

## AKHTARUZZAMAN ELIAS: A GREAT WRITER IN THE BENGALI LITERATURE

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### **ABSTRACT:**

*Akhtaruzzaman Elias (12.02.1943-04.01.1997) is the first successful novelist and short story writer in the Bengali literature that shows his excellence using jargon slang words in a perfect courteous away. This unprecedented skill has shown his class as a very powerful writer. Very unlikely as a Bengali writer he wrote only 'Chilekother Sepai' (1986) and 'Khouab Nama' (1996), are the epics in the form of fiction. These are perfect examples of his master pieces along with some dignified short stories like anyo ghare anyo swar, utsaab , dudh vate utpat, khoyari, jugalbandi, dojokher om, jal swapna swapner jal etc. He is a man of real fighter and he fought with cancer till date. He is a miracle of Bengali literature. His empathy for the unprivileged and the oppressed. The realism created by Manik Bandopadhyaya in the Bengali literature, some writers extended that in their own ways. But Elias very consciously thinks the way which is very much remissible. This type of different creations what he imported into Bengali fiction in one term we can say-'the critical realism.' This intangible reality has reached into its peak with his hand what became the cause of jealousy for so many great writers too.*

*Obviously this creation is beyond dream for so many great writers. Perfectly viewed by the great Mahasweta Devi. She says, "I believe in West Bengal and in Bangladesh –he is the greatest novelist from the twos."(1) Hasan Azizul Haque informs, "In a very little time, Akhtaruzzaman Elias has left creating such surprising, splendid, unknown literature."(2). Though Elias is the sky-high literary personality but at the same time he is a very humorous also. An example cited, the day before his operation for disconnect a leg from his body he said to the photographer at Kolkata on 19 March 1996: 'Take photograph with my legs please, either in future no body believe that Elias has legs!'(3)*

**Key words:** jargon, skill, powerful, realism, critical-realism

## INTRODUCTION:

Akhtaruzzama Elias wrote only two novels, twenty six short stories, one book of essay, disseminated writings and interviews, one incomplete play in total are the creations of Elias, one of the great fiction writers in world literature. Obviously it is rare in Bengali literature to reach such peak creating such little creation, may be in the world literature too. Taking this trifling hoard, very proficiently with the whip namely 'language' he incredulously throws the missile of '*bangla-dheno*' (Bengali-arrack) language towards the heart of typical middle class conservative mentality. Using the slangs in a perfect manner is really a rare case in Bengali literature. Hasan Azizul haque wrote, "he opted the perfection of Arjun in throwing sentences in a proper away..... Reading the later part of Elias's writing I became bewilder and confused. Sometimes it seems this language is too much pure and extreme brewed, when tongue kissed the brain it becomes tormented. An essence extract is created from the rankled of Bengali word. It is the color of shining crystal and sharp as knife. Sometimes it seems too much the used language like the highly inflammable opened wire" (4).

## OBJECTIVES AND METHODS:

Observation method has been used about the creation of Elias to find out new aspects is the objective of this research paper.

### Two master pieces: *Chilekothar sepai* and *Khoyab nama*

Some of the 34 numbers of the Para of "Chilekothar sepai"(1986) expresses, "when the deep lip kissed will be touched into purplish lip like second bracket, the whole body of Ranu will be lolled on Osman. When she will be hugged and kissed on blackish salty neck and whispering, 'Ranu! Ohh my Ranu...'. The girl will give the feedback. Now Osman is finding himself in Ranu's tear, sweat, blood cell, bone and in spinal too. Sketching the figure of Ranu in his vision, Osman folded the sticker of his 'lungi'. He takes the pillow and put it reverse on his check to kiss in Ranu's breast. Lying one side, Osman put his left hand on the joining of his thigh. All types of sensibilities of the intimacy with Ranu are fully there. The excited private organ is in his fist, with this he will be intimated with Ranu. Another hand will entangle her back, like how he entangles the pillow now".

In this way throwing back the traditional typical cultured choice, Elias sucked all the energy from body in a moment. Literature about sex is sketched in an exclusive way what is first in Bengali literature is referred as the perfect place of nectar – this manic idealism is sweetly broken here. Obviously, the reader is stacked and

uncomforted in front of such bloodshed atmosphere. The so called '*bangla- dheno*' language is obviously not found but the diamond and platinum are spread here and there in 'Chillekothar sepai.'

Dogged fiction writer Elias sharpen sagely away and make the iron shaped Bengali word to the hardest one. If a glance of view will put on 'Khoayab nama'(1996) than it will be found, the glass cover will be broken down. "Courtesy is banished in a buttery away. Few times it was raining in morning. But after this till the evening there is no sign of rain. In the afternoon, being enchanted with the smell of rain and mud and a spot of sunny weather when Tamiz was working in the land sitting on ailed, he felt sleepy. Feeling sleepy he was trying to lie on there, in such particular time the old land owner cried, 'who that the son of boatman! Is that land the breast of your girl- you are pressing that?' - Such a snubbing seems the land as a girl is lying with the appeal with the sexual expression. Not only breast, whole the body, Tamiz wants. Another side he had no chance to be angry upon Hurmatullaha. His excitement compressed when Hurmatullah advises him, "With the hand you can't do, land wants Agricola, understand? Land is such, only she will be satisfied with the cock of Agricola." Tolerate you the readers- really unfamiliar with the regularity. But the people who used these slangs are very regular for them. They are fond of that type of talkies. Crossing all the boundaries and use of these types of slangs are nothing but this syntax is very regular to them like their breath. Abhijit Sen says, "as Elias was pursued his readers. Being pursued again and again, the rests who stay are gifted with the lot of unexpected surprise like "Chilekothar sepai" or "Khoyab nama."(5) Critic Avijit Sen is too much perfect on his comment. So, let's change the habit and tolerate.

