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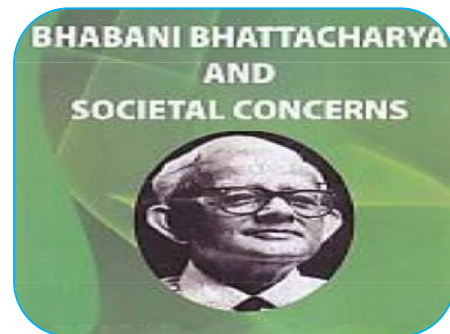
## FAMILY AND SOCIAL LIFE CONCERNS IN THE NOVELS OF BHABANI BHATTACHARYA

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### ABSTRACT-

*Bhabhani Bhattacharya's novels have an extraordinary responsibility in depicting the social and political issues that prevailed after the Indian Independence. He deals with the social evils in India. He empathises from the point of the people who are greatly affected by the outcomes of Indian Independence. His novels were the results of his anger and aggression against the brutality of the British government as well as the inability of the Indians who failed to live in unity and discriminated against the people from oppressed classes or communities. He wanted to exclude and eradicate discrimination in the label of caste and religion. He was also very much concerned about the loss and struggles of the farmers, especially the people of rural India, who were affected due to the Bengal famine which arose after the British Colonization. The globalized world has been meeting many writers in its journey. Excellent writers have been sustained their name among the readers. Among them, a few are recalled by the readers and critics frequently. A Novelist is a liable humanitarian in the society by meeting the people through his creativities. Bhabani Bhattacharya's imagery threads are dealing with literature for his identity as a first rate writer of novels, who is one of the famous Indian English Novelists although he has written only six novels. These novels have been translated several languages of the world. As a result he is widely known and read in foreign countries. The social evils: exploitation, casteism, hypocrisy, lechery and deceit are the major themes of his novels and women characters are treated well in his entire work. This study may enhance young writers for their betterment in their literary involvement.*



**KEYWORDS:** *Social realism, Discrimination, Hunger, Indian Independence, Social evils, Exploitation, Casteism, Hypocrisy, Social Evils, Modernity.*

### INTRODUCTION

Literature, in common parlance, holds the mirror of society and literary artists often convey their message towards society through their works. Bhabani Bhattacharya is one such well accomplished and outstanding novelist who has made a culture interpretation of Indian ethos through his work. Almost all his novels do make a social document of great value and endorse a vision for the creation of a new society in India that is free from social evils, exploitation, suffering and variegated forms of hunger, both internal and external. Bhabani Bhattacharya is basically a social philosopher who strives to express the social problems confronting society and the conceivable remedies through the novel. His novels have an extraordinary responsibility in depicting the social and political issues that

prevailed after the Indian Independence. He empathises from the point of the people who are greatly affected by the outcomes of Indian Independence. His novels are the results of his anger and aggression against the brutality of the British government as well as the inability of the Indians who failed to live in unity and discriminated against the people from oppressed class or community. Bhabani Bhattacharya mocks arts for the sake of art. In an interview with Sudhakar Joshi, he says: "I hold that a novel must have a social purpose. It must place before the reader something from the society's point of view. Art is not necessarily for art's sake. Purposeless art and literature which is much in vogue do not appear to me a sound judgment."

Artists are deeply rooted in the lives of others and novels must serve a social purpose for Bhattacharya. Bhattacharya is basically a social philosopher who strives to express the social problems confronting society and the conceivable remedies through the novel. Bhabhani Bhattacharya's novels have an extraordinary responsibility in depicting the social and political issues that prevailed after the Indian Independence. He empathises from the point of the people who are greatly affected by the outcomes of Indian Independence. His novels were the results of his anger and aggression against the brutality of the British government as well as the inability of the Indians who failed to live in unity and discriminated against the people from oppressed class or community. Bhabani Bhattacharya mocks arts for the sake of art. In an interview with Sudhakar Joshi he says: The various narrative techniques, realism is an approach that attempts to define life truthfully without idealization. Literary realism is a method of picturing life as it really is, untouched by myth, spiritualism, idealism and freedom. According to Fischer, the term realism in literary studies refers to a style that attempts to describe as it is in the natural form. The historical event in India, which formed the background of Bhattacharya's writings and influenced them powerfully, can be divided in two phases: the first phase stretched from World War II to Independence and the second from Independence to the late seventies. The social, political and economic conditions of both these historical phases are reflected in his writings.

