

AN ANALYSIS OF REGIONAL SETTINGS AND CHARACTERIZATION IN AMIT CHAUDHURI'S NOVELS

Bansode Namdeo Changdeo
Research Scholar
Department of English
NIILM University, Kaithal, Haryana

Dr. Neelam
Research Guide
Department of English
NIILM University, Kaithal, Haryana

ABSTRACT

Writing in the local color style concentrates on highlighting the characteristics and quirks of a certain area and its people. In a narrative work, whether it a drama, book, play, television series, or film, a character is a person. Characters in a narrative work might be classified as round, flat, minor, or main based on their actions. An antagonist is a character who opposes the protagonist, who is often referred to as the main character in a novel. Because they are the vehicle through which a reader engages with a work of literature, characters are immensely important. The technique via which a writer gives the characters their personality is called characterization. The most significant and unforgettable component of books is their characters. Characters in regional settings often care more about the district's or region's character than they do about the individual. Characters may develop into archetypes, which are sometimes clichéd or outdated and are characterized by a manner of life that emphasizes the past.

Keywords—Characterization, RegionalSetting

INTRODUCTION

Characters appear in dramas, novels, plays, TV, series, and films. Flat, minor, major, or round characters are based on their actions in the story. Characters in a tale are either the protagonist or the antagonist. Characters are crucial because they are how readers connect with literature. Each character has unique attributes that a creative author employs to shape the storyline or atmosphere. Since the book is about people and their actions, desires, and intentions, characters are crucial. Novelists must illustrate characters in various backgrounds, circumstances, and interactions.

The term “character” comes from the ancient Greek word *kharaktêr* and was first used in the Restoration, but it became popular following Tom Jones in 1749. Characters help readers grasp narratives and themes in literature. Since the 18th century, “in character” has meant an actor's good impression. Characterization has been used by performers and authors since the 19th century. Characters must be analyzed in connection to all other characters in the text. Fiction authors utilize several characters.

Aristotle saw character from four angles. It must be excellent first and foremost. If purpose is excellent, character will be too. This applies to all classes. Second is appropriateness, and third is actual character. Fourth, character consistency. Chaucer is English literature's first great character artist. He depicted the whole English population in the fourteenth century, from knights to clergymen in Prologue to Canterbury Tales. The character sketches are concise yet complete. The characters' insides and outsides are so well represented that the reader feels like they're moving. Chaucer's rich and unusual characterisation has helped him describe outstanding pictures. Popular writer Henry Fielding was noted for his characterisation. His specialty was showing daily life. Master characters were his specialty since most of them reflected Fielding's time's English art. Novels' most memorable and vital

component is character. Characters are easier to remember than the narrative, title, or author of a book. A long array of characters share the names of literary titles. Robinson Crusoe, Tom Jones, Emma, David Copperfield, Tess of the D'Urbervilles, Kim, Mrs. Dalloway, Joseph Andrews, etc. An eponymous hero or heroine is a drama or book's title character. These books and their characters are known as Eponymous books. These names are the titles of the books in which they appear, indicating the character's significance to the author. Virginia Woolf offers noteworthy remarks on the novel's character:

All books, I think... The book, so awkward, verbose, and undramatic, so rich, elastic, and alive, has developed to depict character, not to teach beliefs, sing songs, or praise the British Empire. I stated to convey character, but you will immediately see that these phrases may be interpreted broadly. Besides age and country, consider the writer's disposition. I view character differently than you. You claim it signifies this and that. Quoted in Mirriam 290

Setting is the backdrop, ambiance, or environment in which people live and move, frequently including physical features. Setting helps readers visualize a tale by providing physical elements. It is crucial to the tale and may become a character. It may be basic or complicated, used to set the mood, add credibility or realism, accentuate, organize, or divert the reader. Regional characters focus on the district or area rather than the person. Characters might become old-fashioned or stereotyped and live by old-fashioned values. The characters' accent, traditional habits, and regional personality features define them. Female protagonists in local color literature are generally unmarried or young girls.

