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A COMPARATIVE STUDY OF SARADINDU BANDOPADHYAY'S SUPERNATURALISM IN HIS DETECTIVE STORIES AND NATURALISM IN SATYAJIT RAY'S PATHER PANCHALI.

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Abstract: Saradindu Bandyopadhyay, a great Bengali litterateur, is best known for two immensely popular characters: Baroda, the bhutanweshi or ghost-hunter, and Byomkesh Bakshi, the satyanweshi or truth-seeker. The contexts within which these two personalities function, however, are completely different. While Byomkesh Bakshi, the detective, employs his scientific and logical reasoning abilities to uncover the truth and solve the case, Baroda is confronted with supernatural happenings in his life and begins to recount his occult experiences, which are devoid of any apparent sense. Nonetheless, the author provides a new perspective when these two fictional characters face off in an attempt to show the superiority of their own beliefs and thought processes.

Pather Panchali by Satyajit Ray, on the other hand, is the other text picked. The nature of ordinary life in a Bengali village will be investigated using text analysis. The images of rural life depicted in the selected novel will be examined, along with their culture and rituals, superstitions, festivals, and celebrations. The way the characters are socially and culturally produced and located in poverty will be contrasted with earlier Bengal. Also, how they react to their circumstances, as well as how poverty affects their means of expression and modifies their relationships. Memory will be used to delve at the texts as a record of shared history and as a marker of the past.

Keywords: detection, spirit, supernatural, life, village

Saradindu and his stories

Saradindu's view: Our paper, "When Detective seeks the Ghost: Exploring the Paranormal in Saradindu Bandyopadhyay's Baroda and Byomkesh Stories," is a modest attempt to delve into the complicated structure of Saradindu Bandyopadhyay's detective fictions and ghost stories. The investigator Byomkesh Bakshi is able to outwit Baroda in the story "Byomkesh O Baroda," revealing his explanation of paranormal events to be ambiguous and nonsensical. In another story, "Shailarahasya," Byomkesh succumbs to Baroda's notion of ghost when he himself encounters a ghost or unearthly spirit, which plays a significant factor in solving the crime. This research intends to provide a critical reaction to the author's antithetical treatment, in which neither scientific rationality nor supernatural explanations prevail.

Introduction: Saradindu Bandyopadhyay, a worthy name in the literary genre of historical romance, also finds a prominent place in Bengali literary tradition for creating the characters of detective Byomkesh Bakshi, the satyanweshi who, in addition to solving perplexing crimes, also seeks to uncover the truth; and Baroda, the bhutanweshi who comes across several paranormal incidents and narrates his occult experiences to his friends while simultaneously Saradindu is well known for his superb craftsmanship and artistic inventiveness, which are shown in both the Byomkesh and Baroda stories. In terms of detective fiction, Saradindu has authored thirty-three adventures of Byomkesh Bakshi, in which the sleuth solves the case using his logical thinking skills and intuition.

Only in two cases does a detective's reasoning abilities clash with an eerie phenomenon, with two different outcomes. In "Byomkesh O Baroda," detective Byomkesh Bakshi not only solves the crime, but also unravels the riddles of Baroda's ghost, providing a rational exposition to the enigmatic concept of planchette, explaining Baroda's ideas on ghost as a figment of his imagination. In "Shailarahasya," on the other hand, the ghost himself plays an important role in assisting Byomkesh in solving the crime. This encounter solidifies his belief in supernatural powers, and he conforms to Baroda's concept of ghosts and mysterious apparitions as a result. Saradindu creates a network among the twelve ghost stories of Baroda.

Saradindu creates a network in the twelve ghost stories of Baroda in which the main character, by presenting his story, entangles his viewers into believing the paranormal happenings (this literary method is quite similar to Satyajit Ray's Tarinikhuro series). Although characters such as Amulya and Sudhansu frequently question Baroda's story, they all eventually come into contact with strange and otherworldly events. Saradindu's problematic approach to the fallacy is defined by criticising the deluded belief of ghosts by using logics at the primary level, but subsequently adopting supernatural concepts where scepticism has no place.

