

INDIAN CULTURE IN THE NOVELS OF BHABANI BHATTACHARYA

Name- Dr. Alpesh Upadhyay
 Designation- Associate Professor
 Department- English
 Name of the Organization- Saraspur Arts and Commerce College
 City- Ahmedabad
 Country- India

Abstract:

Bhabani Bhattacharya distinguishes out among the present generation of Indo-Anglian writers. In the field of Indo-Anglian literature, he's a wonderful writer who's at least on par with the likes. As a result of his best-selling book, 'Shadow from Ladakh,' this author was honoured by the Sahitya Academy in 1967. This author's other works include "Music for Mohini," "He Who Rides a Tiger," and "A Goddess Named Gold," in addition to "So Many Hungers." His most recent piece of fiction, "Shadow from Ladakh," was inspired by India's present political and economic issues. He performed his task in felicitous English with the ease and compassion with which he is familiar. Bhattacharya has crafted a powerful drama about modern India's internal turmoil around this overarching topic. Bhabani Bhattacharya is one of the best-known contemporary Indian-Anglo novelists. His writings have been translated into twenty-six languages, with sixteen of those being European. The renowned Sahitya Akademi Award for 1967 went to Dr. Bhattacharya for his novel 'Shadow from Ladakh,' and it was well-deserved. R. K. Narayan, Raja Rao, and Verrier Elwin were the other three English book award winners. He makes a comment about the honour. "Having a really good identity in the rest of the world is a good thing. Still, I must admit that I wish a large number of my fellow citizens knew about me. The award is a nice shift for me because I'm more known in the United States and Europe. While I understand the importance of Indian writers to the west, I think it's a shame that they aren't appreciated by Indians. It has become habitual for us to recognise genius only after it has been publicly praised by other people. Our literary critics also have a propensity to be dismissive of the work of our own authors, even when it is excellent and relevant to our daily lives.

Index Terms Shadow of Ladhak, Sahitya Academy Awards

When it comes to the work of Indo-Anglians, the majority of it falls into the occasional writing category and doesn't deserve serious consideration. Perhaps Nissim Ezekiel should reconsider that statement.

In a letter to Dr. Bhabani Bhattacharya, a young Russian girl working at the Institute of Asian Studies in Moscow argues that Indian literature's contribution to English literature is worthless. India's official language is English. Indian writers who use that language to express themselves artistically contribute to the body of Indian literature. It's an outlandish claim, yet it's based on reality. Indo-Anglian-Indian, which is Indian in spirit, Indian in thinking, Indian in emotion, and Indian in imagery, should be an alternative to writing completely in their own tongue for Indians. I'll let them pursue their fantasy

be an expression of themselves, but they must be certain that what they are expressing is their own and not just echoes or shadows from others or the transitory stages of desire.

Having been born in Bhagalpur, Bihar, and writing in a foreign language while yet residing in Maharashtra is an odd experience. For him, writing is a lifelong passion and a full-time job. All of Bhattacharya's works provide a realistic image of India and its thronging population, which is full of energy and substance. The rule "art for art's sake" does not apply to him. Every piece of writing he commissions has a social mission. He approaches life with a bright outlook and a purpose. When I read his writings, I hear the relationship between him and his situation, other people and the beliefs he lives by."

And because he is of the belief that art is an examination into current ideals, Bhattacharya considers his work a "idiom of compassion" meant to have a positive social impact on the audience. S.C. Harrex, an Australian novelist, believes his own writings "consciously reflect these ideas. Aspects of modern Indian history as well as current social concerns are explored in these shows' content and topics, and they reflect a mix of freeform narrative and incisive social commentary." These techniques were popularised by Mulk Raj Anand's early novels and short stories (released between 1935 and 1947), and they have subsequently appeared in the majority of Indian novels published after the country achieved independence.

A collection of short stories, "Some Memorable Yesterdays," "Indian Cavalcade," and "Steel Hawk and Other Stories," as well as a study of the writer, were produced to commemorate the 100th anniversary of Mahatma Gandhi's birth. He also wrote six novels, "So Many Hungers," one of which was a translation of Tagore's "The Golden Boat." 'A Dream in Hawaii' is the name of another film dealing with China's effect on Asia. More or less, it's a sequel to his last film, "Shadow from Ladakh," in terms of plot and treatment.

