



Critical Analysis of the Selected Stories of Banamali Biswal

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Abstract:

Banmali Bishwal is one of the leading experts on contemporary Sanskrit literature. Jijeevisha, one of his books, is very impressive. From a literary perspective, his work is a benchmark for the genre of short story collection. In this article the researcher has made an attempt to study the Ahopadalalsa of Banmali Bishwal, to analyze critically the Jijeevisha of Banamali Bishwal. It also focuses on the literary style of Banmali Bishwal. To fulfill the objectives of the study the researcher has followed both primary sources and secondary sources. Internet sources have also been followed for gathering information. Among the issues highlighted by the research are child labour, prostitution, poverty, unemployment, drug addiction, and the plight of modern women.

Keywords: Sanskrit literature, short story, Banmali Bishwal.

Introduction:

In the realm of contemporary Sanskrit literature, Banmali Bishwal is a household name. He has significantly impacted several subgenres of Sanskrit literature. In addition to his three story collections, he has also published nine poetry collections, two of which are written in the Udiya language. He is most known for his three collections of short tales, Neeravasvanh, Bubhuksha, and Jijeevisha. In light of his work, it is reasonable to call him one of Sanskrit's most prolific authors. Through his literary works, he has shed attention on pressing social problems. Among his works of fiction, his novel Jijeevisha is the best. (Bishwal, Banmali, 2013) The fundamental questions of existence are addressed in his tales here. He has not just seen the difficulties that the populace faces; he has also personally felt and empathized with them. There are twenty-five tales in his collection Jijeevisha. They may be little in stature, but each has a wealth of nuance.

Significance of the Study:

The tales chosen by author Banmali Bishwal are all connected by a common theme. To begin, they epitomise what it is to be a contemporary icon. He has used his writing to challenge conventional wisdom and expose social ills, hoping that his readers may benefit from the fresh perspective he offers. The author makes use of contemporary language and writing conventions. They have, for the most part, employed clear and straightforward language, sometimes even including terms from nearby languages. Long compound words do not exist in their language. The story teller has successfully woven the synthesis of ancient values and modern issues in his stories. In this regard the present study is significant enough for it will help the readers to know about the contemporary Sanskrit literature.

Objectives:

The present study has been carried out with the following objectives-

- ✓ To study the Ahopadalalsa of BanmaliBishwal
- ✓ To analyze critically the Jijeevisha of BanamaliBishwal.
- ✓ To throw light on the Literary style of BanmaliBishwal

Method:

For the above mentioned purpose the researcher has followed both primary sources and secondary sources. Internet sources have also been followed for gathering information.

Ahopadalalsa:

Current Events The character of Ahopadalalsa exemplifies how the desire to get to the top may cause one to put himself down and make them a punchline for others. In Sanskrit Mahavidyalaya, RajaramGadnayak acted as the reader. After the sixth pay commission, he would be promoted to the rank of professor. In anticipation of the fifth pay commission, however, he began addressing himself as “professor” and had a name plate made. A letter pad with his professor title inscribed on it was another thing he had made. To impress his coworkers, he would often display this letter pad. Principal was the only job RajaramGadnayak ever wanted. However, there was a long line of academics ahead of him, all of whom were senior to him. The likelihood of his being promoted to principal was slim. However, RajaramGadnayak was yearning for the main position. He looked for opportunities to assume leadership roles constantly. The high school principal was off sick for a while once. Fortunately, he was not the only senior faculty member to attend the national conference.

It was planned that RajaramGadnayak would accompany them. However, he did not take advantage of the conference’s ideal chance to assume leadership of the school by not attending. His coworkers were mercilessly mocking him since they knew his Achilles’ heel. Today was the day that RajaramGadnayak had been waiting for. He proudly assumed the role of principal (*Bishwal, Banmali, 2006*).

HariramTripathi’s desire to become principal at the institution was well-known by the senior clerk there, HariramTripathi. It was his intention to use him. He first stole two thousand rupees from him and then reported the theft in a newspaper. When RajaramGadnayak saw his name in the paper, he was so thrilled that he spent the whole night wide awake. The induction meeting was called by HarinarayanTripathi and held in the employee lounge. After the meeting, everyone snacked. RajaramGadnayak paid for everything himself. Not content with that, the following day a press conference was held and Prof. Gadnayak found himself in the spotlight. The news of his promotion to principal quickly went viral. Everyone on staff had a great time and laughed at his expense throughout the celebration.

The narrative is satirical about the kind of professor who will do everything to get that title. Professor Gadnayak’s exploitation by his head clerk and subsequent mockery by his own employees are documented in great detail. The way he expresses Gadnayaka’s feelings and thoughts in his writing is hilarious. The narrative is humorous while also being a scathing attack on the arrogance and vulnerability of the average professor who is desperate to earn the title. The Gadnayaka’s desire to be praised and welcomed by his own crew is shown in the following sentences.

सः प्राचार्यपदस्य कार्यभारग्रहणात् सर्वथा वञ्चितः तिष्ठति । पवनेन
आन्दोलितं तालफलं कदा पतिष्यति कदा च शृगालः भक्षयिष्यति ।
अतः तादृशः सुयोगस्तु आचार्यस्य कृते अनुदिनं गगनकुसुमवत्,
चिलिकासरसः मत्स्यवत् च असम्भवम् प्रतिभाति । (Biswal,41)

Jijeevisha:

In Jijeevisha, an elderly grandmother (played by ManjuWarrier) puts her strength and stamina to the test in order to provide for her grandchildren. The diligent Sevati lived in poverty. Her young husband’s untimely death left her alone responsible for raising their little son. She overcame several obstacles to raise her kid. Every day, she gambled. She previously devoted all of her income to maintaining the household. Her small

kid was working with her to help Sevati make ends meet. Sevati found her son a wife after much searching. Fortunately for Sevati, her daughter-in-law shared her love and compassion. Her son and daughter-in-law requested that she take care of their children at home. Sevati agreed with their choice. The couple began to make an honest living and operate their household together. Sevati had finally left her frenetic life behind and was enjoying a quiet retirement. She was finally breathing a sigh of relief after a life of adversity. She has two grandkids whom she adored spending time with. Both of her children-in-law were working nonstop (*Jain Jasbir, 2000*).

