

# A study of the Bengali short stories of Manik Bandyopadhy

**Monsurul Islam**

Research Scholar

Sunrise University Alwar

## **Abstract**

Manik Bandyopadhyay came as a meteorite on the literary scene of Bengal. Manik Bandyopadhyay's reign was brief but intense. In this article, we have analyzed the short story written by Manik Bandyopadhyay and his contribution to Bengali literature, for which we have taken the help of old literature and papers and other sources in this paper. His writing is grim in contrast to other modern greats such as Bandyopadhyay, who produced a fascinating, lyrical depiction of life in rural Bengal. Bandyopadhyay was interested in the daily lives of the common people, but he distinguished himself in subtle and important ways. Small town generalities and desperation are common themes in Manik's writings.

**Key words:-** Manik Bandyopadhyay, Literature, Rural Bengal.

## **Introduction**

Manik Banerjee or Manik Bandopadhyay One of the early pioneers of contemporary Bangla literature, he was born Prabodh Kumar Bandhopadhyay to Harihar Bandhopadhyay and Neeroda Devi. In spite of being sick and broke during his short life of forty-eight years, he managed to write forty-two novels and over two hundred short stories. Padma Nadir Majhi, Putul Nacher Etikatha, and Chatushkone are some of his most notable works. On May 19, 1908, Manik Bandopadhyay entered the world in the village of Dumka, Santal Paragona District, Bihar, India. Prof. Manik Bandyopadhyay Prabodh Kumar Bandhopadhyay is his given name. The nickname "Manik" he was given by his family inspired his pen name. His parents had a total of fourteen children, eight of whom were males and six of whom were daughters, making him the fifth of fourteen. Harihar Bandopadhyay's parents were Harihar and Niroda Devi. Harihar was a government employee, and his work required him to travel throughout undivided Bengal. These assignments allowed him to gain early exposure to the ways of life of many Bengali communities. Manik's character has always been one of reckless adventure since he was a little boy. However, he was also endowed with a heart of great tenderness. On May 28, 1924, when he was only 16 years old, he lost his mother. This tragedy made a profound impression on his psyche. Manik's irresponsible behaviour and strained relationships with his family began when his mother passed away.

## **Early life and education**

Manik Bandopadhyay is frequently mentioned towards the top when talking about the canon of Bengali literature. He had a great capacity for both conceptualising and carrying out new ideas. Manik Bandopadhyay was born on May 19, 1906, in the Indian town of Dumka, in the Jharkhand region (then Bihar). His parents, Nirda Devi and Harihar Bandopadhyay, were educators as well. The ancestors of Manik Bandopadhyay

originally come from Malabadia, a part of Dhaka close to Bikrampur. Prabodhkumar Bandopadhyay, also referred to as Manik Bandopadhyay, is an Indian vocalist. His dark skin led to him being referred to as "Manik" and "Kalimanik" by the public. After a significant amount of time had passed, the public started to call him "Manik." Due to his father's job, the author's early upbringing was characterised by repeated moves throughout Bengal and Bihar (back then).

Manik scored an A+ and a letter grade in both mandatory and elective Mathematics on the 1926 Midnapore Zilla School entrance exam. During the same year, he attended Welleslyan Mission College in Bankura, India. In the past, he went to Kanthi Model School, also in Tangail. Manik met Jackson, a professor at Welleslyan University, during his time there. It was because of him that Manik picked up a Bible and eventually got over his religious snobbery. When he took the I. Sc. test in 1928, he aced it and earned a first-class grade. After much persuading from his father, he decided to pursue a Bachelor of Science in Mathematics at Presidency College in Calcutta.

## Career

Manik Bandopadhyay was well-known, as anyone who reads Bengali literature should be aware. His depiction of Bengali rural culture was distinctive, vivid, and captured the whole range of its richness. Manik Bandopadhyay explored the complexity of the human psyche as well as the reality of rural life, while many of his contemporaries romanticised rural India for its perfect simplicity. Even in his most straightforward compositions, he could take readers on a profound exploration of the complexities of the human psyche while placing them in the characters' shoes. He worked as an assistant editor in 1937 and 1938, and for a brief period in 1934, he served as editor of the prestigious newspaper Nabarun. In addition to founding a printing and publishing company in 1939, he also served as the Indian government's public relations assistant from 1943 to 1945. Despite the assistance of these side jobs, Manik Bandopadhyay was still forced to rely on his writing to support himself. According to reports, he has always been a poor man. In a publication called Bichitra, he released his debut story, "Atasi Mami," or "Aunt Atasi," in 1935. He joined the Communist Party of India in 1944, and shortly after that, he started to advocate for Marxism openly. The Communist Party, he reportedly came to realise, was a phoney, dictatorial organisation, and he eventually came to regret joining it.

