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## Normalizing the Absurd: Deconstructing Bangalittya through a Selective Study of Rabindranath Tagore, Nirad C. Chaudhuri, and Nabarun Bhattacharya

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### Abstract:

This paper deals with the question of identity of Bengalis. The identity of Bengalis can be focused in terms of community. But there are various factors that act under this genre, they are religion, culture, food habit, geographical factors etc. All the above mentioned criteria have their significant role in the formation of this Bengali community. Relating to this we can see sometimes Bengalis becoming xenophobic, although, on the other hand, we talk of a global village or a borderless world. Now, in spite of films like *Bong Connection*, we must say that Bengalis had a niche of their own. It consists of intellectuality, esthetics, critical bent of mind, etc. However, this paper would concentrate on the problematization of this identity. In doing so, we would focus on the three Bengali writers who had already criticized this *Bangalittya* (Bengali hood) as a whole. Rabindranath does this in a much decent manner often by showing the double-facedness of the Bengalis. They are always concerned with this notion of *Bangalittya* very much. He wrote the most appropriate lines in the poem *Bongomata*- "rekhecho bangali kore manush koroni." (Mother Bengal- you left us as Bengalis and did not make us human beings). Nirad Chandra Chaudhuri searches for the revival of the Bengali spirit. He shows in his *Atmaghati Bangalee* (Suicidal Bengalis), through his unique proficiency, that in the past the Bengali nation has to undergo ups and downs, but there were someone to rescue them, and hope this time also they would be rescued. Nabarun Bhattacharya unmasks the selfish subservience of the privileged Bengali people in his "Fataru" (flying men) stories. He consciously uses slangs to focus on the vulgar hypocrisy of Bengalis. Actually Nabarun lampoons the term *Bangalittya* (Bengali hood). The three writers took absurdist mode of exposition as a tool to redefine it. This paper seeks to explore that lost ground of Bengali identity.

**Keywords-** *Bangalittya*, Identity, Absurd, Deconstructing, Problematization.

## **Bengali Persona in popular culture**

In the domain of Bollywood films, we find several stereotyped Bengali representative characters. Sometimes they are criticized and sometimes they are respected as intellectuals. In the film *Anand*, Rajesh Khanna uses a word "Babu moshai", which gives a perspective of looking on Bengalis as "babus" wearing dhoti and kurta. In film *Piku*, we find Amitabh Bachchan wearing pajama and kurta and most significantly has a thin figure with a swelled up stomach. In the Tollywood film *Mach, Misti and More*, the very title refers to the sickness of Bengalis towards fishes and sweets (*rasagulla*). Hence, Bengalis are identified sometimes by their food like *mach*, *misti(rasagulla)*, *doi*, *bhaat*, etc. Sometimes Bengalis are defined by their dress like dhoti, kurta, sari. We also get personalities like Byomkesh Bakshi, Feluda with their typical "bhodrolok" (gentleman) appearance wearing traditional Bengali dresses and Satyabati, wife of Byomkesh wears saree, calls the writer friend of her husband "Thakurpo", quarrels with Byomkesh in a typical Bengali housewife manner. In Bengali commercial films, we find the portrayal of Bengali females as "neka"(idiotic). So, from these few things, we find some hegemonic agendas on Bengali persona portrayed in popular culture.

## **Real life figures**

But there are real life figures too who are very significant indeed. There are intellectual figures like Satyajit Ray, Amitav Ghosh, Amartya Sen, Rituparno Ghosh et al. There are revolutionaries like Raja Ramohan Roy, Vidyasagar; freedom fighters like Surja Sen, Khudiram, Subhas; and saints like Ramakrishna, Bama Charan, Ram prasad and Vivekananda. These figures are intellectuals and rebels in their different ways. About Rituparno, it is said that, the best demonstration of male-female relationships is filmed by a gay person as him. Now this is a great talent in itself. Satyajit Ray is also a very significant personality in Bengali film making. Amitav Ghosh is a well-known writer best known for his Indian writing in English, who got Sahitya Academy award for his work *Shadow Lines*. Amartya Sen is a Bengali economist and Philosopher who since 1972 has taught and worked in United Kingdom and United States. Sen has received over 90 honorary degrees from universities world wide. Ram Mohan Roy is known as "the father of the Indian Renaissance", as a social reformer he fought relentlessly against social evils like sati, polygamy, child marriage, female infanticide and caste system. In fact, Ramakrishna himself was against caste system. He believed that there was an underlying unity