The study will examine regional characters in Amit Chaudhuri books. It will concentrate on how the characters evolve in that location and their appreciation for it, as well as their relationship with their area. Regional characteristics are significant even when they don't develop. Chaudhuri, like most of his protagonists, is cosmopolitan, born in Calcutta, raised in Bombay, spent time in England, and now lives in Calcutta. However, he values his local society and its relevance to his life and his characters. William Dean Howells, a Realism master, talks on people like Chaudhuri in Criticism and Fiction:

Let fiction stop lying about life and show men and women as they are, actuated by the motives and passions we all know; let it stop painting dolls and working with springs and wires; let it show the different interests in their true proportions; let it stop preaching pride and revenge, folly and insanity, egotism and prejudice, but genuinely owning them.

Chaudhuri discusses novel characters and location subtly. His writings depict ordinary people going about their regular lives. Regional characters are not gag characters. Chaudhuri respects, sympathizes, and understands. He attempted to portray actual characters. Characters are regional. Calcutta. Characters are more important to him than the novel's narrative. No exceptional events occur in his books; they are linked like a series. In most of his works, the environment and people dominate. In Crumbling Idols, Hamlin Garland agrees with Chaudhuri:

Veritism is operating on the stage like impressionism impacted art and literature. Veritism debunks schemes and formalities. It confronts life quickly and directly from the artist's perspective. Characters and their relationships are becoming more important than storyline. Through the perspective of twelve-year-old Sandeep, Chaudhuri's debut book A Strange and

Sublime Address depicts middle-class Calcutta, a city of industrial and economic stagnation but distinct cultural flavor. He spends his summer vacations in Calcutta with his Chhotomama, who sees the city as having an old-world enchantment that Bombay lacks. As a native, he wants to know more about the city. He enjoys being here after leaving his near and large Bombay apartment. As a camera, he captures everything without leaving anything. He is the novel's protagonist and a growing character.

The work is captivating since it has numerous Calcutta characters including Chhotomama, Sandeep, Surjeet Abhijeet Chhordimoni, Sarswati, Chhaya, Sandeep's mother, Mamima, and others. Most characters remain flat throughout the narrative. Sandeep's cousins Abhi and Babla developed physically and intellectually. Major personalities are complemented by lesser characters including maid servants, Chhotomama's visitors, and neighborhood residents. They are spear-carriers because they have a little function yet paint a vivid image. The book has little incidents other than bathing, eating, talking, and singing. The setting and people Chaudhuri writes about are normal. Sandeep's entrance in the novel's first scene intrigues the reader. The lanes in Calcutta, two boys playing at their house's rusting gate, their surprise when they see a taxi in front of it, and Sandeep and his mother's warm welcome at his Chhotomama and Mamima's house are described in an interesting way. The reunion of Sandeep and his mother with his Chhotomama, Mamima, and relatives in Calcutta shows their closeness. When they entered the home, Abhi, Babla, Sandeep, his mother, uncle, and aunt proceeded upstairs one by one like pilgrims visiting a temple. Their conversation after entering the residence shows emotional intimacy:

His aunt, however, stood at the top of the steps in a half-sunlit, half-shadowy area with pristine tranquility, apparently unchanged from where she had bid farewell to him a year before. She said, "How have you been, Mona?" She relaxedly grabbed Sandeep's mother's hand as she down the stairs, her eyes beaming with delight. Chhotomama is center and constant.

He stays unchanged throughout the story. His workdays are hectic, but Sundays are relaxing. He enjoys watching movies, shopping, bringing the kids on vacation, and conversing with them. Like any normal person, he loves his family and would do everything to make them happy. He's uncomplicated and won't miss family time. Sandeep and his mother visited Calcutta, and Chhotomama greeted them. A guy of the dirt, he liked being there. Dr. Arun Kumar Yadav writes in "Socio-Cultural Aspects of Life: A Study of Amit Chaudhuri's Novels":

In A Strange and Sublime Address, Chhotomama, the youngest maternal uncle of Sandeep, is a local subject, a concept crucial to Chaudhuri's narrative tradition and theoretical critique of national narratives. Chhotomama's subjectivity is organized by regional political ideas. The odd behavior of Sandeep's uncle Chhotomama really exemplifies this political regionalism.

