

A Study On Influence Of Hemingway In Birendra Kumar Bhattacharya's Novel Mrityunjay

Rimjhim Chetia

Assistant Professor, Chaiduar College, Gohpur, Assam

Email : rimjhimchetia87@gmail.com

Abstract:

Birendra Kumar Bhattacharya's contribution as the creator of the 'Ramdhenu Yug' is significant. The magazine provides a unique philosophy and character to modern Assamese literature. The dreams, hopes, beliefs and perceptions that were created in the minds of the people immediately after the country became independent. The endless joy that the word freedom created in people's minds — was fulfilled in Ramdhenu magazine. Especially in stories, poems, novels and discussions. Birendra Kumar Bhattacharya's strong personality, immense generosity of mind, intimate relationship with world literature, modern and socialist outlook permeate his entire literary work. One of the strengths of Bhattacharya's literary works is that he gave Assamese literature a universal character inspired by the Neo thinkers of Western literature. Therefore, this paper is trying to enlighten the Hemingway and Birendra Kumar Bhattacharya novel.

Keywords: Hemingway, literature, assamese, fiction, novel

Introduction:

Bhattacharya's most acclaimed and argumentative novel is Mrityunjay (1970). The novel Mrityunjay is a novelistic account of a real incident in Assam during the '42 Movement, the final stage of the Indian independence movement. In a conventional way, the described story in the third person shows how the people of Assam, like other parts of India, were enraged against the dragging of the leading personalities into jail by the British government as soon as the Quit India Movement was called on. In immediate reaction to the anger, guerrillas carried out various terrorist acts in different places. The novel is based on the real events of that period in Nagaon

district—the derailment of a military train. The description of the mental agony of the lover of Vaishnavism and the follower of Gandhiji’s non-violence has enhanced the depth of the novel before the death of the Congress worker for being involved in the heinous acts. This has clarified the instance of supreme sacrifices of the freedom fighters to have the independence. The novel is based on the struggle for liberation and progress of different levels of the people. The novelist examines the goals and struggles with a deep sense of humanity and morality. Therefore, an insightful moral exploration forces the reader to think and understand more deeply about the beliefs and values as well as the ideals and purposes of society. It also inspires the readers to look beyond the liberation of the country, the desire for the liberation of the oppressed people and the horizon of the greater human good from the perspective of sectional interests.

Scope of the study:

It is a comparative study of Hemingway and Birendra Kumar Bhattacharya Novel Mrityunjay. There is a greater scope of Birendra Kumar Bhattacharya’s Novel in Assamese literature and hoped that it will help in future studies on various aspects of Assamese literature.

Method of the Study:

The researcher adopts descriptive as well as analytical method and, the data are collected from secondary sources. Secondary sources like different books, journals and research paper for its research.

Purpose of the study:

To highlight about the Assamese Literature through Birendra Kumar Bhattacharya Novel. Therefore, this paper is trying to enlighten the influence of Hemingway in Birendra Kumar Bhattacharya's Novel Mrityunjay.

Main topic analysis:

As an author, Birendra Kumar Bhattacharya can be called an ‘Artist Preacher’. He did not focus on writing novels just to describe events but he had an attempt to enrich the novels with the flow of realistic social consciousness and to awaken the reading public. He always wanted to spread an ideal through the events of his novels. In this regard, the literary critic Satyendra Nath Sarma says—

Amongst the novelists, Bhattacharya can undoubtedly be said to be the pioneer of Assamese literature. His speech is well planned, with his own vision and rich in his own thoughts. He does not have a tendency toward cheap and affordable tendency. There is not any want of diversity though the repetition of characters and situations are seen in some places. (Sarma, Satyendra)

The novels of Birendra Kumar Bhattacharya are divided into two main categories—

a) The novel of scientific socialist thought. For example, ‘Rajpathe Ringiyay’ (1957)

b) Novels of patriotic, nationalist and democratic socialist ideology. For example, ‘Iyaringam’ (1960) and ‘Mrityunjay’ (1970).

Another aspect to note in the novel is that the novelist has proved the superiority of the non-violent approach in the novel. Bhattacharya, who himself participated in the freedom movement as a young man, thought about the necessity and merits of both violent and non-violent ideals of the independence until nearly twenty years after independence of the non-violent approach. They accepted superiority – which is reflected in the novel Mrityunjay.

Every writing of Birendra Kumar Bhattacharya is like a great penance to discover the mantra of profound, sincere, deep sense of morality. The novel Mrityunjay is the result of such an endeavor. The novel Mrityunjay has gained an additional dimension by being soaked with the juices of great patriotism, love and human appeal. Therefore, this novel is heavy on the scales of both the heart and the conscience.