among all religions and that only the methods of worship were different. So these are the levels of thought processes, intellectuality and radicalness found in renowned Bengalis. But how many such personages are actually found amongst this whole Bengali race is the departure point of the writers mentioned above. Their frustrated selves gave rise to the picturization of the Bengali persona in different ways in literature.

### **Rabindranath Tagore**

First we need to focus on his short stories. In *Postmaster*, the attitude of the postmaster towards the nature in the village in his poems and his original status of mind makes him a hypocrite in himself. As Tagore puts it:

Kokhono kokhono duto-akta kobita likhite chesta koren. Tahate amon vab byakto koriachen je, samasta din tarupallaber kompon ebong akasher megh dekhia jibon boro sukhe katia jae-kintu antarjami janen, jodi arabyo uponyasher kono doityo asia ak rattrer modhey ai shakhapallab-somet somosto gachgulo katia paka rasta banaiya dae ebong sari sari ottalika akasher meghke dristipoth hoite rudhya koroya[sic] rakhe, taha hoile ei adhmora bhoddro sontanti punascha nabajibon lav korite pare (Tagore 19). (Sometimes tries to write one or two poems. In it he insists that, his happy days are spent by seeing the trees and clouds- but almighty knows, if any genie of Arabian Nights arrives and in a single night cut down the trees from the roots to build concrete roads and queues and queues of apartments hides these clouds from visibility, then this half dead gentleman will regain his life).

From Ratan's memories of her past life it is evident that Bengalis are nostalgic, very much attached to the family members. The word "*songsar*" (domestic life) is a *sorgo* (heaven) to them. But here, Tagore represents utter emotional peak of Bengali hearts. Love is not sexual, not even romantic, but it is highly spiritual from within and passionate. But there is disillusionment rather than fulfillments because love is painful. Here men are strong, sometimes intellectually strong, as here the postmaster who says, "jibone amon koto bichhed, koto mrityu ache, firiya fol kii. Prithibite ke kahar" (Tagore 22) (life is full of separation and death, there is no meaning of returning back. Everybody is alone in this world). But Tagore's women are too much lovable, affectionate and sacrificial figures.

In *Manbhanjan* (Dispel of anger) another perspective of Bengali thoughts can be perceived. Here a typically manly orthodox societal norm is seen where Gopinath continues an illicit relation with some “jatra” (opera)-woman, but when he finds his own wife in the same opera theatre he became furious. These men enjoys the things outside but their “andormahal”(zenana) needs to be disinfected from such things. In fact, Bengali deterioration is symbolized in his description of the childhood life of Gopinath compared to his adult life. During his school days, he used to meet his wife secretly and used to share letters with her. His love was pure, just as Nirad C. Chaudhuri wants to convey that Bengalis were in a better condition during pre-colonial stage. The death of his father can be the symbol of the arrival of colonialists and the way Nirad lamented on the degradation of Bengalis thereafter, the same kind of degradation occurred in Gopinath's life. The way Gopinath became too much involved in the trash jokes amongst trash friends, similarly, Bengalis became busy in becoming “Babus” and gain recognition amongst the Britishers. And as Giribala was left over, similarly, the essence of *Bangalittyta* was left over. This story also suggest a picture of the then society in which men used to go to theatres and got involved with theatre actresses and the wives used to suffer alone in the “andormahal” (zenana).

