5. 01. Characterization in Novel:

While analyzing the structural procedure of a novel, it is seen that a few basic elements are commonly accepted in almost all the novels. These basic elements are - story, event, character, dialogue, situation and the novelist’s philosophy of life. Novel is a famous narrative literature. So the basic foundation of novel is story. Even a fully developed story with the combination of various events can be found in a novel. Therefore, role of events in the formation of story is an integral part of a novel. Like that an individual is important and essential to create events and so characters are seen in the novels. Characters are used to express the philosophy of life of the novelist. Even another two elements such as the dialogues of the characters and situation are also used for the sake of the writer’s philosophy of life. Therefore, it is seen that a novel is a combination of a few components. Writing a novel means creating a narrative with the combination of a few elements.

The story or plot of a novel is the reflection of some events or emotions. These events or emotions are of some individuals. These types of individuals are the characters of that narrative work. In M.H. Abram’s *A Glossary of Literary Terms*, character is defined as—

*The person, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say—the dialogue—and what they do—the action. The grounds in or characters temperament and moral nature for his speech and actions constitute his motivation.*
However, in some kinds of work animals and birds are even found occasionally. But these kinds of things are considered as the characters of less importance. These types of characters are used in novels only to represent the feelings, emotions and deeds of the individuals. For instance- Animal Farm by George Orwell and the ‘Dog’ in the novel Mon aru Mon by Lumber Dai, an Arunachali novelist, who writes mainly in Assamese.

It is observed that novel is one of the most popular genres of literature in the modern period. Simple technique used in the art of characterization is one of the reasons that made the novel popular among the readers. The term characterization refers to that process by which the writers use literary devices and techniques to create and portray characters effectively for the audience. Characterization plays a vital role in a novel. Proper and successful characterization draws reader’s appreciation to the novelist. The realistic presentation of the characters makes a novel a living stamp in the eyes of the readers. It is noticed that in novel characters are presented in such a way that they can create sympathy and anguish in the minds of the readers. This type of characterisation is the result of the capability and craftsmanship of the novelist. In novels image of imaginary individual is presented artistically. But this imaginary individual should have been based on reality. As the characters of the novel are imaginary individual of real base and so in this type of characters both merits and demerit of the real people can be observed. The merits and demerits highlight the personality of the characters. Characters take help of dialogue, action and reaction, thoughts, behaviour etc. to show their personality. In the characters, the novelist creates conflict to show the inner life. So, it is seen that characterisation is not a mere product of novels; it is an essential part of the plot of novel as well.
The characters of the novel are basically divided into two types—(i) flat characters or two dimensional characters and (ii) round characters or three dimensional characters. Thoughts, behaviour, activities of flat characters have limitations and these limitations come from the so called customs and traditions of the society. The flexible characters are controlled by the contemporary thoughts and beliefs and so flat characters are very easy to understand. Flat characters were also called ‘humours’ in the seventeenth century, and are sometimes called types, and sometimes caricatures. According to E.M. Forster—

\[\text{the characters which are known to us only by their external activities and discourse, not by their reactions, thoughts and feelings of their mind, are called flat characters.}^2\]

A considerable number of flat characters are seen in the novels written in English. Many world famous novelists such as Charles Dickens, H.G. Wells, Jane Austin, and Leo Tolstoy produced many popular flat characters in their novels. Almost all characters of Charles Dickens are flat. Some of them are—Mr. and Mrs. Micawber, Mr. Dick, Tommy Taddlers, Mrs. Gummidge, Clara Peggotty, in *David Copperfield*, Joe Gargery, Miss Harisham, Jaggers, Wemmick in *Great Expectations*; Jane Austin’s Mr. Collins in *Pride and Prejudice*, Leo Tolstoy’s Peronskaya in *War and Peace*, Sancho Panza of Miguel de Cervantes in *Don Quixote* are some notable flat characters. In Assamese novels, such types of characters are seen in the novels of Rajani Kanta Bordoloi, Jogesh Das, Birendra Kumar Bhattacharyya and so on.

On the other hand the characters which are known to us not merely by their external activities and discourse but by the thoughts, feelings, actions and reactions of their mind fully are called, round characters. In the words of E. M. Forster—

...
The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round. It has the incalculability of life about it – life within the pages of a book. And by using it sometimes alone, more often in combination with the other kind, the novelist achieves his task of acclimatization, and harmonizes the human race with the other aspects of his work.³

Some memorable round characters of English novels are – Natasha Rostova, Nicholas Rastov, Bezukhov, in Crime and Punishment by Leo Tolstoy, Emma Bovary in Madame Bovary by Gautave Flaubert, Batscheba in Far From the Madding Crowd by Thomas Hardy and so on.

Apart from these two main types of characters, another type of character can also be observed in novel. These types of characters are called, stock character. A stock character is a dramatic or literary character representing a type in a conventional manner and recurring in many works.⁴ Characters like that are generally secondary characters and these types of characters appear in the novel to help the main characters. These types of characters are based on clichés and social prejudices. For example-the dumb blond, the mean step mother, the loyal servant, the abusive boy friend, or the evil dictator are all stock characters.

Depending upon the story and plot of novel characters can also be divided into two broad categories - protagonists and antagonists. The heroes and heroines of novels are always considered as of protagonists. The antagonist of novels is usually a human character who opposes or works against the protagonist. However some time an organization, some type of force, nature, the fate of the character or even any negative aspects of protagonists, their tendency towards evil and distracter etc. are also identified as antagonist.
The process of characterization can typically be done by two methods. The first method applied for the presentation of characterisation is the direct method. Here the author tells the readers directly what the characters are like. This method is often used to present the minor characters. In the direct method the novelist himself analyses the attitude, thoughts and actions of the characters. The direct method is also called the analytical method. The character of those novels where the emphasis is given on the mental or psychological analysis of the characters, are created by the direct method. George Eliot and his followers have applied this method in writing the psychological novels.

The second method that is used by the novelists for characterisation is the indirect method or dramatic method. In this method an author gives more importance in showing the characters rather than telling about them. In this method a novelist has some ways to reveal his characters, firstly, by using the way of action. Through the actions of the characters the novelist can reveal them very clearly. Secondly, the novelists can use the thoughts, conversations etc. of the characters to highlight the characters. Thirdly, the verbal context that surrounds the characters can also be applied as a way to focus characters before the readers. Jane Austin, one of the greatest English novelists, has written her novels by applying the indirect method. Her characters reveal themselves through dialogue, while the novelist herself highlights some characters through the conversation between two or more characters. Modern criticism gives more importance to the dramatic method for characterization. In the words of William Henry Hudson:

\[\text{the principle that it is always better that character should be dissected from the outside, is thoroughly sound; and it is easy to perceive that where dissection is perpetually substituted for self revelation, it is often because the novelist is deficient in true dramatic sense and power.}\]
But, at the same time Hudson also says that the novelists have got more advantage than the dramatists, as the novelists themselves may have the power to criticize and exposit their characters. Of course, they should follow the rules of the novel. He says on this—

*But it is not therefore necessary to go with some extremists, who, on the supposition that the excellence of a novel is in the measure of its approximation to the drama, condemn entirely the employment of analysis and commentary. It is one advantage which prose fiction possesses in comparison with the drama that the author himself may from time to time appear in the capacity of expositor and critic; and when he avails himself of this privilege he may justly maintain that as he is writing a novel and not a drama, it is by the laws of the novel and not by those of the drama that he is found.*

5. 02. Application of Theory of Characterization:

Ernest Hemingway and Birendra Kumar Bhattacharyya are two representative novelists of American and Assamese literature respectively. After studying the novels of both the novelists it is observed that both of them write novels on the issues and problems of the contemporary society and politics. It has also been noticed that a few novels of these two novelists are more or less similar so far as their story, events and themes are concerned. This kind of similarity is seen specially in respect to their war novels. Similarities of this kind have already been traced out in chapter no. iv. Both these two novelists create a considerable number of minor characters and major characters on the demand of the stories, plot, events etc. in their own novels. While characterizing their own characters most of the time, both of them are found more or less similar and in some respect contradiction are also noticed as well. In this chapter, an effort has been made to find out and discuss the similarities and dissimilarities in regards to the art of characterization of both Hemingway and Bhattacharyya.
Ernest Hemingway and Birendra Kumar Bhattacharyya are very famous for their lovely and unforgettable characters. Their characters are very much charming as the characters bear both vice and virtues of human beings. These characters which are having both good and evil traits like the human beings in reality reflect their personality through their thoughts and actions, reactions, behaviour, conversation, and sometimes by the narration of the novelist. However, reflection of personality is more or less as per the types of the characters. It is seen that the novels of both these novelists are having two types of characters-major or principal characters and the minor characters. Usually in their novels the protagonists are found as the major characters. The other than the principal characters are included to the group of minor characters. Among the minor characters of both the novelists some characters are found there who seemed to be insignificant, useful only in the context of circumstantial details. But they cannot be ignored. A list of major and minor characters of both the novelists is given below for the convenience of the study.

<table>
<thead>
<tr>
<th>Major characters</th>
<th>Hemingway</th>
<th>Bhattacharyya</th>
</tr>
</thead>
</table>
| **Hemingway**    | Frederic Henery & Catherine Barkley  
*A Farewell To Arms*  
Robert Jordan, Pablo & Pilar  
*For Whom The Bell Tolls*  
Santiago (*The Old Man and The Sea*) | **Bhattacharyya**  
Rishang, Sharengla, Khutingla  
*Yiaruingam*  
Giasuddin, Chatterjee,  
Jebunnissa & Pannu  
*Pratipad*  
Mohoda Gossain, Dhanpur & Dimi (*Mrityunjay*) |
Characters of novel are divided into two types- flat and round. In some novels the use of round character is immense while in some other novels the importance of flat character is so much. After going through the novels of Hemingway and Bhattacharyya it could be acknowledge that both the novelists create both round and flat characters. However, so far as the number of characters is concerned they portrayed more flat characters than round characters. In Hemingway’s *For Whom the Bell Tolls, A Farewell To Arms, The Old Man and The Sea* and in Bhattacharyya’s *Mrityunjay, Pratipad, Yiaruiningam*, a large number of flat characters are present apart from a few memorable round characters.

