

# Reflection Of Historical Consciousness Mixed With Aesthetic Brilliance In Creative World Of Sharadindu Bandopadhyay

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**Abstract:** Sharadindu Bandopadhyay was undoubtedly a remarkable litterateur who earned name and fame through a large number of Bengali novels and stories written in backdrop of Ancient India, Medieval India, pre-historic world and era of early voyages of the Portuguese colonisers. History of Bengal and Vijayanagara had been skillfully depicted in his novels. He depicted glory of immortal stalwarts like Gautama Buddha and Chaitanyadeva (Nemai Pandit) through his stories such as Amitabha and Chua- Chandan. Life and military prowess of Shivaji, the courageous hero of Maratha insurgency, was theme of some stories of the eminent author. He had extremely good control on language and also fantastic aesthetic taste which was an important backbone of historical novels namely Kaler Mandira, Gaurmallar, Tumi Sandhyar Megh, Kumarsambhaber Kabi and Tungabhadrar tire. Stories related to Shadashiv Series were vibrant pictures of the Maratha upsurge under able and diplomatic leadership of Shivaji who was central character of a short story entitled Bagher bacha created by Sharadindu himself. In his creative world one can not find life struggles of the subaltern people as central theme because only kings, queens, wealthy merchants took pivotal part there. Moreover it can be noted that the author's opinion about women's position in Ancient India was completely coloured with conservatism and male chauvinistic outlook. In this article, I have tried my level best to uphold salient features of historical backdrop of his writings and relevance of his creations for future.

**Keywords:** Ancient History, Indian heritage, Chronologically, Consciousness, Memory of golden era.

## I. INTRODUCTION

In introduction one can quote from Shrikumar Bandopadhyay's noteworthy book entitled *Bangosahitye Upanyaser Dhara* to explore style of eminent author Sharadindu Bandopadhyay-

“Sharadindubabur pradhan krititto atit yuger jivanjatar punargathane oitihāsik kalpanar sarthak prayoge. Bisheshato prachin Hindu o Bauddho- yuger samajbinyas o jivanchando sammandhe tahar kalpana bishesh sachetan o gathanshilponipun. ....

Samasto yugi jeno bilas-byasane matia uthiachilo. Samajchitrobarnanay Kalidaser saundarjyaruchir probhab ache, kintu tahar apeksha dher beshi prokat Joydever ratisarbasyata. .... Lekhak Bangla o Magadher riti-niti,

ahar o alankaraner baishistya, ruchir chandoswatantrer bistrilo ..... Barnana diyachen .....

Lekhaker bhashar upar adhikar o barnanakaushal prasansaniya. Bisheshato chitral barnana o kabyer sarthak ingiter sushthu prayoge tini sei sudur atiter ekta rupamoy chhobi phutaiachhen.”

In fact Sharadindu was completely infatuated by the glory of Ancient Indian culture. A.L. Basham once in his book entitled *The Wonder That Was India* acknowledged that India as well as China had the oldest continuous cultural tradition in the history of entire world. Sir William Jones, Charles Wilkins, Henry Colebrooke, Horace Hayman Wilson, James Prinsep, Alexander Cunningham, Sir John Marshall, stalwarts in the arena of Indology, besides indigenous scholars namely Rajendralal Mitra and R.G. Bhandarkar contributed a lot in creating an environment full of admiration for age-old Indian

history, culture, language and literature. Basham opined that the greatest triumph of the Archaeological Survey of India under capable leadership of Sir John Marshall had been definitely the discovery of the renowned Indus civilization. Sharadindu was greatly impressed by the scenario enriched by enormous endeavour of the Orientalist scholars. He undoubtedly thought that women were respected and adored in ancient India. But the true picture was completely different. Here one can quote from Sukumari Bhattacharyya's famous book entitled *Prachin Bharat: Samaj o Sahitya* where the feminist author declared without any hesitation that-