Bhattacharya's debut novel, *So Many Hungers* (1947), is largely focused on the human desire for food, but it also examines other human desires in great detail. It's a narrative about many different kinds of hunger, not just how many people are hungry. ¹ A new global order built on timeless ethical norms and higher aspirations is the starting point for Rahoul. Despite being a scientist, he is really a thinker and an idealist who longs to witness the dawn of a new era characterised by higher principles and values. He worries about the Allies during World War II because they are only interested in winning the war, not in fighting for ideas and principles.

"*Musik for Mohini*," penned by Bhattacharya in 1950, deals with conflicting themes such as those of body-mind and East-West tensions, as well as those between the traditions of the rural village life in which it is set, as well as modernity and rationalism. It also deals with the relationship between the daughter and mother in law. All conflicts are eventually resolved, and real minds are united. From the grandmother to the lady of the Big House to a slew of lesser roles, our cast is diverse. It's not just the people who live in the Big House; it's also the architecture.

The background of *'He Who Rides a Tiger'* (1954) is World War II and the 1943 Bengal famine. Kalo the blacksmith wants to seek revenge on the high castes by arranging for Shiva's "coming" from the ground with the help of two seers from Gram with his daughter Lekha hidden at the house of a prostitute's owner. He uses deception to make ends meet. The plot revolves around Kalo's ups and downs. The fact is that it exposes traditionalists and conservative Christians for the hypocrisy of their beliefs and practises in a beautiful, yet massively structured way. It was deemed "a rare and exquisite novel" by the Times of London, whereas it crystallised "*the heart and sadness of India*" by the *Sunday Times of London*."

This time around, Lachmi and Meera Bai are back together as the Cowhouse Five, but this time they're playing as different characters (defying arithmetic). The novel also features Meer's grandmother and Meer's grandfather, a travelling minstrel. He is a harsh example of someone who wants wealth and power at all costs, and he is married to Lakshmi Samsundarji. Because of his clashing narrative philosophies, he effectively polarises the plot of the novel. Meanwhile, Meera, its pure, brave, untouched, unselfish but daring heroine, finds herself divided between the story's two worlds. Bhattacharya's earlier collection of short stories "Desperate Women" also inspired the novel. When Lachmi's child Nago falls into the well, Meera Bai jumps in to save him. before selling the hoarded saris, ladies demonstrate, shouting, "Lachmi Bai Ki Jai" (It is time to liberate the saris). The storey opens with the rescue of the kid and the selling of the saris, which serves as the novel's prologue. This time around, Lachmi and Meera Bai are back together as the Cowhouse Five, but this time they're playing as different characters (defying arithmetic). The novel also features Meer's grandmother and Meer's grandfather, a travelling minstrel. He is a harsh example of someone who wants wealth and power at all costs, and he is married to Lakshmi Samsundarji. Because of his clashing narrative philosophies, he effectively polarises the plot of the novel. Meanwhile, Meera, its pure, brave, untainted, unselfish but daring heroine, finds herself torn between the story's two worlds.

This 1967 film, "Shadow from Ladakh," deals with China's startling invasion against India in October 1962.

¹ After reading "So Many Hungers," the author claims that their work is more thoroughly anchored in Gandhian thinking. The narrative revolves around the concept of synthesis.

"A Dream in Hawaii," the only significant book initially published in the United Kingdom or the United States, did not have a large worldwide following (1978). With Swami Yogananda as its principal character, this novel portrays the American student population as optimistic and ready to seek spiritual sustenance in Eastern Philosophies, as illustrated by its portrayal of Swami Vivekananda as a young, charismatic reincarnation. "Spiritual leadership was in short supply in the vast community. An enormous Vacuum remained."

As a microcosm of Indian society in flux, Bhattacharya's books reflect this in their characters. His opinions are well-balanced, and he expresses them using situations rather than simple assertions to make his points. In his works, he explores the relationship between man and society, as well as his relationship with himself and destiny. For him, art must have a social mission. Despite the embitterment in his writings, his outlook is compassionate. Hunger, poverty, sickness, and the tribulations of the poor are only a few of the topics he covers in his work. Other topics include tradition and modernity, social ills, racial conflicts, and East-West cultural tensions.

When it comes to Indian problems and events, most Indo-Anglian writers write with the explicit goal of affecting a shift in people's perceptions and points of view. Whether or whether they were successful is immaterial; what matters is that they raised societal consciousness. Indians and their thronging millions have been able to express their joys and sorrows, as well as the many issues they confront.

