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**Depiction of Contemporary Time and Society in the Detective Stories of
Saradindu Bandyopadhyay : A Critical Analysis**

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ABSTRACT

The detective story appeared in the modern time. It is generally accepted that it was born in the English literature through Edgar Allen Poe's story *The Murders in the Rue Morgue*. In fact, various complexities of life, conflict in interests, wants and achievements, the finer course of human psychology, the false look of civilization and good manners resulted in creating an unrest state in human mind, and such factors prepared the platform for emergence and development of the World Detective literature in the nineteenth century.

As the Bengali literature developed in the nineteenth century taking recourse to thoughts of Western literature, so also in an identical manner there appeared the Bengali detective story in the second part of the nineteenth century following the footsteps of the Western Detective literature. Actually, the proper emergence of detective story occurred right after the introduction of policing system, which originated both in Britain and India in the third decade of the nineteenth century; and so any writing in the line of a detective story before the introduction of policing system can not be called a detective story in modern sense.

This genre came into the notice of writers and readers of the Bengali literature in pre-Saradindu era. The writers belonging to original creators of the Bengali detective story, such as Panchkari Dey, Dinendrakumar Ray, Hemendrakumar Ray et al were able to entertain the mind of the Bangali readers. Priyanath Mukhopadhyay, writer of *Darogar Daptar*, too, once got the recognition from the reading circle. But no complexities of stories, deep thoughts in unearthing the mystery or deep subtlety of psychology in the detective stories of the earlier writers were noticed. Hence, their mystery stories ran in a plain and simple course. The greatness of Saradindu lies here that he not only made this branch of literature vivacious, rather carrying the line of western thoughts as well as including the present time he uplifted the status of this specific literature and thus he removed the wretchedness of literature by means of showing his skill in arranging the plot and in setting the tangle free.

Saradindu Bandyopadhyay after Hemendrakumar Ray set the Bengali detective literature with a completely new look, flavour and idea; and it was under his penmanship the Bengali detective story was updated to a general novelistic stage. With the publication of Saradindu's first story *Pather Kanta* in *Basumatee* in 1339 B.S., the reading community of Bengal felt that Saradindu's Byomakesh Bakshi apparently seemed to an ordinary man in respect of fabrication of story, depiction of character and artistic workmanship of language but there lies hidden an intellectually enlightened personality behind the screen of that apparent ordinariness, and by the glow of which the reading circle of Bengali detective stories including the appreciators of Bengali literary society were amazed.

Saradindu Bandyopadhyay gave much importance to the writing of mystery story in the stream of his overall literary works, as because he did not write mystery story under the spell of light mood of whimsicality or in the name of enjoying respite in the off time of other writings, rather his Byomakesh series of stories has been established as a best tradition of his literary cultivation.

Saradindu Bandyopadhyay gave such a high degree of importance to his mystery stories that he chose mystery stories out of his all categories of creations for the sake of expressing the contemporary age-related atmosphere. The advancement and the complicated gradual development pertaining to socio-political life of Bengal over the period of 37-38 years has been revealed through his detective stories. The unveiling of history of Bengal including India from 1932 to 1970 has been impressed in his detective stories. His detective stories are the direct vehicle of actions and reactions of writer's mind along with contemporary history, and thus in consequence of addition of contemporary history, there arrived the basis of reality and an intimate relationship with history also developed; and for being included in the national annals, his detective stories became colourful with the colour of deepness of life and society.

In this paper I shall try and explore how Saradindu Bandyopadhyay's Byomakesh stories shed light on society contemporary to him. Despite the fact that detective stories are limited to investigation to solve criminal cases, Bandyopadhyay in his Byomakesh stories, gives a unique flavour of a time warp through sharp and yet broad brush strokes. This paper shall also reflect upon the author's acute skill and craftsmanship that enabled Byomakesh stories to acquire a kind of societal prose within the limited parameter of detective genre. We shall confine to the overall approach of analytical research to tease out the contours of Saradindu Bandyopadhyay's literary sense as reflected in Byomakesh stories.

Key Words: Detective literature, Mystery, Contemporary History, National Annals, Writer's Mind.

Main Discussion:

The total number of Saradindu's Byomakesh-centric stories stands at thirty three, and out of them the last story *Bishupal Badh* was incomplete. The writing time of the first story *Pather Knata* is 7th Ashad, 1339¹ followed by *Seemanta- Heera* on 3rd Agrahayan 1339.² After the composition of these two stories, a planning developed in his mind to give Byomakesh and Ajit a permanent form as recurring characters and so accordingly, he wrote the third story of Byomakesh named *Satyanveshee* in such a way that appears to be that Byomakesh had his first introduction with Ajit in the story *Satyanveshee*. He wrote ten stories in total concerning Byomakesh from 1339 to 1343 B.S. Afterwards, for being closely associated with Mumbai film world after the writing of these ten stories, no Byomakesh-centric stories flowed from his pen for almost more than a decade.³ Subsequently after a long break, the reappearance of Byomakesh occurred basically at the demand of friend's sons through the story *Chitrachor*.

The period which recorded the beginning of Byomakesh stories, that is, in that very B.S. of 1339, he let us know regarding the background of writing detective stories: "I write detective stories – writing them I do not feel shame even an instant. Byomakesh is my favourite creation, my brains and imagination get stimulated by coming in contact of him. I have no objection against literary critics who can drive out stories related to Byomakesh if those contain only thrills and second-rate sensation in the absence of literary flavour, but if those stories contain it, nobody has any right to castigate him just on the ground of being a detective."⁴

Saradindu Bandyopadhyay started writing this type of stories in Bengali only after going through foreign detective stories. He respectfully remembered Edgar Allen Poe, Conan Doyel, Chesterton in his work called *Detective Galpa*⁵ who regarded Poe, Conan Doyel and Chesterton as his ideal, but nowhere did he imitate them. The experience from the reading of Western detective literature in his boyhood was later on translated practically in the event of writing Byomakesh stories. Observing a scornful attitude of the Bengali readers regarding detective stories, he setting this genre of literature free from its shoddy state included it in the main stream of literature. According to him, a detective story is by no means an object of neglect, as because, as per his view, it in a wider sense belongs to fictional literature. In fact, the field of fictional literature is so unboundly vast, that the ascertainment of its limit seems to be impossible. He presumes: "Whatever is imagined may be the subjectmatter of fictional literature. One who has read the story of Rudyard Kipling can comprehend the secret meaning of this expression."⁶ And so following the thread of this expression, he said in an interview about acceptability of Byomakesh series of stories "You may also read every narrative as social novel. I want to create familiar environment in the story. Some problems unexpectedly appear in the simple and ordinary life of human beings and it is Byomakesh who solves those. Now and then I have also tried to show social problems in them, such as, moral slip of a widow in 'chorabali'. One point is that I did never try of writing detective stories sidelining life."⁷

