CHAPTER SIX.

We have seen in the foregoing chapters that, in many of his writings Tarasankar made an effort to depict a particular region. And the land of Radh with its nature and inhabitants has repeatedly become the subject of his stories and fictions.

Now, it will be quite pertinent and interesting to see whether these materials have matched with his style of writing or have influenced it either. What is more important is to note, how far these regional writings have succeeded as literary creations. As because such writings constitute a considerable size and number, their artistic features deserve an elaborate and separate study. Presently, avoiding any detailed and exhaustive analysis we are going to assess, in short, the literary technique and style adopted in the regional novels of Tarasankar Bandopadhyay.

Tarasankar has dealt with various elements of the life of Radh - its different groups of people, their past traditions with present changes, political and cultural activities etc.

No doubt, it is a very difficult task to give an artful shape to these vast and diverse materials in the limited scope of a novel. It leads us to study at the very outset the different patterns of plot adopted by the writer in the novels under discussion to achieve his aim.

In some of his novels the story develops with a central character present throughout viz. 'Raikamal(Kamal)', 'Kahi' (Nitai), 'Dhatrdebata'(Sibnath), 'Ganadebata' (Debnath), 'Sandipan Pathsal' (Sitaram), 'Padacinha'(Gopicandra), 'Kalantar' (Gourikanta). The names of central characters of the respective novels are indicated in the parentheses. The remaining characters of those novels are in some way or other connected with the principal characters. But, remarkably, the plot is not controlled or sometimes even not initiated by the main character with his or her ideals, ambitions and actions. It appears that, a man, being a part of the flow of life witnesses the variegated human life and gathers different experiences, but very little part of incidents are shaped by him. But in most of these novels even the principal character with his emotions, thinking and activities and uncommon individuality does not overshadow all other things and does not throw them in the background. Indra Ray, Sibnath, Sitaram are a little more prominent and active than others around them, but this not the case of Debu or Nitai. In 'Ganadebata' the village society is an important and operative as Debu is. In 'Padacinha' Gopicandra, though
an amiable and popular figure, still he is insignificant without the village community. In 'Kalantar' Gourikanta, with his little activities, is mere a spectator through whose sight the changed condition of Labhpur is reflected. Nitai is, definitely, the hero of 'Kabi', but the Jhumur party with its strange atmosphere and happenings is no less prominent and rather, Nitai is influenced by it.

Some defects have come out in this form of plot.

One may gather varieties of experiences throughout one's span of life. It is also possible to develop a story with those materials, keeping in mind the coherence of idea and theme. But this certainly calls for a careful and artistic selection of actions and their impact which is sometimes, painfully, missing in Tarasankar's writings.

Let us take the example of 'Kabi'. Here the story has two clear parts. In the first part Thakurjhi is in the centre, who indirectly helps in the development of Nitai's love and poetic talent. In the second part we find the Jhumur party, the mutual attraction and love between Nitai and Basanta, a Jhumur girl; Basanta's prematured death and Nitai's afflictions and indifference to the worldly affairs.

These two parts have been connected by the active presence of Nitai. But however dominant Nitai Kabial may be the two parts of the story seem to be loosely set together. They don't form an unity with cause and effect or invariable relation.

This defect of loose construction of plot is more prominent in 'Padacinha' and 'Kalantar'.

The artistic success of 'Ganadebata' demands a special mention. In 'Ganadebata' and 'Pancagram' the writer has drawn with the help of the story, analysis and remarks, the total picture of the village-society of Radh in his time with its different harmonising and opposing forces. The account of this changing village-society is very realistic, at the same time it is clear from the conversations of different characters and comments of the writer that these changes are no isolated incidents, rather in some way connected with the main social and political waves of India, and especially of Bengal.

To show the 'inferiority' * of the novel 'Ganadebata'

* The Bengali word 'Nikrātata' has been used.
Naraynn Choudhury has mentioned about the 'want of pure art' in it. According to him, the main theme of the fiction is "an ordinary account of romantic nationalism and a mere touch of sub-stories of social services. These two motives have been personified in the central character - Debu, but have not at all attained artistic credibility."

But if we view it from other standpoint, we can find that, the novelist has perceptibly presented, with due stress, the new trends of a society, with probable reasons for its transition.

A critic says:-
"The peculiar strength of the novel is its ability to render a complex subject fully, to create a complete world."

Judging from this point 'Ganadebata' is, certainly, a successful novel. After finishing the novel the reader is deeply impressed not by any particular character or incident but by the pattern of life prevailing in a locality of Radh. The image of the individual is shadowed by that of the mass. We cannot but feel the undeniable impact of a wholeness, and, we think, there lies the success of the novel 'Ganadebata'.

In another type of his novels no single character assumes the importance of protagonist. Here life is not seen through one's own experiences. The novelist directly presents before the readers incidents involving many characters. Banwari and Karali are two prominent characters in 'Hasuli Baker Upakatha' but still the novel is based on the life of an entire community. These two characters have their importance only as two representing members of that community. A close and full view of the Kabar community has become the main attraction to the readers.

About Arnold Bennett's novel 'The Old Wives' Tale'
Walter Allen says:-
"The novel is the history of a community as well as the two old women."

This remark is equally applicable to 'Nagini Kanyar Kahini' of Tarasankar Bandepadhyay.

Though the story of the novel 'Nagini kanyar Kahini' is spread around Sabala and Pingala, two female characters, the entire class of Bisbede impress upon the mind of the reader. Similarly, no particular character in 'Aranya Banhi' can be referred to as its central one. The whole community of the Santals stands prominent.

But in the study of craftsmanship we can not do justice to the novelist only by grouping his novels on the basis of plots, themes, narratives etc. Every literary composition is unique with its traits unparalleled. Had those minute features been common with others and could be placed into a type of art it would though be very convenient for aesthetic study but the work would not be regarded as a very original one.

An essayist puts the point in the following words :-
"Every carefully written novel presents its own separate problem in method and technique - in the devices of narrative, in style, in arrangement, in some trick of contrast or comparison, in the use of surprise,".\(^4\).

So, Tarasankar also had his different problems of presentation and we must also take the diverse methods and techniques adopted by him in his different novels into our consideration.

'Nagini Kanyar Kahini', as an artistic creation, has reached a rarity of brilliance that has endowed it a prominence in the whole reign of Bengali novels, not to speak of Tarasankar's own.

Five components of the novel - the environment of nature, social background, universality of mystical superstitions and beliefs, sequence of events and character - analysis have all merged into one cosmic whole of weighty condensation that is enlightened with the sonority of a lyrical composition.

