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Historical linguistic in Dr. Bhabani Bhattacharya's so many hungers

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Abstract

A Heart Warming and Moving novel *So Many Hungers!* 1947, authentically served as a cornerstone toolkit with all forms of diachronic: Historical Linguistic; a collegial study of "hunger of the soul" offering festschrift for the sake of writing. This novel deals the Contemporary Indian problems in the wake of Quit India Movement 1942 and the Bengal Famine 1943.

Keywords: Simple style, vivid, diachronic form, imagery, sarcasm, symbolism

Introduction

Indo-Anglian literature has become popular by forming an integral part of English language and by reflecting and echoing events of great importance and significance in the history of India. Dr. Bhabani Bhattacharya, one of the four pillars of the Indian novelist in English (the other three being R.K. Narayan, M.K. Anand, and Raja Rao), belongs to the elder generation of the novelists. In light of the such a magnanimous gesture, it is explicable that every historical linguistic should be able to correspond and even to collaborate with an altruistic truly encouraging colleague of this sort in the field of linguistic diachrony. *So Many Hungers!* 1947 by Bhabani Bhattacharya depicts the stylistic device with traces of indianism in the mutually supportive communications between the contemporary Indian problems inspired by the Quit India Movement 1942 and the Bengal Famine 1943 elucidate an original study as a collegial offering festschrift for the sake of writing. Balram. S. Sorot, has penned:

"While in the novels of the Indian -English Writers, in general, the problems of conflict or synthesis between traditions and modernity figures as a secondary theme, in the writings of Bhabani Bhattacharya. It assumes the significance of the dominating issue. In Contemporary Indian life, the author analysis the political, religious, social and economic problems of modern India, through the perspective of this basic conflict in our ethos".

On the other hand, the whole phonology and the syntax themselves along with phonetics, semantics and the lexicon -seem to be in no danger of disappearing from account of linguistic structure, there is constant variation and mutation within and among the major approaches to these domains.

E. Balibar and P. Macherey ditchly interviewed that history and literature are different discourse; as opined:

"Literature and History are not set up externally to each other but are in intricate and connected relationship, the historical conditions of existence of anything like literature".

At the Abysmal of harsh global autonomy, A socio-realistic man on the panorama of this planet, is a virtual creation of utmost Supreme not only for success but also investing a high status in human capital at both parameters of development, in correspondence of, untangled needs patching with good rational learning of mobility – monitored at the apex bodies of universalization, catered to the interest of the readers. At the cognitive developments, Bhattacharya's novels are the investment of varied curriculum vitae sectarian instructions as a weapon in synchronous technologies.

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The novel effectively reveals the misery and the anxiety of the destitute out in the streets dying out of hunger debasing themselves just to get something into their stomachs and those who feed on the decaying human spirit such as Sir Abalabandhu and the betel woman, pathetically examined as:

“The year 1943 was a terrible one for the nation. About One million people were killed by the famine in Bengal and many others died due to malnutrition and other diseases”.

Despite of historical chronological events of the India's struggling movements, the novelist supported the concrete text through the use of narrative and effective characterization, the voices of the Indian population as they become pawns of the powerful who are battling for more wealth and glory. i. e. the peasants and the community folk without being outright didactic. There are allusions to the struggle previous to the World War all in the experience of Devash Basu and the Mother, vividly as:

“In the city, Mother and Onu joined the hundreds of thousands of destitute people”.

“kajoli in her weakness was attacked by jackals”.

“Meanwhile, kajoli's family copes with starvation. She carefully planted a vegetable patch that was threatened by ants and Mangala”.

“While grazing Mangala in a patch of green, the Mother came upon the fishermen's wife burying her child alive. She was doing this so that the child may asleep in peace instead of hunger keeping him awake and slowly killing him”.

“Wave after wave of hunger stricken masses surging from the countryside”.

“A Solider.... dropped a rupee into the begging bowl”.

“.....How can you take by force what is not yours? Are you wild beasts?”