Mamima and Sandeep's mother, the novel's main ladies. They are flat and stock characters because they exhibit conventional female traits but do not evolve throughout the story. Twin heroines were interested in rituals, routines, makeup, gossip, etc. They were as crucial as the house's constant and comforting furnishings. A compassionate woman, Mamima was usually busy with her domestic routine, caring for her children, husband, sister-in-law, etc. She never

complained and was the family's most passionate lady. She worried when Chhotomama was hospitalized. Mamima is a kind woman. Her affection for the protagonist shows her desire for harmony. Chaudhuri depicts a pleasant, loving family. Sandeep's Mamima was straightforward and had a consistent daily schedule. Her day began and ended with her family. Always remembering her prayers was most essential. She would never face the gods in the morning without bathing and wrapping a sari around herself. She entered the prayer room:

She burned two incense sticks in the prayer chamber and inserted them into a perforated metal stand like skinny pencils. She put cucumber, orange, and delicious white batasha slices on three bronze plates in front of the gods and murmured something incoherently—not a response but a chant she had started repeating as soon as she sat on the shatranji.

The novel's other characters are as important. Sandeep, the novel's protagonist, is the author's camera. Sandeep represents all the personalities and Calcutta to the globe. Chaudhuri has shown youngsters who adore something. He also depicted youthful life and significant events like homework, games, school, misbehavior, etc. Sandeep and Abhi would silently approach a window, open a shutter, and call out to passersby by various names, like in the novel:

Sandeep and Abhi would sometimes silently approach a window and open a single shutter, slanting it to let as little light in as possible. They looked through it like a letterbox slit. They were briefly blinded; outdoors, everything was too bright; a few survivors wandered on the pavement, defeated by the heat.

The tale also features Sandeep's father, a dull figure who never changes. He was successful in business and had a decent position in Bombay. Originally from Calcutta, he left for work. Sandeep returns to Chhotomama's after a year and a half in the novel's second half. They prefer the Grand Hotel in Chowringhee over Sandeep's Chhotomama's old abode. He spent a few hours at his in-laws'. He assisted Chhotomama and his family when he suffered a heart attack and was hospitalized. To join Chhotomama's family, Sandeep's father resided at her former residence. Though unusual, he cared.

Semi-autobiographical book *Afternoon Raag* by Chaudhuri. A college student recounts his days in first person. He tells the story from a perspective. The narrator's recollections of home and parents make him sympathetic. His informal relationship with two female pupils, sentimental recollections of his parents in Calcutta, and loving memories of the classical music instructor are prominent. The novel's various characters are the author's attention. Narrator misses his mother, a key figure. In the book, she does not change. She slept in the afternoons as maids applied ointment to her feet. A vehicle ran over her foot, leaving an awful scar that glows like a star. Marie biscuits were eaten in the kitchen at three in the morning by the narrator's insomniac mother. She weighed herself nude on the weighing machine in her bedroom to avoid losing weight. She would sit on the balcony with tea and watch the lane walkers after weighing herself. She would play the harmonium on the rug after tea, particularly Todi scales. The narrator describes her hairstyle:

Her curly, problematic hair was thicker when she was younger. It falls in long, dark strands, yet each strand has a subtle, intricate undulation, like a slight electric shock or thrill, that gives it life, like a musical note's tremolo. This tremolo makes her hair frizzy and unruly and

has given her lifetime misery. It is simplest for her to collect it compassionately into a modest, medium-sized bun, gracefully with a last plastic hair-clip, or carefully into a serpent-like braid that appears strangely benign.

The narrator's mother sometimes visited Bombay Gymkhana. Indians called meeting places “gymkhana”. Anglo-Persian phrase originated from Persian word “Jammat-Khanna.” Most gymkhanas have a club. This private group is hard to join. To relax, narrator's mother went to the gymkhana club. Being alone at home was her favorite way to relax and kill time. She would go there in the afternoon, sit on a couch, and doze off in the Gymkhana until her husband came home for tea from work. His mother seems sluggish and unoccupied at home. Married to an affluent man, she has a club membership but does nothing except nap:

My mother would occasionally go to the Bombay Gymkhana in the afternoon and sleep on one of its large, boat-like wicker couches with marine cushions until my father came for tea. I saw her as a silent composition of loved details when I returned from school, which was nearby: the deliberate, floral creases of her sari, the pale orange-brown glow of her skin, the mild ember-darkening of her lipsticked mouth, the patient, round fruition of her bun, and the irrelevant red dot on her forehead. (195)

