CHAPTER-4
THE DEPICTION OF SEMI-URBAN SOCIETY IN THE NOVEL 'B.T. ROADER DHARE'
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“Night overtook the day. Someone has brushed up tar from place to place in the sky of the horizon. The brush went from east to west. It rushed afar at the highest speed, from horizon of the Earth. Nothing could be discernable.

The wind blows. It blows at the east. The wind is moving its tail slowly like a shark. Sometimes it is thrashing with the whistle in darkness above. The sound groaning lightening from time to time, as if a few swords is trying to tear the darkness into pieces. The earth is making sounds. Along with these a few drops of rain allowing itself like a needle to the body. It is piercing from time to time the wind. The darkness disaster does not belong to the nights, till to be darkness by the watch. This watch does not look at the time. It only moves and makes sounds”. Thus begins the fiction ‘B.T. Roader Dhare’.

Samaresh Basu’s third fiction ‘B.T. Roader Dhare’ was first published, serially in the ‘Natun Sahitya’ edited by Anil Singha. Later on it was published in the book form in 1952. Here Samaresh has depicted the lives and times of the other in slum.

A fiction writer has to know the art of making communication between inner and outer conflicts as well as individual, along with the general. For that matter he has to foster the art of making distance which to some critic is recognised as alienation effect. But for that matter he has to has sympathy along with the characters in his own life time. He has to call the elements after sharing the pains and pleasure. Hasan Azizul Haque in his ‘Lekhoker Upanibesh’ has said –

“Like the other people in the society a writer has also something to represent the perspective in his creations. Time and space is important to that effect. A writer has to look from the front, from back, from vertical or
horizontal angle. An author has to look like this way. He has to fight to preserve the old age positive values."

Retaking Bukhtin's words, we can also reinterpret the world of Samaresh Basu's discourse along with 'Jahar Sen Mazumder. "Samaresh Basu's has been committed to the art and the people along with the natural process, through the development of characters, And their respective perspective. This is the reflection of the other. To understand those people and their Art, he has to share their experience. He had to believe their experience, their pains and pleasures." A close correspondence between Samaresh, the author and Samera the protagonist took place. That gave his fiction a new impetus. Thus, the novel, 'B.T. Roader Dhare' becomes an epic into the world of Bengali literature. Here, the author is in quest of understanding the others. The other in crop-production division of riches, Motivating people to take up right steps towards the end of all kinds of exploitation.

Many critics have found traces of Gorkey and Zola as influences to Samaresh Basu. A few also mentioned the impact of Marxian doctrine-an offshoot of Samaresh Basu. A few also mentioned the impact of Marxian doctrine-an offshoot of Samaresh Basu's readings. On Marxism. Because he has dedicated the book to Satyaprasanna Dasgupta (Satya Master) the Marxian leader. He met him at the age of 18. The shadow of Satyamaster could be seen in 'Jagaddal' the author has made him the icon, a novel leader among the people around him.

The fiction 'B.T. Roader Dhare' is all about the slum dwellers and jute-mill. It is the direct offshoot of the practical experience of which Saroj Bandyopadhyay, the renowned Samaresh Basu critic has said "when he went to Atpur, taking Gouri along with him till then he was a boy. The life he began to live was a life of slum dwellers. He became a drop out. His new learning life began at Atpur. He started educating himself. He came to be in close touch with the working class. He came to be converted by Satyamaster.
He had close connection with the trade union, as became he could draw well, so he was given the task of writing posters. He obeyed the party's order. His experiences, a few houses were built beside the road B.T. Road. There lies the big slum. On one side stood an antique two-storied building looking from the newly constructed road, a bad discrepancy is noticed. In the common understanding this picture might not be considered as a true depiction of collective slum lives. But the observation gets a twist when we see. The crowded is not decreased. This B.T. Road can never be empty. Just as a deep forest can never be without any trees. Just as simple animal insects and violent two-legged beasts moved there like this that route too is like this. They did not leave that place, they are not in hurry. Those who had no house those vagabonds have selected this routes to remain their for the rest of their lives.

Few moved to gossiping, few to the lucky shops few to the some body begun to be moved in like haunting goal. They began to move like a tiger smelling the presence of their prey. Like onion the lump of wheat. atleast tigers began to move. As to gather food and a quantity of juice.

This road is the biggest route beside the Ganga. On the Bank of Ganga there stood factories the slum there is like heap of dust. Many chimneys stood, red lights on the tops of these chimney's discharging smokes.

Many characters cluttered the lives in B.T. Roader Dhare. A disjointed lives there eviction and the murder of the man making protest - this things are the main issues of B.T. Road. The characters he sketched - such as 'Fourtwenty', Govinda Chutar, worker Ganesh, woman Dulari. Fhulki known as the Prenmjogini being, Randy Notan Bou, the cook kalo. Sadr Buri—all of them belongs to the sub-altem society. He brought those people those tortured, those have nots. Those who have got no alternatives to these passing helpless lives, as landlords Birajmohan.
Their soul aim was to collect money by hook or by crooks. Samaresh has taken the liberty to present those peoples relationship into the have and the havenots discourse. In the slum areas are present those nomadic those convicts coming out of jail, the actor Govinda Chuttar, who likes to be called as 'Fourtwenty'. But Samaresh could not follow the hard and fast rule to depict the working class as a type but as individuals too. He tried his best to uplift the pupil from the pit of there helish slum. Samaresh Basu like a true reformer was on the opinion that the leader of the masses should be selected from the mass people.

