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winning books, research-oriented publishing objectives, the greatest of authors and adoption of the latest in printing technology, Ananda Publishers deservedly enjoys the reputation — the market leader.



Agnibrishti

Harsha Dutta

Her name's Brishti. She comes from an ordinary middle class family. Brishti lived by a certain value system all her formative years and holds them close to herself. Brishti comes into the central Kolkata tenanted residence of banker Sudipta Sen Majumdar, as his wife. In her new marital home, Brishti has to live with her mother-in-law Kalpalata, Sudipto's elder brother Pradipta and his wife Manami. In her new world she is surprised to see how effortlessly people compromise with injustice and unreasonableness, unhesitatingly deprive others, and is unashamed and unshaken by unrestrained falsehood. These run-of-the-mill, fence-sitting people are contented and unperturbed, perched on their pile of unjust and untruth. Brishti revolts when faced with the dark depths of the situation. She is not a revolutionary. Nor is she a feminist. She merely tries with all the sincerity she can command to draw attention to and establish the truth and the just in a very soft manner. Brishti protests when her father-in-law's wish to donate his body after his demise is completely ignored by all. Her dissent leads to friction and conflict. The shock of her protest kindles a raging fire. Sudipta's landlord lives on the meagre rent he gets from his tenants. Despite owning a huge property the elderly couple barely has a hand-to-mouth existence. The ailing old man finally succumbs to his ailment. Brishti is hurt and feels that this is near murder. She asserts her opinion and disapproves of the situation. Sadly, her husband too is not by her side in this matter. Incidents such as this lays bare the true nature of her dream family. Bishti finds herself in a situation that offers her only one single road ahead. Will Brishti follow this path?



ISBN 9788177566802
196 Pages | ₹300.00



Asamay

Bimal Kar



ISBN 9788177563559

232 Pages | ₹200.00

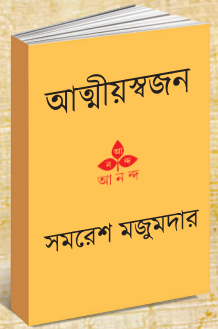
Asamay is a narrative about a family. Isolated from the present-day world, this family is securely enconced in the loving comfort of age old beliefs and superstitions. A little island a wee bit away from our familiar world, closely holding on to traditional notions and values of ancestors, with its authority, responsibility and obligation, among loving, affectionate embrace and tenderness. An existence happy and content in its detachment from the world around, secure in its realm of love and compassion. What happens when this charmed world is hit by a disastrous assault right from the time and world we live in? In this work Kar looks for an answer to this question. He delves into dense depths in search of the meaning of life as he explores the crisis faced by the protagonist - a mature woman. This classical novel is a struggle, an intense tussle between antiquated values, traditions and beliefs and the modern, liberal, open-minded living.



Atmiyaswajan

Samaresh Majumdar

Buddhadeb in his twilight years is plagued by a note of strange disharmony in his family. The string that held together his family - wife, Manorama, three successfully established sons and two married daughters – seems to have snapped. It plays a discordant note. Buddhadeb creates a world of his own in his mind, ceaselessly engaged in unexplainable computations and calculations. He expects nothing from his family. His sons steadily become distant though they live in the same house. Unthinkable disasters stare in the face of both his daughters. Perplexed, harassed and helpless Buddhadeb enters into a suicide pact with Manorama to escape bottomless despair. In a strange turn of events Manorama comes back from the jaws of death. Manorama finds sincere, tender love, deep compassion among the same kith and kin, sons and daughters Buddhadeb misunderstood and was disappointed with in life. This narrative is an intimate story about this apparent dichotomy.



ISBN 9788172157296

120 Pages | ₹200.00





ISBN 9788170663980
120 Pages | ₹150.00

Bari Badle Jay

Ramapada Choudhuri

Ramapada Choudhuri does not cease to surprise us with his steady flow of novels. The journey began with his novel Kharij. He has, through his own initiative, created a new path for Bengali fiction writing. And each of his works mark a new milestone along the way. Each work has its own flash of the new. Nothing supernatural creates this novelty.

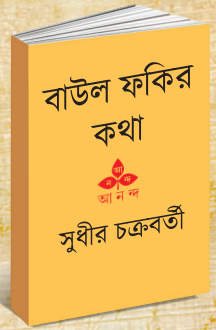
Freshness lies in the meticulously detailed, realistic and palpable representation of the deep recesses of our minds in action – our thoughts. His narratives accurately mirror our face and façade, our joins and jumbles, hoax and holes. The reader experiences the same in Chowdhuri's Bari Badle Jay. A roof above one's head, a little shelter to call your own is an overarching dream of the middle class populace. Choudhuri beautifully depicts the curious and astonishing transformation of the same people once they achieve their goal, become a house owner. These are people like us – you, me and so many others we know.



Baul Fakir Katha

Sudhir Chakrabarty

Baul Fakir Katha is a sparkling chronicle of the search of the ethereal and sublime gem hidden behind the perceptible beauty. The theme of this work is the search for the roots and origin of the status and condition of the bauls and fakirs in contemporary Bengal. The narrative is a search for the rhythm of the worldly life of these ascetics and stoical devotees, their songs, messages, sayings and adage. It systematically and methodically charts down a gamut of noticeable, perceptible and forgotten facts, brings together buried and misplaced evidence and documents and records their autobiographical accounts. The commendable publishing style is enriched with a glorious collection of lyrics and notations of baul and fakir songs along with amazing illustrations supplementing them. Through varied and rainbow-hued accounts of their lives and tastefully chosen stories of their womenfolk the narrative reveals the role of these diverse secondary religious groups in the making of Bengal's indigenous cultural landscape. Vibgyoric mysterious dispersions from the mirror of the baul-fakirs' interpretation of physiology makes the work attractive and enjoyable. The work is further enriched with the appending of Fakiri-nama by Abu Taher Fakir and a discourse with Dinendra Chowdhury, an authority on folk music.