After a detailed study of Hemingway’s novels it is found that, Hemingway has the ability to create and delineate characters, both male and female, minor and major, round and flat in a suitable manner that make the readers feel that they have met these characters in their life. His mastery in the art of characterization is seldom questioned. In the time of characterization it is observed that, Hemingway follows the theory of characterization offered by E. M. Forster. Forster says about flat characters as—

<table>
<thead>
<tr>
<th>Minor characters</th>
<th>Bhattacharyya</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hemingway</strong></td>
<td>Phanitphang, Jiban Master, Nazek, Yathinkhuin Videshelly Yengmash etc. (<em>Yiaruingam</em>) Sandi Ahir, Nayanmoni, Nasiruddin etc. (<em>Pratipad</em>) Modhu Keot, Ahina Monwar, Subhadora, Gossani etc. (<em>Mrityunjay</em>)</td>
</tr>
<tr>
<td>Rinaldi, Priest (<em>A Farewell to Arms</em>) Anselmo, El Sordo, Maria etc. (<em>For Whom The Bell Tolls</em>) Manolin (<em>The Old Man and The Sea</em>)</td>
<td></td>
</tr>
</tbody>
</table>
—*they (type characters) are easily remembered by the reader of afterwards. They remain in his mind as unalterable for the reason that they were not changed by circumstances; they moved through circumstances.*

Supporting E. M. Forster’s division of round and flat characters he himself comments,

>If you describe someone, it is flat, as a photograph is, and from my standpoint a failure. If you make him up from what you know, there should be all the dimensions.*

In Hemingway’s novels a considerable number of flat characters are present who could be easily remembered by the readers for their peculiarities. All those characters of Hemingway are getting ready to live in the midst of violence, whether that of hunting, and fishing, bull fighting, boxing, of sex and childbirth, or war. His characters have no religion, morality, politics, culture or history. The readers can imagine what his characters are going to say according to time or situation. This is possible because they live their life by following some norms. In almost all his novels, his characters are attracted towards some particular actions repeatedly. They show some particular deeds. For example, his characters are eager to have some primary entertainment such as—active sports, food, drinking, sex, hunting, fishing, boxing, bull fighting, comradeship and assertion of masculine courage and pride. These features can be noticed in Hemingway’s both round and flat characters. A few notable flat characters of Hemingway are—Rinaldi, Manolin, the Priest, Anselmo, El- Sordo etc. Conventionality is seen in the words and deeds of these flat characters. If a character is created centring round certain concept or ideals, the concept or ideals get expressed through the words and deeds of the characters in every respect. The flat characters of Hemingway also maintain monotonousness. Certain ideals or concepts are expressed by his flat characters through their
speech and actions. For example- his typical characters face defeat or death. They also manage to achieve something out of defeat or death. They are not compromisers, cowards, squealers, and when they confront defeat they realize that the stand they take and their stoic endurance mean a kind of victory. Apart from the mentioned flat characters Hemingway has created some famous round characters like Santiago, Frederic Henry, Robert Jordan, Pablo, Pilar and Catherine Barkley. Hemingway believed that the business of a novelist is to create living people, not mere characters. By ‘mere characters’ he means the flat or type characters, whose role in the whole plot is only functional. Then by the ‘living people’ he means the round or developing characters. It is noticed that many changes occurred in his characters from the very beginning to the end of this novel.

Frederic Henry, one of the major characters of A Farewell To Arms appears at the very early part of the novel as a man who is not serious about anything. During World War I, Lieutenant Henry has volunteered to serve in an Italian ambulance unit. But he does not know the definite reason why he engages himself in such a work. Even he is very confused about his aim in life. At the very beginning of the novel he reveals the fact that he is an atheist. He is busy with drinking, making sexual relation and having excitement which can only be provided by the violence of war. But after he meets and falls in love with Catherine Barkley, he gets changed in many aspects. As a dynamic or round character evolves, develops and grows, this happens to Frederic Henry also after he develops a relation with Catherine Barkley. Frederic Henry with whom the readers are introduced in the very first part of the novel is completely different from that Frederic Henry whom the readers meet in the last part of the novel. Readers can notice his changes mainly in his identity, in his emotion and his change from an irresponsible young man to a caring individual or a husband. He does not reveal his name till the fourth chapter of this novel. Till then readers
come to know his identity as a soldier involved in the World War I. As he develops a romantic attachment with Catherine Barkley, the readers have got his new identity as a romantic lover. Lastly, after losing Catherine and his unborn child, he turns into a hermit. This change in respect of his identity makes him a round character.

In regards to emotional aspects, Frederic Henry got himself changed. In the initial stage of the novel, Frederic Henry behaves like a self centred, self-sufficient man who has no emotional love for any girl. He considers love as a ‘game’ and visits brothel only for sexual pleasure. He does not love Catherine Barkley too. In fact, he only tries to establish a physical relationship with her. In his own words –

*I thought she was probably a little crazy. It was all right if she was. I did not care what I was getting into. This was better than going every evening to house for officers where the girls climbed all over you and put your cap on backward as a sign of affection between their trips upstairs with brother officers. I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards.*

But after spending a summer together peacefully, when they are compelled to get separated, Frederic Henry realizes that he really loves her and wants to marry her. When Rinaldi uses some dirty words for Catherine, Henry reacts sharply and warns Rinaldi not to make such types of comments once again. The reaction made by Henry unveils that Henry’s love for Catherine is now so deep that for the sake of his love he can finish his friendship with Rinaldi too. Therefore, it is seen that the extremely sensual Frederic Henry, as the time progresses, gradually turns into an emotional Frederic Henry.

Hemingway’s attempt to portray Frederic Henry as a dynamic character is really praiseworthy. Henry changes himself not only emotionally or
identically, but his nature also gets changed during the course of the novel. It is already said that the readers have seen him as a person who considers life as a simple thing as he is not serious of anything. But in the later part of the novel he turns into a very responsible individual. From a rootless expatriate he changes himself to a potential husband and father. When he finds out that Catherine is pregnant, he feels that he must get her to a safer place. Therefore, by taking great risk he search out a way for them to sail to another country. Such types of changes that come to the character of Frederic Henry make his character an unforgettable dynamic one.

Another important round character of Hemingway is Robert Jordan. As the story runs, Jordan’s character also develops parallel. In almost all the novels of Hemingway, his heroes always involve in hunting, fishing, skiing, bull-fighting etc. But Jordan, unlike the other heroes undertakes the more dangerous mission. It is seen that Hemingway’s heroes are very weak for woman. They often think about woman rather than action. But unlike them Robert Jordan concentrates his mind on his action rather than thinking about woman. In the early part of the novel it is seen that he ignores woman and tries to avoid making love with any woman. In his words – *There is no time for girls — I have enough to think about without girls.*

Robert Jordan follows two principles for the sake of the Spaniards. He says- *give the men tobacco and leave the women alone.* But he breaks the rule by developing a love affair with Maria. When he comes to know about Maria’s terrifying stories of how her parents were murdered by the Falangists, how they shaved her hair, and how she was gang raped, Jordan feels very sad for her. Gradually his sympathy turns to love and finally like a caring husband he makes every effort to protect her. This type of changes makes his character a dynamic one. Readers can see his changing nature in other things also. It is seen that in the very initial stage of the novel, Jordan believes in Republican cause
with a religious faith. He feels an ‘absolute brotherhood’ with his comrades on the Republican side. But later it is seen that Robert Jordan has become disillusioned. He realizes that he has joined in the Republican side simply because the Republicans fight against fascism. Though he announces formally in public places that he is an anti-fascist rather than a communist, but personally he thinks that he does not have faiths on any political party. Again, Robert Jordan does not believe in any kind of superstition at first, but gradually he gets himself changed. Soon he feels that he can predict about the forth coming time by analyzing some signs. The novel also explores his changes in regards to his habit. Jordan turns into a man of action from a man of thought. All these changes occur in Jordan’s character and hence his character is ever remembered as an unforgettable round character.

Ernest Hemingway’s another remarkable character is Pablo. The character Pablo is a complex one. In For Whom the Bell Tolls, Pablo is depicted as an irritating leader of a guerrilla band. He is a drunkard, coward, not trustworthy and potentially treacherous. He does not want to live a peaceful life with his wife Pilar and the horses. He does not want to involve in any kind of activities which can create trouble for him and his band. But from the discussion among various characters it unfolds that long ago Pablo was a very different kind of person. At that time he was a very skilled and ruthless guerrilla leader who loved the republic very much and fought for the sake of the people and the republic also. He led many daring missions, and killed a large number of fascists. In the words of the gypsy, Pablo killed more than the bubonic plague. But when the readers meet him for the first time in the second chapter of the novel he is very flaccid. He is very much afraid to die. Instead of helping Robert Jordan to blow up the bridge he steals some detonators which are kept for blowing the bridge and then escapes. But surprisingly he returns back along with five other guerrillas and their horses to help Robert Jordan. It is seen that Pablo is a
figure who gets changed time to time. Pablo, who was a very courageous hero for a considerable period of time, now appears as a week and cowardly person. War makes him frustrated. He starts feeling that life is wonderful and lovely. The fear of death becomes panic for him. He wants from the core of his heart that war should come to an end.

The character of Pablo is a combination of both good and evil characteristics. He cannot be called a villain or an evil character. He does not like to hurt even a single person of his band. He steals Jordan’s explosives not to demolish his own party but only for the cause that the guerrilla members can never execute their plan of blowing up the bridge. He hopes that refraining the guerrilla members from executing that act will maintain peace in their place. The good and bad traits and the changing nature of Pablo make him a significant dynamic character.

The protagonist of *The Old Man and the Sea*, namely Santiago can also be regarded as one of Hemingway’s round characters. Like a true dynamic character Santiago goes through many changes throughout this novel. At the beginning of the novel, he is seen as an unlucky fisherman who could not catch a fish in 84 days. He has lost his pride and respect from the neighbours and villagers. But he is determined to regain his earlier reputation of a successful fisherman. By the end of the novel, by catching a big Marlin, he proves his fishing skill. To catch the Marlin he has constantly fought for three days with it. To keep his psychological power intact, he thinks of African lions, recalls his exploit at hand wrestling, recalls of the baseball champion Joe Dimaggio, prays to God and Virgin Mary and finally he succeeds. He turns into a lucky man from a ‘salao’, who could not catch a fish for eighty four (84) days. But finally he could catch a big Marlin which is a great achievement for him. All these dynamic nature make Santiago’s character a round one.
After achieving his goal, there starts another fight between the sharks and him. When he lashes the dead body of the fish alongside his skiff and sets his sail for the long voyage to his home, a large number of sharks attack his prize, the Marlin. To save the Marlin he fights with the sharks. The dynamic qualities of Santiago can be seen in this fight. When he prepares himself to kill the first shark, he hits it without any hope. It seems that he has lost his hope of saving the fish for some time. But immediately he realizes *man is not made for defeat*. Though he admits the strength and intelligence of the sharks yet he believes *I was more intelligent than he was*. All these changing attitude make Santiago a dynamic character.

Though Hemingway has bestowed upon Santiago a lot of good qualities like humility, pride, piety, compassion, etc. even then, as a real human being Santiago has some shortcomings. Santiago goes ‘too far out’ for fishing which ultimately brings tragedy to him. Therefore, it is seen that Santiago possesses all human traits. He makes himself changed throughout the novel. For all these features the character of Santiago can be considered as a dynamic character.

