Bankim Chandra was born on 26th June, 1838 at Kantalpara near Calcutta, in undivided Bengal. His father, Jadav Chandra Chattopadhyay worked as Deputy Collector in the British Government at Midnapur. He was learned in English as well as in Persian and in-connection with his service he was intimately acquainted with many well placed Englishmen. Long before, Bankim Chandra got admitted into the English School of Mr. F. Teed to learn English, English education had started to spread in Bengal. On the one hand a group of young men who had English education learned heavily towards English culture and life style and began to copy the English in all aspects of their life and, on the other hand another group, highly educated under the skilled guidance of Mr. F.B. Richardson, a teacher of repute, developed an independent power of thinking and had definite opinion of their own. This latter group showed their guts and courage in standing up against and criticising the many superstitions, beliefs and evil customs of the Hindu society in their later life.

The conflict between the old and the new culture and tradition and the arrival of the modern western education in the country, put the educated society in a confused state.
of mind and in a great dilemma. It was at this time when Bankim Chandra started his education. Educated in English and working under the English, Jadab Chandra was also influenced by this confusion and dilemma seeing the conflict between the old and new culture. In his day to day life he scrupulously observed and followed the rituals according to the dictates of the Hindu Scriptures and loved his language and literature very dearly. But in his practical life, outside his home, he maintained a cordial relation with the English and with the English minded people. At home study and discussion of Sanskrit classics and Bengali literature went together. His father's education and life style, the strict discipline at home and obedience to the dictates of religion had a deep influence on Bankim Chandra's life. Bankim Chandra started to write prose and poetry in "Sambād Prabhākar" of Iswar Gupta when he was at College. He was greatly influenced by the poet Iswar Gupta. In his "Iswar Chandra Gupter Kabitā Sangraha - Bhumikā" Bankim Chandra said,

"When I got acquainted with Iswar Gupta, I was but a boy, a school student, and yet the memory of Iswar Gupta stands very bright in me".1

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1 "Jakhan Iswar Gupter sange āmār parichaya, takhan āmār bālak, schooler chātra. Kintu tothāpi Iswar Gupta āmār smritipathe bara samujjal".

Jogesh Bagal - Ed. "Bankim Rachanābali" Sahitya Samsad, p.84′.
In this essay he has further said, "I am personally greatly indebted to "Prabhākar". My first literary efforts were published in "Prabhākar". At that time I was greatly encouraged by Iswar Chandra Gupta".  

Even in his student life Bankim Chandra published his anthology of poems, "Lalitā Tathā Mānas", but he himself was not happy about his writings. At that time Bengali literature was much enriched by Dinabandhu Mitra, Akshay Kumar Dutta, Iswar Chandra Vidyasagar, Iswar Gupta etc., all of whom were quite talented. Between the years 1849 and 1858 the social and political life of India passed through some revolutionary changes of different types. In 1849 the British Government put up a Bill to bring European citizens under the jurisdiction of Indian courts. The Europeans vehemently protested against it branding it as a "Black Bill". An educated Bengali young man named Ram Gopal Ghose, made himself famous by courageously supporting the Bill. As a direct result of the controversial "Black Bill" British Indian Association was established in 1851. All the organisations, the orthodox, the tradition-oriented and the moderates, joined their hands together to establish the...

2 "Āmi nije "Prabhākar"er nikate bishesh rini. Āmār pratha rachanāguli "Prabhākar"e prakāshita hay. Se samaye Iswar Gupta āmāke bishesh utsāha dān karen".

