

**Short Stories Of
Narayan Gangopadhyay :
An Analytical Study**

ABSTRACT

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ABSTRACT

The arrival of Narayan Gangopadhyay in Bengali fiction literature has taken place in the 40's. The phase can be entitled as the period of transition of one age to another— concerning the contemporary society of Bengal and totally of India in particular. Those short-story writers who started writing stories in Bengal during this phase, also experienced the manifestation of their literary acumen, and were directly introduced to the agitated as well as the topsy-turvy situation of the contemporary Age. The social environment of that specific literary epoch was obviously an unquiet and tumultuous one-and the veil of that restless surroundings had blurred the vision of the contemporary writers to some extent; thus turning their view a bit abstracted, a bit pungent and penetrating and also a bit turbid. So many vicissitudes of time and chance, so many problems were there-both in the individual as well as the social life at that time and yet so many distinctive exceptions emerging amidst all odds-the mighty flow of metamorphosed circumstances kindled the curiosity of the short-story writers and at the same time made their perception more pungent than before. One of the best short story writers of this age of transition was Narayan Gangopadhyay . His works reveal his keen perception of history, his socialist learning and his deep sympathy for the exploited marginalized human beings. His writings are animated by the variety of the prime and absolute perception of human life-the novelty of the content, an unrestrained yet simply arrayed style textured with a tragic unison and sensible niceties—all these aspects helped him to find an exclusive niche for himself in the realm of Bengali short stories. His short stories are full of personal exclusiveness, his mind and his thought. He had tried to understand the truth of life as the *Rasa* in literature; that is why he can be regarded as a successful writer who has been stuck

to realities. He has been driven deep, close to the realities of life. Life is full of romance, imagination, emotion, love, and struggle. The author has given thought to all these elements in a mere befitting manner. His short stories can be regarded as a real literature in combined notes of emotion and compassion. He has moved on his own into the chamber of lights and shadows of human psyche. Sometimes he has played with words, and sometimes a positive eloquence of conversation, sometimes he has created life with work of painting. Human kindness, disdain over the cruelties by man, the chaotic society— everything was caught in by him, in his short stories in more subtle ways. This work of our research is aimed to understand and look for his exclusiveness apart from others, his contribution and his place in Bengali literature as well as world literature.

For this research work, we have chosen the collection of '*Narayan Gangopadhyay Rachanabali*' (all total 12 Volumes), and the Complete Collection of Short Stories, '*Galpasamagra*' (containing 133 short stories), published by Mitra and Ghosh Publishers Pvt. Ltd., Kolkata-73. For the convenience of discussion the entire content has been classified into five specific chapters. The title of the dissertation is :

Short Stories of Narayan Gangopadhyay : An Analytical Study.

The sum and substance of the chapters are indicated below.

Chapter-I has been entitled as **Life and Vision of Life of Narayan Gangopadhyay**. There are few writers, whose prognosis is tinged with the absolute delight. Narayan Gangopadhyay is one amongst them. The creator here is associated with the creativities. His personal life, is supposed to be based on contextual creativities. We find the author's life and personality in his creativities. The life, mind and his personality gives him that status which is based upon his

clairvoyance. To understand the creativities, we have to understand his personal life, too. Here the impact of time and space, acts as coordinator of his conduct. No one can ignore his environment, the perspective of his own writing. The mindset of a particular writer is built with the things— like, his contemporary society, political, economical and cultural environment. The war, famine, riots, partition and the processor of evicted people brought a chaotic turmoil in forties. Its reflection also fallen on Bengali literature of that time. The unpreventable influence of that society can be seen in the then literature. We have tried to understand how Narayan Gangopadhyay's insight has been influenced by the broken life of Bengal, in his writings.