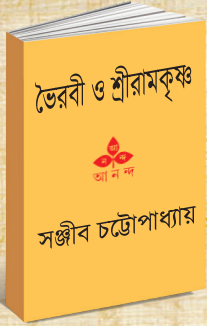


ISBN 9788177568363
366 Pages | ₹400.00



Bhairavi O Shri Ramkrishna

Sanjib Chattopadhyay



ISBN 9788172159016

146 Pages | ₹200.00

A tantric Bhairavi (female ascetic who worships shiva) once set foot on Bakultala Ghat, on the bank of river Ganges near Dakshineswar. She has come to initiate Ramkrishna into the cult and system of religious worship. The Bhairavi is a beautiful woman – tall and curvaceous. Her complexion bright as molten gold, an aroma of the sweet jasmine about her. Dakshineswar was then regularly frequented by Muthuramohan, Rani Rashmani's son-in-law who cared for the well-being of Shri Ramakrishna. Ramkrishna's worldly wise nephew, Hriday was entrusted with caring for the daily needs of his uncle, who often remained lost in meditative ecstasy. The Kali mandir at this time was surrounded by quite a few vibrant personalities. Bhairavi is amazed to find that the person, Yogi Ramkrishna she has come to mentor as her disciple and bring into the traditional religious fold of guru-shishya parampara, already has latent in him as many as sixty-four Tantras. She realizes that one day her disciple will ascend to become her mentor. Nevertheless, Bhairavi goes ahead with initiating Ramkrishna – asana, chakra and kriya. What next? Chattopadhyay's work is the answer to this question as he strings together relevant accounts and anecdotes of Shri Ramakrishna's life.



Bibar

Samaresh Basu

Bibar is more than a milestone in Samaresh Basu's literary career. The work is a turning point in Bengali literature. Expectedly, Bibar is both much criticised and much acclaimed. According to the late litterateur, Santosh Kumar Ghosh, Bibar certainly ranks high in the list of the top ten novels written in the language. At the same time many readers and critics label it as lewd and salacious. It's understandable that only a mint-fresh unputdownable, irresistible, sharp, racy narrative alone can whip up a storm of such antagonistic opinions. Bibar is all of that. Basu's narrative is distinctive in its account of the acute existential impasse and dilemma of the restless entity revolting to break free of the safe refuge of familiarity and well accepted values and the consequence and gradual maturity of the effort. Decidedly ahead of time, Bibar defies traditional judgement and measures.



ISBN 9788177565911

166 Pages | ₹200.00



Char Deoyal

Suchitra Bhattacharya



ISBN 9788177566932
160 Pages | ₹200.00

Dola's husband, Tuhin is a sales officer. He is often out of town on office tours. Dola's son, Titan is happily engaged in student union activities in college and her daughter, Tia is pursuing a management course with an open university along with a day job she has recently joined with a retail outlet of an automobile dealership. Surya is Tia's boyfriend. Everyone in the family is busy with their own lives. All except Dola. She's got no life she can call her own. She's a character in everybody else's life story. Once upon a time, as a young girl, Dola worked as a performing artist in Anshu's theatre group. Anshu-da was the youngsters' hero. An unexpected telephone call from Anshu-da after years with an offer to return to the world of theatre, briefly unsettles the middle aged Dola. Is she bold enough to change the course of her life? Meanwhile, Tia meets Indrajit Ray, who runs an NGO for the deaf and dumb. Not too long after this, Tia gets to know that Indrajit is not the man of her dreams. A news telecast breaks the disappointing news that Indrajit is a fraud. As the distressed Tia breaks down, she also is awakened to Surya's bossy, domineering nature. Indrajit was a traitor. Surya a male chauvinist. The distraught girl makes a very difficult choice. Char Deoyal is a wondrous tale of dreams and delusions.



Dahan

Suchitra Bhattacharya

Dahan is not simply a story of a brave woman, who had jumped in to save another woman, a housewife, from the vulgar clutches of four men at Tollygunge Metro Station. She braved all odds, remained undaunted in face of repeated visits to the Police Stations and Courts. But even before the strains of congratulatory messages for her gutsy act and compassion could fade she discovers the extent to which stress and pressure of diverse nature from several quarters worked to belittle, negate and render inactive any protest by women. She is dismayed. Dishonour and humiliation of women too met with the same fate – ignored and trivialised. On the one hand the novel is a narrative about women and their self-realization and liberation and on the other a realistic picture of women and their position in society. It is a critique of impotent and fragile values that society holds dear. A recent incident in the city was the inspiration behind the novel but the characters and incidents that weave the narrative together are fictitious. The novelist's extraordinary narrative style gives a work of fiction the hue and flavour of the authentic, revealing the eternal truth of stark reality.

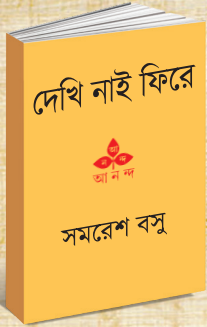


ISBN 9788172158651
174 Pages | ₹200.00



Dekhi Nai Phire

Samaresh Basu



ISBN 9788172150006

764 Pages | ₹2000.00

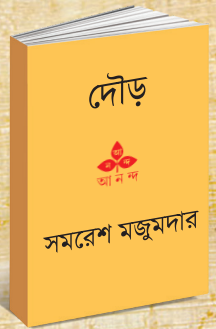
Dekhi Nai Phire is Samaresh Basu's last work, and a timeless piece of literature. Artist, Ramkinkar Bajj is a twentieth century wonder. His life, even more amazing. His is a life of endless struggle, pursuit and success, a life of reproach, criticism and unpleasantness - steadfast in belief, unwavering in values, and tumultuous in drama. Samaresh Basu records the story of this life in his novel. This exceptional work by a stalwart litterateur has been illustrated by yet another robust artist, Bikash Bhattacharya. Noticeably this is Bhattacharya's first book illustration. This is indeed an exceptional pairing. An attempt to write a novel based on the life of a living legend is undoubtedly rare in world literature, certainly unparalleled in Bengali literature. Basu's sudden death robbed this work of a smooth completion. Nevertheless, Basu had striven tirelessly over more than a decade to collect testimony, proof, documents and more, to help surmount the challenge posed by familiarity with the person and proximity of the time shared between him and his protagonist. Dekhi Nai Phire opens up a unique journey of the august lives of two phenomenally creative minds through a realistic account of their struggles and relentless pursuits, their pain, ignominy and their successes too.



Dour

Samaresh Majumdar

Horse racing turfs, Park Street apartments of upmarket Anglo-Indian call girls, decadent lifestyles of the powerful, influential strata of society and love-games of the ultramodern youth – all this is realistically and accurately depicted in Majumdar's novel, Dour. So is the portrait of middleclass aspirations and ambitions, hopes and frustrations and pains. All this is woven into the fabric of this ambitious narrative by the young author, Samaresh Majumdar. The novel has been made into a film too.



