
STUDY ON THE SELECTED NOVELS OF BHABANI BHATTACHARYA

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Abstract:

Bhabani Bhattacharya recognizes out among the current age of Indo-Anglian essayists. In the field of Indo-Anglian writing, he's a great author who's essentially comparable to the preferences. Because of his top of the line book, 'Shadow from Ladakh,' this writer was regarded by the Sahitya Academy in 1967. This current creator's different works incorporate "Music for Mohini," "He Who Rides a Tiger," and "A Goddess Named Gold," notwithstanding "Such countless Hungers." His latest piece of fiction, "Shadow from Ladakh," was propelled by India's present political and financial issues. He played out his undertaking in well-suited English effortlessly and empathy with which he is natural. Bhattacharya has created a strong dramatization about present-day India's inside disturbance around this all-encompassing theme. Bhabani Bhattacharya is one of the most incredibly known contemporary Indian-Anglo authors. His writings have been converted into 26 languages, with sixteen of those being European. The eminent Sahitya Akademi Award for 1967 went to Dr. Bhattacharya for his novel 'Shadow from Ladhak,' and it was merited. R. K. Narayan, Raja Rao, and Verrier Elwin were the other three English book grant victors. He says something about the honor. "Having a great character in the remainder of the world is something to be thankful for. All things considered, I should concede that I wish countless my countrymen had some awareness of me. The honor is a great shift for me since I'm more known in the United States and Europe. While I comprehend the significance of Indian authors toward the west, I believe it's a disgrace that they aren't valued by Indians. It has become constant for us to perceive virtuoso solely after it has been openly adulated by others. Our scholarly pundits additionally have an affinity to be pretentious of crafted by our own creators, in any event, when it is amazing and applicable to our regular routines.

Keywords: *bhabani bhattacharya, novels*

Introduction

The country destitution and hopelessness of the Indian public have brought about new class of the Indian-English novel called the novel of „the Hunger Theme“. The abounding great many the nation are displayed as casualties of intermittent eruptions of appetite and starvation. They experience all "vile results moving from such catastrophes: moral failures, unlawful dealing, and every one of the awful scenes that go with a starvation in India". Characters in these novels are shown leaving their local town

in look for food and work. Bhattacharya is the best example of the novel of „the Hunger Theme“. However different essayists have composed on the topic of craving, yet not in similar energy as Bhattacharya Bhabani Bhattacharya is an uncommon virtuoso in the atmosphere of Indian English fiction of Post Independent India. As an author, What Bhattacharya has acquired in the domains of Indian English fiction is truly persevering.

The focal subject of Bhattacharya’s novels is starvation and appetite. Bhattacharya presents a grim image of Bengal starvation during the year 1943 in *So Many Hungers!* also *He Who Rides a Tiger*. To cite his words, "... the plague of appetite in the influx of war... no apportioning of food-grains, no value control, no chocking of goliath sharks who play cornering game for a fantastic scope... stables are unfilled - — the workers had been actuated to auction successor grain. Markets bend void the grain is stowed away... What's more now the rice was multiple times the old rate, weavers offered their weavers merchants from huge urban areas... Craftsmans sold their devices. Anglers' boats were slashed up for kindling to sell... The plague cleaned up in furious tides" (*He Who Rides a Tiger*, p.15). Because of the Bengal Famine, needy individuals are denied of food. The working class and rich individuals are figured out how to traverse the circumstance by their investment funds and save supplies. Destitute individuals are the people in question, as they rely upon their everyday income. The outcome is the gigantic craving passings. Bhabani Bhattacharya depicts the image of needy individuals during the hour of starvation as, "Weavers offered their weaving machines merchants from enormous urban communities who scoured the field for deals. Craftsmans sold their food. Fishermen’s boats were hacked up for kindling to sell. The plague cleaned up in savage tides. Bengal was passing on. Jharna was passing on." (HWRT, p.15)

Consequently Bhattacharya’s novels present an obvious and inauspicious image of the hungry country India; its wretchedness and struggles, vulnerabilities and privations, desolations and disappointments. The topics for the most part cover the issues of destitution, hunger, plague, conservatism, casteism, and India’s battle against these issues. His works appeal to the center of our heart and stimulate our feeling of emotion and compassion to poor people and the underestimated.

