

# Bhabani Bhattacharya: A Review Of His Portrayal Art In So Many Hungers, He Who Rides A Tiger And A Dream In Hawaii

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*Abstract: Indo- Anglian Literature or Indian English Literature forms an integral part of English literature and has attained a distinct place in the literary landscape of India. Literature is the expression of life in various angles, about different societies from East to West. As a universal language, English is a link for the flow of thought and for integration of nations. The Indian Philosophy from ancient to modern times spread to various countries and attained glory due to the mastery of English language. In Indo- Anglian Literature the novel occupies the most important place.*

*In quality and quantity its output is more than that of poetry or drama. The rise of the novel as an art form was not an imitation but an evolution and a growth brought by changing socio- economic conditions of the society. The early novelists made an attempt to prove their individuality in one form or other. This new art form developed after passing through several innovations. In the early decades of the twentieth century, Indian English Fiction attained its glory with the emergence of the trio- Mulch Raj Anand, R.K. Narayan and Raja Rao.*

*But two more important names in the field of Indian English Fiction after the trio are Manohar Malgonkar and Bhabani Bhattacharya. Bhattacharya is a first rank novelist. He wrote six novels. He is a man of multitudinous interests like Mulch Raj Anand. He has made his mark as a translator, creative historian, biographer, story teller and novelist. This paper discusses the portrayal art in Bhabani Bhattacharya's So Many Hungers, He Who Rides a Tiger and A Dream in Hawaii.*

## I. INTRODUCTION

Bhattacharya is a conscientious artist and he is most methodical in his work. His capacity for creative writing is surprisingly tremendous. Bhattacharya has proved himself a consummate artist in his novels and his contribution in this respect to Indo-Anglian fiction is remarkable and cannot be denied. As a portrayal of the life of the Indians, he is unique.

The novels of Bhattacharya are happily free from two evils of the twentieth century novel that have alienated readers even among the intellectual elite. Those evils are the extreme subjectivism so prominent both in the well made novel and among the modernists and the emphasis laid on abnormal types. The reader had been baffled by an excess of the intellect. While the writers have been interested in what their characters think, the readers are eager to know what the characters do. His novels insist on what the characters do

rather than on what they think. That is perhaps the secret of their success and popularity.

His plots are not structures suggesting something static but processes of change - unraveling the continuing interrelatedness of the exterior states of mind which uncover a change in the nature of the character or in their situations, or in our understanding of them, or in all. The action of the various novels offers diverse situations and events and incidents to the characters when they try to assert their identity and grow. The life pattern of the characters of Bhattacharya is a quest for identity and fulfillment, and they all bravely encounter the various problems of life and death while resisting the temptations of evil which may be traditional, social, modern or moral.

The action in some of his novels is complex as it does not begin at the actual beginning of the action but breaks into the middle, then flashes back to the earlier scenes, and then picks up and the continues to the end. Bhattacharya seems to favor

the circular pattern in narration. Speed and movement and action are the primary traits of Bhattacharya's narrative art, and his action which is centered round the hero and heroes and their life pattern solves the problem of unity in the novels of Bhattacharya.

In most of his novels Bhattacharya employs the cinematographic technique. Flash back, juxtaposition and montage are finely fused with conventional chronological sequence. The technique adopted in *Dream in Hawaii* is retrospective narration. Emotional concentration is achieved by telescoping events. Bhattacharya's exploitation of the flashback is so judicious and adroit that it does not affect the progress of the action in the episodic structure of his novels. Bhattacharya is most skilful in the manipulation of various narrative techniques. While analyzing events and characters he rises above the personal level and is quite objective. Bhattacharya's characters are not types but are individuals with strongly defined personalities.

When we examine *So Many Hungers*, one of the examples for his good characterization, each of the character stands as an individual and at the same time as universal. Samarendra, who is a very shrewd person, manages to be in the good looks of the Governor and other British officials. He tells the Chief Secretary to the Government a lie that Rahoul might discover a Death Ray which the allied powers could make use of in order to win the war. However, his dreams are shattered when Rahoul joins the quit India Movement and Kunal is reported missing. He is totally a lost man. It is at this moment that he learns that the British government has honored him with the award of the title, Companion of the Indian Empire, C.I.E.

Devesh Basu, Samarendra's father, is a true Gandhian. He is a patriot and loves the common people. He is a very popular figure amongst the villagers. They all adore him and call him Devata. Rahoul and Kunal are more at home with their grandfather than with their father. When the question of sending Rahoul to Cambridge was being discussed Devata emphatically said that the country came first and that Cambridge could wait. He tried to convince the people that their fight was not with the British people but with the British Government.

