CHAPTER-1

THE DEPICTION OF RURAL AND AGRARIAN SOCIETY IN THE NOVELS OF SAMARESH BASU
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In the ancient and modern times, the social classes grew upon two fundation's-'land and capital'. In the pre-capitalist era, the main resources were land. Apart from land, domestic labour and peasants were considered as the main sources. Those who became the owner of those resources had controlled the origins of those products/outputs. Aristotle, in his book 'Politics' had identified three levels, Rich, Middle and Poor. In the History which was known to be the ancient social classes, that is to say where we see two main races Greeks and Romans. There we see two main classes one the slave and the other the owner of the slaves. There were no such social stratification in ancient India or Asia. The great empire or state, that grew around there, its chief basis was land-based rural society. We find in such autonomous and rural societies an independent farmer, the local chief the rural Zaminder and in his superstructure, the small zaminders, or tax collectors, the diplomat and the landlord, or kings and princes.

In our Asiatic society, chiefly in Indian rural ambience, we see several producer's and artisan's existence, who used to live a sacred unpolluted life. The chief artisan's/farmer's among them were Blacksmith, Potter, Barber, Milkman, Fisherman, Sculpture. Apart from this, we find existence of weaving product among collections of 'Charjapada', 'Dohakosh'. Social scientists think, when civilisation developed, got underway, after the primitive communism. From then only the human civilization came to be integrated. The social scientists have written many books upon social stratification. Among this social scientists theoritian are remarkable, whose theories are
mostly the keys to the class-analysis. They are Karl Marx, and Weber. According to the theories of Karl Marx, the history of human civilization is the history of class-struggles. The classes he mentioned in the evolution of human civilization.

Though the social picture of rural and agro-based society before the advent of British, was not satisfactory, yet in the times of British colonialism, according to many historians and social theoreticians, the torturous existence of farmers started at that time of British rule. They have identified the fall of rural limbos of Indian agro-based society. According to sociologist and economist Radha Kamal Mukharjee from era to era in the division of lands, rootless farmers the increase in landless labourers, the encroachment of many lands (under Mahajan) contrail of the landlords. The emergence of middle class, under the direct contrail of landlord. There characteristics have aggravated the problem more for the anomaly of land system and depens the social crisis, the victim being the farmers, Rootless, labourer, low category people of the society.

Due to this, the farmers became dependent upon the highclass society, On the other, they became the victims of femine, natural calamities. From time immemorials due to the femine that occured in Bengal. Only the farmers were victim. Amartya Sen, that is why has recognised the femine of Bengal as the matter of village.

The rural poor's those who have died on 1770, due to which one third in numbers, were mostly the farmer. The numbers being 33 lakhs, those who have died out of femine, were neither the landlord or jotedar, they belonged to the lower strata of society – sub-altem people. Those who advanced to the town, leaving their only resort, land, were also landless peasants. From, 19th century to the present age, the rural folks tells us their history. The main reasons for their evictions were related to the lands. Being
evicted, they journeyed to earn their livelihood, towards the city, through their physical labours leaving their old professions.

Our present studies is the rural agro-based society in Samaresh Basu novel’s. His novel 'Nayan Purer Mati' and 'Uttaranaga' has depicted the lives and times of agro-based rural people. The life and style, hopes and aspirations, pain and pleasures happiness and sorrow, all emerged in the context of human relationships. Samaresh Basu has created the aesthetic realities out of real lives.

A critic has said, "Behind Samaresh Basu there was a strong traditional perspective. But an original traditionalism, cannot be built on separate literary world only through desire. Rather it stands against self expressions out of future creations. In Samaresh Basu, too there were that probabilities, the social characters that Samaresh Basu created out of life related to the revolutionary lives, was hailed as an arrival of materialistic socially conscious writer". How Samaresh has crossed the barrier of such self-expression, a critic has said, Samaresh has made a choice out of insignificant pictures from the trifle books of life attentively and to depict insignificant, the untouchable.

The proof 'Nayan Purer Mati' has been published as a book form in 1952. "There is a line in 'Nayan Purer Mati' what a deep tune is there in a bound string of Bina. This novel is my first one. The first surge of this creative outburst was my debut novel 'Nayan Purer Mati'."

The first part of Samaresh Basu’s creative endeavour was his hand written folio, 'Udayan' a few stories in the sunday supplement of Swadhinata or a tale 'Adaab' published in 'Parichaya'. Besides all these, Samaresh has started his creative journey with novels, though this output has come out in the form of a collection in the year 1952, but it was written long before the publication of his novel 'Uttaranga' (1951) perhaps before 1946. "I have
written this book long before the publication of 'Uttaranga' (1946). It means that I have peeped from the door-slit of the door on creative leisure.\(^9\)

Generally, novel writing requires integrated determination, though a story is written as a spontaneous outburst of feelings to build oneself adequately competent to begin with the know-how of fiction writing, as it was seen through the composition of a few story writings to be seen as in the discovery of story-telling as an artistic creation. Those life determinations of writers depicted in the creative geneious out of many facts and experience: feelings, analysis whose other name is committed words of life.

When Samaresh Basu wrote 'Nayan Purer Mati' perhaps then he was only eighteen. Though he was married, then engaged in domestic/family affairs, attached too in monetary matter, yet could he had been fitted to such an experience learning living periphery. Though one can neither deny nor accept maturity in term of the mathematical equation on ones own age.

In 'Nayan Purer Mati's first edition he has acknowledged 'Sagar' - he used to call his wife's name Gauri Basu, by the name 'Sagar' - In Samaresh Basu's life, this lady has a long-lasting effect. It came to a close after it was serialised as 'Nayan Purer Mati' in the monthly 'Parichay' due to several reasons. After many years it was published in the form of a book.

"Mati is the root protagonist of that fiction, because that artist was the main builder of clay idols, and that clay-idol was at the roots of other domestic, social and self expresive." The main character of this 'Nayan Purer Mati' is an artist. But the writer did not give only the recognition of an artist, he also has given him the 'Barga Parichay', too soft soil without peebles and water he expressed himself through these two elements. As the fiction progresses, the other thing had become more important then his physical barrier. The reader identifies the other in him there conscientiousness. Mahim is the son of a poor farmer. He acquired deep self-respect as a lineage to his father Dasaratha. Dasaratha has observed, "His life is..."
full of poverty and torture. The power of pure Hindus upon lower castes, as if the Hindus have born only to rule over the other. So Dasaratha has voiced his revolution against this society, due to the reason, insignificant. He has returned the pure Hindu as a protest, for which his kith and kin was about to leave him in fear and shame. Dasarath has struggled against poverty. The one man venture had been successful. He became a big man. His behaviour too was like any other gentleman. He built up his family like Barna Hindu (Pure Hindus). In this matter, he was rewarded too, the pure Hindu has recognised him, has looked at him in an equal eyes. He called at them in a manner befitting to the decent society. So he gave back every disgrace by Barna Hindu's. He was not barna-kulin, but became bittakulin. His son Mahim does not plough. He is an artist. In his childhood Mahim has played into the nook and corner of Kumarbari, after bunking the schools. He disobeyed everything, did not take rice, did not take bath, did not study. His only task was to follows the know how of walking clay-idols.

Sometimes he listened the words of the artisans and filled the tobacco in their tambuk too. The potter clay maker used to build the figure, and Mahim out of utter wonder looked at the finer touch of the brush, "Is this eyeball of Swaraswathamata has been build bigger. Sometimes he committed that mistake too. Mahim burst out sometimes, Oh, what you have done, yes, the artisans got embarrassed. Sometimes the speech of this boy has given their tired mood anger, harshness and rudeness." 

Mahim has seen every finer aspects of Param Guru, Arjun Paul in every nook and corner. He carried lumps of clay, he built idols, broke them, cried, angered and stayed fasting. Many a time he had been batted, rebuked by Bharat and Ahalya, but never got defeated, at one time, the boy Mahim could build ten feet long Dashabhuj Murti/idols. Not only his companions, but also the elders like Bharat and Ahalya, the aged women too, "Oh! its the
hand-made idols by Mahim, Oh Maa, it really looked like the mother goddess Durga. Really it made proud that child-artisians.

