

## **Fakirmohan- A True Reflection**

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### **ABSTRACT:**

This article is a modest attempt at studying Fakir Mohan's autobiography in general and his different thoughts in particular in his stories and novels. The phase of Pre-Independence and Literature in Oriya is virtually synonymous with the name of Fakir Mohan. Of the group of pioneers attempting to create Oriya language, Fakir Mohan not only soon emerged as the leader but advised, set standards and created places of publication for others. He is a versatile genius, not only a novelist but also a notable story writer.

Keywords: autobiography, synonymous, emerge, versatile, notable

### **INTRODUCTION:**

Fakirmohan is the Pre-Independence Oriya novelist who gave Oriya Language a local habitation and a name. Not only did he write novels in a new style but also he taught other poets including Godabarisha Mishra and Sachi Routroy how to write poetry in Oriya language and Fakir Mohan is perhaps the first Oriya novelist consistently to show Oriya readers that craftsmanship of a subject matter.

### **DISCUSSION:**

Fakir Mohan can be said to be the first important Oriya novelist and story writer who had attracted a considerable critical attention from scholars in Orissa and India. In terms of his significant output, he can still be counted as one of the best. It goes without saying that he is the pioneer and patriarch of Oriya language as Eugene O' Neil to the American novel. It is he who awoke Oriya language to a sense of reality and imparted to it an Oriya tone, texture and flavour.

Fakir Mohan was born in 1843, at Malikashpur in Balasore district. His father's name was Lakhman Charan Senapati and Mother Tulasi Dei. After the death of his father and mother at child hood, he was brought up by his Grand Mother Kuchila Dei. At his childhood, Fakirmohan had undergone a lot of torture and suffering. Fakir Mohan's elder father tortured him cruelly but he remained unresponsive. He tolerates and compromises all with his luck:

After the death of his father and mother, Fakir Mohan had no consolation in his life except his grand mother Kuchila Dei. From his birth, Fakir Mohan was very ill and sick. His childhood's name was Brajamohan and his grandmother due to severe illness of her grandson Braja, surrendered him at the altar of Bhujakhia Pira declaring as Fakir. Hence from Fakir his name was Fakir Mohan.

His illness and sickness didn't permit Fakir Mohan to start his education upto 9 years. At the age of 9, Fakir Mohan started his primary education at Chatasali. It is the duty of every student that after Chatasali class is over, has to return to their home but Fakir Mohan in stead of returning to home after the school was over went to work in his teachers house. His elder father and mother were very narrow in outlook. They hesitated to continue their nephew's education and they tempted the master at Chatasali to torture Fakir Mohan. So Fakir Mohan being unable to pay high charge of class dues in general school due to poverty shifted to begin his education in Parsi School.

Fakir Mohan's incident of "Ajhale Sileai" and "Nimakmahal" gains the reader attention much. It is very pitiable and it draws human sympathy for him. His elder father was a Gumasta in Ajhale Sileai. He instead of doing himself deputed Fakir Mohan from place to place only for the stitch of Ajhale in ships. But the wages what Fakir Mohan incomes have been taken away by his elder father. His elder father's role is a great tragedy for Fakir Mohan. The circumstance he was placed in warrant is a tragic vision of life for him.

Fakir Mohan's thought at Nimakmahal is a primary foundation for the development of his future life. It has opened new vistas of life for him. His mind was changing gradually and he thought and realized that the development in education is the development in one's life in the swiftly changing world keeping such idea. Fakir Mohan got his admission in Barbati School at Baleswar and stood first in the class in spite of all difficulties.

Hard labour never goes unyielding. Fakir Mohan's life is a clear testimony of his hard labour and endeavour. Fakir Mohan just after attending one and half year at Barbati School

got a chance to be appointed as a teacher there due to his wisdom and intelligence. Later on, he was selected and appointed as a Head-master at Baleswar Christian Missionary School.

Fakir Mohan's contribution to Oriya language is immense and immeasurable. His establishment of printing machine at Baleswar in association with Godabarish Mishra and publication of a journal "Baleswar Sambad Bahini" gave an impetus for the development of Oriya language in the soil of Odisha. His canvas is vast and varied but his pedagogic tone is relieved and even sub-verted by revolutionary attitude.