2. SO MANY HUNGERS! (1947)

Bhattacharya’s first original “*So Many Hungers!*” manages the twin topics of strive after food and yearn for opportunity. The socio-political occasions of the nation promptly going before autonomy for example Bengal Famine of 1943 and the Quite India Movement of 1942 roused Bhattacharya to compose this book. Accordingly it manages the topic of craving/neediness incited by Bengal starvation. It is based on two strands of the story which are well sew the account of Rahoul, the hero and his family. Likewise the pitiful story of Kajoli, the worker young lady and her family.

Bhattacharya bargains about the appetite which was the outcome of the starvation caused significant damage of multiple million individuals; the frantic battle of man against hunger created both the kinds of pictures man at his noblest and at his most noticeably terrible too. Subsequently, this novel depicts the two merciless powers of war and starvation which sucked the blood of poor people. His nerve racking record of starvation in Bengal and the delight of the opportunists and dark advertisers are insightfully and flawlessly anticipated. Here the existence of Rahoul represents the battle for opportunity and the pitiable story of Kajoli addresses the sufferings of the large numbers of people who lost their lives by

virtue of the man-made starvation and the insensitive aloofness of the outsider Government. Of the two interweaved topics of opportunity and appetite, the subject of craving figures all the more conspicuously and it offsets the other in content. Consequently, Bhattacharya portrays the bare ghastliness of the starvation stricken laborers behind the scenes of the Gandhian Satyagraha battle. Here the characters are quiet and aloof eyewitnesses of the impacts of starvation. They respect the circumstance with practically no revolt or dissent. The imaginative accomplishment of the clever lies similarly in the establishment of the detestations of yearning and starvation, and the novelist's sharp attention to the existence of the provincial, worker people of Bengal and rich magnificence of life concealed in it.

Index Terms Shadow of Ladhak, Sahitya Academy Awards

With regards to crafted by Indo-Anglians, most of it falls into a periodic writing class and doesn't merit genuine thought. Maybe Nissim Ezekiel ought to reexamine that assertion. In a letter to Dr. Bhabani Bhattacharya, a youthful Russian young lady working at the Institute of Asian Studies in Moscow contends that Indian writing's commitment to English writing is useless. India's true language is English. Indian authors who utilize that language to communicate their thoughts imaginatively add to the group of Indian writing. It's an abnormal case, yet it depends on the real world. Indo-Anglian-Indian, which is Indian in soul, Indian in thinking, Indian in feeling, and Indian in symbolism, ought to be an option in contrast to writing totally in their own tongue for Indians. I'll allow them to seek after their dream be a statement of themselves, yet they should be sure that what they are communicating is their own and not simply repeats or shadows from others or the fleeting phases of want. Having been brought into the world in Bhagalpur, Bihar, and writing in an unknown dialect while yet living in Maharastra is an odd encounter. As far as he might be concerned, writing is a deep rooted energy and a regular work. Every one of Bhattacharya's works give a reasonable picture of India and its crowding populace, which is ready to go and substance. The standard "craftsmanship for the wellbeing of workmanship" doesn't concern him.

Each piece of writing he commissions has a social mission. He moves toward existence with a brilliant viewpoint and a reason. At the point when I read his writings, I hear the connection among him and his circumstance, others and the convictions he lives by." And in light of the fact that he is of the conviction that craftsmanship is an assessment into current standards, Bhattacharya considers his work a "phrase of empathy" intended to socially affect the crowd. S.C. Harrex, an Australian author, trusts his own writings "intentionally mirror these thoughts. Parts of present day Indian history just as current social worries are investigated in these shows' substance and themes, and they mirror a blend of freestyle story and sharp friendly analysis." These strategies were promoted by Mulk Raj Anand's initial novels and brief tales (delivered somewhere in the range of 1935 and 1947), and they have thusly showed up in most of Indian novels distributed later the nation accomplished autonomy. An assortment of brief tales, "Some Memorable Yesterdays," "Indian Cavalcade," and "Steel Hawk and Other Stories," just as an investigation of the author, were delivered to recognize the 100th commemoration of Mahatma Gandhi's introduction to the world. He additionally composed six novels, "Such countless Hungers," one of which was an interpretation of Tagore's "The Golden Boat." 'A Dream in Hawaii' is the name of another film managing China's impact on Asia. Pretty much, it's a continuation of his last film, "Shadow from Ladakh," as far as plot and treatment.