In this novel, the writer has presented a living picture of the Hijal Bil and the life of the Bedes with the help of superb story-telling. The description of Hijal Bil reminds us of Hardy with his pen on the portraiture of Egdon Heath in 'The Return of the Native' and Victor Hugo in 'Toilers of the Sea'.

"But in his description of nature in 'Nagini Kanyar Kahini', the writer's self-enjoyment can not fail our appreciation." \(^5\).


\(^5\) Haraprasad Mitra. - P.166. Tarasankar.
Judging from this angle, the pervasiveness of nature in 'Nagini Kanyar Kahini' is akin to 'Aranyak' by Bibhutibhusan.

Tarasankar himself stated that the imaginative portion of this novel is greater than that of direct experience. (N.B.) This imaginative faculty has abridged heaven and earth through the medium of the dangerous lives of the Bedes - their superstitions and myths.

In this novel, while one moves from this stories of our earth to those of the world of make-belief, one is filled not with a suspicion but with a willing suspension of disbelief. The whole history of the Bisbedes, form the genesis to the twentieth century is presented in the novel, still the story moves in an unbroken rhythm, the interest of the readers never falling nor faltering.

While writing on the life of the people of the lower strata Tarasankar has never imposed the sophisticated ideals and sentiments on them. This fact, certainly, shows his conscious mind as a novelist. The myths and beliefs, concepts and conventions of the Kahars' or the Santals' or the Bedes have been narrated in the tone of their faith without any derisive and insinuative remarks.

The assessment of Pramatha Nath Bisi as regards the novel 'Nagini Kanyar Kahini' is applicable in the same measure to Taransakar's Kalindi, Kabi, Ganadebata, Pancagram, Hasuli Baker Upakatha, Aranya Banhi etc.

"The excellence of the novel mainly lies in the fact that, an inner perception pervades all men and women, the nature and the surroundings. The world and the life are here in focus form Bisbedes' angle of vision. The writer has never crossed the limit of their mind, never surpassed the boundary of their imagination."

Despite many dramatic incidents 'Svarga Marta' is not a successful writing for its much complicated plot devoid of suggestiveness and lively emotions. The last chapter entirely appears to be superfluous.

N.B. "Nagini Kanyar Kahini is totally based on imagination. The bank of the Ganga is described with accuracy. I have seen the Bedes and Bedenis but Sabala and Pingala and other Bedes named in the book are all fictitious figures. So is Naguthakur." - T.S.B. - Pathak Sajjan O Sampadak Samipesu, Amrta. 27th March. 1970.

BangalAO Bamla Sahitya. 1367.
The compact from of the novel Kabi has been accomplished with the combination of a complete plot, characters, situations and details. This novel has produced a peculiar atmosphere fight from the starting. Nitai's songs are complementary to that tone of the novel which has turned into a pleasant symphony with the addition of tunes of lives of the various rare characters in the novel. In spite of its short length we are engrossed in the novel with a greater and more complex perception of human life and a harmonious lyric effect.

Considering its superb artistic appeal Mohitlal has marked it as an 'unique and original piece of literature.' *

The story has an easy flow but at the same time the characters in it with their individual specialities, the descriptions of the Jhumur party and the surroundings are vivid and impressive.

"The close relation between man and nature has brought such an artistic success in Kabi which is rarely seen in his novels but characteristic of his short stories. Here his emotion is condensed, the plot is short and his style is that of a true artist." 7.

We are now going to discuss on a remark by a writer in which some defect in characterisation in Kabi has been alleged.

In the editorial introduction to Kabi Parimal Goswami accuses -

"At the starting of the novel, the fact of Nitai's birth in a low caste has been mentioned with such an emphasis that the readers hopefully expect him to reach a height (i.e., ethical standard) far above the life of his own people but that expectation is not fulfilled, so we feel that, such details of Nitai's transgression of his heredity is quite redundant. Kabi Nitai has become noble as a man but not a poet of distinction." 9.

This analysis is not to the point and seems contradictory, Nitai with his ambition for the career of a poet wanted to forsake his forefathers' evil practices like theft. To show how difficult it was for him, the writer has added a few paragraphs to disclose the tradition of the Dome of Radh. We don't find Nitai doing any heinous job.

Even his uneasiness in the company of the Jhumur-girl is well expressed. But his inherent trend prompts him to tell a lie to prove his worth, to compose vulgar songs and to let loose his strong passion in the company of Basan. It is not logical and proper to expect from Nitai that, 'he would rise high above the environments to any inordinate height.' (Se tar grha 0 gmati paribeser anek Urde masha tule ekta asadharan ucatay uthe yabe)

In this matter Tarasankar has shown his sense of proportion and accepted reality. Nitai with the tradition of the doms of Radh behind him has undergone notable change which is reflected in his improved taste, clear outlook and a sense of humanism and true love towards Basan - which places him above his surroundings. The novelist, evidently, had not the intention to transform Nitai into a recognised poet but to bring out a refined Nitai with softer feelings. And for realisation of this refinement in him his traditional background has been rightly described by the novelist which helps the reader to feel the contrast.

Some readers consider Aranya Banhi to be defective because, in their opinion, the historical perspective here, is overshadowed by the romance suitable to a fairy tale. *

But actually it is not so. Though here is a touch of supernatural atmosphere in the novel still the life of the Santals doesn't appear unreal, rather, the pangs of their helplessness sufferings have become very touching.

The picturesqueness of the entire story takes it near a drama. And the story of Santals' insurrection - a chapter from history - is presented through folk-tales and folk-art (viz. 'Pat'-picture) which lends the fiction a remarkable form.

Kalindi is dramatic in its plot full of conflicts between different interests. Inspite of numerous characters and incidents it has an appreciable easy-flow and compactness.

Raikamal is too much poetic in its arrangement of plot, theme and narratives. The plot and characters are not so complicated as is expected in a novel. Its over-simplification can be felt if we compare it with 'Kabi'.

'Tamasa Tapasya', though full of too many actions some of which are of similar nature (e.g. the misfortunes of Panu) is still a very compact writing. The novel is appealing for its uncommonness and human touch.

An essayist has remarked on 'Hasuli Baker Upakatha'

"However appreciable the intellectual appeal of this novel may be, one must admit that the aesthetic beauty of it has not developed fully." 9.

"One of its reasons is the writer's effort to write with an unpractised intellectual tone. Artificiality of language is no less responsible." 10.