Chapter –II has been entitled as **Contemporary Short Story Writers and Narayan Gangopadhyay**. This chapter will dwell on the distinctive style of Narayan Gangopadhyay that distinguishes him from his contemporaries. The young writers observed the rapid change and transformation of Bengal along with its busy time, violent environment and decay all over with its putrefied enigma. It may be mentioned that five renowned short story writers have been selected as the contemporaneous counterparts of Narayan Gangopadhyay . Although the revelation of the literary acumen of these five authors was not exactly a simultaneous one, yet the manifestation of their creative genius almost contemporaneous. These fabulous five are Subodh Ghosh(1910-1980), Jyotirindra Nandi (1912-1983), Narendranath Mitra(1916-1975), Nabendu Ghosh (1917-2007), and Santoshkumar Ghosh (1920-1985).This chapter aims to show the different viewpoint of Narayan Gangopadhyay and of the five other authors in question towards their contemporaneous time, distinctively woven into their diverse representation of individual feelings . Narayan Gangopadhyay has both

similarities and dissimilarities with them. We have tried to show how all them have seen their time and how they have given shape and colour to their own feelings.

Chapter-III is entitled as, **The Chronological Division and Thematic Discussion of the Short Stories by Narayan Gangopadhyay**. During a period nearly thirty five years, his proficiency has presented us a great number of short stories compiled in the twelve volumes, published in between 1945 and 1971. The number of the complied stories is more or less one hundred and fifty. On the basis of the variation in their content, the stories have been classified into three distinct phases. The first phase contains the stories written during the period 1945-1952 and points out depth of the humanitarianism wedded to the keen social consciousness of Narayan Gangopadhyay. Five of the collections of short stories authored by him belong to this phase. The second phase includes four of his collection of short stories written in between 1954-1960. And the third phase includes rest four of the collections penned by Narayan Gangopadhyay which were published in between the time of 1961-1971. We have undertaken a few main subject and theme. In this chapter we have discussed the issues, subject-wise.

Chapter-IV has been entitled as **Social Consciousness in the Short Stories of Narayan Gangopadhyay**. In fact, all the writers, writing short stories have made their advent in this specific time-span, were socially conscious to a great extent. The then social backdrop was tumultuous and restless, backing peace and stability. During that time-span, the literati could not help remaining aware of the contemporary society that kept changing continuously and facing rift and deterioration. Narayan Gangopadhyay too was no exception to this. A kaleidoscopic variety of short stories penned by him reveal the society of his time. A writer is a representative of the society. Narayan Gangopadhyay emerged as a writer in the 40's as a socially conscious person. Almost every social issue has

been touched by him. New elements due to the world war–II came to take place in the stream of Bengali literature in the thirties, especially in fiction-literature based upon contemporary tensed life. From the compositions of Narayan Gangopadhyay, we come to know how he was affected by the socio-economic structure of that period. In this chapter we have discussed how he has proved his niche as a socially conscious-writer in his various short stories.

Chapter-V is entitled as **The Stylistic Elements in the Short Stories of Narayan Gangopadhyay**. This chapter has dwelt on the author's awareness of the content of the stories authorized by him. He felt that the narrative style of each of the short stories should be different, and this realization made him represent different short stories by introducing varied narrative style. The form of short stories determines the point of view of a writer. It is not possible for a short story to depict perfectly fulfilled life within a limited span. Narayan Gangopadhyay was aware of that. That is why he has given us brief but deep fervor in his own writings. But it tastes all inclusive elements. Narayan Gangopadhyay's short stories have an unprecedented power with his linguistic excellence. We shall enter into the discussion about his originality both in form and content, through the short stories written by him.

After that comes **Conclusion**. Here the above mentioned five chapters' subject-matter has been extended in brief. We have seen how the political, economical, and social realities have stepped into his writings. Narayan Gangopadhyay has captured these pictures into his own composition through literature. Here he has been a realist with his kept-faith upon his soil, earth and humanities through his short stories. The resolution will try to wind up the above mentioned issues towards a pointed goal. The life and vision of life of Narayan Gangopadhyay, his similarities and dissimilarities with the contemporary short

story writers, the chronological division and subject-wise discussion of his short stories, his keen social consciousness, the stylistic elements in the short stories written by him—all these sides have been discussed in our dissertation. The main motto of our research work is to highlight the various aspects found in the short stories of Narayan Gangopadhyay.