It is the job of a literary creator to create a new form by incorporating different influences. There are various influences at work in the conscious and subconscious mind of a writer. They can be transformed into a unique work if they are incorporated into their consciousness and arranged in the background of their own civilization and culture. When a literary work is judged as a whole, it is also necessary to consider the influence of its source or origin. The effectiveness of such judgment has already been recognized in the case of many writers, including Pierre. The source of such works only increases the quality of the creator's creation. Such actions do not diminish the importance. It is noteworthy that Bhattacharya also translated Hemingway's FOR WHOM THE BELL TOLLS (1940) into Assamese titled as DEVA DUNDUBHI BAJE KAR BABE. Although the stories of Hemingway's FOR WHOM THE BELL TOLLS and Bhattacharya's Mrityunjay seem to run parallel, there are some similarities in the presentation, characterization, dialogue, interaction between the characters that cannot be ignored.

The central events of both novels are two bombs, breaking down a bridge and obstructing enemy traffic, and opening the fishplate to derail the train carrying the military army. On the other hand, it is found as the background of both novels. On the other hand, the plots of both the stories are seen as --'Spainar Juddha (Dev Dunduvi Baje Kar Babe) and India's Independence Movement (Mrityunjay). Again, some of the adverse circumstances and consequences of both the novels are found in common.

For instance, during the revolution, some revolutionaries committed atrocities everywhere. Such violent acts are not seen to support by the noble conscious people rather they hate them. Listening to such barbaras acts, Robert Jordan says, (Kintu) *Moi jano sokolu desote matlami ake dharanar. Matlami kutshit aru nisthur* (Dev Dunduvi Baje Kar Babe, p.143)

In the novel Mrityunjay, some freedom fighters took revenge by killing another police man named Ananta for not finding the OC of the Raha police station Saikia and the traitor Jairam. Learning this savage murder in the mouth of Tikou, Rupanarayana

thinks –“*Ehot soku thakiou kona. Ganana karib nuware. Marilei kam nishije, joyramae ba tikoue aibur nubuje*” (Mrityunjay, p.212)

There are also many similarities between the two novels in terms of narrative. In this case, it is difficult to ignore the influence of Hemingway. Maria is raped by several fascists, her body becomes dizzy as a result of torture, she feels pain during her sexual intercourse with Jordan, and Pilar rescues Maria and gives her shelter and life again. Robert's sympathy for Maria turns into love. Subhadra was raped by several military soldiers who died in the same way. As a result of such torture, she suffered pain in her womb and occasionally stomach pain. Like Maria, Subhadra has little hope of having children. Like Robert, Dhanpur also thinks that she can be told whether she will have a child only after a doctor's examination. Subhadra is taken care of by sister Koli and sheltered. Being fascinated with the love and care of Koli, there grows love for Subhadra in the heart of Dhanpur.

Robert comes to break the bridge on Golz's orders, and Pablo doubts the effectiveness of breaking the bridge. Pablo's betrayal is proved. The bridge was destroyed with the assistance of other persons of Pablo's party. This order of Golz was not well planned, and Robert died unnecessarily as a result of the negligence of Republican officials. In the course of the events of Mrityunjay, Dhanpur came to derail the train according to the plan of Mahada Gosai of Kampur. Loiram asked Gosai to reconsider the effectiveness of this expedition (Mrityunjay, p. 54). However, Loiram's treachery was later proved. It is worth noting that the Gosai of Kampur sent a message at the last minute to stop the mission. Dhanpur and Gosai were killed in this mission. In Mrityunjay, however, the novelist continues the story after the death of Dhanpur, Gosai and shows the consequences of such a violent campaign. The novelist tries to maintain the drama of the past by bringing together new characters and presenting various outsiders and ends with gestures of regret and self-realization. However, since Dhanpur's death, the novel's earlier concentrated anxiety has gradually decreased and the structure has become somewhat looser. There are also similarities between the dialogues between Jordan Anselmo and Dhanpur, Ishar naye.

Isharr putau nai. Ishorr bhuto nai. Kone korine karib? Kobo nowaru. Ishorok ari dila neki?

Ari dilu. Ishor thaka hole teu aibur drisho nedekhuwalehentn. Anbore biswas karile korak”

Facing the same situation, Dhanpur says- “Bhagawan. Kot ase dekha nai. Attyachar holeu teu dekha nidiye. Ajoni gabhoru suwalik militararye attyachar kora dekhiou Bhagawan nulal. Bhagawan thakileu teu kona nohole kola” (Mrityunjay, p. 24)

The similarities between the two mentioned novels cannot be said to be the same state of nature. The main theme of Hemingway’s FOR WHOM THE BELLS TOLL (translated as Dev Dundubhi Baje Kar Babe) and Bhattacharya’s Mrityunjay is noticeable. Glory of life exists in the fight, defeat and victory or loss and gain does not determine this glory. Even the death cannot dim this glory. This philosophy of Hemingway is distinctly expressed in Mrityunjay. Fighting for ethics, Dhanpur has accomplished his duty by death at a young age. His life is filled with selfless love and care of sister Koli though he could not marry Dimi or Subhadra. Leaving the eminent pregnant wife, the religious Gosai has dedicated his life.