Devesh was fond of a particular family in Baruni which consisted of a farmer, his wife and their two sons Kanu and Onu and a daughter Kajoli. Their father was imprisoned for participating in the Civil Disobedience Movement. Devesh Basu considered Kajoli's mother as his daughter and Kajoli as his granddaughter. Kajoli symbolizes the cruel fate of the rural population of Bengal. The titles of the novels of Bhattacharya show how conscious he is of his art and technique. They are not causal or simple or plain. But they are highly suggestive and deeply symbolical and throw light on the direction and meaning of the novels. *So Many Hungers* suggests the ecosystem in the human society. One person may become a prey to the hunger of the other. Hunger is described in many shapes. They are hungers of food, money, sex, freedom etc. So, for the characters of Bhattacharya the world is the biggest school and life is the best teacher.

In *He Who Rides A Tiger*, Bhattacharya presents India on the material and psychological planes and also compares the society to the tiger in which everyone is part and parcel and no

one can live against its traditions especially in Indian society which is full of orthodoxy. Kalo becomes the rider of the tiger. So he is in the dangerous situation to get down from the back of the tiger. However, finally he gets down from it back. Bhattacharya maintained well the theme of retaliation throughout the novel. Almost all the characters including the narrator in the short stories and novels have their roots in the Indian soil: Some are illiterate like Kalo in *He who rides a Tiger*, some educated but without any influence of the West. So it is natural that Bhattacharya's characters should generally spice their speech with Indian similes, proverbs and idioms.

In his next novel *Dream in Hawaii* Bhattacharya reveals the illusions and assumptions of the modern man who proposes many things for the sake of material gains but fails to fulfill them. Hawaii stands for the west. Bhattacharya compares and contrasts values of the East and West, and spiritual and material worlds. Whatever he writes about, be it war, army, rural life, city life, bureaucrats, criminals, the English and Indians he writes it most authentically and authoritatively. His style is characterized by lucidity, precision and control, quickness, confidence, eagerness and masterly control over vocabulary.

The most significant thing about the style of Bhattacharya is his originality and his effort to forge his own language. His English is neither derivative nor imitative of English English or American English. His style has all accuracy, ease and grace which a good style should possess and it does not suffer from clumsiness of expression. It is not artificial but natural, not affected but genuine, not pretentious but authentic, not dull but dynamic.

Being a master artist, he utilizes all resources of the language with utmost effect. His reliance on adjectives seems to grow less and less, though he is not completely free from it. Adverbs, verbs, and nouns also are used effectively. Repetition of words is one of the devices he uses to acquire an emphatic utterance. Punctuation also plays a very important part in his style. Many a time he uses an accentuated manner to indicate a special attitude. Bhattacharya also used some of the methods or strategies employed by other Indo-Anglian novelists in tackling the problem of dialogue. Whenever necessary, he uses Bengali, Hindi and Sanskrit words and phrases and also Indian proverbs: Ramayana, Maidan, Puja, Pujari, Bhai, Yagna, Tantra, and Saitan. It is a special feature, generally employed by a few other Indian novelists that whenever he used an Indian word or a phrase he gives the English translation.

Bhattacharya uses free indirect speech' as well as the mixed dialect, useful for characterization, most skillfully and their English equivalent is cleverly inserted in dialogues. Bhattacharya's prose has a fine rhythm and at times is poetical. It is the rhythmical quality of prose that makes it great. It is the writer's creative use of language that unfolds its hidden nuances and invests familiar words with usual freshness and force. A great writer adds to the store of language as much as he draws from it. The word acquires much power and plenitude when the writer performs a unique creative function when he restores to the word its pristine purity and power and almost lends it the ring of the Divine. In his hands the English language acquires a distinctive and unmistakable Indianness in style, idiom and syntax.

## II. CONCLUSION

Bhattacharya's works reveal that his style is not only indisputably personal and distinctive, but often rises to high literary achievement. The success of a novel, or indeed of any other form of literature, is a success of the language used, the success of the manipulation and exploitation of the resources of style, because it is through style that the plot and character and the point of view come alive and impinge on the consciousness of the reader.

So, it would not be wrong to say that the novels of Bhattacharya have all the elements of a best seller like, sensationalism, religion, revenge, love, war, romance, hunting,

adventure; a wide canvas, a variety of characters, incidents and situations. They have not only width and range but also depth and height, not only entertainment but also significant. His technique is that of the art as an aesthetic experience.

## REFERENCES

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