CHAPTER-VI
LANGUAGE, DIALOGUE AND DESCRIPTION OF ATMOSPHERE AS STORY TELLING TECHNIQUE

6.01. Language in Novel:

Novel is a composition of many elements such as story, events, character, dialogue, atmosphere, writer’s philosophy of life etc. The art and skill of the writer along with these elements are also part of a novel. Language is the medium of a novel. It plays a vital role in narrating the theme to establish any kind of literary work as an art. A proficient writer can make a trivial story attractive by the language he or she uses. A story without any humour or comic element can be attractive for the skillful and perfect use of language. The excellency of all types of literature depends on the use of language. It’s a known fact that literature without language can never be possible but language can exist without literature. In novel also, language has a great importance. Whatever the novelist performs he or she performs it with language. Edward Sapir, the critic puts it in this way-

Language is the medium of literature as marble or bronze or clay are the materials of the sculptor.¹

Language does different kinds of works in a novel. Language narrates the narrative of a novel or helps in telling the story, provides a glimpse of different psychological state of mind in different phases of the narrative of the novel. The psychological state of a character can never be expressed only through grammatically correct sentences and words having lexical meaning. A novel needs simple but beautiful and attractive language to express the psychological state of the characters. It is not the language of science. Its work is not limited to produce reaction like the language of science. It must touch the heart of the readers. So, it is seen that the language of novel may be direct, sharp, or even emotional according to situation.
Language works as an evocative power in most of the time in novel. Different types of psychological condition can be traced in different phases of the narrative of a novel. Language surpassing through the dictionary meaning and grammatical rules and regulations gets changed in the hands of the skillful novelist as a result of which the readers can have the idea of the position of the narrative and the psychological state of the mind of the characters. In the words of Northrop Frye -

> Whenever we read anything, we find our attention moving in two directions at once. One direction is the outward or centrifugal, in which we keep going outside our reading, from the individual words to the things they mean, or, in practice, to our memory of the conventional association between them. The other direction is inward or centripetal, in which we try to develop from the words a sense. ²

I.A. Richards has also divided the novels of language into two categories- namely scientific or referential and the emotive language. In his *Principles of Literary Criticism*, he writes –

> A statement may be used for the sake of reference, true or false, which it causes. This is the scientific use of language. But it may also be used for the sake of effects in emotion and produced by the reference it occasions. This is the emotive use of language.³

It can be observed that now –a-days, the novelists like to use centripetal or emotive language in their novels. But it is not that language of all the novels must be emotive or centrifugal. For instance, the language used in early Assamese or English novels is not able to provide hints. It is rather simple and straightforward.

While discussion on the language of novel takes place, style is always included in that discussion. Style bears a broader meaning than language. Within the wide range of style while discussion on language goes on, it is noticed that the discussion includes the meaning of the words or sentences, imagery, symbol etc.
The term ‘style’, in general, means the way by which the novelist expresses his feelings, emotions, thoughts and ideas through the use of language. The writer’s own personality can also be expressed through the style what he or she undertakes. It refers to the ideas like the words, sentences, diction, rhythm, figures of speech etc. used by the author. The art of writing or speaking expresses the style clearly. Middleton Murry says- *Style is the technique of expression.*

On the other hand in the *Glossary of Literary Terms* style is defined as--

*The manner of linguistic expression in prose or verse- -it is how a speaker or writer says whatever he says. The characteristic style of a work or a writer may be analyzed in terms of its diction, or characteristic choice of works; its sentence structure and syntax; the patterns of its rhythm and its component sounds; and its rhetorical aims and devices.*

Language varies from person to person and hence different novelists use different kinds of language. Style is not exception of this. Style is determined by the own language used by each and every author. Style is the writers or speakers individuality of using language and that individuality depends on the features of use of the elements of language. Language and Style, indeed, cannot be separated from each other. The greatness of an author lies on style. Style plays a significant role in making any composition of literature everlasting.

**6.02. Use of Journalistic Language:**

One of the most influential American writers Ernest Hemingway is famous for his distinctive writing style right from the very beginning of his writing career. He has been recognized as the pioneer of a new literary style which is almost common today. Even he had been awarded the Nobel Prize for literature in 1954 for his powerful style forming mastery of art of modern narration.
Like Ernest Hemingway, Birendra Kumar Bhattacharyya, is also famous for his distinctive prose style. His deep devotion, close attentiveness and his extraordinary proficiency on language make him an efficient novelist of this present time. Birendra Kumar Bhattacharyya uses language with utmost care and faith in almost all his novel. Like the other similarities that are seen in between Birendra Kumar Bhattacharyya and Ernest Hemingway, they are similar so far as their use of language and writing style to a great extent. Besides being famous and renowned novelists, both Birendra Kumar Bhattacharyya and Ernest Miller Hemingway are known to the people as journalist. The writing style of these two novelists is standardized by the journalism. They are very much similar in using some things such as the use of simple language, short sentences, direct unadorned and solid sentences etc. in their novels.

In American literature there are two great masters of style. One is Faulkner and the other one is Hemingway. Hemingway’s contribution in innovating a new literary style in literature is a class itself. It is he who replaced the flowery prose of 19th century Victorian novelists with a lean, clear prose based on action rather than reflection. Hemingway’s writing can be recognized easily. The language used by Hemingway is colloquial. A contentious simplicity of diction and sentence structure can also be observed in his writings. Normally, he uses short and common words or sentences. Often in his writings it is found that the simple declarative sentence, the compound sentence, the individual clauses are linked by the conjunction “and”. He has adopted such literary style from his experiences in the early newspaper training. In this regard P.G. Rama Rao rightly says-

*Hemingway's declarative sentences and his scrupulous avoidance of the hackneyed adjectives and literary flourishes could be traced back to his training in the office of the Kansas city star. His association there with men like C.G. Wellington (Pete wellington) and Lionel*
Calhoun Moise had a very salutary effect on the growth of the writer in Hemingway.

Hemingway worked in the Kansas City Star for seven months only. But within that short span of time, Kansa City Star benefitted him a lot. He learned so much which made his writing influential. In the style sheet of the Kansas City Star, there are 110 rules. By using these rules, Hemingway became famous as a great master of style. A few rules followed by Hemingway are as follows-

- use short sentences, use short first paragraph use vigorous English.
- Be positive, not negative; ——never use old slang. Such words as stunt cut out, get his goat, come across, sit up and take notice, put one over;——have no place after their use becomes common. Slang to be enjoyable must be fresh; ———avoid the use of adjectives, especially such extravagant ones as splendid, gorgeous, grand, magnificent etc.

Hemingway, who wrote regularly for the school’s literary magazine *Tabula* and weekly paper *Trapeze* later on transformed himself to a living legend. This literary figure is different from those of other writers from the very beginning so far as the prose style is concerned. He kept himself in touch with different writers at different times and learnt the skill of writing from them. He was very much inspired by the writings of Ring Lardner, the most popular contemporary writer in Chicago of that time while he was a student. He imitated Ring Lardner at the early stage for writing effective prose. Later on, engaging himself with that of *Kansas City Star*, he acquired some new styles of writing. Apart from the *Kansas City Star*, Hemingway had been encouraged enough by the journals like *Toronto Star Weekly, Daily Star* etc. during the period he worked for the *Toronto Star Weekly*, he simultaneously started humorous writings such as burlesque, satire, parody, irony etc. Gregory Clerk, the feature editor of the *Star Weekly* could estimate the talent of Hemingway. So once he said— *his use of words was precise, aware. His diction- his choice of words;*
I mean—was extraordinary. The editor of the same journal, Cranston, was so much impressed by Hemingway that he later said, *I would hesitate to suggest that I taught Hemingway anything. He was a born story-teller.*

Hemingway had been influenced in regards to his writing style by many renowned litterateurs. The early life in Paris gave him a special chance in this context. As per advice of Sherwood Anderson, Hemingway went to Paris and got introduced to a large number of litterateurs there. Among those poets litterateurs Gertrude Stein, James Joyce, Ezra Pound provided sufficient help to make him a matured writer from a young one. Even Gertrude Stein guided Hemingway as a mentor of him. During that period he met a considerable number of writers like John Dos Passos, Malcolm Cowley, Archibald Macleish, Ford Madox Ford, William Carlos William, Scott Fitzgerald, artists like Henry Strater, Waldo Pierce, correspondent like Guy Hickok, Lincoln Steffens, William Bird, W.B. Ryall and Sisley Huddleston, whose associations were a great help to him as a writer.