Ibid - p. 842.
British Indian Association. For the first time the Indians, irrespective of their caste, creed or religion, gathered under the same banner to protest against the British rule for the safeguard of their interests and get their due rights. In 1853 this association put up a petition stating therein the misery and suffering of the Indian people and asked for their alleviation. Gradually a national consciousness and awareness of their just and due rights began to awaken in the minds of the English-educated men. In matters of education and national life also a positive reformative changes started. Vidyasagar, with his towering personality, appeared as a teacher and a great social reformer. Such dignitaries as Pandit Madan Mohon Tarkalankar, Kali Prasanna Singha, Ramtana Lahiri, etc. helped Vidyasagar in all sorts of ways in his work of social reform. In this way through the many works of social reform a great change came in the national life of the Indian people. The English rulers took up certain projects for the development and spread of education among the people and formed the Department of Public Instruction in 1856. Next year, in 1857, the most exciting historic event, The Sepoy Rising, took place. That very year "Ālāler Gharer Dulāl" by Parry Chand Mitra, came out, written in an entirely new language. This was the first satirical composition dealing with social problems, in Bengali literature. In 1858 the English monarch, Queen Victoria, took up the administration of India directly in her own hands. She assured the Indian
people that the government would not interfere in any of their religious matters and observances and henceforth there would be no bar for Indian to get a high office in government departments. In that year Rangalal Bandhopadhyay published the first patriotic poetic composition in Bengali literature "Padmini". At this juncture of national awakening Bankim Chandra joined services as Deputy Collector and Deputy Magistrate at Jessore. While he was posted at Khulna in 1860-61, he wrote an English novel and named "Rajmohon's wife". But he was not happy about his novel at all. And then came a great tide in Bengali literature. "Sharminthā", "Skeikī Bale Sabhyatā", "Meğhnâdbadh Kābya" (1859), the pla "Krishnakumāri" (1861) all by Madhusadan Dutta, "Nildarūn" (1860) by Dinabandhu Mitra, "Birabāhu kābya" (1864) by Hemchandra Bandhopadhyay and "Hutom Pānchār Naksā" by Kal Prasanna Singha, were published one after another.

Though Bankim Chandra did not start writing at that time yet this sensitive and creative mind could not remain satisfied with the unpolished and vulgar language of one or two books of this period. In his speech delivered in 1870 at "Bengal Social Science Association" and in an article published in "Calcutta Review" in 1871, he criticised the behaviour of the Bengali young men educated in English and the crude, rough and slang language used in Bengali literature. At that time many people made the mistake of
thinking that he nourished a hatred against the Bengalis and Bengali literature. But later in every page of "Banga Darshana", his deep love for the Bengalis and Bengali language and literature was vividly expressed. He thought deeply for the development of the Bengali language and literature. He laid stress on the use of a clear, easy and logical language in literature. All his arguments, remarks and opinions show this punchant. He was surely in favour of English education but nowhere he humiliated or spoke ill of, the Bengalis or the Bengali language. In 1870, a patriotic composition "Bhārat Sangeet" by Hemchandra Bandhopadhyay, was published in "Education Gazette", edited by Bhudeb Mukhopadhyay. In 1871 "Bahu Bibāha" by Vidyasagar was published and the office of "The Amrita Bāzār Patrikā" was shifted to Calcutta. Lore Mayo was assassinated in 1872; the fire-breathing writings of Rajnarayan Basu began to be published in the magazine "Sekā O Ekāl"; ignoring the dictates of Hindu religion the Civil Marriage Act was passed and enforced. The second book of Vidyasagar on polygamy was published and the "National Theatre" was established in Calcutta. At this time in Bengal as well as in the whole of India a new wave of awakening came in all aspects of life, through changes in social, religious matters and also in language and literature. Bankim Chandra was also greatly influenced by this awakening of national consciousness. At this time Bankim Chandra was transferred to Berhampur in Murshidabad. At the time when he was working a
Berhampur (1869-74) his literary talent truly came to light. In this changed situation of the country, Bankim Chandra proceeded to serve his country and his people through the medium of his mother tongue. He started publishing a magazine "Banga Darshan" in 1872 for the uplift and development of his country, his people, and the culture and literature of the country. Under his leadership and centering around "Banga Darshan" a powerful group of writers grew up. While he was at Berhampur he had the good luck of coming in contact with such renowned men as, Bhudeb Mukhopadhyay, Ramdas Sen, Lalbehari Dey, Ramgati Nayaratna, Rajkrishna Mukhopadhyay, Dinabandhu Mitra, Loharam Shiroratna, Gunga Charan Sarkar, Akshay Chandra Sarkar, Baikuntha Nath Sen, Tara Prasad Chattopadhyay, Dinanath Gangopadhyay, Gurudas Bandhopadhyay.