In *Shuvodristi* (auspicious vision ritual) Kantichandra falls in love with a girl and was very unhappy to find that he has to marry somebody else. But the moment he comes to know that the girl he loved was deaf and dumb he suddenly finds his wife beautiful and falls in love with her - "sugoveer poritraneer nishhas felia Kanti lojjabonoto bodhur mukher dike kono-ak sujoge chahia dekhilen. Atokhone jothartha shuvo dristi hoilo."(Tagore,2009,p.366) (after taking a deep breath of relief, Kanti looked at his coyest newly wed wife. Now finally the exact auspicious vision ritual takes place). Here he focusses on the utter double-facedness of the Bengalis again.

Finally, when we come to Tagore's poem *Bangomata* (MotherBengal), we are astonished to find that the whole poem is a havoc critique on Bengalis. It seemed that Bengalis have their own criteria, their own niche, they have particularities and peculiarities which they are very proud of, leading them to be very much in the genre of Bengali hood from which they have not come out due to their hubris. So, here is a huge amount of generalization. He is typifying the category as something degenerated. Here comes my point of departure. If I take none other than Tagore who castigated the Bengalis in his strong words that "rekhecho bangali kore manush

koroni"(Tagore 114), as if that Bengalis have not become proper human beings, so there is something lacking. What is the lack prompts to go into an analytical mode to understand the Bengali-persona and then it is found that after Tagore, Nirad C. Chaudhuri focused on the everyday life of the Bengalis in his work.

### **Nirad C. Chaudhuri**

His work *Atmaghati Bangalee* (Suicidal Bengalis), whose title itself is strikingly thunder bolting "atmaghati" (Suicidal). Here he talks about marriage, passion, religion and way of characterization- everyday men in socio-cultural, socio-logical, socio-psychological study. In a sweeping brush, Nirad has made a broad generalization. Although, we may not agree to each and every argument given by him. But still, we must admit that he is echoing the criticism what Tagore launched. Hence, my work is an important documentation in the sense that in the socio-cultural detour(analysis) of the Bengali persona, looking into the integrity of their every day characteristics. If we read this man, these are the points that demand to be highlighted. Nirad says that, due to colonialism not only changes occur in the dresses and appearances, but, changes did occur in the mental states. He talked about the good qualities and bad ones that the Bengalis had adopted from colonial masters. Earlier, wives were bed-partners and nothing more than that. But gradually, romantic love occurred in their marital life. But, on the other hand, earlier knowing English and not knowing English did not matter a lot. An English knowing husband can relate with his illiterate wife easily, but how time has changed can be visualized by reading the line " akhon preme porar fole brahman kayoste bibaho hoe bote, kintu ingriji jana o ingrijite ogyaner modhey bibaha hoe na" (Chaudhuri 34), these days due to falling in love, inter-caste marriages take place but marriage do not take place between those who know English and those who do not), hence, from this statement we can understand that Bengalis have changed themselves with the passage of time. Now the question is, have the very notion of *Bangalitty* itself has changed with time? In fact from Nirad we come to know that even Bengalis used to follow the colonial masters without any judgement. They loved to watch nude pictures of European women which was a fashion for the colonials. He mentions that learning English was a passion for Bengalis, although, we sometimes get to hear that the 'babus' or the mimic men are actually created by British for their profit, but, he gave a record that these notions are false- "Ingrej nijer sarthe kerani ba onno kormochari banaibar jonno ingrejee sikhhar prabartan