Like Hemingway who was dealing with newspaper, magazine, journal etc. Birendra Kumar Bhattacharyya was also a man dealing with journalism. In fact, Bhattacharyya stepped in to the field of literature through journalism. In 1945 Bhattacharyya found the opportunity to get in to the field of journalism. He started his life as a journalist after being the Sub-Editor of the *Banhi*, edited by Madhab Bezbaruah published from Calcutta. After that he made his way to get involved in different papers, magazines etc. He was a sub-editor of a daily newspaper, *The Advance* which was edited by Hemendra Prasad Ghosh, Assistant Editor in *The Dainik Asomiya*, edited by Debakanta Barua, editor of the *Janata*, the house journal of the Socialist Party, Assam Unit, *Ramdhenu*, the epoch-making Assamese magazine, *The Nabajug*, a weekly etc. Moreover, he rendered his service in many other newspapers as a freelancer. The main objective of the mass media is to reflect the fact. By using easy and simple language and short
sentences, the reporters provide the real facts. Being a journalist like Hemingway, Bhattacharyya gave emphasis on truthfulness in his writings. In his writings also short sentences, simple and easy language can be observed.

A writer’s prime duty is to focus things truly. Ernest Hemingway himself once said that a writer’s job is to tell the truth. When a writer becomes an eye witness of any event or incident, then he can write with much emotion. The writers who are having experience on reality or esquire realistic knowledge on any incident or things can narrate the event or incident naturally. Hemingway always gave importance to the knowledge acquired from his experience for his writings. Hemingway, in most of the time of his life, was dealing with war and adventurous activity. So the narrative which is the result of his direct experience becomes heart-touching and emotional. For instance, he had got the opportunity to write naturally on ‘death theme’ as he witnessed directly the violent death. However, he had to labour hard for getting this kind of experience. It is found in his biography that he went to Spain to study life and death closely and how he witnessed all these from a close distance. A Farewell to Arms, For Whom the Bell Tolls, Death in the Afternoon, which is about bull-fighting and many other stories are having considerable number of death themes. After going through these the readers become quite emotional.

Like Ernest Hemingway, Birendra Kumar Bhattacharyya also writes novels, stories etc. based on his own experience of different kinds from different fields and on various events witnessed in his real life. Satyendranath Sarma has rightly observed--

No artist of prose can bring the prose writings to the level of artistry of art without the real feelings of experience full of environment with different taste in different fields of society.

Bhattacharyya has enriched his novels on the basis of his real life experience. For example, mention may be made of a few sentences from Pratipad—
India is really experiencing the downfall of English characters. The English have always been playing two self-contradictory roles in India. On one side, they are expanding the trains, ships, posts, telegraphs, education, knowledge, modern literature of India. And on the other side, they use to expand poverty, exploitation, discrimination, hunger etc. Here. Today in this city the second type of the immoral deeds and activities of English people erects a wall between man and man. There is no way to cross over.  

Such type of analysis on the nature of the English people can be possible totally as a result of his experience. This type of writings can attract the reader’s emotion very easily.

Hemingway’s stories and novels do not have unnecessary narration and excessive ornaments for the truthfulness and objective rendition of experience in his writings. P.G. Rama Rao comments--

*His truthfulness and objective rendition of experience made him cultivate a style shorn of ornament and unnecessary detail.*

Even in presenting aesthetic ideas he has used very simple style. The language of his writings is mainly colloquial.

Like the writings of Hemingway, Bhattacharyya’s writings are also based on facts. Bhattacharyya is mainly a political writer. The writings of this writer who believes in the ideals of political socialism are deeply thoughtful. This novelist who is committed to the society uses selected words in presenting the themes of the novels or the stories. While doing so he always gives importance on the interest of the readers too. The language of the writings of Bhattacharyya is simple and colloquial. Use of ornament is not seen so much in his writings. Bhattacharyya has rarely used the charming beauteous narrative mood in his novels and stories which is often seen in the novels and stories of Laxminath Bezbarua. He uses figures of speech such as proverbs, simile, metaphor etc. but not unnecessarily. It does not mean that his stories and novels are failing in
attracting the reader’s mind. As he is a writer who believed in political idealism, so sometimes his prose style takes the form of speech.

6.03. Use of Sentimental Language:

Though both the writers use simple, colloquial and straightforward language yet in many situation they also use sentimental or emotional language. Hemingway, in his novels, tries to evoke emotion, but in a different way. In his language the use of symbol is very noticeable. He uses many things of nature as symbols to present the mental states of characters. When in his novels someone dies, instead of mentioning sadness or pain of this character by using emotional language, he takes natural things as symbols like it is raining, it is autumn etc. In his *A Farewell To Arms*, the symbol of ‘rain’ is used by him several times to represent death and all the accompanying emotions of grief, pain and despair. For example, when Catherine dies at the end of the novel there is no emotional outpouring can be observed. Hemingway just wrote the word ‘rain’ which hints the emotional state of Henry what he experiencing that time. In this way Hemingway has used language in his novels and tries to arouse sentiment of his readers.

The use of sentimental language is also seen in Birendra Kumar Bhattacharyya’s novels. In fact he used sentimental language more than Hemingway. In his novels there are many emotional scenes which are narrated by sentimental language. Bhattacharyya’s use of sentimental language can be clearly observed in many scenes of *Mrityunjay*. Some noticeable scenes where he used such language are like the scene in which Koli Baideu and Dhanpur rescue Subhadra from her misfortune, in which Dhanpur describes before Madhu the frightening episode of killing two teen aged boy Rauta and Madan, etc. In his *Pratipad and Yiaruingam* also there are many examples of using sentimental language. In Bhattacharyya’s novels many times romantic feelings can also be
seen. For example, the feelings of Dimi expressed in front of Dhanpur in *Mrityunjay* is noteworthy—

> It is true I have a man; but how many men can you find who are as fearless, straight forward and headless of suffering as you are? I don’t regard you as separate from myself.\(^{14}\)

In *Yiaruingam* also, Bhattacharyya used sentences having romantic feelings to narrate each other’s relationship between Rishang and Khutingla. For example—

> “Do you love me?” Khutingla asks Rishang. Rishang could not say any word. His body was glowing in the splendor of silent love. Keeping his hand at her waist he just said— ‘If I can kiss you.” In reply to that Khutingla closed her eyes and surrendered her body to him. Then there was no time for conversation.\(^{15}\) (Trans.)

Both Hemingway and Bhattacharyya had close touch or relation with journalism and hence they knew how to collect data from real life to establish beautifully in the novels. They adopted the style of journalistic writing to describe the events based on fact. It is seen that —

> most of Hemingway’s work is informed some way by his journalism and the quest he began in his newspaper reports to blur traditional distinctions among journalism, creative nonfiction and fiction.\(^{16}\)

Bhattacharyya’s writings have also the same quality. But it is worth mentioning that the language of their novels has the quality of drawing attraction of their readers. So despite the use of journalistic style, the language of their novels can be considered as emotive language. After studying the language of Hemingway and Bhattacharyya, one thing is noticed that Bhattacharyya used more emotive language which can create emotion in comparison to that of Hemingway. But in the novels of Hemingway, it is observed that he was very economic in using of emotional language. For example mention may be made to the last part of the novel *A Farewell to Arms*. Here, even after the death of his beloved Catherine Barkley, Henry talks with the nurse and the doctor in a
very normal mood. There is no such emotional language is observed, in that extremely tragic situation too. His other novels *For Whom the Bell Toll, The Old Man and The Sea* etc. are also not exceptional in this matter.

6.04. Use of Evocative Language:

Use of Evocative Language can be observed in the writings of both the novelists. It is mentionworthy that Hemingway used evocative language even though there was brevity in the language of his novels. The language of *A Farewell to Arms, The Old Man and the Sea* etc. is very simple, brief, and short in its surface level. But there are the evocative meanings of such language. An example of his use of evocative language is given here. When Frederic Henry and his group were hit by a shell, then Henry very simply states—*My knee was not there, my hand went in and my knee was down on my shin.*\(^{17}\) In the writing of Birendra Kumar Bhattacharyya, it is noticed that, he often used very simple, easy and straightforward language. But, he also used picturesque, evocative and emotional language as per the requirement of his narrative. Here is an example of use of simple and straightforward language by Bhattacharyya -

\[ It \text{ was a large house about thirty cubits long and half as wide. The bamboo door was partially open. Bhibhiram entered with Dhanpur close on his heels and Manik Bora following. Four people were sitting on planks around a fire, one of them on a large embellished plank. Close to where he sat was a huge basil post of a large diameter. He must have been around thirty, proportionately tall and dressed in a coarse khaddi kurta. A handsome face with a fair ruddy complexion.}^{18}\]

Bhattacharyya’s usage of evocative language is also noteworthy. Whatever the story of his novel either social, political, economic may be, he uses such a language which can touch the heart of the readers to reflect the feelings, emotions, psychological action and reaction of the characters. In *Yiaruingam, Pratipad, Mrityunjay* etc. which are totally political novels, Bhattacharyya uses
evocative language beautifully to express some specific emotional moment. In *Yiaruingam* the parting scene of Ishewara and Sharengla creates an emotional atmosphere and to narrate that the writer uses evocative language. For example—

—*Somewhere a green pigeon starts cooing. The little one of pig shouts in utmost hunger in the corner of the house.*\(^19\) (Trans.)