“...Shona jay, Prachin Bharat narike sammaner asane rekhechilo.....Bola nishprayojon, bahu anusandhane nari-ke sekaler samaje sammaner asane dekhte paini. ....Oi samaje ekmatro swadhin nari chilo ganika. Sanyasini, Paribrajika etyadi jara shikshito chilen tara samajer pratyantodeshe bicharan korten, tader sankhyao jemon naganyo, bhumikao temni gauno. .... Uparjito artho ebang nijer deher upareo tar kotokta adhikar chilo, ja kulobadhur khetre anek beshi simito chilo, athaba chilo na. .... Prithibir anyanyo desher prachin samajeo nari nirjatito chilo; parthakya ektai, sesob desher ponditera aaj dabi kore na je tara narike mathay kore rekhechilo. Bole na ..... narira 'Pujarha grihadiptaya'.”

History of the Vijayanagara kingdom, founded by Harihara and Bukka, was backbone of one of the most well-reputed historical novels of Sharadindu Bandopadhyay who had keen interest in culture of Medieval India also. Satish Chandra in his book entitled *History of Medieval India* stated that the Vijayanagara and Bahmani kingdoms controlled India south of the Vindhya, for more than 200 years. They established large capitals and cities, and made them beautiful with a good number of magnificent buildings, provided support system for flourishing art and literature, maintained law and order, tried earnestly for development of commerce and handicrafts.

Shivaji, who was the predominant historical figure in stories of *Shadashiv* series and another story entitled *Bagher Bachha*, was mainly depicted as an ideal Hindu leader. Stewart Gordon in the book entitled *The Marathas: 1600-1818* opined that-

“A great part of the continuing interest in Shivaji is as a historical role model of perfect behavior. Any discussion of Shivaji, then, must deal with the events that any school-child in Maharashtra can relate, events that show courage and high moral character and charismatic leadership. With this background, it is understandable why acts of realpolitik, of dubious moral justification, get short shrift in much of the later writing. Recent research and published documents now allow a more balanced discussion of Shivaji and the early Maratha polity.”

Sharadindu was undoubtedly influenced by Shivaji's political sagacity and military prowess. Actually Shivaji was not at all an embodiment of “proto-nationalism”. He followed a policy like other rulers maintaining social mobility for Maratha soldiers and Brahmin administrators as in Bijapur and Ahmadnagar. Moreover he was not interested in completely altering power- structure of the rural elite families of Maharashtra, specifically the deshmukhs. He cleverly adopted the policy of attacking the largest deshmukhs who

were potential rivals but the remaining ones had been left in peace and tranquility.

In history of Medieval India, war of succession during Shah Jahan's reign was an important chapter which had been used as historical backdrop for Sharadindu's story entitled *Takht- Mobarak*. Here Aurangzeb's clash with his brother Shuja was background of the plot. Satish Chandra in his well-reputed book entitled *History of Medieval India* depicted the situation skillfully-

“..... Aurangzeb had defeated Shuja at Khajwah near Allahabad (December 1658). Further campaigning against him was entrusted to Mir Jumla who steadily exerted pressure till Shuja was hounded out of India into Arakan (April 1660). Soon afterwards, he and his family met a dishonourable death at the hands of the Arakanese on a charge of fomenting rebellion.”

*Raktosandhya* was a remarkable story written by Sharadindu who used the history of colonial voyages launched by the ruthless Portuguese power in Early Modern Europe as backdrop of his story. Subodh Kumar Mukhopadhyay in his book entitled *An Introduction to Early Modern Europe: 1400-1789* had rightly stated that -

*What was common in both Portuguese and Spanish colonies was the merciless exploitation of resources, local society, language and culture were undermined. The same policy was followed by the later colonial powers like Holland and England.*

Vasco da Gama was the chief historical character of the story *Raktosandhya* and the author's depiction of his activities was not at all distant from truth. Arvind Sinha in his book *Europe In Transition* stated that Vasco da Gama was a very cruel man who during his second voyage managed to capture a shipload of Muslim pilgrims returning from Mecca and destroyed them with fire for inability to pay tribute to him. He did not hesitate to order for severing of limbs of many fishermen and sent them to Calicut to terrorise its ruler Zamorin in expectation that all demands raised by the Portuguese colonisers would be accepted.