This comment appears a little unsympathetic and harsh. Probably the critic has taken the author's stray analyses of characters and local environmental impact as the signs of his preoccupation with intellectualism.

But if we ignore the minor defects in this novel we should appreciate it as an excellent instance of novel-writing. The writer has successfully drawn the sympathetic attention of the readers towards the crisis of a culture through the story of the past and present of the Kahars. The entire novel is quite consistent with the thrill aroused among the Kahars by the mysterious hissing of the carrier (Bahan) of their Kartababa. The atmosphere throughout the novel—from its horripilating stating to sad ending has been skillfully maintained.

We must not lose sight of 'beautiful inchoateness and aesthetic awareness' shown in 'Hasuli Baker Upakatha' and other later novels of Tarasankar. *

Haraprasad Mitra has rightly pointed out the artistic success of the novel 'Hasuli Baker Upakatha' in the following lines:—

"The nature and society have appeared in Hasuli Baker Upakatha in their totality and the murmuring of the flow of time has been grasped in the characters of Banwari and Karali. These qualities certainly establish the literary beauty of this novel." 11.

10. ibid.
Different critics have commented on Tarasankar's bent for drama and many novels of our present study have been included as examples of dramatic characteristics. (N.B.)

At the very start of our discussion we should be clear as to what are the characteristics of drama in novel and how far the application of these are acceptable.

Opinions vary on the dramatic characteristics of a play or drama as distinct art-form, separate from other kinds of artistic writings. But while we proceed to discuss other literary genres, dramatic characteristics may be of commoner's view, taken it out of all complex opinions. We may accept the following view of A. Nicoll as regards dramatic elements applicable to fictions.

"The word 'dramatic' has connotation signifying the unexpected, with usually the suggestion of a certain shock occasioned either by a strange coincidence or by the departure of the incidence narrated from the ordinary tenor of daily life." 

According to Nicoll the dramatic effect arises on "an essential basis of carefully conceived situations designed (unlike the situations necessary for narrative fiction) to rouse and stimulate and startle by their strangeness, their peculiarity or their unconventionality."

Here, it is to be understood that, sudden and conflicting elements of drama are also related to the locus, environment and ideals of life and living of a people and a particular community.

A situation which startles a middle class Bengalee living slow, hackneyed life may be very common and ordinary to an European. The conduct of an uncivilised tribe people is unexpected from a man of the civilised society.

Usually, varieties of outward activities are rarely seen in the regularised and disciplined lives of enlightened, refined and accomplished men. But they may have many inner conflicts and complications in their mind.

But a major portion of Tarasankar's novels contain the living way of those people who are low-born and aboriginals. Most of them lead a struggling active life.

N. B. Saroj Bandopadhyay says - "Tarasankar's heroes are sacrificed at the alter of dramatisation." "His inclination towards drama has disturbed the detachment of a novelist and resulted in incongruity of artistic manifestation." -PP. 293-94. Bamla Upanyasar Kalantar. 1368. Natun Sahitya Bhavan. Calcutta.

Srikumar Bandopadhyay has also drawn our attention to dramatic elements in Raikamal and Kalindi. Ref. P. 541 & 555 B.S.U.D.

They are by nature straight-forward and guided by their untamed impulses and so almost crude in their behaviour. So, many of their activities appear to be affectedly dramatic to refined and sophisticated urban people. Therefore, in our opinion it is the regional life that has caused the dramatic affectation in these novels. The author might have imposed unnatural control, cultural refinement or mental discipline in the utterances and activities of these characters, but that he could do at the cost of their natural force and undulated emotion, and hence the very naturalness of the characters. That would be a great artistic defect. Rather this dramatisation in the present novels has generally become very natural and realistic which are very important qualities for a novel.

Dramatic situations are often found in stories and fictions and, sometime, even in poetry. But when these do not appear in the logical sequence of actions and characters then these can be regarded as defect for a fiction.

In course of his critical appreciation of Dhatrdebata, Narayan Gangopadhyay makes a general remark on Tarasankar’s novels:-

"The placing of events in variable circumstances and emotional urge of the characters are the chief elements of drama in his writings." 14.

Dramatic conflict between interests appears in Tarasankar’s novels in many ways. One time it is among the feudal families, sometime between the zamindars and the industrialists (D.D,Kalindi) which is sometime reflected even in the attitude of husband and wife (D.D,Kalindi). Again, it is between traditional values and practices and new ideals and trends (G.D, P.G, H.B,U.K,Kalantar), somewhere between physical urge and prick of conscience (Rasikdas Baul in K.K, and Debu in P.G- PP.316-17 & 327) ; or it is in intrigue of love among predominated with passion (N.K.K.).

Possibly for the fact that, the life of Radh during his days was full of such conflicts, Tarasankar included them in his writings. We must, at the same time, remember that Tarasankar had a dramatist in him which often tempted him to bring dramatic effects in his novels with the combination of situations, actions and dialogues. (N.B.)


N.B.- We know that, besides some original dramas Tarasankar has, also, put many of his novels in the form of drama, e.g. Kalindi, Kabi ,Arogya Niketan. Birendra Krisna Bhadra and Debabrayan Gupta, both associated for a long time with Bengali Play and Stage have expressed that, Tarasankar’s novels bear enough of dramatic elements with the help of which successful dramas can be composed of. Debabrayan remarks - "I feel, basically, Tarasankar had a bias for drama. We have heard of his acting in amature dramatic group in his youth. I... I have marked that, he had profound knowledge of drama, stage and acting. That is why dramatic situations have come out both in his novels and drama." Ref. P.79. Natyaker Tarasankar. by - Manas Mazumdar. 1977. Sahityasri, Cal-9.
As a result, sometime he is not so careful in bringing out the far-reaching implications of life in a very impressive way as in producing dramatic parts quite effectively.

This dramatisation in Tarasankar's novels is in most parts, one sided. Tarasankar has mainly kept his attention on outward dramatic events but not on internal conflicts. Only Nitai and Banwari have shown their mental conflicts and hesitations and, therefore, most memorable of all of his characters. But the writer does not take care of showing how Ahindra or Karali succeeds in shaking off his personal background and inheritance and develops a revolutionary spirit. Though a sense of repentence is apparent in the attitude of Rasikdas Baul yet Kamalini shows no inner conflict to realise that it was Ranjan whom she pined for through all her activities. Similarly, Pingala, the Nagini Kanya, falls in love at the first sight of Naguthakur, without a thought of the restrictions of her tribe.