On account of imitation of foreign detective stories in pre-Saradindu-period plus for paucity of innovative power, the fact of cheap imitation of foreign detective story in the writings of Panchkari Dey did not remain undisclosed, and, on the other hand, the act of foreign imitation was quite active in case of Hemendrakumar Ray as well and along with it his writings were limited to juvenile circle only. It was during this point of time there appeared Byomakesh of Saradindu. Ten pieces of stories were printed in five years ranging from 1932 to 1937 and through these ten stories truth questing Byomakesh with his multi dimensional characteristics fulfilled the long-standing dream of Bengali readers. And : “It is not just being a Bengalee in exactitude. Despite Sharlok Homes at the root of inspiration and Father Browne by the side of, for the originality of the stories, even the mind of the accused and the reality of place and time have been revealed in such a way in the nature of vice that they seem to be familiar figures. The Bengalees so long getting an own world by crime, a group of genuine Bengalees is criminal and a Bengalee detective, as if, have been gratified.”⁸ And with it the ‘spy’ like despicable word *goyenda* also in this land of freedom struggle got a respectable name in the hand of Saradindu -- *goyenda* was elevated to *satyanveshee*. It was Saradindu under whose penmanship the Bengali detective literature freeing itself from the periphery of temporary delight of juvenile readers was endowed with the dignified status of perpetual literature.

Owing to vivid exposition of background of political development of the entire country in Byomakesh series of stories, the mental frame of the writer being connected with the stories has provided the associated moral lapses and atonement a national character. Particularly the Byomakesh series of stories emerged in the aftermath of 1950 displayed riots, attainment of independence, anguish resulted from the partition of the country, and the gradual fall of the sense of values. The fact-questing Byomakesh of Saradindu’s stories has been extraordinary on the strength of his truth-questing character. Saradindu presented those matters where mystery or problems being completely social problems before the readers though his Byomakesh series of stories. It is seen that the protagonist of his stories in the form of a *Satyanveshee* (detective) as a social human being had faced all the mysteries with his ordinary middle class mentality and sense of morality. The mystery stories of Saradindu not only purvey us thrill and sensation, rather but also to a greater extent direct the readers of discharging social responsibilities. Subhadrakumar Sen commented regarding Bengali-ness of Byomakesh series of stories : “The biggest point is that almost all of his stories have been planted in the life of bengalees. Byomakesh Bakshi from first to last is a middle class Bengalee. Readers may be pleased of noticing reflections of some of their desire in Byomakesh, and for this reason he made Byomakesh with wife and son a perfect social human being.”⁹

In fact, the extraordinariness of the character of Byomakesh created by Saradindu is dependent on the standard of this ordinary middle class Bengali-like mentality. He according to nature of general Bengalis likes to be indulged in hobnobbing, sometimes indolent, love also visits the life of Byomakesh like other Bengalis, then after marriage become a family man. That is, from all these respects Byomakesh is a very familiar character amongst the Bengalis; but Byomakesh is extraordinary in terms of his self-attained

knowledge, and intellect. It is for this excellencies of his character, he discharges his responsibilities of social being in his stories. He is not merely a dreaded mystery-searcher or detective, rather a consciously ordinary middle class man.

The trace of crime and criminals has been found in every country of the world all the time, but no literary work was created either in ancient or in middle ages about these crime facts. However, the feudalistic social system stepping in to eighteenth and nineteenth centuries respectively started to be gradually converted into capitalistic social system. This social transformation appeared in at the end of the eighteenth century in Europe through French Revolution (1789) or Industrial Revolution (1750-1830), and what extended upto the initial part of the nineteenth century. Since then in consequence of the effects of the capitalistic civilization the educated middle class began to get importance in the society and thus gradually a big wall of difference and distance came into existence between the demands and getting against the limited financial power of this newly emerged middle class intellectuals. As a result of regarding the affluence of money as the only means of human power, enjoyment of life, selection of partner as per one's liking etc. in this capitalistic social system, a strong propensity started to grow in a section of populace to earn money in various ways irrespective of morally or immorally as well as to filch another's wealth and thus in consequence of all such factors, there appeared various conflicts of interests in society and civilization including a mentality of doing extreme harm to someone else in the guise of a well-wisher. With a view to reflecting this avariciousness of society, apparent generosity of civilization, internally severe perturbation of those who externally look composed, complex desires and cravings of human mind etc., there emerged a literature in the nineteenth century based on crime, and what is the corrected and revised and refined form of modern time's detective literature. From this angle : "So, there is no way of considering detective literature isolating it from modern social life. Hence, detective literature from a larger angle as a painted portrait of modern social human beings given to criminality happens to be a part of social novel."¹⁰

Saradindu gave the birth of Byomakesh stories quite before the Second World War, but from the time of Second World War this type of writings of Saradindu began to be gradually time-marker. The complexities of life, its debauchery and decadence that occurred in the aftermath of second great war were present in his detective stories and he could not keep the humanistic and social obligations away from the writings of this phase. Saradindu was shaken again and again in his mystery stories in search of the pangs of contemporary life, and in this regard the comment of the story teller of the story Amitabha belonging to his book Jatismar may be remembered : "Man of present time has, as if, become narrow in every respect. There is no more expansion interns of physique, psyche and natural quality of heart."¹¹ The language out of this regret has taken its materialized shape in his Byomakesh series of stories. In fact, the contemporary politics, riots, blackmarketing of 40's and 50's have created the atmosphere of his mystery stories. The sense of consideration and social consciousness of the writer have overshadowed in designing the stories and characters of his Byomakesh series of narratives. A critic has rightly said "So, Byomakesh story

contains not only the mention of place and time, but also the distinctiveness related to writer's views in his various comments including his faculty of mind.”¹²

But before advancing a thorough discussion regarding this, we should be familiar with the socio-political and economic conditions of erstwhile India and Bengal.