Many outstanding Indo-Anglian novelists have come before Bhattacharya, but Khushwant Sing, Manohar Malgaonkar, and female novelists like Kamala Markanday, Nayantara Sahga, and Prawer Jhabvala are more incisive and sensitive than others. Even if he's not a household name, he's nevertheless a respected author. To put it another way, he sits in the middle of the pack of established Indo-Anglian novelists and emerging writers whose work is slowly but definitely making an impact on contemporary Indo-Anglian literature. Though no other author has made a manifesto or proclamation to the effect that "*Art must have a social purpose*," Bhattacharya has done just that with his writings. Throughout his five novels, he didn't just believe in it; he put it into practise. His view is similar to Shaw's: if art is to be of any use, it must be didactic.

His writings "*So Many Hungers*" and "*He Who Rides a Tiger*" both deal with poverty, while "*Music for Mohini*" attempts to synthesise cultures through the use of music. "The book 'Shadow from Ladakh' by this author effectively blends simplicity with intricacy in a way that is uncommon in literary works. This part of his novel is different from the rest of it since it deals with superstition and the quest for gold. Individuals are at odds with the rest of society in this situation. This writer has a solid grasp on the plot and makes excellent use of it.

Anand Markandaya's works, as well as Kamala Markandaya's, deal with hunger in some way. In 'Coolie' and 'Untouchable,' Anand explores the deterioration of human nature brought on by poverty and hunger, as well as the impoverished people's fight for a better existence. Even in his

latter works, he returns to maintain the same topic and emphasise the misery of the hapless peasant caught in the web of superstition and tradition. The novels *"Nectar in a Sieve"* and *"A Handful of Rice"* by Kamala Markandaya deal extensively with poverty and hunger. It depicts the rural people's mentality of succumbing to natural disasters and the whims of unscrupulous persons. Ravi, a country lad going through hardships, struggles, and despair is the backdrop of the storey *'A Handful of Rice'*. These authors, like Mulk Raj Anand, are happy to provide a credible portrait of human experience without becoming propagandists.

"So Many Hungers" came released the year after India gained its independence, in 1947. After being translated into other languages, it quickly rose to the top of the bestseller list. According to L. N. Gupta, it was a damning condemnation of the British Raj for all of its transgressions. What impact did World War II have on the people of India? Bengal suffered more than any other Indian province during World War II as a result of the persistent threat of Japanese airstrikes. Armed conflict and famine, which sucked the blood of the poor, tore the country apart. .

More than two million people died as a direct result of a man-made famine. Kajoli, her mother, and her brother are the focus of the story's action, which revolves on the Basu family, a rural peasant family. Bengal Rice Limited, a corporation founded by Samarendra Basu, plans to expand throughout the region with the support of Sir Lakahminath, a corrupt businessman. It is the brilliance of this individual that corruption has grown so far and food grains have been stored so effectively. Vultures once again governed human dwellings as the wellsprings of compassion appeared to have dried up. An Australian novelist explains it this way: It's a narrative of the Bengal Hunger (which is regrettably always relevant) and a critique of the human culpability involved, particularly the greedy parasites (mainly upper-class) who take advantage of the famine to amass black market fortunes. In sequences such as the one in which a Jackal perches on a pregnant woman's thigh and tears at her swollen belly while her cries shatter the air, the tale is recounted from the perspective of the poor peasants who fled to Calcutta after starving to death on the streets.

It's all drawn with a pitiless accuracy and cumulative detail by Bhattacharya, and it's terrifying. Iyengar believes that *"So Many Hungers"* is an indictment of human inhumanity against other humans and a dramatic examination of a group of people who find themselves in an extremely difficult situation. As an author, you've done an excellent job telling this narrative, and it has a terrible melancholy that strikes the reader deeply. According to the book, "the most frightening calamities in history are described in a truthful and vivid way."