The Meeting of Rationality and the Supernatural:

In "Byomkesh O Baroda," the confrontation between investigator Byomkesh Bakshi and ghost-hunter Baroda represents the battle between intellectual arguments and magical beliefs. The plot begins with the underlying contrast in these two people's personalities. Byomkesh is a satyanweshi, or truth seeker, a scientist who is free of all preconceptions and blind faiths. Baroda, on the other hand, is a bhutanweshi, or ghost-hunter, who believes in the reality of ghosts and regards the planchette as a useful tool for communicating with the dead.

The story is set in Munger, Bihar, where Baroda used to reside. Byomkesh went there on a tour at the request of his buddy Shashanka Babu, who has dragged Byomkesh into solving the murder of Vaikuntha, the goldsmith who was reported to have collected a large sum of money and riches before his untimely demise. Byomkesh witnesses the apparition and also engages in the planchette with Baroda as the investigation progresses. However, it's worth noting that this planchette act becomes a technique of identifying the offender rather than proving the reality of a ghost. Shailen Babu, who also happens to be Vaikuntha's murderer, purposefully moved the tripod during the planchette. Byomkesh, using his superior thinking talents, unravels the manner in which the crime was done while also explaining the enigma of the terrifying ghost, completely debunking Baroda's fake portrayal of paranormal events in the end. Byomkesh represents scientific logic, while Baroda represents supernatural experiences, and the battle between these two figures saw the former triumph over the latter.

The detective's explanation of paranormal accounts finds a homogeneous portrayal in Arthur Conan Doyle's famed Sherlock Holmes stories. Detective Sherlock Holmes meets a terrible, devilish hound of mysterious provenance in *The Hound of the Baskervilles* (1902), which is said to have caused deaths and murders. Nonetheless, Holmes arrives to the conclusion that the dog is a flawless mortal animal that was being employed as a device by the genuine culprit to inspire dread, based on his pure deductive logic. The hybrid mastiff dog in *The Hound of the Baskervilles* and the ghost-mask in "Byomkesh O Baroda" both have a hellish look, and the murderer uses a similar tactic.

The events in 10 of Baroda's twelve ghost stories either deny his attempt to make his narrative credible or reject any scope in which the audience might locate any semblance of believability. Rather of defining the presence of a ghost or detailing the ghastly look (save in the story "Malkosh"), most of Baroda's narratives focus around the abnormal or inexplicable portrayal of real-life happenings. This unusual depiction complicates any conclusive explanation of supernatural happenings, which may appear as weird results with concrete reasons or expressions originating from the narrator, Baroda's, uncontrolled imagination. In the story "Pretpuri," the terror caused by the presence of an unknown stranger whom Baroda misidentifies.

Though it isn't stated explicitly, it is clear that the ghost was a thief. In the next narrative, "Rakta-Khadyot," the audience wonder if Suresh Babu was killed by an evil ghost or died of pneumonia as a natural death. According to Goswami, this characteristic is a sign of "fear psychosis" (20) and its awful reaction. "Tiktikir Dim" is a humorous account of a lizard's ghost haunting the narrator, and the story's basic structure encourages readers to question the story's description's falsity. "Moron Bhomra" doesn't show any death, but it does conjure up the anxiety of impending tragedy. One can always wonder if the bee was actually a bad omen for the awful Death.

"Oshoriri" has a similar treatment, where the real reason for the advocate's suicide is unclear. The unpredictability of the man's death can be viewed as an example of psychological breakdown caused by an excessive obsession with the carnal drive, or a state of frenzy in which a person loses his sanity. "Sabuj Chosma" is remarkable in that it combines strands of the strange with scientific innovations. Science's knowledge, which rejects any supernatural presence, becomes a technique for verifying the reality of supernatural creatures in our ordinary world. This use of science to support a bizarre argument runs against to the basic notion of rationality, and hence must be discarded. "Dehantar" describes the element of doppelgänger in which a person alters his own nature and assumes the identity of another person.