Bankim Chandra may be called the uncrowned king of the modern Bengali literature. He has been given the pride of place for his novels and literary essays. Though he is better known as the pioneer of successful novel writers of Bengali literature yet his literary essays claim equal dignity and respect. Brightened by the genius of Bankim Chandra, Bengali literary essays have secured the most dignified place in Bengali literature. While discussing the literary achievements of Bankim Chandra and assessing his place in Bengali literature, the famous historian and novelist Fane Chandra Dutta has said,
"Bankim Chandra was in prose what Madhusudan was in verse, - the founder of a new style, the exponent of a new idea. In creative imagination, in gorgeous description, in the power to conceive and in skill to describe, Madhusudan and Bankim Chandra stand apart from the other writers of the century; they are the first, the second is nowhere...."\(^3\)

Though Bengali literature went through gradual developments in different aspects before Bankim Chandra but he was the first writer who gave Bengali literature and language a definite and satisfactory shape in its totality. He was a versatile genius with rare talent. His essays are analytical and full of thought-provoking ideas and opinions. Though his essays are analytical yet by the virtues of their language and style, they have achieved a glorious place in literature. The subject matters of most of his essays are national life and social matters. In all his works there is a wonderful confluence of high thinking and intellectual ability on the one hand and poetic talent on the other; and for this he is considered as an extra-ordinary and the foremost writer on the 19th century. Besides this, there was a genuine feeling of a true nationalist in all his works.

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\(^3\) Ramesh Chandra Dutta: History of Bengali Literature (Taken from B. Choudhury: 1960: Banglā Sāhityer Itikathā p. 374).
"About Bengal and the Bengalis he had in him an immense hope which knew no limit, the unfulfilment of this hope filled him with sorrow and grief. The expression of this sorrow came out in his harsh language and chastisement. His objective was to reinstate the Bengali people in their own glory and honour, hence he has dealt cruel blows on the sleeping people and through these blows he not only wanted to make them weep but he also wept with them".  

Bankim Chandra wrote fifteen novels, big and small, taken together. The first one was written in English but he could not publish it in the form of a book. The rest were all written in Bengali. Of these fourteen works, four were novelettes or big stories. Later he enlarged two of them and made them standard novels. The names of his novels are 'Rājmoohon's wife', 'Durgesh Nandini', 'Kapālkundara', 'Mrinālini', 'Bishbriksha', 'Indirā', 'Jugalāṅguriya', 'Chandrashekhar', 'Radhārāni', 'Rajani', 'Krishnakānter will', 'Rājsingha', 'Ānandamath', 'Debichowdhurāni', and 'Sitārām'.
His first novel was 'Rājmohon's wife', written in English. He did not publish it in his lifetime because he was not satisfied with it himself. We may call the work a crime story. The story is eventful and the descriptions move quite fast. Even in this first work he laid stress on the story element, conflicts of characters, courtship and love and the flow of events. None of the three principal male characters, Rajmohon, Madhab and Mathur and the female character Matangini, have developed naturally. Yet in this novel he made the beginning of his astounding literary career and in this we find the seeds of a great novelist that was to come.

His second novel was 'Durgeshnandini' (1865). The publication of 'Durgeshnandini' was an epoch making event in the history of Bengali literature. It brought in a new era in language and ideas in Bengali literature. The events of this story may be called the love-songs of three generations. Of these three the third if Tillottamā, the Second is Bimala and first is the mother of Tillottamā, and there is also a side story, and that is about the love between Osman and Ayesha. The main story is about the third, Tillottamā. In this story heroes and heroines are four in number. Osman loves Ayesha. Ayeshā loves Jagatsingha, and Jagatsingha and Tillottamā are attracted to each other. This is the relation between the heroes and heroines. Here love is a one-track, one-sided affair. There is no complexity or conflict in it. The
denouement of "Durgeshnandini" is quite artistic. "After finishing it, it will appear that it has not been finished" this opinion of Rabindra Nath about the ending of a story is perfectly applicable to 'Durgeshnandini' and hence it is a quite successful work, from an artistic point of view.