### **Belief in the Inherent Goodness of Humans**

India faced many problems of serious magnitude in the wake of its emergence as an independent country. The freedom was born in the hour of communal disturbances of unprecedented ferocity and unbelievable bestiality. Millions of people had to flee leaving their homes and property, nearly half a million were killed, and over a lac woman, young and old, were abducted, raped and mutilated. It was the shame and agony of the partition, the glory as well as the defeat of the hour of freedom. Added to this was the shocking assassination of Mahatma Gandhi and the unprovoked attack on Kashmir by Pakistan. The attack by Pakistan came when the Indian Government was busy in solving the Herculean problems of the rehabilitation of millions of refugees and the integration of the scattered and unfriendly princely states in the Indian Union. Indian leaders faced these problems with sagacity and courage, and went ahead with their plans to establish political and economic stability in the country, and usher in a new era of hopes and aspirations. On January 26, 1950, India became a republic and opted for secular democracy with socialism as its goal. Since then it had been making all out efforts to speed up the industrialization in the country to lead it to its onward march on the road of progress. Though the aggressions on its borders by Pakistan and China have attempted to destabilize and damage its political and economic set-up, India has remained undaunted in its efforts to advance itself to the front rank of the development countries.

### **A Champion of Social Change**

Bhattacharya depicts life in Indian society exactly as he has viewed it with a discerning eye. His themes are close to social reality and based on real experience. He is concerned with large public issues and social problems. He generally writes about the poverty, hunger, pestilence, traditionalism and the resulting controversy of Gandhian panacea versus rapid industrialization. In this way, he touches almost all the aspects of the present-day India while weaving a pattern for the stories of his novels. The first five novels of Bhabani Bhattacharya, *So Many Hungers* (1947), *Music for Mohini* (1952), *He Who Rides a Tiger* (1954), *A Goddess Named Gold* (1960), and *Shadow from Ladakh* (1966) which won

Sahitya Akademi award, are set against the background of the changes in the political, economic and social life in India. So Many Hungers depicts the Bengal Famine of 1943. Music for Mohini attempts a synthesis of eastern and western cultures. The novel He Who Rides a Tiger not only champions the cause of the poor and down-trodden but also records the cruelty of the rich at the time of war. A Goddess Named Gold presents the problems that India faced about the dawn of independence. Shadow from Ladakh takes a more kaleidoscopic view of Indian society right from the independence to the Chinese aggression. In these novels, Bhattacharya describes the horrors of war and famine, pestilence, clash of traditions, ignorance, misguided faith in religion, superstitions, casteism, and economic and food crisis. The sixth and the last of Bhattacharya's novels, A Dream of Hawaii (1978), deals with the East-West encounters by juxtaposing Indian spiritualism with Western materialism and uses both India and the island of Hawaii for its setting.

Bhabani Bhattacharya is one of the pillars of Indian writing in English. Bhabani Bhattacharya is a realist and as a result, he has written six novels that are very famous viz. So Many Hungers, Music for Mohini, The Goddess Named Gold, He Who Rides A Tiger, Shadow From Ladakh, and A Dream in Hawaii. He is concerned with the social issues, problems, and their remedies. A deep analysis of Bhabani Bhattacharya's works asserts that he is primarily an objective observer of man's condition in this world. Throughout his novels and short stories, Bhattacharya exposes life in a society whose meaninglessness and resentment to the chivalrous individual are apparent. Bhattacharya's writings in general and his novels, in particular, are pinpointed on this sad tale of an individual placed in an indifferent environment. Social relationships are essential to human life in general. These relationships are organized by so-called social institutions. It is still possible for a man to drive beyond himself and become more profoundly and entirely who he is. Because of his sense of the order of intellect, ethics, and aesthetics and the notion of its harmony, rhythm, and life, He was able to express his ideologies without flaw. In his first novel So Many Hungers, published in 1947.