Absence of mental hesitancies is characteristic to tribal or aboriginal people and hence such presentation is realistic but in case of other characters, surely, it is a shortcoming for over-simplification of characters in Tarasankar's novels (e.g. Sibnath, Debnath, Ahindra, Gourikanta).

Here are a few examples of unjustified over-dramatisation in Tarasankar's novels.

(a) Sibnath unexpectedly finds the very Dom-woman of his village as the sweeper in his mess in Calcutta whom he had earlier nursed and cured of cholera. It is also surprising and almost unbelievable that the village-girl efficiently removes the grenade on the very nose of Calcutta police detectives, understanding the probable danger from it.

(b) After her relation with Rasikdas Baul came to naught one evening Kamalini was proceeding all alone towards Jaydev Kenduli while she had lost her way in a plane. Suddenly she discovered Ranjan before her and in a short time initiated to be the bride of him completing the rituals in the temple.

The whole incident appears to be very startling, particularly, in absence of any hesitation and pre-meditation on the part of Kamalini.

(c) After three years' imprisonment for participating in Non-Co-operation Movement Debu returns to his village. When he comes home in the evening he finds Svarna awaiting him with his food. As she bows down at his feet Debu casts 'mysterious glances' on her and surprisingly finds what a charming beauty she has been within these three years. Nature has no misery in contributing her the gifts of youth and maturity and the very sight reminds him of Padma. After a short while Debu takes her hand with affection and says - I love something to say to you, Svarna! And in the next moment he utters in a voice choked with emotion - Svarna! Now I clearly understand that, I love you. Trembling Svarna bewildered with these unexpected words can just keep her...
standing with the support of Debu. Nowhere in earlier part of the novel any suggestion of their mutual attraction is made and therefore this revelation appears dramatic, particularly, taking view of their great difference of age.

(d) Basanta came to Nitai's house and took the shelter of his bed as she had been completely exhausted after Jhumur-performance in the music gathering. Nitai followed her and came to learn that she had been suffering from fever. He busied himself to nurse Hasan. In a great emotional moment, someone seemed to be peeping through the window for an instant. Nitai got up to see that, that was the face of Thakurjhi. That was the middle of the night, the men crowded for prostitutes, even a Jhumur-girl, bereft of shame, had been after some shelter and safety. Hence, the presence of Thakurjhi, a house-wife all alone, at such an hour, and her inexcusable curiosity in peeping through the window seem to be an excess of imagination.

In many cases the readers feel that in his way of depicting the regional life Tarasankar has sometimes failed to produce the things in a compact and well-arranged, logical and artistic manner.

(i) Nayaratna occupies an unreasonable length and importance in Ganadebata and Pancagram. On the other hand Bisvanath is unnecessarily removed from the novel with the news of his accidental death in prison when he catches attention of the readers with his dynamic and revolutionary spirit.

(ii) The relation between Jaya and Bisvanath seems cloudy as we don't see them together anywhere in Ganadebata-Pancagram. Nayaratna is shocked to find an open letter from Bisvanath to Jaya written just on a post card. Again, the writer has made significant the situation of Bisvanath's jestingly catching a hand of a young lady. But the novelist has not even hinted at any reason for this estranged relation between this young couple.

(iii) Thakurjhi is a housewife of a happy family. But we never see her in the company of any of her family-members. Even there is none of them among the audience of the Jhumur performance near the railway station. She returns to her distant home all alone in that dead of night. This has not only become very unrealistic but the relation between Thakurjhi and her husband has remained puzzling.

(iv) Again, discovering the intimacy and relation of Hasan and Nitai that night, the pangs of jealousy reacted on Thakurjhi so strongly that she become a patient of neurosis which was never cured. Yet, she was a house-
wife, and the author had not told anything of her frustration in her family-life. So the episode became melodramatic. The whole chapter would have been realistic if the writer mentioned in the earlier pages of her unfulfilled desires in family-life and of her dependence on and expectations from Nitai.

That the episode of Thakurjhi’s death had been unrealistic was afterwards realised by the novelist.

In a regional literature descriptive parts have special importance in as much as these make the setting clear and hint at its connection with the characters.

We can easily understand Tarasankar’s careful attempts in the concerned novels in clearly indicating the time, place and people of a region. Even in Tamass Tapasya or Capa Dangar Bau, where historical, political or economic events are almost absent he doesn’t fail to mention the time in terms of years.

"In regional literature, this locale is conceived of as a subject of interest in itself and much attention is devoted to its description." 15.

Tarasankar has presented a landscape of Radh through descriptions of its geographical and other natural features in different parts of Bhatrdebata, Ganadebata, Pancagram, Hasuli Baker Upakatha etc.

In this paper we have come across in chapter III certain descriptive parts reflecting the regional topography. Here we take two more examples to mark Tarasankar’s power of drawing pen-picture including fine imageries.

(a) "In the fields there are no remains of the roots of previous crop, no grass, no water and the fields are vacant as far as sight goes. The fields bear the marks of innumerable crevices and these appear like a withered leaf bereft of green substance and showing the vascular veins only." (P.238. Bhatrdebata).

(b) The hard gritty soil undulating and sloping down from Santal Pargana has extended from west to east in the shape of a delta. And the typical soil of West Bengal covers the adjacent areas of this shape where varieties of crops are cultivated. The above slope touches the north-west border of Hasuli Bak. This area is too dry for grass for eight months of the year, while for the remaining four months, from Asad to Asvin, sprouts of grey grass grow here just like scanty sick hair of a convalescent. The slope continues right up to the sandbank of Kopai. The planters chose the place for their Houses (Kuthi) because it is free from mud and clear from jungles and is above the flood-level of Kopai." (P.P.139-40 H.B.U.K.)

To draw the region vividly Tarasankar has mentioned of different local objects in every novel - eg. a pond, a particular tree, tomb, custom, heresy etc. A nomenclature of these is given at the end of this chapter.


What Naryan Gangopadhyay has said about Tarasankar's Dhatrdebata is more or less applicable to his novels like Ganadebata, Pancagram, Hasuli Baker Upakatha and AranyaBanhi.

"Like a relief map his stories and novels are drawn with clear and prominent lines. He has no leanings towards suggestiveness or for the picture that absorbs the spectator in thinking and imagination with its light shades and outlines. He doesn’t present a hazy twilight but makes everything vivid with bright light."

For this reason the reader of Dhatrdebata as well as of many other writings of Tarasankar need not prepare himself as because the writer himself intensely draws his attention.

Tarasankar takes keen interest in presenting the details of things. Even the fact of publicising terrorism through magic - lantern in the villages of Bengal, dispute between a ryot and a landlord over the falling of a tree and the concerned laws, detenues and their role infusing a sense of prestige and human rights in the rural people of Radh, local festivals and such other things are described in proper length.

