

# Music for Mohini: A Critical Analysis of Novel of Bhabani Bhattacharya

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**Abstract – Bhabani Bhattacharya, an Indian writer, has overwhelmingly expounded on class battles, which are across the board in the Indian culture because of the standing framework and colonization. His tale A tranquil, unassuming novel of melodious appeal and irresistible funniness!**

**The story couldn't be easier. A young lady weds and in course of time delivers a youngster. The young lady is city reproduced — her significant other, a Sanskrit researcher, who has his heart in a remote town and where he takes her after marriage. There's nothing more to it.**

**Youthful, fun loving and insidious Mohini dreams of a spouse however her training and childhood and the thoughts of liberal teacher father are unsuitable to her Brahmin traditioned grandma. Marriage for affection is disposed of, marital promotions in the papers bring just humiliation, and it is through a crystal gazer that a match is made.**

**Keywords: Indian Writer, Novels, Society, Lady**

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## 1. INTRODUCTION

Bhabani Bhattacharya's novel, Music for Mohini portrays the world seen through the eyes of the hero, Mohini, a white collar class young lady wedded to a fair level headed rich man from a conventional highborn family. Set against the foundation of Indian Independence Movement with memory of extraordinary starvation of Bengal in 1942, the novel proceeds to portray the then formal Indian social framework and its impact on a recently hitched moderate current girl, Mohini as an individual and Mohini as the partner to the hero Jaydev - her charming, exemplary spouse - who longs for his associate to be related to incredible antiquated Indian ladies like Gargi and Maitreyi. Being the result of times of Social Reform Movement, Mohini is frequently confounded among right and wrong and neglects to pick among custom and innovation. The present examination attempts to investigate the contention presented among Mohini's 'self' and her obligations towards her family when all is said in done and towards her significant other specifically in order to investigate profound mental breaks and future dreams going about as specialists of molding a person's character.

Being an author with a social reason, Bhattacharya has delineated the social, monetary and political changes in India on the foundation of the

contemporary authentic occasions and social conditions. Bhattacharya has delivered six novels. They are: So Many Hungers! (1947) [3],

Music for Mohini (1952), He who Rides a Tiger (1954), A Goddess Named Gold (1960), Shadow from Ladkh (1966) and A Dream in Hawaii (1978). Bhattacharya gives a record of the Indian lifestyle in every one of his novels. He alludes to different traditions, shows, superstitions and peculiarities present in the Indian culture for the most part without remarking on their benefits. One of the striking highlights of the novels of Bhabani Bhattacharya is the noticeable quality given to women characters in them.

## 2. LITERARY REVIEW

Ladies are typically displayed by Bhabani Bhattacharya's epic as exceptionally critical if not focal characters. They are not treated as second rate compared to men, despite the fact that they happen to live in a male-commanded society. His first novel, So Many Hungers! delineates the battle of the working class of Bengal against the man-made starvation of 1943. It likewise shows Bengal during the beginning periods of the Second World War when a couple of dark marketeers began storing rice.

The craving, which was the aftereffect of starvation, cost in excess of 2,000,000 lives. The battle of man against craving produces two kinds of pictures man at his noblest and even under the least favorable conditions also. A down and out kid battles with a canine to assume responsibility for the remains in a dustbin. He overcomes the lesser creature outside for the creature inside him, i.e., the appetite. To cite the expressions of the essayist: Destitutes and pooches in those muds frequently battled for ownership of the rich city's ten thousand junk loads, in which pieces of decaying nourishment lay covered. It was only one out of every odd time that the destitutes won, directing the pooches in the city and the canine inside themselves.

Kajoli is a 14-year-old laborer young lady, who lives with her sibling, Onu, and her mom. Her dad and sibling, Kanu, are captured during the Quit India Movement, Kajoli's family speaks to the individuals of provincial Bengal, who discover it incredibly hard to confront the yearning and stroll towards Calcutta, the city of dreams. They see their destitution and hopelessness as a hundred crease in the coldblooded city. They see drained and hungry skeletons grieving on asphalts and vultures wandering to eat dead bodies to a great extent. They face various sorts of mortifications which steadily lead them to detestable.