Saradindu Bandyopadhyay has lived in Munger for several years, and his personal experiences may have shaped the character of Baroda. As a result, Munger's geography provides a physical space for the meeting of Byomkesh and Baroda. Amulya and Sudhangshu in Munger's Bengali club, like Byomkesh, who favours a reasonable and empirical approach to interpreting natural phenomena, echo the voice of reason. They refuse to obey Baroda's orders concerning weird and supernatural events. They invariably discover flaws in Baroda's storytelling and point out the gaps in his incoherent narrative in all of the stories stated above. In today's real world, when every experience is included into the cause and effect link, they dismiss the concept of ghosts.

The Extraordinary Takes the Lead:

Saradindu has carefully infused paranormal themes in the writings, in addition to supporting a rational worldview. We see a radically different perspective in four stories, where the rational individual succumbs to the supernatural functioning of the primary narrative. In "Shailarahasya," Manek Mehta's spirit assisted Byomkesh in solving his murder. Byomkesh was forced to believe in the existence of ghosts as a result of the supernatural entity's involvement in the main concerns of detecting the murder, and he retreated from his former posture of not subscribing to Baroda's beliefs. This is demonstrated in his letter to Ajit.

The spirit of Manek Mehta gave Byomkesh the address where Haimavati and Vijay Biswas lived together, which he used to track down the criminals. Without the ghost's help, it's possible that Byomkesh would never have discovered the thieves' whereabouts. As a result, this story is notable not just because it challenges the detective's traditional viewpoint, but also because it attributes some of the credit for solving the case to a supernatural figure. Amulya and Sudhangshu appear in three Baroda legends, namely "Bohurupi," "Akashvani," and "Protidhvani," and they, like Byomkesh, believe in the reality of ghosts and magical phenomena. By seeing paranormal events, these people who used to declare the voice of scepticism and scientific logic were driven to accept Baroda's belief of ghosts. In "Bohurupi," Baroda issues a direct challenge to atheist Amulya, who mocks him frequently. In this story, the ghost appears in human affairs, successfully accomplishing Baroda's challenge of establishing the true presence of spectres and spirits. According to

Goswami, the spirit has attempted to “impersonate” Baroda (20). In “Akashvani,” the disbeliever Sudhangshu himself becomes the eyewitness, a similar technique is implied.

The authorial character in “Protidhvani” is notable because he embarks on an adventure in quest of phantasm, where he experiences the murky presence of spirits, adding to the eerie atmosphere. These accounts run counter to the previous reasonable approach to supernatural investigations. All those who did not believe in the existence of ghosts and other supernatural beings changed their minds, and Baroda triumphed. This leads readers to question the author’s goal in portraying such a conflicting image. Saradindu Bandyopadhyay, the artist who produced the Byomkesh and Baroda figures, may not have wanted one of his works to be perceived as ridiculous. As a result, Baroda’s acknowledgement was required in order to place the two protagonists on an equal footing.

Satyajit and his Pather Panchali

Satyajit’s view on Pather Panchali: The study's matrix can include village life and community, festivals and celebrations, rituals and superstitions, a sense of belonging to the 'place,' historical events witnessed individually and as a community, a thread of nostalgic moments that weaves several generations together, and changes in perception and experience. Such research may lead to a better understanding of the changes that occur in a village.

Setting of Pather Panchali:

Pather Panchali was chosen as the text. The nature of ordinary life in a Bengali village will be investigated using text analysis. The images of rural life depicted in the selected novel will be examined, along with their culture and rituals, superstitions, festivals, and celebrations. The way the characters are socially and culturally produced and located in poverty will be contrasted with earlier Bengal. Also, how they react to their circumstances, as well as how poverty affects their means of expression and modifies their relationships. Memory will be used to delve at the texts as a record of shared history and as a marker of the past. The area is defined by references to both a collective past and a collective ideal of small villages and better times; an ideal that many of the area’s residents either did not know or experienced in a very different way than their forefathers. Their involvement with the past has resulted in a community formed around nostalgia, both aesthetically and ideologically, which also serves a practical purpose in making the environment tolerable.