'Kapālkuṇḍalā' (1866) is a distinguished work of Bankim Chandra steeped with poetic virtues. Since the main story is not long enough, the story of Motibibi appears rather irrelevant. In this novel there is one hero and two heroines and the story relates the love and attraction between them. No love was lost between the two heroines. The secondary heroine wished to bring harm to the principal one. It is a strange and beautiful story. Here the simple, homely life of an ordinary people might have been portrayed. Deep in the forest and away from human habitation, in the outskirts of Saptagram, in the house of an ordinary Brahman family the life story of Kapālkuṇḍalā with her companion Shyāmāsundarī might have been made quite exciting and thrilling, but it did not turn out in that way. The intention of the writer was to arouse a aura of mystery and the marvellous in the mind of the reader. The character of Nabakumār, the hero is virtually devoid of any personality. In the character of Kapālkuṇḍalā, the heroine, we discern the shadow of Shakuntalā of Kālidāsa. The novel is named after the name of the heroine. The character of the Kāpālik is bright and ful
of life, but in the end Bankim Chandra did not do justice to him. Yet after finishing the story the reader has a feeling that something has remained untold and that makes "Kapālkuṇḍalā" artistically successful like his previous novel "Durgeshnandini".

His "Mṛiṇālini" was published in 1869. The story is disjointed, as if the novel is a conglomeration of several separate events. There are two love stories in this novel, but there is hardly any close relation between them. Except the characters of Pashupati and Monorama, no other character has properly developed. The character of the title role of the story is the most unnatural. In this novel the far away 13th century has been very wonderfully described. We find the first trace of the chief object of his love in the last part of his life, his love for his country, in this novel.

After the publication of "Mṛinalini", Bankim Chandra published the magazine, "Bangadarshan" for the progress and development of the Bengalis and Bengali literature. From the first issue his fourth novel "Bishbriksha" began to be published serially. In this novel we find Bankim Chandra as a mature literary artist. The characters of this story are his own people, it is about his own society and country and of the contemporary times. From the beginning to end it is quite a homely story. There is no
violence or fighting here but there is murder and suicide.

There are two heroes and three heroines in "Bishbriksha". In

matters of love and pride, attraction and annoyance between

them, the story is more or less simple. There are two

separate stories in this novel which go together. One is the

homely story of love between Nagendra and Suryamukhi and the

other is the lustful story of Debendra and Heera. The two

stories have been bridged by Kundanandini. The charm of

Kundanandini's beauty shakes Nagendra's love for his wife on

the one hand and, takes Debendra on his way to ruin, on the

other. Heera is not an important figure in the story, and

though Bankim Chandra has poured all his sympathy to portray

the character of Suryamukhi, yet she is rather dull.

Kundanandini's role is, however, immature but not unnatural.

Nagendra is not mature enough but Debendra has a strong

personality. Such a bright and lively character like Heera is

nowhere to be found in the novels of Bankim Chandra. Since it

is a purposeful novel, its artistic success has been a little

dampened. Lust and infatuation born out of physical charm and

beauty is the Bishbriksha (poison tree) here.

After this we get his next novel "Indirä". The plot

construction of this novel is quite new. The book is

something like a soliloquy, the character is speaking to

herself. The speaker is a third person, not the writer but

the heroine herself. Here Bankim Chandra has followed the
English novelists in the method of plot construction. Here the heroine, Indira, has employed all sorts of devious means to get back her lost husband. Though it is a simple and homely story, yet it smells of adventure. There is hardly any complexity in the events of the story.

In 1873 Bankim Chandra published his "Jugalānguriya". This is his smallest novel. Insurmountable obstacles in the way of a child-love and with the help of the magical powers of a sage, the removal of those obstacles, is the central plot of the story. The story revolves around a pair of rings, hence the title, "Jugalānguriya" (A pair of rings).

After "Jugalānguriya" appeared his "Chandrashekhar" in 1875. In this novel two stories have been impartially dealt with together. In the first story there are two heroes and one heroine - Pratāp, Chandrashekhar and Shaibalini like the eternal triangle of the English novels. The heroine is wooed by two persons, her husband and her lover before her marriage. From one point of view this novel can claim the pride of place, for here alone the writer has described the development of the whole personality and character of a woman in its totality, from the beginning to its maturity. Both Pratap and Chandrashekhar are noble characters. The second story of this novel, the story of Mirkasem and Dalani Begum, has very little relation with the central plot of the novel.
The novel "Rajani" is written in the words of the characters in it. Bankim Chandra has admitted it himself that he was indebted to Collins and Lython for the story. There is virtually no irrelevance in the story. More or less it is a simple and plain love-story.