But this can not be said in respect of Padacinha and Kalantar. In these novels, as in Knut Hansun's 'Growth of the Soil', the reader may sometime find it difficult to progress with minute details. Here we get detailed anecdotes of even a village-path, a field, a banyan tree, a pond and such other things of little importance in the story.

"A more serious accusation brought against Regional Fiction is that it is too local, not sufficiently universal in its reference; with this goes the complaint that it is too homely, too preoccupied with what George Elliot calls 'Vulgar details'.'

The readers of Padacinha and Kalantar may be bored with this defect.

At this point, we must also admit that sometimes different parts of his novels, even successful ones e.g. Kalindi, Dhatrdebata, Ganadebata, Nagini Kanyar Kahini, Hasuli Baker Upakatha, Sandipan Pathsala, Svarga Marta have virtually turned documentary with the repeated and
elaborate descriptions of the history of Zamindar families, intricate legal matters, agricultural processes and various terminologies, information about snakes, usual daily activities of different groups of tribes and castes etc. Similarly Sandipan Pathasala with its details of Sitaram's struggles and sufferings and later consequences is partly akin to reportage, and therefore, its literary appeal is considerably abated. The descriptions of Thakurjhi moving to and from her village with a brass-pitcher on her head resembling a catkin flower with a golden spot on its top is really beautiful with its suggestiveness and poetic appeal. But the frequent use of this description in a very short interval within a few chapters of Kabi, no doubt, spoils its charm and tries the nerve of the reader. So are the repeated descriptions of the 'darkness in the bamboo-cluster' in Hasuli Baker Upakatha. We can take one example out of many similar sentences:—

"In the story of Hasuli Bak the darkness of the bamboo groves spreads throughout the entire locality—under the bamboo-clusters, beneath decomposed and old leaves of the bamboos, under the cover of the shrubs, inside the hollows of the banyan trees, around the huts of Kāhārpāda-Atpaure-pāḍa, even influencing their physical and mental aspects."

(P.123, H.B.U.K.)

Sometimes the writer's own voice is loudly pronounced, somehow or other, into many such novels like Kalindi, Ganadebata—Pancagram, Dhatrdebata etc.

For an example we can take the last few sentences of Kalindi:—

"His (Indra Ray's) future evokes a sympathetic interest. Either he will be extinct in his struggle against the adverse environment of the present times like the prehistoric gigantic animals; or will accept the serfdom under the modern industrial civilization like his cousin Sulapani. Ray's decision to settle at Kasi after his failure in his struggle in life is as pathetic and interesting as the seclusion of Duryodhan in Dwaipayan lake."

Thus a purposiveness has sometimes spoilt the artistic conclusion even in his successful writings.

Similarly, making Sibnath, Debu, Sitaram as ideal characters with their seal of Patriotism, planning the image of the country as mother, utterance of wish for all inspite of all pains and losses in a tone of preaching have adversely affected the art of the novels. This idealisation and over-emphasizing of themes remind the style of the rural Bengalee story-tellers known as Kathak-thākurs.
About the language and dialogue in his stories and fictions Tarasankar himself has confesses that being aware of his limitations unlike many of his contemporaries he has not attempted to write with Ravindranath's unimitable language and be unsuccessful. He says that due to his experiences and objective style of writing he can not apply his own language to his characters. Rather sometimes writer's own thinking is expressed in character's own way of talking. "For this reason I have not been able to develop my own style of language as done by my honoured predecessors. Possibly I don't have that power, nor I have been inclined to practise that."

A critic has strongly opposed to any large-scale use of dialects and idions in dramas, fictions and stories even for realities'sake. He argues - "Let us imagine a Bihari or Madrasi character in a Bengali novel. What should he speak in - Hindi, Tamil, or Bengali? If we approve his speaking in Bengali alone, then certainly that should be the standard Bengali. Similarly, then, why should a Bengalee character converse in a local dialect unintelligible by most others?"

Mohitlal Mazumdar discards such conservative attitude in this matter. He feels that there may be necessity for the development of a language, for adopting words from other languages, but there must be a limit to this practice. This assimilation must be an absolute necessity and the words must not be inferior to the words of the original language. Again, these should not disturb the rhythm of a language and particularly words from other languages with abstract connotations should be applied with a subtle artistic sense.

Regarding the use of dialect in a literature we think Mohitlal's opinion is justified and acceptable. The reason placed by Nandagopal Sengupta is true only when dialects or regional languages are used in dialogues even for the sake of reality, in an unintelligible form. Such would be then the extreme cases and hence inartistic.

Words, phrases and idioms of a dialect however, used in a literary work for giving a touch of local colour, for reflecting the emotive aspects of the characters and thus create an illusion of reality.

Phyllis Bentley has cautioned that,

"Dialect can, frankly, be a bore; apostrophes and misspellings are as difficult to a reader's eye as a ploughed field to his boots. Moreover, the excessive use
of dialect in fiction does undoubtably tend to make its speakers appear merely 'quaint' instead of truly human.

Tarasankar's earlier novels are written in Sadhu bhasa (Chaste Bengali). In Hasuli Baker Upakatha and in later novels he has depended, mainly, on Calit bhasa (Standard spoken Bengali). But the lucidity of and expertise in language commanded by the urban-minded writers of Bharati, Kallok or Kalikalam following the rut of the style of Birbal, is absent in Tarasankar's writing. This is due to his rural bias and subject matters concerned, mainly, with village-life and folk-culture.

It seems his personality developed in the surroundings of Radh has infused a kind of rigidity, compactness, gravity, and clarity in his language. In the words of Bhudeb Choudhury:

"In fact, Tarasankar's style, like his subject-matter, is 'natural' (Prakṛta) in the sense that it develops from nature and hence innate."

In his stories and fictions Tarasankar has consciously used local dialect for bringing out the local colour. But this he has done with great care so that his writing does not become incomprehensible. He has used words from his local dialect of Birbhum to a very reasonable proportion in Kalindi, Kabi, Ganadebata, Pañcagram, Nāgini Kanyār Kahini etc. But it is used in a large scale in Hasuli Baker Upakatha, which may sometime cause irritation to reader of this novel.

In Kalindi and Aranya Banhi the novelist has often provided the Santal characters with their expressions in their own language. But in most cases, as a principle, he has put the meaning of the words which seemed to him difficult to be followed by his readers.