In this article I will try my level best to discuss and explore historicity of a good number of novels and stories of Sharadindu Bandopadhyay citing examples from his creative world.

## II. SOME FAMOUS HISTORICAL NOVELS OF SHARADINDU BANDOPADHYAY

*Kaler Mandira* was one of the most remarkable historical novels of litterateur Sharadindu Bandopadhyay who skillfully used era of Gupta emperor Skandagupta and Huna invasion as its historical backdrop. Here one can quote from first chapter of the novel -

“Maharajadhiraj Parambhatarak Magadheshwar Skander shorosh rajyanke Uttar-Paschim Bharater shailabandhur adhityakar ekprante, Bitanka namok khudro rajyer rajdhani Kapotkut hoite anadidure ek khudro jalasatrer taruchhayamule amader akhyaika arohbho hoitechhe.”

The author tried his level best to depict the bloodthirsty nature of the Hunas who captured the kingdom of Bitanka in his story and brutally murdered king; even did not hesitate to

attack infant son of the king. They found tremendous enjoyment in indiscriminate plunder and molesting womenfolk. The murdered king's son ( Chitrak / Tilak Barma) later after enormous hardships and struggles in life returned to conquer Bitanka kingdom again by eliminating Huna emperor Rotta Dharmaditya who discarded policy of bloody warfare after accepting the path of Buddhist religion. When the prince was engaged to restore his natural rights over the kingdom, entire northern India was witnessing ferocious battle between the renowned Gupta emperor Skandagupta and the Huna power. Chitrak / Tilak Barma fell in love with the courageous Huna princess Ratta Jasodhara who was the daughter of the present king, responsible for death of Tilak's father. Tilak had to face wrath of Kirat, who was son of Tushfan, murderer of the former king, because Kirat was also lover of the beautiful Ratta Jasodhara.

Even emperor Skandagupta was deeply attracted towards Ratta who declined his marriage proposal but he was noble enough to restore the Kingdom of Bitanka to her lover Tilak Barma and also acknowledged their love. Skandagupta helped Rotta Dharmaditya and Tilak Barma to defeat Kirat, son of murderer of Tilak's father – the former king of Bitanka.

Sharadindu Bandopadhyay had expressed his excellent skill in use of language and deep insight for depicting human nature in that particular historical novel.

Another famous historical novel entitled *Gaurmallar* was based on history of Bengal after death of eminent king Sasanka who earned name and fame through withstanding attacks of emperor Harshabardhan, the *Sakalottorpathanath*. Sharadindu himself explained backdrop of this creation by stating that-

*“Gaurraj Sasanker mrityur por Gaurbange shatabarsha dhorja Matsanyaay choliachilo, charidik hoite rajyagridhnu rajara asia deshke chhinnabhinna koria diyachhen. Ekdik hoite asiachilen Jaynag Bhaskarbarma, anyo dik hoite Harshabardhan. Tarpur aro aneke asiachhilen, Bangla Desh loia karakari cherachiri poria giachhilo. Seshe satabarsho pore Pal bansher Gopal asia shanti shrinkhala phiraia aniachhilen.*

*Ei satabdibyapi Matsanyaayer madhye Bangla Deshe itihase o sanskritir ekta yug sesh hoiachhilo. ....*

*Amar kahini Sasanker mrityur abyabahito pore arambho hoia tahar binsho batsar pore sesh hoiachhe. Ei samaye Bangalir charitro sanskriti gramyo jivan nagarik jivan kirup chhilo taha ankito koribar chesta koriachhi.”*

In this story king Sasanka's brave son Manavadeva fell in love with Rangana, a commonplace rural woman residing with her widow mother Gopa in Betasagrama. Manava was expert in military skills needed in warfare but was not at all interested in shrewd diplomacy like his father. Bhaskar Barma, king of Kamrupa, after entering into a secret treaty with Harshabardhana, suddenly attacked northern frontier of the kingdom of Gaur. Manava faced terrible defeat and took shelter in Betasagrama where he was involved with Rangana for one night only and after that he again went to Karnasuvarna for his final encounter against the staunch enemy Bhaskar Barma.