Another example of usage of evocative language is given from *Mrityunjay*—

*This cow is your mother and mine as well. The Gossani’s mother and Dili’s too. Everyone’s mother. That mother has been tied up in the cowshed. The offspring of our mother has been killed by a tiger and mother is lamenting its death. I have shot the tiger down, but she keeps crying.*\(^20\)

Bhattacharyya shows his proficiency in narrating the emotional moments with emotional language which is the quite rare in Assamese literature. In this context, Basanta Kumar Bhattacharyya, a renowned critic says in an interview—

*The prose style of Bhattacharyya’s novel is full of simple, clear language, no matter they are dealing with political consciousness, social consciousness or economic issues, like that abundance of emotional or emotive language can be seen sometimes.*\(^21\) (Trans.)

Therefore, it is seen that though both Hemingway and Bhattacharyya basically used simple, brief, short, straight forward language in their novels, yet they also used emotional, evocative language in their works on demand of the circumstance.

**6. 05. Use of Political Language:**

In regard to language an important similarity can also be noticed between Hemingway and Bhattacharyya. Both of them applied resources of contemporary politics in their novels. Hemingway employed political language to describe war or political situations accurately in his novels like *The Sun Also Rises, A*
*Farewell To Arms, For Whom The Bell Tolls* etc. Here political language implies that language through which political thoughts, feelings or consciousness can be expressed. It has been noticed that the language which is used by Hemingway to express the thoughts and feelings of some particular characters is having the political tone or note. The scene the conversation between Frederic Henry and Passini about war in the novel *A Farewell to Arms* is a remarkable scene where political language is used finely. Such and example is--

*War is not won by victory. What if we take San Gabriele? What if we take the Carso and Monfalcone and Trieste? Where are we then? Did you see all the far mountains today? Do you think we take all them too? Only if the Austrians stop fighting. One side must stop fighting. Why don’t we stop fighting? If they come down into Italy they will get tired and go away. They have their own country. But no, instead there is a war.*

In *For Whom The Bell Tolls* also, Hemingway’s political language can be found in the dialogues of Jordan, Pablo, Anselmo, Maria, Pilar, Elsordo etc. Like this Hemingway took the help of political language to express political consciousness and thinking of his contemporary period in his novels.

Political environment is part and parcel of most of the novels of Birendra Kumar Bhattacharyya. Political consciousness is one of the significant aspects of his both major and minor characters. Characters like Rupnarayan, Rishang, Mohan, Ananda, Giassuddin, Chaterjee etc. who belong to the educated section, are quite conscious of politics as they are having knowledge on contemporary political events and are capable of sharing political ideas. Like that less educated characters such as Dhanpur, Phanitphang, Ismail, Koli Baideo etc. also are politically conscious characters. These characters of the novels of Bhattacharyya show their consciousness through their conversations, thoughts and feelings etc. at different times. The novelist use political language in a large scale to present the dialogues, thoughts and feelings, conversation between the characters
or even his point of view. To narrate these things he does not use much emotional language rather he used practical and straightforward language to a great extent. In the novel *Mrityunjay*, *Pratipad*, *Yaruungam* etc. Bhattacharyya uses such a language which fits to reflect this political thinking on social, communism, Marxism, Gandhism etc. The political tone of the language that Chatterjee uses in *Pratipad*, the political tone that is found in the dialogues of Rupnarayan in *Mrityunjay*, or the political consciousness of the characters of *Mrityunjay* is expressed in such a beautiful way which is quite rare in Assamese literature. Even in this context Bhattacharyya is ahead of Hemingway. It is seen that Hemingway expresses some political ideas or views in his war novels more or less but that is not in a large scale like that of Bhattacharyya. Bhattacharyya uses perfect and suitable language in order to narrate the story of labour strike at Digboi, to give an idea of national and international political situation, to show various aspects of the Independence movement, to provide the glimpse of the Naga movement, and to give the idea of the aftermath of Second World War. Here is an example from *Mrityunjay* where the use of political language is observed nicely-

*It is feeling also that this is our last chance. The British are in a sorry plight. The Japanese have practically subdued them. The way they are running away, it will not be long before they leave Assam. And we cannot remain under the Japanese either. So we must raise our guerrilla force and establish an independent government. I hear even Subhas Chandra Bose has come with his INA.*

6.06 Use of Phrases, Idioms, Proverbs, Dialectical Words:

Some other important ideas which are included to the broad area of language are **phrases, idioms, proverbs, dialectical words** etc. The novels of both the novelists Bhattacharyya and Hemingway are loaded with many proverbs, idioms, dialectical words, phrases etc.
Hemingway’s fiction is based with many phrases, idioms, proverbs and dialectical words. Almost all the short stories and novels of Hemingway set in some foreign countries. For example— the setting of his *The Sun Also Rises* is partly in France and partly in Spain; his *A Farewell to Arms* sets mostly in Italy and partly Switzerland; the setting of *For Whom the Bell Tolls* is in Spain; *Across the River and Into the Trees* is in Italy and the setting of his last novel *The Old Man and the Sea* is in Cuba. A considerable number of Hemingway’s short stories also have foreign settings. Hemingway is a realist. He has the power to show things or characters very realistically. The characters created by him for his short-stories or novels use the dialect of that region to which the characters belong. They use the language of that class from where they are extracted. The setting of the short-stories and novels of Hemingway is often the foreign countries and hence the characters use the language of those regions. Even Hemingway uses a considerable number of local words in his fictional works. Hemingway’s writings are capable of appealing the readers as he uses local words, proverbs, idioms etc. there. By going through his writings, the readers could have an exact idea or feeling about the place where the actions or events took place. *Hemingway gives the reader the feel of the country where the action takes place by a liberal use of foreign words and phrases.*

In regards to using of idioms, Hemingway’s *For Whom the Bell Tolls* is most remarkable. This novel is highly innovative in incorporating the idioms of Spanish into its English prose. The characters of *For Whom the Bell Tolls* are taken from Spain. Only Robert Jordan is exceptional. In the greater interest of making his Spanish characters real life like, Hemingway uses a lot of Spanish words, phrases, idioms etc. in the lips of the characters. In order to make the speeches ring true, the novelist, Hemingway uses two important devices in this novel—one is transliteration of some Spanish expressions like “obscenity”, “much horse”, “much woman”, “a name I could never dominate”, “unite fifty rifles of a
certain dependability”, etc. The second device is a stylized use of the Elizabethan and poetic ‘thou’ and ‘thee’. He uses both Spanish phrases and its English equivalent in this novel in order to create a suitable atmosphere in the novel. One of the mostly used Spanish words used in novel is ‘conjeo’ which means ‘rabbit’, the euphemistic slang term for female guerrilla. In English it suggests sexuality and fertility. Robert Jordan, the protagonist of the novel, often uses this word for Maria. There are some other Spanish words in this novel like- ‘mujer’ (wife), ‘Arrojada’ (daring), ‘excesive’ (excessive), ‘llamativo’ (impressive), ‘magnifico’ (magnificent), ‘murderous’ (murderer), ‘equivocacion’ (error), ‘salude’ (salute), ‘comarada’ (comrade), ‘Holla’ (hello) etc. The Spanish expressions like ‘exasperation me cago en la leche’ which means ‘I obscenity in the milk of thy tredness’ (For Whom the Bell Tolls, p.98); ‘hast thou ever heard speak of death?’ (For Whom the Bell Tolls, p.118), ‘Thou wert wiping thy mother’s milk off thy chin’ (For Whom the Bell Tolls, p.156) are employed in the novel. One of the nice examples of phrase Hemingway used for this novel is ‘paper bleeds little.’ (For Whom the Bell Tolls, p.158) Apart from these foreign words, idioms, phrases, Hemingway has also penned down some expression of French language. Some of these are like ‘Hay que tomar la muerte como si fuera aspirina (For Whom the Bell Tolls, p.318) which means ‘you will have to take death as an aspirin.’ ‘Oue cosa mas mala es la guerra’ means ‘what a bad things war is.’ (For Whom the Bell Tolls, p.333).