### Music for Mohini

Music for Mohini, Bhattacharya's second novel, explores the conflict between tradition and modernity. The novel takes place five years after the Bengal Famine and takes place in the countryside of Bengal. It focuses on sociological issues that are relevant to Indian family life and outlines a specific course of action that Indians must take if they are to benefit from the political freedom they gained through the freedom struggle. Mohini, the heroine, is the daughter of a city intellectual. She is raised by her strict grandmother, who wants to get her married off because she does not have a mother. The bridegroom is Jeyadev, a young intellectual from a prominent family in the countryside. Mohini discovers that her mother-in-law is more traditional than her grandmother when she visits the village of Behula. Anyway the actual town is going through steady modernization from custom in view of the vision of a few young fellows drove by jeyadev, whose desire is to union Indian practice and western idea. The social revolution addresses issues like casteism, untouchability, child marriage, and even widow remarriage. So Many Hungers and A Goddess Named Gold center on the themes of freedom and social reform. This was in Mahatma Gandhi's dreams. The elimination of untouchability from society was Gandhi's goal. He Who Rides a Tiger illustrates this idea. The truth of Gandhi is reflected in the beauty of Tagore's various appearances. In this way, Bhattacharya shared both of their thoughts conveniently and obviously. Tagore and Gandhi were the people who brought about a change that society desperately needed. Tagore and Gandhi were so sensitive to the problems and evils that Bhattacharya discusses in his writings. Bhattacharya's ability to portray the characters and subjects of his novels reflects his long-term foreign residency, which was also heavily influenced by the West. Hunger, disease, the plight of the poor, tradition and modernity, conflict and pretense, interracial relationships, a moral crisis, and cultural ties between the East and West are among his themes. In "Depiction of Woman as an Epitome of Sacrifice for Social Reconstruction of India in Bhabani Bhattacharya's Music for Mohini," Sharma stated the following:

### Hunger, Faminism and World War 2<sup>nd</sup>

The first book by Bhattacharya, *So Many Hungers!* The theme of hunger, which was brought on by World War II and the 1943 famine that was made worse by the monster of imperialism, is the focus of the third novel, *He Who Rides a Tiger*. Bengal is the fictional location in both books. By focusing on Kajoli Onu, her mother, and their search for food in *So Many Hungers*, the overall theme of hunger is brought into sharper focus. The depiction of Kalo's and his daughter's struggles with hunger enhances the effectiveness of the treatment of hunger in *He Who Rides a Tiger*. The original arrangements with the subject of fabricated hunger that caused mass departure of destitutes, the plague stricken individuals dispossessed of any belonging from Jharna and different towns to the city of gold - Calcutta looking for food. Hunger comes in two forms: the desire for sexual pleasure on the part of the wealthy, criminals, oppressors, and oppressed, as well as the need of the poor to satisfy their basic needs. However, Kalo's persistent struggle to save the dignity of the masses, to conquer the conquerors, and finally to conquer himself is what keeps our interest alive in the novel, not the horror of hunger.

### Focus on Contemporary Reality

wealthy individuals and claiming their individuality and respect. Kalo, a trustworthy blacksmith, is driven to the city to work in order to support his daughter, who doesn't have a mother. But he ends up in a jail, where an inmate named B-10 becomes his friend and tells him to take revenge on the boss people when he gets out. Kalo is freed and works as a prostitute in a brothel. He saves his own daughter's honor when he discovers her in the brothel one day. He decides to put B-10's idea into action. As a result, he performs a miracle by causing an idle Shiva to rise from the ground at a predetermined location. Rich people who are being dishonest are easy to fool. His daughter's happiness and future are in jeopardy as a result of this arrangement. Kalo intends to give up and fall off the tiger's back. Kalo and his daughter are saved by the arrival of B-10 and the really poor, despite the audience of his victims' threats to lynch him.