The blows of the First World War did not directly affect India and Bengal, but the Second World War in 1939 directly influenced the life of the Bengalis. The price of commodities, blackmarketing and heavy exploitation by state machinery harassed and disturbed the course of life and the national atmosphere, too, then became very explosive. Anti-fascist mass awareness began to develop in Bengal in 1939 right before the start of the Second World War, and the Indian Communists calling this war, a war of the imperialists, were away from this war in every respect, but following the attack of Russia by Hitler in 1941, the character of this war changed and the Communists naming this war a people's war supported the allied force. On the other hand, Quit India Movement started in Bengal in 1942, which took the form of a full fledged movement, but great famine broke out in 1943, which, as, on one hand, was the product of natural disaster, so, to a great extent, was man-made. The Second World War came to an end in 1945 with the explosion of nuclear bombs and from which human beings got the evidence of horribleness and severity of destructive force. The naval-revolt and the Postal Strike in 1946 completely paralysed the administrative system. The most remarkable incident of this point of time that took place in Bengal was the communal riot and fratricidal riot destroyed the tender natures of human life. At last Indian attained independence through partition of the country on the 15th August, 1947, but even this freedom could bring no change in the flow of communal hatred, rather which extended upto 1948.

The Second World War and the socio-political platforms that emerged in the wake of war altered the standard of the life of Bengalis and simultaneously there appeared the lapses in the sense of values, routing of complete good sense, sacrifice of chastity and dignity by women folks for economic requirements. During these days of confrontation, disaster and decadence resulted from economic discontent, there appeared Byomakesh Bakshi holding the hand of Saradindu Bandyopadhyay.

The reverse and end of the characters in wider sense present the perception of that very time and society in all the great novels and stories. That's why surpassing the crime detection and sensation present in Byomakesh stories written by Saradindu, a greater quest into meaning of life has become brightly evident. It is indeed seen “He reflected contemporary social factuality and again sometimes direct politics in them. The stories were not written just with some crimes and detections detached from real life. It is found if 33 stories and novels are set one after another – Bengal from '30 to '70 – its way of life would be available, of course, as much as it is needed in the background, but without curbing the own mobility of story.”¹³

It comes to our notice from the close study of Byomakesh-centric stories written by Saradindu Bandyopadhyay that each of them contains crime, yet the reason, background or importance of crime in each of the stories are not same and each single crime is not confined to a same causal connection. For somebody tendency of committing crime is an instinctive

nature, while some others were bound to commit crime being a victim of society and circumstances, and again somebody has accidentally become a criminal and in some cases crime is nothing but an alternativeless means of saving one's own life or that of other. Amongst the criminals present in the detective stories of Byomakesh, somebody is a murderer, somebody else a thief, and again someone a fraudster. In fact, the Byomakesh series of stories have project a horrific image severely ulcerated by moral lapse of society and life. A wonderful kind of sin and activities of sinner have been regularly occurring behind the screen of a composedly daily life well familiar to the Bengalis. The writer observed the concealed hankering lying amongst the intelligent, elegant and men of qualities and the secret deep darkness in the mind of educated and high profile personalities and what he depicted in his writings. In this connection along with the unfolding of mystery of murder or forgery, he, too, discovered a great crisis pertaining to human existence. The Byomakesh series of stories of Saradindu are not mono-directed, as because the identification of criminals and meting out punishment to them following the technique of a detective are not the only objective of these stories. Saradindu's fabrication does not directly lead the readers to this goal.

It is seen if the stories are divided into some groups according to the nature of crime that in some stories greed is treated as a reason of crime, particularly greed for money. It is for the fulfillment of that third passion, a criminal consciously gets involved in unlawful activities. This kind of criminals belonging to Byomakesh series of stories are criminals since birth, that is inclination to crime is their instinctively spontaneous complex.

Anukul *Daktar* in the story *Satyanveshee* is a cocaine dealer and hence in that connection he is a murderer. The point of time of the incident of this story belongs to 1331 B.S. (corresponding to 1924-1925), that is, *Satyanveshee* was written on the background of period that came in the aftermath of First World War. India had still then been under British rule, and a state of disorderliness and lawlessness were there in the atmosphere of Kolkata. Taking the advantage of that slackness of rules, Anukul *Daktar* was the notorious representative of those people who were involved in doing immoral activities behind the mask of gentlemanliness. This Anukul *Daktar* was engaged in a pretended practice of homeopathy and was a sweet-tongued fellow. It is seen in *Upasanghar* that Anukul *Daktar* after the end of imprisonment term in a vindictive way was about to murder Byomakesh; and along with it we also see that the match box which was stolen from Debkumar of the story *Agniban* was ready to be sold in the international blackmarket of war-arms. The strong craving for money of the assailant, as depicted in *Pather Knata*, also worked behind manslaughtering. The story *Arthamanartham* narrates that the physically disabled young boy named Phani being thirsty for the property of his maternal uncle as well as following a hidden desire of winning over Satyabati, he turned the needle of suspicion towards *dada* (elder brother) of Satyabati. The truth that, money is the root of all evils has been incidentally revealed in this story, and the writer has also shown his skilfulness in depicting the complexities of human mind. *Chorabali*, full of horrible and thrilling events, is the best one out of the remarkable detective stories penned by Saradindu. It is not only the greed for money, but also religious blindness have been equally active behind moral lapse in this

story. The story *Raktamukhee Neela* depicts that blind faith along with greed grew in the mind of the criminal. It is shown here that even a previously convicted thief out of extreme greed for money can also become a dangerously heinous murderer. In the story *Byomakesh O Barada*, a perfectly worldly story under the cover of supernaturalism has been presented, where a naked exposition of dormant greed, jealousy and hatred of human heart became evident. The story *Chitrachor* depicts that the bank manager easily murdered in the event of taking preparation for defalcating a hefty amount of money. The pre arrangements as a means of committing murder in order to hide main crime has made his criminal nature clear to great extent. The painting-pilferer Amaresh Raha was educated, noble and holding a high post; but the primitive complexes of human character are so violent that the external education, sound environment of leading one's life cannot always regulate them. The story *Chitrachor* has proved that well known truth in a new way. There runs a love story, too, along with the main story in *Chitrachor*, which not only made the principal story amazing, but also tightened the knot of mystery. Even the story *Durgarahasya* narrates that the target of Manilal, son-in-law of Ramkishore Babu, was to grab all the properties of his father-in-law. The act of removing hurdles committing murderers one after another through Manilal's long standing planning, waiting and patience, and, on the other hand, an effort of winning over the mind of his father-in-law happen to be an indicative of his crooked-minded nature. Another wonderful narrative of greed has been presented in *Chidiyakhana*, which being divided in twenty six chapters maintains a breathless curiosity and sensation till the end of the story. *Chidiyakhana* having been crowded with polychromatic characters and their variegated ways of life happen to be the brightest creation of Saradindu's talent. The events that occurred immediate after the Second Great War have been described in this story. The story *Amriter Mrityu* narrates that Biswanath Mallick, a big dealer of rice, is a criminal. He has actually been a blackmarketer of weapons behind the screen of dealing in rice, and in this connection he is a murderer. *Amriter Mrityu* contains the incident of that time when the country ending the blood bath for independence held her head high. It is learnt from the description of the writer himself : "A troop of American army during the war time had been in a jungle located in between Santalgola and Baghmari for some time; who used to wander about in naked body just wearing shorts and sitting with farmers they did smoke by a dabahooka (a large head-shaped hooka). They after the war went back to their home land leaving behind some illicit offsprings and small weapons."¹⁴ Byomakesh taking the responsibility of official investigation against the blackmarketers of unlawful fire-arms in the post independent period arrived in Santalgola. Right before the completion of this duty, Byomakesh was involved in search of the reason that led to the sudden death first of Amrit and then of Sadananda Sur, and in connection with that there came out another wonderful tale of limitless greed of human beings.