Hemingway’s other novels like A Farewell To Arms and The Old Man and the Sea have also a considerable number of foreign words from different dialects, phrases, idioms etc. The action of his novel The Old Man and the Sea takes place in Cuba. All the characters are individuals who use Spanish language in their daily life. In order to create an atmosphere of the locality of Spanish speech, Hemingway uses expression like – ‘la war’ and ‘el war’ in his The Old
Man and the Sea to mean the sea. The first expression ‘la war’ is used by the Spaniards when they love sea, while the second expression ‘el war’ is used by them when they think the sea as a contestant or a place or even an enemy (The Old Man and the Sea, p.19-20). Here is some example of Spanish words used by Hemingway in this novel—‘salao’ (unlucky), ‘galamo’ (shark), ‘agua mala’ (jelly fish), ‘brisa’ (breeze), ‘dorada’ (Dolphin), ‘tiburon’ (a kind of shark), ‘bodega’ (a place where the characters talked about the baseball), ‘Campeyn’ (champion), ‘juego’ (game) etc.

Another novel A Farewell To Arms has also a lot of Italian words which are used to produce a real environment of that place where the action of the novel has taken place. A few of such words used in this novel are – ‘ciau’ (an informal salutation which is used for both ‘hello’ and ‘goodbye’), ‘signor tenente (Mr. lieutenant), ‘portaferiti’ (stretchers) etc.

The use of proverbs, phrases, idioms, or local dialects etc. are also seen in the writings of Bhattacharyya. In Bhattacharyya’s Mrityunjay, Pratipad, Yiaruingam, he uses Assamese spoken language, the proverbs, phrases and idioms used in the day to day life very suitably. Birendra Kumar Bhattacharyya starts the writing of his Mrityunjay with a very beautiful Assamese worldly proverb “you can’t dodge the wasp that you have provoked”. (P.01) A few such types of proverbs and riddles used in Bhattacharya’s novels are—

i) Berar saloro kan ase. (Even the walls have ears).

ii) Dhaantoye prati kanto, manuh toye prati mantu (Many a man, many a mind).

iii) Mari jao mari jau- gur reen xuji jau. (We kill and get killed and discharge our obligations to our preceptors).

Like Mrityunjay, Bhattacharya’s Yiaruingam and Pratipad have also a considerable number of proverb and riddles. A few of them are—
Bhattacharyya’s novel is full of such proverbs, riddles, phrases and idioms. Birendra Kumar Bhattacharyya wrote a number of novels on the basis of some political, social, economic events of contemporary period that took place in the North-East India or in entire India. The characters of the novels of Bhattacharyya are influenced by the aspects of the locality they lived in. In this regard, we can specially say about Yiaruingam. Almost all the characters of this novel are men and women from the Naga society and to make these characters realistic, Bhattacharyya presents the living style, the art of gossiping, behaviour, and manner etc. of the Naga folk through them. Here, in this novel, based on the life of the Naga people, the novelist uses some Naga vocabularies such as ‘yu’ (means ‘wine’), ‘Meiba’ (means ‘conjuror’), ‘Shara’ (means ‘priest’), ‘Kajairam’ (means ‘heaven’), ‘Khulakpa’ (means ‘own chief’), ‘kathikasam’ (means ‘Tangkhuls ritual of the death’), ‘kajng Kareng, ‘Thila- Kapo’ (p.73), ‘Manglatha’, ‘yiaruingam’ (means rule of the people) etc.

Like that of Yiaruingam, Bhattacharyya abundantly uses tribal words in his novel Mrityunjay. The picture of the life of the greater Assamese community which is the result of the assimilation of the people of the plains and the hills is reflected in the Assamese literature. Through this picture a similar form of tribal society can be seen. Rajanikanta Bordoloi’s Miri Jiyo, and the two different plays with the same title Joymoti by Padmanath Gohain Borua and Laxminath Bezbaroa, are remarkable for the creation of tribal characters.
Moreover, some renowned litterateurs like Rupkonwar Jyotiprasad Agarwala, Daiba Chandra Talukdar, Suresh Goswami, Kamalananda Bhattacharyya, Birendra Kumar Bhattacharyya etc. have created tribal characters for their novels and short-stories. In this regard Bhattacharyya’s Mrityunjay is not exceptional. Dimi, a young Mikir girl is playing a special role in this novel.

The active cooperation of the tribal’s has been glittering as a considerable chapter in the history of Indian freedom movement.

In Mrityunjay also, it can be observed that Dimi or the villagers of the Garo village provide sufficient help to the guerrilla band in the violent activity. To reflect the involvement of this type of tribal characters realistically in the story of the novel, the writer skilfully narrates about their dialectical words, discourse, manner, behaviour, tradition, culture etc. A few tribal words used by Birendra kumar Bhattacharya are– ‘lek’, ‘kaseng sinar’, ‘roy’, ‘pixi’, ‘jish’, ‘rongker’, ‘arnam’, ‘teke’, ‘chik lou’, etc. from Mikir language and ‘wongala’, ‘nakma’, ‘saljonge rongper pi’ are some of the Garo words.

The tribal people are always found simple. Their simple or easy going nature can be observed in their living style. The tribal people living in Assam also use the Assamese language in day-to-day gossips. But most of them use the Assamese language differently in terms of its stress, intonation, pronunciation etc. Bhattacharyya gave importance on this aspect in the characterization of Dimi’s character in Mrityunjay. In a particular place of this novel Bhattacharyya himself acknowledges—

The Gossain was charmed by Dimi’s halting drawl. The Assamese language sometimes turned to ambrosia on their tongues. The Dalimi that Jyotiprasad Agarwala introduced in his film Jaimati spoke exactly the same kind of halting Assamese. Sounded almost like an echo.

A few tribal sentences come out of Dimi’s mouth in a drawling way are-
why! This I see is our Doipara Gassain! When did you come? This is your ‘aashram’, isn’t it? But why did you set it up? Whenever our people come this way they return home and lament.27

It has already been mentioned that in the novel Mrityunjay, Bhattacharyya uses the spoken language of the villages in the conversations that took place between the characters. In an interview Bhattacharyya himself acknowledges this. In this context Malaya Khaund says-

Through Mrityunjay he made an experimenting afford in using the Assamese spoken language.28 (Trans.)

Some expressions of spoken language that are seen in Mrityunjay are—Dilak mane dile Khalak mane khale (p.43), Eibar Jai lang thake lang(p.44), Anibo koilu moikhaan aani dile dhanu khan(p.45)etc. Like that a few expressions from Yiaruingam are- Tirimuwa (p.52), Bharam(p.54), loraluri(p.53) etc. which give a new dimension to the style of Bhattacharyya. Both Hemingway and Bhattacharyya’s writings are having these kinds of features which express the similarity between them in the context of narrative style very beautifully.

One of the remarkable traits of his prose style is that the language gets changed on the demand of the situation or atmosphere. The spoken language of the Lower Assam of rural society can be seen in his novels. In this regard Mrityunjay can be considered first. A lot of instances of Bhattacharyya’s beautiful prose style are there in Mrityunjay. Even the critics and other litterateurs also acknowledge the charming prose style of Mrityunjay. In this context Prafulla Kotoky comments—

The style of Birendra Kumar’s Mrityunjay is mainly noticeable. His style takes new form in this novel. Here, the writer wants to show the soul of the Assamese nation through purely Assamese sentences—proverbs, discourse, simile.29 (Trans.)
Apart from these similarities there is one more remarkable resemblance in the writing style of these two novelists. Both the novelists used poetic language in their novels. A fine example of extensive use of poetic language is given here from his novel *A Farewell To Arms*.