The narrator has an affair with Shenaz, one of his female friends, but he is too preoccupied with Calcutta to maintain it. He dates her because he can connect to her. She was married and divorced. While she is ready for the commitment, the narrator cannot overcome his desire for home. Calcutta. In the narrative, she is flat and undeveloped. He wonderfully depicted her attractiveness in the novel's early chapters. As a fan, he's described her personality:

She was a clever girl in a woman's body, wearing black pants, a blue shirt, a coat, and black shoes. She had long, stunning, messy hair, a file full of documents under her arm, and a sloppy, huge purse with a little package of Marlboro Lights.

The book also features Sharma, the narrator's sole college male companion. His evolving behavior and lifestyle make him a growing character. Indian, he's preparing a thesis on Indian philosophy but wants to be a stylist. His goal is to adopt Oxford's new culture. He resides in another room in the same building as the narrator. Sharma is energetic and might visit narrator's room 24/7. He occasionally came down to have coffee with the narrator and sometimes interrupted him mid-practice. Sharma paced the room, hitting the narrator's typewriter keys or reading out all the shelf names to better his English. The narrator always welcomes Sharma. They watch black-and-white British films from the 1950s. Sharma was a Collins fan and a harsh critic of the OED, pointing out its flaws.

Second girlfriend Mandira is another new character. She never develops throughout the story, making her a bland character. She entered college two years after the narrator. The narrator first spotted her in a college hall. Her American accent is strong. Her personality is unique and appealing. If the narrator grows bored, he may drink coffee with her in her room. He knows her door would welcome him. “She was small and roundish, and a favourite with the porters and stewards, who would wink at her, put an arm around her, and call her ‘love’ or ‘dear’, as the English do, and not take her very seriously”.

The narrator's father moved from Calcutta to Bombay for work. His lack of growth in the story makes him flat. The narrator's recollections create his presence. He works for a



reputable firm and lives in a well-furnished Malabar Hill apartment overlooking the Arabian Sea. After he retires, they must relocate to a suburban road with just one apartment complex and bungalows. Their Ambassador automobile came from his father's retirement. After three years here, they went to Calcutta, their home. After realizing they couldn't live in Bombay, the narrator's parents returned to Calcutta. They joined Calcutta from Sylhet, Bangladesh after partition. Being Bengali, narrator's father adored Calcutta. Narrator says his father ate a lot of rice in the canteen and never left a fish-head uneaten. Bengalis enjoy rice and fish curry. He was a parentless single kid in a city where Bengali was spoken differently and colder.

Freedom Song, Chaudhuri's third book, follows Khuku and Mini's friendship. Chaudhuri depicted Khuku and Mini's early connection and emotional support. As family and work obligations decrease, friendships become more essential. Friendships help connect the elderly to society who cannot get out as much. Chaudhuri uses one extended family to explore the complexities and ambiguities of middle-class life in Calcutta, focusing on character. Khuku and Mini, the main protagonists, chat about family, friends, health, Muslims, and the Babri Masjid. The tale follows Bhola, his sister Khuku, and their family as they eat, sleep, and work. Geeta Doctor reviewed Freedom Song:

Most of his characters appear to live that way. Their lives are ordinary and may or may not matter. Chaudhuri's talent is highlighting their lives. After revealing them, he is pleased to let them free so they may live on as phantoms singing a 'freedom song' or as pictures of the average person, the reader, you, and me.

The family had seven unruly children, including Khuku, the second youngest. She has little depth in the book. She was careless, immature, and the naughtiest since infancy. Khuku sang as a kid. Her miraculous voice was known to everyone, yet she never became famous. Shillong residents recalled Khuku's singing. If someone asked where she was or took her name, they said:

Khuku Biswas, the singer? they remembered a slender girl in a sari with her hair done in a plait standing on a stage before a microphone, the narrow steep hills of rupees looping and winding, and Khasia youngsters with red cheeks and high cheekbones sitting alongside the road. She married and traveled to England, right?