Bhattacharya's presentation novel, *So Many Hungers* (1947), is generally centered around the human longing for food, however it likewise analyzes other human cravings exhaustively. It's a story about various sorts of yearning, not exactly the number of individuals are ravenous. 1 another worldwide request based on immortal moral standards and higher goals is the beginning stage for Rahoul. Regardless of being a researcher, he is actually a scholar and a dreamer who aches to observe the beginning of another time described by higher standards and qualities. He stresses over the Allies during World War II since they are just keen on winning the conflict, not in battling for thoughts and standards. "Musik for Mohini," wrote by Bhattacharya in 1950, manages clashing topics, for example, those of body-psyche and East-West pressures, just as those between the practices of the provincial town life wherein it is set, just as advancement and realism. It additionally manages the connection between the little girl and mother by marriage. All contentions are in the long run settled, and genuine personalities are joined together. From the grandma to the woman of the Big House to a huge number of lesser jobs, our cast is different. It's not simply individuals who live in the Big House; it's likewise the engineering. The foundation of 'He Who Rides a Tiger' (1954) is World War II and the 1943 Bengal starvation. Kalo the metalworker needs to look for retribution on the high positions by sorting out for Shiva's "coming" starting from the earliest stage the assistance of two diviners from Gram with his girl Lekha concealed at the place of a whore's proprietor. He utilizes trickiness to earn a living wage. The plot rotates around Kalo's high points and low points. The truth of the matter is that it uncovered conservatives and moderate Christians for the pietism of their convictions and practices in a delightful, yet greatly organized way. It was considered "an uncommon and lovely book" by the Times of London, though it solidified "the heart and misery of India" by the Sunday Times of London."

This time around, Lachmi and Meera Bai are back together as the Cowhouse Five, yet this time they're playing as various characters (opposing number juggling). The novel additionally includes Meer's grandma and Meer's granddad, a voyaging performer. He is an unforgiving illustration of somebody who needs abundance and power no matter what, and he is hitched to Lakshmi Samsundarji. As a result of his conflicting account ways of thinking, he viably captivates the plot of the book. In the mean time, Meera, its unadulterated, fearless, immaculate, unselfish however trying courageous woman, winds up split between the story's two universes. Bhattacharya's prior assortment of brief tales "Frantic Women" additionally enlivened the book. At the point when Lachmi's youngster Nago falls into the well, Meera Bai hops in to save him. prior to selling the accumulated saris, women illustrate, yelling, "Lachmi Bai Ki Jai" (It is an ideal opportunity to free the saris). The story opens with the salvage of the child and the selling of the saris, which fills in as the original's preface. This time around, Lachmi and Meera Bai are back together as the Cowhouse Five, however this time they're playing as various characters (opposing number-crunching). The novel likewise includes Meer's grandma and Meer's granddad, a voyaging singer. He is a brutal illustration of somebody who needs riches and influence no matter what, and he is hitched to Lakshmi Samsundarji. Due to his conflicting story ways of thinking, he adequately energizes the plot of the book. In the mean time, Meera, its unadulterated, fearless, untainted, unselfish yet challenging champion, ends up conflicted between the story's two universes.

This 1967 film, "Shadow from Ladakh," manages China's alarming intrusion against India in October 1962. 1 After perusing "Such countless Hungers," the creator guarantees that their work is all the more completely moored in Gadhian thinking. The story rotates around the idea of amalgamation. "A Dream