*I had really wanted to go to the Abruzzi but had not gone and we were still friends, with many tastes alike, but with the difference between us.*

Bhattacharyya also, like Hemingway, has a poet’s mind. The readers can notice the qualities of a poet in Bhattacharyya, the novelist. His love for poetry is beautifully expressed in his novels like *Yiaruingam, Mrityunjay* etc. In this regard a few sentences from Bhattacharyya’s *Mrityunjay* can be quoted-

*Ahina Konwar was walking at the head of the group. The moon seemed to go ahead of them like flaming torch. The torch brushed past clouds like locks of jet black hair that gathered now and then to obstruct its path, and kept moving forward.*

Another important feature of Hemingway’s writings is that the characters of his short-stories and novels use the existing dialect or language of the class of that society to which they belong. The use of language according to the characters makes his fiction very much realistic. While selecting his characters, it is seen that he often chooses soldier, fisherman, bull-fighters, nurses, doctors, some religious person etc. for the themes of his novels and stories. For example, mention may made to the ‘guerrilla party’ in *For Whom the Bell Tolls*, ‘The priest’, in *A Farewell to Arms* and heroes like Robert Jordan, Frederic Henry etc. In *For whom the Bell Tolls*, the guerilla members like Anselmo, Agustin, Fernando, Primitivo, Rafeel, Andres, Eladio, El Sordo, Joaquin, Pablo etc. use such type of discourse or show such a behaviour which can be possible only in the war environment.
In this novel, the novelist portrays Pilar, a woman character as an eloquent but uncivilized woman. In the words of critics Pilar has the signs of gypsy. In order to establish Pilar as a woman of uncivilised class, Hemingway gives a lot of rough or barbarous words, sentences etc. in the lips of this character. For example- when Pilar tells the two lovers Robert Jordan and Maria- “yes, he can have thee, — I have never wanted thee. But I am jealous —. I am not tortillera but a woman made for men—.” *(For Whom the Bell Tolls)* She uses slang words. The word ‘tortillera’ is a Spanish slang for lesbian. Pilar can openly say everything about her private life. Even she does not hesitate to say about love making very easily and openly. She tells about her life story with the bullfighter Finito in Valencia. Hemingway is quite successful in presenting her as a gypsy woman.

In his other novels such as *A Farewell to Arms* and *The Old Man and the Sea*, Hemingway uses such languages which are fitted to the characters according to their background. In *A Farewell to Arms* the character of priest is presented as a plain, simple, suggestive, well mannered, grave, person which are the aspects of a religious person. Again, while creating the characters like Santiago, Manolin etc., Hemingway uses dialogue in their lips suited the setting of Cuba. This is one of the significant features of Hemingway.

Like the characters of Hemingway’s novels, Birendra Kumar Bhattacharyya has also drawn his characters from different classes of the society. In his novels, each and every character is successful in representing the class he or she belongs to. As the novels of Bhattacharya are written on the background of social and political environment of Assam or other parts of India, so the characters of his novels represent different classes, almost all the caste and communities, religions of our society. His characters belong to diverse cultures. The easy going and simple Assamese villagers, characters who believe in Vaishnavite religion, tribal characters, the educated youths who seek reformation,
the labour employees, who belong to different caste and religion of Digboi Oil
Refinery etc. can be seen often in the novel of Bhattacharyya.

There is a beautiful illustration of the Vaisnavite culture of Assam in the
novel of Bhattacharyya. In this regard, his novel *Mrityunjay* is noteworthy. In
*Mrityunjay*, there are a lot of characters who represent the easy going and simple
Vaisnavite devotees of rural areas. He uses natural and straightforward style to
get the profound perception of the characters and the Assamese religious culture
or the society as well. The religious tradition is beautifully exhibited in the
dialogues used by the characters. These characters of Bhattacharyya such as
Mohoda Gassain, Manik Bora, Jayram, Dadhi Bordoloi, Bhibhiram, etc. often
recite the verse of the Kirtana, the Naamghosa etc. Like that he uses witty and
steady speech in the tongues of the educated young boys and girls who belong
to the reforming new generation. Rupnarayan in *Mrityunjay*; Dimbeswar,
Chatterjee in *Pratipad*; Rishang, Jibon Master in *Yiaruingam* are such type of
characters. To display Rupnarayan’s wisdom, Bhattacharyya offers the following
steady comment—

*The history of the world revealed that in France, Russia, China,
Yugoslavia, and Burma people had resorted to violent revolution.*

Again Chatterjee, who is having much knowledge on the world of politics,
has been introduced by his own dialogue—

*Have you heard what is going on in Russia? The rule of the labours
is established. If we try it can be possible in our country also.*

In Hemingway’s novels, the style of the language varies according to the
class of the characters. This is often seen in case of Bhattacharyya’s characters
also. Using of this kind of independent style could be possible only because of
the command both the novelist have on their own language. Like Hemingway
who is having knowledge on foreign languages, for instance, the Spanish language
apart from his own language, Bhattacharyya also have knowledge on English
and many other regional languages. During his one and half years stay in Naga Hills with its people he acquired much knowledge on their language. Later he proves his proficiency on that language in his novel Yi aruingam. On the other hand Ernest Hemingway who visited Spain four times was very much interested on the Spanish language as a result of which influence of the Spanish language can be noticed in his novel For whom the Bell Tolls and the play The Fifth column.

6.07 Use of Symbol:

Symbolism is an essential element often found in literature. It is a necessary element of language in fiction. The art of using symbols to suggest the ideas and qualities of one object to another in writings is called symbolism. The symbolic meaning of a literary piece is always different from that of the literal meaning. In the words of M.H. Abrams—

A symbol in the broadest sense of the term is anything which signifies something else; in this sense all words are symbols. As commonly used in discussing literature, however, symbol is applied only to a word or set of words that signifies and object of event which itself signifies something else; that is, the words refer to something which suggests a range of reference beyond itself.34

The trend of symbolism has notably been observed in English and European literature since the World War I. Many distinguished poets, novelists, dramatists have used symbols in their works. A few of them are—W.B. Yeats, Dylan Thomas, T.S. Eliot, James Joyce, Faulkner, George Moore and so on.

Hemingway has employed symbolism in his novels very nicely. Some of his major symbols used in his early works are the physical and psychological wound, weather and seasonal changes, stream and river, light and dark, etc. Right from the very beginning his hero appears as a wounded man, both mentally and physically. Heroes like Nick Adams, Frederic Henry, Jake Barnes, and Harry
Morgan are some wounded man. The wound suggests pain and decay. Hemingway’s Santiago has also the marks of wound which serve as symbols of luck, pain and endurance.\(^{35}\) He often uses the symbol of water in his writings. He uses ‘rain’ to signify doom and death. In his novel *A Farewell to Arms* the symbol of rain has been used very strikingly. The novelist depicts the scene of raining many times. When Frederic Henry goes back to warfront for his duty, he gets separated from Catherine Barkley, and then it is raining. In the Caporetto retreats scene, where Henry confronts Italian police, Hemingway uses the symbol of ‘rain’. At the time of Catherine’s death it is raining.

The ‘river’ and the ‘sea’ are two important symbols used by Hemingway which signify ‘good’ and ‘bad’ respectively. ‘Dark’ and ‘light’ are two recurrent themes in his works. These two words are also used symbolically. ‘Dark’ stands for disorder and chaos, light for order and discipline.\(^{36}\) Again in his later novel he uses the symbol of ‘Dark’ and ‘Night’. ‘Dark’ and ‘Night’ in his later novel too suggest loss of values, self-hood and the hold of a strange fear. *In For Whom the Bell Tolls, Maria is invariably identified with sun and light. Jordan always associates her with hope and love.*\(^{37}\) One more prominent symbol of *For Whom the Bell Tolls* is ‘the sleeping bag’ which means the womb.

In Latin America, France and Spain, bull fighting is observed as a traditional game. In his novel *The Sun Also Rises*, the hero Jake Barnes spends his money with his beloved Brett and a number of his friends. A minute observation of a ‘bull fight and the bulls’ psychological condition in course of fight will help someone to guess about the relationship among Jake, Cohn, Brett and Mike. In this novel bars and restaurants are also symbolically used. The hero of this novel goes to bars and restaurants so that he can hide his insecurities.

Hemingway’s most acclaimed book *The Old Man and the Sea* has many symbols which are employed by him to express its theme. The story itself bears a symbolic significance—that life is a struggle where a brave and undaunted
man may win a moral triumph against a lot of difficulties even though in its outer reality he may be defeated. This novel is a revelation of integrity, dignity and invincibility of the human mind. N. G. Meshram says--

The novel symbolizes many things to many people. Hemingway has conveyed a plurality of meanings to the human society. According to him it is a struggle of the whole humanity against the cruel forces of the world. It is a struggle of an artist against his unsympathetic critics and reviewers.\textsuperscript{38}

A lot of Christian religious symbols are seen in this novel. It is depicted here that Santiago fights with the sharks to rescue the marlin that he caught after a long struggle. The sharks attack him continuously. When he is attacked by the sharks for the second time, in agony he shouts aloud, ‘Ay’ (\textit{The Old Man and the Sea}, p.83). The omniscient narrator comments then—

There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood.\textsuperscript{39}

This view of the narrator reminds the readers about the crucifixion of Jesus. P. G. Rama Rao comments--

\textit{Santiago’s wounded hands, the dried blood on his face, his climbing up the road win the mast on his shoulder, his falling under its weight and the way he lies in his shack—‘with his arms out straight and the palms of his hands up’, all remind us of the crucifixion episode.}\textsuperscript{40}

The Biblical numerology is also used here. The figures like forty, forty four, three, seven etc. are some important biblical figures. These figures are properly used here. The story unfolds that Santiago is in the expedition of fishing with Manolin for forty days; he’s fishing alone for forty four days, his struggle with the Marlin remains for three days, he lands on the seventh attempt, and he takes rest for seven times. Jesus Christ had carried the message of love and salvation for the entire universe, for those people who tormented him. Like him Santiago also loves the sea, but the sea by using its brutal forces destroys him. A few
characters of this novel are Manolin, Dimaggio; animals like lion are also present
here to suggest youthful strength, courage, brevity etc.