Khuku had Bablu with Shib. Bablu was studying economics in America. Khuku was an early riser. She committed to singing and practiced in the morning. Khuku had seven siblings, but her mother preferred her. Her older sister, a girls' school headmistress in the Assam highlands, lost her husband at 34. Khuku was:

After his father died young, Khuku, the second youngest of seven disorderly children, spent hours sucking pickles and laughing on Mini's porch. Mini went to sewing class without a needle; Khuku loathed guys. The fact that Khuku became a mother and Mini became a teacher was equally hard to believe.

While Khuku and Mini aged, they tried to appreciate every moment. Khuku's hair was gray and her face wrinkled. Her mehndi or hair color smelled like muck or dung till she rinsed it off. Mini was short, dark-skinned, and had a glowing forehead from her little bun. Khuku and Mini had only altered slightly: Khuku had cesarean marks and Mini had not. Their bond was



unaffected by their single difference.

Khuku's spouse, Shib Purakayastha, is a plotless character. He was retired and working at "Little's," a British-owned corporation in excellent shape. Famous sweets and chocolates were made there. The government owned the enterprise and lost money once Britishers departed. Shib was an adviser at a successful private firm after retiring, yet he was treated like he ran it. Every employee thought he could better the firm. At seventy, he worked and earned five thousand rupees every month. The firm was in bad shape, but he was paid every month. He was friendly and hardworking, but he knew "Little's" would fail, yet he continued trying and coming to work. He helped coworkers in everything. He was sensitive, clever, and understood the company's state:

Why did they kidnap me? He shook his head. Government doesn't want to fund the firm. They may not expect me to do a miracle and correct it. He was unlikely to do miracles in his vigorous old age, running this childhood firm. It's better not to anticipate anything since some individuals dislike that money is being taken from a loss-making corporation to pay my wage.

Mini, Khuku's closest companion, is flat with a small lifestyle modification. She was a Sylhet judge's daughter. She was older than Khuku. Schoolteacher in North Calcutta, New Municipal Corporation. Since they were single, she stayed with her sister Shantidi. Her arthritis kept bothering her. Khuku took her to her house since she was limping and in agony. She told Khuku, "It cut like salt had been added." Khuku said, 'There is no solution except full rest' in English. 'And Mini's healing and extended vacation began in Khuku's house'

Mini spent her time at Khuku's house reading. Mini taught geography and Bengali in a school with her sister. Khuku and Mini were great buddies despite quite different personalities. Khuku was childlike, Mini:

Mini was quiet and suppressed, which seldom showed. She liked brassieres with little colored flowers on their cups and sprayed eau-de-cologne on herself after bathing at Khuku's residence. She then covered herself with a huge maternal white shirt and a neutral cotton sari, keeping this a secret.

Bhaskar is the novel's protagonist and develops. Bhola's dark twenty-eight-year-old son. Daydreamer and rebellious youngster. Back ache plagued him. Doctors advised him to exercise. His fast temper made him upset about trivial things. He worked at his father's business and for C.P.I. but he preferred politics. He distributed Ganashakti, the party paper, every morning. Though lethargic, Bhaskar was a clever and hardworking young activist who wanted independence. Swami Vivekananda and Shri Ramakrishna inspired him. The narrative of Swami Vivekananda, who was originally an average guy named Narendranath Dutta, was his favorite. Narendranath was a superb disciple, therefore Ramakrishna named him Vivekananda

Bhaskar was affected by Vivekananda's new personality and Parliament of World Religions address. In "Native Melody in Amit Chaudhuri's Freedom Song," Indu Kulkarni adds regarding Bhaskar's identity:

Intelligent, sluggish Bhaskar, a Bengali middle class man, idolizes Swami Vivekananda and Shri Ramakrishna and wants a different identity. Bhaskar's religious, cultural, and spiritual

views are shaped by his delight in Vivekananda's pioneering Parliament of Religions address in Chicago. He is an idealist who must continuously change his ideas as reality forces him to compromise with his work and spouse.