## Objectives:-

- To study the contribution of Manik Bandyopadhyay in Bengali short stories.
- To study the biography of Manik Bandyopadhyay and the writings and literature written by him.
- To study the contribution of Manik Bandyopadhyay to Bengali literature.

## Literature Review

(Ghosh, 2019) has said that between 1943 and 1947, 15 to 4 million Bengalis died of starvation, malnutrition, and disease owing to the Japanese invasion of Burma during World War II. Bengali population in 1947 was 60.3 million. About half of these deaths happened after food production increased in December 1943. When

people say "history," they usually mean the chronologically recorded past. It can be read as a tale. Due of these prejudices, it's disappointing to find a neutral historian. The more he thinks about the past, the more clouded his judgement becomes. The author's view of modern history is corrupted as a result. There are several ideas about the reason of the famine. Many notable economists, including Nobel laureate Amartya Sen, described the Great Famine of 1943 as a calamity. There is room for a rival hypothesis that links the political instability in Bengal to the Great Bengal Famine. Human activities may be at the centre of this phenomenon. Death is a prominent theme throughout this century's literature and beyond. Short stories by Manik Bandyopadhyay in the 1940s provide a vivid picture of the circumstances. Aesthetics and societal factors occasionally take the stage. Initially, one must realise that all matters are political. No one, writer or reader, has been able to look past biases. Those who think literature reflects solely popular opinion rather than society as a whole will be surprised. In light of this philosophical attitude, writers must express their own views on the world. His ideas are accepted because they demonstrate reality. Any illusion of representation belies the underlying politics. I look forward to tying Manik Bandyopadhyay's accounts of the Great Bengal Famine to data from sociopolitical and historical archives.

(Mukherjee, 2019) has said that the writings of Bandopadhyay reveal the mutual impact of Marxism and Freudian psychology. Unlike other modern greats like Bibhutibhushan Bandopadhyay, who painted a peaceful, lyrical picture of life in rural Bengal, his prose is harsh and unforgiving. There were likely areas where he and Tarashankar Bandopadhyay agreed, but it was his more insightful and realistic evaluation of ordinary people's life that separated him apart. Manik chronicled the seclusion and difficulty of living in rural Bengali. Even among the supposedly simple peasants, he was more interested in examining the shadowy recesses of the human psyche, and that was always the backdrop of his paintings, never the calming majesty of nature.

## Methodology

In light of the fact that this is a piece of creative writing, I arrived at my judgments mostly by the use of inductive and deductive reasoning. In order to generate research questions and determine the scope of the project at hand, we gathered and analysed data from a varied variety of sources that were related to the article. This was done in order to develop the article. In spite of the fact that many of the sources that were used to build the Bengali-language dossier on Manik Bandyopadhyay's life were only to be obtained in a handful of specialised online and offline resources, the dossier is exhaustive and accurate. This is the case despite the fact that many of the sources that were used to build the dossier were only available in Bengali.

## Examples of Manik Bandyopadhy short stories

A fictional prose narrative that is shorter than a novel and that frequently deals with only a select few characters is referred to as a short story. Flash fiction is another term that can be used to refer to short stories. The majority of the time, a single consequence that is conveyed through a condensed amount of the story's most important episodes or scenes serves as the focal point of a short tale. Character is typically revealed through action and dramatic encounters; yet, because to the form's encouragement of economy of setting, concise narration, and the elimination of a complex storyline, this rarely results in character being fully developed. Despite the fact that it has a very limited scope, the capacity of a short story to deliver a "complete" or satisfying picture of its characters and subject matter is often how the genre is judged. This is due to the fact that a short narrative can only cover a certain amount of ground. Before the 19th century, the vast majority of people did not recognize the short story as a distinct form of creative expression that could exist on its own. However, despite the fact that in this sense it may appear to be a particularly recent form, the reality is that short prose fiction is actually very near to being as old as language itself. This is despite the fact that in this sense it may appear to be particularly modern form. People have found satisfaction in a broad range of condensed forms of storytelling throughout the course of human history. Some examples of these forms include jokes, anecdotes, scholarly digressions, brief allegorical romances, moralizing fairy tales, condensed mythologies, and condensed historical accounts. Even if none of these can be regarded a "short tale" in the sense that the term has been defined and used since the 19th century, when taken together they make up a large element of the milieu from which the modern short story developed.

Following is a list of short stories by Manik Bandyopadhyay. The list includes works such as Atashi Mami (1935), Mihi O Mota Kahini (1938), Sarisip (Tr. Amphibian – 1939), Shamuder Swad (Tr. The Taste of the Seas – 1943), Bhejal (Tr. Adulteration) - 1944), Holudpora (1945), Poristhiti (Tr. The Situation - 1946), Khotian (Tr. Report - 1947), Matir Mashul (Tr. Earthen Penalty 1948), Choto Boro (Tr. The Big and the Small - 1948 ), lazuclota (Tr. a shy creeper - 1953) etc. Out of this we have described some shot story which is as follows.