At that time, in his life, arrived Pagla Gauranga Sundar, the devotee that does not obey God, think that God is irrelevant. The weapon to remain powerful, talks for the betterment of farmers been their voice. Gauranga took Mahim to Kolkata. In a strange occasion the door of an world is opened "The Chitrasala picture house Museum. Art school, nothing lost in his eyes of curiosities and wonder oh! what a big and variety. Mahim got more inspired when he came from Krishnanagar. It came to him as a golden treasury by the native artisian. He bowed at the soil as a devotee on the grave of his father. Mahim did not build the idol, when he arrived at Calcutta, he built the idol of Buddha, the Buddha, who scarified for the liberation of poor people, noted in the Indian history. Following the ancient source, he built a new clay in a new form, but the author has not given him much importance in any way. But he did not give any kind of respect to him. His brother and the sister in law brought him back to the villages. Having arrived at the Village. He went to the house of a Zamindar with Paranda. The big Zamindar house. "The house is full of several comfortable furniture, a good bed Mahim got stunned at the sight of the pillow. A serene Buddah idol, it was made of a carved carpentry beside the bed." 14  

Hemchandra, to being seated at the modern couch, directed Mahim to sea, pointing a sofa. But Mahim is frickle because he is looking at the idol placed in the house of Hemchandra. Only Hembabu told him, "You build that house when you were at Kolkata. I have been given this idol by Gauranga Sundar. It would be wrong to say this, actually, my daughter in law has been given this. My daughter in law used to read with my son at Kolkata." 15  

In Hemchandra's speech, we get more of an gentleman like polite tone, then a autocratic Zaminder. The Zaminder Hemchandra Boshmashar wants that Mahim to build their family goddess Durga. But Mahim refused that.
proposal. Though he was suffering out of monetary crisis. Because his artistic mind wants to give shape to the experience of the poor labourer and peasants of the society. He does not get inspiration in making any idols to be placed in people's drawing room. Mahim should build the clay idol of Gandhi and Rabindranath. He should get recognition outside India, get the warm touch of thirsty Uma. The learned wife, his sole son arriving from London showed Mahim, the dream to get established as a middle class man. Mahim is illusioned at that call, though felt, spirit-stricken. But he could not forget that teaching/training by Gauranga. He wants to associate art with commitment to the suffering poor people. He can not forget those moments of pain and torture freed by the farmers of Bengal. When Zamindar unleashed on the way of appreciation, that he is a son to a farmer. The identity of an artist is really a thing of wonder that in this solution of Bengal you have found your voice. You are a son to an wonderful farmer. After that Mahim could realise when he had come.

The anomaly came in full form in the words, "The farmer's house moreover, it did not seem that he should take seat. Undoubtedly it was an appreciation with a thing of pity. It would have been better if Hembabu could refuse this."\(^{16}\)

Hembabu believed in God. But Gouranga thinks god as out of the context matter. When Hembabu said, "You have been a born talent...Talents are born under moments and stars."\(^{17}\) Pagla Gauranga said, "Nobody is born with inborn talents. One who has a neck to any special choice, if people does not enliven it with the experience, day after day, through desire and interest at heart, does not unlock his branches and does not bring leaves and twigs, if on seeing this we do not recognise that as progress of talent/ingenious, then in no time it will get die. You will become artist. This massage has come to you on your own heart. If you do not work
under that dictume, then the thing known as desire will be rooten beside puddle. Nothing gifted by God will have any place there".18

To Mahim, no words is not precious from Pagla Gauranga and Hemchandra Bose Mashai. In Hembabu's speech "Yet he has supported the undesired rituals and tabboos, dipped into his heart - So, he can not take it as a priceless thing".19 On the other side, in the speech of Pagla Gauranga "His life times nurtured tabboos gets so much darted in his mind that he can not wholly hang himself into that string of Ism. The path is infront of him, but the mind was not ready."20

That Mahim is the son of a farmer. Hembabu gives him that due in his way of appreeciating him. "I don't want to disobey anybody whatever you are. As long as I don't understand that you are my ill wishers, till then. I will take you through my own entity. To speak this, doesnot mean that you will be my ill wisher, if you criticise me." That is why, in mirror of Mahim the sub-altern gets a picture of power against the ruling class. Disrespects and disdain. This detestment he gives back the powerful Amla. Dinesh Sanyal, of Zamindei Hemchandra, that Sanyal who humiliated him from time to time. "The son of a farmer has but become artist......."22

Mahim's Art is a representation of his anger against the power of ruling class. "That powerful life -centered artistic creation is a strong medium to voice the tortured peoples disdain, and lashes against the ruling class can be taken as provocative symptom is reflected in 'Nayan Purer Matt' once again proved in the artistic pain and decayed people's barricade.25 To have controll over Mahim, the Zamindar and Jottedar have tried their level best and allowed him, but Mahim discarded it. That is why he and his sister-in-law had to move from the roots due to his failue to pay taxes. The leader Andhiar Hare Ram was killed due to the unified plot. The Zaminder's and the State's direct indulgence for the increase in levis and wage class labourers Bhajan tells Mahim, "They thought that by killing Hareram, they would stop
our voice. But they have burnt the fire. We will not forget the massage of Hareram. After a little, while he said, "I have already given that something terrible is in store for us when the Zaminder had threatend Hareram at his court. But it is a very big blow".  

Fire burnt out in Mahim's heart at the sight of Hareram's dead body. He caught that face and figure's in his cluster. He tells Bhajan "It is not a face Bhajandada, it is the evil deeds by the enemy. I shall show this figure to Chashi Mahim, all days." 

Amla Dinesh Sanyal has come to Mahim several times with the proposal of job at Zaminder's court. Mahim went to the Zaminder Bari but he clearly scorned that he can't approve that proposals. As a result, he was threatened by Zaminder.

Mahim could not build the figure of his hump compatriot Kanai in his life time. He begun to build his figure after the death of Kanai. On looking at the figure drawn by the heart of Mahim, "Yes, if the heartbeat of life the could be filled into any corner of the heart of the idol, any how then you could have become a Brahmaa." 

Mahim used to recall him " when from the heartbeat of life could be acquired through which one can build a life full as living being of Kanaida. Not the heartbeat only, he also paid attention and devoted himself in given life like touch to every part of his body." Mahim made the figure of a dead cattle's face. Akshya Jotedar had overlook the farmer's cattle. That he bought at the whole live's income because of his debt, he starved the cattle to death. Akhil, sobbing at the dead cattle's face. He poured all his emotions almost to the figure of this cattle. Art and life, life and existence anything becomes at unison. When at the powership of the whole heartless ruling class went evacuated, all his creation got destroyed by the sepoyees.
"Mahim's life, all idols, made out of Mahim's blood and toil, has thrusted upon the courtyard. Everything got broken. ...The neck of the idol made by humpy Kanai, got broken the face.

Hareram's face broken. The idol of Pagla Thakur, Shibsath Buddhadev, nothing left to be remained the same. All his work, everything came as a heap of broken imager. The work of Ahalya's little. Cattle become broken. All the idols and image of Akhils clay got broken, turned upon the courtyard into pieces. At that time too, the artist became committed to spread the fire from his heart. He wants to grasp the moment of Ahalya Leaving his roots, in a voice chocked with emotion he said, "Boudi, I will build your image. I shall build this eyes this face. In the next time, this will be my first priority" no doubt. The accumulation of capital by the Zaminder or the tortured, as a result of art life's blessings or sins the artist consciousness did not become colonised by the overpowering wisdom. As if we hear an alternative ideologies through his life and heart. In the sub plot of Govinda and Banalata, we see that in a many fold division of class and caste in feudal society-Religion is used as weapon to subjugate the other.

Let us look at the context of the pesant struggle in 'Nayan Purer Mati'. He seems that a preparation of a battle is soon to take place. Throughout the year the preparation is on, the peasant wants to make a new regulation breaking the older one, their struggle against eviction. The author has said God is his inspiration to fight the battle. The Peasants will launch a struggle afters giving Puja to the Goddess to a clay pitcher. The onus is left to the hands of Mahim the artist who will build the idol of Dharmadev and the worshipping Ghat / pitcher, that Mahim who refused to build the image of mother Goddess Durga to be placed the Zaminder's house.

