

**Individual Session –
Socialist Realism –Soviet Intentions and Receptions in
the Exploited Worlds**

**Finding the Working Class Hero and Reliability of Docu-Novel:
Bengali Literature**

Prabuddha Ghosh
The Assam Royal Global University
Assistant Professor
(India)

Abstract:

This paper shall look at the construction of protagonists in the novels of Akhtaruzzaman Elias and Debesh Ray. It will also address the reliability of Docu-novel to keep an account of the exploitation and oppression of the ruling class. Some 'leftist' authors portrayed peoples' resistance against socio-political oppression and substantiated the narrated event with real data, statistics and official reports. By this way they presented a 'realistic' view and resisted the ruling class's propaganda to normalize oppression in a class-based caste-discriminated society. In 'Yuddha Paristhiti (1996)' Nabarun Bhattacharya mentioned reports from some booklets to portray violence perpetrated by the State. Ashok Mukhopadhyay, Debesh Ray and Mahasweta Devi too presented data and official reports to justify the dialectic of truth-claims in the texts. Is this a more sustainable/reliable literary model in the post-truth era than the socialist-realist model?

In the political novels of Elias and Debesh Ray, the protagonists, despite being landless farmer and urban proletariat, lack the qualities of a so called 'social-realist hero'. Their morale, values and class consciousness differ from a prototyped protagonist of a Bhadrakalok-centered novel as well as a typical protagonist of the social-realist model. They too suffer from psychological complexity and 'political unconscious' but at the same time they defy the individualistic approach to deal with the crisis of a 'modern man'. They incorporated myths, fantasies and oratures to construct multi-

layered narratives where subalterns dream, fight and etches the real consciousness and the real praxis. Elias' model of novel writing rejects the wishful thinking of socialist realism. In 'Chilekothar Sepai (1986), three protagonists represent their class but Elias refuted a purely black and white canvas dotted by faultless and angelic workers and peasants. How do they represent the class conflict of the Indian subcontinent? How Elias and Ray avoid the contamination of wishful thinking despite being Marxist?

Keywords: Socialist Realism, Docu-novel, Bengali Novel, Progressive Movement, Class conflict, Protagonist

Andrey Zhdanov was appointed as the secretary of the CPSU central committee in 1946. Joseph Stalin assigned him the task to reassert political authority over ideological, cultural and scientific activity in the Soviet Union (Kelly, 1997, p. 1). According to the Zhdanovist precept, Socialist Realism needs a positive hero for the narrative who would motivate the working class to join the class struggle to conquer the oppressor class. Such heroes will justify the ethical values of socialism in reality. With strong moral they would not fall in any 'regressive' trap set by the ruling class. Its principal protagonist should be a positive hero and a fighter who destroys the old norms and creates the new. The hero inspired by the lofty spirit of partisanship defends the interests of the exploited people and rejects bourgeois and revisionist ideology. Secondly, the artists should present the realities straight-forward way without taking resort to the metaphors and 'unreal' imageries. The socialist-realist theory also instructed that the writers would serve in the party as a common worker. Aragon vs. Garaudy debate was initiated regarding this model of socialist realism. Garaudy considered the opinion that no principle of guideline should be imposed from the above in the name of 'socialist realism', which would intervene into the freedom of the author and the party also should restrict itself from interfering into the autonomy of the author because he thought that art is not emerged mechanically. In Bengal part Nirendranath Roy supported the