Manava was defeated again and became blinded by the victorious opponent Bhaskar Barma. He had to accept life of a beggar for his survival and after many years he was able to

return to his beloved Rangana again. Rangana's son Bajradeva went to Karnasuvarna in search of his father Manava, who was declared dead then and obtained help from Shilabhadra, chief of Nalanda Bihar and friend of Kodanda Mishra, former employee of king Sasankadeva. After reaching Karnasuvarna, Bajra's life was in danger due to the trap of lustful queen Rani Shikharini, wife of present king Agni Barma, son of Bhaskar Barma.

Sharadindu showed exemplary capabilities in depicting the lust- infected environment of royal *andarmahal* in his novel-

*“Jauvaner adamyā bhogsprihar srote rajdharma bibekbuddhi hitbuddhi sob bhasia gelo; nabin rajar pourush joshit- mandalir madhye simabaddho hoilo. Lajjita rajlakshmi ke biday diya tini anango puja matto hoilen. ....Rani kintu kichhui grahyo koriten na. .... Nammatro abaraner antarale lajjahin byabhichar cholitechilo.”*

With diplomatic help and guidance from Kodanda Mishra, Bajra became successful in obtaining throne of Karnasuvarna but was compelled by circumstances to leave due to conspiracy of opponent king Jayanaga.

When Bajra returned to Betasagrama, he found that entire village was plundered by some dacoits who were former military commanders of previous king Agni Barma but his family members somehow survived onslaught. Bajra was fortunately reunited with his mother Rangana, beloved Gunja and father Manava who had been able to return to Rangana after 20 years. After that they all used to lead a contented life in their rural environment.

Sharadindu was undoubtedly able enough to show scenario full of complexities of palace politics as well as simplicity of happy rural life as an excellent artist.

*Tumi Sandhyar Megh* was a fantastic example of Sharadindu's masterpieces in arena of historical novels. One can take help of his own language in depicting its backdrop-

*“Ei kahinite Dipankar, Ratnakar Shanti, Naypal, Bigrohopal, Lakshmikarnadev, Birashri, Jauvanashri, Jatabarma, Bajrabarma, Yogadeva o Tibbatiya acharyya Binayadharer naam itihase paoa jay. Dipankarer shanti-pracheta ebang Bigrahapaler sahit Jauvanashrir bibahao oitihasek ghatana. ....*

*Je laghuchitata aparinamdarshita swajatidrohita o antakalahar phale Bharater sanskriti nayshato batsarer jonyo astamito hoiachilo tahari chitra amar kahinir patabhumika”.*

Atish Dipankar Srigyan, *mahacharyya* of Vikramshila Bihar and famous in China and Tibet also, was an important historical character of this particular novel. Nayapaldeva, king of Pataliputra and successor of renowned Pala emperor Dharmapaldeva, founder of Vikramshila Bihar, was father of the story's brave hero Bigrahapala. Lakshmikarnadeva, the Kalchuri- king of Chedi empire was staunch enemy of Nayapaldeva.

Atish Dipankar tried his best to eradicate the age-old hostility between the Chedi kingdom and the Pala empire through raising the proposal of marriage of Lakshmikarna's beautiful daughter Jauvanashri with Bigrahapala, courageous prince of Pataliputra. Lakshmikarna gave his consent for the time being but later did not invite Bigrahapala in the *swayambara* organized for his younger daughter. He arranged for preparing an extremely ugly idol of the Pala prince which

was kept in the *swayambarasabha* to tarnish the image of entire Pala empire before all other kings. But Bigrahapala was shrewd enough to destroy his plans and made Jauvanashri his love interest with help of her elder sister Birashri and Birashri's husband Jatabarma. Finally Jauvanashri left shelter of her tyrannical father with Birashri's guidance and joined with her beloved against Lakshmikarna who declared war but ultimately made peace with her daughters and son – in – laws.