Bhattacharya has composed books concerning the political and social outcomes of rustic India during the colonization of the English. He emphasized ancient traditions and values, but he never supported the myths and superstitions of rural India. Through his novels, Bhabani Bhattacharya presents an authentic and valuable record by promoting a vision for the development of a better Indian society free of exploitation, suffering, and hunger. In his novels, particularly *A Goddess Named Gold* and *He Who Rides a Tiger*, he brings this to light by illustrating the conditions of rural India. The neediness and hopelessness of the Indian nation in provincial regions have led to the new class of the Indian-English novel referred to the novel as "the Craving Subject".

### Incertitude, Alienation and Communication

*Music for Mohini*, Bhattacharya's other book, explores the issues of insecurity, alienation, and communication in married life. Here the dejection of a homemaker is delivered on a more broad plane. It is the estrangement of a lady, a spouse, a mother - a distance molded by society as well as family. Her life is filled with tense and lacerated moments, giving it an existential dimension. In this scene, Bhattacharya dramatizes the conflict that exists between two temperaments and attitudes that are diametrically opposed. One is helped to remember Maya and Gautama, the poorly different several Anita Desai's *Cry, the Peacock*. Similar to Desai's Maya in *Cry the Peacock*, the protagonist of *Music for Mohini* is a young, sensitive, newlywed girl who is estranged from her husband and family due to her unwillingness to accept her husband's family's traditions and societal norms and values. She withdraws from this environment and into her own enclosed and co-contained shell because she is unable to accommodate and adjust to her in-laws. Mohini is a representation of the struggle and strife of a sensitive person in an indifferent social environment.

### Gandhian ideals and Nehruvian idealism.

*A Goddess Named Gold*, Bhattacharya's debut novel, is structured like a parable. It relates what took place in the village of Sonamitti one hundred days prior to India's independence. Meera, a

vivacious village girl, is determined to help as many people as she can. Her grandfather, a wandering minstrel, returns to the village with the intention of educating the residents about the true meaning of freedom and ending social vices like profiteering and greed. So he gives Meera an amulet, the taveez, and tells her that it can turn the copper on her body into gold if she does good deeds while wearing it and the copper items. When the village's moneylender, Seth Samsundar, learns about this, his avarice explodes. He signs a contract with Meera to produce gold from copper because he sees the taveez as a great opportunity. He adorns her body with copper ornaments and gets her to pretend to do a few good deeds. Copper or ornaments are also hung from Meera's body by the villagers. However, no peace of copper becomes gold. Meera suffers as the village women gradually move away from her. Her grandfather returns at this point and tells the villagers that he actually played a trick on them to make them believe that freedom is the true taveet and that only honesty and hard work will bring them wealth. In Bhattacharya's fifth novel, *Shadow from Ladakh*, set against the backdrop of the Chinese invasion of India in 1962 and the debate it sparked between supporters of the spinning wheel and those of the steel industry, the villagers are convinced, and they prevent Seth Samsundar from running in the elections to the District Board. Industrialization and Gandhian ideas also divide the characters. The differences step by step form into a showdown, yet eventually, the writer drives home his message that the two are corresponding and ought to work inseparably with one another. Baskar of Steeldown and Satyajit of Gandhigram are both equally committed to preserving India's freedom and dignity through constricting means. The conflict is made more difficult by Sumati, Satyajit's daughter, and Baskar's shared attraction. Steeldown, on the other hand, gives up on its plan to swallow Gandhiram, and Sumita sees no reason to reject Baskar in the end. It is important to note that one of the few novels that depicts a conflict between Gandhian and Nehruvian ideals is *Shadow from Ladakh*.

### Positive Vision

*A Dream in Hawaii*, Bhattacharya's sixth and final novel, was a sad failure. It shows the tired East-West encounter in an exotic location, Hawaii, this time. Despite its praise for its spiritual ideals, the East has not really conquered the flesh, so the attempt to blend the two fails. The West, on the other hand, is too commercialized to really try to make peace with the East. Swami Yogananda believes that he is still in love with Debjani, who is beautiful. Dr. Dr. Gregson, Swift's collaborator, and Swift, the American organizational genius who intends to use Yogananda to establish a spiritual center, are aware that they are far from the synthesis they envision. Because Bhattacharya the novelist read a wide range of books, he was influenced by a lot of different things. Dorothy B. Shimer lists several authors whose works influenced Bhattacharya in *Bhabani Bhattacharya*: Romain Rolland, Bernard Shaw, Walt Whitman, John Steinbeck, Sinclair Lewis, John Dos Passos, Upton Sinclair, and Alan Paton (8–9). In point of fact, some of Bhattacharya's novels share an attitude with Steinbeck's.