"Rādhārāṇī" appeared after "Rajani". There is no special significance in the plot construction and it is just an ordinary love story.

The most famous novel of Bankim Chandra as admitted by all, is "Krishnakānter Will". The novel derives its name from the chief event of the story. All the events and incidents of the story revolve in the vertex of the central event - the theft of the will. This can be compared with the English crime novels. The character portrayals are true to life. The hero Govindalāl is set against two heroines, Rohini and Bhramar. Rohini symbolises love born out of lust, whereas Bhramar is an ideal character, devoted to her husband. But the end of the novel is rather inconsistent, not in keeping with the rest of the story.

Bankim Chandra's only historical novel is "Rājsingha". This is also his biggest novel. In "Rājsingha" there is a hidden spiritual idealism of Bankim Chandra. We may say that he derived this spiritual idealism from the
'Geeta'. In the 'Geeta' the message is "It is better to die for one's religion, but an alien religion is dangerous (Swadharne nidhanang shreya; paradharma bhayābaha). The plot of this novel is quite simple. The heroine is the young princess of Rupnagar, Chanchalkumari, the hero is the aged Maharana of Udaipur, Rājsingha, a great hero and also a great soldier. Later two more couples of heroes and heroines have been brought in and the story becomes eventful and more complex. Inspite of the fact that the portrayal of characters is rather weak and yet its chief attraction is its absorbing readability. For this reason it stands next to "Durgeshnandini" in regard to its popularity.

"Ānandamath" was published in 1882. The historical background of this novel is not quite clear. The story is not compact but seems to be some disjointed events put together. Yet for its subject matter and quick movement of the plot it has become very attractive. A great ideal - love for one's country and work without reward - is its subject matter. The Monk Rebellion is a matter of history. The hero, Jibānanda and the heroine, Shanti, are the most well-formed characters. The characters of Mahendra and Kalyāni are beautiful and true to life. The role of Jibānanda's sister Nemāi is small but quite impressive. Whatever may be the virtue of "Ānandamath" as a novel, its popularity as an absorbing story and the respect that it commands in undeniable. By writing this novel...
Bankim Chandra has greatly helped to arouse our desire for independence. On the one hand "Anandamath" inspired Swami Vivekananda to establish his Mission and directed and guided the "Anushilan Samiti" in the path of acquiring independence, on the other. The song of salutation in "Anandamath", "Bandemataram", first inspired the people of Bengal and later that of the whole of India, to fight for the country's independence and eventually it was given the pride of place as the National song of India.

"Debi Chowdhurāni" was published in 1884. In the planning of the plot and in the description of the events, Bankim Chandra has shown his best artistic skill in "Debi Chowdhurāni". There is a novelty in the very beginning of the story. The description of time and place and the introduction of the protagonists of the story, have been very beautifully given. In the description of the adventures there is a definite sign of his skill. In the portrayal of the characters of Debi Chowdhurani and Bhabani Pathak we find the influence of the native as well as of foreign literature. Published during the life time of Bankim Chandra "Debi Chowdhurāni" was very well received from the point of view of its sell.

The chief objective of the novel "Sitārām" was to protest against a slack and lawless administration. The
character of Sitaram is the best, natural and true to life so far created by Bankim Chandra. Sitārām was not an ideal personality, but with the ordinary virtues and faults of an ordinary man, and here lies the virtue of the successful portrayal of the character. In the writing of "Sitaram", the weariness of the author is clearly discernible.

Though Bankim Chandra is regarded as a novelist who started a new era in Bengali literature, yet we cannot ignore him as a great essayist who holds a dignified position for his extra-ordinary merit in this branch of literature. For the all round development of Bengali language and literature, Bankim Chandra published a magazine, "Banga Darshan", in 1872. "Banga Darshan" was the principal medium for the publication of all his essays. A revolutionary change came in his prose style through this magazine. A clear, simple and logical language is the life and soul of a literary composition. In the pages of "Banga Darshan" we find a sincere effort to make the language lively, easy and easily intelligible to the readers.