theoretical position of Louis Aragon (Dasgupta, 2016, pp. 10-11). He argued that the value of art must be decided through the means of ideological struggle, and it is the ideological struggle which leads us to perceive a full knowledge of Marxist aesthetics. Samar Sen was criticised for portraying the decadent middleclass life. *Nabanna* (1944) a play in the backdrop of famine, written by Bijan Bhattacharya under the production of IPTA, distinctively started a new genre in theatre, keeping 'People' at the centre. Prakash Ray criticised 'Nabanna' in his article '*Self Criticism in Bengali Progressive Literature (1949)*' from the socialist realistic principle. Influenced by Soviet cultural policy under Andrey Zhdanov, he argued that the farmer in Nabanna died but did not even think to fight. The play makes the audience to cry but not makes them outrageous in anger. It does not attack the British, the creator of the famine; rather it treats the black marketers, women-traders as villain, who are no one but the offshoots of the main crisis (Ray, 1949, pp. 109-140). Certainly, this indicates a problem- finding a working-class hero with political consciousness and correctness. In Akhtaruzzaman Elias's '*Chilekothar Sepai (the soldier of the Rooftop room, 1986)*' Osman, Anwar and Khijir are the protagonists. Osman is a rootless oscillating middleclass person who participates in the 1969 mass-revolt but becomes schizophrenic. Khijir is a lumpenproletariat who enthusiastically joins the movement to defy the high-handed employer Rahamatullah. But he is not at all a politically correct person. Chengtu is an untutored landless peasant who symbolises the instinctual revenge of the poorest villager. Their reactions to oppression are direct, impromptu and perceptible- they are not sharpened by any political doctrine. They represent definite class positions but not well-argued and indoctrinated class politics. Anwar tries utmost to spread the marxist consciousness among the peasant class but his theorization fails. The political unconscious directs the course of Osman, Khijir and Chengtu- leading them irresistibly towards defiance and revolt. Not one of them is a 'political person' in the accepted sense of the term like leftist Anwar or the activist of the Awami league Altaf. Though Osman succeeds in breaking his class barrier, but he is sexually frustrated. Khijir beats his wife and spouts slangs all the time. Chengtu believes in myths and rural culture which are often considered as 'regressive' in the socialist realist model. How they could be 'positive' hero? Ultimately Khijir died, Osman became schizophrenic and Anwar remained doubtful about balancing the theory and the praxis. Shubharanjan Dasgupta in his article 'Revolt is the only

reply' (2018) said, "in this broken scenario without socialism Elias had to create his own model which remained faithful to the aesthetic integrity of the critical realists and to the elegiac correlative of his reality" (pp. 38-39). Though according to Groky (1934), Critical Realism only criticizes the reality but cannot show the path to change it towards a progressive direction. (Gorky, 1977) In Debesh Ray's 'Tistaparar Brittanto (Tales from the bank of Tista, 1988)' and 'Mofoswoli Brittanto (Tales from a town, 1977)' Bagharu and Chyarketu don't belong to any party or rally, they don't hold any flag of any particular ideology. But they are the poorest of the poor. Bagharu and Madari's mother defy the state-policy in their own ways- they are compelled to leave their homeland due to the development and economic progress initiated by the state. The narrator revealed socio-political reality and established their crisis and voice through the narrative. But, they couldn't become 'hero'. In 'Agnigarva (The fire underground, 1977)' Basai Tudu could be a working-class hero, but his party failed him. When Basai raised questions against the practicing policies of the communist party, he was expelled. In Mahshweta Devi's novels caste-oppression and gender-oppression are equally significant as Class identity. In the subcontinent an oppressed community's revolt or the working-class uprising is closely related to caste and gender politics. A socialist-realist writer may ignore that to champion the class theory. But Elias, Mahashweta, Debesh or Nabarun Bhattacharya didn't believe in wishful thinking. That's why Tamij failed and Afsar-Dasharath's class identity got suppressed under religious propaganda. Khijir's language and actions are close to anarchism. Madari's mother couldn't adapt to the state policy and she had to leave her 'parallel and unique state' behind (Ray, 2013, p. 413). In the short story 'Draupadi', Dopdi Mejhen's voice and action threatened the state but she also failed to continue revolution and got apprehended by the military force. She was oppressed by class, caste and gender inequalities and found her own way of protest by transforming her language and body into subversive weapons. In 'Kangal Malsat (War cry of the beggars, 2003)', the urban subalterns challenged the state and the upper-class Bhadrlok circle to initiate a 'peaceful' revolt. Their language was uncouth, their actions lacked so called aesthetic sense and their morale was far from the leftist ethics. At the end of the carnivalesque subversion, everything came back to its normal position and Marshal Vodi (leader of the lumpenproletariat gang) shook hands with the government to head the oil business. These characters are not copybook

‘socialist-realist’ protagonists, rather they possess threat to the Bhadrakol Bengali Marxists. Sardar Jafri criticised Manto’s ‘Khol do (1948)’ as reactionary and said, “Manto’s heroes are mutilated men, and therefore they cannot be representative...” (Jalil, 2012, p. 47). Ismat Chughtai wrote against the patriarchal society but didn’t restrict her thoughts within the socialist-realist stereotype- women empowerment and the progressive thoughts on gender-narratives were equally important to her. But she was also criticized by the Marxist writers of that time (Coppola 2018, p. 284). Gorky, the exponent of the theory of socialist realism, proposed an outlook against the orthodox middleclass sentiment to present the significant struggle of the women in socialist-realist literature (Gorky, 1977). But most of the Indian socialist-realist writers portrayed political activities of women within the expected set of the societal norms.