The first book by Bhattacharya, *So Many Hungers!* portrayed the first protest stirrings through the character of Rahoul. In his second book, *Music for Mohini*, a group of young people protested loudly. Bhattacharya goes one step further in his third novel, *He Who Rides a Tiger*, by requiring the protagonist to respond to the oppressors and tormentors. Kalo takes up arms against a swarm of social wrongs: exploitation, casteism, hypocrisy, sexual immorality, and deception. He targets the very foundations upon which the wealthy base their presumption of superiority over the less fortunate: their superior caste status. Given Bhattacharya's experience, it was inescapable that he ought to turn into a writer with a social reason. He grasps the issues of contemporary Indian culture and presents them in his books. He maintains that social reality should be the focus of a novel. Bhattacharya has been referred to as a destitute novelist. He tries to warn the reader about being exploited. According to Bhattacharya, contemporary Indian history is suitable for a novelist from India. He slams Indian novelists for ignoring current events. His obsession is hunger, and his novels frequently discuss freedom. The formation of a man is essentially described in his novels. He has a positive outlook on life. Because he believes that women have a greater capacity for value adaptation than men, women play significant roles in his novels. In a nutshell, Bhabani Bhattacharya is an exceptional novelist.

The country depicts hundreds of thousands of people as victims of periodic famine and hunger outbreaks. They experience all scary results emerging from such calamities: In India, famine is associated with moral degradation, illicit trafficking, and all of the horrible scenes. The characters in these books are shown to be forced to leave their village because they don't have enough food or work. One of the best advocates for the book "the Hunger Theme" is Bhattacharya. Bhabani Bhattacharya stands out as a rare genius among the post-independence Indian English literature. It is important to note what Bhattacharya has accomplished as a writer in the field of Indian English literature. He portrays the characters in the novels as "silent and passive viewers of the effects of famine," whose lives are full of misery and extreme suffering. Thus, this chapter lists how Bhabani Bhattacharya's novels, *So Many Hungers* and *Music for Mohini*, depict rural India. Bhattacharya portrayed the stories of two families in the novel *So Many Hungers*, one of which appears to be wealthy and the other to be poor. Samarendra Basu, a lawyer with a wife and two sons, seems more concerned with getting money than anything else, no matter how he gets it.

*A Goddess Named Gold* (1960), Bhattacharya's fourth novel, represents a step forward in the novelist's craft because the "axes" here are barely discernible and the grinding is barely audible. *A Goddess Named Gold* is entirely set in the countryside. The life and circumstances of an Indian village before independence are depicted in the book. In this novel, the significant point of Bhattacharya was to show the way that cautiously a nation ought to utilize its opportunity and what positive outcomes can be achieved from this. Concerning a town named Sonamitti; The author makes an effort to discuss methods for achieving freedom as well as the dawn of a new era in India.