Jayojit, an American Indian professor, travels Calcutta with his son Vikram following his divorce from Amala in Chaudhuri's fourth book, *A New World* (2000). Chaudhuri recounts Jayojit Chatterjee's story in the book. His character is rounded and empathetic. He has good and bad traits. Their divorce and wife's custody of their kid elicit compassion. As an NRI, Jayojit had to take his son's custody issue to the Indian courts when his wife eloped with her gynecologist and the American courts failed him. Chaudhuri depicts these tragic events. Sheobhushan Shukla and Anu Shukla write, "... *A New World* where the protagonist is a mature, disillusioned sort of person and is capable of a more realistic perception of things"

After Jayojit and Amala's arranged marriage, they were happy until Bonny, born Vikram, was born. Changes led Amala to quit Jayojit. She moved in with her married gynecologist. Jayojit, an American economist, visited India with his son Vikram for the summer. Jayojit and Amala married eleven years ago and had Bonny in the fourth year. After four years, they divorced and Amala received custody. Jayojit vacationed with his folks in Calcutta. His divorce hurt him, so he went to Calcutta. S. Shyamala wrote on Jayojit in "Old Snapshots in *New World: Realism in Amit Chaudhuri's A New World*":

Jayojit Chatterjee, an Indian economist at a US university, is the protagonist. A year after his divorce, he goes from the US to Calcutta with his seven-year-old son, Vikram to see his parents. He relaxes with meals, baths, and rare outside time. After his divorce, Jayojit was single again and ate everything he wanted or could obtain in America. In Calcutta, his mother offered him *luchis* (*pooris*), and he advised her to limit his eating since he was gaining weight. His mother objected, "Where—I don't think you have put on weight" Jayojit was an orphan in a foreign nation, and his mother was unaware. He did everything on his own following his divorce in America, from shopping to housework. Amala and Jayojit were happy till Bonny was born. Jayojit and Amala had a same upbringing in Calcutta, listened to similar music, and shared a love for the Beatles. Like many of his schoolmates, Amala avoided the Rolling Stones. He held onto the affiliations he felt defined him, whereas she had easily abandoned her early enthusiasms, which presumably hadn't been particularly passionate, and would respond, 'What's wrong with?' to the eighties' nonsensical music. He first thought it touching.

Jayojit was unsophisticated and occasionally regretted marrying Amala. Because of her complexity, Amala is hard to grasp. Her father was a Supreme Court lawyer. After marriage, she called parents twice weekly. Mother and daughter were closer. She and her mother discussed every detail. When Jayojit was away, she called her parents often. Several miscommunications led to divorce. Parents wanted Jayojit to remarry. Bonny inspired him to give his life another shot. Divorced Arundhati was ready for marriage after two or three encounters. Despite respect, they could not marry:

Despite a disastrous 'arranged marriage', they were willing to try again. He still didn't believe in 'love'; understanding and mutual needs kept a marriage together. 'But not a Hindu wedding, God, no; I couldn't handle another one,' she remarked. Just a registry. After a little

over a month, he recognized that something was holding her back that she had changed her mind and wouldn't go through with it.

Vikram is flat and undeveloped. The only son of Jayojit and Amala, he was seven. The youngster lived with his mother since she had custody. Bonny attended a San Diego school. He was smart, and his instructors said so. After Jayojit Bonny requested for permission to travel to Calcutta, his instructor remarked, "I don't think it should be a problem, Dr Chatterjee" He visited his grandparents in Calcutta with his father. He observed everything in Calcutta with fascination, eager to be there. A little youngster, he enjoyed every minute in the Calcutta residence. Vikram's maternal grandpa gave him his name, and his grandmother gave him Bonny. Very close to his granny. She often bathed him, causing him to chuckle with glee. His grandma smiled at him from outside the shower. His eyes and face were closed. His arm stretched for the soap crack in the wall and closed around a fresh, waxy Lux bar. Bonny spent the day playing and eating. His grandma was displeased when he fell asleep without meals. His toys were played with throughout the day. His grandma called Jurassic Park rakkhosh the toy he played with. During playtime, he would ask his grandma whether she was afraid of his toys lying on the floor. I am! Two rakkhosh!

