CHAPTER: V

USE OF PROVERBS AND RIDDLES IN BANGLA LITERATURE OF THE NORTH-EAST
CHAPTER: V

USE OF PROVERBS AND RIDDLES IN BANGLA LITERATURE OF THE NORTH-EAST

5.1 Introduction to Proverbs

Two most pronounced and common streams of folk literature are proverbs and riddles. In this big wide world, the influence of various races, religions, social and family relationships, play a significant role in expanding human nature. These changes in their knowledge and experience find expression in a wide variety of proverbs. Noted critic of folk literature, Abdul Hafiz opined that:

"প্রবাদ হচ্ছে জনগনের, মেহনতি থেকে খাওয়া মানুষের সমস্ত অভিজ্ঞতার সংক্ষিপ্ততম রূপ। প্রবাদ লোকসানের জ্ঞানের চূড়ান্ত রূপ।"¹

Proverb has been in vogue at all times and in all countries throughout the world. Regarding the inception of proverbs, we can cite the view of Sri Sushil Kumar Dey as follows:

"প্রবাদ রচনার বহু পুরুষের প্রবাদ বা প্রবাদমূলক চলচ্চিত্র কথার অভিজ্ঞতা ছিল বলিয়া অনুমান করা যায়; করণ, এগুলো রচনা করিবার জন্য রচিত হয় নাই, মানুষের মনে আপনি জনিয়াছে, তাই মানুষের মুখে আপনি প্রচলিত হইয়াছে।"²

From the moment of his birth in this world, man has been confronting various problems in his daily, family, economic and political life and has overcome them all by dint of his intelligence and physical strength. The knowledge and experience gained from these solutions are reflected in the form of proverb. In this way,
proverbs form the means of transferring the basic social knowledge system gained through varied experiences, from one generation to another. We hereby agree with the opinion of Sri Sushil Kumar Dey, who says:

“That is why proverbs help to discover the history of culture and civilization of a race or nation. Western philosopher Bacon has expressed his view in this regard as follows:

“The genius, wit and spirit of a nation are discovered by their proverbs.”

The progress of civilization may change the style of life, but the universal truths can never be changed. Therefore, such axioms which gain permanence in human mind, together with their inherent beauty and poetic meters, are known as proverbs."
5.2 Proverbs used in Novels

Manik Dass is a very popular writer of Brahmaputra Valley. His novel, ‘O Jhingephul Bolo Taare’ is highly applauded. The novel is constructed to reveal the life-style of the migrated Bengali community settled in Assam, in a multi-lingual society. The novel depicts the social reality of the Bengali-speaking population of this region. It also contains the history of the co-existence of the Assamese and Bengali communities and the inherent relationship of the two communities. Romantic liveliness and hard reality have worked together to promote the story towards a proper end. The author has artistically used two significant elements of folk literature—proverb as well as folk art. In the following discussion, we have tried to detect the technique of application of the proverbs and analyze them. The novel contains the following five proverbs.

1. তিলকে তাল করা
2. সৌরী সেন
3. ঢড়ে কর মরা
4. ধান ভাঙে শিবের গীত
5. লম্বাকাঙ

The heroine of the novel is named ‘Ratri’, which means ‘night’. She, however, feels tired of giving the explanation of the meaning of her name to all and sundry. Actually her name has no literal bonding with night. Ratri’s parents hold a special concept of night. To them ‘night’ is quiet, comfortable, peaceful and is a preparation for the beginning of the day. Night helps man to dream. So they named their daughter, *Ratri* or ‘night’. In the words of the author:

“সব কিছু নিয়ে ওরা আদিখেয়া করেন, রং চড়ান। তালকে তিল করেন, তিলকে তাল।”

177
The Bengali proverb *Tilke Taal Kora* is used to give a satirical expression to the emotional bend of Ratri’s parents.

Manikbabu has incorporated a gathering of innumerable persons in his novel, all of which are somewhat related with the life of the hero of his novel, Raja Roy. Rising poet Raja Roy is an accomplished womanizer. He had made friends with a young girl named Suchhanda, who was brought up in the family of her maternal uncle at Maligaon, Guwahati. Suchhanda’s mother is Charubala, a simple, matric-failed housewife, residing in Dhing, a suburban town of Nagaon district. She took up the job of cooking in the house of one Manoranjan Saha, in order to feed her two daughters Brinda and Suchhanda. Manoranjan Saha is a wealthy businessman of Dhing who always extends a helping hand to the needy. Hence he is popularly called *Gouri Sen* after the legendary character of Kolkata.

“অনেকে তাঁকে বিস্মেলে গৌরী সেন বলে ডাকে।”

This is a popular proverb, which originated from the name of the legendary businessman, Gouri Sen, living in Kolkata, in the yonder days. Story has it that this wealthy businessman was so generous that he never hesitated to lend a helping hand to anyone who was burdened by debt, without even questioning the genuineness of the person or his needs. His unquestioned charitableness gave rise to the proverb:

“লাগে টাকা দেবে গৌরী সেন।”

The author has judiciously used this proverb to describe the generosity of Manoranjanbabu.

After the death of his wife, Manoranjanbabu married Charubala for the second time, despite the opposition of his children and society. When
Charubala’s husband went missing, her eight-year old daughter Suchhanda, after encountering several hardships, ultimately reached her maternal uncles’ house in Maligaon, and began living with them. As a girl Suchhanda is intelligent, demure, decent and lively. She has no anger, sorrow, desire or expectation from anyone; she has only learnt to appease everyone around her. But she is very restrictive about herself. All these remarkable qualities of Suchhanda, attracts the newly acquainted, young poet, Raja Roy, towards her. He is inspired to write poems on her: On the other hand, Suchhanda also feels elated being encouraged by Raja Roy and recites one of his poems at a competition which won her a prize. This is a new experience for Suchhanda. But Suchhanda’s success was beyond expectation for Raja, and here the author makes the use of the following proverb in the novel:

“বাড়ি বাক মরায় ও বেশ খুশি!”

The above-mentioned proverb is aptly used to express the idea of dream fulfillment.