ISBN 9788170664826

88 Pages | ₹100.00



Ekti Hatyar Antarale

Nirendranath Chakrabarty



ISBN 9788172156404

Pages | ₹150.00

The girl was clad in ghagra-choli. Deep kohl lined her eyes. There was a pungent smell, a mix of alcohol and cheap perfume, about her. As she stood leaning against the doorway, we could see that she found it equally difficult to remain standing and keep her eyes open. Raghurir Ghosh had smashed the owner's brother-in-law on his face and walked out of his work at Jenkins and Jenkins. Why then did the company call upon his son, Jankinath and appoint him as the manager? Why again was Jankinath murdered one early morning soon after? An accomplished corporate leader, Jankinath was also training to be the national Bridge champion, third time in a row. Did he have an enemy in his office, or club or his bridge circle? Or was it a murder of mistaken identity? Jankinath's mother Rupkumari's first husband was a British tea planter named Benjamin Stuart. Does the root of the mystery lie there? Greed, jealousy and conspiracy come together in this thrilling narrative. Who is the murderer? Who is the conspirator? What is the motive? The mystery unravels itself only in the last chapter.



Ekushe Pa

Bani Basu

Ekushe Pa is Ujjaini's story. It's also Iman's story. It's Mithu Chowdhuri, Rajeshwari, Bishnupriya, Ritu, Tanmay, Venkatesh, Gautam, Anuka's story too. This is also the story of many other such young, teenage boys and girls joining the three year degree course in college at the impressionable age of eighteen. And before they turn nineteen they have taken to life's grand highway. Bani Basu's novel is about the college life of a bevy of vibrant youth. But the novel is not merely about their college lives. The narrative flows into the multihued lives of these young individuals, their diverse circumstances, their challenges and opportunities, their aims and aspirations, their joys and sorrows, their likes and dislikes. Basu's novel is a montage of these individual lives, varied and unique, penned with extraordinary expertise to create a unified chorus of life.



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160 Pages | ₹200.00



Fulbou

Abul Bashar



ISBN 9788170663010
214 Pages | ₹200.00



Abul Bashar's thoughtful and power packed writing deliberates on and deals with issues involving wedded conjugal life of muslim couples, reforms in their attitude and their outlook towards sexuality and gender parity. The struggles and tension of the love-hate relationship and the lack of dynamism in the social construct are issues that Basar often thinks about. The young Abul Bashar examines these complex and layered problems from various newer perspectives in his effort to fathom and make sense of the situation. Fulbou is the fruition of this effort. Analysing and interpreting the life of Muslims shrouded in polygamy and regressive practices like 'talak', in the light of contemporary progressive value systems is indeed significant. Fulbou is a brave and impressive work in this tense backdrop. The novel when first serialized in ABP Group's literary magazine 'Desh' was explosive in its impact. The rigid practice of polygamy and 'talak' was named 'khalas' in an effort to bring together matters sensual and spiritual in a strange embrace. Along the fine and narrow path of woman's liberation christened as 'khalas' creeps in the tyrant ('jaalim') male turning this very sense of liberty into a farce. In fact the complacent life systems enveloped in pernicious toxins of polygamy and 'talak' turn increasingly complex. How does one untangle the several tense and inflexible knots? Is that at all possible? Fulbou is a disturbing, curious, investigative and prying account of this journey.

Gahin Hriday

Suchitra Bhattacharya

Anupam's marriage breaks up on the distant shores of a foreign country. His wife gets custody of their little daughter Leena. Anupam returns to his homeland, where he begins his career as a professor. Over time Anupam develops a close relation with Sohini, his friend Bhaskar's wife. They decide to live together for the rest of their lives. Utterly dissatisfied with her wedded life, Sohini wants to tell Bhaskar that she will now walk out of the marriage with their child Papan. Just at this juncture Bhaskar falls unwell. Investigations reveal that Bhaskar has been afflicted by the dreaded cancer. Anupam reassures Sohini as she gets involved in and plays out her role as a responsible wife in taking care of the dying Bhaskar and his expensive treatment. How does Sohini and Anupam's relation evolve? Will Bhaskar's death liberate tired and distraught Sohini? In Bhattacharya's novel Gahin Hriday, the smell of death casts a shadow on two hearts bound in the tangle of a complex relation.



ISBN 9788177569735
160 Pages | ₹200.00



Gaynar Baksha

Shirshendu Mukhopadhyay

Somlata is married into an aristocratic family whose stature is gradually waning. Bragging about their ancestral country home at the slightest possible opportunity is the family's favourite pastime now. Somlata's husband is a graduate but spends his days playing tabla. The family's expenses are met by resources garnered from selling land and jewellery that belonged to the family. Occupying three rooms on the fourth floor of this house lives Somlata's domineering aunt-in-law. A child widow, this aunt has always been the grand lady in command in all matters of the household. Before her death, the aunt entrusts her treasure, a jewellery box full with gold ornaments weighing over a hundred bhari (a measure for gold) to Somlata for safekeeping. Was it before or after her death? Somlata never quite understood that! But here is no questioning the fact that this aunt-in-law appeared before Somlata on quite a few occasions even after her death. But Mukhopadhyay's novel is not a ghost story. He borrows the satirical flavour of an allegory to capture the essence of the narrative. The significance of this curious tale stretches across the entire novel before it unwraps and reveals itself in the closing lines of the story.

ISBN 9788172151867

88 Pages | ₹125.00

গয়নার বাক্স



শ্রীর্ষেন্দু মুখোপাধ্যায়



Hatir Boi

Dhritikanta Lahiri Choudhury

The author's acquaintance with elephants spans a lengthy seven decades. Not simply acquaintance, it is seventy long years of uninterrupted interest and love. Lahiri Chowdhury has through his several experiences seen elephants in a variety of situations – wild and in a herd, tamed and domesticated too. He's studied their behaviour, attempted to understand their mind and mood, their likes and dislikes, their personalities too. In addition to managing lone elephants and herds on a destructive rampage the author has also gathered thrilling experience and considerable skill in tackling rogue elephants without neutralising them. This book is a superbly engaging rendition of the author's lifelong experience with elephants in different situations. It puts together thrilling accounts of rare moments with the animals that touch the readers at the core.



ISBN 9788177566703

254 Pages | ₹450.00



He Mahajiban

Sunil Gangopadhyay



ISBN 9788177566710

234 Pages | ₹250.00

Hemkanti now is a man without any memory. He recognises no one: Someone has wiped his life's slate squeaky clean from his mind. Random lines from some verses, stray tunes and lyrics of songs, torn, staccato images repeatedly keep playing in his mind like a cracked recorded disc. Hemkanti has just come out of his failed suicide attempt that has resulted in the present catastrophe. Hemkanti was associated with the ultra-left Naxalite movement during the seventies. Barun Ghoshdastidar, an erstwhile Naxalite was murdered five years back. Did Hemkanti, his onetime compatriot murder Barun?

