

Study on Durjoy Datta's Novel the Boy with a Broken Heart

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Abstract – *Durjoy Datta had a place with a generation of remarkable Indian writers who burst into limelight and continued to blaze all through the twenties. "The Boy with a Broken Heart" is a romantic book by Durjoy Datta. Durjoy Datta's books and composing style is incorporated on the mindset of youth and their snapshots of happy just as troubles in their relations. Datta's books on which this examination is led and paper is composed, are genuinely exceptionally contacting and it portrays how one can experience tops in life at a second and needs to confront valleys the other. A start to finish examination of the fiction of Durjoy Datta's uncovers that the soul of family relationship shapes its methodology, headway and merry culmination. The obvious piece of Durjoy Datta's inventive work is the feasible perspective embedded in each novel. As he is known for his clearness, the message is continually exceptionally clear. The insightful truth that the events pass on has its beginning stage in human mindset.*

Keywords – Family, Romantic Message.

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INTRODUCTION

Datta has established his achievement in the class through his more youthful, snappier and millennial-friendly sensibility. Without a doubt, he writes about the same old done-to-death clichés of youthful love and heartbreak, yet he sticks out like the lesser evil in an oeuvre dominated by a wide margin more regrettable literary abominations. His freshest book, **"The Boy with a Broken Heart"** (continuation of **"The Boy Who Loved"**) is perhaps the most appropriate example of how Datta continues to straddle the thin line between commercial appeal and the kind of social awareness that attracts current urban millennials, regardless of whether that social awareness largely one-dimensional.

From the beginning, the plot appears to be quite straightforward, crammed with the usual sayings that are characteristic of this class. There's the angst-ridden, brooding Raghu who's mourning the deficiency of his ex-sweetheart Brahmi, and there's the fearless and tenacious Advaita who is drawn to his elusiveness, and is quick to make him open up to her and unravel the reasons behind his present status of despair. There's unrequited love, heightened emotions, family drama, and some secret and intrigue tossed in just in case. Notwithstanding, the book is not always what it appears.

Admittedly, Datta's brand of cringe-lit (or any brand of cringe-lit) has never exactly been the kind of book

I would voluntarily pick up to read, however with **"The Boy with a Broken Heart"**, I did wind up respecting his sensibility, if not be amazed by it. There are certain things that work – the epistolary format, for one's purposes, is an interesting means of storytelling (one I'm usually quite partial to), and the unexpected developments did keep me entertained, if not impressed.

"THE BOY WITH A BROKEN HEART":

The story of **"The Boy with a Broken Heart"** takes a positive turn as Advaita enters. She is attracted towards Raghu the more he wants to hide; in fact, to an annoying extent. Eventually, Advaita finds a way to be in an unlikely friendship Raghu.

Tomorrow's the day everything will change; it's like one of those moments in movies where the girl is walking on the street and she's confused and lost, her eyes teary and her steps unsteady, but then slowly a sense of confidence seeps through her, slowly filling her up, submerging her in hope and possible joy, and she's smiling, and then she's running, sprinting away from her past, leaving behind all that she has been through, charging at her future, laughing like crazy. I am from Dehradun and I live with Mumma, Papa, Di, Dadaji, Buaji, Fufaji, Manish Chachu and my two cousins, Karan Bhaiya and Anshuman Bhaiya, in a house as old as time, in a room which I share

with three others, and there's not one part of this sentence that I am not dying to change. She stared at me and I think she was wondering if I would put her through the same sleepless nights and the same humiliation that Divya Di had put her through before dropping out of college in her second year.' Do not steal from anyone,' she said. And even if she did not steal, there's no denying that it's Mumma's cunning and tenacity that have paid for Di's and my schooling. As for Dadaji's hatred towards us, it had to do with the fact that Papa, the eldest son in the family, had chosen to marry Mumma, a lower-caste woman. She swirled and bent and swayed like she was possessed, and when she crashed heartbroken to the floor as the song ended, she had put to shame Aishwarya Rai and Madhuri Dixit and anyone else who would have tried dancing to that song.' Goddess,' I whispered to Mumma, because it was true.

OBJECTIVE

- To Study in The Climax of **"The Boy with a Broken Heart."**

RESEARCH METHODOLOGY

Around the way to achieve the above focuses on, the going with system of investigation would be followed: In solicitation to apply the keen and unmistakable methods to the assessment a close by examining and point by point examination of fundamental writings and helper sources open as investigation would be used. Get different perceptions to explain the scholarly assessment and this would require close examining examination of few assistant materials. The investigation reviews how Durjoy Datta makes the sincere stories. The assessment will be limited to the whole of his novels and examinations of the different components of the topics and subtleties with the remarkable reference to the assistant sources.

The assessment procedure in the current examination is exploratory, interpretative, evaluative and legitimate. Different subjects in the picked novels are pondered. All through the assessment work while showing the references and 37 references MLA Handbook's seventh extension is to be used¹⁵.

PRIMARY DATA:

The primary data is collected with the help of the selected three novels- **"The Boy with a Broken Heart."**

It is also collected with the help of discussion with policy makers, administrators, journalists and youngsters.

SECONDARY DATA:

The optional information is gathered from numerous assets like visiting to different Libraries, Books, Research Journals, Internet, Magazine, and Literary Columns in Newspapers, Dutta's Official Website and Dutta's Speeches.