### “Pragoitihashik”

Manik Bandyopadhyay, one of the brightest writers of contemporary Bengali literature, methodically chronicled the origins of man in his short story "Pregohistik." People from disadvantaged communities frequently exhibit such primitive characteristics. In his writing, Bandopadhyay places a greater emphasis on presenting a favourable image of rural Bengali culture. The Bengali word "progohistoric," which in English means "actually prehistoric," is woven throughout the book in various ways, and everyone of the main characters is connected to it in some way. The development of the plot depends on Bhikhu. He has committed every horrific crime, including murder, robbery, and treason. He is not frightened of people. In the early years of Ashadha, a group of thieves who attempted to take Baikunth Saha's bed were caught in Vasantpur. Only

Bhikhu was able to flee, despite suffering a significant spear wound to his right shoulder. He arrived at the wrestlers' home after spending nine lakh rupees and made the decision to stay the night. Pahalda did not, however, maintain the deer as a pet in her home. On the edge of the woodland, they constructed a house that they later abandoned. The blood of the wild leeches was used to treat them, but the monks lowered their food intake and ultimately perished from hunger. Prahlad took her back to his residence as soon as he learned that his lord was dying. Bhikhu endured pain for nearly a month before finding relief. His right hand had to be amputated as a result. This is a waste of time right now; put it aside. Pahalada's wife has been contacted by the greedy monk. Pahlada quickly killed Bhikhu and tossed him outside after hearing this. His ungratefulness and subsequent pleading led to the Pahlada palace's fire destruction. Finally, the bhikkhus went to the city to ask for alms. He receives a decent living wage. He eats and feels much better. The arm has stopped working, yet it appears to be regaining its former beauty, power, and flexibility. A bhikkhu's fine and carefree lifestyle can rapidly get stale. Bhikhu has been detailed in-depth by the author. Now that Panchi is there to make him happy, Bhikhu is content. Bhikhu did, however, succeed in achieving his ultimate objective. Nevertheless, he decided to accept it. Then, one night, Bhikhu hit Bashir like a tonne of bricks, knocking him to the ground. Kidnapping of Panchi The bird's sore legs prevent him from moving through the bushes, so the bhikkhu shouts while carrying the spear on his shoulders. The protagonist, Bhikhu, is a shining illustration of how far people will go to achieve their goals. The children of a native of a culture will inherit all the greed, lust, panchi, and bhikkhus present at their birth. Because of this, the farm has been operating constantly since ancient times and will do so forever.

### “Bou”

Over a period of ten years, Manik Bandyopadhyay penned the thirteen stories that make up his 'Bau' series. Eight of the tales first appeared in print in or around 1940. Those five additional stories were included in the book's first complete publication in 1953. Most of these stories were written by women during the Renaissance, and hence the vast majority of the scholarly attention has focused on how they portray women in terms of sexuality and mental health. In the 'Bau' stories, houses are rarely depicted in depth. Keep in mind that with the exception of "Rajarbau" and a brief interlude in "Kushtho Ragir Bou," all of the stories take place within the boundaries of a private residence and include few, if any, female characters. This economy of language, essential to short stories, has become the author's signature; the book is not so much a horizontal survey of space as it is a deep dive into it, an examination through portrayal. Is. The ruby's lens, like a camera's, spins into open spaces when they suddenly appear, as in the description of the city from the terrace at "Kernirbau" or Abantipur. when quarters become too confining. When the whereabouts or population of a household are known, it becomes necessary to impose stricter regulations. There is always a sliver of hope lurking beneath the surface. When a woman seeks independence, the 'sacred' domestic realm is put in jeopardy. In that congested setting, women are experts at finding a way out, whether it's a patio, a quiet room, or, in Sarla's case, a hole in the fence. In addition to depicting the life of a woman who is predominantly identified

as a 'wife,' Manik's 'Bau' series also depicts a significant transition in global culture, the ramifications of which can be observed in India.

## Conclusion

The influence of Manik Bandyopadhyay in Bengali writing is too great to be discounted. This research endeavour set out to analyse the wide distribution of his name in modern Bengali literature. And it's also true that no previous research has done enough to warrant a comprehensive assessment and more investigation. We expanded our horizons and found out that Bandyopadhyay wrote not just essays but also novels, short stories, plays, etc. When we arrived, it all made sense. Upon learning about his fascinating life and perusing his writings, we came to the conclusion that he was a true literary genius in the Bengali language. From this, we were able to determine that he originated in Bengal.

## References

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