Samaresh at the age of only 22 has realised the significance of religious pressure into the concept of other in this novel.
But 'Nayan Purer Mati' too has some defects that Gouranga, who has inspired artist Mahim to a new consciousness, as breaking the condition of 'Art' for 'Art's sake' could be seen nowhere in this Novel. But in the evaluation of Gouranga, on different occasion has given the novel a slow pace, what is the use of Bharat's dramatic character beside the variety is not vivid enough. But the author has left a mark of social consciousness into the following of Bharat under the inspiration of Gauranga. The expression is much more then a sudden revolt. The peasant has not been organised as a political power. Due to this, the ruling class has struck Bharat. Zaminder has sought to see the face of the dead Bhagchshi. He wanted to purchase Mahim as a bonded labour through giving him a job masses Zaminder could know that the revolt of masses is less powerful, as an oratory than the idol. But Mahim denied the job under the Zaminder Dasarath, the father of Mahim once tried to overpower as a force of labour against the Zaminder and the Barna Hindu. The rebel farmer couldn't be punished. So it was the time for Bharat. An arrangement has been made to break the poisonous teeth of uprising, Samaesh, with this step has made this analysis a powerful one at the debutante.

An well known critic on Mahim in 'Nayan Purer Mati' has said "The text of making Mahim an artist and his toil is not on adroit one, it is weak loose, it seems that Samaresh has not finalised the first draft. It seems that through many a gesture the conflicts in Human relationship has been further drawn into his final novel 'Dekhi Nai Phire' on Ramkingkare". But in what way Mahim is an amazing character cannot be conjectured. Because the character of Mahim is mostly "build around Samaresh's personal lives objectives and experiences. The next half is built by his newly acquired political consciousness."
NOTES

2. The Capital - Karl Marx Page - 30
3. Land Problems of India - Radhakamal Mukarjee Page - 329
4. Poverty and Famines - Amartya Sen Page - 63
5. Annals of Rural Bengal - W. W. Hunter Page - 66
8. Amar lekha uttharanga er bahupurbe (1946) e bai ami likhechhi arthat sahitya asarer darjar chaukaththa takhan ami dur theke unki mere dekhchilam. Ibid Page - 699
10. কি প্রচান্দ গৃহনয় দিনাত্য -হিনাত্য মিশে তদের জীবন। জাতি হিসাবে বন্ধু-হিদুদের প্রবল প্রতাপ, চ্হুতো জাতিকে আপমান করুন যা মহান অধিকার নিয়ে জন্মে। প্রতিটি সামনায় করান তাঁতি দিগকে প্রবল প্রতাপ। দাশরথি চিরকাল বিদ্রোহ গঠন করে এই সামাজিক বিরুদ্ধে, প্রতিটি তুচ্ছ তাচ্ছিল্য --তদের প্রতি বন্ধু-হিদুদের প্রিয় দীঘোচ্ছে যা অ্যাটাং রুদ্ধ প্রতিবাদ করে যে, জাতি-ভাবের পরিস্থিতি শাংক আর ব্যাহত সাঙ্গোপায় ত্যাগ করে তাঁতি। দাসরথি লত্বচুলি দরিদ্র বিরুদ্ধে তাঁতি আকাক প্রছেষ্টা দিয়ে কাবরী হয়েছিলো। একজন কীভাবে গোচরী হয়েছিলো, সে এবিকল বহুলকর্তা ম্যাটিতে উপস্থিত মিশ্রিত বিবিধতার মাঝে করলে কি। বন্ধু-হিদুদের কথায় গোটো তুলেছিলো সে নিজের পরিবারিক জীবন। মূল্য পেয়েছিলো বোকী কি। বন্ধু-হিদুর কথায় করে তাঁতি, দেখে সমান নাজুক অপনি আগ্নে না করে তো অন্যান্য জাতি গোষ্ঠী মাতো তুই তাঁতির কাছে।

11. এই বুঝি সরস্বতী মায়ের চক্ষের একটি মনো-ঠাকুর বা হয়ে গেছে চে। ও একক কাও সময় আশ্বাস করুন মহিমে শেষের কি কর্মের হাঁকা হয়েছে মহিমে কি কর্মের হাঁকা হয়েছে মহিমে আর করুন। মুল্য হয়েছিলো বোকী কি। বন্ধু-হিদুর কথায় করে তাঁতি, দেখে সমান নাজুকের দল চ্নাদোতার একক তাঁতি অতি ক্লান্তে এনে দীঘোচ্ছে রাগ, রুক্ষাতা, রুদ্ধাতা।

12. মহিমের হাতে গাড়া থাকুর। ও মাতে যে সাতৈ দুগ্ধ পিতৃম মাতো হয়েছে গো। ইবিড-পেইজ - 21

13. রাজদানির মিউজিয়ম চিত্র শালা, আর্টস ও ল, কিছু বা পাদলো আঘাতে কাউচুলাল হয়ে চাঁদয়ে ভারা চোখ দুটো চুনি, কি বিরত কি চিত্র-ক্রিষ্ণনাগর গুহ্র প্ররানা পেলো মহিম অর বেশি। দেশী কর্মী সেতা যেন সোনার পাখি। বাবর থানার মাটীয় শক্তি প্ররানা কারেহে ক্রিষ্ণনাগরের মাতীখ। ইবিড পেইজ 22

14. চিত্র সাব শাক্তি সামাজিক তে থাহি ধর্মীয় থাহি। এক্টাএ পেলো চিত্রে মৃন্ত বোকন্ত পুরোর বিচার। বিচার শীঘ্র দীক্ষিত করুন মৃন্ত পালক গুপ্ত বৃহদে বিচার রূপ চাও। মহিমে অন্ত্য একটি বুদ্ধর pb দ্যানাস্থার মৃতু। পালক গুপ্তে বিচার ক্ষুদ্র কাঠে পুরোর মৃত্তিকা বসানো। ইবিড পেইজ 26


17. Pratibha niyei janmeycha tumi......janmakshner ar graha nakshtrar kona ek bichitra milanei pratibhaban'na janman. Ibid - Page 27


19. Tabu tar mane gede basa anicchakrita sanskargulor samarthan achen taid etake o se ekebare mulyahin balte pare na. Ibid - Page 27


22. Chashar beta naki abar artist hayechhe. Ibid - Page 69

23. Balishtha jibanmukhi shilpasrishti ganachetana bridhir ye ekta shaktishai madyam, shasaker attyachari nishthur rupake anabrito kare shushito manusher ghrina ar prayaghat karar prabanatake ye tibrabhabe ta udbejito.
karte pare. 'Nayanpurer Mati' upanyaser nayak mahimer shilpo sadhana eto
dekhin mukh-thubde pade thaka manusher rukhe dina
madye ar ekbar ta Pramanito halo. Prak 'Bibar' Parbe Samaresh Basu - Dr.
Nimai Bandyopadhyay Page 12

24. Ora bujhi bhabchhe, Hareramere mere phele moder chup mariye debe-
kintuk agun ora jvallo bhalo hate. Hareramer mantar mora bhulbona. Ekhe
theme tarpar balla, 'Ka-din age yakan jamidar kachharite deke niye-
Hareramere shasaye dilo takhni mui bujchhi begatik kichhu haibe. Kintuk
se ye eto bado sabbashash. Samaresh Basu Rachanabali (Vol - I) Saroj
Bandyapadhyay Page - 89.

25. E to mukh nay Bhajandada shatturer sabbanasha kirti. Chashi chiroka-
manishre chirokal mui e murti dekhiye bedabo. Ibid - Page 90

26. Achha, kono rakame yadi paraner dhukdhukita these deoya yeto murti
buktate, tabe tumi haibe bemo. Ibid - Page 94

27. Kotay pawa yabe sei praner dhuk dhuki, ja diye Kanaidake jibanta kare
tola jay. dhuk dhuki nay, Kanayer pratiti angake jibanta kare tolar
sadhanatei atmaniyo charlo. Ibid - Page 94

28. Mahimer pran, Mahimer rakta diye gade sab murti uthane ese padte
laglo. Bichuma hate laglo sab. knojo kanayayer ardasamapta murtir gala
bhenge gechhe, Hareramer mukh chumabichama, Pagla thakurer
murti, Shibsati, Bhuddadav kichhui bhangte bad belo na. Purona dinar sab kaj
bhangachora abasthay uthone stupikrite haye uthlo. Ahalyer matir shish-
tukro tukro halo. Bhumikampe utkshipta bishal matir changarer mato Akhil
ar tar musher murti achde pade khan khan haye uthlo. Ibid - Page 99