Kajoli leaves her debilitated mother and goes looking for nourishment. She turns into a vulnerable casualty of a trooper's desire. Craving not just drives Kajoli and her family out of their town looking for nourishment, yet in addition attempts to compel her to sell herself. To endure, she disperses bread to the penniless of the starvation influenced and keeps up the immaculateness of her soul by helping other people. K.K. Sharma comments: "Kajoli is additionally a manifestation of confidence in the nobleness and completion of life. She has acquired the central qualities and habits of India, unaffected and unsullied by present day mentalities and thoughts." The creator's positive vision is confirm in the way wherein he has enabled her to stroll into opportunity. Had he been negative in his reasoning, he could have finished up the novel on an alternate note landing Kajoli in the house of ill-repute.

In his refusal to consider such a course, the creator has uncovered a tolerating confidence in the basic goodness and soul of man which beat a wide range of weakening and declining impacts. The way that he has represented the triumph of the human soul by methods for a lady may bear declaration to the elevated thoughts he has had concerning ladies. In reality, he has not neglected to recognize the nearness of certain insidious things in the general public in the state of the betel woman and others. Unexpectedly enough, the betel-lady turns into an impetus in realizing the change in Kajoli accidentally and reluctantly.

In *He who rides a Tiger*, Bhattacharya utilizes a lie to uncover reality with regards to standing and religion as they acquire in the general public. The hero of the novel is Kalo. His sufferings and hunger for vengeance on the general public establish the principle subject of the novel. Kalo's delightful girl, Chandralekha seems, by all accounts, to be extremely clever. The ladies characters in Bhabani Bhattacharya's first novel, *So Many Hungers!*, have been seen as generally inactive. They are slanted to acknowledge the traditions, shows and conventions that win in the general public unquestioningly.

The change from *So Many Hungers!* To *He Who Rides a Tiger*, it has been watched, is a change from resignation to defiance. While remarking on that change, Bhabani Bhattacharya watches: *So Many Hungers!* pursues the starvation up to its pinnacle point, its peak. In the tempest of death that abruptly cleared the city boulevards and filled them with human trash, there was no space for any sort of counteraction....certain holes were left - the starvation was multifaceted. These holes were rounded out in *He Who Rides a Tiger*, which was composed with an alternate point of view.

Chandralekha is the casualty of contortion like Mohini in *Music for Mohini*. At the point when her dad acts like the Brahmin Mangal Adhikari and turns into the main minister of Siva sanctuary, Lekha as well, being his little girl is compelled to play out the job of the Mother of the Seven-overlay Bliss. Numerous individuals go to her from far and close anticipating that her should perform marvels.

She adopts a little starving stray Obhijit, whom she has grabbed from the road during the starvation, She has a nurturing love for him. This protective delicacy streams in her so much that she is prepared to confront the fury of the whole Brahmin swarm and to acknowledge expulsion from the sanctuary and endure destitution. Shantha Krishnaswamy comments:

"On a basic level she is a thoughtful Bengali young lady who anticipates simply a settlement of friendship with Biten, the optimistic reformer, who, shunning his, Brahmanism, was a kindred detainee with Kalo during the starvation revolts in Calcutta. Her physicality as the regular lady opposes this fake sacredness and attempts to reassert itself. One regular outcome is her overflowing of nurturing love towards Obhijit, the low station road withered stray she receives,"

Prior, Lekha and her dad are headed to Calcutta due to hunger. Her dad has been sent to imprison for some time. To take care of the issue of their employment, Lekha has been baited to a whore house. However, exactly around then, her dad spares her. K.R. Chandrasekharan has protested the view communicated by Mrs. Meenakshi Mukherjee that Chandralekha is the deliverer in the

novel maybe unnecessarily. Obviously, the facts demonstrate that Lekha remains somewhat latent in her frame of mind all through the novel.