koriachilo uha soboirbo mithya. Ihar moto nirjola o nirlojjo mithya kotha itihase paoa kothin" (Chaudhuri 34) (the notion that British colonizers inaugurated English language to Indians for their own sake, i.e., to recruit them as employees is an utter lie. In fact it is a very rare kind of lie in the history). He gave proofs that 1911 census said that, 16 lakhs 70 thousand 387 people of Bengal were learned in English whereas, job holders in English government jobs were 2 lakhs 70 thousand 278 people. Hence, most of the Bengalis learned English for their own false pride. We also find him critiquing "bangalir modhey matri bhakti loiya sudhu barabari noe, vondami ache."(Chaudhuri 80) (Bengalis not only exaggerate while talking about devotion to mothers but at times, they even become hypocrites). The most suitable example is that the Bengali grooms while going for marriage says to their mother " 'ma, tomar jonno dasi ante jachhi'. " (Chaudhuri 80) (mother I am going to bring a maid-servant for you). This is the most insulting thing on marriage. It seems as if the groom brings a servant for the mother and the mother in return gives him a prostitute for nights. But, a good thing was that, the husband of new Bengal had respect for their wife's body, hence, they waited for their wives to surrender to them rather than pouncing on them. Sometimes we find them lagging behind and the next moment they are found in glittering colors. What is the actual color possessed by them? He has also drawn different perspectives of Bengali life from as early as pre-independence era. He stated that Bengali rebels used to be born in Bengal in those days, Bengalis need not had to have to search for one outside Bengal. According to him, Bengalis were eager to entertain the foreign ideology and make an amalgamation of the Indian and Foreign culture. Hence, everywhere there is a sense of lacking which was absent in earlier days.

Finally, he says that historical and geographical background ruled Bengalis. They had many flaws but were in better condition in the 19th century. They had flaws but suppressed them, which due to their inefficiency became relevant again later. He again and again gave evidences that Bengali characters did not have boldness in characterization. This was said in Kangal Malsat (Subaltern war cry) in a vibrant tone by Nabarun:

Bangalira obosyo achirei sei shok katie othe. Tar jingoto ovyasi holo aluthalu hoe haumau kora., porokhonei palti kheyedantkelano. Ei pattern abangali arthat naga, rus, german ba habsi ityadir modhey dekha jae na (Nabarun 10).(Bengalis easily come out of their shock. They have this quality in their genes to shout and cry with grief and the next

moment changes the mind and laugh endearingly. This pattern is not available in Non-Bengalis like Naga, Russian, German, or Nigger etc.)

Nirad gave an absurdist view on this issue. He says:

Bangalir choritre sei drirota chilo na. Tai se bolite pare nia, 'ami desher jonno pran dite boddho porikar. Tahar jonno bina dukke, bina khove moribo.' Se desher sebao agyane probirttir jhonke koriache, abar agyane probirttir boshei attohotyao koriache (Nabarun 198). (Bengalis did not have firmness in their characteristics. Hence they failed to say 'I am ready to up my life for the sake of my country. I can die without any woe and grievance.' They served their country ignorantly just as instinct and died for it the same way.)

Now this is the extreme form of expressing the utter frustration and hopelessness of Nirad on Bengalis.

Then, if we reach to Nabarun Bhattacharya same line of criticism is there. He is rather more vibrant in attacking Bengali identity as said earlier. He lampoons the Bengali hubris by unmasking the community in his Fataru stories.

### **Nabarun Bhattacharya**

In his Fataru stories used several prohibited bantering words frequently to criticize or parallelize the odds of the society with the odd language in the text. Words such as "jhal muri government" (Nabarun 11), (spicy puffed rice government) naming the living human body as "lash"(dead body)(Nabarun 14) puts the banter on the thought process of the Bengalis now-a-days. He presented the Fatarus who by spoiling the outer atmosphere symbolizes the already stinking thought process and character degradation of the Bengalis now-" Fatarur hatekhori mane oi vangchur, cherachiri, hisu kora."(Bhattacharya 14). (The apprenticeship of the flying men means destruction, tearing, pissing.)

In his *Fatarur Bombachak o Onnoanno* (Flying men's hullabaloo and others) we find Madan selling the "koi" climbing perch fish for money, when asked by D S that he should have brought some for them also, Madan says that, the condition of the fishes were very bad, they contained a lot of diseases, hence not good for consumption. But he sold them for money not



thinking about the other people who would consume it. This shows how Bengalis today do not think of other people and selfishly makes money by capitalist dealing at the stake of other lives. The same kind of drug business is also shown here by Nabarun:

ketlir mukhe atkano oi kagoj ta ki boloto?

kagojer gonj.

dhut, ota holo ganjar puria. Bikri holei ar akta sete debe (Nabarun 30). (Can you say what is put at the notch of the kettle?