### Social Realism & Reformation in Bhattacharya's Novels

According to Bhabani Bhattacharya, the soul of art is reality, which should convey truth—emotional truth, which is the pinnacle of realism. To put it another way, the creative writer's ultimate goal is to reveal and present the truth no matter what. The writer, in contrast to the philosopher, who focuses solely on doctrine, uses dramatization to convey the plain reality of life. In all of his books, Bhattacharya looks into the social and political realities of modern life. They give a true picture of the country's life in various facets. However, his novels are more of an imaginative picture of life than mere photographic records of the social, political, and economic lives of the people. Bhattacharya's presentation novel, *Such Countless Cravings* (1947), is generally centered around the human longing for food, but it additionally looks at other human longings exhaustively. It's not just about how many people are hungry; it's a story about many different kinds of hunger. The novel's title depicts various types of hunger. According to B. Shyamala Rao, "the novel's title, *So Many Hungers!*," is well-founded. There are to be sure many appetites. - "hunger for food, hunger for love, hunger for food, hunger for money, hunger for sacrifice, and hunger for the well-being of everyone" (46). This novel's main character is "hunger." Hunger is the protagonist if there is one. The human characters are all in the background. They stand for a variety of hungers. There are three characters in the inner periphery: Kajoli, her mother, and Onu, her younger brother. They are suffering from a lack of food. Samarendra, his elder son Rahoul, Kunal, and Rahoul's wife Manju, as well as Samarendra's father 'Devesh, Kajoli's father and brother, the soldier and the black marketeer Abalbandhu, make up the outer periphery. Hunger for money is a victim of Samarendra. Rahoul is a victim of numerous hungers, including a desire for freedom, research, and a happier standard of living. Kunal longs for new experiences. Manju longs for her beloved home. The father and brother of Devesh Basu and Kajoli long for freedom. Sex pounces on the soldier. Abalbandhu does not suffer from a lack of money; rather, he causes others to suffer as a result of his lack of money. Rahoul's starting point is a new global order based on timeless ethical standards and higher goals. Although he is a scientist, he is actually a thinker and an idealist who longs to see the dawn of a new era marked by higher values and principles. He is concerned about the Allies during World War II because they only care about winning the war and are not interested in fighting for ideas and principles. The major recurring themes of Bhattacharya's novels are freedom, hunger, and war.

### The Indian freedom struggle Bhabani Bhattacharya

In one of his interviews, Bhabani Bhattacharya stated that *So Many Hungers* is the product of his emotionally disturbed self living in a society plagued by hunger: Bengal was hit hard by the terrible hunger. I felt the emotional stirring (more than two million men, women, and children perished slowly from hunger caused by a man-made shortage). Were there simply demands on creativity? The book *So Many Hungers* was the result. The novel beautifully portrays a true picture of life in rural India in contrast to the sophisticated life of urban India and the changing social environment. K.R. Chandrasekharan found the novel to portray "the triumph of spirit over matter," whereas K.K. Sharma deemed it to be Bhattacharya's "affirmative vision of life" (26). Evidently, Iyengar remarked on the novel's stark depiction of reality: While *So Many Hungers* is unquestionably an expose of man's inhumanity to man, it is also a dramatic examination of a group of people caught in a singular and tragic predicament. The story has been told well, and the tragic aftermath of real-life mass starvation that is presented as fiction deeply affects the reader. The novel portrays a genuine and distinctive record of the most stunning calamities ever"

Bhattacharya in his original *Music for Mohini* looks to fabricate another general public which is totally liberated from the dead shows and visually impaired convictions and believes individuals should understand the right of reason so they never lose themselves in the grim deserts of dead propensities. The novel shows Bhattacharya's belief in human values clearly. He is very interested in creating a society that is completely free of all evils like casteism, untouchability, ignorance, and orthodoxy. In this society, men can live happily with dignity and respect for themselves. According to Kunjo Singh's observation, *Music for Mohini* is "a portrait of the contrasting values of the old and the new in sharp conflict with each other and ending in a reconciliation and synthesis of the two" (95), not just a catalogue of Hindu India's social evils to delight a Western audience. Bhattacharya urges a complete reorganization of Indian society, arguing that one must bridge the gap between the traditional eastern and modern semi-western ways of life. Commenting admirably on Bhabani Bhattacharya's vision of social reform, R.S. Sharma writes: Bhattacharya is a thinker and an artist who not only closely observes actual social events and encapsulates them in his novel, but also suggests what society ought to be like. In his novels, there is not only criticism but also protest that moves us because of its ringing sincerity. He can't help telling the truth, but the way he does it is very creative.

