CHAPTER-3

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'Jagaddal', the novel is the product reminiscent of 'Uttaranga'. Samaresh himself has told "the canvass of the tale of 'Uttaranga' is spread between 1860 to 1822. The depiction of lives such as of these families and characters, he found place in 'Uttaranga' is also present in 'Jagaddal'." The nuances of that tale 'Uttaranga' also depicted tales later on, in 'Jagaddal'. He said that he wanted to talk about the people of their society, working at the jute-mill.

These people belongs to the most flux fast and racy. This fiction is an attempt to understand the social, political, economical signs that is present in this study as the picturisation of industrial worker, in the novel 'Jagaddal'.

'Jagaddal' was published in brief serially into the journal 'Bingsha Shatabdi', in the year 1364 under the name 'Kaler Namer Ekdin'. It is published in book from in 1373. The old concept of collective society. The farmers were becoming artisan. They came to be recognised as factory workers. We get the picture of a broken collective society alongside the colonial system of new relationship between man to man, women to women and family to family as nucleus that gave birth to 'Jagaddal'. The fiction, all elements of 'Jagaddal' has come out of the folk-tales that Samaresh called from his personal experience. Both individuals and collectives are mixed in a single whole, here at the picture of 'Jagaddal'.

Samaresh tried to find out the signs of economics, politics and above all of humanity at large. We also get a close study of middle class society who were on the cue of becoming learned under their clerical designation as they voiced their protest against Hinduism.
"It is learnt that the expatriate Babu's of Kolkata, some of them, has become Sahabs, some keresthan. They move along with the upper class of society side by side. Taking the behaviour of the havenots." The main song of the factory workers, voiced their struggle for existence.

I went to work at the mill
My wife has left me
Let us have the shelter
Oh! our Pateswari mother
Our ploughs and oxes had been lost
Oh! mother, did you stop them
We make our home, Oh Pateswari
I shall not leave you."

Panchu as the factory worker has uttered. He does not know where lies his country. Then arises question long after forty years of Sepoy Mutiny. Do those Panchus know, where is their country.

But The fiction has a few backlog. This fiction has not brought the farmers into the light. It is only about factory workers at large. That is why in the introduction of the lives in general has become withheld.

Samaresh has dedicated this novel to Bishnu Dey, who said, "You are promising....
You set out your journey in Ganga... I Want to see you at Sadar Sangam."

Samaresh Basu has remembered this time between 'Jagaddal' and 'Uttaranga' lies that, between a gap of 15 years. In this interim period Samaresh was collecting the material for 'Jagaddal'. Three phases of characters could be seen in this novel, 'Barakarta' 'Chutakarta' as the middle class people and jute-mill workers who were driven by the industrial society. On the otherhand there are three angles to that perspectives, jute-mill, the middle class of that Bamahindu and the working classes.
An another phases of society was growing up in the Jagaddal village. They were increasingly getting interested in industrial works. It is not true that they were forced to take up work at the factories due to the fact that they had been evicted from their roots. But, they had been moved with their heart and blood. The stars of machine have called them, most of them were young in age. The people representing that society was Madhu. The son of Shyam Bagdi he called Lakhai as Khuro.

Madhu wants to be a carpenter. He loves to work at the factory. He does not want to live in catastrophe but of the village.

He dreams "In the floor of his concrete house Moha along with Alta she will move around." That is why he is attracted by the colourful life of ghetos, the slum areas of the factories, the reason for which the peasants move to the factories is explicit. We can not pay taxes through rice. The Babus wants raw money. One can not take into exact number of Bucks received by the Zaminder. To understand the game we have to go to the court cacharies. Better to work at the factories. We will earn, we will eat. no worries. If the Babus are proud we would also be the proud.

Alongwith that perspective Samaresh's implicit version the work in the field is much trouble, some, the force of country life. Happiness with row money, the personnal freedom all these issues are at the background at this rerason which led the farmers to take up worst of the factories.