The fourth proverb used in the novel is an expression of the hero’s inner thoughts. For a rising poet like Raja Roy, it is a great honour to learn that a well-known publishing house of Assam has agreed to publish a collection of his poems. A dreamy-eyed Raja reaches the house of Khargesarwar Sharma, head of the publishing house, ‘Kitap-Patra Prakashan’, at the appointed time. On first acquaintance, Khargesarwarbabu addresses Raja as Bangalibabu, and casually expresses before him a hard reality. Khargesarwarbabu made it explicit that he and his family appreciated Kolkata-based Bengalis, but not those who resided in Assam. Moreover, he remarked that his family was quite happy with the two Bengali women
married into their house. These comments of Khargeswarbabu make Raja quite uneasy. For him such intimate discourse about an unrelated issue was unsuited to the situation. This uneasiness gave rise to the following proverb in his mind:

“ঢান ভুনতে দেবি শিবের গীত গুলি করেছেন ভদ্রলোক।”

The author has also skillfully used the proverb to highlight the feelings of the Assamese people regarding their Bengali neighbours, residing in this region, in the context of a non-related discussion.

The last proverb used in this novel is *Lankakanda*. Desirous of living a luxurious life in America, Raja Roy agrees to marry the daughter of a wealthy businessman, Basab Sen, at the cost of all moral values. Raja has accepted the attractive offer of a lucrative job and a plush life in America, under the patronization of his father-in-law. But Raja Roy’s mother, a self-respectful woman, vehemently opposes this conditional marriage, and the two engage in altercations, which ends with the appearance of his father. Raja’s father is astounded at his wife’s behaviour, while Raja contemplates about the recent argument with his mother. It is here that the author uses the following proverb to express Raja’s thoughts:

“মায়ের আচরণে বাবা বোধহয় একটু হঠাৎকিয়ে পেলেন। বোঝারা! তিনি তো জানেন না, এই মুহূর্তে কী লক্ষ্যতাও ঘটাতে বাড়িতে।”

The Bengali proverb *Lankakanda* owes its reference to the epic battle between Rama and Ravana. And it is appropriately applied in the novel to depict the opposing views of two generations’ regarding their outlook of life. The author’s use of several proverbs to express the conflicts of the various characters of his novel and their social status is highly appreciable.
Bikash Sarkar is a noted author of Brahmaputra Valley. And one of his famous novels is ‘Aguner Shek’. We have incorporated the discussion of this novel in this chapter primarily because of the use of six proverbs in it. They are the following:

1. হরিদাস পাল
2. হরিদাস
3. শিং ভেঙে বাছুরের দলে নাম লেখা
4. একই গোয়ালের গরু
5. শাপে বর
6. উঠল বাই তো কটক যাই

The novel is about an honest, devoted journalist, Bishesh, who was moved by the brutal murder of his uncle, at the young age of eighteen, and decided to take up journalism as a profession when he grew up. Accordingly, he took up the job of a journalist with a newspaper in Siliguri. In his professional life, his protesting attitude urges him to investigate into a political murder, like the one he had encountered in his youth. The incident of the murder of Bimal Chaki, a devoted, compassionate political worker, unnerved Bishesh, more because this man led a similar life like that of his murdered uncle. Both the men followed almost the same political path, not belonging to any particular party, but both were wiped off the world by some self-interested people. Young Bishesh could not protest against the murder of his uncle, for all those present at the site then were unperturbed by the incident, except his childhood friend, Sujit Das. That was only because the murder was committed by an infamous political leader, who had won the election by a large number of votes. Being a political icon, no one could even touch his hairs. The fire that had been burning within Bishesh from the age of eighteen now got the chance to be
put off with the investigation of the murder of Bimal Chaki. This investigation is thus an acid test for Bishesh. Bimal Chaki has been murdered by a notorious political leader, Binoy Dutta, alias B.D., nicknamed as a pimp. No one dares to challenge him. But Bishesh chooses the harder way and identifies the murderer, thereby gaining prominence in journalism.

The above novel is based on a burning issue of the present society, where the author has judiciously used the proverbs to present his idea. A common Bengali proverb, *Haridas Pal*, is used on two different occasions, in the novel. The first is when Bishesh announces his plan to disclose the notoriety of the political leader, Binoy Dutta, to his friend Rakesh. As a repartee to Bishesh’ decision, Rakesh makes the following comment:

"বিরুদ্ধ তিনবারের এক এম. এল. এ. কে এভাবে মারতে পারে, তবে তুমি তো তার কাছে বালেশ্বর বাল হরিদাস পাল।"

The categorization of Bengali proverbs reveals that there are several proverbs which are used as names of particular persons. The name *Haridas Pal* is such a proverb. The activities of a particular person often culminate into a proverb. The author has used the satire hidden in the proverb to depict the smallness of Bishesh in comparison with the powerful Binoy Dutta. The second time the proverb is used as a remark by Bishesh’ childhood friend, Sujit Das.

The persistent efforts by Bishesh succeed in giving a daily account of the murder of Bimal Chaki, in the column ‘Bhetorer Khabor’, of the news daily, ‘Dainik Samantaral’. This regular information of the case has incited the towns’ people. The owner of the news daily advises him to conceal himself for some time to avoid the threats of political leaders and the ardent
requests of his colleagues to restrain himself from pursuing the issue. Accordingly Bishesh leaves for his country home accompanied by his painter friend Shila. Once there, breaking away from his routine life, Bishesh and Shila set out for the movie hall. On the way Bishesh accosts his childhood friend Sujit. The once courageous, sturdy and lively Sujit is now the skeleton of a wasted life. He has turned into a money-earning machine in order to satisfy the financial needs of his family. Losing all values of life, Sujit has now turned to become an alcoholic. Sudden encounter with Bishesh makes Sujit emotional and delighted. In an answer to the newly acquainted Shila’s query, Sujit uses the following proverb in an attempt to give a self-deceitful introduction of himself:

"আমি আসলে এক ব্যক্তি হবীবাদ। নিজের দিকে যখন তাকাই, দেখা হয়, অন্যের দিকে যখন তাকাই, নিজের প্রতি মায়া জাগে।"¹²

The proverb is justifiably used to describe the pitiful condition of a once vigorous Sujit, by way of self criticism.