In ‘The Reportage of Riot (1993)’ Debesh Ray presents a tale of two cities of India- Kolkata and Surat- how did the communal violence and riot affect the middleclass and the working-class. Arabinda babu¹, a middleclass educated Bhadrakol² went through ethical and political dilemma when he heard rumors speculated by his neighbors. In the close Bhadrakol periphery Bhadrakols discussed the threat of Muslim appeasement. Despite being religious-majority, they suffer from the fear psychosis that they would become minority in the near future. This fear psychosis is a hard reality even today. Demolishing the Babri Mosque³ was the gateway to enter into a new Hindutvavadi era in India. Debesh believed in the documentation of the changing time. This novel consists of TV news, rumors, reporting and documents. According to Debesh’s view Novel is nothing but to discover a person along with the time in which s/he belongs (Ray, 2006, p. 87). Debesh narrated the reactions of the Hindu middleclass fraternity of Kolkata and the reaction of the working class in Surat. Those working-class people

¹ Babu denotes a social category of Bengali middleclass or upperclass gentlemen.

² Bhadrakol is a social construct that consists of Hindu uppercaste male educated through colonial discourse. This term, derived from Sanskrit, came in usage from 19th century to indicate high-cultured elite rural/urban people. Bhadrakols are generally considered different from Bengali Muslims and lower-caste people. And, they have occupied a dominant position in the Bengali Novels since its beginning period.

³ Babri Mosque, built in the 16th century, was demolished by the Hinduist organisations on 1992. That sparked inter-communal riots between the Hindu and the Muslim community in all over India

watch porn, watch demolition of Babri Mosque on TV screen and become adrenalized hearing the communal hate-speeches. They are laborers of informal sectors. Being manipulated by the hindutvabadi hate speech, Pratap, a subaltern laborer, forgot his class identity and started killing Muslim laborers. Other politically unconscious labourers joined him and their religious identity took over their class-identity. They were economically oppressed laborers of cotton industry. But they cannot be judged only by their class-identity. Their ethics, values and morale don't match with a worker's code, morale and values in the socialist realism model. In 'Khoyabnama (1996)', oppressed peasants were easily deceived by the religious propaganda. Despite being exploited by the Jotdari system, they fought and killed each other. Ashrafs¹ of Muslim league and upper-caste Hindu elites championed their interest. Working class people such as Afsar Majhi, Gofur Kolu, Dasharath Kamar of 'Khoyabnama' or Pratap of 'The Reportage of Riot', failed to identify their class-interest during the riots and the collapse of the morale universe. Debesh or Elias, despite being Marxist-progressive writers didn't suppress this reality with their 'wishful thinking'²; rather they presented them as human beings who could easily be deceived by the ruling-class ideology.

Documentary Novel in Bangla literature

Authors such as Debesh Ray, Mahasweta Devi, Nabarun Bhattacharya experimented with a new form in Bengali novel, i.e. Documentary Novel.. Docu-fiction at the same time questions the fictional elements and tries to find justification for the protagonist's (as well as narrator's) voice. A reader becomes conscious about the reality narrated in the text.

It implicitly claims to replicate certain features of actuality in a relatively direct and unmediated fashion; it invokes familiar novelistic conventions, but it requires the reader to accept certain textual elements-characters, incidents, or actual documents-as possessing referents in the world of the reader (Foley 1986, p. 26).

¹ Upper class Muslims who are mainly businessmen or big landowners.

² Elias firmly opposed to impose the method of wishful thinking in his writings.