ANALYSIS OF "THE BOY WITH A BROKEN HEART":

It should be stated at the beginning that when we talk of Indian readership of romances we are not having in mind a homogenous group. India is far too varied, in culture, language, religion and customs, to make something like this possible. An axiom that understudies of Indian history are taught right from the start is that India displays a remarkable "unity in diversity." The same can be said about the Indian readers of romances. They are different from one state to another, from North to South, from East to West, in culture and customs and regularly in the language they speak. The socio-economic status of the families to which they have a place can also be widely different. However, we are dealing with Indian ladies limited by an identity that is unmistakably and unequivocally Indian. This identity is shaped by the values that have permeated society and culture down the ages by Hinduism, its philosophy and its sacred texts.

'We have reached,' said Divya Di and the bus stuttered to a halt. 'We will not waste any time here like the last time. Di and I were locked in a fierce battle over who could win the better discounts from the seasoned wholesalers of Saharanpur.' By the time we finished, it was sundown and we had to shout and bawl our way to the last bus back to Dehradun. I followed the boy and a bunch of others atop the bus. It was clear to me that he was lying, but I could not find the words to probe further, to ask what his name was. It was a taunt at Divya Di and me, the shameful prodigal daughters. May be it was said to strip Dadaji of both respect and the title of doctor.

Di and Mumma fought all afternoon on what to pack and what not to.' I am keeping this, what's your problem?' said Mumma. 'There's no space in this room, cannot you see? How much more space do you want to leave us with?' said Mumma. 'Mumma, that's ' 'You will want all this later, I am telling you, and then you will regret throwing them away,' said Mumma. 'I am not going to regret not having all my books from the seventh standard. Then she stormed out of the room.' I do not see the point,' said Di to me. 'Is not it obvious, though?' As the time of departure neared, we lost our voices, our hearts shrank, and we all sat in the room looking listlessly at each other. For a moment, Mumma's eyes flashed with anger that I

had not seen in her before, but when Buaji asked her to lower her eyes or leave the house, she lowered her eyes.' Enough!' Dadaji had said ironically because he was the judge and Buaji the executioner.' We did not know she would run away,' said Papa to Dadaji. The three of us Divya Di, Mumma and I understand each other's pain, hold each other's hands and say the right things, but we have never figured out what to really say to Papa. You chose this relationship.' He did not spare me a look, grumbled, and looked away and out of the window.' I am not answerable to anyone.' 'Of course you are, Chachu. There was no alcohol at the wedding and yet he reeked of it.' I am sure you remember me, do not you?' 'I do not.' 'Your sister and I were in a relationship till she...you know what she did with that man. Not that it would have spared me a beating, but I was not thinking clearly at the time.'

I was really satisfied with the book. I was happy for the characters and loved the way it shaped notwithstanding of the threadbare nature. This was until the climax of **"The Boy with a Broken Heart"** hit me flat on the face. I was left astounded because it was a particularly dumb idea. I had felt that Durjoy Datta would end the series with two parts, yet he left such a constrained and flinch commendable cliffhanger in the climax that I nearly pulled off my hair. It was rarely required. The story cold has finished, yet he chose to extend it further to make a set of three. To top that he incorporated a wind that was so unnecessary.

Overall, I observed the book great aside from that crap of a climax. Durjoy Datta didn't disappoint me. The book kept me intrigued in any event, when my eyelids were falling down and the credit goes to his composing. I would have cherished it more notwithstanding that helpless climax. Anyhow, it is a speedy read and kept me stuck.

Durjoy Datta had a place with a generation of remarkable Indian writers who burst into limelight and continued to blaze all through the twenties. **"The Boy with a Broken Heart"** is a romantic book by Durjoy Datta. If "cringe-lit" (similar as cringe-pop) was ever an actual literary class, Chetan Bhagat would without a doubt be its reigning guilty party. Yet, Durjoy Datta, who has in the past authored titles ranging from "I Broke Up, She Didn't", to "Since You're Rich, Let's Fall in Love", would be the prodigal child. He tries, one might say, to reinvent the game, yet at the same time remains firmly established within this kind brimming with generalizations, over-dramatized Bollywood sequel sayings, and terrible writing.

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CONCLUSION

In Datta's books, his characters break these principles of morality and accordingly experience the ill effects of the culpability which gets so heavy that they feel ashamed of themselves. His

characters are limited by responsibility. It is this responsibility which makes their life miserable. They cannot liberate themselves from the responsibility. It makes them experience the ill effects of mental emergency. His characters don't lead happy married life. They simply live with each other in one house without any adoration and affection. They simply consume their time on earth as they are focused on each other. Not a solitary novel undertaken for this research has portrayed a happy married life. In each married life either male or female is enamored with another person and wants to live with the individual whom they love however their responsibility doesn't allow them to live with their friends and family which make their life more miserable. They simply lead a coexistence simply because they are bound together by responsibility and they are unable to break this responsibility however they badly want to break it. Despite the fact that they experience the ill effects of an emergency, they don't break their responsibility. They don't rebel against the situation. The stark contrast however can be seen when we see that, Durjoy Datta has utilized an exceptionally basic and normal English style with general words to reach out to each and all.

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