Bishesh returns to his office a long holiday and catches up on his pending works and other information in his office from his colleague Rakesh. Rakesh informs him that the column ‘Bhetorer Khabor’ being closed for some time, a lot of letters from eager readers, awaits Bishesh. Raghuda; an aged worker of publishing house shows the letters to Bishesh. However, another experienced journalist, Arjunda, wanted the proceedings of the murder case to be covered up. But Raghu’s activities, rekindle the fire in Bishesh. Disapproving Raghu’s behavior, Arjunda rebukes him using the following proverb:

"রাঘু, তুমিও কি পিংড়ে বাংলার সেই নাম দেখাচ্ছেন?"¹³
This proverb is used to criticize Raghu. As if it is very daring for Raghu to forget his age and class and join hands with the rising, young, hot-heads like Bishesh. This attitude of Raghu irritates a simple, family-loving journalist like Arjunda. The proverb has been used to reveal the difference of mentality of two senior colleagues.

On the other hand, Bishesh gets busy with his daily work, and begins opening the letters addressed to him. Some such letters praise him for his courageous step to investigate the murder of Bimal Chaki, while others condemn him for his sudden silence. Many, who had appreciated him for his exceptional fortitude, sent their caustic remarks as:

“এ দেশে সবাই শেষ পার্থক্য সিস্টেমের কাছে হেরে যায়। বিশেষ বাণুকে ব্যক্তিগত
মনে হয়েছিল। দেশাগেল সবাই একই গোয়ালের গরু।”

The exclusion of the column ‘Bhetorer Khabar’ in the newspaper instigated the irritation of sincere readers, who used the above proverb to criticize Bishesh’ unwanted silence.

With the demise of Bimal Chaki his wife decides to earn a living by giving private tuitions, in order to provide for her two little children. Accordingly, she puts in an advertisement in the newspaper, which grieves Bishesh, Arka and such others. They are infuriated at the thought that devoted leaders like Bimal Chaki had to lose their lives at the hands of notorious people like Binoy Dutta, Sadananda, and others. The next proverb is used by Bishesh to explain the gains of Binoy Dutta at the death of Bimal Chaki:

“এই মুক্তি তাঁর কাছে শাপে বর হয়েছে, বিমলেন্দুর স্বভাব পুরু ভেসে যাক, তাঁর ক্ষতিকি?”
The application of the above-mentioned proverb enabled the author to carry the message of notoriety of culprits like Binoy Dutta, to his readers.

The last proverb included in this novel is used on a special occasion. Towards the end of the story the hero Bishesh reaches Shila’s house with the intention of appeasing her. Actually Shila had planned to go to Digha with Bishesh in order to find out his real feelings for her. But initially Bishesh could not agree to the plan being terribly busy with his job. However, success in his work makes him happy and he begins to dream of settling down in life, having a family. So he reaches Shila’s house to talk it out with her. But on reaching there, Shila’s mother informs him that Shila had left for Kolkata. Bishesh is amazed to hear about the sudden change of plans. It is here that the author brings in another proverb in the words of Shila’s mother as she tries to connote the impulsive nature of her daughter. The proverb goes as:

“উঠলো বাই তো কটক যাই।”

Bikashbabu has successfully painted the pictures of the pains inherent in modern civilized life, in his novel, ‘Aguner Shek’. He has consciously made several uses of various proverbs to describe the characters in his novel, which deserves ample appreciation.

In the previous chapter of the present research work we have discussed the novel, ‘Harishchandra’, which also includes some Bengali proverbs in it. In the following part we have taken up the discussion of the proverbs incorporated in the novel and the appropriateness of their use. The proverbs are:

1. বে যায় লক্ষায় সে হয় রাবণ
2. টেকি হর্পে গিয়েও ধান ভাঙে
The hero of the novel, Harish is a forty-plus, simple, mediocre tea-trader. His only dream is to become a litterateur. With these thoughts in mind he spends every evening at Palwan’s tea-stall, gossiping with his friends Hironmoy, Shantanu, Shaktipada and Bidyut. In such get-togethers, they discuss everything ranging from politics to women. On such an evening, Harish’ friend Hironmoy was giving a deliberation on the characteristics of the Silchar-based middle-class society. Being the disciple of a famous politician, he used the following proverb to depict the city-people’s way of electing a political leader:

“যাকেই ভোট দাও সেই ছবি করবে। যে যায় লন্ধায় সে হয় রায়ে। হিয়ায় এটার একটা ভিলেজ এডিশনও সংঘাত করেছে। যাকেই জয় করবে তারই নুবু বড় হবে।”

The novel has it that Hironmoy in a bid to eulogise his leader attempts to taunt the mentality of the people of the state. To express Hironmoy’s satirical comment, the author dexterously uses the legendary proverb, which speaks of the author’s literary skill.

The second proverb in the novel is used in a remark by Shantanu, another friend of Harish, at Palwan’s tea-stall. Hironmoy, while describing various scandals encountered during his political propaganda in the rural areas, goes on to talk about the distress of the rural schools. While talking about one such school, he mentions that the Headmaster has to sit on a husking pedal. Shantanu has never seen a husking pedal, but he is well aware of the proverb associated with it. In a reply to Hironmoy’s description of a husking pedal being like that of the shadow of a helicopter, the author uses the following proverb, in the words of Shantanu:

“টোকি যে বৃষ্টি গিয়ে ধান ভেনে খুব নাম করেছে সেটা জানি।”

186
The proverb is used to criticize the rise and fall of the political leaders. The clever use of folk elements to highlight the issues discussed in the gatherings of young men, does justice to the novel.

In the previous chapter we have discussed the novel, ‘Antajya’, by Kartik Lahiri, which mentions five common Bengali proverbs. They are:

1. অভ্যাগ যেদিকে যায় সাগর শুকায় যায়
2. ধান পানতে কান
3. ছাগল দিয়ে ধান পাড়া।
4. ময়ূর পুছে পরা দাড়ে কাক।
5. শিশু সংক্ষিপ্তি।

The heroine of the novel, ‘Antajya’, is Madhavi, who is in love with the hero, Alinda, an unemployed youth. But Madhavi still dreams of building up a happy conjugal life with him in future. The news that Alinda had appeared for an interview, sets Madhavi dreaming of a happy future. Just then she is rudely roused by the hard reality of uncertainty, presented in the form of a proverb:

“অভ্যাগ যেদিকে চায়, সাগর শুকায় যায়, আমি এক অভ্যাগা, আমার যোগ্য কিছু হচ্ছ না, তোমার ভাবে আমার সঙ্গে যে জড়িয়ে পড়ছে, তার কারণ কিছু ফেলে, তাহলে কি এইভাবে কাটবে দিন?”