The documentary novel is based on facts documented by the author and it is a narrative hybrid of journalism, nonfiction and literature. Balancing between fiction and nonfiction during presenting a story is needed because “they point instead to the changing terms of the fictional contract in different social formations” (Foley, 1986, p. 41). Docu-novels employ the method of realistic presentation to subvert the ruling-class hegemony. The reasons for the documentary overdetermination of much Indian fiction are evident: Elitism refuses full subjectivity to the ‘Adivasi protagonist’ and full authority to the ‘subaltern author’, so any text asserting such a subjectivity or such an authority necessarily needs the reader to engage in an (willing or unwilling) abolition of disbelief. Such docu-novels continually point to the disconnection between theory and practice in Indian democracy; their own representational contradictions and constraints express limitations upon “representation” in social reality. According to Foley (1986) works of Afro-American docu-fiction calls attention to the epistemological relation between generalization and corroboration, even as the texts purport to tell the truth about a reality that has too frequently been misrepresented or simply ignored (pp. 235-238). The narrator of the novel ‘Operation Basai Tudu’ is worried about the same thing- Adivasi peoples’ ‘truth’ doesn’t reach to the broader spectrum of the society and it is often misinterpreted according to the ruling-class’s reality. They apply the method of ‘truth assassination’ to record political protests or to suppress any movement (Devi, 1981, p. 43). Kali Santra understands Basai Tudu’s reality and he knows how the upper-caste upper-class people manipulate ‘truth’. There was a documented version of getting the statutory minimum wage for the agricultural labourers but the labourers got much less than what they deserved. That’s how the ‘truth of reality’ gets divided in many layers – Government’s record and law, landlord’s own record of giving minimum wage where illiterate peasants’ thumb impressions exist and the amount they are actually receiving from the landowner (Devi 1981, pp. 49-50). These layers of truth got exposed before the readers in two ways- first, when the deprived agricultural labourers attacked their landlord Pratap Goldar’s house and exposed his ‘hidden entry-book’. Secondly, the author brings the government advertisement of 1974 about the minimum wage based on the agricultural consumer price index. Documentary novelists used facts known to the public and elaborated them in a subjective, ‘non-journalistic’ way. What occurred was the “Novelization or subjectivization of literary journalism as well as jour-

nalization or objectivization of the novel” (Flis, 2010, p. 27). According to Bakhtin every novel is polyphonic and for Flis the documentary novel is “a fluid and changeable textual unit” (Flis, 2010, p. 28).

Mahasweta Devi quoted an instruction of a special political circle with date. This instruction helps the reader to understand the socio-political hierarchy through language-register – linguistic difference between the power-hierarchy and the exploited agricultural labourers. Devi starts the story ‘M.W vs. Lakhind’ by quoting Maitreya Ghatak’s article published in a renowned newspaper (Devi, 1980, p. 212) This quotation validates the author’s truth-claim about the society where laborers were denied of their basic rights. In Devi’s novel or Akhtaruzzaman Elias’s novel there is dialectical relation between the historical truth and the documented truth versus the truth of the narrative and the truth of the novel. Is this ‘truth’ impartial for all the classes and all the social statuses? No. truth of the ruling class and truth of the exploited class cannot be same. The truth of Chotti Munda¹, Basai Tudu or Dopdi Mejhen or Tamij is different from the truth of the upper-caste upper-class people. Devi and Elias tried to find their truth which is often challenging to the truth manufactured by the ruling class. Leonora Flis (2010) bases her analysis of the function and meaning of the documentary novel on these premises- there is a common reality shared by the author and the reader. Second, there is a plurality of meanings and perspectives. Flis stressed on Bakhtin’s textualization of reality and his dialogization, since they both lead to a heteroglot view of the reality. Some characteristics of Bengali Docu-novels are – (i) actions and speech of some characters that did exist in reality (ii) citing date and detail of a true event. It might be a forgotten event or might be an ‘ignorable’ event of an exploited community. Debesh Ray, in his novel ‘the narration of suitable and unsuitable time (1993)’, narrated the state-sponsored mass rape happened in Pararia village in 1988. It was a caste-based violence followed by the displacement of the subalterns. Debesh Ray included archival documents, newspaper reporting and report of the court proceeding. (iii) Letters, official statements, factual documents, interview, govt. reports- these all can be

¹ Chotti Munda is the protagonist of Mahasweta Devi’s novel ‘Chotti Munda and his arrow’ where myth and reality have been juxtaposed to narrate the miserable condition of the subaltern people.

included in a novel. Sometimes this can justify the exploited peoples' action. Facts gathered in the documentary novel are, in principle neither willing to depart too far from reality nor are they utilized to intentionally endorse an imposed vision or interpretation of reality (Flis, 2010, p. 68) in all way a docu-novel challenges the reality constructed by the power-structure.