Hemkanti struggles to return to clarity from the dense fog of oblivion. Can Joyee, who's quite close to him, lead him to light? Will the political belief that Hemkanti once held as his light of liberation lead him back to light once again?

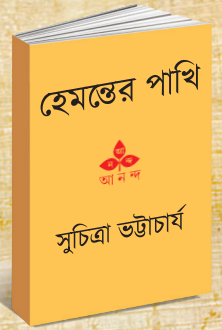
Does the contemporary Maoist movement still harbour that source of light? What truth do they discover as Joyee and Hemkanti travel to Purulia accompanied by a maoist?



Hemanter Pakhi

Suchitra Bhattacharya

Immersed in her family with her super successful husband and two talented children, Aditi reaches her forties only to realize her dreadful aloneness! Her husband Supratim, is busy with and deeply involved with his work life and her two children, Papai and Tatai have found their own skies to take flight in. Aditi now whiles away her days in conversation with herself and her caged bird. At this juncture comes Hemen-mama, Aditi's uncle. His encouragement leads Aditi to discover a new self, her very own world. Aditi, who once wrote stories now and then before her wedding, took to story writing once again. She takes a fresh new view of her family, a new look at her husband and children. This creates friction and gives rise to conflict. Dark clouds of agony and heartache gather. Is Aditi just Supratim's wife? Only the mother of her children? A flesh and blood machine whose functionality is limited to ensure smooth functioning of the family machine. Is there no Aditi beyond this? Hemanter Pakhi is a compelling narrative about a woman's search for her identity beyond her family in Bhattacharya's characteristically sensitive and potent pen.



ISBN 9788172157289

134 Pages | ₹200.00



Jal Rajar Katha

Gautam Bhadra



ISBN 9788177562903

244 Pages | ₹250.00

Such an event would have taken people by surprise even today let alone people a hundred and fifty years back in time. Pratapchandra, the deceased Raja of Burdwan had returned alive after fifteen long years, in 1835 to the zamindar household. Just as a pebble thrown into a placid lake churns its waters muddy, the entire neighbourhood was stirred. Waves and ripples created by this unexpected return, refused to die down meekly. Claims to the title and property, bureaucratic intrigues of officials, partisan behaviour and groupism of the nobility of Bengal, a deluge of legal suits, manipulation of documents and volte-face by witnesses became the order of events. A single event had spread its tentacles far and deep into contemporary social order rife with mystery and guile. Almost fifty years later, Sanjibchandra, Bankimchandra's elder brother published an engrossing historical account of the event in a Sherlock Holmes style. This book created more controversy. No one wanted to let go of such a curious case as Pratapchandra's return. Renowned balladeer Dasharathi Ray's name also features among these people as does the poet Krishnakanta Bhaduri and Kaliprasanna Singha of the famous Singha family of Kolkata. Anupchandra, an admirer of the Aaguri race also makes himself a definite place in this list. Raja Pratapchandra's return became illustrative of the tension between the higher and lower casts of the times, an intriguing dialogue of enquiry between the past and the present. This famous, long drawn legal battle that strove to establish the identity and claim of the returned Raja gained a definitive stature that defined nineteenth century Bengal and its historical consciousness.



Jiban Je Rakam

Sunil Gangopadhyay

The novelist, Sunil Gangopadhyay has this to say about his work – ‘When I had written and submitted the first chapter of this work I did not know what direction my story would flow. The narrative begins with Dipu, an unemployed youth. The place where it begins is Chaibasa. But Dipu soon comes to Kolkata from Chaibasa. I am surprised to find that Dipu doesn’t want to take up work even when he gets one. A strange behaviour from an unemployed person! Dipu argues with me. He stubbornly refuses to follow the path I want him to take. In one of the chapters I send Dipu to Shanta’s home. The two haven’t met for a long time. But when I draw this chapter to a close I find that Dipu still hasn’t met Shanta!’. This is the protagonist of Gangopadhyay’s grand story. Dipu’s turbulent energy controls even the creative imagination of his creator. Jiban Je Rakam revolves around Dipu’s life, his beloved Shanta’s life and an episode dealing with a strange transformation in Dipu’s character and the sequence of events that make Dipu a different man.



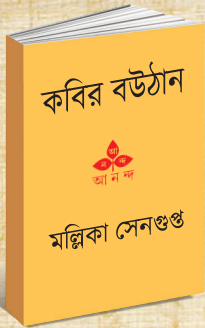
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240 Pages | ₹250.00



Kabir Bouthan

Mallika Sengupta



ISBN 9788177569773

292 Pages | ₹250.00



Debendranath Thakur's second born, Satyendranath was the first Indian ICS officer. Satyendranath grooms his wife Gyanadanandini to be a self-reliant and liberated woman. Gradually, Gyanada blossoms into a spirited woman. She emphasises the need for Bengali women to break free from the traditional dress sense. She was 'mejo bouthan' to her favourite younger brother-in-law Jyotirindranath. Beyond the larger Tagore household, an intimate triangular relationship based on their love of and interest in arts and culture slowly firms up between seventeen year old Gyanada, eighteen year old Jyotirindra and Satyandranath, their guardian figure. Soon after Jyotirindra marries Kadambari. This was when Rabindranath had barely begun exploring with writing poetry. At that time, Rabi, Som, Satya, Barna didi and Kadambari, Rabi's 'natun bouthan', all took lessons together with the house master. Little by little Rabi grows up. A deep bond of friendship blossoms between the young poet and 'natun bouthan' his sister-in-law. Several members of the enlightened and illustrious Tagore family crowd Mallika Sengupta's work. Sengupta's narrative dwells in an amazing creative environment as it also plays with the gloom of lonesome, desolate love. It is as if a poet connects the two emotions with his outstretched arms.

