrial workers. There difference is determined by a singe way. The workers in farm became artisan in the industry. His only identity there is machine man. But whereas the farmer had to pay debts to the Zaminder in the Industry, he earns daily wages as a worker. In both cases their stratification is determined by nature of livelihoods. The farmers in rural Bengal and the poor people of Subash are known much as farmer in their earlier livelihood.

Samaresh came with a variety of rural experiences, through the other as sub-altern. He depicted their characters more easily. In fact he was more a kin to this line poor people in his personal life. The character who left mark upon his mind, he depicted them in true term in his literature. Throughout his life he was closely associated with the poor destitute opressed and havenots.
NOTES

1. The art of the novel - Milan Kundera Page - 5
2. Myself with others - Carlos Fuentes Page - 28
3. Cervantage Madhyayugio samajik kathamo ebong tar-i anugata adarshagulike parody o beynger kuthar henechhen. Upanyasher Katha - Devipada Bhattacharjee Page - 4
4. Katha sahityacharchar sutrapat manush yakhan bykti haye utheche ebong ar dashjaner madhye basabas kareo bykti yakhan nijake ekjan bale chinte parchhe, takhan teke - Upanyas O Samaj Bastabata - Aktaruzzaman Eliyas Page -16
6. Illusion and reality - Christopher Caudwell Page - 18
7. The novels and the people - Ralph Fox Page - 42
8. The art of fiction - Henry James Page - 51
9. Leo Tolstoy as the mirror of the Russian Revolution - V.I. Lenin Page 29
10. Letter to Lora Lafarge - Karl Marx Page - 115
12. Tropisms and the age of suspicion - Nathalie Sarraute Page - 63
13. Chakuri nirbhar (kichhuta bhumi nirbharo) madyabitta shreni Bankimer pathak Bankimo ei chakurijibi madyabitta shreniri anuyatama ujjwal pratinihdi- Upanyaser Samaj Tatva - Partha Pratim Bandyopadhyay Page - 20
17. Manik Bandyopadhyay Ebong Antyaj Sanskriti - Burhan Uddin Khan Jahangir Page - 49