In 'Yuddha Paristhiti (the war situation, 1996)' by Nabarun Bhattacharya the socio-cultural markers of 1990s played a dominant role to identify the 'reality' of the characters such as Basak, Koba, Kaushik, Mekhla. The protagonist Ranajay's thought-process revolves around the markers of 1970s – communist readings, tactics of guerrilla warfare and cultural elements are significant there. Thus, two different time frames got juxtaposed. The narrator chose non-linear narrative and the conflict between a personal timeframe and the social timeframe is evident here. This novel explores the politics of time where apolitical characters (compared to Ranajay) like Koba, Mekhla, Kaushik become inseparable part of that politics. Ranajay's search for the hidden rifle was actually the search for that lost hyperactive political time of revolution. High-rises and apartments signified an apolitical time, imposed by the ruling class, became dominant in the mid-1990s. Nabarun believed that a narrative had a responsibility of documentation-documentation of time and documentation of politics. The characters of the novel 'Herbert (1992)' are born from a social process and the author documented it. (Bhattacharya 2008, 254) In 'Kaktaruya (The Scarecrow)', the narrator mentioned that, "this particular incident happened on 15th august 1979... in this story nothing is fictional" (Bhattacharya, 2010, p. 61) In the story 'long live revolution' the author admitted that he took facts from political reports. In 'Herbert', Nabarun documented the transformation of a political time with socio-cultural and economical markers. 'Aatta Notar Surjo (The Morning Sun of 8-9 a.m)' by Ashok Mukhopadhyay is a documentary novel according to Sumanta Bandyopadhyay where the real and the fictional characters found their place in the same narrative (Bandyopadhyay, 2013). Mukhopadhyay directly quoted from 'Deshabrati' magazine¹², party documents, radio & newspapers and from the police gazette. This

¹ A magazine published by the Naxalite CPI (ML) group in 1960s-1970s. It was banned by the Govt. at that time.

² Runu Guhaniyogi was an Inspector of Bengal Police during 1960s-70s. He allegedly tortured communists and raped several women communists in police custody. APDR and the victims fought a prolonged legal battle to bring him to justice.

helps the readers to connect with the revolutionary time of 1960s-70s. The concept of the unbiased author is a myth; a writer is the product of discrimination-based society and s/he is an observer of the socio-political conflicts. Mahasweta's novels deal with the dialectic of the truth of history and truth of the novel. That's why protagonists of her novel emerge as the heroes (and heroines) bigger than mere imagination. The narrators of Debesh Ray's 'Brittonto' aren't impartial; rather after presenting the reality within 'reality' they conclude that, "Bagharu denied the economic development with his body. In this night of rejection Bagharu walks on his own way" (Ray, 2013). Debesh, Nabarun, Mahashweta expressed their views that they wrote in favor of the exploited working class and portrayed their sufferings and resistance. The narrator of 'Kangal Malsat (War-cry of the Beggars, 2003)' doesn't narrate with an objective stand-point; rather he enjoys the subversive celebration of the destitute. These authors did not impose their opinions and ideology on the readers but they denied the truth and reality propagated by the ruling-class. In the post-truth era the boundary between fiction, history and truth-claim has been blurred. Literature and Film are the weapons of the ruling class which they use to 'construct' or manipulate peoples' political consciousness. Especially from 1980s a new trend appeared in the paradigm of Bengali political novels – writing novels based on the communists (mostly Naxals) of 1960-70. Most of these novels have been written in a formulaic manner set by the culture-industry. A middleclass Bhadrak hero would go to a village leaving behind his bright academic career to liberate the working class – that violent political movement fails – women revolutionaries would only serve the narrative only as passive activists- the protagonist regrets about his ideological stance – continuous production of such formulaic depoliticized narrative supplements ruling-class narrative and Bhadrak viewpoint. Two important keywords one can find there- violence and ideological deterioration. Bright youths, misguided by the communist ideology, chose the path of violence. Their romantic adventure was neutralized by the mighty state machinery. Depoliticization became a dominant socio-cultural practice by the ruling-class in this time. In the post-90s liberalized economic and cultural space political ideologies were marked as insignificant and irrelevant. In 'The War Situation' Ranajay's son Koba got factual information about martyrs from a pamphlet published by the Association for Protection of Democratic Rights (APDR). In the interrogation room, Ranajay proved the police officer's theory wrong by

citing from the original document written by Mao-Tse Tung. In 'Atta Notar Surya' Nirupam's encounter scene is exactly similar to Kanu Ghosh's description who was a victim of Runu Guhaniyogi.¹ Some popularized literary version on Naxalbari revolt get challenged when the narrator quotes directly from 'Deshabrati', manifestos and other documents. Nabarun understood that, "they are trying to establish that ideology and political democracy are obsolete now. Corporate democracy will dominate this era" (Bhattacharya, 2015, p. 82). These authors chose to contaminate the 'fiction' with facts and documents to counter-attack the ruling class propaganda in post socialist-realist literary era.