Portrayal of woman characters has been regarded as an important matter in the world literature. Literature is the expression of all pervading feelings of human beings. Therefore all literature is same irrespective of time, place or language. In regards to thoughts, feelings, emotions etc. no geographical, linguistic or national boundary is relevant. Though there is irrelevance of place, society, culture and language, a universal similarity is noticed in regards to emotion, feelings, basic thinking, sorrows and happiness, joy etc. It is observed in the portrayal of women characters by Hemingway. Love, sympathy, pity, softness, timidity etc. are the general characteristics of women. These common features are displayed by the female characters of Hemingway. Hemingway’s female characters like Catherine, Maria, Pilar etc. exhibit the female characteristics. Catherine’s love, sympathy, devotion, responsibility for Frederic
Henry; Maria’s love, obligation, dedication to Robert Jordan- all these are quite remarkable. These two women characters have played different roles such as of friends, of beloveds, of wives, or of mothers in different times. These characters show such a behaviour in different emotional moments which is quite similar to that of the women of all classes.

Hemingway in his novels portrays both flat and round woman characters. Among his all female characters some are appeared as strong and a few others are identified as weak by their nature. His Catherine Barkley, Maria and Pilar etc. are some major female characters. Among this, Pilar has been characterized as one of the most strongest and complex female round characters of Hemingway. After the World War I, Hemingway went to Paris to work as a newspaper correspondent where he met a circle of expatriate artists and writers including F. Scott Fitzgerald, Gertrude Stein, James Joyce, painter Pablo Picasso etc. Among those artists and writers, Gertrude Stein had a great influence on Hemingway. She became the mentor of Hemingway, during that period. Some critics have opined that, the character Pilar, of *For Whom the Bell Tolls* is modelled after Gertrude Stein. In the novel, Pilar guides Robert Jordan as a mother figure, like Gertrude Stein guided Hemingway in his real life. This character is, in fact, strong enough like the male characters of Hemingway. Even Hemingway provides the masculine qualities to this character. Pilar, the wife of guerrilla leader Pablo, is a strong, brave and courageous woman. It is to be noticed that she has her influence on all the members of the guerrilla group under the leadership of Pablo. It seems that Pablo is not the real leader of his guerrilla group but Pilar. She is more in charge than Pablo. Therefore a character of this novel, Rafael comments about her that she is *a hundred times braver than Pablo.* Pilar has beautifully arranged cooking and such other things for the members of guerrilla camp. She becomes the legal guardian of Maria. It is Pilar who makes the guerrilla members to live like a family in the camp. On the
whole, Hemingway has portrayed Pilar in the form of a very strong woman. It is seen that though the role of woman characters in Hemingway’s novels is not so much, yet existence of strong woman character like Pilar can be found in his novels.

Catherine is a character of the combination of both strong and weak features. In some respect it is strong and in some it is weak as well. It is seen that in *A Farewell To Arms*, Catherine Barkley’s acts, deeds, thoughts etc. deal with the character of Frederic Henry. Here, the novelist introduces Catherine as a very simple, extremely gentle, deeply sincere, intensely emotional and admirably brave girl. Catherine who is having all these qualities finds everything of her only in her lover Frederic Henry. She shows over submissiveness to Frederic Henry. She loves Frederic Henry so sincerely that she does not hesitate to fulfil his emotional and physical desire. She completely surrenders herself to him. And as a result of this she becomes pregnant and going to have a baby. But, unfortunately she gives birth to a dead child and she also dies because of unexpected excessive haemorrhage. She knows that the excessive haemorrhage will lead her to death which is inevitable. Even then she does not have any sadness for herself. At that moment she only thinks about Frederic Henry. She weeps thinking that she is the cause of trouble for Frederic. Like a traditional woman, limitation is seen in Catherine’s all thoughts and activities. Even like a traditional wife she assists Henry in every side. She gives birth to his child, and tolerates every suffering. On the whole everything is accepted by her very easily. However, development is noticed in the character of Catherine. Both mental and physical changes can be seen in a round character. A lot of changes have been seen in the character of Catherine Barkley right from the beginning to the end of this character.
In this novel Catherine is portrayed as an unmarried nurse at first. At that stage she is known as the friend of Rinaldi. But at the end of chapter no.14, Catherine develops a love relationship with Frederic Henry. In the 18th chapter Catherine feels as if she is the wife of Frederic Henry. Again in chapter 23 she feels herself as a whore. These types of changes make her character a round one.

On the other hand Maria is portrayed as a discomfited woman. No development is seen in the character of Maria. But Maria’s contribution in highlighting the character of Jordan, the hero is so much. In fact, Maria is portrayed as a loving and faithful woman in *For Whom the Bell Tolls*. The love, which erases Maria’s part, helps Jordan resolve his ambivalence to war for the Republic cause.\(^{17}\)

Maria suffered a traumatic rape recently. Still she exhibits an inner strength, determination and resilience. Equipped with these qualities Maria fuels herself in living her life. She helps Jordan in executing his mission successfully. She tries her best in providing her helping hand for the Republic Party by living in the guerrilla camp. Yet this character does not possess the qualities of round character. She is being involved in helping Robert Jordan and satisfying him sexually. Her nature of over submissiveness makes her character weak. This character becomes discomfited in front of Jordan.

Birendra Kumar Bhattacharyya has got worldwide reputation as a novelist mainly for his immense power of analyzing characters. Each and every character that Bhattacharyya created has own features. In this regard, Prafulla Kotoky’s words can be quoted-

*Deepest sympathy and an intense desire to understand the life wholly-are the two qualities that Birendra Kumar has and as a result of that each and every character glitters lively.*\(^{18}\) (Trans.)
This Assamese novelist has created a marvellous portrait-gallery in his novels. Like Ernest Hemingway, he has also created both types of characters—i.e. ‘round’ and ‘flat’ characters. In his novels also the existence of static or flat characters is rather than dynamic characters. All the characters including round or flat, major or minor of Birendra Kumar Bhattacharyya are have their own individual features. Bhattacharyya’s power of analyzing characters is superb. He tries to read their minds, to understand about their thought and feelings, ideals etc. and was quite sympathetic to them. Following full detachment, he analyses the characters with an analyzing attitude. For these kinds of qualities all his minor or major, round or flat characters appear bright and lively.

It is found that Birendra Kumar Bhattacharyya’s characters do not develop merely in a sequence. In this regard he is similar to Hemingway. His characters also move forward with some special ideals. When these characters lead their life with this ideal, they do not get changed. In the words of Prafulla Kotoky:

There is a thing noticed in the characterization of Birendra Kumar. In most of the cases the sequential development of the characters does not occur through different acts of the characters. While passing the path of life through many distress, obstruction, hopes and disappointment characters donot get changed.19 (Trans)

While reading Bhattachryya’s novels, it is evident that most of his major characters have the features of flat characters rather than round characters. In Hemingway’s novels it is observed that usually his major characters are recognized as round characters. But in Bhattacharyya’s novels characters like Rishang, Chatterjee, Rupnarayan, Koli Baideu, Pannu, Jebunnissa etc. in spite of being major characters, do not have the characteristics of round characters. In respect of his art of characterization Karabi Hazari comments--
The characters of his novels tend to be types rather than individuals as is true of the nineteenth century socio-political novels of England.20 (Trans.)

Rishang, the protagonist of the novel Yiaruingam is one of the most prominent flat characters. He is a young Naga boy but in his character features of an educated, modest, peace loving youth can be perceived rather than the features of Naga nationalist. Rishang who believes in non-violence has been doing his job with the attitude of an Indian nationalist right from the beginning to the end of the novel. His ideals of Gandhism do not go down anywhere. Even he was inspired by Christ’s words of love. Being the constructive liberal with the all Indian attitude, he could forgive the murderer of his father, could see Sharengla with sympathy, and could make an appeal to those Naga people, who are instigated by Videshelly to get excited, to be constructive by maintaining peace and order. It is not seen that the character of Richang does any great fault. Though he takes himself away from Sharengla and gets attracted to Khutingla – it can’t be said as his fault. It is impossible for Rishang to marry Sharengla as she gets pregnant by the Japanese soldier during her work as a prostitute. At the same time it is quite normal that he gets attracted to Khutingla as he becomes quite closer to her. Even then he does not hate or neglect Sharengla. She is rescued from the hands of Japanese soldier by Rishang and manages to keep her at Yathingkuin’s home. He takes her along with him while vaccination is carried out in the villages for the epidemic. Being an ideal man he has done everything what the readers presuppose. No drastic change can be seen in the character of Rishang right from the beginning to the end of the novel. For these reasons the character of Rishang can be called one of the remarkable type characters of Bhattacharyya. Like Rishang some other characters such as Nazek, Yengmash, Yathingkuin, Jiban Master are not getting deflected from their own thoughts and ideals. Nazek passes his whole life without thinking about other things except
his own Naga national religion, tradition, beliefs etc. Even he gives up his son for getting married to a Christian girl and thus he wants to keep his ideals intact. The distress or remorse, misfortune, obstruction that he experienced in his life could not change him anymore. Nazek is an example of Bhattacharyya’s one of the beautiful type characters.

In regards to the character of Yengmash, it is found that to keep his religion and his words intact he does not compromise anywhere with anybody. Even he does not accept Khutingla, the beloved of Rishang as his daughter-in-law only because of his egoistic mind. Not any type of change is noticed in this character too. Therefore this character can be called a flat character.

Another notable character of Yiaruingam is Jiban Master. It is an ideal character based on the novelist’s own ideals. Jiban Master, who believes in Gandhi’s principle of non-violence, goes to Naga Hills for the job of teacher. He tries his best to establish unity between the hills and plains. Even he tries to get assimilated with the Nagas by getting married to a Naga young girl. For the development of the Naga people, Jiban Master undertakes different activities along with Rishang. At least he has to lay his life in the hands of the soldiers of Naga Videshelly. This ideal character of Bhattacharyya does not forbid his ideals even after passing through various kinds of obstruction and distress. No significant changes of this character have come to the notice of the readers. From that point of view, this character can also be called a type character.

Many characters have got introduced in the widespread and vast background of the story of the novel Mrityunjay. All the characters irrespective to small or big, major or minor round or flat are presented in the story with equal efficiency and honour. The entire individual in this novel are general people. Here, in this novel, it is observed that the characters like Mohoda Gosain, Dhanpur, Bhibhiram, Dodhi master, Ahina Konwar, Rupnarayan, Joyram, Manik Borah, Madhu Keot etc. take part in an act of derailing a military train only with
a few guns in their hands. A few of these characters which go for a definite purpose to be accomplished develop with the progress of the story and a few do not develop. Few of this kind of undeveloped characters are Rupnarayan, Bhibhiram, Dadhi master, Jayram, and Manik Bora. All these characters take part in the independence movement of India against the British in Assam. It is not that these characters, the followers of the Vaishnavite culture, do not suffer from mental conflict. Yet they are not seen fully developed. Though the characters come out with their own features yet it would be justified in saying that these characters carry within themselves the ideals of the novelist.