"Bankim Chandra is the successful creator of a fully developed Bengali language and literature in all its aspects".

5 "Bankim Chandrai samagrabhābe Bāṅgāḷā bhāṣā O Sāhitye puratama ruper sārthak sraṣṭā".

Rishi Aurobinda has divided the literary life of Bankim Chandra into two distinct parts and has said, "The earlier Bankim was only a poet and stylist—the latter Bankim was a seer and nation builder". 6

He picked up various topics and wrote essays on them. There is hardly any topic like, science, literature, sociology, philosophy, religion, history, etc., which he left untouched and had not written essays on them. The volume of essays authored by him are, (1) "Bignān Rahasya" (1874), (2) "Bibidha Samālochanā" (1876), (3) "Roy Dinabandhu Mitra Bāhādurer Jibani (1877), (4) "Sāmya" (1879), (5) "Prabandha Pustak" (1879), (6) "Krishna Charitra" 1st part (1886) and "Krishna Charitra", the complete book, (1892), (7) "Bibidha Prabandha" 2nd part (1892). Apart from these books of essays "Bangiya Sahitya Parishad" has collected his other essays scattered here and there, and published them in a single volume with the title "Bibidha". Besides all these his "Lok Rahasya" (1874) and "Kamalā Kānter Daptar" (1875) are essays with a different taste.

In the essays published in "Lok Rahasya" and "Kamalā Kānter Daptar" Bankim Chandra has revealed his thoughts and opinions about national consciousness and social problems, through subtle irony and light hearted humour.

These two books are allegorical by nature. With the help of allegory he has criticised the contemporary Bengali society and the Bengali people through irony, ridicule and subtle humour. His intention was to awaken the sleeping Bengali people and make them conscious about their own tradition and culture.

His "Bignān Rahasya" is a collection of essays where he has chiefly dealt with animal life and astronomical matters. Of course, his essays on astronomical matters are easy and beautifully written and are extremely readable. The dry facts of science, added with the sauce of literary artistry, have made them very interesting and attractive. Though the essays of "Bignyan Rahasya" are based on the inventions and discoveries of Western scientists, yet for the handling skill of the author, no external influences are visible in them.

Bankim Chandra wrote a few thoughtful essays on the lives of some distinguished men of letters and some poets of his time and also discussed their literary works, such as "Roy Dinabandhu Mitra Bāhādurer Jibani"; "Iswar Chandra Gupter Jiban Charit O Kabitwa"; "Bāṅglā Sāhitye Pyāry Chānd Mitra". In these essays his originality of thought and his skill of presentation have been revealed.
His original political thoughts have come out in his essays on political matters and sociology. The direct consequence and the fruit of his political consciousness is his "Sāmya". This is a remarkable book of essays dealing with politics and state matters. We get a clear image of the evil consequences of casteism prevalent in the society and the economic injustice done to the people, in the essays included in this book. He was the first who initiated discussions about the problems of the peasantry and about communism, in Bengali language. Bankim Chandra proclaimed his message about Liberty, Equality and Fraternity, in the pages of "Sāmya".

"Bāngadesher Krishak" is a long and thoughtful essay. Here he not only exposed the misery and suffering of the peasantry of Bengal, the cruel and inhuman tortures inflicted upon them by the Zamindars, the evil laws of the country and the deplorable way of life of the people, but also suggested ways and means for their remedy.

"Bengal and the Bengalis were the dearest things to Bankim Chandra. In those days such a Bengali-minded man like Bankim Chandra would have been a rare find. It was he who first deeply felt that to have a direct acquaintance with the racial history of the Bengalis and their racial character, a
systematic and authentic study and cultivation of history is a must". 7

He was the first who showed the way to study and discuss the history of Bengal and the Bengalis, in a scientific manner. He wanted to write the history of Bengal for the self-assertion of the Bengalis. Sukumar Sen says in this regard,

"The reason behind his such perseverance was to instill and enduring self-respect in the mind of the educated Bengalis through the discussion of the country's ancient history and her glorious past". 8

The literary essays of Bankim Chandra also claim a distinctive place in Bengali literature.