Sharadindu showed his excellent expertise in describing contemporary lifestyle, position of women, garments, food habit, ornaments etc. He expressed his extreme apathy towards the era of Muslim rule in India through this novel. According to his outlook ancient India was nothing but golden phase of our beloved motherland and arrival of the British colonisers was also a blessing but the era of rule of the Muhammedans was compared with *maharatri andhak* by him. Here one can quote end-point of his novel to establish his fathomless hatred for the Muhammedan phase namely the era of the Delhi Sultanate and the Mughal empire –

“*Sedin Bharater natyamanche je kautuknatyer abhinoy hoiachilo, je natnatira abhinoy koriachilo, tahara sandhyar ranga megher moto sunye milaia giachhe. .... Sedin dhire dhire natyamancher upar mahakaler Krishna jabanika namia asiachilo, pradip nibhia giachilo.*

*Tarpor rangamancha yugantokal dhoria timirabrito chilo. ... Manush chamchikar moto andhakare bachia chilo.*

*Nayshato barsho pore abar sei rangomanche ekti ekti koria deep jwaliya uthiteche, kaler krishno jabanika soria jaiteche.”*

*Tungabhadrar Tire* was undoubtedly a remarkable historical novel of Sharadindu Bandopadhyay who explained the backdrop in such a way which was full of literary flavour-

“*Ei kahinir oitihatik patabhumika Robert Sewell –er A Forgotten Empire ebang koekti samasamayik panthalipi hoite samgrihito. .... Doctor Rameshchandra Majumder mahashayer sampadito sampratik grantha The Delhi Sultanate path koria Sewell –er tathyaguli shodhan koria loiachhi. Amar kahinite oitihatik charitra thakileo kahini maulik; ghatanakal khri 1430 er ashepashe. Takhono Vijayanagara rajyer abasan hoite shatabarsho baki chilo.*

*Aneker dharona Portugueseder Bharate agamoner ( khri 1498) purbe Bharatbarshe agneyastrer prachalon chilo na. Eha bhranto dharona. .... Ei kahinite agnestrer abatarona alik kalpana noy ....*

*Porisheshe baktabya, amar kahini Fictionised history noy, Historical fiction.”*

Political, administrative, socio- economic, cultural history of the Vijayanagara empire and its conflicts with Bahamani kingdom was the main theme of the novel. Devaraya II, one of the eminent kings of Vijayanagara was its central character who wanted to use policy of political marriages for strengthening his empire. He was eager to marry Kalinga-princess Bidyunmala, daughter of king Gajapati Bhanudeva and instructed that the princess must reach Vijayanagara for matrimonial alliance. While crossing long way to the kingdom of her future husband, the princess fell in love with a commonplace youth Arjunbarma who actually saved her life. After reaching Vijayanagara she maintained her secret love with tremendous courage and steadfastness. When Devaraya came to know about the affair he immediately directed Arjun

to leave his empire. Arjun obeyed his order but when he knew that Vijayanagara would be attacked by the Bahamani army he returned risking his own life to inform Devaraya in advance. Devaraya was quite impressed for Arjun's devotion and dedication for his kingdom and arranged for marriage of Arjun and princess Bidyunmala. The king himself married her sister Manikankana who was attracted towards the king's noble nature.

The author's expertise in depicting contemporary lifestyle, conspiratorial palace politics, espionage system etc. had been reflected in the novel and also apathy towards the rule of the Muhammedans was expressed through its story.

### III. SOME FAMOUS HISTORICAL STORIES OF SHARADINDU BANDOPADHYAY

Historical backdrop of Sharadindu's some stories entitled *Shadashiver Adikando, Shadashiver Agnikando, Shadashiver Dauradauri Kando, Shadashiver Hoi Hoi Kando, Shadashiver Ghora- Ghora Kando* as well as *Bagher Bachha* was based on the adventurous activities, military prowess and diplomatic skill of the Maratha emperor Shivaji. Shadashiv was a fictitious character who was a commonplace rustic youth during era of emergence of Shivaji as the undisputed leader with dream of establishing the Hindu kingdom in Maharashtra. He participated in army of Shivaji in a very tender age and later helped Shivaji in destroying the *fauj* of Bijapur, communicating with his father Shahji Bhosle in Jinji fort and always utilised weapon of shrewd diplomacy in completion of the mission of the eminent Maratha hero. *Bagher Bachha* was a fantastic reflection of Shivaji's psyche with tendency towards guerrilla warfare from a very early age.