Sometimes, in the context of some dialogue he explains the notable feature of the language of the particular group of characters, which is also a regional aspect. For example the writer points at the linguistic feature of the plebians of Radh like the Kahars in the following words:

"La stands for Na; they pronounce 'La' for 'Na'. Here 'Na' (La) means 'new'."

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Phyllis Bentley - P.43. The English Regional Novel.
P.298. H.B.U.K.
Here is an example of artistic use of dialect:

In Nagini Kanyar Kahini we find the bede—girl coaxes and at the same time snubs a cobra in the following words —

"Ibär ? Ibäre Ki hay? Dibä? Dibä Kasāṭā
nihgure? **** I re būbāre, ire bānās re? Mui kuthāke yābā re! Gosa kariche go, mor kalnāginir gosā halche go!"  
(P.76-77. N.K.K.)

"Now? Tit for tat. Should I squeeze out your molar tooth? O my goodness! My dear Kalnagini is displeased with me."

Regarding the use of dialect in regional novel Phyllis Bentley lastly concludes —

"Dialect may, therefore, be either a weakness or a strength to the writer, accordingly to his own artistic and human capacity."

In case of Tarasankar the use of dialect has been proved to be his artistic strength, greatly due to his sense of proportion.

This has helped a twofold purpose – of intensifying the vividness of regionality and producing a very subtle and artful dramatic effect. In this regard we can, lastly, remember a remark of Harekrishna Mukhopadhyay —

"So long all literary characters, educated or illiterate, used to speak in the diction of the writer. It is Tarasankar who provided the male and female characters with their own words according to their differences. In his skillful application even the dialect of the so-called commons of Radh has become easily intelligible to the people right from Calcutta to Chittagong."

Keeping in mind the success of dramatist Dinabandhu Mitra we should take the comment with exceptions but must accept the basic assessment of the critic.

In the regional novels Tarasankar has included several songs which are enjoyed by his rustic characters in their day to day life and on different festivals and ceremonies. These also reveals certain artistic aspects of writer's mind.

Folk-songs express the emotions of pleasures and pains, problems and ideals of village-people. Folk-sang has its typical varieties popular in different parts of Bengal. Asutosh Bhattacharya says —

"If we observe the subject-matter and tune of folk-songs prevalent in the western, northern and eastern parts of Bengal we find that these have not developed any close relation. For example, Jhumur is the base of folk-songs in the western border of Bengal, so is Bhacayla in the north, Bhatiyali in the east and Sari in the south. Each of these has such prominent characteristics as to keep it distinct from others."
We find varieties of songs in Tarasankar's novels, viz. songs on Paus aglane festival, Ghetu, Gajan of Siva, Jhumur, Bolan, and the subjective songs of Nitai Kabial, Kalsoasi, Pagal Kahar (H.B.U.K.) and song of the Bedes.

About the lyrics of Kabi, Tarasankar himself has stated that these are not collections but his own compositions.

References:
- Phyllis Bentley - P.44. The English Regional Novel.

The songs of Hitai Kabial have greatly enriched the atmosphere of the story. Mohitlal has appreciated the vital contribution of these songs to this novel. Most probably the major portion of the verses are written by the novelist himself. And the aptness of the songs in his novels are beyond any doubt, as these have not only bring a comic-relief but also enliven the characters. Obviously these are inartificial and spontaneous. Further, Tarasankar has very artfully attuned the subject-matter and tone of these folk-songs with the change of time and and local living, as seen in Ghetu-songs in Ganadebata, Panchagram, Hasuli Baker Upakatha. The regional environment has become more clear and perceptible with their inclusion. The ecstasy of language with touches of local dialect and idiometric rhythm of the songs are, indeed, realistic and remarkable. Let us take two examples out of many.

Thakurji was unhappy at heart for her dark complexion for which Rajan used to tease her at times. Nitai with a sympathy for her composed the following song which is very familiar to the Bengalee readers.

"Kalo jadi manda tabe
Kes pakhile kanda kene
Kalo kese rangkah kosom
Herecha ki nayane ?"

"If the colour 'black' is displeasing, Dear!
Then, why do you heave a sigh
When your hairs turn grey?
Have you ever enjoyed the beauty of a red flower
Placed in the dark hair of a maid?"

Here is another from Hasuli Baker Upakatha:-

"Kon ghateyecha la 0 amar Bhajo sakhi he!
Ami tomy dekte pechin.
Tai to tomy khujte elam hasuliri bake -
Bhabe kase kase hukalche kon fakte
Isarate dao he sakhi sadha
Tomar anga paye luutiye paadi go
0 amar bhajo sakhi he!"

"O my darling Bhajo! Where on the bank have you tied your boat?
I cannot find you out.
So, at last, I've come to this Hasuli Bak in search of you
Where are hidden - among the bamboo-clumps or catkin bushes!
O darling Bhajo! Please give me a hint where you are
I entreat you with all humbleness and bow at your feet red with'alta'.**

Such spontaneous extempore songs befitting such occasions (as Bhajo festival here) are apt comple­ments of depiction of regional characters and culture in Tarasankar's novels.

*Inf.- Art. Tarasankar Bandopadhyay O Kabi Upanyas.
Sahitya Bitan.
** Altā - Lac-dye.
By the title of the novel 'Hasuli Baker Upakatha' Tarasankar has attempted to draw our attention to its peculiar form.

It is not easy to find out the connotation of the Bengali word 'Upakatha' as it is loosely referred to mean different varieties of literary pieces - viz. a sub-story, folk-tale, fable, legend and myth.

Ashutosh Bhattarcharya defines:

"Upakatha should be considered next to Rupkatha. The comic tales in which beasts and birds are in close touch with human characters are called upakatha. Though much shorter than Rupkatha, yet these are interesting with the reflections of experiences of material life. 'Tuntunir Bai' by Upendra Kisore Raychowdhury is a glaring example of it."

According to this description upakatha is like a fable but not, necessarily, with a moral. Regarding its literary value Srikumar Bandopadhay says:

"It appears that, the word 'Upakatha' bears, to some extent, a latent derisive sense - a disregard of the genuine for the imitation, of the true for the false, of the elevated for the common. Men with materialistic attitude look down upon it, as a serious and matured man sneers at the childish play."

In fact, Nagini Kanyar Kahini and Hasuli Baker Upakatha are written after the pattern of Rupkatha (fairy tale).

Here are certain views of the scholars on the nature of Rupkatha.