Almost all the characters of the novel *Pratipad* are flat in nature. Chatterjee, Baruah, Nasiruddin, Ismail, Sandi, Pannu, Jebunnisa – all these characters are depicted in the novel as ideal characters. All of them take part directly or indirectly as trade union workers and leaders in the labour movement of Digboi during the pre-independence time. The characters proceed forward to find out a new society. Sometimes they confront various obstacles. Even then they do not get changed.

Chatterjee, who can be considered as a symbol of socialism, actively participates in the Labour Movement in Digboi as a non-violent revolutionist. He is an ideal example for the common labourers. He has to struggle to establish his ideals in reality. But it seems as if he has lost his identity with that of natural human feelings. The natural weakness of a man for woman can hardly be seen in the character of Chatterjee. When Giassuddin asks Chatterjee, who want to develop the conditions of the labourers of Digboi through union, about marriage, feast, taking food, love etc. then he replies—

*Not feeling necessary. Living only for a purpose you might know once upon a time I was a …… It was written with blood – will bring freedom. A lot of comrade died. I am living alive to complete the rest of their works if I could go by doing anything.*

21 (Trans.)
For this urge of doing anything he lays down his life. Except political or economic ideals, other ideal sides have not been expressed through his character. It is seen that this character has not been developed in other context since the readers get introduced with this character. Chatterjee is one of the significant flat characters characterized by Bhattacharyya.

Apart from these famous flat characters Bhattacharyya has also created a few numbers of round characters. These are– Dhanpur, Gossain, Phanitphang, Giassuddin, Madhu Keot, Ahina Konwar, and some female characters like Dimi, Sharengla, Khutingla, Gossani, Anupama etc.

In *Mrityunjay* though the novelist tries to portray the two major characters of Mohada Gosain and Dhanpur as model characters, yet these two characters are having their own personality. These two characters Mohada Gosain and Dhanpur become like heroes through their own activities. Mohada Gossain, the ‘Satradhikar’ of Doipar Satra, is respected and honoured as the president of local congress. There is an event of derailment of a train about which the novelist narrates in *Mrityunjay*, has been executed to shorten the path of achieving liberty, under the leadership of Mohada Gossain. He himself takes part in that operation by leading from the front and has to sacrifice his life in executing that event. In pursuing this operation his acts and behaviour are like a courageous hero. But even then much weakness can be seen in him. Firstly, he is not matured in regards to political wisdom. Even *his awareness of historical development was not all that keen.* Secondly, he is a physically weak person who has been suffering from lung disease. He takes part in his mission with indisposition only because of the indomitable spirit of getting freedom. Meanwhile his weakness increases more and more for his breathing problem before successfully executed his proposed mission. So he advises his followers to flee away as soon as possible as he knows that it is not possible for him to escape for his
illness. But Dadhi and Rupnarayan do not want to go away leaving him alone. Then, like a true leader he orders them –

*I shall carry out the last duty of a leader. You two get along. Save yourselves. Meet the others and tell them of their leader’s command: ‘Carry on the revolution.....I have done merely what every leader does. I do the same. Stay alive, carry on your work and don’t grieve for me. I have done my job. Get along now. You will ruin everything if you delay.*

Thus, persuading his followers to flee away, Gossain lay down there and takes his last breath.

The character of Gossain is not only presented as a political leader but as an earthly being of conjugal life also. This character bears both physical and mental weaknesses. He is a Vaishnavite devotee and believing in Gandhi’s ideals takes part in the freedom movement. But situation compels him to undertake the violent activities. He is suffering from inner conflict at the time of being armed along with his party followers. Earthly life, spiritual idealism and Gandhism - forbidding these three he gets mentally downtrodden. The act of derailing the train for the sake of liberty takes many lives and this makes him suffer from inner conflict. So he says –

*There human blood on this hand of mine- something I have not been able to live down. My conscience has stopped working. Actually I am going through a major moral conflict. There is no point in deluding myself. I like only non-violent battles. That is the real battle.*

At the same time he also suffers from the pangs of conjugal love. When the enemy approaches closer to him his earthly pangs strike in his heart. The novelist explores Gossain’s mental conflict in this way-

*Suddenly he seemed to hear the crying of a doe somewhere. Was it an illusion? No, he had clearly heard his wife weeping. It wasn’t an illusion after all. Why should he have illusions? This was life after*
all. So variegated and yet set to a single tune. He had performed his allotted task. He couldn’t give his woman anything at all, but then who gave anyone anything? All this was mayyaa. In this world all that one had was duty. Stern, inviolable duty. 25

This kind of mental conflict and the changes that come to him etc. make his character a realistic one. The features of round character can be observed in this character.

Dhanpur, another important character of 
*Mrityunjay* is also a round character. Dhanpur is an ideal character in respect to its physical structure, power and courage. Dhanpur, the courageous man appears in front of the readers as an activist. He is an expert in swimming, shooting; he does not know what fear is. He was a rationalist who wants from the core of his heart that the evil aspects of the society such as superstitions, casteism should be eliminated. He does not hesitate to do unlawful activities for the sake of getting freedom. Following the order of the leader of his team, he does everything assigned to him and finally sacrifices his life. Everything is done like a hero. It is not seen that the novelist tries to make his character unnecessarily an ideal one. Though he is physically strong and powerful, but he is not strong in study or mental ability. In the beginning of the novel it is mentioned that even after making lot of effort, he could not pass high school. It proves that Dhanpur is not good as a student. In the other hand he smokes also. But he is having a dynamic mind. For this dynamic nature of his mind, he gets his works done, does the works for the sake of his colleague leaving his own life in danger. He tries to persuade his fellow members to leave the place where he is injured by the bullet of the enemy. The weakness of man for woman is also reflected in the character of Dhanpur. He becomes emotional just before his death. He frequently reminds Dimi or Subhadra. Being soft hearted and attracted by the beauty of Dimi during his adolescence, he falls in her love. On the other hand seeing the torture of military on Subhadra, he
becomes sympathetic to her and proposes to marry. For these kinds of thoughts, feelings and emotions the character of Dhanpur becomes realistic.

Another important developing character of Birendra Kumar Bhattacharyya is Phanitphang, a character of the novel Yiariuingam. As the story of the novel progresses, this character also gets changed simultaneously. The distresses, danger, obstructions that he faces in the journey of life give him new lessons. He gathers a lot of new experiences. At first Phanitphang reveals himself as a patriotic Naga youth, who joins the force to help the alliance force to fight against Japan. But having rejected by Khutingla he finally makes up his mind to join Videshelly’s group for survival. This is the first major change what readers can see in his character. It is seen that Phanitphang’s attitude to Khutingla has also been changed. At first Phanitphang loves Khutingla, the beloved of Rishang, not as his beloved but as the beloved of his friend and behaves with her very friendly. He does not find any unusualness in between Rishang and Khutingla. Even he is not envious of them. In his own words- Nothing has been done wrong anywhere. If you do not fall in love at this age, when will you do ?26 (Trans.) But after the death of his mother, Phanitphang starts feeling love and get attracted to Khutingla, and very much eager to marry her. This is a noteworthy change comes to his character. Though he joins Videshelly’s group, he is not inspired by the ideals of Videshelly. In the final chapters of the novel a great change has been seen coming to this character. To save the Naga community and society from the clutches of Videshelly and his followers, Rishang and Jiban Master take the charge of publication for peace in the villages. For this they are kidnapped by Videshelly’s party. But Phanitphang, who experiences the bitter taste of life, could understand about the divine love and then he helps in rescuing Rishang by providing his information. Thus he betrays his party and for this betrayal he is killed by his own party. This kind of change seen in the character of Phanitphang time to time shapes this character as a developing one.
Giassuddin, the protagonist of *Pratipad* is another notable round character of Birendra Kumar Bhattacharyya. The novelist introduces Dimbeswar Baruah alias Giassuddin like the following –

*The biography of Giassuddin is in the lips of the people, people think about him as a modern devil. - Dimbeswar studied in Cotton College. There he was famous in Cotton College as an athlete. He was quite brilliant in study, apart from keeping himself physically fit by exercising.*

Giassuddin, a driller in Digboi Refinery, is appeared in *Pratipad* as a courageous and a person who believe in social change. He is completely free from religious rites, social customs and traditions. Giassuddin, for his companions, is a riddle which cannot be understood. People consider him as a modern devil. In respect to religion he is quite liberal in his opinion. Even, breaking the tradition of religion and society he divorces his first wife and by transforming himself into the Muslim religion he gets married to Jahanara, a Muslim girl for the second time. He divorces his first wife only for the cause that she is unable to give birth to a child. Yet he helps his first wife by giving financial support and thus he performs his own duty.

Giassuddin is respected even by the English Sahibs. Though he is not having any certificate of higher degree of Geology, he is perfect with the practical knowledge in this field. The character of Giassuddin is a combination of both good and bad qualities. He has weakness for both woman and wine. Though he actively takes part in labour movement, yet he appreciates some good works of the English people. But after the death of his second wife Jahanara and the raid of police at his home without prior permission compel this character to get changed unexpectedly all of a sudden. He himself acknowledges- *I had full confidence on the Britishers, it ends today.*

(Trans) In a situation of like that, he says—
Leaving the narrow lane of the materialistic life, he prepares himself to step on the path of sacrifice. This kind of mental transformation makes the character of Giasuddin so bright. Towards the end of the story it is seen that to fulfil his promise given to Jahanara, Giasuddin makes up his mind to marry Pannu as his wife for the third time.

This kind of changes that take place time to time in the character of Giasuddin places this character in the row of developing character.

In regard to women characters also a lot of round and flat, woman characters like those of Hemingway’s can be acquainted with. Appearance of two types of woman characters i.e. strong and weak is also noticed in the novels of Bhattacharyya like Hemingway’s. In his novels the place of woman is considered significant no matter whether the characters are weak or strong. Some of the strong woman characters created by Bhattacharyya are- Pannu, Lashmi, Nayanmoni in *Pratipad*, Dimi, Koli Baideu, Ratani etc. in *Mrityunjay*. Again if one looks at the weak woman characters of Bhattacharyya, he or she can consider the characters of Subhadra. Jebunnisa, Sharengla etc. who are identified as discomfited women. But as the time progress, some of these characters proceed through unusual environment and situation and learn newer things. They get changed in different aspects and turn into strong women with the progress of time.

While reading Bhattacharyya’s novels it is observed that women characters have got a prime importance in his novels. Bhattacharyya is a novelist of progressive outlook who depicts the picture of active, bold, courageous and rebellious woman in his novels. This Assamese novelist has always sympathetic attitude towards the miserable plight of women. Therefore, he dreams of a society
where the women would be emancipated from all social, political and economic oppression. In his novels many active and rebellious women are noticed who raise voices against the oppression and who take active part in many serious jobs like those of his male figures. His Dimi, Koli Baideu, Pannu, Nayanmoni etc. are very active and brave women. These woman characters show their efficiency in every field. In *Mrityunjay*, woman characters like Dimi, Koli Baideu take active part in the activities of freedom struggle of India. Apart from doing various activities related to the freedom struggle, Koli Baideu, by her witty words inspires the volunteers to engage in the struggle without thinking about their lives. Dimi involves herself in bearing and keeping the necessary records related to freedom movement. In *Pratipad* also characters like Pannu, Lashmi, Nayanmoni, have shown their activeness by their courageous steps. Along with the revolt against the British, these characters have tried to make themselves free from the clutches of patriarchal Indian society.