*Amitabha* was a famous story where glory of Gautama Buddha, Magadha's King Ajatashatru's hatred towards the Buddhist path of religiosity and his endeavour to establish fort in Pataliputra etc. were highlighted.

*Bishkanya* was reflection of the bloody history of the Shishunaga dynasty which once ruled Magadha – “ ..... *Amitabikram Ajatashatru por hoite Maurya Chandragupter abhyudoy parjanto Magadhe ek prokar rashtriya biplab choliachilo. Pitake hatya koria rajya adhikar kora Shishunag – rajbansher ekta baishishta hoia daraiachilo, bipul rajporibarar madhye sinhasaner jonyo hanahani antarbibad sahaj o prakritisiddha hoia poriachilo.”*

King Chanda's daughter Ulka who was left by his cruel father to die after being declared *bishkanya* in her infant stage, later returned to Pataliputra and brutally killed Chanda in her own hands. Then she tried to destroy King Senajit also to obey order of Shivamishra, her foster- father who went through extreme suffering due to Shishunaga dynasty. But she fell in deep love with Senajit, who occupied the throne after Chanda and sacrificed her own life to keep her beloved safe as she considered herself as the evil spirit in his life- *priyapranhontri bishkanya.*

*Rakta- Sandhya* depicted excessive cruel and blood-thirsty nature of Vasco da Gama, the pioneer of the Portuguese voyages of early modern Europe and his hatred towards the Muhammedans. His greed for resources of Calicut was also expressed here by the author. The horrific dominance of the

greedy Portuguese pirates in the Indian Ocean and their fanatic outlook had been depicted by Sharadindu with utmost perfection.

*Mritpradip* was an excellent story of this author who had used the era of the Gupta emperor Chandragupta I and his wife Kumaradevi, parents of emperor Samudragupta, as its historical background. Importance of political marriage, espionage system and significance of using beautiful women in that particular system had been upheld through the storyline.

*Rumaharan* was such a story where life and activities of the prehistoric human beings had been depicted by the author. Contemporary climate, food habits, clothings and vulnerable condition of women were highlighted in this specific story. Here one can quote from the end-point to describe the ruthless competitive attitude of menfolk for obtaining control on women – “*Odike takhon yuddha sesh hoia giachhe – bipaksha daler eki purusho jivito nai. Amader daler jahara bachia ache, tahara raktolipto dehe unmotto garjan koria narider abhimukhe chhutiachhe.*”

*Ashtam Sarga* was a story on eminent litterateur Kalidasa of ancient India and his immortal creation *Kumarasambhava*. Kalidasa was contemporary of famous Gupta emperor Chandragupta II. In this story one can find references about the king's (also known as Vikramaditya in history) renowned *navaratna sabha* (Vetalbhata, Vararuchi, Kalidasa, Varahamihira, Amarsimha were stalwarts of this *sabha*) and importance of well- educated and beautiful *barabadhus* in contemporary cultural as well as intellectual sphere.

*Chua Chandan* was a remarkable story based on love developed between Chua and Chandandas in Nabadwip in the period of early life of Nemai Pandit / Chaitanyadeva. Sharadindu depicted socio- cultural situation of that particular period with exemplary expertise –

“*Takhon Banglar ghor durdin jaitechilo. Rajshakti Pathaner hate; dharma o samajer bandhan bahu yuger abahelay galito rajju –bandhaner nyay khosia poritechhe. Desho jemon arajak, samajo temni bahurajak. Keha kaharo shasan mane na. Mrito Baudhdharmar shabnirgalito tantrabader sahit Shakta o Shaiva matabad mishrito hoia je bibhatsa bamachar uthhito hoiachhe – tahai aakontho paan koria Bangali andho- mattatay adhather pane skhalitopade agrasor hoia choliachhe. .... Matrikasadhan, Pancha- Makar uddam nriyte asor dakhol koria ache.*”

Chandandas, a noble- hearted merchant, rescued the beautiful Chua from the clutches of barbaric and lustful Madhav with help of Nemai Pandit who also made their marriage possible.