Bonny said his father Tamma knows about Jurassic Park but hasn't watched it. Baba, it arrived in Calcutta two months ago. Pretty cool, huh? Ananda Chatterjee, Jayojit's father, was a complicated character that was hard to comprehend. He resided in Calcutta and had married sons Jayojit and Ranajit. Ranajit and his wife lived in Delhi. Joy with love was his name for Jayojit. He was tough and inherited British authority and rank. His club food and dining manners were unique. He never liked his wife because she never met his standards. He wanted her to be a 'mehsahib' like him. He scared her. Two things that would make him Bengali and native also scared him:

The first was his in-laws. When his wife and he still fought, his wife would weep and pack her things and travel to her parents' place for a week, leaving him dumbfounded. The second was his grandson Vikram, Bonny. He couldn't accept that the youngster had to spend part of the year with Jayojit and then with his mother, who was living somewhere in America with someone else.

Ruby, Jayojit's mother, is a stock character who lives in her home. She was the kitchen queen, busy preparing for her son and grandchildren despite her poor culinary skills. She was a model housewife, doing virtually everything herself. Maya, the maid, came at will and made excuses. He didn't like her, yet she became his mother and nurse. Her major responsibility was feeding the family properly. She kept tempting his son and grandson to luchi. She was worried about his grandchild, so Jayojit remarked, "Don't force him, ma." with indulgence. "Don't spoil him—he's not used to oily breakfasts" She listened to her son like he was her mother. Another reason Jayojit stopped her was to keep her from cooking. She became a domestic machine and spent much of her time shopping with friends while the Admiral neglected her. In her bedroom, Mrs. Chatterjee would quietly put on the transistor radio to listen to devotionals, a habit she had adapted to due to her loneliness. Something about these bhajans suited her semi-wakiness in the first half-hour after waking up. His sixth book, The Immortals, takes place in the 1970s and 80s before the 1990s economic reform. It follows

three Indian musicians: a woman, her son, and their classical music instructor guru. Mallika, married to Apurva Sengupta, a huge corporate CEO, and their sensitive son Nirmalaya are the main emphasis. Nirmalaya, the novel's protagonist, lives with his parents and loves Indian classical music. He wants to protect it from commercialism. The Neogis, old Sengupta pals, domestic entourage of chefs and cleaners, and Shyamji's extended family, who play music, all appear and go.

Novel's Shyamlal is multifaceted and evolving. Son of Panditji Ram Lal. He was different from his father and told his narrative like a saint. He was nothing like his father. He taught Mallika music with Moti Lal at her place. Shaham's sister married Motilal, his brother-in-law. Motilal presented him to Mallika's home: "The name of my dewar is Shyam Lal. 'The late', he looked up, 'Pandit Ram Lal's son. He sings and teaches well Motilalji and Shyamji discussed Mallika after class. Shyamji taught Mallika Sengupta music after Motilalji was fired for drinking. He worked in music and wanted to make money. All his pupils were affluent and he taught them exclusively Hindi cinema tunes. Nirmalya aimed for popularity as a classical vocalist, while Shyamji preferred teaching Hindi cinema songs to gain money. He did not match the Eastern or Western musician models. Shyamji appeared neither religious nor rebel like the Eastern artist. Shyamji craved Bombay. Nirmalya couldn't integrate what he felt Shyamji should be into his desire to enjoy life's nice things, which was similar to what his friends' dads desired. Shyamji taught Nirmalya classical music for money even though he didn't want to. Because "his real teacher, Shyamji, was an itinerant with his own compulsions, who sometimes found it difficult, in the interests of adhering to deadlines, to give Nirmalya the time of day" Nirmalya idolized the guru. Shyamji was kind and invited his brother-in-law Pyarelal to Mrs. Sengupta's place. Pyarelal self-taught kathak dancing and learned other arts. His character development is little throughout the narrative. He could sing and play most musical instruments. Since Pyarelal recognized something unique in Nirmalya, she would wait for his arrival. Always encouraging and appreciative. Pyarelal observed that Nirmalya, though a part of the world, was not quite right for him. He found in him a strong nostalgia for a different time and place, which made him restless and uneasy. Pyarelal was the only one who sensed this yearning, neither his three kids or his classmates.

The Bengali wife of wealthy businessman Apurva Sengupta, Mallika Sengupta, is flat. She was a lovely mother and wife. She was a vocalist studying music with Moti Lal for seven or eight months and attempting to improve her pronunciation. Her Bengali accent was usual. She practiced bhajans and ghazals to master them. She recognized Saigal and Kananbala Hindi movies songs. She stopped singing and spent over thirty years learning Hindi and Urdu vowels and consonants in her apartment throughout the day. The author states that her specialty was Bengali and Tagore-style music. What she said in Hindi sounded Bengali. But her music professors found her appealing because of her Bengali voice, which was full-throated and rounded. They would exclaim, 'You sing like Kanandevi,' or, 'You sing like Geeta Dutt!' Kanandevi had converted to religion, Geeta Dutt had died young, and Mrs. Sengupta's voice was different in Lata's time.