The second proverb is used to express the mental disturbance of Alinda. Exuberant at the news of getting a job, Alinda runs to give the happy news to his bosom friend, Shonit. To some extent the job was possible only because of Shonit. But Shonit, instead of hugging Alinda on his achievement, rudely reminded him that he had obtained the job simply because he (Alinda) belonged to the Scheduled Tribe. Shonit’s harsh words
hit Alinda very hard; he could not believe his own ears. In utter disbelief, Alinda mutters the following proverb to himself:

“না না, সে জুল তোমারে, কি গুনতে কি গোলাফে, ধান গুনতে ধান অনেকে, পোশাক বলতেই পারে না, বলতে না কথনো!”

Thirdly, an idiomatic phrase *Hattakotta bidhata* is introduced in the novel to articulate Madhavi’s personal thoughts. Madhavi’s family is solely depended on her elder brother’s earnings. So her mother laid down the rule that in such a situation Madhavi cannot take the liberty of falling in love with Alinda, a person outside her caste. As a punishment for committing such a crime, Madhavi is confined within the boundaries of her home. This unwanted restriction irritates Madhavi who thinks that in this world it is only money that matters. And just because her elder brother is the sole bread earner of the family, he has occupied the post of the head of the family. These disturbing thoughts of Madhavi are expressed in the phrase in the sentence below:

“যার আরে সংসার চলে, সে- ই কি তবে হাতাকাটা বিখ্যাতা হয় সংসারে? তাই কি বাবা দিয়ে গেছে মুহুর্ত থেকে আতে আতে সত্তে গেছেন নেপথ্য?”

Madhavi had to constantly fight for her existence, under the coercive dominance of her brother. Being quarantined within her home, she muses on her misfortune, and it is here that the author has rationally used the phrase to express the satirical thoughts of Madhavi.

The next proverb in the novel comes by way of the broodings of Alinda, when he feels cornered by his colleagues, at the government office, where has recently obtained employment. He feels intimidated and cowered by the taunts and jibes inflicted upon him by his friends and colleagues, just because he has acquired the job on the basis of ‘quota’. The sarcasm by
his colleagues like Chaitnyababu and Pareshbabu, gives rise to the proverb in his mind as:

“তাদের অসমান্ত বাক্য ব্যবহার এমন এসে বেঁধে অলিম্পিন ন্যূতে, সে বলতে প্রাণ বহন করে করণ ভারী তাদের মনে এমন এমন এমন এমন।”

The author has judiciously used the proverb in the context of Alinda’s contemplation about the caustic remarks of his friend Shonit and his co-workers.

One significant issue discussed elaborately in the novel, ‘Antajya’, is the social segregation of people on the basis of caste, and the outcome of such segregation. Although the government has laid down rules that guarantee equal rights to all including the hill-tribes, with a view to develop the country as a whole, yet the educated city-bred people cannot accept them with open hearts. This duality adversely affect the educated tribal youths, who can neither acclimatize themselves with their tribal comrades, nor are they honorably accepted in the society of the towns-people. The author has used the proverb below to express the pain felt by Alinda on being thus rejected by the society:

“অলিন্দ সরে যান, শুভ্রে আমরা হাঁচ মহর পৃথী পরা দাঁড়াকে, পাখায় পৃথী লাগিয়ে মহরের দলে ক্রিয়া তাই আর নিজেদের গালমস্ত করি, মহরেরা তা দেখে মিথ মিথ হাসে বিরুদ্ধ, কিছু বলে না প্রথমে তবে চিনে নেয় চিনক, তারপর এমন ঠেকরাতে থাকে তখন পালিয়ে বাঁচা যায় না, পালক খাসে বড়ো কি করেন অবহুই হয় তখন।”

In the later part of the novel, there is the application of another proverb, describing the plight of Alinda’s beloved Madhavi. Madhavi being
the only educated daughter of a Brahmin family, the elders of her household are eager to get her married to a well-established groom. The helpless Madhavi writes a letter to Alinda describing her delicate situation where she uses the proverb as:

"আমার এখন শিতে সক্রান্তি। বাবা মাদা উঠে পড়ে লেগেছেন বিরের জন্য। তাঁরা জেনে গেছেন আমাদের ব্যাপার।" 24

The proverb thus gives an insight into the problematic situation where the heroine has to face the test of her love. Kartikbabu has judiciously used many common Bengali proverbs to analyze the mental states of two prominent characters of this novel.

Another novel by the same author is 'Neel Rakta'. This novel consists of four proverbs such as:

1. বারো মাসে তেরো পার্বণ
2. নেই যামার চেয়ে কানা মায়া
3. জোলের চেয়ে রক্ত ঘন
4. ইচ্ছেত যায় না ধূলে, ক্ষুদয় যায় না মলে

The first proverb mentioned here is used to portray the pious character of Rasomoyee Devi, using the following proverb.

"রসময়ী কথা বলেন কম, কিন্তু ভজনের সেহগ্রামণ ও ধৈর্য্যে এবং ধর্মভূকৃ।
তাঁর বেশিরভাগ সময় কাটে ঠাকুরদের পুজো আচ্ছাদ, বারো মাসে তেরো পার্বনের উদ্যোগ আয়েছেন।" 25

The proverb mentioned here is used to paint the picture of a religious woman immersed in her ritualistic activities.
Raghu’s college friend is Binu and the two are very close to each other. Modern, materialistic Raghu has a careless view of the future. He is unmoved by the success or failure in college exams, and finally decides not to appear for the final exams. But practical Binu, who has dreams for the future, tries to encourage Raghu in this regard. In doing so, she uses the proverb:

“দিয়ে কেলাতে আপতি ফি, সেই মামার চেয়ে কানা মামা।”

Application of this proverb to encourage a waylaid youth is rightly justified.