Paper knot.

Shu, it is drug packet. I will set another after selling this.)

A time was there when Bengali male figures were there who were found to be very strict to women folk at home. They were superstitious, female were prohibited from doing several things like, learning to read and write, going to theatre houses, and many others. Gradually few norms changed during colonialism which Nirad talked of. But this man shows the degradation again achieved by the Bengalis, though in another different form (Nabarun 10):

Ei j ato matal dekchen na, sob janben giddhar. Bari gelei bou er lathi khabe. Eke ki bole janen to- songodosh e bongodosh. Ami ei jonne Bangalider het kori. Sob sala holo bouer entuli. Bougulo o chance pelei palabe. (The drunken men you can see here are all jackals. They would be beaten by their wives when they will return home. This is known as faulty company causing faulty bongs. Hence I hate Bengalis. All are slugs to their wives. Their wives would also runaway if get a chance.)

In fact he at times may had tried to proof that Bengalis are becoming unsuccessful these days, because, he puts a character here who is D S. His wife too has run away with a "successful" Pearle's agent. In *Boimelae Fataru* ( flying men in book fair) section, we find that the Fatarus are interested in picking books not related to literature but related to black magic etc. though at times Bengalis talk of tradition which is actually their hubris. But Nabarun shows that although tradition can be symbolized from literature of a race and Bengalis are least interested in that. They believe in tuktak(black magic), and legendary story books" o sob agdum bagdum novel,

goppo, tarpor gie kobitar boi-osob noe. Dharma shastra, tantra, dakinibidya, hora....- ei sob amader bostabondi korte hobe"(Bhattacharya 38) (those bullshit novels, stories, and poetry books, not those books. Religious scriptures, different black magic books; we have to collect these such books). This is indeed seen that we Bengalis are so effeminate that we, if ill first go to some tantrik or ojha (occultist) before visiting a doctor. And in fact we are unable to trust any one amongst the two, which is more absurd indeed. One more evidence is, in news channel 24Ghanta, 3rd august at 11:30 p.m. a show on commercializing the ghost walking shown in which it is said that Bengalis are most interested in ghosts than any other race. Coming back, Nabarun also talked about the Bengalis' greedy foodie habit. As in book fair Bengalis are more interested in eating rather than finding books. At the same time he focused on the problem of system in book fairs where foods are available at such a huge rate but proper sanitation is not available. He critiqued that a section of Bengalis are more romanticized in dreamy worlds of poetry and they are not interested in the degraded conditions of the unprivileged subaltern Bengalis (Nabarun 101):

Joto nari, joto nor,

poria Nabani Dhar

uru uru mone dae hama

Fyataru lukie thake

pakhna gutie rakhe

tar gae kano chera jama? (All males and females,/ reading Nabani Dhar/ crawl with delightful mind/flying men hide themselves/ keep their wings closed/ why are they wearing torn clothes?)

This is not the fact only today but is continuing within Bengalis from pre-colonial ages which gave rise to vulgar caste system amongst Bengalis.

In *Kangal Malsat*, human heads chopped off with sharp instruments were found on the banks of Ganga and media is normalizing this grim picture in tele circulation.

He also focuses on Bengal's engagement in futile politics by mentioning the slogans. In it the

pseudo-glitter of life is taken off, foreground the dark shingles of life, a cremation ground, dirt, slang and non-elegance.

The nude picture of the Bengali world is picturized in a poem mentioned in this book (Nabarun 27):

Aktuku valobasa            Akti sneher vasa,

Akfota ankhi jol kothao na pai!

sottoi e basundhara        keboli rakhhas bhara,

doyar se debotara e jogote nai!