in Hawaii," the main huge book at first distributed in the United Kingdom or the United States, didn't have a huge overall after (1978) . With Swami Yogananda as its chief person, this novel depicts the American understudy populace as hopeful and prepared to look for otherworldly food in Eastern Philosophies, as shown by its depiction of Swami Vivekananda as a youthful, alluring rebirth. "Profound initiative was hard to find in the immense local area. A colossal Vacuum stayed." As a microcosm of Indian culture in transition, Bhattacharya's books mirror this in their characters. His perspectives are even, and he communicates them utilizing circumstances rather than basic statements to come to his meaningful conclusions. In his works, he investigates the connection among man and society, just as his relationship with himself and fate. As far as he might be concerned, workmanship should have a social mission. Regardless of the embitterment in his writings, his standpoint is merciful. Hunger, destitution, ailment, and the hardships of the poor are a couple of the points he covers in his work. Different subjects incorporate custom and innovation, social ills, racial struggles, and East-West social pressures. With regards to Indian issues and occasions, most Indo-Anglian journalists compose with the express objective of influencing a change in individuals' discernments and perspectives. Regardless of whether or whether they were fruitful is irrelevant; what is important is that they raised cultural cognizance. Indians and their crowding millions have had the option to communicate their delights and distresses, just as the many issues they go up against. Numerous exceptional Indo-Anglian authors have preceded Bhattacharya, yet Khushwant Sing, Manohar Malgaonkar, and female writers like Kamala Markanday, Nayantara Sahga, and Praver Jhabvala are more sharp and delicate than others. Regardless of whether he's not a commonly recognized name, he's by and by a regarded creator. To put it another way, he sits in the pack of set up Indo-Anglian authors and arising scholars whose work is gradually yet most certainly having an effect on contemporary Indo-Anglian writing. However no other writer has made a declaration or announcement such that "Workmanship should have a social reason," Bhattacharya has done precisely that with his writings. All through his five novels, he didn't simply have confidence in it; he set up it as a regular occurrence. His view is like Shaw's: on the off chance that workmanship is to be of any utilization, it should be instructive. His writings "Such countless Hungers" and "He Who Rides a Tiger" both arrangement with destitution, while "Music for Mohini" endeavors to incorporate societies using music. " The book 'Shadow from Ladakh' by this writer viably mixes effortlessness with multifaceted nature in a manner that is phenomenal in artistic works. This piece of his novel is not quite the same as the remainder of it since it manages strange notion and the journey for gold. People are at chances with the remainder of society in the present circumstance. This essayist has a strong handle on the plot and utilizes it. Anand Markandaya's works, just as Kamala Markandaya's, manage hunger somehow or another. In 'Coolie' and 'Unapproachable,' Anand investigates the crumbling of human instinct welcomed on by neediness and yearning, just as the devastated individuals' battle for a superior presence. Indeed, even in his last option works, he gets back to keep up with a similar theme and underscore the wretchedness of the hapless laborer trapped in the snare of strange notion and custom. The novels "Nectar in a Sieve" and "A Handful of Rice" by Kamala Markandaya manage neediness and appetite. It portrays the country individuals' attitude of capitulating to catastrophic events and the impulses of corrupt people. Ravi, a country fellow going through difficulties, battles, and depression is the setting of the story 'A Handful of Rice. These creators, as Mulk Raj Anand, are glad to give a sound representation of human experience without becoming proselytizers. "Such countless Hungers" came delivered the year later India acquired its autonomy, in 1947. Subsequent to being converted into different languages, it

immediately rose to the highest point of the smash hit list. As indicated by L. N. Gupta, it was a cursing judgment of the British Raj for its offenses as a whole. What effect did World War II have on individuals of India? Bengal experienced more than some other Indian territory during World War II because of the tireless danger of Japanese airstrikes. Equipped struggle and starvation, which sucked the blood of poor people, destroyed the country. . Multiple million individuals kicked the bucket as an immediate aftereffect of a man-made starvation.

Kajoli, her mom, and her sibling are the focal point of the story's activity, which rotates on the Basu family, a rustic laborer family. Bengal Rice Limited, an organization established by Samarendra Basu, plans to extend all through the area with the help of Sir Lakahminath, a bad money manager. It is the brightness of this person that defilement has developed up to this point and food grains have been put away so adequately. Vultures by and by represented human abodes as the wellsprings of sympathy seemed to have evaporated.

An Australian writer clarifies it thusly: It's a story of the Bengal Hunger (which is unfortunately consistently pertinent) and a scrutinize of the human culpability included, especially the voracious parasites (mostly privileged) who exploit the starvation to hoard underground market fortunes. In groupings, for example, the one in which a Jackal roosts on a pregnant lady's thigh and tears at her enlarged gut while her cries break the air, the story is described according to the viewpoint of the helpless workers who escaped to Calcutta in the wake of starving absurdly in the city. It's completely drawn with a merciless exactness and total detail by Bhattacharya, and it's unnerving. Iyengar trusts that "Such countless Hungers" is an incrimination of human savagery against different people and an emotional assessment of a gathering of individuals who wind up in an incredibly tough spot. As a writer, you've worked really hard telling this account, and it has an awful despairing that strikes the peruser profoundly. As indicated by the book, "the most incredibly alarming catastrophes in history are depicted in an honest and distinctive manner." He composed 'Music for Mohini,' his subsequent novel, later India had acquired its total freedom and had turned into a Republic. Thus, the background is post-Independence India. It delineates the strain among Eastern and Western human advancements and proposes an answer that might be considered a change. This suggests that he resolves issues like station and neediness in 'Music for Mohini.' Gupta claims that it subverts the last stronghold of old Indian customs and convictions. An audit in the New York Times said the book "mixes the story of an exquisite young lady's marriage with the unending challenges of that position ridden nation and its separation from different sorts of royal control.". Also, most of assaults neglect to make any reference to the United Kingdom whatsoever. The Chicago Tribune adulated this work by saying that "India as depicted by Rudyard Kipling, Rabindranath Tagore, and others has become to us a diverse picture".

