

“Purva-Paschim”,--A Window To Independence and Partition of India

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Story-telling changes as the artist responds to the historical demands made on the ever-mutating form, these pressures may come from non-hegemonic sources, and representation therefore is linked to various class positions. In a culture like that of pre-partition and post-partition Bengal, Which had seen nearly a century of novel-writing, and traumatic phases of partition and independence of India,--it would have been surprising if the colonial structure of power-knowledge had succeeded in completely obliterating indigenous knowledge systems and discursive resources. These resources go into many new forms of cultural practice, including narrative fiction. It would be relevant to discuss the politics of such representations and the immanence of difference, of negation and protest in fictional discourses.

This paper will use literary model as window to explain the narratives of history. It will particularly use a Bengali novel ,named “Poorva-Paschim” by Sunil Gangopadhyay, a famous novelist of Bengal, which is a narrative of independence and partition of India. It reflects the traumatic journey of the innocent people through the historical trajectory of the time.

This novel is grounded on anti-colonial struggle against the British rule. But the novel gradually focuses more intensely on the sufferings and subalternity of the marginalised people like Mamun and Harit Mandal. Here the novelist, not unlike a historian, remains a mere observer, a detached spectator.

I would also like to show that the author, while relinquishing his position as a narrator comes down to the level of a spectator and participant observer. This particular critical procedure enables a Bengali novel (Poorva-Paschim) to become a window to the History of Independence and Partition of India.

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