29. Baudi tomer murtikhan mui godba, ei mukh ei chokh mui gadba. Natun
prashte sei haibe mor pratham kaj. Ibid - Page-100

30. Kalpanik charitra Mahimer shilpi haye othar sadh ebang sadhnar
brithanta khub daksha hate phutano nay, lekha besh shithil, bhasha durbal
adi rachana bishesh maja ghasha na karei prakashite hate diyechilen bojha
yay. E upayaser asphuta anek ingite manab samparker tanapodener anek
bythito madhurya yeno parinata shilpokarmer amlan mahimay phote shesh
upanyas 'Dheki Nai Phire' Ramkinkar britthante. Ibid - 'Samaresh Basu: Bekti
O Lekhak'

31. Samaresher bykti jibaner pratham parber abhipray ebong bedonar
upadane nirmito, bakita tnar nabalabdha rajneitik chetonar dvara sprishta.
Ibid - ‘Samaresh Basu: Bekti o Lekhak’
Samaresh in his first and last novel has depicted the life of two types of artists. There is another novel whose protagonist is also an artist, the title of the novel is 'Chinhabadha'. Before the publication of 'Chinhabadha' in 1962, the same was serialised in monthly 'Bharatbarsha'. In this novel, Samaresh elaborated the problems of the entity in his artist-writer success and perfection. How much an artist-writer could be independent? Can he be freely co-operated by the socio-cultural periphery through which he wanted to be at one as a single entity. Can this inspiration be creative as any institutions of social system. He kept this proposal to the communist party.

Abhay, the protagonist, is the son of a Bagdi family whose future was bound for farming as a peasant communist party gave him the way to depict his true self by liberating him from the border of pre conceived lifestyle. At the organised patronage of communist party, he became the Ministrel.

That through the making of clay-image by Mahim we get the attractive acceptance of ideologies. Samaresh gripped this too, in the novel 'Chinhabadha'. The protagonist of this story is an artist and a poet. Like the Abhay and lower class of Tarasankar's Nitai, an artist son. His wife is the daughter of a harlot by profession, he is a labourer of jute-mill. By addiction he is a kathak the keeps his experience and feelings in a tone. In the novel of Tarasankar, we observe, Nitai as the son of a heroic family. the creator had endowed him the power to analysis and explanation. But the only chats the institutional version of Ramayana and Mahabharata. He cannot build any alternative thing or Tarasankar could not think any alternative discourse. The story somehow moves around personal love "Alas, why life is so short in this earth?" In this philosophical quest.

Samaresh has advanced much more than his predecessors in his quest to reflect consciousness of the other. The world of Ramayana and Mahabharata is not the subject of his song. He wants to sing new Mahabharata. He sings the glory of a new age discarding the world of
ancient values. which deity is the ever widow, though having her husband. Having asked to answer the question from Lochan kabiyal, lets us know Gouri became widow, though she had her husband Shiva. Out of nungei Shiva told Shabitri that she had become widow by devouring Shiva. He blessed him that she, will remain ever- alive. She will be worshiped as Dhumabati, just after that Abhay told 'Gods and Goddesses can be worshiped being widow, too, but man? I cite these lines.

"Oh Ma, out of hunger if you devour your husband.
Police will come after a few moments.
In lieu of prayer the hanging rope will be there is your heck."²

Abhay, had committed by memory, the tales from puran from the village Guru Nitai Bhattachrjee. The first steps to Kabigan is Puran. The poet will remember this where from he will learn things beside Ramayana and Mahabharata. He has to know the inns and outs of Hindus. Muslim Christians and other religions. The more you hear, the more you learn. a battle of words took place between Nitai Bhattachrjee and Mamud. Mamud is a famous singer. Nitai has asked Mamud "why the Hindu women put vermillion?" What is the source of vermillion. Mamud, in reply asked Nitai Bhattacharjee 'what is the Panch waqt of Muslim in Namaj. After that it was Abhay's turn. Abhay replied every question in the Majlis asked by Loachan Ghose "Debamata Aditi, Asurmata Diti, and the Ucchaisraba and the mother of Garur has analysed the life of Binata Vhisma abducted the daughter of Kashiraj, Amba but did not marry her. She as a result had arranged, the pyre and died. In his next life he took birth as a Saman Shikhandi to Bhisma.³

In his next speech he told, that is the seeds of youth is Mahadev. Having said that he told in a clasped hand, laughing. You mean Mahadev. beware, because –
"The seeds are one eyed, blind.
In him nothing is obeyed.
he creates disastrous in human race

²
³
bring havoc in families.
one eyed one watch.
He has no companion." 4
Everybody is blessing Abhay. Abhay in a high pitch voice song in today’s human beings we hear only one word.
"Life Pangs is not removed
Life’s purpose cannot be understood
But why? No,
Oh brother, the container of love remains empty.
Take love and give love
Life colours is then understood" 5

To understand, the facts of other’s life. One has to analyse the words of life at large, which is very precious and which is cheap in our life. Who is the pure man in this society? who is a Mahajan. Everybody comes to the world to have comfort. In every one hundred man, only one enjoyes happiness, the other ninety nine suffers out of sorrows.

Abhay, as a chronicler of an alternative other refuses the philosophy of oneness. He says if we don’t accept each other, than the fire of chaos is burnt at every families, comes disastrous. The son of a harlot attacks the ruling power, The husband of a harlot sings aloud.
"Whom you have recognised, oh the mother of a race you have gone to purchase her at night". 6

Which is that matter, through which the human race can be victorious. In Abhay’s speech there are such novelities. These type of things do occure in no time. But people get this lessons of folk character, like wise. If they like it, then they keep you upon their head. If they think it bad they shake it off.
This is the condition of human system. And under this system, man is ruthless. Abhay says-
" People say, gold is precious
Diamond is precious
with this people have been controlled
like the residues/remains
Then look for a while at your own self.
listen speech to speech at this heart. T
When we look at our known every day world through the eyes of the other
we see how much ruthless can an institution be? Above everything is the
people, nobody is above the people. Abhay has thrown a question.
"Look, look at this Funny family.
At everyone's eyes it is people, who has nothing
He lives, he dies, he is trailed at the routs
Oh my God Nornaran
bow at you
For once, only for once look at my own self." S
The story-teller Abhay lets us know, this torture, this subjugation, this ruling
will not remain for ever. Then there would be another journey backwards
Standing among thousands of people a Kabiyal associated to the roots in a
figure of Vishnu with Gadachakra, he says
"Oh brother, look at your own self,
Oh, Nara-Nara-Yan
You have been beaten many a time
for once you stand speaking". T
Abhay asks, Does the Pandit tell lie? or the selfish tells lie? The Pandit says.
people are only a single race, which one we should accept
The world of people is brother to every other. T
Then why there is a division in sharing joy and suffering. One who has
committed that mistake he has no cosmos. If time does not change, then why
there is time in Mahabharata, time devours time, it is the law of time. one
who considers himself time as their own remember 'the too will have time
"Listen to the call of time
into your own heart." T
Right from the Tagore of 'Rather Rashi' 'Kalerjatra' upto the present time Mahasweta-Bhagirath, everybody consider that these tone of time is the tone of the other. The present topic under study examines whether and now much one can look at the burning fire of the people's heart. Whether they think it as an approval of recognition of middle class. Whether they are capable to reach there, whether their pain lies there is the central topic to be considered.

Kabiyal Abhay calls at the victims, to rise up. But the author has seen the orphan stood on the way of their natural growth. This orphan is the man from communist party. The leader of jute-mill labourers, those leaders Abhay to compose lyrics/songs on their leader. "Oh, the labourer will made us listen to that call. The hunger of the lord is our livelihood we will die out of hunger if you want to survive then stand upon your own feet Their machine of profit has to be gone down."¹²

The name of Abhay, in the context of paycuts of the labourers of Jute-mill from the struggle.

In the context of Capitalism, Nationalism, Socialism in the later half of the World War in several sides, Samaresh, in this context has made himself unconsciously with his better experience in lifes. True that the communist party has given him lift as a human being, by offering him many scopes, but at what cost? The author considers himself that he is the representative of minor system of the big society. Every moment of everyday is for the impact thrust upon that greater portion of society. He had to trod through careful steps. Committed to the dialogue pointed for the
society's ill-begotten force. Where lies the clash of chaos. The fault too lies there, can his innocence not be put any careful words?