A close by kid has now brought these special pictures into sharp focus. Bhabani Bhattacharya presents us Modern India in a book that is practically identical to Pearl Buck's 'The Good Earth.' After a coordinated marriage, Mohini needs to deal with her respectable iron-willed mother and her contemporary city youngster life partner Jayadev's ordinary way of life in their Big House. In view of focusing on the good signs and matching the horoscopes, a seventeen-year-old youngster named Mohini gets presented in the customary way. Mohini has displayed at her new home. Mohini, a young city-raised companion, is the central purpose behind the modernisation of her better half's inherited estate. Alongside Jayadev, a

serene analyst, he lives there with his family. At last, Jayadev's unique grandmother sees her screw up and recognizes the advancing occasions. There is a lot of significance to the characters Mohini, Jayadev, and Heeralal, with a wide grouping of sentiments and authority to follow. The smart's show was made by Australian writer Harrex, who believes that mix, or the marriage of the present with the past, will resolve the conflict among custom and development. Theoretically and fundamentally, mix is possible. Ultimately, Jayadev's social occasion with Mohini unites the two of them once more, and Jayadev is changed over into a town reformer. There had been basic changes in Indian culture since the appearance of "He Who Rides A Tiger" in 1954, and these movements were reflected in the film. He's returned to talk about the Bengal starvation, a subject he's tended to beforehand. His previous works were energized by his time spent in Vidarbha's common locales. To the extent translating provincial India, he is at this point the undisputed power.

Novels like "A Goddess Named Gold," which skilfully and richly blend the domains of fantasy and reality, investigate the ideas of our country tenants to the greatest possible level of degree. Like his prior book, 'He Who Rides a Tiger,' this one has some magnificent portrayals of rural life in the open country. His works highlight a merciful assessment of the fundamental yet immovable difficulties of Indian presence, as indicated by Sudhakar Joshi's writing. Generally, his writings are based on such issues as neediness (counting appetite and disease), conservatism (like station) and India's disposal of destitution (like industrialization). His assaults on the individuals who exploited the starvation stricken populace and the people who took advantage of them as slaves are portrayed in the story of the Tiger Rider. It's a legend of freedom, a fantasy intended to stimulate and rouse individuals. In this part, he investigates an alternate point on the issue of craving. It starts in a fascinating way. Feeling and nervousness drive the plot forward dangerously fast. This novel is loads of fun as a result of the unmistakable and striking person and the untainted reality. It's a dim parody on Hinduism's strictest disciples. Specialist Iyengar claims that "the speed of life in Calcutta, the difference between city indecencies and refinement, the pressure of mass developments and public furor, the domain of offbeat convictions and promotion" all add to giving the floor a remarkable and delightful fragrance and flavor" . There is a popular Chinese axiom that says, "He who rides the tiger can't get off." Kalo, a nation metalworker, looks for retaliation against an oppressive, station based society by manufacturing a wonder - and acting like a Brahmin cleric - and making a life for him as well as his girl. The story arrives at a delightful resolution with the victory of soul over issue. At the point when the phony is found, different individuals from the lower standings embrace him as a sibling, sending the conservatives into a fit. 'He Who Rides a Tiger' - as far as understanding Indian culture, culture, and religion, no other western author approaches Bhattacharya.

