

NARENDRANATH MITRA'S SHORT STORY AFTER 1950S IN THE LIGHT OF WOMEN PSYCHOLOGY

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Introduction:

Short story is the pride of Bengali literature. Narendranath Mitra, the pride of the Bengali short story, is widely known to the critics. Of course, as a creator of this story about four hundred times more than four decades, he is known for his pride and literary poets. When Narendranath Mitra stepped down in the Bengali story, the incidents of indigenous social and political unrest, the disastrous grab of World War II, monastery, riot, country-division, ecstasy and other things were mixed with the wounds of ordinary people. Surprisingly, the story of Narendranath Mitra went far beyond the political spectrum in such a swinging context, and the brilliant art of inter-human relations. Not only that, Narendranath Mitra is also the most comprehensive form of hope for the hopelessness, joy, pain, frustration and failure of the Bengali lower middle class. Though inter-human relations of general public life are the main source of his short story, the psychological analysis of women's mind has made it memorable and enchanting by giving him unique levels. Though Narendranath Mitra is sympathetic to women, in his view, women in his insides have constituted the formation of a progressive society. In this context, the statement of Mrs. Shovana Mitra, wife of Narendranath Mitra,

"Narendranath was a special activist of women's progress in personal life, The traditional environment of the village is not boring in my life Come on, I do not run out of the house and the work My husband has Vigilant vision."

People can't know exactly what their mind is talking about and it's far more difficult for someone to talk about another person's mind. But in the case of literature the work is rather easy because the characters made by authors. The third phrase short stories by Narendranath Mitra (1361-1370) have been able to capture the women's mind.

Analysis according to the selected short stories:

In 1361 to 1370 the publication of short stories 'Chhatri', 'Ekti Fulke Ghire', 'Parswachar', 'Ghash', 'Swadhikar', 'Molater Rong' are edited in 2nd edition of Narendranath Mitra. In the selected short stories the women's heart's desire, the burning sensation of satisfaction and progressive mentality of women are vividly displayed. There are a lot of variations in the short stories. The first of women's mentality is the incomprehensible heart's desire of women. 'Chhatri' and 'Ekti Fulke Ghire' in these short stories we can get the mentality of women. The heart desire toward the older among the central characters is lightened in these stories by Narendranath Mitra. The second mentality is more hearted because the writer makes the picture with clearance. 'Parswachar' and 'Ghash' these short stories beam the biological need among the women's heart. The third, women's mentality is progressiveness. 'Swadhikar' and 'Molater Rong' these short stories unfold the progressiveness of women's heart by Narendranath Mitra. To realize these facts it must be discussed the stages of mentality of women's.

Incomprehensible heart desire:

The deeper interest that men and women have in each other, beyond the barriers of relations or age, Narendranath Mitra's 'Chhatri' story is his introductory short story. Meera is the daughter of the District School teacher Ganesh Dutta, she is a diligent and a meritorious student. Meera's mother was ill, after doing all her work at home; she was seen sitting in books while she was in retirement. Shameful girl Meera surprised everyone in the city after getting a Divisional Scholar in Matriculation, and later, as a meritorious student, his fame began to grow rapidly after his admission in English honors at the College. Writing a comparatively essay by Rabindranath and Shelley in the College Magazine, Meera conquered the heart of Principal. An unprecedented change of Principal Satikanta Babu's mind in studying and teaching can be noticed around Meera. Satikanta Babu has inspired Meera to earn a good degree in English, even if he has

the opportunity to study in his own home library. Satikanta Babu's wife Hiranprabha also talks about Meera-

"Try it, try very well, you want to keep his face, Got it?"

Meera studied as a teacher in class by receiving 1st class Honours in English and changed the ten year history of college to become the favorite bride of all. Meera went to Calcutta and getting admission in M.A classes. As a result, the weaknesses of these two unmarried young men have been tending to the house. Although M.A did not have the results, he was appointed professor in Mira's own college. Since then the teacher-student relationship has a terrible shape. When Hiranprabhava Devi learned about her association, she said to her husband,

"Before drive her from college, then send you to college "

A few days later, it was known that both the Principal and Meera had left the city. Satikanta Babu , most of his property was abandoned to his wife and son, then he had left them going with Meera. If the story of a storyteller goes to Nagpur and meets to Meera, then the true story becomes published in front of the storyteller Parimal. During the conversation of Meera and Parimal, let's talk to Meera with emotional voice –

"He has approached me for several years, how much time he has called me. And how much effort has been covering the real saying ... I have seen his own struggle with himself. Yet at last moment he had to say! At first there was an intense hatred, and then all my heart was filled with deep enamored."

At the end of the story of the 'Chhatri', Meera seems to have weakened her Principal, whether by devotion or reverence, in front of her teacher, is inconsistent and unjust. It is undeniable that the story writer Narendranath Mitra has given credit to Mira's innermost desire.