Regardless, the freedom coming about because of Kalo's admission would maybe have evaded him in her nonattendance. Henceforth, we may securely contend that she is the true hero of the novel, however her Father might be credited with that accomplishment ostensibly. Truth be told, in viewing Chandralekha as the still, small voice manager of Kalo additionally a comparable protest is probably going to be raised. Does he not have a still, small voice of his own to check him?

For what reason does he need another soul guardian? The reality, in any case, remains that he doesn't tune in to his heart for his very own reasons. Maybe it is overpowered by his allconsuming enthusiasm for retribution. Be that as it may, on account of her training, refinement and inborn blessings, Chandralekha can keep her inner voice flawless. What's more, her dad needs to rely upon it in an enormous measure for passing judgment on the respectability or absence of it - of his own mentalities and exercises

### **3. MUSIC FOR MOHINI: A CRITICAL ANALYSIS**

Music for Mohini is Bhabhani Bhattacharya's second novel. It was distributed in 1952 following four years of his first novel such a significant number of Hungers. It was set against the foundation of the Post-Independence India. This epic arrangement with two levels the individual and the social.

It uncovers a huge number strain between the clairvoyant personality of the spouse and the body of the wife and among East and West, town and town, convention and advancement, crystal gazing and realism and girl in-law and mother-in-law. At last there is an answer toward the conclusion to diminish a wide range of strains. Here likewise these strains are settled through the agreement of music.

It is the narrative of Mohini. It lives on the scholarly advancement of her brain. The tale starts with the delineation of the unaffected and glad existence of a youthful Indian 17 years of age Brahmin young lady, Mohini. She was a secondary school going understudy. As the story proceeds onward she enjoys sentimental likes. It makes her dad to search for a man of the hour for her. At that point he gets a proposition from a refined family. He is accomplished, attractive and a rich youngster of twenty years. His name is Jayadev. He has a major house in a town, Behula. With the endorsement of Mohini's father the marriage, is orchestrated even without Mohini and Jayadev seeing one another.

The wedding service is finished. Not long after the marriage she has been moved from her city home to the new universal town home:

The bride's genuine for her new mother, who might have fasted the day preceding, for it was ekadashi, luckily it was a quick day for every single Hindu Widow, and however she could have eaten at dusk, She would hang tight for her child to come and sit by her at the supper (M.M. p.99). After another thirty minutes, to a cheerful melody of ulu-ulu-ulu-ulu-ulu the lady of the hour was driven into the house, over the inward court, with town young ladies at her heels, giggling and blowing couches:

On the limit to the kitchen the lady of the hour saw the white-clad figure of the mother. I can and tall like her child, she had his slender sharp Aryan nose, his conch white composition, yet neither his fantastic eyes, nor his purpose air. Her face had a shine which denied her age and was en given by her homespum cotton fabric, a borderless somber sheet.

Which was folded over her in effortless folds? The lady of the hour bowed her knees and , bowing low, took the residue from the feet of the mother.. "Little girl mine be thrice honored" (M.M., p. 99).

Along these lines she has been gotten with formal ceremonies proposing her inclusion in obligations of another world. Her relative is a grim devoted and iron-willed lady. Ladies of the family can't plunk down for a dinner alongside the men and music is utilized uniquely with the end goal of love. Other than Mohini's fundamental issue in the family is her psychological change with her significant other and different individuals from the family.

### **CONCLUSION**

An epic from, and of, present day India, manages youthful Mohini's fantasies of a spouse - as her English religious community childhood and the thoughts of liberal teacher father are not adequate to her Brahmin traditioned grandma. Marriage for affection is disposed of, marital promotions in the papers bring just disgrace, and it is through the snakecharmer, the bangle merchant and the psychic that a match is made. Mohini leaves the city, where her voice on radio and records has brought her popularity, for the nation with Jayadev, the visionary, visionary and present day scholar who has never totally broken his mom's formal chains. In the Big House, Mohini discovers in excess of a habitation, for her relative shows her a lifestyle, an obligation and an example to which Mohini would readily surrender - if her better half were nearer and in the event that she could end up pregnant. It takes her relative childish slip up to carry reality to Mohini's new life - and what ends up being another world.

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