No western essayist can match Bhattacharya's power and information with regards to India. Human pride is subject to food, since "hunger corrupts and dehumanizes man," says Dr. C Paul Verghese. Bhattacharya handles the issues of starvation and human debasement head-on in his works, for example, "Such countless Hungers" and "He Who Rides a Tiger." He composed his most noteworthy work on Indian town life in 1960, named 'A Goddess Named Gold.' It's an illuminating and brilliant read." It shows how grand otherworldly standards, for example, suddenness and magnanimity might be utilized for monetary profit. It's a story about rustic India on the cusp of autonomy, told as an advanced fantasy. It requires some investment introducing each character, which incorporates a wonderful young lady, an out-of-entryways performer, and a powerful curio. Iyengar adds, "It engages as a story, yet it upsets in

that it fills in as a notice and as a prediction." In return for carrying out beneficial things with the talisman, my granddad, a voyaging entertainer, enables it to transform everything into cash. She steps in to save the existence of a little youngster. India's newly discovered opportunity permits Seth Samsunderji to band together with Meera in a 50/50 business understanding. At long last, Meera does likewise and heaves the special necklace into the stream. Before long, the entertainer gets back to clarify that genuine opportunity is the main real measuring stick to gauge the accomplishment by.

In H. C. Harrex's viewpoint, "He Who Rides a Tiger," "A Goddess Named Gold" are social stories, likened to "The Guide," Bhattacharya's most officially achieved works. You have a story about a distant who claims to be a Holy Brahmin, and a fantasy about a neckband that can change copper into gold at whatever point the courageous woman does anything kind for another person in her town. With regards to the rank framework, "He Who Rides a Tiger" utilizes humor to feature its shameful acts and pietisms, however "A Goddess Named Gold" proposes local area unity as a preferable model for autonomous India over property manager voracity. It wasn't until 1967 that Bhattacharya delivered his latest book, 'Shadow from Ladakh,'. It's set against the scenery of the Indo-China Conflict. It paints a wide and canny representation of a convincing story told with unparalleled feeling. India requires a gathering place between Gandhian social beliefs and incredible logical and mechanical powers, as portrayed in this book, assuming it is to make due. It's about India's fight with China and how she's managing it. Exhaustively, the story portrays a politically mindful Indian family. The contention among India and China over Tibet, as per S. C. Harrex, is additionally a minor departure from the issue of blends. It is through Bhattacharya's ties that the social association of Gandhian optimism and moderate individuals' innovation is supported by Bhattacharya. Earlier of the show's end, we get a glance at Satyajit, an Indian resident who accepts town daily routine is the best method for encountering, and Bhasker, the steel plant's imaginative Chief Engineer, who was prepared in the United States. Bhaskar Roy, the cutting edge legend of the assailant modern perspective, was instructed in the United States and has no worth or reason in Gandhigram due to his longing to develop the steel town.

For this reason Gandhigram is being focused on for annihilation: It holds up traffic of India's industrialisation. He applies greatest strain on the serene local area, yet incredibly, the gathering stays unflinching under the initiative of Satyajit. Bhaskar's feelings for Satyajit and Suruchi's girl Sumita confuse matters. Bhabani Bhattacharya has made an unbelievably convincing tale about the contention in present day India around this major question. This isn't only an account of two significant contentions, in particular the Chinese-Indian battle for Ladakh and the steel town issue, with all its verifiable and political ramifications. The two struggles are associated in that the ways of life of inhabitants on the two sides would serve to prevent a forceful China from intersection a line. There aren't some large financial plan books set in India today that have the country's present political and monetary issues as a background. Dr. Bhabani, a gifted essayist, has worked effectively with his typical solace and empathy in familiar English. Bhattacharya "has a dream of a government assistance society as a primary concern," as indicated by Dr. Paul Verghese. Political, monetary, and social worries flourish for the duration of his life, and it's difficult to fail to remember them. In this way, he puts extraordinary significance on human poise, both at home and abroad. He, as Mulk Raj, clings to the European social authenticity custom in such manner.

CONCLUSION

In his novels Bhattacharya has attempted to portray with amazing devotion, the states of the hungry and starvation stricken masses of India who have endured gigantically on account of man, machine and nature. He makes his characters rebel against treachery and hitting back individuals who are the reason for misery. Other than depicting the sufferings forced by the starvation on individuals of Bengal. His novels have likewise portrayed specific emotional changes that have come to fruition in the existence of an individual, having a place with a mistreated and discouraged part of society. While introducing those changes, the creator has permitted us an understanding into the sort of society imagined by him. It is a general public where thoughts of position based predominance or inadequacy have neither rhyme nor reason. It is a general public wherein uprightness and virtues beat silly and double-dealing feelings, achieving a definitive victory of good over wickedness and truth over deception. Accordingly, the depiction of poor people and the abandoned is concerned; he is without a doubt unmatched in the domain of Indian English fiction. His honest and idyllic depiction of the starvation and craving is worth recognizable.

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