It is seen in some of the Byomakesh-stories written by Saradindu Bandyopadhyay that an intense sex-urge and a blind craving for enjoyment were active at the root of crime. Intemperance in character and want of self-regulation of the assailant in all the three stories, namely *Bahni-Patanga*, *Magnamainak*, and *Beneesanghar* brought about unbearable sufferings in the life of other people. The truth as how uncontrolled passion and unlawful

way of desire make the pathetic consequence inevitable has been unfolded through Ratikanta and Sakuntala in *Bahni-Patanga*. The self-destroying image of illicit love proves the skill of the writer in depicting such affair. *Magnamainak* contains the story of a completely different type of political leader and a criminal. Here the criminal is charmed at the beauty of a woman. Selling out the interests of the country in the past, now he is an established businessman and a leader of the nation and he had to murder so as to hush up the immoral acts of the past. In spite of a male person being endowed with towering personality, and of noble birth coupled with multiple qualities, his intense desire of enjoying the company of woman paves the way of his downfall. This truth is revealed in *Magnamainak*. The main motive of crime of criminal Sanat in *Beneesanghar* is due to his forceful urge of erotic sentiment.

Adim Ripu is an attractive mystery story with a background covering the period time from pre-independent era down to good moment of the birth of free India. The characteristics of the age that the writer has penned in this story are not saturated with emotions, rather a picture of narrowness caused by conflict of interests from poisonous communalism. The signs of character of dead Anadi Haldar which have been exposed in *Adim Ripu* indicate his greed for money accompanied with another dangerous fault in the form of lecherousness. Prabhat, the foster son of Anadi, did not murder the shelter-giver for the sake of money; rather the act of deception by Anadi Haldar worked behind the crime of Prabhat.

The murderer in *Shajarur Knata* is a popular singer. He in an attempt of killing Debasish, murdered three more innocent persons. Some sort of similarities are found between the stories of Saradindu Bandyopadhyay's *Shajarur Knata* and Agatha Christie's *A.B.C. of Murder*. It is in the words of a critic "There is certainly only one similarity between the two stories, killing of many men for the sake of gathering experience before reaching the main target by fickle-minded assailant."¹⁵

The oppression and industrial policies of the British in the aftermath of the First World War made the economic condition of the country more deplorable and that's why the properly educated class along with the ordinary lot were somewhat perplexed due to lack of employment.¹⁶ The economic crisis of the Bengali gradually becoming complicated took an extreme form in the outbreak of extensive economic disturbance of 1929-30. Following the commercial bottlenecks of America and England, the span of Indian economics, too, reduced to a restricted level, unemployment broke out all over the country and as a result of it the young minds of the Bengali community filled with great depression and anger. Under such background of socio-economic systems, on the part of a person like Prafulla Ray of the story *Pather Knata* having profound technical knowledge, the acceptance of an ethical life does not seem to be absurd. It is not only Prafulla Ray, but also the different characters of the Byomakesh stories written by Saradindu were tempted to evil works for the craving of excessive amount of money as well as for a desire of enjoying a high standard life. We may mention, for example, the names of Debkumar Babu of *Agniban*, Shailen of *Byomakesh O Barada*, Anukul *Daktar of Satyanveshee*, Bhujangadhar of *Chidiyakhana* and Amaresh Raha of *Chitrachor*.

On the other hand, Phani of *Arthamanartham*, Manilal of *Durgarashya*, Sunil of *Adrishya Trikon* were involved in criminal activities in order to get hold of landed property. The psychological crisis resulting from economic disparity got connected with illicit love and sexual jealousy in the works like *Bahni-Patanga* and *Shajarur Knata*, but the story *Beneesanghar* displays a desire for a developed life. So, it may be said from this angle that the modern capitalistic social system as well as longing for developed life created the base of these crime oriented literatures of Saradindu. This view on the strength of proper standard of discussion is unquestioningly acceptable : “The social life has a deep connection with tendency for crime. So, I cannot study isolating the history or trend of tendency for crime of the life of any community from its social life. Criminologists are in the know of fact the nature and technique of crime in the present time have been multifarious, and its variation depends on place and time.”¹⁷

When Saradindu started writing Byomakesh stories, the British rule had still then been in force in this country. One the prominent features of this administration was to give importance to law and order, so it is seen in the *Pather Knata* that Police Commissioner himself was present with Byomakesh to detain the murderer. The memories relating to vanishing *zamindari* system of the British era influenced the two stories, namely *Seemanta-Heera* and *Chorabali*. Some traditional stales of mind concerning the moral lapse of women in our society centering the daughter of Anadi Sarkar in the story *Chorabali* have come to light. Rajani in the story *Chitrachor* despite being a girl of a wealthy and progressive family had to put her relation with the doctor in camera only being a child widow and failing to ignore the traditional rules of the Hindu culture. The picture of plague-hit Munger city in *Durgarashya* has projected the panic-ridden epidemic of that age. The reflections of luxurious way of life, inclination towards illicit sexual life of the aristocrats of the colliery area and the spreading of their net of various exploitations and allurements over the lower class people through the activities of Aravinda Haldar and his friends as well as Bhuban and Mohini in the story *Kahen Kabi Kalidas*. The dangerous activities of female criminal in *Adviteeya* behind the false face of middle class have been portrayed. The extreme tragedy of human life resulting from communal riots has been unfolded in *Hneyalir Chanda*. The angle of social conservativeness is revealed through the character Udaymadhab, grandfather of Deepa; in *Shajarur Knata*. The picture of college- going arrogant young generation of this period has been visible in Makaranda in *Beneesanghar*.