Furthermore, the novel affirms the culture of India through the practice of Ahimsa or Non-violence which has made its mark in the history of the nation and was elemental in the liberation of India from the British Colonial rule. The poignancy of the novel lies in its superb characters in varied targeting hues and colours mastery depicted as:

“Rahoul was troubled over the war. How could India fight for freedom when the nation itself was not free? He participated in Civil Disobedience years ago”...

“This time, the war had spread to the Pacific from Pearl Harbour to Hong Kong, to Malaya and Singapore”.

“Though, there was no admittance from Rahoul, he placed a copy of the “Statement of Nehru at his trial in Gorakhpur Prison”.

“The man-made hunger has crept into the cities and Rahoul saw men, women and children fall down because of hunger”.

As a socio-realistic novelist, he admitted that:

“I hold that a novel must have a social purpose. It....must place before the reader something from the society's point of view. Art is not necessary for art's sake. Purposeless art and literature which is much in vogue does not appear to me a sound judgment”.

In his visit to the village, the protagonist Rahoul meets Devata (Dadu) with whom he discusses the village life of

Baruni which represents the life in the Indian villages. The Bengal is in economic crisis, authority was apathetic and corruption was prevalent in the bureaucracy. He observed that:

“Then the great Bengal famine swept down upon Bengal. The emotional stirrings I felt (more than two million men, women and children died of slow starvation amid a man-made scarcity) were a sheer compulsion to creativity. The result was the novel *So Many Hungers!*.”

The novel endorsed to be ending,” the chains of imperialism” with the close of Rahoul's story as he seeks voluntary imprisonment for the country freedom with Tagore's memorable song, “ the more they tightens the chains, the more chains loosen”. The plot of the novel is very granite in nature and the story of Rahoul with the cavalcade theme of political consciousness is intermixed with that of Kajoli and her family suffering, hunger, agitation and destitution is symbolically shaped and premonitioned on the Gandhian philosophy:

“Friends and Comrades do not betray the flag. Do not betray yourselves. There is violence in your thoughts that is evil enough. Do not make it worse by violence..... Be strong Be deathless...”

Thus, In writing *So Many Hungers!* Bhabani Bhattacharya referred: *Simultaneously to be objective to make an emotional impact on the reader, and present his own affronted humanity from subjectivity coloring the picture*”.

However, the superstructure is sustained by means of clever manipulation of plots, realistic portrayal of characters, superb narrative skill and dexterous handling of the linguistic tools. The novel portrayals the sufferings, trails, tribulations, suppression by Patriarchal system and backdrop of the people of Bengal in an impressive work of art. *So Many Hungers!* Can be taken as:

“A worthy illustration of how contemporary history can be transformed by a socio-political conscious artist into the fiction of permanent relevance to mankind”.

A judicious admixture of irony, sarcasm and lively humour, a rich symbolism, device of parallelism and contrast, dramatic quality of the plots, mythicization of the topical reality and giving an Indian, especially Bengali flavour to the English language, etc.; are some extra embellishments to his fiction, lending it a soul- starring attribute and making it a deeply satisfying experience. *So Many Hungers!* Abounds in such phrases- *white as lime plaster, greed in the belly, full upto the throat, sun-wet face, shame bit into her* idioms like *childling, ghostling, frogling*, use of heavy alliteration- *monju in muse, Heritage of hate and bonfire of boats*, etc. More provocative plenty of Onomatopoeic words like sound of drum- *khitir- mitir, doog- doog*, sound of book- *shup-shup*, cry of jackal -*hukka- huahua*, sound of shoes- *mush- mush*, crips of crickets- *jhinn-jhinn*, sound of spitting- *thoo-thoo*, sound of laughter- *hen-hen-hen* etc. A remarkable features of indianess in Bhattacharya's style in his use of words like *Han, hoon, jaihind, kissan, Swaraj, azadi, arey, nah, beta, beti, bhal, pan, behan, desh, bhara, andolan, taveez* etc. Totally, His literary fiction reflects the Indian way of life and the typical historical linguistic outlook of life.

Thus, it is worth emphasizing that more the terminology is at dwells here for the plea of English language, authentic tone, traditional technique and typical linguistic diachrony.

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