At every steps in his principle under the crafty catalysym, can but rise up. Into the whole part of body. This activity of brain is but natural. At the perspective of time, Samaresh sought more liberty, more freedom as a writer only than the partition literature was born in the hands of Samaresh Basu. During his stay at Presidency Jail, Samaresh decided no to remain within the activities of communist party. Coming out of the jail, after a few years movement here and there and there and after many experiment he came to the conclusion that the partition literature is not his cup of tea.

Gourkishar Ghose on a critique of Samaresh Basu has informed us during that days, Samaresh Basu had been suffering out of morbidity he used to mix up with them used to drink together and in groups. but believer fully, thought that he has become dragged out at the conspiracy of those communists. As a result he could not look at that movement of 'Swadhin Sahitya Samaj' in good faith. In the 62's India - China border clash he protected his singular identity.

Not only Gourkishor Ghose, but also the other critic's friends think that Samaresh has a soft corner for the communist country till his last days. He did not approve that there was any suitable reason. He could not become the writer of that stature with 'Shilper Swadhinata' the liberty of an artist those days 'Desh' patrika with his firm decision, that he will not remain in active politics for which he could not come out with his 'Shilpir Swadhinata' in 'Desh' patrika during the clash between Indo-China border. Moreover he clarified where lies his idology in his novel 'Chinnabadha'

The protagonist of 'Chinnabadha' is Abhay, the main aim of this novel is the expansion of his conscious periphery as the outcome of his acquired experience, though it reminds us of Tarasankar 'Kabi' yet in his own making, the protagonist, Abhay is unique in his own way Saroj Banerjee has said ,"The topsy turvy of villages cites, political clashes, Abhay at prison his
attachment to the labour movement. Freedom that everything Abhay's becoming of a Kabiyal his growth is totally a different tale. "

The attraction of two - fold love story, the guilty consciousness of purusha, the stretch of being caught and to come out of that clothes is a regular motif in Samaresh Basu's novels. It is first used in 'Chinnabadha'. In the pace of his first stage the characters Nitai, the political activitists Anath and in later portion Abahy's disillusionment with Jibanbabu Jiban is the triple discussion of that chronological development. A critic has observed the importance and justification of Gini in Abhoy's own life. In his every vein lies the pain, accumulated from Nimi, "Subala has given what an artist seek for. Abhay grows big the yard stick of Subala's the tragedy of Subala lies there, we get the impression of a real painful woman in Subala's song and hers is tragedy - as an amalgamation between this two." Nobody knows whether Abhay will get Himi the long kiss to him by Abhay is actually to get all these woman.

Abhay is over powered by the upper class. This attack does not leave him on its remains an utopia. The words of Engle's. The faithful representation of the sum-total of perspectives with the instalation of new machine in the authority is about to discharge many labourer's.

Abhay goes forward to resist with song in his voice. As a result he is arrested / approached. Many labourer's have been arrested. Some has come from Bazbaz at South 24 Parganas. Some from Baulia Chengail in East South, and also from Titagarh of Barakpur region.

The author Samaresh has introduced the prison "that prison of Kolkata is very big. A different region protected by big walls. As if its is the city of convicts. He knows the road that went past the big office houses towards the interior of jail. He knows how much rounded this is, Abhay cannot identity / know / who they are through the windows of his words. What a complex mystery, how many unknown things have happened inside this case. Only the Sepoy move across into the front road with role or copy book.
like the unknown unintelligible allegory. Many people indifferent attire moves across. They are not only the officer of jails. There are people with white dress who does not fit into the jail. The convict with fine chequered half shirt moves around as if they are not the convicts. They put on dresses like jute-mill moving with files. From time to time the ward boys marched in heavy shoes.  

Abhay knows the solitary moments in exile is dangerous. For that Abhay in a few days wants to remain busy. Though the newspaper does not published their report yet he reads those newspapers minutely. Prisoner Abhay thinks, not a single report on jute-mill is published in those newspapers. But the report on Indian jute-mill is chamber of commerce and the appreciation of new machine is published in those newspaper carefully. Ganesh has given him many books to read on patriotism. For instance the poetry book by Rabindra Nath, the collection of poetry by Nazrul and Satyendranath. But Abhay thinks, "They have written these things. They are great for those poems, Abhay cannot understand modern poetry. He thought that pronounced clearly the difficult words. Yet the faith in a trap and other poetry. Which he can read with rhyme, beats through them this too he cannot understand. Yet when he reads oh my deprived country. Those whom you have humiliation. We too, have at with them, he feels thorn on his legs."

Abhay as he came to the prison had a new experience. Ganesh of a middle class family, who has close relation to everybody of the union office. Who reads big books, himself does not acknowledge Abhay. "Man can do everything, moreover you are not a poet, You are a Kabiyal. Why you should follow them." He lets him know that Kabiyal and Kabis are not the same things. In Ganesh, there are that limitation of the middle class mentality. What Gramci has identified as 'Instinct', acts as an agency to support the power and class system. Abhoy is mesmerised at Rabindranath's language and emotion. He thinks that he will never be able to tell things like Rabindranath. Ganesh consoled, "Nobody will listen to your
song, if it is like Rabindranath. They will listen only the songs by Rabindranath."\textsuperscript{18}

Abhay cannot make any protest against Ganesh but his eyesight reveals that protest. Abhay thinks Ganesh Babu is highly educated? The son of Dr. Gobordhan can he tell anything against him. Abhay made a protest "but Ganeshda, the words by famous Kabiyal. Sometimes, seems so good to listen, like the poetry of those poets/kabiyal. Everything is based upon wording of the lyrics."\textsuperscript{19}

Can it be good with the use of Tanpura and Esraz. Only the Drums will beat. We do not need the poems by Rabindranath amid the songs that the poor listens, Abhay understands in the meantime those Abhays have a place. The society and culture of those big people will not let him set free. Always keep those Rabindranath at a distance. Those Abhay’s should not strive to go for them. Because, those worlds of Abhay’s are different, they do not have any access there. The author Samaresh Basu, through the point of view of the other with the use of Abhay’s perspective has cast a glance. When he sees that the leftism has become the talk of the middle class clairvoyance, becoming alienated where,

"The boat sets of by the order of the lord.
That we see in a new India.
The goods are sold at high price into the market.
Man rots at the store house.
The new Byas Dev will write a new Mahabharata."\textsuperscript{20}

The new call to that we too move further, can be heared in this new Mahabharata. That we observe into the pattern of the clerk as that we see in the posterity.

In this context, I want to draw your attention on another topic. The conscious lower class is naturally against all kinds of institution, irrespective of direct or indirect explicity or implicitly. Because an institution is nothing but a place to keep up the interest of a class upon another class. A distance
between Gouranga or Ganesh Babu and Mahim or Abhay took place. We can look at them in present studies. They want leader like Mahim or Abhay on principle. But can they the associated to anywhere with those institution. The interest of Abhay/Mahim and there interest to the eyes of Mahim and Abhay's and eyes of Ganesh and Gouranga. Do these become isolated. Gramchi had acknowledged/ pointed upon these possibility in his studies. on the intellectual society. Everybody knows that the main side of the applied problematics of Marxian political philosopher is the distance between the middle class leaders and the class less people.

In the novels of Samaresh Basu Gouranga and Abhay's got angry with Mahim and Abhay ; this things is the product of organisational and behavioural signs. This indication reflects the truth of dialogue characters of leftist movement. The novel thus builds around a artistic pattern but when this matter became stale repeated use of Harish cachophany tresspassing this indication /signs. Then one can satiate over. The satisfaction is true but the seriousness gets outdated.

However, Samaresh has observed on learning that Abhay has been called to attend Paschimbanga folk artist finale, Ganesh cannot become happy, because it was not the platform, meant for the worker. As if Abhay suffers on the pretext that he will be out of grip out of middle class narrowness. On the other hand, Abhay's friend circle carpenters gets encouraged out of the information that he Abhay's has been invited those carpenters placed their wish that Abhay should save their honour.

Because they know that Abhay is well equiped with knowledge, learnt from analytical understanding and reinterpretation of Puran. The voice of the other finds the space.