Kacher Manush

Suchitra Bhattacharya

Personal needs, wants, requirement, search for pleasure and comfort is why people have grouped together. Societies came into being. Family units formed. People entangled themselves in many reachable-unreachable relationships governed by rules and expectations wanting to live in the comfort of families and within the security of societies. People believe that life without a companion is purposeless and futile. But, man at his very core is essentially absolutely alone, completely by himself, lifelong. It is true that as you grow up, in each stage of life you do have companions you address by different names, but that doesn't wipe out the isolation at the very core of your existence. This novel is an enquiry into and an exploration of this isolation. Set against the backdrop of contemporary times and society, the novel begins with the story of a modern age mother and daughter, the secret pain of failures of apparently successful people, the yearning of those unsuccessful to be achievers, the hopes and desires of the new generations, the helplessness and guilt of society today, the pain of failed revolutions and the eternal conflict between generations. A symbol that runs parallel to the narrative is the chronicle of an old house being torn down to be replaced by a swanky new building. The house is like the conscience of contemporary times, representative of values of society today and the decree of the times. It is through this maze that Bhattacharya engages in her search for the root of solitude and alienation that characterise each person. Is the self-centred society of modern times driving people along the path of purposeless ambition? Or is it the eternal shortcoming and fundamental vulnerability in man that sows seeds of wretched despair and isolation? A parade of countless characters populate Bhattacharya's novel – mature veterans, middle aged folk, some in the prime of their youth, teenagers, even children. People across generations, strung together by a uniform sad, depressive solitude. Why? The title of the novel is quite acerbic. The characters in the novel are only too familiar, like people we are related to. But are we really close?



ISBN 9788172155414

648Pages | ₹600.00



Keyabat Meye

Sreepantha



ISBN 9788170661269

248 Pages | ₹600.00

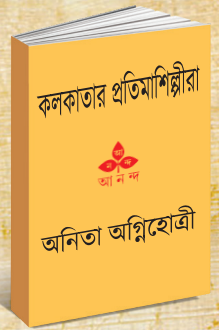


'Keyabat Meye' literally means 'Bravo, Girl!' It's an expression saluting her bold, brave, courageous actions. The encouragement and the praise also have a hint of the tongue-in-cheek. A protagonist of the modern times, she is not the ordinary women we are comfortably familiar with in common Bengali households. Women who unquestioningly follow age old rituals and practices each morning and evening or lay out the seat and serve up food each time with almost docile affection and care. She is a completely different breed, distinctive in her habiliment and demeanour. The seven essays that comprise the book are seven women, seven symbolic women figures, seven lives, seven challenges and pains – seven perspectives to capture one society in different points in time. Seven different impressions and accounts of the progression of a society penned in Nikhil Sarkar, alias Sreepantha's characteristic analytical style. The book features the thrilling chronicle of the emergence of the well-schooled, college educated women in Bengal and their natural breaking through the restrictive confines of heavy satin curtains into the world outside. Another unique article gives us a peek into the life and world of the 'other' women in the 'other society' within the larger social construct. One such essay, Kalabibi, is an account of the life and world of an Indian girl who lives with a British – a white man. The social history that revolves around the lives of women in distinct situations and circumstances is not just about these women. The narratives also reveal and reflect the men in their lives - men they are related to, men they associate and socialise with and men unknown to them. The essays talk about the male dominated society that once called for a public meeting near the monument at the parade-ground in support of their right to worship juvenile girls. In the essay Pater Bibi, Sarkar talks about the art of painting on earthenware, the potters, the beautiful women adorning the pots, and the women who amused and entertained noblemen in lavish outhouses. The author also talks about the Indian youth's attraction for the fair, blond British women. He questions the popular practice of painting beautiful women draped in soaking wet clothes. He is curious about the identity of beauties who feature in these works of art. Why were Bengali men so attracted to European beauties? The book is a rainbow coloured vine that brings to focus multiple aspects of society, asks many questions and endeavours to throw open many more discussions and suggests yet more possible answers. This is a rare, imaginative and multi-coloured work in Bengali literature.

Kolkatar Pratima Shilpira

Anita Agnihotri

Idol-making is arguably the most important 'town-folk-art' of the bustling city of Kolkata. Our Durga puja is over two and a half centuries old. There could be other rites and religious practices that are older. Thousands are associated with this art form even today. Some are idol makers or artisans. Others bring the straw, collect the mud, make the dress or the hair or provide the weapons, ornaments and other decorations for the idol. The market for raw materials and other necessary trimmings for crafting the idols stretch beyond the limits of Kolkata. Barring a few exceptionally renowned artists the vast majority of these nameless, faceless craftsmen are obliterated behind the pomp and grandeur of the festival. Who are these people? How are they? How do they live? How do they view their life and work? What's their future? Fifty years hence, sunk in the quagmire of debt and expenses, will their future generations still hang on to this profession? How have social changes affected the history of idol making and impacted artisans? Agnihotri makes an effort to capture this important 'town-folk-art' of idol making and the numerous numbers involved in the trade. She pens a holistic run on account of this outlying mass related to this art form and the festivity that surrounds it. The book is an intimate account of a known world, seen at very close quarters through the eyes of a poet and storyteller.



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156 Pages | ₹200.00



Moitreya Jatak

Bani Basu



ISBN 978172154806
436 Pages | ₹400.00



In Moitreya Jatak the skilled litterateur Bani Basu tries to bring alive India during the times of Gautam Buddha. This well arranged, racy, multihued novel in two volumes vividly recreates this significant period in the history of India. The backdrop of Moitreya Jatak stretches across the vast midland of India, what is now Bihar and Uttar Pradesh; and glides into the ageless and boundless intricacies of the human mind. Basu very gradually unfolds the story of this compelling and ambitious binary novel with an intricate weave of the natural environment, the times and complexities of the characters. In the political space, power centres gradually shift eastwards from the northwest. Kingdoms of Koshal-Vaishali-Magadh replace Gandhar-Madra-Kuru-Panchal. Old imperialistic policies come into conflict with ideas of new alliance and friendship. At the core of this struggle lie the exalted figure of Buddha, India's firstmighty Emperor, Bimbisara, Prasenjit, the Lord of Koshal and several other sovereigns and princes as well as Chanakya, the astute youth of Takshila, the wondrous courtesan from Gandhar, Jitsoma and Saket's ever suspicious royalty Tishya. In the economic environment, power and authority rearranges itself. Power originates and gathers where there is wealth. Scholars and the warrior class fall back as the rich and wealthy become the new dominant authority as trade prospers. All the while the unstoppable and colossal wheel of life continues to revolve around the rich and powerful and society's larger build up embraces the masses - farmers, land owners, scholars and academics, small traders, poets, performers and slaves. Delicate impressions of change also make their mark on these apparently inconsequential masses. Like an enigma Buddha's lofty philosophy mysteriously makes its way into popular awareness of the humdrum social existence. It influences minds in more ways than one, at times favourably, disagreeably at other times. And through all this flows on life's joys and sorrows, hopes and desires, success and disasters, the falling apart and coming together of relationships. The unseen emotional, intellectual pulse of society quivers. The storyline of the novel advances through this hidden, perplexing mirror image of the social construct. Bani Basu's narrative renders happenings and experiences legendary. Basu busts the myth of simplicity of bygone days in the eyes of contemporary modernity with an extremely complex multi-layered portrayal of passion and apathy, love and hate, conscious and subconscious and the unfathomable tension between individual and community life narrated in an appropriate befitting style.