*Maru o Sangha* was a significant story of Sharadindu Bandopadhyay based in the backdrop of Central Asia. Deep impact of the religion propagated by the immortal Gautama Buddha in this region was reflected here. Nirvana who accepted the life of *bhikshu* even after falling in love with Iti, his childhood sweetheart, could not obey all rules described for the Buddhist mendicants. Their foster- father *sangha- shavira* Pithumitta wanted to show mercy due to his affection and pity for their tender age. But *bhikshu* Uchanda who already was full of rage and hatred due to the growing attraction between Nirvana and Iti, declared that according to the rigid regulations of *Patimoksha* they must be banished

from *Sangha*, their only shelter with food and water in desert. They left obeying the ruthless order but after that the monastery came under the attack of *aandhi* and here we can observe the author's actual statement that mercy was the true base of the Buddhist religion and philosophy.

*Takht Mobarak* was an important story based in the historical backdrop of war of succession occurred during era of the famous Mughal emperor Shah Jahan. Suja was defeated by younger brother Aurangzeb and while staying in Munger, murdered Mobarak, son of a stone- cutter artist Khwaja Najar Bokhari. Actually Mobarak protested against his indecent brutality and so had to die. Even after the death, Suja's revengeful attitude did not decrease and so he ordered Mobarak's father to make a beautiful throne for him. The bereaved father had to obey the directive but he cursed the murderer of his young son and also cursed because Suja shamelessly captured his widow daughter- in – law Paribanu as his new maid. Here the author skillfully depicted the lust- infected and brutal nature of the Mughal royal household.

*Sankha- Kankan* was a story written in the background of Alauddin Khalji's imperialistic aggression in Southern India and his lust for beautiful women. Alauddin, responsible for capturing Panchampur's king Bhup Singh's daughter Shilavati, a significant character of the plot, was attacked by the king's young son Ramarudra. Unfortunately Ramarudra was imprisoned and died a brutal death. Then the king sent Mayura, a brave youth, with Chanchari, who was Alauddin's daughter herself, to Delhi. Chanchari's mother Simantini was a maid in the royal household of the bereaved and insulted king Bhup Singh. Mayura obtained help of Shilavati, who left Alauddin's harem long ago in disguise and tactfully made Chanchari visible before the lustful Sultan of Delhi. Malik Kafur on behalf of Alauddin took Chanchari for the Sultan who was till then unaware of the horrible truth that she was his own biological daughter. After returning Panchampur, Mayura was able to marry Somshukla, the younger daughter of the king who was quite impressed with Mayura's success. Shilavati also returned with Mayura to Panchampur, her father's kingdom.

#### IV. CONCLUSION

Sharadindu was undoubtedly a remarkable writer of historical novels and stories based on the backdrop from the prehistoric era upto the 17<sup>th</sup> century. Shri Sukumar Sen opined that- “*Agekar lekhakder moto Sharadindubabu durbiner chongar madhya diye kingba nake durdrishtir chashma ete itihashatran ni ba khoj chalan ni. Ini .... itihashke hater nagale peyechilen. .... Durer drishyapatke nikate ene durer manushke kachher manush korte perechhen Sharadindu Bandopadhyay. Eikhanei oitihashik galpolekhak rupe tar bishesh kritittwa.*” Alauddin Khalji, Shivaji, Skandagupta, Gautama Buddha, Chandragupta II Vikramaditya, Sasanka, Vasco da Gama, Nemai Pandit/ Chaitanyadeva were some significant historical characters whose activities were depicted through the author's creative world. We can observe that the author studied a lot and his writings were well- researched. His control on language for building perfect atmosphere in novels and stories was praiseworthy enough. But he

concentrated on mainly highlighting the lifestyle of elite class and somehow his deep apathy for the Muhammedan rule had been reflected through his several writings. However he was a remarkable example before future generation of authors interested in historical fiction – writing. Here lies true importance of his creative world.

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