Influenced by the literary tradition of the West, Bankim Chandra was the first to initiate essay writing in

7 "Bānglādesh O Bāngāli Jāti Bankim Chandrer nikat sarbapekshā priya ch.ī.la. Takhankār Bāngla deshe tāhār nyāy ekānta Bāngāleenistha prāner sandhān pācā dūrāv. Bankimi pratham gavirbhābe anubhāb kariāch iler ge Bāngālīr jātitata itibritta O jātiya charitrer sahīt pratyaksha bhābe parichaya karite haile Bānglār dhārābāhik prāmāṇya itiḥās anushilaner abashyai proyojan".

8 "Desher atit itiḥās O prāchīn gauraber ālochanār ālochānār śāsana sarṣṣātika Bāngāleer mane jāhāte atma-sammān-bodh bhāyaye hay sei janya tāhār ei adhyābāsay".
Bengali literature with various literary ingredients. In his essay "Geetikābya" he has dealt briefly with the signs, its nature and the distinctive qualities of lyrical poetry. Within the very limited space of this essay he has shown the relative differences between epic, drama and lyrical poetry and thereby has shown his originality in literary thoughts. In his essay "Sangeet" also he has given enough evidence of his matured literary genius.

Bankim was also a first rate literary critic. He had deep knowledge in English language and literature. He has chiefly tried to assess Bengali literature setting it against the Sanskrit and English literature. His "Uttar Charit"; "Vidyāpati O Joydeb"; "Shakuntalā"; "Mirandā O Desdemonā" are critical essays on literature and they have enriched the treasure-house of literary criticism. Pure philosophical essays of Bankim Chandra also carry the sure signs of his extraordinary talent and genius. In this type of essays like, "Jnyān"; "Sankhya Darshan"; "Manusyatwa ki" he has expounded the special features of Indian philosophy in an easily intelligible style and within a very limited space. Of the serious and light subject on which he wrote essays some are definitely literary successes, e.g., "Anukaran", "Bhalobasa Atyāchār", "Dharma Ebong Sāhitya", "Sangeet", "Bāhubal o Bākyabal", "Rāmdhan Pod", etc. Both their short length and their manner of presentation make them proper subjects for writing essays on.
The "Krishna Charitra" and "Dharma Tatwa" by Bankim Chandra are two large volumes of essays on religious topics. In his "Krishna Charitra" he has wholeheartedly believed Lord Krishna to be an Avatar, an incarnation of God. He has depicted Lord Krishna the man - as the foremost man and also as an ideal person. To establish Sri Krishna as an ideal person Bankim Chandra has quoted profusely from Mahabharat, Haribangsa, the Puranas etc. to support his contention. So Bankim Chandra has written,

"Krishna is a homely and family man, a politician, a fighter, inflicts punishment, a meditator, and a missionary; an ideal person for the family man, the kings and soldiers, for the statesman, for the meditators, for man of religion and in general, an ideal person in his totality".  

Bankim Chandra has tried to establish the greatness and the historicity of Sri Krishna basing his arguments chiefly on the conversations of Krishna as told in Mahabharat and the strange stories of Krishna's life.

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9 "Krishna sansārf, grihi, rājnitign a, juddha, dandapranetā, tapaswī, ebong dharma prachāra; sansāri o grihīdiger, rājādiger, juddhādiger, rājpurusdiger, tapaswīdiger, dharmabetwādiger, ebong ekādhāre sarbāṅgeon manusyatyer adarsha".

Bankim Chandra wrote his distinctive book "Dharmatwa" for the true and correct interpretation of the message of the Geeta and for its wide-spread circulation. In this book he has identified the cultivation of the ideal of truth in life with the religion. To inspire all men to cultivate human virtues in their life, is the chief aim of Bankim Chandra in this book. Such easy and lucid interpretation of an important religious topic is rare in Bengali literature. The religious message expounded in the Geeta has been truly and systematically interpreted in "Dharmatwa" and Bankim Chandra has established it in its own pristine glory. In this way he has sung the glory of human virtues in all his works. This was due to the influence of the Bengal or that of the Indian Renaissance.