The propensity of committing crime in any individual is not a very unnatural matter, and anyone can not be considered as criminal just on the ground of defiance of well popular rules and laws. When a crime which constantly occurs in society through dramatic order is presented in a story form by the detective, then a story- thirsty reader or listener becomes interested to hear such type of story, a new convention of social narrative thus comes into existence in the form of Detective story, and where the social fact is presented in a different way. So, Saradindu’s Byomakesh Bakshi having been thoroughly connected with life and culture of the Bengalis is a completely Bengali character :“ Mystery of murder and side by side psychological and contemporary social backgrounds of many characters have been unfolded by means of his sharp observative capability. Not only the characters fathered by

him are Satyanveshee (investigator of truth), but also Saradindu himself is discharging social responsibility of a seeker of truth, so, in one sense, he, too, is an investigator of truth.”¹⁸

It is noticeable that a thorough and credible picture of the domestic and social life of the middle class Bengalis has been evident in these detective stories of Saradindu with their historical value and in this connection there came up the references of joint family, conflict and cordiality in between old and young, male- female relationship, women liberation etc. in the Byomakesh stories, and along with it a pleasant picture of the family life of Byomakesh accompanied with his son and that of Ajit and Satyabati side by side, various curious aspects of variegated way of life going on in the inner parts of both aristocratic and low-born families of the urban sector have been projected in such stories, such as, centering the unnatural death of Karali Babu in *Arthamanartham*, the pictured of the sheltered persons of his house that we get in this story is not very satisfactory. The story *Agniban* narrates that the match box which the accused made with poison-mixed gun powder in order to get rid of his second wife, unfortunately caused the death of his daughter Rekha and son Habul born to his first wife. Saradindu, it may be mentioned in course of discussion, through the story of *Agniban* not only tried to make the readers alert of solving the equation of criminal stories, but also displayed the emptiness of the mind of criminals as well as the pathetic consequences. The tragedy that occurred in the life of scientist Debkumar created tremors in the story. The message of Byomakesh meant for Debkumar in the end of the story not only perturbed him but also the civilization of the modern world.¹⁹ Byomakesh said : “When man first made weapons to kill others simultaneously prepared jaws of death for himself as well. The tortuous venom of violence that is now being secretly readied through out the world will itself ruin the entire human race one day; which like the demon evolved from the divine contemplation of Brahma will not even forgive its creator.”²⁰ And so it may be added : “Here lies the successfulness of Saradindu in terms of writing detective stories. It is a warning from the writer in regard to inevitable consequence resulting from tendency for crime.”²¹

Sometimes matters like women liberation and female education have been dealt with in regard to depiction of the picture of family life. The heart-touching portraiture of as how the young girls of the educationally enlightened aristocratic society belonging to the period that falls in between two World Wars, the story *Rakter Dag* narrates, being confused by the intoxication of modernism suffered through out their life has been evident in Satyakam’s mother who happened to be the wife of Ushapati. Byomakesh marked off that period of time : “There came a wave of breaking the tie in the aftermath of the First World War, the free intimacy of upper class society spread over all the layers of society. Suchitra being stricken with illusion of infatuation of light did show a bit excessive enthusiasm. She could not feel that she was stepping into outside the limit for the lack of a guardian, but she regained sensibility after receiving a jolt.”²² The story *Agniban* contains the love affairs of Dr. Rudra’s son Nantu with Rekha plus the matter regarding dowry strained their family relations. *Khnuji Khnuji Nari* depicts the wilful marriage of Rameswar Babu’s daughter Nalini and family displeasure; and similar is the case in *Shajarur Knata* also. When

Shajarur Knata was being written, then two decades after independence have already ebbed away and the girls being educated have taken up independent means of livelihood. And at that time what the place of the girls of the conservative families of the city of Kolkata was has also been revealed in this story. Along with it, the narrative of independent expression of the own feelings of the girls crossing over various hurdles of inhibitions. Apart from the state of helplessness on the part of women, the writer also hinted at as how dangerous they may sometimes become. The inception of the story *Adviteeya* is based on the background of such an identical period of time: “A new brand of nuisance has emerged in the city of Kolkata for sometime. ...sometimes one, and sometimes more than one young girls of cultured society seizing opportunity go out at noon. Male persons have already gone out for their work, and women finishing their lunch have been making preparations for sleeping in the day-time. At that time the young girls knock at the door. ... housewives open the door thinking the arrival of a hawker. The young girls instantly entering the house and pointing knife or pistol leave the place after snatching cash and ornaments plus other valuables.”²³ The female prisoner murdering the jail guard has been traceless, both husband and wife jointly murdered a wealthy businessman and even an elderly woman with a view to taking the revenger of the murder of her daughter murdered the son-in-law as well -- such instances are not rare in the stories of Saradindu Bandyopadhyay, that is, the number of female criminals was not also negligible at that time in the society.

Saradindu appeared in the world of detective stories by means of his story *Pather Knata* in 1933, and thereafter he went on writing unceasingly centering Byomakesh upto 1938. And again after long pause of fifteen years, the Byomakesh stories started to be written in 1953. It is a noticeable matter that the period of time referred to in Byomakesh connected writings of the first phase got related to recent time, but the second phase of writing started from 1953 was not limited to recent time by Saradindu Bandyopadhyay. The period of time used in a good number of stories written in the initial stage of the second round either belongs to immediate before or after independence. Saradindu wanted to expose underlying reality of place and point of time through Byomakesh; and owing to profound influence of this place and point of time weighing started in the mind of Saradindu, so, Byomakesh happened to be the product of this reaction. The nationalist tradition and sense of value have taken a big role in the search of truth for which Byomakesh dedicated himself and it is found that the word *rashtrabiplab* (revolution in a state) came up many times in the stories and narratives of Byomakesh. The civil strife (*rashtrabiplab*) has played an important role in regard to the period of time what the Byomakesh stories marked off and this civil uprising introduced a big disaster in the mental world of Saradindu and who in his personal life causing a harmony between nationalism and social order believed in an ideological discipline, but the arrival of civil strife dismantled that social order. The fall of social system was immediately followed by sexual reverse, and in the wake of reaction of this breach of system and reverse, all sorts of crimes came into existence. A critic has rightly commented : “It is the history of time itself which breaking socio-psychological discipline in the novelistic account of Saradindu

Bandyopadhyay started serious disruption.”²⁴ Saradindu Bandopadhyay through Byomakesh searched the causal connection of it.