At one time, Raghu’s father Rakhalraj was bent on settling in the Kolkata metropolis, while his father Raghabraj was determined to restrain his newly married son within the boundaries of his rural home. To achieve his desire he came up with various excuses and even changed his long nurtured beliefs. Of late, he had begun to babble the names of his kith and kins. This peculiar behavior of his father disturbs Rakhalraj immensely. His inner thoughts on this matter give rise to the next proverb:

“... বাবার এ ধরনের মানসিকতা তার কাছে হতুজ্জিত ঠেকে, কেন না রাঘবরাজ আগে কোনও আঘাতী স্বজনের নাম মুখেই আনতেন না, সম্প্রতি তিনি এসব নাম উল্লেখ করে দেখতে চান, তোমার সঙ্গে আলোচনা করতে চান, আর তুলে তোলে এইটাই বুঝি দিতে চান তাদের চেয়ে রক্ষা ঘন। অর্থাৎ রাখাল তুমি এখানেই থেকে যাও—”

Elderly people are often inclined to clutch to their roots as their life support. It is not uncommon that those who shun the nearness of their relatives in their youth feel closeness to them in their old age. The
expression used here is similar to the English proverb ‘Blood is thicker than water’.

The last proverb used in the novel, ‘Neel Rakta’, is an expression of the inner thoughts of Raghu’s mother Hemlata. Mrs. Sarkar, Hemlata’s off-the-time companion is a zealous gossip-monger. Speaking ill of others is her favourite pass-time. When Hemlata informs her of Raghu’s success in the examination, to which Mrs. Sarkar reacts with sarcasm, Hemlata thinks to herself:

“কি বলবে এর উত্তরে, বলবে আপনি জেনে না জানার ভান করছেন, সত্যি বলছেন না, বলে লাভ কি এদের, ইচ্ছা হয় না থাকলে, থাকবে যায় না মালে।”

Here the proverb is used appreciably to highlight the narrow-mindedness of a woman.

The use of various proverbs in the novel, ‘Neel Rakta’, to explain the mental as well as functional status of the characters discussed here, elevates the quality of the novel.

In one of the previous chapters we have discussed the novel ‘Deyal’, by Jaya Goala, in relation to the application of folk music to literature. We have once again taken up the novel in connection with the appropriateness of the use of the proverbs included in it.

The novel is focused on the story of the transformation of Ranajit Munda, son of a poor, tea-garden labourer of Rankhola Tea Estate, into a smart, educated, city-bred young man, who has shed off the ungainliness of his backward clan life to assume the luxuries of a modern city life. The author has deftly analyzed the dilemma faced by the hero in choosing
between his rural, clan life and city life. And the proverbs she has used in
building up her story are given below:

1. তুবে তুবে জল খাও
2. কাওয়া নাচায় মনুর পেখম।
3. পতির পুলোই সতীর পূণ্য।
4. সাত রাজার ধন এক মানিক।
5. দেবা ন জানতি কুত মনুষ্যঃ।
6. ঘোষ্ঠিয়ার নিজে ধ্যামটা নাচ।

The first proverb in the novel comes by way of a rhyme. After
coming to town Ranajit makes all the necessary arrangements to delete his
identity as a tea-garden labourer’s son. He has changed his name from
Ranajit Munda to Ranajit Mondal; married an educated woman Minati, and
has even admitted his little daughter, Hiya, into a nursery school, in order
to establish himself as one of the civilized and cultured persons of the
society. Not only that, he as even gained fame as a popular ‘writer’, among
the city people. In spite of all these achievements, everyone, starting from
his office’ boss Barunda, his close friend Saswata, his well-wisher
Bimalda, and even his wife Minati, never miss a chance to remind him that
he is actually the son of a tea-garden labourer. And this duality of existence
at home and in the society continuously disturbs Ranajit. One day, breaking
away from his daily routine, as Ranajit sits watching a group of crows
assembled on the parapet, he contemplates on their freedom and their unity,
despite living in towns and their reluctance to put on peacock feathers in
imitation of the beautiful birds. Writing about the inner thoughts of Ranajit,
the author takes the help of the following proverb:

193
Like all other novels, here also exist some supplementary characters in the story. Two such characters are Bimalbabu and his wife. Almost all the members of Bimalbabu’s family are closely affiliated to political parties. In this connection, he is very often called upon to deliver lectures at political meetings, a task at which he is quite adept from his birth. However, Bimalbabu’s wife in attempting to eulogize her husband unconsciously speaks of his autocratic nature and his disrespect towards his wife. Bimalbabu has strictly prohibited his wife to join the procession of women’s forum. Although he pronounces himself as a social reformer, yet at home he exerts austere dominance upon his wife reminding her of her womanly responsibilities, by uttering the proverb:

“পতির পুনোই সতীর পুণা”

Man is a woman’s only means to piety. Her only activities lie within the boundaries of her household, centering round the well-being of her husband and children. She is not supposed to join a public procession to voice her demands. The use of the proverb in this part of the novel is an explicit expression of the conventional derogatory and disrespectful attitude of men towards their female counterparts.

In town, Ranajit’s closest friend is Saswata and there is no secret between them. Despite this feeling of openness, Ranajit is not allowed to sit on Saswata’s bed, just because he is the son of a tea-garden labourer. Looking at Saswata’s bed in house, Ranajit’s thoughts are struck by the following proverb:
In connection with the proverb cited above, we present the author’s description of the hero’s depression as in the following:

“সমাজ বন্ধলের স্বপ্ন! আহা! এখন আমাকে আপন ভাবতে পারলে না, সমাজটাকে বন্ধলে ফেলবে বৈকী। চা রাগানের হেলে তোমাদের বিছানায় বসবে? একটা সর্বহারার হেলে? ছি কী মন্দা! তা কখনো হয়। যতই শার-প্যাস্ট পরি, আমি যে এখনও রণজিত মুগ্ধহই! না না। এর চো’ বাদলকাছার সুইটি কুকুরটি অনেক ভালো, অনেক সর্বদা। শ্রীবেলাতে উঠু। জাতে স্পনিস! তুই রণজিত মুগ্ধ, যতই জলোরাস, মন দে, জীবন দে,— শান্তত বিছানায় বসার অধিকার তোর নেই। না।”

The later part of the novel concentrates on a description of Ranajit’s neglectful nature in family matters. His wife Minati, who deftly manages the family, is consciously aware of Ranajit’s careless nature. Otherwise shrewd and busy Minati suddenly extends a very soft and sweet behavior towards Ranajit. This sudden change of behavior amazes Ranajit, who presumes it to be a preparation, to justify some new demand. Accordingly, he muses to himself,

“দেবা না জাননি কুতো মন্যায়।”

which means let alone man, even gods cannot read the minds of a woman. It would be more logical to say that no man can read the thoughts of another man. However, the proverb does not explicitly express Ranajit’s hatred towards all the city-bred people.

