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Paradigm shift: A study of shadow from Ladakh

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Abstract

The Paradigm Shift highlighted the potential for transformative technologies for calling stronger global efforts to combat instructions in the toolkit, promotes excellence in writing and acknowledge new trends in trapping the "severe" motive of synthesis between the Gandhi gram: microcosm of India 's rural people and the Steel town: industrialization for the real progress of India, seeking anonymity.

Keywords: Paradigm shift, new trends, technology, progress, freedom

Introduction

Though Stubble burning spikes up ticking the iconic Indian novelist Dr. Bhabani Bhattacharya, coveted Sahitya Academy awarded for Shadow from Ladakh, 1967, intentions of high profits which a deserving and deserved honour prestigiously to the genius of Dr. Bhabani Bhattacharya speaking of the award, he remarks:

"It is good to be known abroad,
Even so, I must confess that I would
Like to be known to my countrymen
Too. The award redresses a balance.
So far I have been better known in the
U.S. and Europe than in my own country".

K.R. Srinivas. Iyengar highly accomplished to this accolade:

"He has travelled widely and he is a much translated novelist. The Sahitya Akademi award to him in 1967 was a fitting recognition of his outstanding achievement in the Indian fiction in English."

Under extreme influence of Rabindranath Tagore and M.K. Gandhi, Dr. Bhabani Bhattacharya's socio-realistic approaches exhibits the more tangible situations through paradigm shifting of ideas and provoking thoughts. He is a social realist fiction writer promotes excellence in plethora of writings and acknowledges new trends to study the modalities of paradigm shift in collaboration of Steel town financial incentives in congested localities' havens continues to be a significant concern.

Dr. Bhabani Bhattacharya novel Shadow from Ladakh deals with the central theme of India during the Chinese invasion of 1962. This novel is set with the Sino Indian War as a backdrop and tackles various issues include China's presence in Tibet as well as the more local social and moral elements of life. For the amicable settlement between the urban and rural. instance of" train -cattle collision ", the protagonist Bhaskar access to new and emerging technologies of Steel town and the "ethos of open societies "to freedom, tolerance and progress among a raft of other curbs. This gimmick potential for transformative technologies is aimed," affront to the nation's unity ". The writer has clearly and effectively revealed the contrast between the sophisticated urban life and the peaceful rural life. The novelist supported the Gandhi gram way of life; curbing Bhaskar Roy to surrender before Satyajit Sen who emerged as an image of Gandhiji that industrialization is equally significant for the real progress of India. Satyajit Sen lent a hand in rural developmental work away from the distraction of cities thou, he was a teacher as pious in a real temple, giving wealth

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riches of happiness and fullness of life possessions and satisfaction that had counted, “as the spirit of man striving to transcend the physical”.

On the controversy of Litigants, Gandhiji commented:

“If even one nation were unconditionally to perform the supreme act of renunciation, many of us would see in our lifetime visible peace established on earth”.

The Chinese new young leaders believed in Co-existence at fever heat under extreme provocation,” The Peace Mission” might stand in the way of such permanent peace- oriented in historic development. “That’s just the point!”, Satyajit indulgently enforced Celibacy, “ to move from frivolity to seriousness and back to frivolity with athletic ease”. With” a mere speck of time” when the waves of the new vivacity and serenity replaced by exuberant verve, the unflinching deed, belief and nobility of courage; a multi-armed Satyajit was battling hard every hour, every minute against the inner man, the common man whom he wanted to be uncommon stridently in his equanimity. It was in this crisis,” the measuring tape for inner achievements” that Gandhiji started to forge his weapon of resistance known to new kind of conflict but humanity had to prevail over self-annihilating folly. In this juxtaposition, Bhattacharya replies in an interview with Joshi:

“Most of my Characters have-shaped themselves from the real earth. The end of the story in my case is never the one in which I had in my mind in the beginning. Even the original plan itself get modified or changed due to certain traits which my Character develop during the course of events”.