Like the novels of Ernest Hemingway, symbol is used in almost all the
novels of Bhattacharyya. It can be said that he tries to narrate the theme of most
of his novels by using symbols. In any fictional writings, the major part of the
narrative is formed by the elements like symbols, similes, metaphors, imageries,
etc. Through the usage of these aspects the significance of a work can be
understood. Bhattacharyya extensively uses these aspects in his novels. In
Bhattacharyya’s writings, the symbols, metaphors, allegories are formed by some
renowned things. Bhattacharyya, like Hemingway uses different elements of
nature as symbols in his writings. For example, in *Mrityunjay*, Bhattacharyya
makes a comparison of Koli Baideu’s beauty with that of the scented
‘senichampa’ flower. He says— “She is called Koli for nothing. But she has the
complexion of yellow blossom.” (*Mrityunjay*, Trans. version. p.12). Like that
Mohoda Gossain compares Gossani with that of ripe pomegranate and tender
cucumber in *Mrityunjay* (*Mrityunjay*, translated version. p.63) In *Pratipad*
also, the face of the beautiful woman Jebunnisa is compared to the full moon
(p.65)

In his novel *Pratipad*, Bhattacharya portrays a leprous as a symbol. Malaya
Khaund says--

*The leprous who is often introduced in the middle of the story of the*
*Pratipad is portrayed as the symbol of the neglected and handicapped*
*labour society.*

Like that in *Yiaruingam*, Bhattacharyya, introduces ‘Abei’, the dog as a symbol.
Formerly, this dog was of Ishewara’s. Its devotion to the owner is beyond
imagination. In the words of Prafulla Kotoky--

*Looking in the perspective of the events of the novel, this dog can be*
*taken as the symbol of two humanistic values – devotion and loyal*
to its master in real sense.*


So far as the use of symbol is concerned, Bhattacharyya’s novel *Mrityunjay* is noteworthy. Two main symbols used in this novel are—‘Madhu’s fever’ and ‘Mohoda Gossain’s cough’. Madhu suffers from fever while he, along with Dhanpur, went to have the rifle. The strength of rifle or other arms means the physical strength. The physical strength is limited, so Gandhiji says about non-violence. But Madhu undertakes the way of violence by following the order of the leader Gossain who has been considered as master. He knows that the way of violence is temporary. To mean it the symbol of fever has been used in this novel. When the picture of the people who were killed by adopting violent ways, reflect in the eyes of Gossain, then he thinks about his own death. Soon he feels irritation of cough. The act of taking ‘makar dhwaj’ and ‘moran aada’ to increase the power and strength of body has the symbolic significance. The bird ‘Niyoti’ of the Kamarkuchi Ashram, mentioned in the novel is used as a symbol. This can be said, at the same time, ‘Laxmi’ and ‘Niyoti’. Like that the lowing of cows is used as a symbol to mean the loss of accompaniment. Hemingway uses rain, the element of nature to signify death or doom in his novel. Like that Bhattacharyya also uses the crying sound of the swamp deer to signify ‘death’.

It is very interesting to note down that the titles of the novels of both these novelists are having significance. All these are used in terms of symbolic meaning. For example, Hemingway’s *For Whom the Bell Tolls* is quite symbolic. This title is extracted from a sermon by John Donne. Donne announces that as we are the part of mankind and so one’s death is a loss to all of the mankind. Therefore, no one should ask ‘For Whom the Bell Tolls’, it tolls for everyone. The bell tolling usually means that ‘someone has died’. The story of the novel reveals that in the midst of brutal war many people die. Robert Jordan, one of the important major characters constantly thinks about his own death. As the title means he also believes that the death bell tolls for everyone.
The title of *A Farewell to Arms* is also used symbolically. The major parts of the novel deal with the horribleness-horror, brutality of the First World War. Here, an attempt has been made to plea to the world to announce ‘farewell’ to wars and the weapons used in the war. Apart from this, its general interpretation also signifies Henry’s act of saying ‘farewell’ to the weapons of war when he takes decision to end his personal involvement with the war.

Symbolic significance can also be seen in the title of Hemingway’s *The Old Man and the Sea*. It refers to a struggle between the old man and the sea. ‘The old man’ here stands for ‘weakness and wisdom’, while ‘the sea’ implies the meaning of ‘power and struggle’.

Like the titles of the novels of Ernest Hemingway, the titles of the novels of Bhattacharyya are significantly important. The titles of his novels bear symbolic meaning. Deep philosophical attitude has also been expressed through the title of his novels. The title of his novel *Mrityunjay* means ‘a person who conquers death’. In the story of this novel it is seen that the revolutionist characters have involved in India’s freedom struggle without thinking about their own lives. It is very significant that these characters have tried to conquer death.

The title of Bhattacharyya’s novel *Yiaruingam* is also quite significant. *Yiaruingam* means ‘the reign of the people’. Rishang and Khutingla, a Naga couple wants to christen their child as ‘Yiaruingam’. The shadow of optimism of the novelist can be seen in the character of Rishang. As the novelist is quite optimist, his creation Rishang also thinks optimistically. As an optimist he believes that often the death of his son, the predecessors would survive. The title of this novel also offers the author’s democratic as well as optimistic view.

Even in the title of Bhattacharya’s *Pratipad, Ain, Rangamegh, Ballari*, etc. are also quite symbolic. So it can be said that both Hemingway and Bhattacharyya are very much similar so far as the use of titles in their novels are concerned.
6. 08. The Narrative Technique:

Narrative is an important aspect of novels. Though there are stories in all the traditional novels, yet modern and post modern novels do not have the story. But no matter whether the novel is traditional or modern or post-modern, a narrative is always found there in every novel. Someone narrates the narrative of the novel. For this the narrator has to apply a certain medium. Generally written word or language have special or sub medium in the novels. For example while narrating the story or the narrative, one adopts the art of using language, the art of storytelling, the dramatic style, the art of letter or the cinema etc. sometimes the novelist combines all these art and skill or a few of them for writing novels.

The story of novels can be narrated from different point of view. Point of view signifies the ways of a story telling. There are different kinds of narrator in different novels. Some of them are called ‘omniscient narrator’. This kind of narrator knows all about the story and narrates the story with the help of his wisdom.

There are three types of narrators by whom the novelist narrates the story. The narrative is sometimes in first person, sometimes in second person or sometimes in third person. A first person narrator is someone who speaks about the story related to his own life in the novel. In such type of writings first person ‘I’ is always used. The first person plural number ‘we’ is also in novels occasionally. Being a character of the novel, the narrator interacts with the other characters. The readers here know and see everything through the narrator’s eyes, interactions and speeches. The narrative of Charles Dickens’s *Great Expectations* is narrated by the first person narrator, Pip. The famous Assamese novel *Kecapator Kapani* by Prafulla Dutta Goswami is also narrated by a first person narrator, namely Utpal.
The second person ‘you’ is used as the second person narrator in the
novels. But this type of narrator is hardly seen in literature.

The third kind of narrative is the third person narrative. In this narrative
the narrator is not a character of the story but an observer. He knows everything
about the novel. Everything that narrated is from the narrator’s own experience,
knowledge etc. The third person narrator might be an omniscient narrator who
can tell about internal world and their thoughts, emotions, feelings to the readers.
Sometimes the third person narrator may also be focalized a particular figure.
This type of narrator can tell the readers how the character sees the world, but
he cannot read the psychology of the characters.

In regard to the point of view and narrator of the novels, many
resemblances can be seen in the novels of Ernest Hemingway and Birendra
Kumar Bhattacharyya. Both the novelists narrate the stories of some of their
novels by keeping in mind the omniscient point of view. Ernest Hemingway’s
*The Old Man and the Sea, For Whom the Bell Tolls*, Bhattacharyya’s
*Mrityunjay*, *Pratipad*, *Yiaruingam* – all these are using the third person
narrative. *The Old Man and the Sea* and *Mrityunjay*, are narrated by applying
third person omniscient point of view. In both these two novels, the narrators
play the omniscient role. The narrators of *The Old Man and the Sea* and
*Mrityunjay* observe the characters, events very minutely and many times they
describe the characters and events objectively. Here in these two novels, the
narrators frequently reveal the psychological condition of their characters like
Santiago in *The Old Man and the Sea* by Hemingway and Mohoda Gossain,
Dhanpur, Rupnarrayan and a number of other characters in *Mrityunjay* by
Bhattacharyya.