There is only duty in the worldly life. Strict inviolable duty. He passed that duty. (Mrityunjay, page 187) Although the pace and presentation of the story is modelled on FOR WHOM THE BELL TOLLS, the background, setting and characterization of Mrityunjay is entirely from Assam — the invincible rebels of Nagaon during the unique movement of ‘42 has been depicted in Mrityunjay. The characters of Mrityunjaya embody the Assamese society of that time. Suprabha has not been able to openly make love to Dhanpur like Maria did to Robert because of our social background. The feeling of being raped is narrowing her heartbeat. There is also a profound influence of Gandhiji behind the nobility of Koli Baideu. The ideology of Mrityunjay also derives from the corner of the heart. Both novels are about the true words of peace and desire for life. To make the world beautiful, Robert died by staining the hands with violent blood shades. But in Mrityunjay, Bhattacharya

intensifies the conflict of violence and non-violence after Dhanpur's death and takes the characters through different stages of experience and finally presents the superiority of non-violence as the truth of life. Therefore, it can be said that in the novels of Hemingway, there is effective violence as demanded by the then time and Bhattacharya's novels establish the superiority of non-violence and its underlying humanity.

Various conflicts are embodied in several characters in the novel *Mrityunjaya* which is not present in Hemingway—patriotism and personality in Rupanarayana, love and reform through Subhadra, in *Arati* personal aspirations and social restrictions, and in *Anupama* sense of revenge and sympathy for the victim are beautifully depicted by the novelist. However, all the conflicts raised could not reach the depths of understanding. However, in a low-scale event-oriented novel like *Mrityunjaya*, this limitation is the only obstacle to success.

Dhanpur's dreams in *Mrityunjay* and *Bangala* festivals are fundamentally important works of Bhattacharya. Dhanpur thinks like that of Robert how he will live happily with his beloved Subhadra without dying on this journey. In the dream house of Dhanpur, besides Subhadra, there would be people like martyr's family from village along with Koli baidew. Dhanpur dreams how he would keep himself busy doing something for the society in the future. There are many different types of dances and songs performed by men and women during the *Bangala* festival that fascinated the mind of Mahada Gosai. The festival brings to an end to the stereotypes that have been instilled in the minds of the Gosai for so long. The fearless and independent personality of Dimi reminds Gosai of his wife's timidity. That is why he calls Gosani to come out under the open sky and stand in the same row as Dimi.

“Aru bahiroloi aha, ahi akebare dimir logot ake sarit thiyo diyahi. Tetia tomar abolar rup bodoli jabo, monot sristi hobo ek sobolar sakti. Sei saktiyei hol nari.”
(*Mrityunjay*, p.127)

Because, they are more free than the rest of society, experienced people like Gosai have seen the primitive tribal lifestyle as a better and ideal lifestyle. Gosai has

not shown a narrow mind by accepting the communal unity, equality and freedom of the Garos. The independence and self-esteem of Dimi's personality is compared to that of Memchahab. The spontaneity and freedom of Dimi's life in tribal society is much greater than that of Memchahab in capitalist society.

Conclusion:

The novel *Mrityunjay*, which won all-India fame with the Jnanpith Award, is set against the backdrop of the Indian freedom struggle. The author himself, although non-violent in his views and personal views, wrote violent novels like *Mrityunjay* in order to reflect the conflict between non-violence and violence. There were violent incidents in various parts of India during the freedom movement in the irresistible pursuit of saving the motherland. He wrote *Mrityunjay* based on an incident that happened in Assam. Most notably, before writing the novel *Mrityunjay*, Bhattacharya translated the rich heritage of world literature *FOR WHOM THE BELL TOLLS* into Assamese. The novel is a unique work of Assamese literature. It can also be said without a doubt that no creative writer can consciously or subconsciously free himself completely from the influence of such a literary legacy in his creative process. Our novelist also seems to have found it very difficult to free his thoughts and consciousness from Hemmingway's penetrating influence. However, Bhattacharya has fully absorbed the Hemingway influence and reshaped it in the context of Assam. As a result, we have received a wonderful novel like *Mrityunjay*.

Like a strong writer, Bhattacharya successfully describes the death-defying Bangal festival and the dream of Dhanpur, the intense conflict between various ideologies and emotions, and finally establishes the superiority of non-violence as an available truth. He is able to accurately demonstrate his original creative talent, contrary to Hemingway's influence.

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