He wrote *'Music for Mohini,'* his second novel, after India had gained its complete independence and had become a Republic. As a result, the backdrop is post-Independence India. It illustrates the tension between Eastern and Western civilizations and proposes a solution that may be viewed as an adjustment. This implies that he addresses issues like caste and poverty in *'Music for Mohini.'* Gupta claims that it undermines the final bastion of ancient Indian rites and beliefs. A review in the New York Times said the book *"blends the tale of a lovely girl's marriage with the perpetual difficulties of that caste-ridden country and its divorce from various kinds of imperial control."* Moreover, the majority of attacks fail to make any reference to the United Kingdom at all. The Chicago Tribune praised this work by saying that *"India as described by Rudyard Kipling, Rabindranath Tagore, and others has become to us a multifaceted image"*. A local son has now brought these disparate images into sharp focus. Bhabani Bhattacharya presents us Modern India in a book that's on par with Pearl Buck's *'The Good Earth.'*

After an arranged marriage, Mohini has to deal with her aristocratic iron-willed mother and her contemporary city girl husband Jayadev's conventional way of life in their Big House. As a result of studying the auspicious signs and matching the horoscopes, a seventeen-year-old girl named Mohini gets married off in the conventional way. Mohini has arrived at her new residence. Mohini, a young city-bred wife, is the driving force behind the modernisation of her husband's ancestral hamlet. Together with Jayadev, a quiet scholar, he lives there with his family. In the end, Jayadev's superstitious grandmother recognises her error and accepts the changing times. There is a lot of depth to the characters Mohini, Jayadev, and Heeralal, with a wide variety of emotions and dexterity to follow. The novel's introduction was written by Australian writer Harrex, who believes that synthesis, or the marriage of the present with the past, will resolve the conflict between tradition and modernity. Theoretically and practically, synthesis is possible. Ultimately, Jayadev's reunion with Mohini brings the two of them together once more, and Jayadev is converted into a village reformer.

There had been significant changes in Indian society since the release of *"He Who Rides A Tiger"* in 1954, and these changes were reflected in the film. He's returned to talk about the Bengal famine, a subject he's addressed before. His previous works were inspired by his time spent in Vidarbha's rural areas. In terms of interpreting rural India, he is still the undisputed authority. Novels like *"A Goddess Named Gold,"* which skilfully and elegantly mix the realms of myth and reality, explore the concepts of our country dwellers to the utmost degree. Like his earlier book, *'He Who Rides a Tiger,'* this one has some wonderful depictions of rustic life in the countryside. His works feature a compassionate examination of the basic yet intractable challenges of Indian existence, according to Sudhakar Joshi's writing. For the most part, his writings are centred around such issues as poverty (including hunger and pestilence), traditionalism (such as caste) and India's elimination of poverty (such as industrialization).

His attacks on those who took advantage of the famine-stricken population and those who exploited them as slaves are described in the tale of the Tiger Rider. It's a myth of liberation, a myth meant to arouse and inspire people. In this section, he explores a different angle on the problem of hunger. It begins in an intriguing manner. Emotion and anxiety drive the plot forward at breakneck speed. This novel is a lot of fun because of the clear and vivid character and the untainted reality. It's a dark satire on Hinduism's strictest adherents. Doctor Iyengar claims that "the pace of life in Calcutta, the contrast between city vices and refinement, the stress of mass movements and public frenzy, the dominion of superstitious beliefs and hype" all contribute to giving the floor a unique and flavorful aroma and flavour" .

There is a famous Chinese proverb that says, "He who rides the tiger cannot get off." Kalo, a country blacksmith, seeks vengeance against a repressive, caste-based society by fabricating a miracle - and posing as a Brahmin priest - and making a life for himself and his daughter. The narrative comes to a satisfying conclusion with the triumph of spirit over matter. When the fake is discovered, other members of the lower castes embrace him as a brother, sending the traditionalists into a tizzy. *'He Who Rides a Tiger'* - In terms of understanding Indian society,

culture, and religion, no other western writer comes close to Bhattacharya. No western writer can match Bhattacharya's authority and knowledge when it comes to India.

Human dignity is dependent on food, because "*hunger debases and dehumanises man*," says Dr. C Paul Verghese. Bhattacharya tackles the issues of starvation and human degradation head-on in his works such as "*So Many Hungers*" and "*He Who Rides a Tiger*."