The narrators of the novels which are written by adopting the method of
omniscient point of view can move from any period to any other period, from
any place to any other place or from the description of a certain character to the
description of another one as they desire. In *The Old Man and the Sea* and *Mrityunjay*, the narrators take the opportunity of this way. In *The Old Man and the Sea*, the narrator says the readers about Santiago or Manolin’s desire, belief, morality, power of works, value etc. through the dialogues they deliver. Like *The Old Man and the Sea*, various characters in *Mrityunjay* by Bhattacharyya reveal many things through their conversation made by the characters. It is seen that in both *The Old Man and the Sea* and *Mrityunjay*, the characters recollect their past. In this context, Lakshmi Kanta Mahanta comments –

> Hemingway’s Santiago remembers the boy who come with him earlier but does not come in that journey, remembers the base ball, the freedom-fighters. In *Mrityunjay* also, Ahina, Mohoda Gossain, Rupnarayan, Dadhi all remember the memorable people and the moments of past life at the dangerous moments of their journey and activities.⁴³ (Trans.)

Both the omniscient narrators of these two novels beautifully narrate about murder, sin, death, old age, religion etc. through either by the descriptions made by themselves or the conversations that took place between the characters. The narrators of *The Old Man and the Sea* and *Mrityunjay* give importance on the power of labouring hard and the indomitable spirit of human beings. Even, these two narrators give the description of how a man who sees death in front of him can defeat death by his indomitable spirit. Thus, the omniscient narrators provide some glimpses of various deeds through different characters or their own narration.

Hemingway’s *For whom the Bell Tolls* is also narrated in third person narrative. But here the narrator is anonymous. The story of this novel is written in an impartial, unemotional journalistic style that focuses on what the characters can see, hear or smell. The narrative focuses on the perspective of the protagonist Robert Jordan. The narrative of *For Whom the Bell Tolls* is told from an omniscient point of view that continually shifts back and forth between the
characters. In this novel the narrator shifts from the story of Anselmo’s struggle in the snow to Pilar’s story about the execution of fascists by Pablo and El Sordo’s tragic lonely death in order to help reader more clearly visualize their experiences. Hemingway also employs flashbacks and flash forwards technique to focus the theme of the novel. Using the technique of flashback the narrator says Pilar’s stories of struggle and heroism which make the mission of the Republican guerrillas very poignant. It is also seen that Robert Jordan’s sense of disillusionment is also highlighted by employing flash back technique. The narrator also reveals the state of minds of the characters by using flash-forward technique. The dream of Jordan to live a life with Maria in Madrid reflects his predicament.

Like Hemingway, Birendra Kumar Bhattacharyya also employs the flash back and flash forward techniques in his novels. In his *Mrityunjay*, the omniscient narrator narrates the events very beautifully. Sometimes the readers get information by adopting flashback method. In *Mrityunjay* it is narrated that Subhadra who was raped by the military, was rescued by Dhanpur and Koli Baideo. This scene is narrated by employing flashback technique. In the novel, Bhibhiram and Manik Barua were told this story by Dhanpur. In *Pratipad* also, the narrator informs the readers about a lot of events by adopting flashback narrative technique. To let the readers know about the English sahibs and their wives family life, enmity, envy, jealousy etc. the narrator employs the flashback technique, here in *Pratipad*. The story of Anderson Sahib of Doomdooma Tea Estate, the story of Ferguson Sahib, the story of Miss Mc Pherson, Sahib Phillip’s story, Jebunnisa’s birth story -all these are narrated by using the flashback method in the character of Nassiruddin.

Again, like that of Hemingway, Bhattacharyya also uses the flash-forward technique in some of his novels to inform the readers about some events. For example in *Yiaruingam*, the scene in which Rishang dreams about the rule of
the people through his child to be born in future is narrated in flash-forward technique. Bhattacharyya’s both Pratipad and Yiaruingam are narrated in the omniscient point of view. In these two novels, the narrators are omniscient third person narrator. The third person point of view is existed in another few novels of Bhattacharyya. On the other hand a few novels of Bhattacharyya are narrated by first person narrator. The novels of those types are Kabar aru Phool and Sataghni.

Like the novels of Bhattacharyya some of the novels of Hemingway are also narrated in first person narrative. The story of the novel The Sun Also Rises is described by the protagonist Jake Barnes dramatically. The narrative of Hemingway’s A Farewell to Arms also told in the first person by protagonist Frederic Henry.

It is noticed that both Hemingway and Bhattacharyya take the help of first and third person narrator in writing novels. But most of their novels are written in third person narrative. There is enough scope and advantage in using third person narrator as the first person narrator does not have so much advantage in narrating the story of the novel. In this context Hemingway comments—

*When I wrote the first two novels I had not learned to write in the third person. The first person gives you great intimacy in attempting to give a complete sense of experience to the reader. It is limited, however, and in the third person the novelists can work in other people’s heads and in other people’s country. His range is greatly extended and so are his obligations. I prepared myself for writing in the third person by the discipline of writing Death in the Afternoon, the short stories and specially the long short stories of ‘The Short Happy Life Life of Francis Macomber’ and ‘Snows of Kilimanjaro’.*

Use of dialogues is considered as an integral part of novel. Dialogues make the artistic expressions of novel divers rather than its simple narrative style. Dialogue in a novel can accomplish a number of jobs. Through the use of dialogues of different characters, the novelist gives the readers some
information, for instance, about the setting of the story, the time period in which the story is set, the location of the action, the conflicts that are driving the plot, what type of people of the characters are, how and why the characters are involved in the story etc. Apart from these dialogue reflects the dramatic dimensions of the lives of the characters very firmly in the novels. As a result of this like the audience who get entertained by enjoying the stage performance, the readers of the novels also get such type of enjoyment after going through. In the words of Mirriam Allot—

*Dialogue, as one of the novelist’s aids to characterization, certainly deserves a section to itself as one of the most exciting techniques of fiction.*

By using dialogue in the novels, the elaboration of the theme can be made more attractive and heart touching like the dramas.

It is observed that many Indian and Western litterateurs use considerable number of dialogue in their novels. The use of dialogue in the novels of Thomas Hardy, Charles Dickens, and Jane Austen etc. is quite noticeable. Many Indian novelists such as Raja Rao, R.K. Narayan, Mulk Raj Anand, Khushwant Singh, Rahinton Mistry and so on also use dialogue in their novels.

Following this trend, in the writings of Assamese literature also novelists like Syed Abdul Malik, Bina Boruah, Laxminandan Borah, Mamoni Roysam Gaswami etc. use dialogue in their novels. Thomas Bronwen remarks--

(Dialogue as a stylistic and narrative device is a key feature in the development of the novel as a genre, yet it is also a phenomenon little acknowledged or explored in the critical literature.)*

Like these famous eastern and western novelists, American novelist Ernest Hemingway and Indian novelist Birendra Kumar Bhattacharyya have also showed their proficiency in using dialogues in their novels. In this context, similarity exists between these two novelists. Ernest Hemingway has often used
dialogues in his fictional works as an effective device. Hemingway believes that dialogue alone can carry a story in fiction. Hemingway is very much popular as a master of dialogue. In his stories and novels he uses dialogue effectively. One of his short-story *Hills like White Elephants* is almost filled with dialogues. The story opens with a couple of characters sitting around a table. Eventually the readers could know that they are sitting in the cafe of a train station in Spain. The writer does not give any information regarding their characters. He does not tell about their past and even does not say how old they are. But, what the readers could know about the two persons sitting in that cafe was possible only because of the dialogues used in their conversation. Dialogue dominates almost all the works of Hemingway. Though the novelist provides a lot of descriptions the primary source of the plot in his works comes from the dialogues. Like Ernest Hemingway, Birendra Kumar Bhattacharyya also uses dialogue more or less in his novels. Both Hemingway and Bhattacharyya use witty dialogue in their writings. The use of witty dialogue helps in creating the dramatic environment in their novels. The perfect use of dialogue makes a novel attractive and interesting. In this context, Hudson comments—

*Good dialogue greatly brightens a narrative, and its judicious and timely use is to be regarded as evidence of a writer’s technical skill.*

The critics of Hemingway often observe some things like how much the novelists attention is drawn to the choice and the specific use of the vocabulary, to the particular syntactic performance of sentences, to the careful and original shaping of dialogues. Therefore, it is quite clear that —

*with a born sense of inner discipline that most of his contemporaries lacked, Hemingway followed in this path and created a new and distinctive style for his special message.*

Hemingway’s dialogues perform a lot of action. For instance- the setting of scene is revealed by the use of dialogues. Dialogues help the plot to move
forward. It delineates the characters in the back ground story. It creates problem and finally resolve the story. Here is a dialogue extracted from his *The Old Man and the Sea*—

What do you have to eat? the boy asked.
A pot of yellow rice with fish. Do you want some?
No. I will eat at home. Do you want me to make the fire?
No. I will make it later on. Or I may eat the rice cold.
May I take the cast net?
Of course.  