Though Pannu comes from a very poor labour’s family, she has the strength to stand independently only because of her education. Even she opposes her father very boldly in his decision to fix her marriage with an aged person. Lashmi and Nayanmoni also try to be independent. All these characters of Bhattacharyya have proved themselves as very strong and bold characters. Of course despite being active and brave they cannot be called as round characters as there are no changes observed in their characters.

Bhattacharyya in his novels has not only portrayed the strong female characters but many weak female characters also. Subhadra and Gossani in *Mrityunjay*; Madhuri, Jebunnisa in *Pratipad* are some such weak characters. Like Maria of Hemingway, Bhattacharyya’s Subhadra is also portrayed as a discomfited woman in the novel *Mrityunjay*. Observing this character it is found that despite trying to make her a dynamic character, the novelist rather intends to highlight her as a symbol of suffering woman. Almost ten soldiers altogether
ra ped Subhadra in an environment of World War II. This incident compelled her to commit suicide as she could not bear her mental agony and the negligence gets from the society. This woman character of Bhattacharyya has no dynamic nature. He also depicted Jebunnissa and Sharengla as discomfited women in *Pratipad* and *Yiaruingam* respectively. They are considered as fallen women in society. Sharengla was kidnapped by Ishawera, a Japanese soldier and kept her with him almost for a year. This Japanese soldier made her pregnant. She became free from the clutches of Ishawera as the Japanese soldiers retreated from this land. But the villagers start neglecting her as a fallen woman. Even she had to sacrifice her first love i.e. Rishang. Nyatingkuin had tried to molest her. Khutingla rebuked her. Bhattacharyya depicts her as a woman who has lost everything in a worst political situation. Of course these weak women in course of time got changed. She tried her best to get rid of the sufferings of her life by rendering service to mankind as her religion. Such type of changing attitude makes her a round character.

In *Pratipad*, Jebunnisa, a downtrodden discomfited neglected woman, is introduced to the readers, at the very initial stage of the novel, as a whore of the high ranked white officers in the Digboi city. This woman, who has the blood of Christians, the Hindu’s flesh and is taken care of by the Muslims bears the blame since her birth. Even her relative like Sandi Ahir considers her as untouchable. She lost everything- relationships, love, care etc.

Jebunnisa is portrayed as a weak woman in the first part of the novel. But, as time progresses she gets changed rapidly. She is frustrated with the life full of blame and so she tries to get rid of this life by any means. There are, of course, some people who support her fully for a life of freedom. Nasiruddin, an old cook, takes care of her as his own granddaughter. Giasuddin Sahib also supports her very much. With the help of her indomitable mental strength, she could get rid of her blameful life and proceed forward for the service of human
beings. Being a nurse, she takes care of the sick or deceased people and thus she works for the welfare of the human being. But being rejected by her lover Ismail she becomes mentally and physically weak and dies very soon. Such type of changing attitude of life and the developing aspects make the character of Jebunnisa a round character.

Gossani, the wife of Mohadananda Gossain of Doipara Satra, is another important round female character characterized by Birendra Kumar Bhattacharyya in *Mrityunjay*. This character is portrayed as very mild, weak and simple in nature like a traditional Indian woman. In the beginning of the novel it is seen that she confines herself within the four walls of her home. Gossani has all the natural qualities of woman such as kind heartedness, emotion, sympathy towards weak and poor, dutiful etc. She is fainthearted in nature and her timidness reminds the readers about the universal form of woman. Hearing the discussion between Mahada Gossain and his fellow fighters about indulging in riot for freedom, Gossani shivers in fear and apprehension. She is terribly frightened and afraid when Mahada Gossain is getting ready for going to the guerrilla war. In an instable psychological state of mind, she says-

*What can a handful of man do in the face of so many armed troops? They will kill you like Tilak or the way they killed Kanaklata at Gohpur or Tileswar at Dhekiajuli...* 31

But at the same time she has proved herself as a devoted wife by providing him some necessary things like ‘maran ada’ (a type of ginger), tea leaves, gaggery, betel nuts, his bowls etc. for his journey.

This character has struggled a lot throughout the whole novel. She feels as if she is a refugee at her own ‘ashram’ in Kamarkuchi. Even she has to suffer from delivery pains for the whole night in reserve ground. Finally she has lost her husband forever. The painful experiences that gathered from the events of life brought changes to this character in the later part of this novel. Seeing the
instances of self sacrifice of the *Mrityunjay* heroes for their native land, Gossani’s heart also fills with patriotic feelings. She dreams about an independent India coming out of the narrow range of the family life. She even utters—

*Swaraj will come. Good or bad, it is this people who are ushering in swaraj. These British won't be around for long.*

Gossani’s transformation from a very weak woman to a strong one makes her character very realistic and a dynamic one.

All these characters of Bhattacharyya-namely Subhadra, Jebunnisa, Sharengla are very much similar to the neglected women of Hemingway, like Maria. They are the victims of political instability. All of them are getting sexually exploited. Both the novelists, Bhattacharyya and Hemingway are quite successful in portraying the sufferings of down-trodden women in their novels.

Though Bhattacharyya and Hemingway are similar in portraying the women characters, a lot of dissimilarities can also be observed between them in fact. In the writings of Hemingway women characters are given less importance than the men for which he has to face a lot of criticism. In the words of N. G. Meshram—

*The feminists ask for judging his writings more carefully as they find his relation with women rather dubious. They want to consider Hemingway’s work from the androgynous point of view. It is understood of him that he always advocated a masculine society.*

The entire life of Hemingway lives in touch of woman. He never imagined his life without women. Even he got married for the four times. In most of the important matter of his life the role of women is noteworthy. But it is quite surprising that in his writings woman characters got less importance than his male characters. Even his excellent writing can be found without the contribution of female characters. His most acclaimed novel *The Old Man and the Sea* for which he was awarded the Nobel Prize in 1954 has no female character except
the lady tourist. In his novels *For Whom the Bell Tolls* and *A Farewell to Arms* also only a limited number of woman figures are present.

But Birendra Kumar Bhattacharyya has showed an extra ordinary quality in portraying the female characters. In his novels women characters have got an important status. Bhattacharyya himself opines in regards to the importance of female characters in his novel as—

*The woman too is important for a male writer for she is the other self. In my writings the other self often appears as the whole society and the woman acts as the symbol of the starting point.*

Bhattacharyya tries to depict the picture of women with their universal attributes like liveliness, intelligence, charm, and significance as an active member of the community on the one hand and also reveals the predicament of women in the patriarchal society on the other hand. Like a feminist writer he tries to portray women as capable of acting independently against the male dominated society. Bhattacharyya has the ability or power to analyse the overall experiences of life of the woman characters by going into the depth. He can understand the undefeated psychological power of woman. He has acquired the ability of uplifting the rare psychological power of a woman who lost everything. For this kind of uniqueness or power, his woman characters are flashing more and more in an attractive form than those of Hemingway’s. Pradip Kumar Barua remarks—

*Birendra Kumar Bhattacharyya has the power of analyzing the life-consciousness of the woman characters by going to the depths of them. So the woman characters created by him are deeply attractive.*

In fact it cannot be denied that the woman characters in the novels of Bhattacharyya are livelier than those of Hemingway. In Bhattacharyya’s writings, reflection of suffering, hardship, different kinds of forms and psychic states or the real picture of the traditional Indian women can be noticed like the earlier
Indian writings of some writers. Bhattacharyya is not influenced by Hemingway in creating women characters. Gobinda Prasad Sarma comments in this regard—

There is no influence of Hemingway on Birendra Kumar Bhattacharyya so far as the creation of the woman characters is concerned. Birendra Kumar Bhattacharyya always advocates for the idea of the perpetual woman of Indian idealism. The European literatures also support the idea of the eternal woman like that of the concept of our country. The literature of our country and Europe belief that a woman is the ‘Laxmi’ (Goddess of wealth) of a house. But in Hemingway’s writing women are not considered with that point of view. Catherine in A Farewell to Arms or the other women of his novels are not like the eternal women of Europe.36

Both Hemingway and Bhattacharyya portray the stories of man and woman’s natural love-affairs. The aspects of closeness, attractions, assimilation that exist in the relationship between men and women can be noticed in the writings of almost all the writers of the world. But the expression of love or attraction between men and women varies from novelist to novelist. Both Hemingway and Bhattacharyya represent two different cultures of two different countries. Their customs and traditions, manners, life-style etc. are quite different from each other. Hemingway presents the lovers in his novels in a very free and frank style. They make love freely and can have the physical relation without any obstructions. But the lovers presented by Bhattacharyya are quite exceptional of that. The open sexual relationship or the open or free love that seen in the western societies is quite natural. But, in Indian social system pre-marital –affairs or physical relationship is not accepted. Bhattacharyya was conscious about it and keeping all these in his mind he presents only one such type of love stories which never hurt the sentiment of the society.
The women characters in the novels of Hemingway are seen to be the instrument of fulfilling the men’s physical or mental urge. But this cannot be seen in Bhattacharyya’s women characters. Love or mutual attraction exists in Bhattacharyya’s characters such as Dimi-Dhanpur, Dhanpur-Subhadra, Rishang-Sharengla, Rishang-Khutingla etc. But they are not like those of Hemingway’s Maria-Jordan, Catherine-Frederic Henry etc. who make physical relation illegitimately but without any feelings of guilt. Even Bhattacharyya’s protagonists never use the women to fulfil their physical urge. The spirituality of love which exists in the characters of Bhattacharyya can never be discerned in the characters of Hemingway.

5. 03. Application of Methods of Characterization:

Apart from showing similarities and dissimilarities in the art of characterization in terms of the application of theory of characterization, both the novelist exhibit some other similarities and dissimilarities in regards to the methods of characterization. It has already been discussed that in the time of characterization, a novelist may use two methods i.e. direct method and indirect method. Sometimes both the methods are also used for effective characterization. While going through the novels of Ernest Hemingway and Birendra Kumar Bhattachryya it is observed that basically they have employed the indirect methods for depicting characters. But sometimes they also use direct method for the portrayal of characters in their novels. Hemingway’s Robert Jordan, Frederic Henry, Pilar, Santiago etc. very remarkable in this regard. In the time of portraying Santiago’s characters, Hemingway offers a physical description of this character. The readers come to know about the facts like his gaunt, emaciated body, the deep wrinkles in the back of his neck, the deep-creased scars of his hands etc. from the depiction what the novelist has given. Here the novelist uses the direct method for characterizing this character. But
after beginning the story of Santiago, the omniscient narrator stops his task. Now the author takes help of indirect method to reveal his characters. Readers learn some important facts like Santiago’s indomitable spirit, his courage, his humanistic attitude, his love for nature, his friendship with the boy Manolin, etc. from his speech, thoughts, or interaction with others. It is evident here that in the very opening scene of the novel the novelist tries to present his characters by telling about them. But as the story develops he gives more importance in show things rather than telling. In the words of P. G. Rama Rao--

_Hemingway presents the old man, the boy, and the sea in the beginning of the novel and allows the story to unfold itself. As the tempo of the story rises, the omniscient narrator’s voice is no longer heard; it becomes the means of showing the action. We become oblivious of the narrator and concentrate on the action._

In his other novels also the novelist uses such type of method of characterization to portray his characters like Robert Jordan, Pilar, Frederic Henry etc. very effectively.