The writer let us know at the very outset of the novel *Adim Ripu*: “The safety and security of near and dear ones become more desirable than saving one’s own life at the time of state revolution.”²⁵ It was even at the onset of the novel *Bahni-Patanga*, Pandeyji was induced to speak out: “Both war and state revolution make civilized men uncivilized; then dissimulation of conscience and intellect comes off; consequently ferocious animal comes out. How fragile is our civilization! Actually we are savage.”²⁶ It is noticeable that no such comment regarding civil strife in the first round of stories of Byomakesh has got a mention. Undoubtedly, the Second World War, riot and independence shook the mind of Saradindu heavily and so, the background of the novel composed in the second phase is related to immediate before independence. In this regard here comes the comment from the creator: “Even though the everlasting grief of the great war has come to an end, but the atmosphere is enveloped with remains of afflictions, moreover the travails of independence.”²⁷

The period of time mentioned in the novel *Adim Ripu* is concerned with the moments of independence, and the horrific picture of riot that occurred just before independence has a mention in the story. Nanibala with her foster son Prabhat used to stay in the house of Anadi Haldar, who once with Kesta Das murdered a Marwari businessman on the other hand, Prabhat was basically an illicit child of Anadi; but neither Prabhat nor Nanibala was aware of this fact. Anadi Haldar was murdered by Prabhat on the night of *Kalipuja*. Of course, at last Byomakesh identified the criminal, but nothing did he do for his punishment. Saradindu at the very start of the novel commented regarding crucial danger of the existence of nation, and for which only political subjugation was not responsible, but also the activities of the Muslim community at the sometime. Here flows the comment from Saradindu: “The value of human life right from the time of Second World War has come down noticeably in Bengal, particularly in the city of Kolkata. We have made life and death an object of straw during famine of ’50. Thereafter, when the direct action of Jinnah Sahib started, we loved then Death very much. As we continue to exist as a community, it is only because of the fact that we are able to live with death comfortably. We have been living with ferocious and venomous creatures ever since the beginning, who is to ruin us ?”²⁸

The history of riot made image of the national disaster clear before Saradindu. The writer has given the description of urban disorder and indifference in the backdrop of national disaster through the perfect presentation of contemporary communal riots: “The outbreak of the first blaze of direct action we brought under control, yet it was alive at the bottom. Here and there it blazing up suddenly again got subsided; but no difference was visible in the general livelihood of Kolkata. Buses and trams went on plying as usual on the road, there was no stop to the zeal for works of human beings. Now and then very loud uproar started on the border of two communities, shops were being closed in the twinkling of an eye, a few blood-stained dead bodies remained lying on the roads. The police personnels of Suhrawardy Sahib punished the Hindus and as a result of which a few number of dead bodies increased. The motor van coming from unknown place picked up the dead bodies and went out of sight. Then again the livelihood of city started going on as before.”²⁹

The act of marrying a bride chosen by son in this disorderly environment of the indifferent city and the desire of Anadi Haldar of purchasing by means of hard cash motivated Prabhat to murder him. On the other hand, that girl who was a chosen bride eloped with cinema agent Gadananda; and during this utterly confused period of time Kesta Das blackmailed Anadi Haldar. The instance of communal outlook of the then Muslim government has been evident in the comment of a police constable of the police station. The description of the reaction of the police constable in respect to information of the death of Anadi Haldar to the police station is found in the assertion of Nyapa “There was none in the police station. A head constable was sleeping putting his legs on a table. He hearing me became angry and asked me to go out; why there is so much hue and cry at the death of a Hindu. Throw the dead body on the road.”³⁰ During this uncertain and confused time, Bnatul, a self-style savior and leader of goons, shouldered the responsibility of maintaining security of this area. He used to sell the weapon of destruction to the ordinary people after purchasing them from the American soldiers at a cheap rate after the Second World War. This type of character was not far-fetched one to the writer, rather such characters were born from the very womb of time. The evidence that even the gentry of society did not directly oppose them is found from frequentation of Bnatul and the likes to the house of Byomakesh plus the proposal for the sale of arms. Under normal condition, Bnatul and others are unwanted and their activities deserve punishment, but Saradindu did not ignore the fact that at the time of civil strife and crisis of nation, such people become indispensable. In fact, the place, time and backdrop of *Adim Ripu* upholds the complete concept of the depthness of the sense of society- based reality of Saradindu. Without awarding punishment to Prabhat in the end of the story, Byomakesh said letting him know his paternal identity “Prabhat Babu, gather courage. Who hasn’t the sullyng mark of blood ? You should not forget that human body contains animal blood. How far man after long practice of self-discipline has been able to overcome the mischievousness of his blood, to become civilized, to become gentle, to become man as a man. If one tries, it is not unattainable to win over the influence of blood. Forget the past, tie with past is disrupted. You are today a new man of new India, both inwardly and outwardly you are free.”³¹ The context of the whole novel through this utterance has achieved a summarized form and so it is found: “Here Saradindu has talked of discipline of individual and social life comparing with civilization and he even reached at the question of physique-centric orderliness following the chain of blood connection. He did not more leave the matter of sexual discipline over the personal willingness and unwillingness of an individual, rather he handed over the power of regulating physique and sexuality to the hand of civilization.”³²

The matter pertaining to breakdown of sexual orderliness happens to be main leit-motif even in the story of *Rakter Dag*. Ushapati Babu murdered the illicit son of his wife and the name of the man murdered was Satyakam, whose life was full of Bohemianism. The tale of the breach of social discipline centering the sexual inclination of Satyakam towards the women going against the ethical periphery of the Bengali middle class has been brought into the plot of the story by Saradindu, and in this story the writer did not limit the cause of disorderliness only to revolution in the state, rather he has identified blood as a suggestive

symbol of the biological disaster of the nation. Satyakam has derailed as the indisciplined blood of his libertine father runs in the veins of his body. According to creator of Byomakesh, if the stains of all blood are wiped out, yet the stain of this blood is never removed.