The carnival of the exploited mass in 'Kangal Malsat' doesn't follow the socialist realist model. The protagonists of this novel aren't proletariats or they don't pose as the typical working-class heroes. But they successfully challenged the state in many ways – they declared war against the state and the administration, they challenged the cultural hegemony of the upper-class upper-caste people, they questioned colonial hangover and provided a new reading of the colonial history, they subverted the linguistic purism with their uncouth language and lastly they performed the 'decrowning of the powerful and crowning of the powerless' in a carnivalesque situation (Bakhtin, 1984, p. 127). But it would be wrong to read this novel as a mere fantasy or non-real magical performance. The narrator gives information about books, persons and historical facts to the readers. Due to the collective amnesia and hegemonic academic structure these facts had been erased from public memory. Conversation between comrade Acharya and Stalin cannot be identified as real but what Stalin said to him are documented facts. "Do you know what happened on 24th August 1936?" (Bhattacharya, 2010, p. 261) is a question to the readers also. A reader, grew up believing Stalin as a hero, now gets a counter-narrative. A wise Crow leads the subaltern gang and thrashes the cultural-political elites with less known facts and narratives. Begum Johnson, a real character from the 18th century Kolkata, joins Fyatarus and Choktars not as a colonizer but as a comrade. Nabarun denied the 'standardized' reality which allowed displacement of the poor people and allowed corporate to snatch poor Adivasis rights.

¹ Runu Guhaniyogi was an Inspector of Bengal Police during 1960s-70s. He allegedly tortured communists and raped several women communists in police custody. APDR and the victims fought a prolonged legal battle to bring him to justice.

Nabarun ignored the hardcore reality forcefully imposed by the ruling-class and replaced it with another reality where exploited mass can celebrate their anarchy and revolution. "The fantastic, in other words, involves a face-to-face confrontation between the possible (the real) and the impossible, the normal and the paranormal." (McHale, 1994, p. 75) In such narratives, the 'real' world gets overlapped or juxtaposed with another world and some representatives of the world lived by the readers crosses into a boundary zone of the world that lies just beside their world.

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We should remember that when the aforementioned authors wrote these novels, then Indian communist Parties were going through many splits. Ideological struggle and inter-communist-party conflicts were taking places. After 1970s, Indian communist parties started to be divided like eukaryotic cells. Finding a working-class hero and applying the socialist realist model in literature has become more problematic as there is no central communist party in India. All the major communist parties are in antagonistic position to each other. Moreover, most of the authors came from middleclass petty-bourgeois background and found their protagonists from the same class. Elias pointed out this problem in 1990s, "Most of the authors and leftist activists don't know the actual working-class culture. Their songs, their culture, their love, their language are much different from the middleclass Bhadraklok section" (Elias, 1997, pp. 29-30). In reality the working class people and subalterns are not as 'politically pure' as socialist-realist authors want them to be. Their language, culture, actions sometimes defy the 'model' of communist code. How can a pure socialist-realist protagonist exist in a politically incorrect society where Class, Caste, Religion and Gender inequality are prevalent? That would be a wishful thinking of the author. The protagonist should challenge the regressive sets and must challenge the ruling-class ideology (as Khijir, Basai, Bagharu, Tamij did) but relying much on the socialist realist model may fail to identify the reality of the working class.

This is the era of propagating fake news, false propaganda and purposefully-constructed narratives. The state and its ideological apparatuses have 'successfully' established a depoliticized culture. The culture-industry of Bengal is reproducing the same through literature through decades which has been named as 'broiler literature' by Nabarun Bhattacharya

(Bhattacharya, 2015, p. 134). Saffronization of history and depoliticization through literature and popular media are the most significant but invisible political weapons of the ruling class now. The political rulers always try to deny their wrong deeds – either they rely on collective amnesia or modify information in various ways. But readers are as important in the construction of the documentary novel as the authors, and readers will easily assume a ‘critical position towards the texts’. Novel is an ever-evolving genre which can include different forms of literature into it. Eagleton (2005) claimed that the genre novel is transforming or metamorphosing (pp.1-2). The complexities of the present world can only be captured if non-fiction contaminates the fiction. Debesh Ray introduced that successfully in ‘Samay Asamayer Brittanto’ and reframed the author’s intention also. The narrator of ‘Kangal Malsat’ addressed that, “Readers should stay awake. In this heap of garbage literature, a single piece should not be misplaced” (p. 248). Marxist authors’ task is to politicize the readers and to counter-attack the dominant ideology of depoliticization.

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