A common story is exactly like 'Ekti Phulke Ghire'. Like the half-blown flower of seventeen years of youth Tini, she has won the heart of her mother's friend Jitesh Babu, its history is the fact of this story. Though Rini's mother is called to Jitesh- 'dada', but Jitesh babu is not able to see any modesty in his behavior. Jitesh Babu came home late in the day and spent a long time doing many jokes with Rini's mother. Rini did not accept this kind of behavior in any way. Just one afternoon, when Rini's mother went to the house of the aunty in Bhabanipur, when she was alone in the house, Rini thought that someone was standing in her behind, after seeing , the gentleman, Jitesh Babu . There is no talk in the heart of fear, fear, and shyness, full of fear. Finally, just before the departure of Jitesh babu, Rini said that the gently

"Do not drink a cup of tea?"

Jitesh responded ,

"No. Do not sit, do not eat tea. You do not like me."

To protect the courtesy, when Rini finally came to the road for Jeetish Babu, Jitesh quickly got a dozen tuberose and a red rose from a flower shop and said to Rini - 'for you'. When Rini came back to the house with silence without any resistance, she wanted to find herself after leaving flowers in front of the mirror. Rini realized that she was able to conquer her mother's only companion with her strength. But at the right time, it seems that there is no reason to boast of such an old tiger. At the same time, she has changed the way her thinks,

"But the gentleman's eyes are too beautiful; the color of his rose is such a pale red, and the fairytale of all the words in his mouth."

In this story, the indication of an inconsistent desire similar to the "Chhatri" story is noticed.

Burns of dissatisfaction:

Not only women, there is a relation between the primary needs of the human groups of all classes (food, clothes, shelter) as well as biological demand and social needs. However, in order to meet this demand, women need to be more moderate than men, otherwise if they went to live in the darkness. In the story of Narendranath Mitra's "grass", the painful picture of such an insatiable woman heart stirred the reader's heart. The central character of short story 'Ghas', has brought Sunanda's distorted brain into a woman by bringing together the turmoil in her marriage with her husband, for her bridal life and wish. And this story has made the heart of sympathy for the reader, in the number of composition styles by Narendranath Mitra. To illustrate the irritability of Sunanda's insatiable desire, the storyteller has shown that all the childless women have expressed the theirs burning of dissatisfaction.

Narendranath Mitra's 'Parswachar' story apparently seems to be an articulation of Women's lewdness of patriarchal society, but it is also considered to be the aspect of depression in the women's abyss. Although Swami Bhumananda is not alive, the whole story is circulated centered around him. This Bhumananda first

promised to his newly married wife in the first youth, after looking for livelihood from East Bengal and not returning home, fortunately, in the forest of Assam, an ashram established a monastery in collaboration with Binoybhusan. In the untiring efforts of these two youths, the 'Siddhakoot' became the glory of the greatness all over the world.. There was more number of feminist's disciple in the Ashram. People said that Bhumananda's 'Maron-Uchaton-Vashikaran' had printed a disciple's husband on a tree with power. The innocent man was a lower division clerk of the district George Court. This law has once again begun to rebuild the wife and confessed to the name of Bhumananda for the crime of keeping her captive. When a warrant was issued to arrest the name of Bhumananda, he accepted his resignation on a new moon night. Then, if the clerk wanted to take his wife, Manjuri back, but she was not agree with her husband. Feel free to come to the conclusion of the story that Narendranath Mitra, along with the evaluation of the character of both male characters, also boasts of Manjuri's fascination.

Progressive thinking of Woman:

To win the women's fate, nobody will give right

The repetition of this statement can be seen in the story of Narendranath Mitra's 'Swadhikar'.

Ashalata, is an important character of the story 'Swadhikar'. She was against the people of her in-laws and started as promoting progressive women to teach her daughter, similarly Bithika got up and studying at the professor's seat and got married to her Mother's unfavourite bride. Here the story-teller has been able to highlight the story as a guide to progressive women's personality.

The 'Molater Rong' also shows that a woman in general shyness has changed her life in line with the change of time. This aspect of women's transformation in most of the short stories written by Narendranath Mitra in 1361-70 is clear. Anjali, the central woman-character of this short story, She was the daughter of a little school master who had to fight against poverty. Eventually Anjali joined as a typewriter in Ramshonkar Roy's Press Office. Although the pressure of poverty in Anjali's prevalence was very noticeable, there was a radical change in the use of rituals with her dresses without going a few months. Just one day Anjali surprised everyone by holding her wedding card in front of the office colleagues. After coming to the office for several days after the marriage, she joined the office and later she was able to spend her life with them. After a long time, colleagues were shocked to see Anjali on the legitimate. From then Anjali kept quiet as before. All of a sudden, everyone is very happy to see their colorful rows and dresses. Before Anjali's marriage, she used to join the office colleague Suren saying by the other people. One day, they saw Suran's name in Anjali's hide-of-the-box book, everyone is optimistic that, again, Anjali can be happy with them. Anjali came out of a major danger after one and kept on trying and doing his best to live a new life and introduced to progressive thinking.

Conclusion:

With the analysis of the six selected stories, it is unambiguous that, in every story, different aspects of female psychology are easily reflected to the reader. Not only the stories but also in his use of language and writing style Narendranath is always remembered for expressing the inclination of the common people in writing.

Source:

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3. Narandranath Mitra- Golpomala2, 1964, Rasbihari Avenue, Kolkata-700029
4. Shamali Gupta and Kanti Biswas- Nari O Samata, 1993, Bankim Chatterjee Street, Kolkata-700073