Some recently past memories of riot-hit Kolkata centering in *Rakter Dag* has made its society-related period identity clear; and even the dispute over Kashmir with Pakistan is mentioned in it. The relevant character Sitangshu despite being a college-going ordinary boy, he murdered Muslim rioters one after another in course of taking revenge of his patricide. The writer introduced Sitangshu for one more reason, this simple and innocent young boy in order to take revenge of patricide, he now is turned into a dangerous murderer. He is also another example of breaking the social discipline.

The blackmarketing of arms after war was spread almost all over the country, and what was not favourable for the society. Saradindu Bandyopadhyay has given a clear indication of the matter in his stories *Rakter Dag* and *Amriter Mrityu*. Nanda in the story *Rakter Dag* let us know that many stolen pistols after war available to be purchased, and a man came to wrestler Bhuteswar to sell a stolen pistol. The story *Amriter Mrityu* narrates that arms left off after war came within the reach of the dishonest businessmen and consequently created a knotty problem. The cause of Amrit's death lies in the fact that he himself had already seen such an arms dealer. The storehouse of unlawful arms of Biswanath Das belonged to the village Baghmari adjacent to Santalgola. It is learnt from the assertion of the writer : "During the last great war many foreign soldiers coming to this land pitched camps in different places; but at the end of war the foreigners went back, indigenous form of government was introduced in the country. When the nation raised her head up after getting over the blood-bath of freedom, then it was found that the surface level appeared to be quiet but at the bottom ferocious animals were roaming about, who with the arms left behind by the foreign soldiers now readied themselves. Rail accident, sudden bomb explosion and armed dacoity made the new form of government seriously worried.

Though police investigation helped in nabbing a few miscreants, yet no clue was unearthed as from where the fire-arms like bombs and pistols were being supplied. It is not difficult to guess that the weapons had been stored in the close vicinity of those places where the foreign Sepoys pitched camps; but the main problem was to nab the suppliers of arms. This disturbance would not be uprooted if those did run the blackmarket of these unlawful fire-arms."³³Byomakesh discharged a social responsibility by identifying the blackmarketers of this unlawful weapon for destruction. A critic commented: "The writer connected the flavour of detective stories with social duty-boundness."³⁴

The story of *Magnamainak* depicts that Byomakesh even after fifteen years of the independence of is found to be active in search of the national enemies of the country. Saradindu felt it necessary to disclose the hypocrisy of the leaders of the country like Santosh Samaddar, at present a wealthy businessman, but who once took part in freedom struggle. The political consciousness of the writer got specifically exposed in this story written in 1963. All the fascinations for independence of the people in the post-independent days were shattered by keen consideration of substantive outlook. Moreover, the activities

of the leaders created a sense of distrust amongst people. The actual character and nature of a political leader have been exposed in this story before the readers plus the very story narrates that a frugal, experienced political careerist personality of subdued passions in a criminal and whom Saradindu has made a living one in the circumference of place and time. Byomakesh in course of solving the knot of mystery expressed his extreme hatred towards his uncompromising patriotism and treacherous leaders of the country. Moreover, Byomakesh in the way of penetrating the net of mystery dragged out the moral lapses lying in these freedom fighting politicians. Santosh Samaddar of this story happens to be a greatest example of the all round corruptions of the contemporary period including the ruin of national interests for the sake of own greeds.

The period of time mentioned in the story *Bahni-Patanga* is related to that of independence. A picture of environmental degeneration and of gradual decadence is displayed at the very start of the story. The septic wound lying behind the attainment of independence did not miss eyesight of Saradindu and we get the description of such circumstances from the statement of the police officer Purandar Pandey: "The number of thugs, cheats, murderers and wicked persons have increased in the world right from the time of this great war and simultaneously the volume of duty and works, too, of police has gone up. The crimes which we could not even imagine before now have been occurring constantly. The foreign Sepoys coming here have taught various terrible wickedness. There is no certainly as how variety of intoxicating substances and corruptions did sneak into this land."³⁵ Such a dangerous killer poison is curary, -- the application of which caused the death of Deepnarayan Singh. The writer made the meanness and distortion lying behind the respectable upper class of Bihar evident in this story centering the tale of Deepnarayan Singh and Sakuntala in the novel. The socio- economic scenario has been revealed in the story through the characters like Deepnarayan, provincial minded Dr. Jagannath, *Dewan* Gangadhar and libertine Narmadashankar who with the motive of keeping social high-handedness intact by pleasing the elite class. Sakuntala is beautiful and educated, but breaking the norms of married life became pregnant by means of secret meeting with her ex-lover. The police inspector Ratikanta Choudhury was a part of the conspiracy of killing Deepnarayan being attracted to Sakuntala. The pursuit of truth by Byomakesh is not only limited to personal psychology in this story, rather here he had been in search of a greater political truth. The conflict between real and fake has got importance in terms of political factor in the recently attained independence. Saradindu here wanted to project the conflict of real and fake in the national life through various examples of double-standardness, such as provincialism vs central nationalism, corruption vs honesty. This double standardness of national life disturbing the relations of personal life dragged Sakuntala and Ratikanta towards immoral path.

The role of police, protector of law, is indispensable in national life. The reference of the role of police in Byomakesh series of stories has been realistically displayed by Saradindu's penmanship. A picture of the policing system of the state from the sincere reading of Byomakesh related stories has got exposed in such stories. The activity and efficiency of police in respect of controlling crime were mostly up in the writings composed

in the pre-independent period. The writer, too, like the then ordinary citizens had a high idea regarding initiative and capability of the British administrative power, and the reflections of those ideas became clear in the stories of this phase; but sometimes a sense of spiritlessness and indifference of the police in terms of controlling crime and searching criminals in the post-independent period is evident in the writings of Saradindu and what was started through *Adim Ripu*. Incidentally, the role of police may also be called to our mind with reference to the stories *Rakter Dag*, *Magnamainak*, *Amriter Mrityu* and *Hneyalir Chanda*.

The sorry state of policing system has been unfolded in a good number of stories. The main criminal, as narrated in *Achin Pakhi* and *Adrishya Trikon*, is the police officer of the local police outpost. The story *Bahni-Patanga* portrays that inspector Ratikanta Choudhury was himself involved in the murder of Deepnarayan Singh. Pandeyji in the story *Chitrachor* remarked about his own departmental employees --- “The matters which are as much leaked out from a police station are from nowhere. Moreover, there are police personnels given to taking bribes. Apart from that, police cannot digest any secret.”³⁶

In fact, Byomakesh series of stories of Saradindu Bandyopadhyay have presented a credible picture of contemporary history of society. It is due to time- related consciousness of the creator these are not mere description of murder and murderers, rather establishing the bunch of characters on the real background of place and time as well as connecting with sequence of environmental incidents, Saradindu Bandyopadhyay also endowed even the detective stories with social significance. He noticed lots of contemporary decadences with a painful heart, moreover, the activities of the wicked circle of the society, too, made him destructed and concerned. It is nodoubt an undeniable fact that he sincerely tried with a responsibly society-consciousness to enlighten the dark sides of the human characters by raising the problems.