He wrote his greatest work on Indian village life in 1960, titled '*A Goddess Named Gold*.' It's an enlightening and delightful read." It illustrates how lofty spiritual principles such as spontaneity and selflessness may be used for financial gain. It's a tale about rural India on the cusp of independence, told in the form of a modern fairytale. It takes its time presenting each character, which includes a beautiful girl, an out-of-doors minstrel, and a supernatural artefact. Iyengar adds, "*It entertains as a tale, but it disturbs in that it serves as a warning and as a prophecy.*"

In exchange for doing good deeds with the amulet, my grandfather, a travelling minstrel, gives it the power to turn everything into money. She steps in to rescue the life of a young child. India's newfound freedom allows Seth Samsunderji to partner with Meera in a 50/50 commercial agreement. Finally, Meera does the same and hurls the amulet into the stream. Soon after, the minstrel returns to explain that true freedom is the only actual yardstick to measure the success by.

'In H. C. Harrex's opinion, "*He Who Rides a Tiger*," "*A Goddess Named Gold*" are social tales, akin to "*The Guide*," Bhattacharya's most formally accomplished works. You have a tale about an untouchable who pretends to be a Holy Brahmin, and a fairy tale about a necklace that can change copper into gold whenever the heroine does anything kind for someone else in her town. When it comes to the caste system, "*He Who Rides a Tiger*" makes use of humour to highlight its injustices and hypocrisies, but "*A Goddess Named Gold*" suggests community oneness as a better model for independent India than landlord greed.

It wasn't until 1967 that Bhattacharya released his most recent book, '*Shadow from Ladakh*.' It's set against the backdrop of the Indo-China Conflict. It paints a wide and insightful portrait of a compelling narrative told with unmatched emotion. India requires a meeting place between Gandhian social ideals and great scientific and technological forces, as described in this book, if it is to survive. It's about India's battle with China and how she's dealing with it. In great detail, the narrative depicts a politically aware Indian family. The conflict between India and China over Tibet, according to S. C. Harrex, is also a variation on the issue of syntheses. It is through Bhattacharya's ties that the cultural union of Gandhian idealism and progressive people's technology is advocated by Bhattacharya.

Prior of the show's end, we get a look at Satyajit, an Indian villager who believes village life is the finest way to live, and Bhasker, the steel plant's innovative Chief Engineer, who was trained in the United States.

Bhaskar Roy, the modern-day hero of the militant industrial viewpoint, was educated in the United States and has no value or purpose in Gandhigram because of his desire to grow the steel town. This is why Gandhigram is being targeted for destruction: It stands in the way of India's industrialisation. He exerts maximum pressure on the peaceful community, but to his amazement, the group remains steadfast under the leadership of Satyajit. Bhaskar's emotions for Satyajit and Suruchi's daughter Sumita complicate matters.

Bhabani Bhattacharya has crafted an incredibly compelling storey about the conflict in modern India around this key issue. This is not just a storey of two major conflicts, namely the Chinese-Indian fight for Ladakh and the steel village issue, with all its historical and political implications. The two conflicts are connected in that the lifestyles of residents on both sides would serve to deter an aggressive China from crossing a border.

There aren't many big-budget books set in India today that have the country's current political and economic problems as a backdrop. Dr. Bhabani, a talented writer, has done an excellent job with his usual comfort and compassion in fluent English.

Bhattacharya "has a vision of a welfare society in mind," according to Dr. Paul Verghese. Political, economic, and social concerns abound throughout his life, and it's impossible to forget them. So, he places great importance on human dignity, both at home and abroad. He, like Mulk Raj, adheres to the European social realism tradition in this regard.

REFERENCES

1. L. N. Gupta : Bhabani Bhattacharya *A Bridge between India and the West*, *Hitavada*, March 29, 1969.
2. Dr. K. R. Srinivasa Iyengar : *Indian Writing in English*.
3. L. N. Gupta : Bhabani Bhattacharya *A Bridge between India and the West*, *Hitavada*, March 29, 1969.
4. Sudhakar Joshi : *An Evening with Bhattacharya (The Indian*
5. Dr. K. R. Srinivasa Iyengar : *Indian Writing in English*.
6. Paul Verghese : *Problems of the Indian Creative Writer in English (Indian Writing Today)*, Bombay.
7. Dr. K. R. S. Iyengar : *Indian Writing in English*.
8. P. K. Singh and K.K. Singh : *Social Awareness In Bhabani Bhattacharya's Novels. (Five Contemporary Novels Jaipur, p. 176)*
9. P. K. Singh and Sunita Rai : *Bhabani Bhattacharya A Critical Assignment; (Five Contemporary India Novelist p. 162)*
10. B. Shamalao Rao : *Shadow From Ladakh : Indian Novelist p. 162)*