Michamichi deshe deshe vromia berai. (Little bit of love – single language of love,/ one drop of tear is not available!/ Really this earth – only full of demons,/ god of kindness are no more in this world!/ Vainly I travel from one country to another in search of them.)

He mentioned that Bengalis are intellectual, alright, but they never use their intellectuality in the writers of Bengal or Bengali ideological lessons. Rather they believe in the works and philosophers of foreign land (Nabarun 67):

Aj bangali kothae kothae seminar e Baktin, Phuko jhare, Vabanipur elakae Punjabi o Gujratider dapot o roab sommondhey gramscir hegemony totyo aorae, big bang hoite small bangachi sokoli tar nokher dogae dogomogo hoiya rohiyache, othocho se sala paramhansa sri 108 Sami Nigamananda Sarasawatideber bani sammondhey kichui jane na. (Today Bengalis quote Bhaktin, Foucault at every line in seminars, they also refer to Gramsci's hegemony while talking about Punjabi and Gujarati scares, from big bang to small tadpoles they know everything, but they do not know about 108 Nigamananda Saraswati's teachings.)

That is they focus on the English learning and learning British culture and somehow neglected their own glorified part of culture and tradition. Nirad C Chaudhuri also stated a similar thing in *Atmaghati Bangali*. He vehemently attacks on the Bengalis' acceptance of the English life, because by accepting the English life they not only adopt their dressing style, but also immorality sprang up within.

Anindya Sekhar Purukayastha, in his *Narrator of Subaltern War Cries*, wrote in support of Nabarun's *fyatarus* (Nabarun vol.42) :

Such a scathing critique of the existing system is further reinforced when Nabarun even refuses to spare God, the almighty of the allegation of complicity- *Bhagaban gachhe chhilo/ Huku huku dak dilo/ Gachh vora ata chhilo/ Sob ata Bhoga nilo*(god was on the tree/he chuckled and sounded a whistle/the tree was full of fruits/ all the fruits were possessed only by Bhoga, the privileged) (2004a:114).

Here , Bhoga, the colloquial version of the capitalist usurper, coalesces with God, the almighty and divine providence is painted in the dark shadow of collusion, God and Evil are shown as party to the same act of usurpation of the poor. The only deliverer, the sole source of succor for the poor then is the *fyataru*, the subaltern saboteur, who keeps alive the dream of relief, the possibility of emancipation or at least sustains the element of dissent in a society where complicity and fidelity to the reigning hegemon is the only norm, the only religion to follow. (Italics in original).

### **Mrinalini Sinha**

In her research paper *Colonial Masculinity: The 'manly Englishman' and the 'effeminate Bengali' in the late nineteenth century* (quotation in original), she argues that neither the colonizers nor the colonized represented homogenous groups. There are hierarchies of class, gender and status in both cases. The relation between the English and the Bengali is not same always hence, it cannot be generalized. She mentioned different reasons for the birth of Bengali *Babus* and in this respect she quotes few lines from Macaulay's descriptions of Bengalis (Sinha 15):

whatever the Bengali does he does languidly. His favorite pursuits are sedentary. He shrinks from bodily exertion; and though voluble in dispute, and singularly pertinacious in the war of chicane he seldom engages in personal conflict, and scarcely ever enlists as a soldier.

In fact Mrinalini states that, the feebleness of the Bengalis is the reason for their loss of independence to the British. For Macaulay, this feebleness had important roles for the moral

characters of Bengalis (Sinha 15):

The physical organization of the Bangalee is feeble even to effeminacy. He lives in a constant vapor bath. His pursuits are sedentary, his limbs delicate, his movements languid. During many ages he has been trampled upon by men of bolder and more hardy breeds. Courage, independence, veracity are qualities to which his constitution and his situation are equally unfavorable.

In the past the effeminacy were found in all the Bengalis which became specific to the Bengali *Babus* in the late 19th centuries. Hence, effeminacy was transgressed from a large number of people to a small handful of people. In fact we find in the British literature and culture negative connotations on *Babus*. Nirad also gave evidences that English people were not happy with Bengalis learning their language and getting 'educated' in his *Atmaghati Bangalee*.