We may say seeing eye to eye with the critic in connection with above mentioned dissertation : “ In this way the detective stories of Saradindu happen to be the story of life, which contain as much as the writer wants namely social accountability, a design of historical evolution of the nation, plus the diversity of human existence.Saradindu did nowhere pour out himself so lavishly in totality.”³⁷

Notes and References

1. Basu , Shobhan, *Byomakesher Katha*, Pratulchandra Gupta(ed.), *Saradindu Omnibus*,Vol.II,Ananda Publishers ,Kolkata,22nd reprint,1993,p.622.
2. Ibid,p.622.
3. Shobhan Basu let us know in this respect –“After writing ten stories concerning Byomakesh from 1339 to 1342, Saradindu Babu for a long span of time did not think Satyanveshee (investigator of truth). Perhaps readers will no more like Byomakesh and thinking so he relieved Byomakesh from espionage. Afterwards almost 15 years ebbed away.” Ibid,p.622.
4. Bandyopadhyay,Saradindu , *Detective Galpa*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*,Vol.XII, Ananda Publishers ,Kolkata ,4th reprint,2000,p.216.

5. Saradindu Bandyopadhyay wrote “Notwithstanding, Edgar Allan Poe wrote detective stories including even Conan Doyle’ moreover, writers like Chesterton and Hilaire Belloc did not exclude themselves in this regard.
Now the popular literature of England is full of detective stories. Wodehouse said, ‘England is full of,... reading each others detective stories’. Though it is said in course of amusement, yet it contains truth.” Ibid , p.216.
6. Ibid , p.216.
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10. Singha ,Bibek,*Byomakeshe Saradindu : Saradinduer Byomakesh* ,Bangiya Sahitya Samsad,Kolkata,2014, p.183.
11. Bandyopadhyay, Saradindu, *Amitabha*, Pratulchandra Gupta (ed.),*Saradindu Omnibus*,Vol.VI, Ananda Publishers ,Kolkata,20th reprint,1994,p.52.
12. Ray ,Alok, *Satyanveshee Saradindu* ,*Chotogalpe Svadesh Svajan* , Akshar Prakashani,Kolkata,2010,p. 139.
13. Gupta ,Kshetra, *Bangla Upanyaser Itihas* , Vol. 4 ,Grananilay,Kolkata,2002, p. 303.
14. Bandyopadhyay ,Saradindu, *Amriter Mrityu*, Pratulchandra Gupta (ed.),*Saradindu Omnibus*,Vol.II, Ananda Publishers ,Kolkata,22nd reprint,1993,p.187.
15. Bhattacharya, Pramila, *Kathashilpee Saradindu : Man O Shilpa* , Granthanilay,Kolkata,1991,p.52.
16. Gopikanath Raychoudhury marked off this point of time Employment from the time of great war has become unavailable. It has been hard to get employment in some other permanent place of work except war-related matters. There stepped in reformation planning of Montague Chelmsford ust at the end of war.As a result of which the economic life of Bengalees became more unbearable. Bengal was fully cornered in respect of economic duties and responsibilities in comparison with other provinces. On the one hand, the number of educated persons have been shooting up in the middle class but employment was not easily available. *Dui Vishvayuddher Madhyakaleen Bangla Kathasahitya* ,Dey’s Publishing,Kolkata,1393 .B.S., pp. 181-182.
17. Mallick ,Bhaktiprasad, *Paschim Banglar Aparadh-Jagat* ,*Aparadh- Jagater Bhasha O Shabdakosh* , Dey’s Publishing,Kolkata ,3rd edn.,2011,p.38.
18. Paul ,Shrabani, *Saradindur Byomakesh : Samaj-Satyer Sandhanee* ,Tapas Bhowmik (ed.) , *Korak Sahitya Patrika*, Prak-Sharad Issue,1420 B.S.,p.155.
19. The comment of Jagadish Bhattacharya in this regard deserving close attention, who said -- The crime of individual life of Debkumar, inevitable consequence

of people's tendency for crime indicate, as if, every man is involved in mystery of life, and here lies success of its literary manifestation. *Saradindu Bandyopadhyay*, *Amar Kaler Kayekjan Kathashilpee*, Bharabi, Kolkata 2nd edn., 2003, p.50.

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22. Bandyopadhyay, Saradindu, *Rakter Dag*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol.II, Ananda Publishers, Kolkata, 22nd reprint, 1993, p.167.
23. Bandyopadhyay, Saradindu, *Adviteeya*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol.II, Ananda Publishers, Kolkata, 22nd reprint, 1993, p.338.
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26. Bandyopadhyay, Saradindu, *Bahni-Patanga*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol. II, Ananda Publishers, Kolkata, 22nd reprint, 1993, p.87.
27. Ibid, p.86.
28. Bandyopadhyay, Saradindu, *Adim Ripu*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol.II, Ananda Publishers, Kolkata, 22nd reprint, 1993, p.1.
29. Ibid, p.1.
30. Ibid, p.20.
31. Ibid, p.85.
32. Biswas, Saibal, *Byomakesh Rahasya*, Shankar Ghosh (ed.), *Pratidin*, 31 March, 1996, p.9/ko.
33. Bandyopadhyay, Saradindu, *Amriter Mrityu*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol.II, Ananda Publishers, Kolkata, 22nd reprint, 1993, p.191.
34. Gupta, Kshetra, *Bangla Upanyaser Itihas*, Vol. 4, Grananilay, Kolkata, 2002, p. 303.
35. Bandyopadhyay, Saradindu, *Bahni-Patanga*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol. II, Ananda Publishers, Kolkata, 22nd reprint, 1993, p.86.
36. Bandyopadhyay, Saradindu, *Chitrachor*, Pratulchandra Gupta (ed.), *Saradindu Omnibus*, Vol.I, Ananda Publishers, Kolkata, 32nd reprint, 1993, p.253.
37. Gupta, Kshetra, *Ramaneeya Saradindu*, Granthanilay, Kolkata, 1408 B.E., p.36.

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