Pather Panchali as milestone of Bengali literature: The novel Pather Panchali (Song of the Road) by Bibhutibhushan Bandopadhyay (September 12, 1894 – November 1, 1950), an Indian Bengali author and one of the prominent writers of modern Bengali literature, is the subject of this study. Pather Panchali (The Song of the Road), his autobiographical novel, was eventually turned (together with Aparajito, the sequel) into the Apu Trilogy films, directed by Satyajit Ray. The story has already been told to audiences in Europe and America thanks to Satyajit Ray's critically acclaimed film. Pather Panchali's instant appeal, which hasn't waned with the passage of time, can be owed in large part to its Vivid.

Pather Panchali’s early popularity, which hasn’t waned with the passage of time, can be ascribed in large part to its vivid, emotional, and genuine portrayal of the day-to-day life of a Brahmin household as seen through the eyes of Opu and his sister Durga, the family’s two young children. Other Bengali writers have depicted village life in the past, sometimes with convincing realism and other times with nostalgia and a sense of lost romanticism that the contemporary age is rapidly losing. However, in Pather Panchali, the hamlet is not romanticised, explained, or commented on; rather, it is presented as it is, objectively at times, but more frequently subjectively, as the reader learns about Nishchindipur through the eyes of the author.

Work and holidays, religious festivals, daily worship, and the dreadful ceremonies of dying are all part of the social environment. The reader experiences the reality of family ties, the supernatural’s influence in everyday things, and the relationships between classes and rich and poor. Not only that, but it has been emphasised how the agents of ‘progress,’ in this case the motif of ‘Train’ (symbolic of British Colonial Rule), are about to make a ‘change’ in society and their lives. In painting this portrait of rural Bengal, Bandopadhyay has presented us

to a way of life that has remained a closed book to foreign visitors to India and that only a few experts are familiar with.

First section of the novel: The opening section of the novel (Pather Panchali) titled "Ballali Balai" introduces us to an unusual yet extensively practised type of marriage tradition in many distant communities of Bengal at the time. Men used polygamy as a means of surviving because poverty was so pervasive. They awaited dowries and moved from one in-residence law's to another in a rotating pattern in order to live a life without working and instead relying on what they received during their visits to their in-laws. Indirthakrun was likewise married to a man who had left her parents' home for another wife's and never returned. Indirthakrun lived the rest of her life with her parents, and after her brother died, she was alone.

Prevalent caste system: With the description of Indirthakrun's dying scene, the Caste System is revealed. Indirthakrun departed Harihar's residence after a disagreement with Sharbajaya. She couldn't get to her temporary house beyond the village since her health had been failing her for the previous three days; instead, she had to stop in a low-caste neighbourhood. The townspeople knew she was going to die as soon as her condition began to deteriorate, yet none of them stepped forward to pour water into her drying throat. They feared that doing so would obliterate Indirthakrun's Brahmin identity, as well as make them even more despicable in the eyes of the upper caste community and their Supreme God. By the time a person arrives in the United States.

Second section of the novel: While the second half, "Aam Aatir Bhepu," is entirely focused on the young lad Opu, Durga, Opu's sister, was also a prominent figure throughout the section. Bibhutibhushan has effectively depicted the sweet and bitter bond that all siblings share. Durga would chastise and even beat Opu for divulging her involvement in the local orchard's mango-stealing operation; then she would persuade her brother the following moment by offering him something delicious to eat, which was almost always mangoes. Essentially, the second chapter tells a series of incidents rather than focusing on a big cultural topic.

Last section of the novel: The final chapter, "Akrur Sangbad," addresses the perennial topic about discrimination between affluent and poor in Bengal's undivided region. Bibhutibhushan has once again succeeded in capturing the feelings of a Brahmin housewife who is forced to change herself into a housemaid due to poverty. We could plainly experience Sharbajaya's suffering while reading the fine description, and no one could possibly be able to keep back their tears at this time. Furthermore, the abuse her son, Opu, suffered from her shelterer exemplifies how the impoverished were treated by the aristocratic society at the time.

Pather Panchali is the only thing that has ever come close to capturing the core of the poem. It opened the world's eyes to the beauty that might be found in the most unlikely of places—rural, impoverished Bengal and the lives of those who struggled to survive there. If Pather Panchali has a central theme, it is the overpowering strength of life, which manifests itself even in the face of poverty, pain, and death. The sheer weight of the visuals—the trance-like dance of raindrops on the pond, the wind rustling through the kaashphool, the sweet vendor's reflection gliding over the pond—and the timeless simplicity of the story still have the power to hypnotise a generation raised on cell phones and laptops....a generation in which everything is done on a computer....