Like Hemingway, Bhattacharyya adopts both the methods to portray his characters. For example, in the time of portraying his memorable character like Dhanpur Laskar, Bhibhiram, Gossain, Gossani, Dimi, Koli Baideu, Rishang, Dimbeswar, Chatterjee, Jebunnisa, etc. In _Mrityunjay_ it is noticed that, the novelist tries to inform the readers about the physical strength, appearance, nature, the back ground history of the characters like Dhanpur, Bhibhiram, Gossain simply by his own way of narration. But sometimes it is also noticed that despite telling about the characters directly, the novelist has given more emphasis on showing them by their actions, thoughts, conversations, interactions, effects etc. Here a fine example of Bhattacharyya’s use of indirect method of characterization which is extracted from his _Mrityunjay_—
“Our faith is carrying on this struggle. And we are the couriers of Death.” Dhanpur laughtingly commented. But you know, Brother Modhu, I don’t understand hymns, shlokas and aphorisms—any of it—neither do I believe in all that. Religion has run its course in the world for ages. Yet nothing worthwhile seems to happen. If anything is to happen, people must stir themselves. They must set sail on new boats from uncharted shores.38

From this extract the reader can easily perceive that the speaker Dhanpur is very patriotic in nature who is eager to take a new alternate way to save his motherland. Moreover the practicality and impiousness of Dhanpur are also highlighted here. Bhattacharyya does not comment on the movements, activities of any of his characters but he tries to understand everyone with sympathy. His attitude is always analytical. He never stands on for any character. He is quite impartial and this makes his characters illuminated with their own features—

This kind of impartiality of a creative writer is not a simple matter; it must say that this quality is hardly introduced in Assamese literature of novel.39

It is clear here that both the novelists are quite similar in respect to applying the methods of characterization in their novels.

Apart from the similarities and dissimilarities mentioned herein, in respect to the theoretical and technical approaches of characterization, many other resemblances and contradictions have also been found in the portrayal of characters in their novels. Here an attempt has been made to show these general similarities and dissimilarities of the novels of both the novelists.

5. 04. General Similarities and Dissimilarities in Character Portrayal:

In regards to the art of characterization of both the novelists - Ernest Hemingway and Birendra Kumar Bhattacharyya, many general similarities and dissimilarities can be noticed. These are discussed below-
5.04.1. Hemingway’s Code Heroes and Bhattacharyya’s Ideal Heroes:

So far as characterization is concerned, Hemingway and Birendra Kumar Bhattacharyya are quite similar in another aspect. Hemingway creates a kind of character which is known as ‘Hemingway code hero’. A few ‘code heroes’ characterized by Hemingway are—Frederic Henry, Robert Jordan and Santiago. Like the ‘code heroes’ of Hemingway, Birendra Kumar Bhattacharyya also portrays such type of characters in his novels like–Giasuddin, Dhanpur, Phanitphang etc. Some common traits can be seen in regards to the characters of both this novelists.

The code heroes of Hemingway like Frederic Henry, Robert Jordan, and Santiago etc. are presented in the novels as activists. Among them someone takes part in the World War I, someone in the Spanish Civil War or some other takes part in the war against the Nature. They engage themselves in war with courage, respect, compassion, and humility. They find religion in the midst of their works. They have strongly resolved to perform their own duty at any cost. In this regard Robert Jordan’s words are noteworthy—

*I come only for my duty; I come under orders from those who are conducting the war. If I ask you to help me, I have not even asked you for help yet. I have to do what I am ordered to do and I can promise you of its importance.*

Bhattacharyya’s Dhanpur, Giassuddin, Phanitphang are also man of action like those of Hemingway’s code heroes. Giassuddin engages himself whole heartedly in the work of drilling of his company. Giassuddin, the ‘Bhimkarmana’ (activist) considers that works to be done is the first and foremost thing for him. Seeing the spirit of doing works, his junior worker Aimya says—

*If he is there, no time for taking rest. Work, work, work. It will be in today’s night also. He has the newly married wife; even then his mind is on drilling rather than his wife. The man is totally a demon.*
Not only in the works of the company, he has actively taken part in the social activities in the society which is formed by the labourers and employees and in the movements against the British.

Bhattacharyya’s Dhanpur is also seen as a real activist. In *Mrityunjay*, Dhanpur’s contribution is much more than others in executing the unlawful activities under the leadership of Mohoda Gossain. Dhanpur joins the ‘Santi Sena’ as a student of school and taking oath ‘do or die’, he takes part in the freedom movement and has been doing his duty till the last moment of his life. He proves himself as a real activist by doing the works such as – cutting off the telegraph and telephone wires in the Kampur area, derailing the coaches from the rail lines, breaking the bridges, taking away the fish plates from the slippers of the railway tracks, hoisting the flag at Jamunamukh Police station, trying his best for Subhadra, the rape victim to protect and make healthy, snatching the gun from Loiram and bringing Loiram and his companion, the boatman by binding up on suspect etc. with discipline and sincerity.

In regards to Hemingway’s code heroes, it is seen that they live not in the help of their minds but by their organs. They are physically rich but not mentally. This is applicable to the characters or code heroes like Frederic Henry, Robert Jordan, Santiago, and the other code heroes of Hemingway’s novels or short stories. These features of the characters of Hemingway can also be noticed in the characters of Birendra Kumar Bhattacharyya. In the character of Dhanpur, it is noticed that he is not mentally worthy even though his physical structure, power, courage etc. are appreciated. In the words of the novelist—

*He lacked the power of thinking constructively. After all, how many grades of school had he been able to complete? But he had a certain mental grasp of things, and this he used to his best advantage.*

Phanitphang also says so what the novelist says in regards to the character of Dhanpur. He says—*I do not know how to think. I only know to do works.*
Again, looking at the character of Giassuddin it is noticed that he is a person controlled by his organs. He never, like Chatterjee, engages himself in trade union. Chatterjee uses to engage himself according to the exercise of his knowledge of education or constructive philosophy. But Giassuddin always intends to live like an individual. Like Hemingway’s code heroes, he also wants to live in the midst of war.

Some other similarities which can be seen in the characters of Hemingway and Bhattacharyya are that they often use to drink, very weak to woman, fall in love one woman after another. Frederic Henry, Santiago, Dhanpur, Giassuddin, Phanitphang – all is fond of wine. Many of their characters are too weak to woman. For instance – Frederic Henry is weak to Catherine, Robert Jordan is to Maria, Dhanpur is to Dimi and Subhadra, Phanitphang is to Khutingla and Sharengla etc. Giassuddin is also fond of woman. After being divorced with his first wife Madhuri, he gets married to Jahanara and later to Pannu as his lifelong companion. Hemingway’s Santiago is the only exceptional character in this respect. Santiago does not have any relation with any other woman after the death of his wife. He does not want to keep even a single photograph of his dead wife with him at home. He thinks that the memory of his dead wife can make him weak.

Hemingway’s code heroes are always seen to be bestowed upon with honour, courage and endurance. Santiago takes the challenge of catching a big fish without getting deviated from his own principle even after saying him as ‘sign of omen’, ‘unfortunate’ etc. At the time of his old age, Santiago, who is having the qualities of courage, honour, endurance etc. does not go backward even after suffering a lot and is capable of keeping his pride intact as an expert fisherman. By doing so he could show the courage and the power of tolerance of the human beings.
Bhattacharyya’s characters like Dhanpur, Giasuddin, Rishang, Gossain are also having the qualities of honour, courage, endurance etc. Dhanpur does everything with full confidence and courage for getting freedom. He does not hesitate to complete his works successfully even after seeing the certain death in front of him. This kind of self confidence and courage shown by Dhanpur can be seen in the characters of Giasuddin, Rishang etc.

Another important similarity seen in the characters of Hemingway and Bhattacharyya is that their major characters give importance on their own proficiency rather than destiny. However, they do not totally lose faith on fate. It is not that Robert Jordan, Santiago, Frederic Henry, Dhanpur, Gossain, Giassudin, Rishang- all these characters do not totally believe in fate. But they have the faith that they would be successful in their own works through the skill of doing works.

5. 04.2. Characters Drawn from the Ordinary Life:

It is often noticed that Hemingway has taken ordinary men and women as his characters. N. G. Meshram has remarked on this--

\[
\text{Hemingway belonged to an age in which the common man was the centre of actions. All serious writers of his time wrote about this common man- his joys and sorrows, his disillusionment, and the financial frustration he experienced.}
\]

His characters essentially man like bull fighters, soldiers, old fisherman, writers, nurses etc. etc. He makes these characters so impressive that they become more universal. In his *A Farewell to Arms* a large number of characters can be noticed who are involved in war directly or indirectly. But they are not from high rank. Readers can meet with Lt. Frederic Henry who is a young American ambulance driver in the Italian Army during World War I, Catherine Barkley who is a voluntary aid nurse, Rinaldi, a surgeon in the Italian army, the Priest
who provides spiritual guidance to the soldiers; Helen Ferguson, Miss Gage, Miss Van Campen- who are nurses, Ettore Moretti, an American soldier, Bonello, an American driver. All these characters are related to the World War I, but they are common people. In his *For Whom the Bell Tolls* too, such types of common characters appear. Here readers come across the characters like Anselmo, who is a Spanish hunter, the guerrillas- the gypsy (Rafael), Augustine, Primitivo, Andres, Fernando, the bull fighter Finito, the Priest, the peasant leader of the Republican forces, El Campesino, Pablo, El Sordo- who are the leaders of two guerrilla groups and Pilar, the wife of Pablo, Maria, a discomfited down trodden girl. All these characters are common men and women. The protagonist of the novel Robert Jordan, of course, is a socially recognised person, who is a university instructor of Spanish language and specialist in demolition and explosives. He also works for the Spanish Civil War as a common soldier. There are some other characters of fascists or anti-fascists – who hold high rank in the army. Even then nobody can deny the fact that all the important characters are basically drawn from the common life. In this regard Hemingway’s *The Old Man and the Sea* is more remarkable. The protagonist of the novel is an old Cuban fisherman, namely Santiago. Manolin, a young Cuban boy is Santiago’s fishing partner. Santiago teaches him how to catch fish. Martin is the owner of the Terrace who helps Santiago by providing food. Pedrico is also a fisher man, who provides Santiago news paper that reports the base ball scores. Therefore it is seen that all the characters are extracted from the very common strata of society. Not only in the mentioned novels, but in almost all his novels as well as short stories, such types of characters appear.