His earlier work focuses primarily on the Indian independence struggle and the 1943 Bengal famine. The Quit India movement is brought back to the forefront in 1954's *He Who Rides a Tiger*. The feminine shadow is also made to loom large on the horizon. Because it criticizes the social reality of the caste and class system as well as its dehumanizing effect on character development, this novel is almost exactly like the previous one. Kunjo Singh put it this way: The moral fable "He Who Rides a Tiger" depicts human depravity and degradation in an effort to escape the moral muck of fraud and falsehood. The novel is without a doubt the best example of social realism because it presents Kalo and his daughter's struggles with hunger as an effective way to deal with the issue of "hunger." Here, there are two types of hunger: the desire for sexual pleasure on the part of the wealthy, black marketeers, oppressors, and oppressed, and the need on the part of the poor to provide for their basic needs. Bhattacharya admits rather openly: The streets of Calcutta during the great famine were the true inspiration for my creative writing. I was desperate for relief from the agony of the traumatic event.

### CONCLUSION

According to Bhabani Bhattacharya, literature should be instructive: Through its vivid interpretation of life, art must instruct without being intrusive. Art is obligated to preach, but only because it conveys truth. There is no need to avoid using the term if that is propaganda. His brilliant character portrayal, vivid portrayal of contemporary society, and realistic presentation of people's problems and challenges capture readers' attention and delight because he is true to his purpose in writing. The social and cultural environment that Bhattacharya was raised in influenced his creative output. He wrote novels with a social and political purpose, strongly influenced by Tagore's and Gandhi's ideals and inspired by a vision of a just social order. Everything in his novels is treated in a

way that reflects his humanist perspective. He advocates for political, economic, and social freedom in addition to human freedom, thought freedom, choice freedom, speech freedom, and civil liberties freedom. He Who Rides a Tiger demonstrates the author's belief that man loves freedom above all else, and Music for Mohini focuses on social freedom. His novel So Many Hungers addresses India's political freedom. As a writer, Bhattacharya possesses a positive outlook on life and unwavering faith in the invincibility, values, and worth of life. His faith in the unfathomable richness and sacredness of man's spirit, which cannot be crushed by adversity and humiliation, as well as his conviction that the evil forces in man and social treachery and corruption only test and highlight the sterling qualities and the resplendent spirit of man, reflect this affirmative vision in the conclusion of his novels. In conclusion, it might be worthwhile to mention that Bhabani Bhattacharya's skillful presentation of social reality and incorporation of ideas that lead to social reform in his narratives are what make him stand out as a creative writer.

In his first novel, "So many hungers!," Bhattacharya what's more, in his third book "He who rides the tiger" managed a similar subject craving because of starvation. In numerous hungers! In HWRT, the characters revolt against the people who degraded them in every way, whereas the main characters were just observers of the circumstances. Bhattacharya, like the other novelists of his time, is a fan of Gandhian philosophy. The influence of Gandhian thought and philosophy is depicted in many of his novels. The "Conclusion" section provides a summary of the Indo-Anglican literature as well as a comprehensive analysis of the most well-known sociopolitical novels. The place and accomplishments of Bhabani Bhattacharya in Indian fiction. Bhattacharya wrote novels with the intention of achieving social and political goals, strongly influenced by Gandhian and Tagorean ideals. In point of fact, she depicted full-blooded men and women, peasants, and the disadvantaged as socially disadvantaged but strong enough to transform their motherland into a new India. Bhabani Bhattacharya, who has a keen eye for these significant junctures in his country's history, has attempted to artistically depict them in his novels and short stories. Bhattacharya weaves his fiction around contemporary historical events and social conditions, reconciling his art with local social and cultural obligations. He is interested in examining the historical forces that are at the heart of India's social, economic, and political transformations because he is aware of them.

## REFERENCES

- Bhattacharya is described as belonging to the social realism school of Indo-Anglian literature.
- Bhabani Bhattacharya (10 November 1906–10 October 1988) was an Indian writer, of Bengali origin, who wrote social-realist fiction.
- Bhattacharya was born in Bhagalpur, part of the Bengal Presidency of British India.
- Bhattacharya became involved with Marxist circles, and was also strongly influenced by Harold Laski, one of his teachers.
- Bhattacharya accepted an offer to join the University of Hawaii as a visiting faculty, subsequently moving permanently.



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