## Conclusion

In the essay, *The Myth of Sisyphus* by Albert Camus he talks about the philosophy of the absurd, that is, "man's futile search for meaning, unity, and clarity in the face of an unintelligible world devoid of God and eternal truths or values"(wikipedia par.2). Nabarun's statement in *Kangal Malsat* about the Gods naming Him "Bhoga" actually refers to this situation of the world where God does not exist. The only thing that exists is bourgeois and capitalist marketability devoid of humanity as a whole. Camus questions that, does this realization require suicide? He himself answers that "No. It requires revolt."(wikipedia par.2). The *Fatarus* (flying men) and *Choktars* (dark magic practitioners) of Nabarun is actually doing this revolt. The final chapter of the essay compares the absurdity of man's life with the situation of Sisyphus. He is a mythological figure from Greece, who, is given the task of pushing a boulder up a mountain, only to see it roll down again. Nirad's frustration towards Bengalis comes from this very area. He also stated several times about the degradation of the Bengali persona which was uplifted and again degrading. Actually this happens that the real life figures as stated earlier tried to enlighten and eulogize the Bengali race but the sky cannot be reached, although it is the ultimate limit. The three consequences which is achieved by Camus, acknowledging the absurd is - revolt, freedom, and passion. We can take these three writers as symbolical to these three consequences. Tagore passionately highlights the flaws, Nirad speaks against these flaws freely and Nabarun revolts by

attacking vehemently to the notion of *Bangalittya*.

The essay of Camus concludes this way- "The struggle itself [...] is enough to fill a man's heart. One must imagine Sisyphus happy"(wikipedia par.2). The same way the writers and scholars like us are actually bantering on the utter degradation of the Bengali hood as a whole the result is unknown, but they are still trying to highlight the facts in a hope for a better future. Bengalis are actually intellectuals, they can be identified for their this particular singularity but they had lost their identity in this popular market driven world. Hence, they have summed themselves up into an entity with few dressing and talking styles and cuisine. The writers are actually frustrated with the loss of possibility of enhancement in future leading to their absurdity. The flower of intellectuality is hidden under the bush of effeminacy, caste system, hubris etc. There are few cultures which are often put to be pride to them but actually the inner meaning is not achieved. Durga Puja has become the theme puja competition but the essence of Devi Durga is really lost in the homogenized popular culture. Hence, this is a proof that their tradition is not actually followed. It has been commercialized. This small evidence can be seen in a film named *Arekti Premer Golpo* directed by Rituparno Ghosh. On the one hand, they are proud of their Bengali hood, on the other, they are always in an urge to gather English knowledge and culture because some how they are suffering from inferiority. The evolution of Bengali hood is discussed by Nirad C. Chaudhuri and Mrinalini Sinha where we have found that the Bengalis had undergone changes mostly during the colonial period. We have found distortions in Bengali culture and behaviors as a whole in Tagore's short stories and Chaudhuri's *Atmaghati Bangalee*. But the conflict found in the present day conditions between the orthodox agendas and new Bengali thoughts are found in the intellectual films and serials. Nabarun focuses the double-faced crookedness of the Bengali Bourgeoisies, mentioning the subaltern war cry. It is true that this caste system also persists very much in the Bengali society only. Hence, the criticisms put by these writers are true.

Although there are the continuum of the same lacunas in the Bengali lives but the time is changing. The writers are getting preference amongst the audiences namely, students and scholars have come out of the hegemonic discrepancies of *Bangalittya*. The actual *Bangalittya* should be sophistic intellectual singularity in different fields of life. They can wore any dress, can eat any cuisine they like. In fact, they can live in any part of the world, but, their

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sophistication must be identified from their intellectuality. And the degenerations should be changed by Bengalis only so that *Bangalittya* can be uplifted from a level of absurdity as expressed by the writers to a level of sanctity.

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