Method of cultural studies: Village can be considered a cultural unit in the field of cultural studies. In fact, how we look at and approach the word "village" determines its definition. Village life and community, their festivals and celebrations, their rituals and superstitions, their sense of belonging to the 'place' they live in, the historical events they witnessed as individuals and as a community, the thread of nostalgic moments that weaves the several generations together, and the changes in perception and experience that have occurred through generations Memory could be a tool or resource for examining these and other cultural features of a village, as well as the memory that defines the shift and how it occurred.

When it comes to the concept of "The Village," it can be argued that the village – as an idea, an organisational principle, and a life foundation – is still very powerful today. Villages are seen as not only social units, but

also as centres of culture, community, identity, and the institutions that support rural life study. Given the importance of the village as an idea, it is critical that we define our understanding of what the village was, what it has become, and how change has expressed in the village. Not only that, but how can this element of 'Change' be quantified, or, to put it another way, what should the parameters be for measuring change?

The hamlet is portrayed as it is, not idealised; it is not explained nor remarked on in the context of the book under consideration. In other words, it has not been shown as a 'traditional' hamlet, but rather as a very real one, complete with flaws and genuine truth strokes. The environment, the people who live in it, Opu and his family, and their sense of kinship with the 'place' they live in and the dilapidated house they reside in make the village 'Nischindipur' a representative of a typical Bengali village while yet being quite distinctive. When I say the scene is situated outside of Nischindipur (the village), I'm referring to when Opu goes away with his father and meets Omola, or when Opu goes away with his father and meets Omola.

Comparison between the two texts: The conflict between scepticism and supernatural beliefs focuses one's critical attention to the issue of undetermined repercussions of ideological conflict. There is no room for any gloomy apparition in today's society, where scientific discoveries have illuminated every aspect of human life. A versatile twentieth-century writer with a universal vision is expected to advocate for a rational exchange of ideas. Furthermore, as an author of detective fiction, which necessitates a high level of logical argumentation and reasoning, Saradindu's preference for paranormal phenomena not only calls into question his purpose, but also renders a portrayal in which many features stay in equal proportion. Saradindu's creative mind, who maintains a perfect equilibrium, might also be brought to the fore. Characters like Byomkesh, Amulya, and Sudhangshu, who first refused to believe Baroda's fabrications of supernatural events, were forced to relinquish their rational positions over time. The detective's act of capitulation can be interpreted as an instance in which the seeker of truth (or satyanweshi) concedes defeat to the ghost-explorer (or bhutanweshi), renouncing his intellectual scepticism. Amulya or Sudhangshu, both of whom were harsh critics of Baroda's structuring of imaginative discourse on the supernatural, have a lot in common with Byomkesh Bakshi since they both use analytical reasoning. They, like Byomkesh, became satyanweshi in this light since they both dared to confront the perilous adventure of experiencing the existence of paranormal beings.

In Pather Panchali It is why, even when they're physically outside the town, they're not at all psychologically stable. Apart from all of this, there is one of the most significant symbols, which is trains. We first hear one in Panchali, as Apu's father is teaching him to write in the evening: there's the sound of the engine and a whistle; the boy's puzzled expression as he inquires about the line and if she's ever seen a train. Trains in Panchali are first heard from afar, a magical hint that there is a broader, more exciting world outside the town. Not only in Pather Panchali, but throughout the trilogy, the Train plays a significant role that is built gradually and carefully.

It is also the agent of 'Development,' which represents British Colonial Rule, and which is set to bring 'change' to the hamlet and the residents' lives. It also suggests a more mechanical, so-called "civilised" (whatever that implies) way of living that these people are unaware of. Apu freezes in place, astonished and delighted, and this is the initial reaction that a community has when it is introduced to 'progress' for the first time. Apu's scope of view steadily expands in the subsequent two sequels, and he becomes more familiar with the agents of 'modernity' and 'growth' (symbolised as a 'globe').

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