In the words of Srikumar Bandopadhay:

"At bottom Rupkatha is not unrealistic, rather it is based on the solid ground of reality. The familiar matters of the world appear in it in slightly exaggerated and transformed through imagination. And behind all allegories and colourful descriptions these reveal the true picture of our Bengalee families and society."

Ashutosh Bhattacharya asserts:

"The word Rupkatha comes from 'Rupak-Katha' which means allegorical tales. Every Rupkatha has an allegorical meaning behind it."

. P.123. ibid.
We can here note the characteristics of Rupkatha (Fairy tales):-

Like folk-songs and Ballads the fairy tales are also marked with absence of subjectivity. The writer's self-projection cannot be traced here in the slightest degree.

Again, as the children cannot be attentive to a particular thing for long, the fairy tales, which are meant for them, do not concentrate on a particular theme, or idea. It includes many objects - animate and inanimate, men and beasts, gods and devils, and moves from place to place - from sea to sky, earth to moon, and heaven to hell. And in doing so, the fairy tales never startles the listeners with a sense of disbelief; everything becomes credible and the distinction disappears between the real and the imaginary.

Regionality in some of Tarasankar's novels is closely related to this pattern of fairy tale. The life of the Kahars, Sapudep, Bedes, Bauris, Baldis etc., with their superstitions and strange practices and strong impulses appear to be of a different world. They remind us of fairy tale by their activities inspired by unrestrained jealousy and anger, love and hatred, crookedness and cruelty.

Tarasankar's heroes and other characters like Sibnath, Debu, Ahindra, Karali, Naguthakur possess a wholesome personality - a combination of courage, self-control and determination and they perform the impossible tasks of doing away with the giants of the dark regions like the heroes of Ballads and Fairy tales.

Consequences similar to the fairy tales in which the pure, innocent heroes and heroines devoid of any inner conflict come out victorious frustrating all efforts of the villain and all evil forces are also found in many of Tarasankar's novels.

Often this style of fairy tale is very appropriate in the background of rural setting and folk culture. The environments and actions of the characters in Nagini Kanyar Kahâni and Hasuli Baker Upakatha, in particular, remind the reader the world of fairy tales due to the peculiar style of presentation of the writer. Here the story is narrated in a simple and straight manner, little left out behind any suggestive hint. The title 'Nagini Kanyar Kahini' - The tale of Nagini Kanyar also indicates this style.

Considering the form and matter of Nagini Kanyar Kahini and Hasuli Baker Upakatha, Debipada Bhattacharya likes to place them in the category of Saga. (Ref. P. 231, Upayaser Katha. 1961, Suprakas Pvt. Ltd. Cal.) Let us here study, in short the characteristics of Saga - a old Norse word meaning 'story', applied to the narrative compositions in prose that were written in Iceland or Norway during the Middle Ages. In English use it is often applied specially to those which embody the traditional
The Icelandic sagas are highly national and insular, in respect of the physical character of the country, the types of men and women, the conditions of life, law, and morality, which they depict. Similarly, Kalindi, Ganadebata-Pancagram, Hasuli Baker Upakatha, Padacinha-Kalanter draw the full picture of Radh with its traditions and changes. Therefore these can rightly be compared to Saga.

Actually, some of Tarasankar's novels have nearly attained the height of epic in their literary appeal.

An authentic epic with its number of sub-plots, varieties of incidents and characters presents a panorama of life. It incorporates within itself the historical, geographical, mythological ideas current among the people. It is more the picture of a society than of any character and reflects the life-pattern of a nation with its ideals and aspirations. Ravindranath has ascertained 'the feeling created by a study of history (aitihuk ras)' as 'the soul of an epic'.

Dhatrdebata, Kalindi, Ganadebata, Hasuli Baker Upakatha, though written on modern subjects and settings, bring out certain serious problems of human life in its relation to society and produce an effect of vastness.

An epic of growth is to some extent loose in its structure and resembles the Nature in its inartistic expressions. There, though the reader does not find a well-arranged story or the details of things but is amazed to feel the unending mysteries of life.

On these considerations the above-named novels, naturally, remind the reader the greatness of an epic. Here no attempt has been made to produce the effect of gorgeousness with various skillful descriptions and techniques. Tarasankar does not show, here, any haste to present a story or give a stunt. Neither does he give much importance to his subjective analyses. He draws the human life with its complexities on the wide background of land, time and society. As a result a complete world is drawn in a slow style of story-telling with the synthesis of folk-elements like ballads, myths, local customs, practices, superstitions etc.


In our support on this point we can quote the following opinion of Srikumar Bandopadhyay:

"The totality of the picture of society, deep and subtle discourse on social trends, suggestive descriptions of the flow of incidents and comparative brevity of love-theme - these characteristics have brought his writings closer to epic than novel."

After analysis of Tarasankar's literary methods and style in this chapter, we have realised that he had to find out his own techniques and form appropriate to the vast canvas of the living and society of Radh. This art is clearly different from that of Saratchandra. Here the story is not set into usual stereotyped plot and structure. Generally, a complete and rounded plot centered the hero and heroine is not found in his novels. In most novels the characters are almost of equal importance, even the minor characters have a definite notable contribution in the total appeal of the story and hence are indispensable. Equally important are the descriptions of the local fairs, festivals, customs, myths etc. intermixed with the story.

It is often said that Tarasankar's writings are devoid of fine subtle artistic touch. We admit it with limitations and can notice that this is a specility of him consistently prevalent in all his novels. His simple ingenuous style of presentation reminds the negligence of 'sketches on Pat' or Folk-art.

Amulyadhan Mukhopadhyay says:

"Unlike the art and technique of Nandalal Basu's works these are lacking in subtle craftsmanship and hence to some extent akin to Pat-pictures."

A poet-critic also points at the unsophisticatedness in Tarasankar's straight, simple and lucid style of writing which sometime appear to be loose and a little untidy but still very spontaneous and lively.

"He does not choose and pick up the words with the habitual care of a sculptor yet the force in this looseness, like the style of a Patua, also is impressive."

Tarasankar had an alert artistic mind which prompted him to revise and rewrite many of his writings eg. Ganadebata-Pancagram, Raikamal, Hasuli Baker Upakatha. Therefore, it is clear that the looseness in places of his novels is not so much due to his oversight as to his intention. As a matter of fact, as Gopal Haidar puts in "Tarasankar's main interest was more with his subject-matter, theme and idea than with his style and technique, which is why artistic refinement is partly missing in his works."

But artistic expressions are not altogether missing in his regional novels.

. P.559.B.S.U.D
We can now take a few examples of artistic expressions from Tarasankar's novels which, incidentally, also have a touch of local colour.