The last proverb in the novel ‘Deyal’ is used to depict the decaying condition of Ranajit’s city-life. Honest and devoted poet Ranajit is
ultimately accused of money laundering by the elite society. This forces Ranajit to shed off all barriers of self-respect and honour, and indulge in drinking in broad daylight. Conscience-stricken Ranajit becomes completely drunk and takes to swearing and ranting before his friend Saswata:

“কেন, চিন্তার কী হলো। হিয়া জানলেই কী? ওর বাবা একটু ফুরিয়ে করছে বই তো নয়। মানুষ জানবে। ভরাই না শালা। আমার মান-সমান নেই। কিছু নেই। মাল খাছি তো কার কী। সবাই-ই খায়। আর এমনিতেও ঘোষটার নিচে খামটা নাছ তে চলেই। আজ না হয়”

The hero of the novel had unintentionally built up a wall of sophistication around himself which separated him from his origin. The pull of his social roots makes him realize the futility of the artificial culture of a so-called civilized society. Ultimately his utter disgust about this rootless cultural vanity finds expression in his ranting which includes the above proverb. It was his primary venture to break away from his self-created barrier and come face to face with the real world. Jaya Goala’s rational use of the proverbs to analyze the standing of the characters in her novel has raised the status of her novel.

The next novel under our scrutiny is ‘Alekjander Purer Kathakata’ by Jhumur Pande. This novel also contains several common Bengali proverbs and idiomatic phrases such as:

1. কাটা ঘায়ে নুনের ছিটে

2. হামার শিল হামার গোড়া, হামারাই ভালছে দাঁতের গোড়া

3. নথেদর্পণে
This novel clusters around the lives of the tea-tribes of the Barak region. Village Alekjanderpur is the settlement of people like Budhua, Laksmimoni, their son Mangal as well as various other people from different walks of life. The novel tells the tale of the dreams and reality of the people of this region. The novel has it that after the disappearance of old Subala’s husband, the only reason for her staying alive is her son, Sumanta. Subala hopes to get him married to Sarada, her closest friend’s daughter; as she had promised the latter at her death-bed. Even Sumanta revealed his love for Sarada, while dreaming of a beautiful future. However, Sumanta suddenly leaves for the city to seek for a job and returns with a bride from the city. Subala is greatly distressed at this sudden change of circumstances, and her failure to keep her word to her dying friend. She also worried about Sarada’s future. While Subala was brooding on these depressing thoughts there appear Bonowari’s wife, and her satirical remarks bring out the following proverb from Subala:

“কী করেছিস গো পিসি?
চূপ করে থাকে সুবলা।
বনওয়ারীর বউটা আবার বলে—কী হল গো?
এবারও চূপ সুবলা।
—বউ আনন্দি নাই গো। মিঠাই উঠাই আনা। সুমত বউ লিয়ে আইল বিদেশ লে।
—কোটা ঘাওয়ে লবন ছিটাতে আসেছিস। এমনি হামার মন ভাল নাই।”

One unique characteristic of the novel discussed here is that not only it deals with the lives of the tea tribes of a particular region, but the author has carefully retained the dialect spoken by the people of the region; and this has definitely accentuated the characterization of the people discussed in the novel. At present, the siblings of the tea-garden labourers are
engaged in different professions. But despite various changes in their lifestyle they have maintained the uniqueness of their dialect. The second proverb in the novel is transformed in the dialect akin to the tea-garden population.

The next proverb is an utterance by an old crackbrain person named Satish Mistry, whom the children of the locality tease as ‘China Mistry’. The old man chases them and threatens to go to the police station, but in reality never does so. His only relatives are his daughter and son-in-law, who live with him. The old man is an alcoholic and whenever his daughter or son-in-law try to prevent him from drinking, he threatens to go to the police station. However, his steps finally turn towards Shyamrati’s house, where local brew is sold. On one such afternoon, the old man is accosted by a labourer, Shambhu, who enquires about his present condition. Old man Satish, by way of complaining against his daughter and son-in-law to Shambhu, utters the following proverb:

“I—কোথায় যাঁচিস কাকা?
—খানায়।
—খানায়?
—ই এবার আমার বেটি আর বেটি জামাইরের নামে কেস না দিয়ে ছাড়িছি নাই।
—ই কাকা খানায়ই যা।
—দেখ শান্ত, হামার শিল হামার লোভা, হামারাই ভালো দাঁতের লোভা।”

The above proverb successfully expresses the senility of the character, besides giving the novel a literary elevation, by expressing the Bengali proverb in the local dialect of the tea-tribes of Barak Valley.
Another interesting character of the novel is Mangal, the little son of Budhua and Lakshmimoni, whose favourite pass-time is to wander about in the fields and woods, along the streams and falls, among the birds and animals of Alekjanderpur. Every evening, after a hard day’s work, Lakshmimoni has to frantically search the fields and woods to bring home her little son. Little Mangal, amazingly, has a profound knowledge of birds. The author uses an idiom to describe this unique ability of the little boy in the words of his mother:

"পাখি পাখি পাখি। ছেলেটা কেন যে এত পাখি তালবাসে কে জানে? পাখির ডাকে 
কেমন আনমনা হয়ে যায়। কোন পাখি কেমন ডাকে, কী খায়, কোথায় থাকে, কখন 
বাসা বাঁধে, দিম পাড়ে সব ছেলেটার নথিদৃষ্টিও।" 37.

A very commonly used Bengali idiomatic expression, *Nakhodarpane*, is aptly used here to describe a special quality of the little boy, Mangal. The novel, ‘Alekjander Purer Kathakata’ is a successful representation of folk life, where the use of various proverbs to make the characters appear realistic, deserves appreciation.