His writings are a tribute and personal revision of accepted model. They impel and inform us to look at life afresh through experiences. Often, he discovers new forms, techniques and idioms to project his material and obsessions. From the personal and the particular, he rises to the general and universal. He transforms his intense personal experience into a general truth like Walt Whitman who expresses the same in his poem "Song of Myself". His own predicament and suffering become symbolic of human predicament and human suffering.

His novels and stories are the true reflection of human society. His story collection Galpa Salpa is a remarkable collection of his life as well as the life of others. Besides, Fakir Mohan has written four masterpieces of novels like Chhamana Attaguntha, Mamu, Lachhama and Prayaschita which mirror the activities of the then society.

His story "Dakmunsi" deserves a special consideration of oldman's suffering in the capture of youth mass. Fakir Mohan's Dakmunisi is an imaginary character. He is brought up by his father and mother and become a service holder acting as post master. When he becomes reputed, Dakmunisi neglected and disliked his father. Such is the pitiable condition of Fakir Mohan's life in his youth and old age. In youth, he was cruelly tortured by his elder father and mother and by his son at his old age. Living in such a horrible state, life and death become indistinguishable for him. When life is no more than a dark circle of routine and restriction, it is no better than death.

Fakir Mohan searches his own real self and identity in his novels and stories. What is not real can't satisfy him. His search continues in novels after novels and stories after stories. It is a life long search. He feels exploited and cheated by the civilisation of which he is a part. He rebels against this situation. He finds fault with civilization and culture including his family. He revolts against dogma and superstitions of society. His story "Rebati" is a glaring example of it. Rebati is a girl of 12 yr old. She is n't permitted to start her education. Her

Grandmother believed that woman's education is a curse in society. Education of Rebati has given farewell to all her family members. Thus, his story "Rebati" is a clear portrayal of the picture of the-then society.

Fakir Mohan is a man of human sympathy, but his human sympathy is stirred up to even by individual tragedies. He always tries to share the sorrows of others through compassionate response to human situations. His "Bhuiyan Conflict" at Keonjhar demonstrates his incessant revolution against poverty, exploitation, social inequality, social and political conflict, imperialism and casteism. He systematically revolts through his stories and novels against the hypocrisy of a culture, individual freedom, inequality and conflict between the races of Bhuyan and King belonging to upper-class. His heart was revealing for the subalterns and poor class of people and thereby he saves the life of Bhuyan from the torture of King at Keonjhar.

His novel "Chhamana Atha Guntha" is a confrontation between the poor class of people and Zamindar. It is based upon the Zamindary exploitation. It is a tale of poor characters like Saria and Bhagia, simple, innocent who are exploited and cheated by Zamindar. They remained silent and compromised with their lot though their landed property had been taken away by Zamindar.

Fakir Mohan's tension gets centralised in the conflict between the relationship of Dominance and Sub-ordination and Hindu and Muslims. His novel "Lachhama" bears the same testimony. It is a historical novel which presents the conflict between Hindu and Muslims.

The tragedy of Fakir Mohan is not so much because of his situation, but his rationalisation of every experience. His protection and possessiveness for others fuelled him a sense of alienation and frustration at the end part of his life. His frustration lies in the projection of his reconciliation and compromise with every thing and environment although he is alienated.

### **Conclusion:**

A close scrutiny of Fakir Mohan's autobiography from birth to death gives us the impression that social revolution and justice form a major strain and content of his life. It lies in his background, milieu, consciousness in the quest of his life's meaning. It takes diverse shapes and forms, different phases and levels, ultimately, envisioning a state of harmony between the inscape of his inner life and the landscape of his outer life. Primarily, he is a

novelist and a story writer and his writings continue to appeal one and all. His works will remain a source of inspiration for other Indian novelists for generations to come even though he bade farewell to all critics, readers, poets and well wishers with an anticipation of the same reciprocation on 14, June, 1918.

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