The novelist in course of descriptions in his novels has drawn many similies and images in his attempt to make the characters and their emotions easily perceptible.

(a) The inherent physical urge in Rasikdas subdues the stoicism of the Baul cultivated through devoted diligence since his early days. (P.58.R.K.)

(b) Bimalbabu with his wealth, gravity, working ability, and commanding power is as dangerous as a long and gaudy python. So Sari yields like a senseless prey in the mouth of a python. (P.285.Kalindi)

(c) All of a sudden the girl (Sabala) is overwhelmed with emotions like the rivulets of the Hijal-lake overflooded during the rainy season. (P.130.N.K.K.)

(d) The calm and quiet nature of Gopalibala unlike the turbulent Kópai is unable to move any heart. She will close around but will always remain dispassionate and unmoved. Like the waters of the lake of the Indigo-Planters, she is cold, without any ripple on the surface. Banwari loves her as he loves the Indigo-lake*, but has never felt any intense desire for her as she has no expression of passionate joy like Kópai.****
She (Subasi) has returned to him (Banwari) like the flood in Kópai in the new monsoon. (P.292.H.B.U.K.)

(e) With the strokes of picks of one hundred and fifty Santals the agricultural work of the babus is progressing as fast as the rising tide of the river Kópai. On the other hand his (Banwari's) work is advancing slowly like the accumulation of water during a drizzling in the foot-prints of cows in a paddy-field. (P. H.B.U.K.)

* Lakes dug by the Planters for processing their indigo.
Names of different objects scattered in Tarasankar's Novels which help in producing a vivid picture of the region of Radh.

Amarkundar Māth. G.D.18.-a fertile field situated in the south of Labhpur. It is said that,creps of this field are never spoilt by flood or draught.

Baghtalar Jangal, S.M.169.


Bircandrapur. S.M.174.-a holy place of the vaisnavs. Here the idol of Krsna is named Baka Ray and the place is known as Gupāa Brādaban.

Cād Rayer Bādh. S.M.169.

Carkhāi Pukur. G.D.274.

Cēcuḍe Dighi. G.D.278.

Debal Cāśi. G.D.19.-a decaying class of farmers of Sibpur who do not cultivate by themselves but engage themselves in the worship of Lord Siva. The village Sibpur is named after those devotees.

Durgālikar. Kalantar.19.-a pond at Nabagram (Labhpur) connected with holy rituals of Durgapuja.

Dharmarājera Bakultālā. A.N.4; G.D.53.

Ekcakrā. S.M.277.-a holy place of the vaisnavs, birth-place of Mahaprabhu Nityananda.


Hirājhīl. N.K.K.149.

Hrader pukur. H.B.U.K.19-20.-a lake dug by the indigo planters for Irrigation and processing their indigo. It is also Known as Niler Badh. H.B.U.K.21.

Jalesvar. G.D.19.-a village named so for having a diety of Siva known as Baba Jalesvar.


Kādājoler Māth. Kalantar.94.

Kāsir Pukur. Kalantar.4.

Kusumpur Masjid. P.G.30.-the mosque situated on the border of Kusumpur the sight of which give an impression that the lower part of it was once a termi of the
Ladiyā. P.C.30.-a pond.
Mahéspurer Melā. Kabi.18.
Pacundir Hāṭ. G.D.222.-a village-market where only cattle is sold.
Rakahšvar. G.D.19.-a village named after a deity of Siva known as Baba Rakahšvar.
Syāmsayar. Kalantar.8.
Udasir Māthis. P.C.2.-a field named after the name of a Dauri queen of old days. So is Udasi Dighi. P.C.2.

Unfamiliar words and phrases, mostly of local Dialect, used in Tarasankar's novels under present study.

Amṛtū - a child never seen a snake.
Āmṛtā - the occasion of the Himaṇa.
Ab - spittle. Used in Northern Birbhum.
Āgan - Agrahayan.
Ālbaedemi - Whim or caprice. (?)
Āmle(yāsōyā) - to become pale.
Āt Deoā - Taking shelter under a read-side tree or so by a group of travellers unknown to each other.
Āpānkar - Your.
Āpā - a hole.
Āścay - Shelter.
Ātān - the place of god and particularly the aśčer of the deity.
Āuli-bāuli - Wind playing without any particular direction.
Bāor - Wind.
Mā Bāod(laga)- a supernatuinal and ghostly influence.
Bā Bāuli.- An evil spittit.
Bāt - Time.
Bhiknesa mimic.
Bityeb - shouting in fear.
Cilok - a woman.
Cuti - a kind of Bidi made by the Santals for their own use by wrapping raw tobacco with Sal-leaves.
Chalbachal - Affluence.
Dāon - In parts of Radh, at the end of harvesting a bunch of paddy is cut by the ryot himself. Then he pours water on the root of this bunch and then carry it home on his own head. This amount of paddy is called 'Dāon' by the agricultual families.
Darpār - Dare-devil.
DSuri - Rainy; one whose believed to cause rain.
Delui - a lamp; particularly and earthen lamp.
Dhumul (deoya) - to beat drum at the place of a deity.
Gēto er gāti - an assembly, hence, joint effort particularly for agriculture.
Hādi - Rubbish.
Hare harme - after all losses.
Hōt - Hemanta; the autumn.
Jamāt Basti - Gathering of dacoits with flambeaux at night.
Kādān - Heavy rainfall, when rain-water accumulates and flows over the land, which helps in cultivation.
Lepca - Concern; connection.
Lyāi - Quarrel.
Mahanta - Abbot.
Maṭhan - Large plain area.
Meṭel - those who prefer to travel on surface.
Māindār (māhindār) - A labourer engaged on fixed salary, terms being settled by contract.
Māsāy (mahṣay) - Sir, Mr.
Māduli (Mandali) - Tarasankar has used it to mean 'a small quantity of cow-dung.' Gauri Mitra provides us with another meaning - 'to smear a place with cow-dung mixed with water, and also the place itself.'

Muniś - day-labourer, particularly, one engaged for agricultural work.
Neyat (niyati) - fate.
Palen - Silted land.
Petya - Aleyaj Will-0' - the wisp.
Pithimi (-Prthibi) - the earth.
Raja (Aoyaj) - Noise, sound.
Sijiye (Bhijiye) - by drenching; after putting in water.
Thān { ethan} - the place of village gods. Generally these are situated in an open field or under a tree or besides shrubs.
Bāri - Holy pitchers used in rituals of worship of Manasa.

*The following sources have been consulted in preparing this glossary.