Nihsanga Samrat

Sunil Gangopadhyay

It's a reddish house on BT Road in Baranagar, Kolkata. A middle aged man agitatedly paces a dimly lit room on the second floor of the building. The lighted tip of his cigar is all that's visible in the room. Now and again he mistakes the place to be the freshly done up stage in a theatre and the footlight have turned on unexpectedly. He hears the rupture of the audience. He swiftly corrects himself. 'It is the cause, it is the cause, my soul.../ What is the cause?' he says aloud. This man is Shishir Kumar Bhaduri. The uncrowned, legendary monarch of Bengali theatre. A pioneer in Bengali modern theatre, Shishir Bhaduri remains unparalleled in his acting prowess. This is accepted not only by the entire community of theatre goers but also by his harshest critics. His performance holds captive both native and unfamiliar audience in enchanted charm. It is not his stage craft that plagues him. His ache and torment lies elsewhere. Shishir Bhaduri dreamt of unshackling Bengali theatre from the snare of extrinsic framework. However, each time he experimented the audience rejected it, pushing back. In his effort to be honest to and conscientious in his art form he failed to manage and maintain operative business sense. With each day, each show he inched closer to insolvency. His home in Baranagar was his last refuge, his protection. And today he is being driven out of his only shelter. In the dim twilight of the evening, in the stark empty room is visible stacks of books alone. Shishir Bhadhuri regally strides the barren floor of his room accompanied by lines from Shakespeare and Rabindranath and memories of Kankabati. Kankabati, the young girl who mothered his child and whose last lament to his brother before she breathed her last at the tender age of twenty-two was - 'Your brother just didn't marry me. ...' Nihsanga Samrat is Sunil Gangopadhyay's tense and stormy novel about a life intensely hued.



ISBN 9788177565102
170 Pages | ₹250.00





ISBN 9788177561043
200 Pages | ₹200.00

Nil Ghurni

Suchitra Bhattacharya

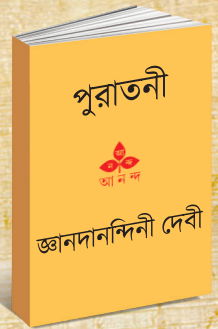
Dayita's marriage has been settled with the strapping young man Soumik Basu Roy. But Dayita is in love with a different person. She is fascinated by her teacher, the illustrious scientist Bodhisattwa Majumdar. A whirlwind – that is what Dayita's love is. Her riotous love blasts away all restraint. Morality, age, rules and norms of society blow away like straw in a storm. The middle aged man, engrossed in uncoding and finding answers to the conundrum of creation and the cosmos, is inescapably drawn into the vortex of Dayita's love. Bodhisattwa Majumdar abandons his wife and son to set up home with Dayita. Was Bodhisattwa and Dayita's life together happy? Did the rejected young man Soumik forget Dayita? Did the abandoned wife Rakhi have any respect or love remaining for Bodhisattwa? Nil Ghurni is a narrative of complex relationships in love. However, it is more than just another novel about a love triangle. In this work, Suchitra Bhattacharya investigates through tensions of man-woman relationship, the position women hold in the lives of exceptionally talented men. Bhattacharya's breezy writing lays bare the often unspoken and unrevealed aches, sufferings and complexities of life in the present times. Nil Ghurni is the story about the whirlpool of modern day living; contemporary yet timeless.



Puratani

Gyanadanandini Debi

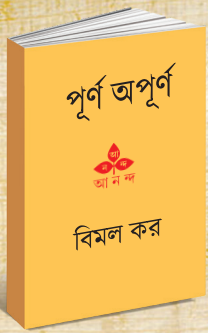
Gyanadanandini Debi was a worthy life-partner to Satyendranath Tagore, foremost among the pioneers of woman's emancipation in Bengal. Her active participation in and contribution to the advancement of women's education in Bengal are both noteworthy and memorable. She officiated as the editor of the magazine 'Balak' and also authored several essays. She, however could not complete penning down her memoirs in the advanced years of her life. Gyanadanandini Debi's illustrious daughter Indira Debi Choudhurani completed this task as a tribute to her mother. The memoir was published under the title 'Puratani'. The work made its way into the list of rare, exceptional and praiseworthy books of the time. The present edition of Puratani enriches Indira Devi Choudhurani's tribute to her mother, appending to the volume Satyendranath Tagore's letters to his wife and a selection of published essays about the illustrious couple Satyendranath and Gyanadanandini.



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248 Pages | ₹200.00





Purna Apurna

Bimal Kar

Purna Apurna is among Bimal Kar's most popular and most read novels. The author considers this work as his search for his self, his solace and hope. Critics consider Purna Apurna as Kar's best work that explores his quest for life's meaning expressing his thought and perception.

ISBN 9789350402924

212 Pages | ₹400.00



Rajpat

Tilottama Majumdar

The holy waters of the Ganges have been the conduit of India's culture, her heritage and indeed her life since beginning-less time. The fierce, relentless river has inspired awe and respect of all. Down the ages countrymen have worshipped the mighty Ganges as the force that sustains and also ruthlessly annihilates life. Murshidabad in West Bengal is a district blessed with the divine flow of the Ganges. The Ganges flows towards the sea in Murshidabad. Numberless tributaries and distributaries of the Ganges flow across Murshidabad like the complex network of arteries and veins in the human body. They provide Murshidabad its water, enriches its soil with alluvium. The fertile land reaps rich harvest and is the hope of life. These very tributaries and distributaries also bring death and destruction. The simultaneity of life and death is the inherent character of streams, rivers and rivulets. Yet, civilization is indebted to and respectful of them. The river's unbounded vision perceives deeply, embraces the people of the land in boundless love. This land of the Ganges is the cradle of this novel. The novel captures the life and living of the people who dwell in the numerous habitations and hamlets that have mushroomed along the course of the many streams, rivulets, tributaries and distributaries that flow into the mighty Ganges as the river makes its way through Murshidabad. Mayna, a Boishnabi wanders around the towns and villages in Murshidabad. The pious and spiritual Mayna keeps herself immersed in worshipping Krishna. But the disgraceful lowly flesh trade and woman trafficking that flourishes under the guise of faith and divinity in Mahaprabhu Gopidas' Ashram does not escape her attention. Pained and angered Mayna takes her grievance to Siddhartha for redressal. Siddhartha Bandyopadhyay is a young and righteous political worker, large hearted and fearless. Patriotism is his motivation. The novel is the life-story of ordinary people of Murshidabad woven around Siddhartha and Mayna. It is a deep and dense chronicle of the geography, history, religion, culture, economy and human relationships of the land of Murshidabad.