New companies were emerging into the Indian periphery from abroad "Jurdin Kinara of German to Knakinara. From Dandi to Jagaddal from American, the Duncan brothers from Atlantic towards the river Hugli" To meet the interest of the companies the peasants were uprooted. The inhabitant of Dhulepara, Bagdipara, Senpara were being uprooted. At this a new class came to occupy the medium as agents.

Akhil made protest against Lakhai, "I do not know my Zaminder. It is not viable for me to give him anything, he likes. What happend Lakhai Khuro you have but told that if the Zaminder needs then you will give that Zaminder
everything." But Lakhai said "Yes, I shall give it, if you want, then I shall give it to you also. If the Nawab of Murshidabad, then I shall give him too, but I shall not give this to the Sahabs. Sahab, who is Sahabs ? The mill of Sahao does not belong to me. Those Sahabs should go to their country and set up their mill. I shall not go to look up to them."8

The Zaminder became the subject of laughters as they followed the life style of those Britishers. The Zaminder of the village goes to enjoy the fun and frolic.

But over and above, it was Zaminder. Among the whole torturous class it is only the Zaminder who stand as a force against the peasants. Akhil said , "not the company, but it is Zaminder who is my born enemy. I do not want to see his face, I shall not look at his back any more. Khura, you are the son of Maa Manasa. I do not understand your word. But ...".9

This cometary about life and society if present here at the fiction 'Jagaddal'. On the one side the radical change by the companies and on the otherhands, nature, religions, superstition. The lands where the change could be seen if we have a careful look at the river side of Ganga. Where the industrial activities were on the offings.

The factories were set up into the rural places. The unpleasent sounds of factories is there. Samaresh, has not done justice to the Zaminder. His approach to the Zaminder's were one sided, just as the Zaminder Shib Babu of 'Mahesh' of Sarat Chandra is historically correct. Like them the torturous of Nil Bidroho, too is not false/artificial. Many of them were the victim of times.

According to Bakhtin , the perspective of carnival lies in anti establishment. How the new generation is geting effected by the colonial millieu is present through Madhu, Madhu has forgotten his class and caste. He not only fled from his home and went to the factory. He also has forgotten the face of his father Shyam Bagdi.
But, Samaresh did not do justice to the sectors of the others, as we go for a reading chronicle. He could not recognise the protest voiced through classical consciousness. That is why, the discoursed fails to take place. The fiction has become limited among the middle class society. Samaresh, we have to conclude has failed to get justice from the view point of English. He has given only a glimpse of facts. Not the psychological account of their character. That is why, 'Uttaranga', 'Jagaddal' has become only a partial reflection of history, that has failed to meet our demand.
NOTES


2. Shona yay, kalkatar anachari bubura keu saheb hayechhe, keu Kerestan. era jater madhya theke bejater achar niye phere. Samaresh Basu Rachanabali (Vol - IV) Saroj Bandyopadhyay (Ed) Page - 36


4. Apani pratishuritiban - Gangay apanar yatra .... Apanake Sagar Sangame dekhte chai. Ibid Page - 775

5. Tar paka gharer mejhey, moha alta paye ghure bedabe. Tai se dekhte chay. Ibid Page - 56


7. Jamidari ba amar kon apanjanata elo ye, se ya chaibe ta-i dite lagbe. Ki go Lakhai khudo, tumi ye balle jamidarer prayojan hale sab mathay kare niye diye asbe. Ibid Page - 113
8. হন দিয়ে আসবো, তুই চাইলে তোকে দেবো। মুরশিদাবাদের নাবাব চাইলে তোকে দেবো, কিন্তু সাহেবকে দেবো। সেইয়ে, আমি কে? সাহেব কেলাই, আমি কেলাই যাই।
সাহেব তার দেশে গিয়ে কল ফালগে। আমি দেখতে যাব না।

9. কম্পনি মিটে লয়, কিন্তু জমিদার আমি জাম্মা শাতুর। যার মুখ দেখতে
নেই, তার পাচাও আমি দেখতে না। খুদো, তুমি মা মনসা পুট, তোমার কথা
বুঝি না। কিন্তু -

Ibid Page - 113