Like Hemingway Bhattacharyya has also drawn most of his characters exclusively from the common and ordinary life. In his novels simple easy-going men-women, rural cultivators, labourers, employers, freedom fighters, cooks of the British, Vaishnavite devotees, weavers, polices, drivers, hermits, and so
on. Even character like lepers can also be seen in his novels. All his characters are portrayed very impressively with their humanistic attitudes. Like Hemingway’s *A Farewell to Arms* and *For Whom the Bell Tolls*, a group of soldier is presented here very effectively. Of course, Bhattacharyya’s soldier are not paid soldier like those of Hemingway’s. The strikers of the novel *Pratipad*, are from the class of labours, employers etc.- who are not socially ranked high. In *Mrityunjay* also we have meet many characters, who are modelled after ordinary and common people. The freedom fighters like Bhibhiram, Ahina Konwar, Manik Bora, Madhu Keot, Joyram and Dadhi Master all belong to Assamese rural areas who live their lives very simply. One of the major characters of the novel Dhanpur, is an unemployed poor youth of a village. Two major female characters Dimi and Koli Baideo are also drawn from the ordinary life. One is a simple, straight forward tribal woman, and the other one is a Gandhian weaver. Though the character of Gossain is superior to others in respect to religion context still he mixed up himself with those of the simple ordinary folk. In the *Yiaruingam* also, it is seen that all most all the characters are brought from the ordinary life. The protagonist of the novel Rishang comes from a simple Naga family. An aged, very conservative Naga Nazek is also borrowed from common life. Yengmash, Ynathingkhuin, are also common men. Two major woman characters Sharengla and Khutingla are also picked up from the rural Naga life. All most all the short stories and novels of Bhattacharyya are loaded with such type of ordinary men and women.

**5.04.3. Characters Based on the People of Real Life:**

Famous litterateurs across the world have created a considerable number of characters for their fictional works which are based on the people of the real life. Leo-Tolstoy’s *War and Peace* is one of the most important works of World literature. The novelists had mentioned approximately 160 names of real people
in this novel. The five aristocratic families namely-the Bezukhovs, The Bol konskys, the Rostoves, the Kuragins and the Drubetskoys- all are drawn from the real life. Like Tolstoy, Charles Dickens is also a prominent English novelist, who created his work with a strong sense of realism. His memory was very photographic and depending upon such memories he shaped a great number of characters for his work. His novel David Copperfield is one of the fine instances of it. The protagonist of this novel is modelled after Charles Dickens himself. Another one character Wilkins Micawber is also shaped on the novelist’s father, John Dickens. One of most prolific American novelists William Faulkner brought some character from real life for his novels like Sartoris, The Sound and the Fury, Sanctuary etc. A lot of characters and themes of his novels and stories have their origin in Sartoris, his own family. One of the most influential writers of 20th century D.H. Lawrence is also known for his realistic portrayal of characters and circumstances. Apart from these writers there are many others writers of world literature who have drawn their characters from existing world.

There are enough instances of drawing real life characters in the writings of many Indian writers. In this regard mention may be made to Mulk Raj Anand, R.K. Narayan and many others. R.K. Narayan, who has written his novel basically on the regional aspects, often creates character with whom the reader can identify spontaneously. His innumerable minor characters such as Swami, Krishna, Chandan, Ramani or Suseela, Savitri, Sastri are based on real life models. Another prominent novelist of Indian English writers, Mulk Raj Anand’s characters are also remarkable for intimate touches of fidelity to life and intense realism. In this respect Anand himself acknowledges in the preface-

All these heroes, as the other men and women who had emerged in my novels and short stories were dear to me, because they were the reflections of real people I had known during my childhood and youth. And I was only repaying the debt of gratitude I owed them for much
of the inspiration they had given me to mature into manhood, when I began to interest—they were flesh of my flesh, and blood of my blood, and observed me in the way in which certain human beings obsess an artist's soul. And I was doing no more than what a writer does when seeks to interest the truth from the realities of life.45

Like these novelists Hemingway and Bhattacharyya are also memorable in regards to the presentation of characters drawn from the real life in their novels. Actually both the novelists have real places, events and the characters for the plot and story construction. They selected some events from the contemporary society for their novels and hence the characters were also drawn from that society. Even man of blood and flesh whom they met in the real life such as parents, friends, and fellow writers, beloved, lovers etc. were transformed into the characters of their novels. The most important thing to be noticed is that their novels sometimes reflect the autobiographical elements too.

Ernest Hemingway’s A Farewell To Arms sets during World War I. It is based on the authors own experience serving in the Italian campaigns during the First World War. The novelist has extracted the title of this novel from a poem of one of the 16th century English dramatists George Poole. A few characters of this novel are modelled after some real men and women of that period.

It is known that Ernest Hemingway left home to work as a cub reporter in Kansas City. In the early part of 1918, he joined in the Italian Red Cross as an ambulance driver and served in Italy during the World War I. But on 8th July, 1918, he was seriously injured and taken to a hospital where he fell in love with English nurse Agnes. When his A Farewell to Arms was published it was observed that a few details from Hemingway’s own experiences creep into this novel. There is no doubt that Frederic Henry is modeled after the author himself. There are many resemblances between them in terms of what they had been through during World War I. Hemingway worked for the Red Cross in France and was
transferred to the Italian front. When he was distributing food and chocolates in
the frontline trenches, a shell from a trench mortar burst over his head. Then he
was shot in the shoulder and in the right leg. In that attack one of his friends was
killed and another one lost both of his legs. His third friend was severely
wounded and picked up him on his back. Hemingway carried him to the first aid
dugout. Later he got two decorations from the government for his heroic deeds.
But Hemingway did not accept the decorations since he could not recollect that
he carried the injured soldier to a safe place. In A Farewell to Arms, Frederic
Henry, the ambulance driver and the lieutenant in the Italian army, was wounded
severely at the time of gathering food for his fellow drivers. Here, in this novel
too, one of the friends of Frederic Henry died and a few were injured very
badly. Like Hemingway, Frederic also receives two decorations for his gallantry
in war, but as he knows that he was eating cheese when the bomb hit, and could
not move, hence he was not feeling happy for being awarded. In his real life
also, after getting injured severely, he went to the Milan hospital for treatment,
and met and fell in love with an American nurse, Agnes Von Kuroesky. Here, in
A Farewell to Arms also, the wounded hero goes to Milan hospital and falls in
love with Catherine Barkley, a nurse. Therefore, there can be seen many
autobiographical elements in the character of Fredric Henry. In fact, the novel
can be called the biography of Hemingway. Michael Reynolds comments--

*Hemingway served a few weeks as a Red Cross ambulance driver on*
*the Italian front in 1918 before being injured by an Austrian mortar*
*bust while distributing chocolate to Italian troops on the Piave River.*
*He turned nineteen in the Milan hospital, where he fell in love with*
*an American nurse, Agnes Von Kuroesky, who was eight years his*
*senior and who eventually sent him back to America before telling*
*him that she was too old for him. There was just enough correlation*
As the hero of the novel Frederic Henry can be called the autobiographical representation of the novelist, the heroin Catherine Barkley can also be called the photocopy of Agnes Von Kuroesky. Apart from these two major characters some other characters are also portrayed from his real life experiences. One of the nurses, Helen Ferguson is based on a Paris based fashion correspondent, Kitty Cannal. The anonymous priest of the novel is also modeled after Don Giuseppe Bianchi, the priest of 69th and 70th regiments of the Bridgta Ancona. The war scenes of the novel *A Farewell To Arms* are derived from the real incidents of the World War I what Hemingway witnessed. The stories of soldiers and innocent people who were in trouble during the war are taken as the theme of the novel. The novelist has created the characters of this novel remembering those people whom he met in the First World War. So the characters are appeared very realistic.

Ernest Hemingway had a great love for Spain and the Spanish people. Hemingway had closely observed the political situation of Spain. Hemingway took special interest in the Civil War that broke out in Spain in 1936. He himself declared that he had no party but a deep interest in and love for the Republic. Politically he was always on the side of the Republic. Therefore, he started to write and deliver speeches to raise funds for the loyalist cause. In 1937, he went to Spain as a Correspondent for the North American News paper Alliance. Hemingway witnessed the horrible events that took place in that war. There are many factual events and incidents, many factual figures in the Spanish Civil War are noticed in this novel. The historical facts are kept in the novel without intact. On May 30/31st, 1937, the Republicans had attacked Fascist forces near Segovia, what was a failure one. Hemingway, based on this historical fact wrote the story for this novel.
The war was fought between the nationalists and the Republicans. The nationalist side consisted of the military, conservatives from many parties and extreme rightists such as the Carlists and the member of the Falange. On the Republican side there were Loyalists, Socialists, Communists, members of the anarchist confederation National del Trabajo, and the revolutionary Marxist Partido- do obrerode Unification Marxista, the dissident faction of the Spanish communist party. The civil war was ended on March 28, 1939 and the Fascist alliance prevailed there. The novel *For Whom the Bell Tolls* sets in the Sierra de Guadarrama mountain range between Madrid and Segovia. Not only the setting but many figures who were engaged in the actual war are also taken as the characters in this novel. Of course, it cannot be denied that besides those real figures of that war, there in the novel, we have seen another two types of characters – one consists of the purely fictional characters and the other is formed by real but fictionalized figures.

The main character of this novel, Robert Jordan is portrayed from his personal experience with a friend. This character is modelled after his American friend Robert Merriman, who was a professor and left his research on collective farming in the Abraham Lincoln Brigade. He was killed during the final assault on Belchite. The character of Maria is also based on a young nurse Maria, who was raped by a gang of nationalist soldiers early in the war. The character of Pablo has also been modelled after a real character who led a massacre in the Spanish Civil War. Pablo’s behaviour to the members of guerrillas and Robert Jordan, his fear to death, his reaction to the war etc. make his character a very realistic one.

Santiago, one of the best creations of Hemingway is also based on a real character. Like Frederic Henry, this character has also a biographical context. The Old Cuban fisherman of this novel is identified as the writer himself. Hemingway joined the First World War as an ambulance driver for the Red
Cross instead of going to college. He was wounded severely at the same time he is also decorated for heroism. He went to Spain as a war correspondent where the civil war broke out. In this war he took the side of the Republicans against General Francisco Franco’s Nationalists. Later Hemingway went to London as a journalist, flew several missions with the Royal Air Force, on D-Day he crossed the English channel, took part in re liberation of Paris. These experiences what he got from those battle fields, were unforgettable for him. Hemingway understood that war was very complex, painful, and destructive. To survive in such a world, one must conduct oneself with honour, courage, endurance, and dignity. If one has the power to show “grace under pressure”, in the losing battle, he may feel victory. Depending upon his own life experiences later he wrote his novel *The Old Man and the Sea* where by the character of Santiago, he glorifies man’s indomitable spirit.