The main characters in the novel is Govinda. When he came along the B.T. Road, the novels starts here from. "A man, from the lap of darkness stood at the turning point. He observed fourfooted foot fodprints and by routes and for a while. But he could not decide which way he should go. And stood like a ghost among the darkness". In the labrrynth of slum dwellers as a children of the mire. We get close access the riddles of life a complex variable into the juxt a position of a fewer creative systems. In these context, Govinda deserves a special mention Govinda is a refuggee. A person uprooted by time. Once, Govinda too had domestic life. He built up a neucleas family, brought up children in due course of his life and family. But could not sustain. Suddenly everything went out of joint. Govinda, too could nurture a familical bond. He, too is the decived man, driven by the omen of so called civil society. Govinda too, once had a working life. This too is no more. He, by that time was an expert carpenter in the factory. He was the firefull leader who could voiced their protest, vox populi. He was much more emotional a big heart and not less courageous. The master of the factory ousted him out of the factory. By this way, Govinda was the victim of the master of the civil society.

But Samaresh did not indulge himself to remain pessimistic. He too though Govinda has seen the rays of hope. He could dream even after his
discharge from the factory. He, by now, is a free person. He, too could understand the call of the lonely Baul.

A close relationship grew between Govinda at the past and Govinda at the present. One who could do the very difficult job at the earliest hours of his life can also find something new. Once Govinda was an expert artisan a representative of vox populi. We know that a carpenter has only to build a house with woods raw and materials. Like this expert artisan, Samarsh has known the art to build up stories. With the cook old lady, "he entered into a dialogue, left these things, go wash your hands and mouth. Govinda perhaps could think something he said where from can I get water- where you will get water.

There is a water tap at the turn of the road. She directed him outside. Go and wash your hands and feets - the water from a drain. Govinda took a little bit 'Aback'. Do you wash your hands and feets at the drain?" 

At the begining Samaresh had to face difficulties as a slum dweller but ultimately could keep pace with them. "Kalo said, Do you have any blanket on quilt?

Govinda told, a towel.

Kalo said, you are also above a degree.

Govinda said, might be, I will be caught by any disease....." 

Disease, will you be left without disease, if you did not wash your hand and teeth in to the water of the drain.

Govinda looked back. He, in his minds eye looked at the life he spent. Govinda told, Ganesh, does Dulari had anything to keep herself warm. Ganesh brought up a quilt out of his knapsack. A lotus at the middle of the quilt.

Ganesh prepared to lay Dulari down to a bad. He told Gobinda go and keep her into the warmth of the sunlight.

A representative version of the slum dwellers took place. The judge gave verdict by law the land belongs to the peasants. Yet it is to be noted
that. this type of slum should give way to something more hygenic. that people living into that area will be given seven days time to clear their houses in slum- the landlord ran havock into the slum. The whole slum is full of bustle and cry, the sound out of the disasters - Govinda’s stood up - he gave the slum dwellers courage. Girizamohan to stood up drive out that wicked one. Someone driver knife to the belly of Govinda- the author words.
NOTES


3. Charitrer swabhabik bikasher path dharei Samaresh Basu desh-
samaj-manush o shilper kachhe daybaddha thekechen ebong tari phole
tnar lekha haye uthlo I with others er gabhir pratiphalan. Kono charityeri
abhyantarastha dwandva bitarka sangshayke tini teiri kara apato kono
matabad diye chapa debar kono rakam cheshta karenni, barang
matabader prakshipta gandi ba jal theke charitrape swababik binasheo
bikare bar kare ene take manusherpupei pabar chesta karechen. Ibid page
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4. Gaurike niye se yakhan Atpurei tarapadhar paday chale gelo, takhano se
kishore. Tarophdar paday ye jiban se shuru karlo ta pray bastir jiban.
Schooler path tar chuke buke gelo. Atpurei shuru tar jibaner prakrita
pathgrahan. Shuru halo swoshiksha . Shramjibi manusher antaranga
parichay ekhanei se pelo. Ekhanei take Satyamaster diikshita karlen
communist tatve. Tread union fronter songe tar yogayog chilo. Bhalo
ankte parto bale poster iyadir byapare take dayitva deoya hay. Partyr
dayitva se thikbhabe palon karto. Prak Bibar parbe Samaresh Basu - Dr.
Nimai Bandyapadhyay (Ed) Page - 21

5. Ekta lok pubdiker gabhir andhakar kol theke ese mode dnadalo.
Chardiker charte pather dike se kayekbar dekhllo. Kintu kondike yabe
thik na karte pere bhuter mato dnadiyei railo andhakare. Samaresh Basu
Rachanabali (Vol -1) Saroj Bandyopadhyay Page - 206

6. Chede deo esob, yao hat mukh dhuye eso – Gobinda satye hayto
Naya sadaker mode ekta kal ache. Seta to anek dure. Bale uthan theke
badir dhar ghnesha dotala badita dekhiye ballo, baire diye oi baditar
pechan dike yaoyer galite yao, nardamar jale hat pa-ta- dhuye eso.
Nardamar jale ? Gobinda ektu abak halo Nardamar jal keno ? Se to
bastibadir jal nay, oi baditar ye jal nardama diye yay, sei jal . Khub
7. কালো বাল্লা, তোমার বিচার পাত্তর কিছু একটা নির্দেশিত করে তো? গোবিন্দ বাল্লা, একটা গামছা আছে। কালো বক্রা ঘুষে তোমার তুমি দেখতে আর একটি বাতি। খালি নর্দামত লোহা পাদ দুইটি যাতে গোল গোল মান চেকনাই? তাবালে নর্দামত জল যাও তাও তথ্য নেই/কেন/বয়মো তামো হে পারে ল্যাক্স।" ইবিড পেজ - 217