As the author tried to understand the consciousness of other through the eyes of Abhay establishing the factory worker against Ganesh. When an earnest reader Satyendra Nath and Nazrul -why then the song of Subalas death comes, unconsciousness becoming songs - the crookness of
those so called gentleness comes as evil omen. Why, to him - the Subala and the country becomes unified, the Country becomes an animal by the pride of power. As if Samaresh has turned to find out the answer. In love and wonder.
Notes

5. Jibaner jvala nahi yay. / Jibaner bhab bojha day/ Kintu keno?na./ Obhai, anadaye bhaber tabil khali theke yay./ Bhab diye bhab kare aday/ Jibaner ranga bojha yay Ibid Page - 569
6. Mayer jati bale dakli yare / Abar rate giye paysa diye kinli tare. Ibid Page - 569
7. Loke bale, sona dami, hera dami / Ar dami jahrat / Ete sangsare menechhe bash / Sarbajanar mato / Tabe ekbar cheye dekho nijer dike / Kan pete kaler katha shono he buke. Ibid Page - 571
8. Abar dekho major sansar, hay Hari Hari / Sabar cheye manush sasta, dam nai kanakadi / Se mare bnache haje pache, pathe gadagadi / He Bhagaban Naranarayan tumare gad kari / Ekbar cheyedekho nijer dike. Ibid Page - 571
9. O bhai ekbar cheye dekho nijer dike / He Nara-Nara-yan / Mar kheyechhe anek ebar otho he hneke. Ibid Page - 572
10. Jagater manushkul eke parer bhai. Ibid Page - 573
11. Kan pete kaler katha shona apan buke. Ibid Page - 573
12. Ore tai shonare major dal, / Hujurer kshudha naki lakh khoraki / Amara kshudhar tare haba tal / Bnachte yadi chas maydane dhadas / (oderjmunapha kal karte habe rasatal. Ibid Page - 598


Ibid Page - 602


20. হুকুমে নাকো চালে দংগায়/ ডেক্হি নতুন ভারতে/ বাজারে মাল বিকোয় দামে/ মানুষ পাচে আদাতে/ নতুন ব্যাসেব লিখে যাবেন/ নতুন মহাব্যাসেতে। Ibid Page - 645
Another sign of Samaresh Basu's history consciousness is his novel 'Uttaranga' and another one. Samaresh was also preparing himself for this venture about which he has written in his autobiography. I felt "the urge to write the novel 'Uttaranga', whenever I was in prison." At that time in 1949, then he was passing his days, a prisoner from 1949 at Presidency College. He used to move beside Ganga at the jute-mill. When he had been serving in 1949 at holidays in later time. From memory, he was recovering the tales from the lives of jute mill. Mostly, the old grand parents of Lakshmi Ghose at the Atpur region, Nabakumar Ghose - he words of those days at the formation of the jute-mill. But got the full shape during his days at Presidency Jail.

His first full length story 'Adaab' was published in 1946 at the 'Sharadiya Parichay' in term of priority 'Uttaranga' is the first published novel but (1951 August). But as fact, this first novel was 'Nayan Purer Mati' (He wrote it in his 21st years). It was published after many year a successful novel 'Uttaranga' comes next. He devoted the novel to Saroj Bandyopadhyay the nice friends of Naba Kumer Ghosh and to whom who edited Samaresh Basu Rachanabali. Let us here about Saroj Bandyopadhyay's words. "He was absorbed first in jute-mill (Naba Kumer Das) in the age of 15 years of age. In his eyes he saw the formation of jute-mills one by one, he was the carpenter all his life and the company has supported him till the end of his life. Whatever the amount was my heart and body gets surprised as I wished to hear the tales of these powerful Sardars of those Mem Saheb and Sahebs. From that time onwards the seeds of 'Uttaranga' formed in my consciousness."

The novels of Samaresh Basu remind as again and again Tarasankar Bandyopadhyay who belongs to the same gharana in term of detailing, the detachment in narration. They are closely related to each other in matters of
conceptual understanding. The words of Samaresh Basu is based upon the conflict between the weakage of rural society and the rich capitalist system.

The novels of Samaresh Basu emerged as an echo of times. Saroj Bandyopadhyay in his speech on 'Bangla Upannyasher Kalantar' has said, "That the flows of Tarasankar can also be found in Samaresh Basu's creation. None of them could concentrate equally into the formation of fiction. The first para of 'Adaab' seemed important to me. The historical structure of 'Uttaranga' seemed lacking in terms of its formation. But this too is an insignificant matter. There were not any such flaws. Not a single flaw in any main part. But the limitation that I spoke is too present both in his novels and stories."

Sachhidananda Mazumder, the brother of Niranjan, the secretary to 'Bharatiya Gana Natya Sangha' published 'Uttaranga' from the publication 'Book World'. As a pretext to that novel, the author has said, "The tales that I built is not only a tale but also a chronicle too. But the persons and every families that is quoted into that tales is the creation of his own mind. If anybody finds resemblance of any of their shadow then it should be considered as post-hoc-argo, procter-hoc-ergo as because there is no end to the words of 'Jagaddal Nagar'. So there is no end to the complexities into the elaboration of this pattern. But it is not the final one. It is only the pretext to his stories."

We know, Samaresh has to learn the job of Icchapur due to political reason. That is why he adopted the job of a writer. He received both appreciation and deprecation for his publication 'Uttaranga'. Samaresh realised that to grasp lives, he has to be a life-hunter not only the artist of life. Acknowledgement comes from the modern poet Vishnu Dey, famous biographer, Rishi Das and from those others. In his acknowledgement Vishnu Dey said "on reading his novel, it seems that we are greatful to Tagore for that language. Write more, the river side of Ganga about which you wrote, we want to see you there in Sagar Sangam." On the other hand
many have voiced their protest against obscenity as for example Sanat Basu, Acchut Goswami.

Saroj Banarjee in the mirror of Bengali novel has said. At the beginning of Fifth decade. Samaresh and Ashim Roy was walking side by side in East Kathalpara of Naihati Ashim had foreign tobacco type in his mouth. Samaresh is clad with ironed shirt and both absorbed in point - counterpoint about their own novels. One of them have published 'Ekaler Jatra'. The others tale does not portray the contemporarities in his first published novel - the book being 'Uttaranga' "both of them were walking side by side. But beside the walk in a parelled line. parellel line can not be one. One's conscious world - view, and the other indisciplined quest for life remained far away from each other."  

In the periferry of the novel 'Uttaranga' there are that reflections of colonial tortours and administration. How railways, trucks were settled. Kolkata - Huglee railway's was established in the year 1853. The victim only the rural - economical basis. The company used to export materials through railway lines. Not by boat jute-mills were extending through the encouragement of fertile lands. By this side by side, the tanti's had to suffer due to the absence of cotton. Now it came to be heared. Not only that cotton became the cotton of this native India became cloths and came to be sold here and the country. Moreover, at that time the cotton mill came to be scattered with forcing good. Jute-mill was opened in Rishra, and Telenipara. So, the Sahebs in company came to purchase in a minimum prise. The land used for farming came to be established factories. "The farmers and the vocational people came to the cities. Living there roots in search of livelihood to the factories. Moreover, the lower middle class were ruined. On paying their taxes to the company."  

Those land, that have not seen any reformation becoming Moribund – right from the farmers and the factory workers had to move towards those factories. They were craving for that atmosphere.
That this change in society, is totally based in economical infrastructure; it was clear to Samaresh. In the words of the author — "As if there has been a bolt upon the head of the country with the introduction of new tax, regulation. Shyam saw that, both Gosai and the Sen Karta changed themselves simultaneously in different roles. Not that they were active in terms of the tax collections but also that these collections could also be in terms of raw capitals. On that side 'Jola-tanti-yugi' — everybody came to the ground. Not a single cotton is there in the country.