However, Bhabani Bhattacharya novel *Shadow from Ladakh* is a didactic outstanding book with utopianism quest of path for a better life; entangling myths, fears and thoughts of rigorously Gandhian education and agrarian asceticism; recapitulate the historical background with heroic figures: Bhaskar Roy, American trained CEO of a Steel Company believes that rapid growth of industrialization is necessary for the wellbeing of India, is almost a Nehruistic symbol/shadow with benign mingled heroic” chasing shadows“, cast by the Chinese peril. Adopted a pedagogical approach to garrulity and amusing warmth ness. Thus, the political consciousness of paradigm shifting *Shadow from Ladakh* tells us an extreme gripping story of unsurpassed drama on a broad and revealing canvas. It prevades what India needs for survival a meeting point between Gandhian social ethics and tremendous forces of Science and Technology. It deals with India’s conflict with China and her response to the challenge. The theme throws a considerable amount of truth of a politically conscious Indian family as claimed in novel effectively revealed that:

“It provides an insight into the contrasting contemporary life of India symbolized by Satyajit who regards Indian village life as the ideal life and by the western minded American trained Bhaskar Roy, the forward-looking chief engineer in a Steel-plant, who feels India’s future lies in Industrialization, ends on a weak note of co-existence of these two ideologies.”

The Analytical study of present novel *Shadow from Ladakh* is an outstanding microcosm of India’s destiny events successfully curbing his ideas in a balanced

manner asserting the needs of unity and integrity for the sovereign country in the face of Chinese aggression. He is the only novelist who had an amazing clues in writing novels with definite manifesto that “art must have a social purpose”.

Undoubtedly, it’s truly asserted to say that Bhattacharya is a perfect artist whose unique and emotional style of expression deals a direct appeal to our senses and the inner-self esteemed. His portrayal choice of characterization is related from cross-section of the rural and urban society, such as, the protagonists of Satyajit, Suruchi, Sumita and Bhaskar act and react in a highly impressive manner in relation to the society with a high sense of adjustment and agreement for the betterment of entire humane society. Thus, he is a socio-realistic pouring the rainbow colours mastery in treatment of human emotions.

Despite of Marxist philanthropist’s, the writer urges, for the stability for the India’s freedom which showed a serious problem at the time of the Chinese aggression on India. Bhaskar asserted the need of the steel town in place of Gandhi gram. He emphasized that the machines and the war weapons were much needed for the country to face any serious situation. It’s a clear conflict between traditional technique and modernity showed the need of synthesis adjoining the east and the west.

Bhaskar wants to dispossess Gandhi gram because it is a to India’s industrialization. He brings every pressure to bear but to his surprise, the community of the believers in non-violence stands firm under its great leader Satyajit and he himself falls in love with Satyajit’s daughter Sunita,”a bare-foot, white-saree girl”.

An unfolding puzzling question evokes to influence the minds, why does the writer charts for the high-surplus international humanitarian technology system? Such links, however explore the advanced form of capitalism and governance for the socio- biological consequences for the human race. This advent occurrence made us to aware of the basic causes of tragic lot of downtrodden. He never escape from the agony and emotional impact of social environment but he weaves the web of his fiction to ameliorate and grew to maturity on all the categories’ of the society.

The edifice of a novel *Shadow from Ladakh* turnout the contrasting between the Gandhi gram and the Steel town innovation to replicate their intricacy; twisting the molten material into the new shapes of weaving the Indian literature using originally Evangelism. The cold gusts of wind from the lace makers of Steel Company apparently ruined the harsh hitting underprivileged rural areas into the dazzling set dreams of dismay fallen economy towards the democratic pacts. It’s recapitulate the historical mirror of India and its teeming millions surging with life and substances. He doesn’t believe in the dictum of “art for art’s sake.” All pedagogical approaches has a social purposiveness and highly constructive in feedback by Dr. C. Paul Verghese feels that:

“Bhattacharya has the vision of a welfare society at heart this concerns are clear and unambiguous; they are political, economical and social. In other words, the dignity of man both in national and international context is uppermost in his mind. In this he follows the tradition of European social realism as does Mulk Raj Anand. For him art is always the communication of certain social and political ideas and the

artistic form, the means of winning over his readers to his views. But the lack of depth in his treatment of problems in human relations is a weakness of his art". It is no wonder that he has risen like a meteor in the literary firmament. Being deeply rooted in the native soil, Bhabani Bhattacharya's writing makes efforts to combat the spirit of the modern world. He is a novelist with "a vision of regeneration", hence, he never neglects his responsibilities as a social artist. In fact, the foremost quality of his works paves his Sincerity and depth of feeling. In the milieu, he observed that:

"The true artist writes because he must. If the events of today have moved him so deeply that he must have a creative outlet for his feelings, why should he put those feelings in cold storage, as it were and leave them there until the present time has slipped into the vista of dim yesterday". On the outlet of diverse bloomed taxonomy, Bhabani Bhattacharya literary work is also up rootedly spelled with socio-realistic and sectarian instructional synchronous transformation emerging at the elite tendencies.

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