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808 Pages | ₹600.00





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Ranu O Bhanu

Sunil Gangopadhyay

Rabindranath Tagore receives hundreds of letters each day from across the country. He acknowledges and writes back to as many of them as he possibly can. One day, a letter he receives from a twelve-year old girl from Varanasi makes him curious. This little girl, Ranu, writes that she has read much of the poet's work. Rabindranath is amused to read that he is little Ranu's most favourite person. 'Why is he writing so few stories in recent times?' the little girl complains to the poet. Rabindranath replies to this little admiring reader. The poet's personal-life is strewn with several challenges. He loses Madhurilata, his favourite eldest daughter to illness, rather unexpectedly. He is shattered. Disturbed and unsettled, he rides to Bhawanipur in Calcutta in a hired car. He matches a house number. Standing at the door he calls out, "Ranu. Ranu."

A little girl comes scampering down the stairways. The poet gazes in astonishment, not batting an eyelid.

Who does he see before him? A fairy? An angel from heaven? That day marked the beginning of an extraordinary relationship between the fifty-seven-year old poet and little Ranu. Ranu becomes the poet's play mate, the muse of his writings, his lost sister-in-law - 'bouthan'. And to Ranu, the poet is her favourite Bhanudada. Her very own Bhanudada. Young Ranu is married without the poet's knowledge while he is on a trip to China. She is now wife to Sir Rajen Mukherjee's son, Biren; a mother of two children. The poet now is aged. In the twilight of his life, what did the poet get from Ranu? Is it just 'sublime beauty of grief in tears'? Sunil Gangopadhyay pens an exceptional, unparalleled novel in Ranu O Bhanu.



Sada Kham

Moti Nandy

Priyabrata had begun his work life with a false identity. For twenty-six long years he had carefully guarded his falsehood from family, friends, colleagues and acquaintances. Carefully sheltering himself from all, he had created a very private world for himself. Living in constant fear for twenty- six years Priyabrata had cocooned himself inside a hard exterior that he was turning harder with each passing day. Nothing got through the harsh crusted exterior into Priyabrata's secret world – no light, no sound, no heat, no breeze. Not a soul got to know that he was a phony individual wrapped in a hard crust. Then one day Nirupama, Priyabrata's childhood friend's daughter, a rape victim cracks open a fissure in this hard shell. And through the fissure enters Priyabrata's destiny. The enormous pressure that had built up within him burst open the hard shell that cocooned him. The real man so long hidden from the world is pushed out into the real world. It is a compelling account, sharp, realistic, uncompromising. Moti Nandy's Sada Kham opens up a newer avenue in serious, deep and dark writing in Bengali literature.



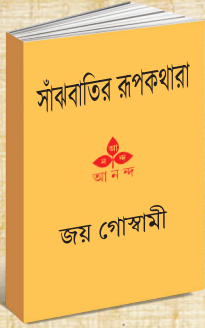
ISBN 9788170662648

123 Pages | ₹150.00



Sanjhbati Rupkathara

Joy Goswami



ISBN 9788172158392
156 Pages | ₹150.00

The young woman's name is Sanjhbati, meaning a light at dusk. Sanjhbati was born at dusk. The new born little girl seemed to light up the twilight at dusk. This little girl's artist father sees his little girl light up the dimness each day at dusk. Sanjhbati's father remains absorbed in the creative process of his paintings. At times, immersed in the myriad thoughts of his creative space, he talks about the enigmatic creative mystery of the world. Little Sanjhbati grows up listening to her father and watching him paint. She feels the existence of another entity pulsate within her. Fantasy of fairy tales close in and surround her life. They urge her to write, to write on. Sanjhbati's mother lovingly envelops and protects the dreamy world of father and daughter. Dipu, the artist's student, also becomes one with the family. One day a storm of confrontation engulfs these people tearing them away from each other. The story narrates how the love of creation pulls them bringing them together again.



Shamba

Kalkut

This is a unique travelogue by Samaresh Basu, who writes under the pen name Kalkut. This wayfaring doesn't require us to jostle in trains, sling bag on shoulder. The route is dense and enigmatic. The flag flies and whistle blows in this journey too. But it's not the whistle and flag of railway guards. This whistle is the tuneful flute that plays in the deep recess of our soul pulling us out of our homes. And the flag - it flutters clearly before us like a painting, reaching above the blue-green tree top on Mount Roibatak. Called out by this flute Kalkut journeys along pathways of the Purana (ancient Hindu text) to the city of Dwaraka. Lord Krishna here is only a supporting character. Krishna's son Shamba is the phenomenal hero. Krishna's sixteen thousand paramours crave the company of the exquisitely handsome and brave man Shamba, the protagonist of this travelogue. The Vedic sage Narad reveals this information to Shamba's father Krishna in his customary devious way. Krishna's unjust malice rains down upon Shamba. Shamba is the story about how the tragic protagonist, the son of a god, cursed by his own father, breaks free from his tragic life. In this travel-novel, Kalkut narrates an extraordinary tale with exquisite mastery.



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104 Pages | ₹150.00



Shwet Patharer Thala

Bani Basu



ISBN 9788170669883

208 Pages | ₹200.00

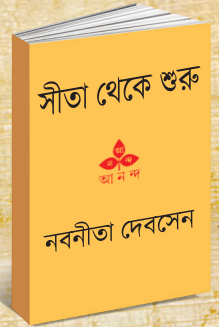
Many girls today are not even married at the age when Bandana loses her husband. But then again, Bandana, doesn't quite belong to the present times. The abrupt disruption to the natural rhythm of her life goes back four decades. The slightest breeze of social reformation and liberation was yet to find its way into Bandana's aristocratic, conservative marital home. Quite naturally therefore, Bandana was relegated to a life of strict vegetarian diet on white marble plates and stark white sarees. So began her lonesome journey with her four year old son Abhirup, a miserable existence of unfortunate, untimely widowhood. Shwet Patharer Thala is a compelling and telling account of Bandana's struggle. Bani Basu's powerful narrative style mingles seamlessly with her exceptionally rare and genuine compassion to narrate the intriguing portrait of the unsettling hostilities Bandana faces and of her struggles, sensitively bringing to light the gradually changing values, morality and sense of ethicality of the society at large. Bandana, in Shwet Patharer Thala, becomes the living symbol of woman's emancipation with her firm, unyielding and brave protest against illogical superstition and unjust repression.