Sevati's kid planned a party since his mother's sixteenth birthday fell on a weekend. The celebration of Sevati's birthday went off without a hitch. The birthday party was set to begin that night, when the guest of honour and his wife would arrive. Sevati had finished her morning chores, and by afternoon she was snoozing with her granddaughter. She was startled awake by the commotion outside. There was a crowd amassing outside her home. When Sevati finally left the house, she discovered the corpses of her son and daughter-in-law. Nothing made sense to her. Her next-door neighbour told her that they had been working near the construction site when the structure abruptly collapsed, killing both of them.

Sevati mournfully conducted the burial ceremonies. She was too busy worrying about the well-being of her grandchildren to get any sleep. The next day, she began her job hunt. She went from place to place, but nobody would hire her because of her frailty and weakness. Her grandchildren were starving, therefore she needed to find work as soon as possible. She had found refuge from her bleak circumstances beneath a tree close to the glass plant where she worked. She was weak and frail. Even though she was frail and weak, she was determined to support her grandchildren by working. The glass factory's owner was seen reprimanding one of his workers, and she saw this. He needed someone to push his glass-filled handcart and bring his bags to their destination. She hurried up to him and offered her assistance. The factory owner scoffed at her and sent her out, but Sevati begged him to give her a second opportunity.

The shopkeeper took pity on her and requested her to return the cart to its rightful location. Like fresh blood being pushed into her veins, Sevati suddenly sped up. She was thrilled to be there and wasted no time in getting there. She came back exhausted and hyperventilating. She laid supine on the ground. The owner was astounded by her resilience and attributed her stamina to an unseen inner power and the will to live. Jijeevisha is the force that gives one courage and hope. After the factory owner hydrated her with water and she stood up, he increased her pay from 30 to 50 rupees. Sevati visited her home to provide nourishment for her malnourished granddaughters.

Sevati, although being 70 years old, fights to earn a living so that she may provide for her grandkids. The narrative reveals the struggles of society's marginalized groups.

“आचार्यः राजरामः मधुसूदनसंस्कृतमहाविद्यालयस्य प्रभारिप्राचार्यत्वेन
कार्यभारं स्वीकृतवान् इति । जीवने प्रथमवारं समाचरपत्रे स्वनाम
दृष्ट्वा आचार्यः वानरवत् कूर्दितवान् । ततः अष्टवादाने एव
सज्जःभूत्वा स्वविवाहसमये महता यत्नेन स्यूतं पुरातनं तत् प्रवारकं
परिधाय केनचित् भाटकीयकारयानेन महाविद्यालयं प्राप्तवान् ।”
(Bishwal,44)

The author uses this narrative to poke fun at the pompous and cruel behaviour of academics. The author uses this narrative to shed light on a widespread problem in the academic community. When narrating, Dr. Bishwal keeps things extremely straightforward and succinct. There is a rapid pace to the plot. He doesn't make up fancy, overly-long terms, and he doesn't seem to care much about linguistic flourishes. But the author becomes a touch lyrical when expressing Prof. Gadnayak's desperation and unmet wishes to be the charge principal, which makes the portrayal come alive and comical.

Literary style of BanmaliBishwal:

BanmaliBishwal is one of the leading experts on contemporary Sanskrit literature. Jjeevisha, one of his books, is very impressive. From a literary perspective, his work represents the pinnacle of the short story collection. The elements of a short narrative are apparent in his most recent work. His narratives are exemplars of the form. The tales are written in the clearest, easiest to understand language possible. In the narrative, he has avoided using terms with many meanings. His tales are brief in every sense of the word. It's the kind of thing you can read in one sitting and really get. The tales' themes are fresh, and the names are catchy and well-chosen. His works shed light on such pressing social issues as child labour, prostitution, poverty, unemployment, drug addiction, and the struggle of modern-day women, as we have seen.

His protagonists struggle against adversity and want to find a way out of their predicaments. Some of them seem completely broken down by the crushing weight of contemporary life, sad and hopeless. His fiction is far more grounded in realism. As DevarshiKalanathsahstri so astutely put it:

बनमाली बिस्वाल का रचना संसार चारों ओर चलते फिरते संघर्ष करते ”
.... |पात्रों और युगीन उतार चढ़ावों का यथार्थ संसार हैकथाकार की
वर्ण्य वस्तु जिस प्रकार खरे यथार्थ का चित्र प्रस्तुत करती है उसी के ,
| अनुरूप सहज और संप्रेषक कथोपकथन है(Shastri, 204)

Conclusion:

Few of his works are amusing. Many of his tales chronicle the decline of Indian society and customs. The characters are shown in a brash and daring setting. They are so focused on their ambitions that they don't care whether they hurt anybody else in the process. Somewhere in his writings, societal norms and ideals are brutally shattered. The writer has a keen understanding of human nature. You can tell just by reading his tales. He can empathise with everyone, whether they're a housewife, a seller, a daily wagerer, a mad painter, a lover, a weak and crushed lady, an egotistical and proud affluent person, a single young guy, a teacher, or a self-respecting young woman. He has a remarkable gift for storytelling and is a dedicated observer of the human condition.

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