The simple and colloquial words used in the above conversation make the reader to think as if he was listening the conversation.

Like Ernest Hemingway, Birendra Kumar Bhattacharyya is also successful in narrating about the emotions, feelings, reactions of the events, analysis of the events, the background of the place where the events take place and about the other characters by using dialogue in his novels. It is noticeable that when the characters of the novel speak about diverse matters at one time, then the unity of the novel may have lost. In the words of Parag Kumar Bhattacharya—

*Generally if many topic relating to society, politics, Philosophy, literature etc. are used to the tongue of the characters, then the unity of novel loses through this talkativeness.*  

(Trans.)

But in this regard Birendra Kumar Bhattacharyya is exceptional. Most of the characters of the novels of Birendra Kumar Bhattacharyya, who writes novel on the basis of contemporary issues, are educated, having knowledge on reality and matured in almost all the dimension of life. This kind of characters says about everything- society, politics, philosophy, literature according to situation and place. But for this the novels of Bhattacharyya do not loss its unity. His Rupnarayan, Chatterjee, Rishang, Mohan etc. are some instances of this kind of characters.
The dialogue of the novel should be integrated and natural like the dramatic dialogues. It should match with the personality of the speaker. It is necessary to have its connection with the environment. Proper application of this kind of dialogue can be observed in the novels of Birendra Kumar Bhattacharyya. Application of witty dialogue in Birendra Kumar Bhattacharyya’s novels helps in creating dramatic environment.\(^5\) (Trans.) The following dialogue is a suitable example of this—

> Should that be told by you? Look, there is the yard between you and me. Is it the only matter? And there is a wall; a solid wall of iron.”

Pannu says with sigh. Ismail replies, “I understand it. Can’t this wall be broken?” Pannu smiles and says, “Do you have capability?” “Yes, I do”, Ismail simply says.\(^5\) (Trans.)

Bhattacharyya, like Hemingway uses easy, simple, and colloquial words or language in his dialogues. Sometimes, while narrating a situation or a problem it is seen that the conversations made by his characters are long.

6. 09 Creation of Atmosphere:

Creation of atmosphere is an integral part to take the novel into the class of humorous art. The narrative of successful novel is subdued and thoughtful. The thoughtfulness turns the environment into picturesqueness in novel. This picturesqueness sows humour and provides the story and the characters reality and transparency. As the novel is reality based, so is the picturisation of the atmosphere. The story and the characters of novel seen to be real for the readers as the novelist creates realistic atmosphere in the novel. Sometimes it is seen that the readers forget the story or characters of a novel but atmosphere creates an impression in the minds of the readers forever. This happens because of the artist’s skillfulness in picturing an atmosphere. In this context mention may be made of the great English regional novelist Thomas Hardy. In his novel The
Return of the Native he pictures a region named ‘Egdon Heath’, which creates an indelible impression in the minds of the readers.

So far as creation of atmosphere in novel, it can be noticed that Ernest Hemingway and Birendra Kumar Bhattacharyya are similar. Both these novelists are successful in creating specific atmosphere or situation realistically in their novels. This is possible only for those who are realist. Whatever back ground undertaken by Hemingway for his novels are highlighted skillfully and seen real like. The narration of the small fishing village near Havana in Cuba and the Gulf Stream where Santiago, the old fisherman used to go, is really wonderful. More than half of this novel is full of Santiago’s soliloquy and through these soliloquies the novelist narrates about the psychological state of Santiago and develops the events as well. The novelist beautifully describes the nature, activities and the charms of different kinds of sea-creatures such as marlin, dolphin, tuna, sardines, shrimp, baitfish, the small delicate dark terns, man of war-bird, whale, green turtles, hawks-bills, sharks etc. The writer describes the sea-creatures by wing simple acceptable sentence structure to create a sea-atmosphere which in really to be remembered. It seems as if he brings the Gulf Stream and placed in front of the readers. Hemingway observed the sea atmosphere minutely and then narrated it. A few sentences are-

The clouds over the land now rose like mountains and the coast was only a long green line with the grey blue now hills behind it. The dark water was a dark blue now, so dark that it was almost purple. As he looked down into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now. He watched his lines to see them go straight down out of sight into the water and he was happy to see so much plankton because it meant fish. The strange light the sun made in the water now that the sun was higher meant good weather and so did the shape of the clouds over the land. 53
Hemingway’s this kind of description of sea-atmosphere reflects another aspect that he is capable of picturize the nature beautifully. In another two discussed novels of Hemingway *A Farewell to Arms* and *For Whom the Bell Tolls*, he beautifully narrates the atmosphere of war in the background of first and second world war, Spanish civil war etc.

Like Hemingway, Birendra Kumar Bhattacharyya also suitably illustrates the atmosphere and situations through the characterization of different characters and the conversation between them in his novels like *Mrityunjay*, *Yiaruingam*, *Pratipad*, *Rangamegh* etc. In *Yiaruingam* the novelist describes the day today activities of the people of Nagaland, their life style, roads of the Naga Hills etc. very minutely and perfectly. He could also highlight the atmosphere by using very beautiful language in *Pratipad* and *Mrityunjay*. The perfect description of the suffering of the leprous, the description of the preparation made for the funeral ceremony of Sandi Ahir’s wife in *Pratipad*, the description of that scene in *Mrityunjay* where Gossani arranges the important things such as ‘moran aada’ (a kind of ginger), ‘mokordhwaj’ (a kind of herbal medicine) etc. for Gossain at the time of his departure for the guerrilla war, etc. creates a perfect atmosphere. Here is an example from *Mrityunjay*-

> After the Gossain had sent everyone off, he went straight to the lake for a dip. He then entered his room with his wet dhoti on and changed. He entered the living room and had a hurried breakfast of powdered rice and bananas after he had lit the fire.  

Hemingway uses rivers, plains, mountains, soldiers, people’s religious activity, their languages, dialects and every small detail of life on that particular place where the background of his novels is formed, to create a cosmos in his novels. In his *A Farewell to Arms*, it is observed that the rivers Isanzo, Tagliamento, the plain, the mountain, the orchards, the soldiers, the ambulance drivers, army doctors, nurses, singers and some other characters, tradition, food
habits, culture, local proverbs, riddles all together create a cosmos. This kind
of cosmos is seen in the novels of Bhattacharyya also. In this regard we can take
note of Mrityunjay much than the others. The diverse natural world of Assam is
brought into the novel Mrityunjay through the presentation of the rivers like
the kalong, the Kopili, the Sonai, the Brahmaputra’s valleys, and the wetlands,
ponds, the roads to the field, the land or area where Sugar cane cultivated,
hillocks, bending of roads, shady places, the banyan trees, the Ganesha’s statue
on the rock, forest, the birds etc. and thus the novelist creates the cosmos in his
novel. This cosmos is the reflection of the Assamese people’s tradition and
belief.

Language and style have great importance in fiction. Using various styles
the novelists can draw a picture of the work exactly. The reality, the inward
truthfulness and the comprehensiveness of vision etc. are portrayed by a novelist
with the help of various stylistic devices. The novelists Hemingway and
Bhattacharyya are very famous for their distinctive prose style. Their writing
style has greatly been improved by the experiences they got from journalism.
The literary style of these two novelists has characterized by some common
norms or things such as simple and short sentences, avoid of unnecessary literary
ornaments, use of simple, colloquial as well as emotional, evocative, political
and poetic language, use of symbol, metaphor, phrases and idioms, riddles,
proverbs, local dialects, use of dialogues etc. one of the most important things
noticed in their writings that both of these novelists have excellent power of
creating real atmosphere on the demand of the situation. It can be concluded
that these two writers are highly celebrated for the unique style that they
employed in their novels.
References:

8. ibid. p.74.
9. ibid. p. 80.
27. ibid. p.133.
32. ibid. p.277.
36. ibid. p.108.
49. Ernest Hemingway. The Old Man and the Sea. p. 08.