Sita Theke Shuru

Nabaneeta Dev Sen

Sita Theke Shuru begins in mythological times. This book is not merely a collection of stories. Nabaneeta Dev Sen spreads a wide blanket across the entire lifespan of a woman, through the intimate inner reaches of her embryonic origin across the interiors of her middle age to the depth of her very end. The grace in Sen's writing, its succulent depth and intensity fascinate and engross. The cornerstone of this book by Sen is a woman's heart, her soul, her life – indeed her very being. It is not a girly, effeminate narrative but stories about women and womanhood. Sen carefully arranges the timeless odyssey of woman's quintessential age old struggle, her anguish and despair, her indestructible identity and charisma, her rugged, bewildering journey amidst familiar, contemporary settings. In the author's own words this collection of stories 'begins the journey with Sita and reaches our own doorsteps.' The first part of Sita Theke Shuru is christened Mythological (Puraniki), the third part is titled Modernity (Adhuniki). The second part that lies in the middle is ironically called Matriarchy. An excellent play with words! We are not aware of another literary work in recent times that has gifted readers with a similar enjoyable bouquet of episodes embracing such sunny laughter involving one's own illustrious mother. Imagination and reality intertwine to make the stories in this book a delightful orchestra of timeless reality.



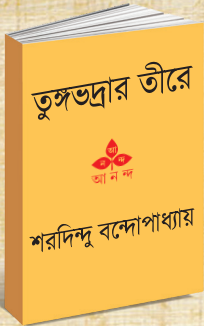
ISBN 9788172156305

170 Pages | ₹250.00



Tungabhadrar Teere

Sharadindu Bandopadhyay



ISBN 9788170664116

136 Pages | ₹150.00

Tungabhadrar Teere is the most vibrant and vivid historical novel by Sharadindu Bandopadhyay. The gripping story set in the historical Vijaynagara kingdom on the banks of the river Tungabhadra, revolves around the kingdom's one of the most glorified kings, King Debraj II and his betrothed, Bidyutkala, the beautiful princess of Kalinga. The princess of Kalinga is journeying by sea to Vijaynagara to accept the Lord of Vijaynagara as her lord and husband. During this journey she meets a kshatriya youth who is fleeing his homeland to escape the torture and tyranny of the Muslim rulers. It is a rather casual introduction. But it is this unexpected encounter that becomes the turning point of the historical novel. The story takes a curious turn as the narrative flows along in a new direction; its path dotted by unimaginable happenings and complex mysteries. Accounts of legendary chivalry and gratitude, deceit and jealousy, treachery and friendship, love and romance unfold. The history of Tungabhadra is woven in these hostilities and its fierce, tumultuous warfare. But is it only history? Concealed in the history of Tungabhadra and Vijaynagara is a story of personal memories and recollections. Can there be any history where there is no remembrance and recollection!



Shirshendu Mukhopadhyay

Ujan

'The river Brahmaputra by whose banks once I was born, still envelops my childhood in its layered golden alluvium. Now, when I am writing about this river in my novel Ujan, I often transcend all ostensible consciousness. In my small township of Durgapur to the south of the railway station Bali, there is no river anywhere in the vicinity. ... But that does not matter at all. For, I am far, far away immersed in the curious recollection of my childhood, gathering scattered memories that lie strewn along the banks of the Brahmaputra. ...' This is what Shirshendu Mukhopadhyay writes looking back on his literary life and work.

Almost anyone would love to return to a childhood blossoming in the milieu of grandparents, parents, brothers and sisters. But the ebb of life takes one to distant lands with its flow. We drift along even as the thorn of this regret pricks us and binds us in remorse. We live on as winters and summers roll by and the weight of years pile on to a point where there is no return to that dreamy childhood.

Shirshendu Mukhopadhyay is a name to reckon with in modern Bengali literature. Every work of Mukhopadhyay stands out distinctive in its flavour amidst a vast majority of literary work that flows along in a deluge of regrettable unimaginative clutter. His body of work surges against the tide of the mundane and commonplace as it delves into the intensity and depth of human relationships, explores a more beautiful world and reaches out for highest life values.

Ujan is not simply a story of a person's return to his childhood. It is an amazing documentation of an individual's return to the elemental and radical truth of his existence.



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316 Pages | ₹250.00

ISBN 9788172152857 (VOL - II)

252 Pages | ₹250.00



Uro Khai (Vols 1 and 2)

Bimal Kar

Uro Khai is not Bimal Kar's biography. It is his memoir. It is not an account of the highway of his life, but a reverie of the dimly lit maze of the colourful journey that is called life. The

first volume of this two volume memoir captures the early years of the author. Bimal Kar is only a young adult where the first volume ends. He is still a newbie in the literary scene of Bengal. This episode of his life is a tantalizing reminiscence of an immature, uncertain, ordinary young man. Uro Khai,

volume two, begins in 1954-55. The author has now matured to be a responsible family man. He has also established himself professionally. But does he feel secure yet? Or satisfied?

Or perhaps, neither! Strangely, it is around this time that the author gradually begins to feel unsettled; sometimes quite consciously, sometimes in the deep recesses of his mind. Time and again he finds himself confronting questions and issues that confuse and agitate him.

These questions propel Bimal Kar on a journey of self-exploration. Thus begins a new chapter in the self-absorbed and pensive Bimal Kar's life as a writer.

The second volume of Uro Khai narrates the unfolding of this new chapter in Bimal Kar's entity as a writer. It is a delightful weave of laughter, grief, comfort, sorrow and charm, of customary days spanning three decades of his creative life.

This memoir of one of the most notable literary figures of Bengal is a treasure trove. Bimal Kar through his life story narrates Bengal's social environment of the times,

its then rich literary world abuzz with varied literary activities - editing and publishing magazines, associating with young, emerging writers, the vibrant ambience of College Street, Calcutta's very own book district. It is a pleasant account

of the mellow life story of a sensitive, creative and sharp mind, a collection of colourful memories of the life of one of

Bengal's finest litterateurs.



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