The cobler, too had been crying for leather. Jola became the fisherman. The Muchi is farmer, the button of bones. Those who used to build comb, they too came up to the ground. The land became the rests of pigeon all over the country.8

Hiralal, a western warrior of sepoy mutiny came running and at last arrived at Bangladesh. Hiralal stumbled the bank of Huglee of Atpur, facing out of the eyes of the soldiers from Farash Danga. A man cut of by the Manasa has been alive. Manasa has kept him here beside the Jungle Peer. "Not that everybody has accepted this incident, but also they shivered at the sight of the body of Jungle Peer. Not only by the words of Maa Manasa the doho of Jungle Peer had become the aboad of angry gods and goddess above the heads of that Jungle Peer in between Atpur and Shyamnagar. You will not be scared event at the slightest mistake. It will thrash you to death with the blow of poisonous sign. That is why at the place of Jungle Peer, the passes of Jagaddal and Atpur used to bow at the Peer's feet at time of crosses.9 Acting upon that hope, people of the area acepted the absconder sepoy in good faith. He was christened with the name of sepoy. He was named Lakhai Bagdi. The absconder sepoy would not understand anything of the speech of the people of that area why they kept their arm on their forehead and became anxious, he could never understand all these

Shyam in a serious voice said, "Only that day, I have brought my daughter in law, the son is over-delighted. I can not accept all that in my
childhood. I have lost my parents. The elder son died. If anything happens then what would be the fate of this family," Shyam believed that "this Lakhai is the blessed disciple of Maa Manasa". That is why Lakhai got resort into the house of Shyam Bagdhi. By that time the representative merchants of the company arrived into the bank of Huglee they have established jute-mill one by one. The Zaminders having the profitable access to the permanent settlement have helped them in many ways, when the colonial economics came to keep its roots during the 8th decade of the 19th century. The victims of that colonial economics mostly have been the deprived Weaver, Fisherman and those Zola.

He begun to be established in 1853 side by side in the time of 1853 with in railway settlement. Suddenly, it came to be seen that the deshi sepoys launched war against the companies- "Shyam placed his prayer to the abode of jungle, oh God, Baba Thakur, art both your hands is so torturous give up every sins. Destroy all their factories with the earthquake. Put an end to all types of companies. Spread pestilence to put an end to the son of Sumandir the raw - material" the cotton as a from the Tanti-Jugi-Jolara as an inheritance is disappearing from the country. Due to that, the levies set by the companies increased in an alarming rate. Many made a choice as a result of suicide "after a few days in one morning everybody saw that kanu hung himself by the lace of her newly made cloth to death in the weaving noon".

With the increase in levies Goras begun to rob in the open air. Those Goras snatched the pleasure / reaches of the product made in the country hands become encroached. The Zaminder gave their lands to the hands of enterprises. The evaluated farmer became classless labourers. and upon that ruins, the big palaces were built. It is extreme along with the banks. like the story castles. The bustle out of the mechanic, came to torture the mother earth, The big chimney's stood like the watchman in pride in consciousness. It roared like chimney's of the whole Senapara came to be
swallowed in great noise. A big, a varigated, machine stood erect in
tresspassing the Bagdi Dompara like the movement of Jagaddal’s
abandoned store. After that ,more and more - every where the presence of
jute-mill and overpowering all these is the lashes above these palaces in the
jute-mill, like a poisonous Kbna’.14

Everybody is losing everything under the traps of the zaminder. They
are bound to serve the Goras. The other does not know the reason why this
is happening. How this is happening, yet when, it could be learnt that the
Sepoys have waged war against the companies, the same of them prayed
to the God for the ruin of the company. But the educated people of Kolkata
wanted joys from the company. And the Shyam Bagdi - farmers  the
fisherman, weaver wanted the evacuation those Britishers.

When the other sought the help of their God to defeat the Britishers
being unable to resist. Then most of our educated classes, have hailed the
Britishers as a bleesing. "But the Babathakur as Shyam is satisfied with
those Gora Sepoys faced defeat. The queen of Goras assured that there will
not be any onslaught to their religions by the company. Who wanted to listen
their words? Be it, the making by the native people. The industry does not
disappear under her order. The Mill was not sunk into the Ganga. Moreover
the boat full of rice was on the wane."15

The author has shown how the interest of subordinate and the rich
are different to each other. In the prayer of Shyam Bagdi, even an indication
could be discernable, to be cited when the neo-educated of Jagaddal of
Senpara goes to Kolkata by train then due to the whistle of the rail the pairs
of cows of Shyam Bagdi used to rush out of fear - "Both the pairs stopped at
the roaring that sight a far. Near the high land railway, the oxes were stood
aback before the arrival of the train from far away on hearing a
cacophonic sound smelt as if it was the smell of impending danger. They
rushed with their faces turned looking at the smoke coming out sudenly like
a big machine." This sight of the farmers of Bengal has become the symbol of mis-directed and anxiety at the establishment of colonial economy.

Samaresh has made the rural life and society the subject of his novel in the perspective of realistic post independent period. He could have done all these because of his close association with the communist party. He could realise that it is important to know the decaying feudal society that gave way to the capitalistic society.

The words 'Swairatantri' (autocrate), 'Samantatantrik (feudalism) in his novel's 'Uttaranga' 'Chinnabadha' is the active reflection of his aversion / reaction to the effect of his feudalistic social structure. The pessimistics of feudalistic structure. The repeated pressure, if idealistic rural artisan the participant, patriotic soldier, in the Sepoy mutiny and the defeated leader of slum area.

Most of the central characters of his novels seen in protest against the injustice, oppression and disintegrity and the poor against the poverty.

Samaresh Basu did not absorb himself to compose any texts as in the mood of a historical. Novels or any romance tinged with history. He wanted to depict the people, the society of the atmosphere of the secret place based upon their conflicts. The presence of industrialisation its periphery on the bank of Ganga and Kolkata. That grew out of a few years back could be reflected. Samaresh Basu by dint of sheer artistic has shown.

The all pervading rural atmosphere of those areas - stagnant Shyamnagar, Rishra, Atpur through which the colonial Britishers gets access to the society. Samaresh said "That youth is nevermore. Those days are nowhere those colour is never seen. every thing is breaking. The earth is shivering, the sound that roars In his minds eye he could see that those evicted nomad went in search of their root,who left their houses at village. They are screaming, crying, making noise's." A new birth of history is the 'Uttaranga' took place along with the ancient history. "There is Kanchanbau.
Naran. Sarada like men, Lakhai's irrepressible sexual desire, serene, normal life, memory, everything is disappearing in the wheel of history. 

Samaresh Basu has given the key-role to fled away soldier in his novel 'Uttaranga'. one who has come floating in Ganga, a being on the surface of the river, Ganga bound Shyamnagar lastly in search of safety fainted into the sand of the bank.

People of that locality gathered around him, panicked. But could not communicated due to the unintelligible language not known to each other. Moreover, Hiralal, too could not express myself, he is trying to surrender himself to fate. Many superstitions seemed to have taken place into those gesture of these crowded people. The man is the man, came floating is the man cut of by snake. Has he been driven out in the name of the Maa Manasa. Many a bodies come floating through the water of river Ganga that is why the man could not remember, of his last life. The Sepoy Lakhai became today's Lakhindar is the blessed one by Maa Manasa - like another Lakhai is associated with their well and woe - but where this fire will go out in another licking flame of the fire melts into the consciousness of these people on another occasion. He could understand that, out of Sheer patriotism keeping Nana Saheb at the front waged war against the intruders. Today condition is much more, aggravated. But it will not be right approach to judge the jute-mill workers in the eye of Sepoy - Goras. As the day comes out of the night so is the inevitablity the time has changed. The threat of torture and exploitations has to be turned upon on the line of this metamorphosis. 

The reader's of Samaresh Basu study of histroy mostly published in 1951 made the people perplexed at this perspective. Samaresh Basu did not know English at least in the early 50's, Afterwards, he learnt some of it on his own, the translated version of marx was not available, Nihar Sarkar's 'Chotoder Rajniti' 'Chotoder Arthariti' - were the like Books, popular at that period. Is it true then that all these learnt at his imprisonment. He was kept in
the Presidency Jail out of the mainstream, party political workers as
punishment. He was influenced by Gour Ghose, well versed in English. M A Chandra shekhar Bhattacharjee, of M.A. in Histroy, Karunamoy Bhattacharjee, a talented students of Economics (who was a lecturer at Scottish Church College of Vishwa Bharati of Santiniketan). Out of his close relationship with the work and deeds. Did he actualised this. He accepted these theoreticals rendering into the charactersation of Bagdi, Bauri Malo the historical perspective.

Not that only the Tanti-Yugi Farmer have became the workers at industry. We also could see how they are living their livelihood into changed condition of alternative production, Kanu tani, one who used to run weaving machine too was bound to work at Kanu Bhar offered puja to the deity Vishwa Karma. This became tanti, he fell into the weaving machine, washing his machine, with the water of Ganga, driven by the torture existence of the exploitative bondage Kanu committed suicide.