5.3 Proverbs used in Short Stories

After the discussion of novels we now turn our attention to the suitability of the application of proverbs in the Bengali short stories of the North-east. The first story that we have chosen for our discussion is ‘Sagar Pherate’ by Kumar Ajit Dutta, where a proverb, *Sheyalke Bhanga Bera Dekhano* and an idiomatic expression *Balir Ghar* are used.

The main issue in the story ‘Sagar Pherate’ is lonesomeness of man. Breaking up of joint families into small, nuclear families, makes man
lonely. But modern man engrossed in his works, is oblivious of this approaching calamity. Such a character is Paritoshbabu, Chief Surveyor of Geological Survey of India. He had brought up his motherless son all by himself, with a dream to spend his retired days with his son. However, his son, Sujoy, has made arrangements for him to spend his retirement at *Haldiram’s Briddhashram* run by a Marwari businessman. The author introduces a proverb to cite Paritoshbabu’s idea of the profitability of such a business:

> "ভারতীয় এ্যারোপায়েড সোম্যাইটি যে বুড়ো মা-বাৰুকে নিয়ে সমস্যায় পড়ে তা এরা
> এ সমস্যা নিতানুকে শেয়ালকে অঙ্গা বেড়া দেখায় এরা।
> শেয়ালকে বলে তুমি দুকে পড়ো, আমি পেছনে আছি।"

The introduction of this proverb in the story to reveal a practical problem of modernity is an extraordinary addition of the author. Once a devoted seeker of the veins and arteries of the earth’s surface is now confined within the boundaries of an old-age home, with only a strip of the sky above him. The above mentioned proverb expresses the old man’s satirical outlook towards the money-earning businessmen.

In the later part of the story we find Paritoshbabu reminiscing on the last words of his dying wife Sudhanya, who assured him that their son Sujoy would always give his father company, that being the traditional convention of their family. But Sujoy, an expert of aeronautic science, instantly wiped out this outdated belief of his mother and shifted out to Bangalore and from there to the United States. At the end of the story, the author presents an idiom, to bring forth the pain of a deserted father as he remembers his wife’s dream home:
The idiom has helped to reveal the reality of the fleeting existence of the dream house of Parotoshbabu’s wife. The saying and idiom have been judiciously used in the story to designate the hopes and demands of two generations.

In the story, ‘Saper Haanchi’, we find the application of the maxim, *Saper Haanchi Bedeye Chene*. Although scientific inventions have aided in the world’s progress, yet in a society dominated by men, women are always harassed and deceived. This truth is starkly visible among the uneducated and low-income labour class of the society. It is standard belief is that a man can never be sterile woman alone has to bear the blame of this misfortune. In the story under discussion, daily labourer, paddy-winnower, Munnibibi’s old husband Akhtar is preparing to marry a second time. The old man is instigated by his cousin Abdul, and has agreed to re-marry with the hope of begetting a child. It has been a long time when they were fleeing Bangladesh that Munnibibi and Akhtar were thrown together. Munnibibi had grown to love that unknown person and happily surrendered herself to him. However, on the first night of their conjugal life she realized that Akhtar was impotent and would never be able to father a child. She silently accepted the pain of being childless and devoted herself to running the house. After a long time, thrusting the liability of childlessness on Munnibibi, Akhtar gets ready for a second marriage. When Munnibibi receives this news from her friend Phulwabibi, she utters the well-known proverb:
Only a snake-charmer is aware of the biological nature of a snake, others are ignorant about it. The proverb enriched by practical experience is used to give a realistic picture of the conjugal life of Munnibibi and Akhtar.

We find a picturesque description of the life-style of a lonely person in the backdrop of modern city life in the short story, ‘Kakshapath’ by Mithilesh Bhattacharya. The author has mentioned two proverbs as part of his description of the events in his story. They are:

1. बांधे छुँले बारा घा, पुलिशेश छुँले बाहातर

2. खाड़े पोंजा गरु ओ खाओयार यम

The celestial bodies of the solar system move in their own orbits, following the rule of Nature. They almost never come close to each other or cross one another’s path. In the city also, people like families of Mohanta, Shanti’s mother, as well as Amiya and his companion, Sajal, live similar compartmentalized lives, although they share the same roof. On a memorable night, police arrests Mohanta from one room, with his wife wailing in labour pain, while in another room old Shanti’s mother anxiously awaits her son’s return; in the middle room Amiya and Sajal are trying to fight death lying on their sick-beds. At last, towards the end of night, Mohanta is released by the police and returns home. Here the author uses the saying:

“बांधे छुँले बारा घा, पुलिशेश छुँले बाहातर—!”

“‘সাপের হাঁচি বেদেয় চেনে’, পংক্তিকি করতে করতে মুহিবিবি সচিবিত হয়, হাতের কলাপের তাল কেটে যায়, ধানঘোলা চালের সদে মিশে গিয়ে গিয়ে বরনা হয়।”
to analyze the activities of the police in maintaining law and order, as part of the description of Mohanta’s release.

The next proverb in the story comes by way of inner thoughts of Amiya, lying ill on his bed. Excruciating pain in his stomach in the middle of night does not allow him the respite of sleep. Ultimately, he takes recourse to re-live his past as a means to forget his pain. One by one, he recollects such persons as Mohanta’s sister-in-law, Shiben’s merciless lady love, Shila and the simple, timid girl at the end of the alley. The author takes help of the following proverb to describe the intriguing character of Shiben’s beguiling sweetheart, Shila, as part of Amiya’s recollection:

“আশ্চর্য ময়রাটকে দেখলে কিন্তু ও রকম মনে হয় না। নির্নীহ গো-বেচারা লাগে।
ঘাড় গোঁজা গরুই ও খাওয়ার মন।”

The world is a strange place and amazing are the people living in it. The author has made proper use of the proverbs in attempting to paint special moments of his characters.