Bengali flat character Apurva Sengupta was a famous businessman. One of Mallika's brother's college friends. Apurva's zamindari family was rich. Mallika was a good, affluent

lad, thus his family admired him. Mallika assumed he was her brother's buddy. Mallika subsequently accepted Apurva Sengupta's marriage proposal since she believed she could only sing with him. Apurva was a nice spouse who fulfilled her every want. He was promoted and replaced Mr. Deb, who died after a heart attack. Prashanta and Nayana Neogi learned about the promotion first. They were family buddies since Senguptas had few city pals:

In the 1950s, Prashanta Neogi studied painting in England and Apurva Sengupta studied company law. They met and became friends. The tale was that they met aboard the cruise. Prashanta Neogi still talked about it with a wifely shrug that fitted weirdly with his enormous physique. Two lonely Indians on deck had started talking.

Novel protagonist Nirmalya was the only son of Apurva and Mallika Sengupta. His parents named him "an offering to God" Her mother cared deeply. After school, he had lunch. He liked rice, daal, and fried fish. Before his kid arrived, his mother turned on the air conditioner. She always felt he was a fantastic youngster. His mother worriedly said, "Do you like the fish? How was your day? His school instructors couldn't comprehend him since he was so odd. Nirmalya picked up his father from work. He was afraid of the water and raging waves. He and his father were aging and working, but he distanced himself from them. The author states that as he aged and his father advanced in the firm, he had more tension with his upbringing. He nearly skipped his parents' events or showed there disheveled due to his teenage puritanism.

Nirmalya had minimal cardiac issues. Parents concerned about him. In Calcutta with his mother as a toddler, he was bitten by insects and had dengue. His mother always blamed her carelessness for his illness. She heard that dengue and rheumatic fever might harm the heart and questioned whether she caused her son's ailment. He had a goatee and a faded kurta with trousers. His father was expanding his company and moving away from his parents. He didn't like the new apartment and missed the old one since his father had to move. He questioned his parents, "Why did we have to come here" He never shaved his goatee, had shoulder-length hair, and seldom smiled. His father wanted him to meet his new coworkers and acquaintances, but Nirmalya didn't enjoy being around others. He left everyone and lived alone. He liked staying out without a cause in a khadi kurta and pants. He had several Shyamji visits at home. He watched Shyamji from afar to determine his character. Nirmalya saw Shyamji as a brilliant artist while striving to align him with his own artistic vision. A guy in a baggy white kurta and pajamas oiled his hair. Despite his sometimes-inspired songs, Nirmalya seems to have no notion of or time for inspiration. His teaching and singing were nearly jobs. (99)

Nirmalya wanted to study overseas since he didn't fit in. He sought to escape the corrupted society's methods. His father loved his philosophy studies notion. Nirmalya wanted to study philosophy to understand life and its issues. As Nirmalya sought for a passport, preparations were made for his departure. He and his mother shopped for his trip overseas. He carried recordings of his guru's songs. He went to London and Shyamji asked Senguptas about Nirmalya.

This study shows how Chaudhuri uses characterisation in realistic literature. Chaudhuri's characters portray Calcutta well. He has discussed practically every literary character: flat,

round, complicated, stock, etc. He depicted characters and his locality by doing so.

CONCLUSION

Amit Chaudhuri's works intimately depict Indian life via local personalities in regional locales. His writings delve into his characters' daily lives, revealing their simple but meaningful experiences. Chaudhuri's meticulous observations and lyrical writing paint cultural, social, and emotional landscapes in Kolkata and elsewhere in India. Critical analysis of these local people shows how Chaudhuri expertly depicts tradition and modernity, individual desires and society expectations, and regional identity's influence on personal narratives. His characters, frequently trapped in these contradictions, weave a fascinating tapestry of regional life that reflects modern Indian culture.

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