Through out the novel 'Uttaranga' we get the picture of decays and loss. In another occasion, we get the ramnents of Sepoy Mutiny. Can Goras not be hung be into the trees. Then the Sen Babu of Zaminder house said. like the Sardar of Nidhiram, we are fallen into the parallel in power like them. Nobody can defeat them.

On hearing the death of Jhanhsi's Rani, the news of strangulation of Tantia Topi, Lakhai burnt and said , the face of Tantia Topi has ignited fire into his heart. The novel 'Uttaranga' is the depiction of our defeat/through the eyes of Lakhai, the author has shown the Akhra of Murali Das, big building has taken place, upon the Nilkuthi Shyam Saheb.
Notes

1. 'Uttaranga' rachanar janya mane mane protham baddha parikar hai amar Karabasher samay. Samaresh Basu Rachanabali (Vol. - 1) Saroj Bandyopadhyay Page - 699

Desh - Sagarmoi Ghose (Ed) Page - 26

Bangla Upanyaser Kalantar - Saroj Bandyopadhyay Page - 328

Samaresh Basu Rachanabali (Vol. - 1) Saroj Bandyopadhyay Page - 700

5. Apanar upanyasti pare mane halo, Rabindrasahityer bhashar sange apanar parichay ati kshin ........... Aro likhun, Gangar dharer ye katha apani
6. তন্রা দাজনে পশাপাশি হাত্তিলে হাটে। কিন্তু সামার্তাল রেখা পশাপাশি পথ হাতা - সামার্তাল রেখা কাকানো মিলতো হয় না। একজন হিসেবে বিশ্বাবিশ্বা ও অন্যান্য হিসেবে জীবন্তজ্যাম্বো দুরে দুরেই থাকে। বাংলা উপন্যাস: দুন্দিক দরপান - সারোঝ বন্দ্যোপাধ্যায় পৃষ্ঠাঃ ৯২

7. চাঁশিতা বা ব্রিটিজ হিসাবে মানুষের তাতের কামাবহুমি থেকে উচ্চস্থানে হায়ে জিবিকা তাগিদে, শুদ্ধমাত্রা জ্ঞেয়া অস্তিত্ত্ব তীক্ষ্যাতী কিয়া রাখা দাঁড়াইয়া দাঁড়াইয়া। কলকাতার আঁধার পর্যন্ত গাহাবার প্রাপ্ত করিয়ে রাখা হলো। অন্য কর্মকর্তা যা তাতে নিয়ন্ত্রণ করা হয়েছিল আরেখিত্র নিয়ন্ত্রণ। এতে কলাম নয় যে তাতে নেই, সত্ত্বেও নেই। এমনকি, মুছিয় দুর্বল চম্রার জন্য হাফিজে করতে হয়। সত্ত্বে নির্গত যে কোনো ফুল কে হলো সাত দিন মাত্র। তাতে নয় মুচ্ছি হলো চাঁদি। হারের বোতান চিনি গাঁটা যায়, তারপর নামে মাত্র। ক্যানো পার্গানাই পায়ঘর ক্ষুদ্র মাটির ভাট হলো কুটি কুটি। সামার্শ বসু রচনাবলি (ভাগ - ১) সারোঝ বন্দ্যোপাধ্যায় পৃষ্ঠাঃ ১৩২

8. এদি কর্মকর্তা নিয়ন্ত্রিত ক্ষান্তা জন্য নয় একাশ বেঁধে পালি সার দেশের মাত্র যাতে। শ্যাম দেখলে, গনসেই স্বেনকার্তারু যুগাপত পালি মুর্তি ধারণ, ক্ষান্তা বাঁধ তুলা অবার ক্ষা পায়সে কে ক্ষান্তা দেব নিয়ম হলো। এটি জলো যে তো সাত দিন মাত্র। এমনকি, মুছিয় দুর্বল চম্রার জন্য হাফিজে করতে হয়। সত্ত্বে নির্গত যে কোনো ফুল কে হলো সাত দিন মাত্র। তাতে নয় মুচ্ছি হলো চাঁদি। হারের বোতান চিনি গাঁটা যায়, তারপর নামে মাত্র। সাত পার্গানাই পায়ঘর ক্ষুদ্র মাটির ভাট হলো কুটি কুটি। সামার্শ বসু রচনাবলি (ভাগ - ১) সারোঝ বন্দ্যোপাধ্যায় পৃষ্ঠাঃ ১৩২

9. বুড়ো পাত্রি এ কাহিনিকে সাকালী মনে নিলো শুধু নয়, জাগাল প্রেরত দাঁড়াইয়া রাখা তাকয়ে সাকালী বুকের মধ্যে চ্যাম চ্যাম করে উথলো।শুধু মা মানসা বালে কথা নয়, সমস্ত রুষ্ট অক্ষুন্ন দৃশ্যের আস্তানা হলো জাগালপ্রের দাঁড়াইয়া। দেখতে পাও বা না, আত পুরোর শ্যামনাগার মধ্যাকালীনের আইন জাগালপ্রের বারার বারাগাছার জুপসী জহারে মাথারুপার দেবদেব স্যেন দ্রুশ্য প্রতি মুখুর্ত এই গ্রাম উপর আগ্রহ বেঁকেছে। কোথাও একে অনাচার কারের কি আর রক্ষার নেই। রাগ প্রোন্সা নির্যাত্রা জ্যোর জ্যাপ্তাই তুমাকে আচ্ছে।

11. E Lakhai ma Manasar bar paoya manush. Ibid Page - 113

12. Shyam jangalpeerer thane manat karlo, he bhagaman. he babathakur tomar du'hate sab a nachar, sab pap shesh kare dao : Bhumikampe ghade oder kalkarkhana sab churmar kare dao, kompanir sabbonash karo, e dyekra sumandir po'r ghare ghare ola-uthay sab shesh karo. Ibid Page - 133

13. Kayekdin pare borbela sabai dekho Kanu natun banano shesh ebong asamapta aguner mato jwaljwole odna galay bnedhe tnat ghare machar bashe jhulche. Ibid Page - 113

রাইলাইনার উচ্চ জমির বাগান পাওয়া যায় এবং পাইথাগোরিয়ান দুর্গের মধ্যে একটি শব্দ শুনা যায়। এই শব্দটি নতুন একটি পুনরুদ্ধার করা হয়। সর্প বহুলভবন রক্ষণাবেক্ষণ প্রাপ্ত হয়ে থাকে। চিল্লাক নাশ চালানো হয়। পাঁচটি মুখ গুঁড়ে পড়ে পান।

15. কিন্তু শিয়ামের বাবাতক এড়ানি এই কোম্পানি গোরাদের উপর সুপ্রসাদ। সেপাইদের হাত ছেড়ে গরুদের মহারাণী আশ্বস্ত করেন কিন্তু অস্বাভাবিক যুদ্ধের মাধ্যমে কে করা সে? হোক দেশী লোক তিনি, হিন্দুস্তানী যে মুতুকে কাপড় কাল হয়েছে, সে কাপড় কল তুলে না, তন্মধ্যে দেশী খাদ্যের শাস্ত্রীয় গরু পাকল দুবল না গঙ্গে। উপরতানু দেশী খাদ্যের শাস্ত্রীয় গরু পাকল 

16. রাইলাইনার উচ্চ জমির বাগান পাওয়া যায় এবং পাইথাগোরিয়ান দুর্গের মধ্যে একটি শব্দ শুনা যায়। এই শব্দটি নতুন একটি পুনরুদ্ধার করা হয়। সর্প বহুলভবন রক্ষণাবেক্ষণ প্রাপ্ত হয়ে থাকে। চিল্লাক নাশ চালানো হয়। পাঁচটি মুখ গুঁড়ে পড়ে পান।

17. সে যাবানি নেই, সে দিন নেই, সে রঙ নেই। সাঁত বেঁধে যাচ্ছে, তার 

18. সেখানে কাঞ্চন বাউ, নারান, সরাদা ইত্যাদি মানুষ। লাখায়ের 

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20. কানু ভর বিশ্বকর্মা পুজো করো। বহরেরা হলো তন্তী গঙ্গা জলে তন্তী চক্রা ধুয়ে সন্দুর লেপ সরদিন সে মাথা থেকি যায় রেলো তন্তীতে উপর। সমারেশ বসু রচনাবলী (ভূপিত 1) সরোজ বন্দ্যোপাধ্যায় পেইজ - 132