### **The trigger of slang Words and using sex as living standard to break the choice and traditional system of the middle class mind**

Elias believed, "unless the mentality is changed, than there is no gap between finding new technique and schemes" (6). He used the trigger of slang language to break the choice and traditional system of wanting. He used exact word on the mouth of exact character. Without those words the characters of Elias like *Haddi Khijir* or *Hurmatullah* is a deadwood only. So, for the pleasure of our middleclass mind he does not use decorative words like so many others Bengali writers done before. He dreamt of the sex free society. He said in an interview about sex, "society is not free; the society is not healthy even."(7) He never tried to glorify or highlight sex in his whole creations. He tried to find out our living standard or class consciousness beyond sex what we find in his short story '*Utsaav*'. Here, sex beyond living standards comes from loneliness of a character's presentation. Another magnificent short story is *Jugalbandi*. "Sarwar Kabir laughs to reject the proficiency of his wife about the modern medical science, 'nonsense.' What is the meaning of balance diet? Is it eating a less? Certainly not. You

must eat according to your need. But the other hand bowels must be cleared. Loading and unloading shall get the equal importance accordingly.’

‘Rustic’. To raise a topic like bowels in the all kind of matters is a hindrance of liking to Jesmin Kabir. But that is the main consideration of Sarwar Kabir. In the morning up to the time of bowels clearing he smoke cigarettes one after one constantly. Even, his jogging and exercise in the morning is also the aim of his stomach cleaning. One day Sarwar Kabir discuss this matter.

In front to his friend in the lawn. He said, ‘Somehow if jogging is not completed in the morning, the whole day is wasted due to traffic jam in the belly. At any cost I must get my stomach clear by seven thirty in the morning.’

‘When it is raining or drizzle comes how you will jog? Is it not a real problem to you?’ These kinds of apprehension of his friend Sarwar Kabir express his laugh of gratefulness and to unworry him he says, ‘There is an arrangement behind this case’.

‘What is that?’ Keep alive the curiosity of his friend Sarwar Kabir slowly and steadily take cigarette. On the other side for fulfillment of his own curiosity Asgar unnecessary shut the get shutter, because without that there is no excuse to stay this place.

‘Awakening from sleep time one short intercourse solves your problem in bed. With some stroke abdomen shall feel the pressure. After that regular doss of three cigarettes and you get your bowels clear’.

‘But the very early morning why your wife allow it?’ The friend laughs with restless, ‘You say before that she is a late riser.’

‘Will she allow that?.’ Sarwar Kabir sniggers with neglect, this type of sniggers can master only an arrogant person like Sarwar Kabir. Pervading this laughing he said, ‘A little trick should be applied. In the morning without awakening you can do the exercise for that your figure will be slim. Number one is swimming and number two is sexual intercourse in the early morning –either of these two keeps your figure slim. Yes, this theory must work.’ Elias creates this type of dominating character through the channel of sexual behavior that is new in the Bengali literature.

Asgar, a penniless character entered Kabir's house to make his future and look after Argos. Argos, a pet dog of Kabir whose bowels are not clear for the some days. Clearing the bowels of the dog brings the news of Asgar's bright future. The position of Asgar is less than Argos in our society. It is an cosmic irony to the readers of Elias.

### **Manik Bandopadhyay, Shirshendu Mukhopadhyay and Elias**

The discussion was begun to find the formula of correlation between Manik Bandyopadhyay and Elias. Returning there, it will be found in case of Manik Bandyopadhyay, main topic was selected for a general or unfamiliar character. Later Shirshendu Mukhopadhyay has enlarged the way what Manik shows in his "Manab Zameen" (1988). What Ananta plays a role in 'Putul Nacher Etikatha'(1936) similarly Nitai plays his role in "Manab Zameen" as a minor character. Elias presented the minor character with its value. He finds out such characters to which the world has forgotten fully. But in the regular life of society they are very much important. Like, 'Haddi khijir, Hurmatullah, Asgar, Kulsum... and obviously 'the father of Tamiz'. In the world literature, character like the father of Tamiz is very rare maybe no where it will be found.

### **CONCLUSION:**

Abhijit Sen utters, "The reality of the rough and unruly writing of Elias is the reverse of humanity. The behaviors which is referred as human, the reverse or anti also the behavior of man too? In his writing the traditional away of idealism is detached from humanity. Main characters of relives are like the thunder stacked palm tree in desert, lonely and fully without any future". (8)

But dream- truth- possibility stays alive in the neglected character like Fuljan, Sakhina in Bengali literature: "what stacks in the head of the daughter of Fuljan? From this mourning sound word will blossoms, will this be garlanded by Sakhina? What she knows without eating rice? Will she be alive to garland? On the bank of lake, under the palm tree, in front of white ant set on the hard soil she put her legs strongly and pulls her head as she can and with the sharp eyes Sakhina looks at the twinkling firefly under the wounded moon in the northern part of Katlahar lake."

Again: On 04.01.1997 Elias died. On 27.01.1997 Shibaji Bandyopadhyay says "Elias is no more. No gratification of his absence is there.

But Osman is there – the nest of Khijur is there in his brain. Father of Tamiz is also there Pursuing cloud is still not stopped". (9) – It is the only hope of Bengali literature. We find the ultimate reality of common ordinary

society in his writing where like the middle class Osman, flows with the loom pen Haddi Khijjir's venom. Haddi Khijjir accelerated Osman to extend his feet into mass movement. Osman is not bad but Khijjir converted him to there.

#### NOTE:

I have used the original Bengali creation of Akhtaruzzaman Elias for my discussion. All the textual and incidental quotations are translated into English by the present author.

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