Hemingway was one of the prominent American writers of 1920’s and 1930’s, but after ten years of his silence, when his *Across the River into the Trees* was published, it was criticized harshly as one of his worst novels. As a writer he had to struggle a lot and finally he penned down the *Old Man and the Sea*, for which he got his earlier reputation. Likewise, his protagonist, Santiago also struggles as a fisherman. He was famous for his art of fishing. But now he is regarded as a ‘salao’ who has not been able to catch even a single fish for the last eighty four (84) days. Finally he succeeded in his mission. He has also regained his lost reputation like the author regained his publicity. The sharks that attacked him and his fish Marlin can be compared to those critics who criticized Hemingway.

This novel has also a historical context. Hemingway involved with big game of hunting, fishing, boxing, bull-fighting, skiing etc. all his life. After his departure from Paris, Hemingway lived in key West, Florida with his wife Pauline. Later he lived in Cuba with his third wife Maratha Gellhorn. At that
period he used to sail and fish in his boat Pilar regularly. He also hired an old Cuban fisherman, Gregorio Fuentes, to look after his boat. They had developed a good friendship too. Fuentes served as the captain of Hemingway’s boat for almost thirty years. Hemingway’s experiences of fishing in Gulf Stream and the Caribbean provided an essential background for the creation of his novel *The Old Man and the Sea*. The general biographical consensus holds that he took that Cuban fisherman as the model for the protagonist of the novel *The Old Man and the Sea*. As the novel is based on historical and biographical facts, the characters of these novels have also realistic touch.

Therefore, it can be said that a large number of characters including the sea-creatures are drawn from the experiences. There is a lot of scope or source for thinking that Santiago, the skilled fisherman in his profession, is the brilliant and micro-observing artist Hemingway.

Birendra Kumar Bhattacharyya, like Hemingway, has also extracted many real figures from the history of some famous political and social events of his age. Many characters have the biographical or autobiographical aspects too. For instance Jiban master of *Yiaruingam*. Mahoda Gossain of *Mrityunjay*, Mohan of *Rajpathe Ringiyay* have the autobiographical aspects. Many other characters like Rishang, Videshelly Sharengla of *Yiaruingam* have the biographical aspects.

It is observed that history plays a vital role in shaping literature. Each and every literary piece is influenced by the political context in which it is written, the men and women that the writer knows, and the society that shapes the entire work. Therefore, without the historical context we cannot understand any literary piece. In his *The Death of the Author*, Ronald Barthes says that an author is always a product of his time. Birendra Kumar Bhattacharyya is a novelist who dealt with social history and reality in his novels. Politics and history have a great influence on him and as a result of this influence he has produced a large
number of novels contained with political events and historical facts. In order
to make the story of his novels lively Bhattacharyya has picked up many
characters from real life society. The two main characters of the novel
Yiaruingam are borrowed from the political reality of Naga Hills. Rishang, the
protagonist of the novel Yiaruingam is modeled after the former chief minister
of Manipur, Rishang Kei Singh. A good friend of Birendra Kumar Bhattacharyya,
Keishing was a follower of Mahatma Gandhi and he believed in the ideals of
Indian nationalism in his real life. Another important character Videshelley was
based on the Fizo, one of the freedom fighter of Naga Hills who was an active
member of Subhash Bose’s ‘Azad Hind Fauj’ (Indian National Army). Later on
he engaged himself in violent activities in the Naga National Movement to make
the Naga Hills free from India. At the end of the story he defeated Rishang and
his party casually. However Rishang did not give up his faith on the ways of non-
violence and on the ideals of Indian nationalism in that situation. Even then he
was firm on his confidence that one day Naga Hills would be free from the
British rule and would move forward as an equal part of India. History proved
that the faith of Rishang and the writer was true. Not only the two characters,
there are some other figures who are also taken from the real life of that period.
In the story of this novel, it is said that the son of Rishang and Khutingla expected
to be born would be named as Yiaruingam. It is known to all that Rishang Kei
Singh, the former chief minister of Manipur named his son as Yiaruingam.
Moreover, Subhash Bose, Mahatma Gandhi, Dr. Brooke, Khutingla are also
factual characters.

Another novel by Bhattacharyya, Pratipad is based on the historic labour
strike of the Digboi Oil Company in 1938-39. Historical reference exists there
in the setting, characters, theme etc. of the novel. The strike which is presented
in the novel is almost identical to the India famous real historical strike of the
labourers that took place at Digboi Oil Refinery. Jawaharlal Nehru, the then top
leader of India who was sympathetic to the communist ideals came to Digboi at the time of the strike along with Gopinath Bardoloi. This real event is also reflected in this novel. Apart from mentioning the name of such famous figures of Indian history many other characters of this novel are taken from the real life. These characters are- Giasuddin, Chatterjee, and leader of the labourers Goswami, Balai Chand etc. Goswami of the novel is the leader of the labourers Kedarnath Goswami in real life. Balai Chand is the real Balai Ram Pramanik.\textsuperscript{47} (Trans) Dimbeswar is the Dimbeswar Barua, an employee of the Digboi oil company of the same period.\textsuperscript{48} (Trans) Like that looking at the role of Chatterjee in the direction of strike and in the formation of union, it can be assumed that he is the imaginary form of this Sudhin Pramanik.

Many great literary works have been seen in Indian literatures which are written on the theme of India’s Freedom Movement. M.K. Naik says that the real Indian fiction in English started only with the upsurge of nationalism and revolt against the foreign rule around 1930. The Freedom movement of India moved forward on two ways- one is violent and other is non-violent. A few novels written on by portraying various pictures of the Independence Movement are- \textit{Pather Dabi} (1926) by Sarat Chandra Chottopadhyay, \textit{Leaves in the August Wind} (1947) and \textit{The whirl wind} (1956) by the Marathi novelist Narayan Sitaram Phadke, \textit{Kantha Pura} by Raja Rao, \textit{Shadow Lines} by Amitabh Ghosh, the Assamese novelist Pashupati Bharadwaj’s \textit{Ranga Ranga Tez} (1968), Daibachandra Talukdar’s \textit{Apurna} (1933), \textit{Bidrohi}, Bina Barua’s—\textit{Jiwanar Batot} etc. Like those novels, a large number of Birendra Kumar Bhattacharyya’s novels are written on the background of struggle movement of India. One of the most remarkable novels among those is \textit{Mrityunjay}.

At the time of non-violence movement that led by Mahatma Gandhi and Jawaharlal Nehru against the British to make India free, a section of patriots undertook the way of violence for the same purpose. They executed various
activities by adopting the violent ways. The story of this novel proceeds forward on the basis of a real event of derailing a military train near Mayang in Nagoan district which took place towards the end of the movement. Though the novelist says that the characters of this novel are mainly fictitious, it is seen that many real life characters appear in this novel. Birendra Kumar Bhattacharyya, either through the discourse among different characters or through the stream of thoughts, brings to the story of the novel a few figures from the real life who were taking leading part in the freedom movement of India. Among them Kushal Konwar, Kanaklata Baruah, Maniram Dewan, Bhogeswari Phukanani, Laxmi Hazarika, Brajnath Sharma, Madan, and a few tribal figures such as Rupnath Brahma, Bhimnath Deori, Thogisut, Routa, etc are noteworthy. Apart from these famous factual figures of Assam’s political history more than a couple of major characters are portrayed on the real life characters. For example – the character of Mohoda Gossain in this novel is the Mohodananda Deva Gossain of Mayong in real life who also took part in the act of derailing the train at Jagirod. The police officer Lombodar Saikia who was loyal to the British government at the time of Quit India Movement of 1942, is the police officer Saikia in this novel. Like that the other characters of the novel such as Loiram, Bhibhiram, Dodhi Bordoloii, Ahina Konwar, Madhu Keot, Manik Bora etc. are also real characters and their names are used unchanged. In this regard famous Assamese litterateur and critic Jogesh Das says—

*The writer creates these characters on the basis of some real figures- a few men are alive till the day the novel is awarded the Jnanpith Award.*

(Trans)

Apart from portraying these characters based on real life, a few other characters having autobiographical aspects have also produced by him in his novels. For example- the character of Jiban Master in *Yiaruingam*, have the
autobiographical touch. Moreover, a lot of other characters bear his implications. Jogesh Das remarks--

*It can be said that the shadow of the writer’s personality is seen on the characters such as Minadhar, Apurba Chaliha, Mohada Gossain, Mohan, the revolutionist etc.*  

Thus it appears that these two novelists Ernest Hemingway and Birendra Kumar Bhattacharyya have many similarities and dissimilarities in regards to their art of characterization. Both of them have created a great number of memorable characters who have the qualities of round as well as flat characters. It is also evident here that both the novelists have generally applied indirect method for portraying their characters. But sometimes they take the direct method too for the presentation of their characters. Apart from showing the comparison in theoretical and technical approaches some other similarities and dissimilarities are also observed in respect to their portrayal of characters. Most noticeable similarities noticed in their characters are like the concept of a new type of characters in their novels, creation of characters based on real life characters, autobiographical and biographical aspects of their characters etc. Moreover from the thematic approach too their characters are quite similar. It is observed that their characters always try to achieve their goal by struggling in life. They believe in the principle -Man can be destroyed but not defeated. Like both of the novelists their characters too believe in social changes. Both Hemingway and Birendra Kumar Bhattacharya hate war and their hatred is clearly expressed through the characters of their novels in different circumstances. Establishing peace and social welfare are the ultimate destination of the characters of both the novelists. However, to achieve their goal they have move forward through different direction. Of course, there is much dissimilarity among such characters in regards to inner conflict, emotion etc. In the context of inner conflict, feelings and emotion Birendra Kumar Bhattacharya’s characters
are very much sensitive. These characters are quite successful in representing the contemporary Assamese society. Though the characters are created by following Hemingway’s model, yet these characters do not loss their originality. All the characters of the two novelists are developed within the periphery of their own region. Like their characters the novelists two remained true to their native tradition and culture. Ernest Hemingway is typically an American and Bhattacharyya is an Indian novelist.
References:

3. ibid. p. 81.
20. Karabi Hazarika. Birendra Kumar Bhattacharyya. p. 75
25. ibid. P. 284.
28. ibid. p.204.
32. ibid.. p.399.
40. Ernest Hemingway. For Whom the Bell Tolls. p.18.
41. Birendra Kumar Bhattacharyya. Pratipad. p.85
47. Gobinda Prasad Sarma. Birendra Kumar Bhattacharyya: Oupanyasik. p.43.
48. ibid. p.55.
50. ibid. p.58.