‘Daur 40’ is another of the author’s remarkable stories, where he has introduced two maxims such as:

1. শাক দিয়ে মাছ ঢাকা
2. আপনি বাচলে বাপের নাম

After a span of forty years, Independence Day is being celebrated, at which a famous political leader is spreading the sermon of assurance among the public. Rathin, the hero, after making a bitter choice of vegetables over fish, listens to the fantastic lecture of the political leader on his way back home. The reality is that the water-logged city people are
facing tough times fighting hard against economic difficulties, rising prices, terrorism, ethnic rivalry, religious and language differences. In the market, Rathin learns of the murder of a simple, family man by a mafia group. The murder had been accomplished under the facade of a ‘bandh’, as a revenge for some old personal enmity, but which is now given the colour of a political murder. A conventional maxim is used here to express the author’s sarcasm for the failure to cover the real truth behind personal rivalry:

“—তাইন্দু পুরনো রেষারেষ ছিল—বনমের সুখো নিয়ে—!”

—শাক নিয়ে মাছ ঢাকার চেষ্টা, ওটা মাঙ্কিয়া চক্রে কারসঞ্জি!”

The next proverb occurs in a remark by Rathin’s wife. Forty years of independence has not succeeded in making man completely free. As part of this discussion when Rathin makes tart remark in favour of a revolution, his wife Niva retorts back with the proverb:

“—রাখো তোমার লড়াই, আপনি বাঁচলে বাপের নাম।”

The author uses the proverb to paint the true character of Niva, who has turned into a self-centered person due to the bitterness around her.

In Badrujjaman Choudhury’s story ‘Manush’ we find realistic application of two proverbs:

1. শেষালের কাছে মুরগী ভাগী। চোর হারামজাদী
2. শক্তির দেয়ায় পরু মরে না

The story has it that the family of Rajjak, who is perenniilly ill, his wife Patabibi and their three siblings has to survive on beggar’s alms. With the intention of slightly improving their financial condition, Patabibi had
borrowed some chicks from her rich neighbour, Choudhury buri, hoping to keep them on a sharing basis. But as bad luck would have it, the chicks were devoured by foxes at night, and Patabibi is accused to be a thief. The first proverb is used to highlight this situation:

“শেয়ালের কাছে মৃদুলী ভালী। চোর হারা মাস্তানি।”

On the other hand, stories of huge wealth of the ruthless Choudhurys’ lead Patabibi to curse them, which prompts her husband to utter the proverb, negating her desire:

“শকনের দোয়ায় পরু মরে না।”

Both the proverbs are based on reality, because it is a fact that foxes steal hens and ducks, and vultures fly in the sky on the event of a dead cow thrown in the fields.

The classification of Bengali proverbs shows that many of them are presented in the form of rhymes. In the story ‘Amish’ by Dipankar Kar, the character Bhupati utters the proverb: “কচি মাটি বুজায়ে দরির অঞ্চলের শেষ!” as he ruminates about the varied experiences of his life. Example of such a proverb exists in Mithilesh Bhattacharya’s story, ‘Chaitrapabane’. Here the character Shambu’s rationality is observed at every step of life. In this case he recites the conventional Bengali proverb to describe the perfect taste of sacrificial mutton, while tasting the Prasad offered to him at his in-laws.

Once again we turn our attention to Dipankar Kar’s story, ‘Amish’. The hero Bhupati is the sole bread-earner of his family comprising his ailing mother, wife, and an unmarried sister who had been repeatedly rejected by several prospective grooms. One day when Anu goes out of for
some time, Bhupati gets unusually worried about her. The author has used a proverb to depict Bhupati’s helpless condition:

“অনুর মৃত্যুর শব্দ কারে মরফত তার এতক্ষণ পেয়ে যাওয়া উচিত ছিল। কিন্তু
না পাওয়ায় ভূগত চোখে সর্বসুফল দেখে।”

Stupefied at the alarming thought of uncertain death of his sister, Bhupati is terrified and helpless, which is justly expressed by the proverb used here.

Middle Assam based author, Aminur Rahman, makes satirical uses of proverbs in his story, ‘Pratikshaklishto Ratri Shesher Jhar’. In a society governed by males, women are always intimidated and neglected. Especially if a woman is a divorcee then despite being innocent, she has to face a lot of queries from the society regarding her chastity. According to the story, Sakinabibi, who has just been given Talaaq by her husband on grounds of vulgarity, stands speechless at the injustice thrust upon her. Her inner thoughts secretly taunt the males whom the society declares superior and innocent. In this connection comes the following proverb:

“সব দোষ মেয়েদের। পুরুষরা সব থোঁরা তুলসি পাতা।”

Just as a biased, superstitious person does not find any fault in the Basil leaf, so also, the society overlooks the vices of a man, however notorious or lecherous he might be.

We have discussed the story, ‘Dolna’ by Paritosh Talukdar in the previous chapter devoted to the discussion of rhymes. In this story the author has dexterously used a conventional Bengali proverb, *Paka Dhane Moi Deowa*. A farmer’s most valuable wealth is paddy. A lot of pain and labour is involved in obtaining a good crop, and a little harm to his ripened crops by an enemy, breaks his heart. This realistic truth is hidden in the
proverb which speaks of someone purposively destroying the ripened paddy. The story says that Sanatan, a labourer in the spinning factory has presently lost his job. With a view to earn some extra money during the festival of Durga Puja, which is imminent, he takes to constructing some swings made of bamboo. While thus engaged, some undesired advice from his neighbor Gangadhar irritates Sanatan, and he angrily blurts out the proverb:

“পাশা জান দিতে এরেচে। আমার যা খুশি তাই করব। তোমার পাশা ধানে মই
দিয়েটি? পাষা হিংসে করচে।”

With the advancement of modern civilization various ancestral professions of rural people get distorted. Many of them are forced to change their traditional profession, in order to earn a living. Paritoshbabu’s short story ‘Dhak’ is written on the backdrop of such an event. Deven Ruidass of Chanchoi village is a professional drum player for four generations. He earns his living by playing the drum in all the festivals and rituals of the village. But presently, the rising prices and dominance of mechanical music, has rendered him unable to run his family with the meager income from this profession. So Deven leaves for the town in search of some other occupation. In the story, the author has used the proverb: “নীন্দ আনতে পাটা ফুরায়া” to describe the poor condition of his family.

The story ‘Wreen’ contains the proverb, Kolur Bolod. The hero of the story is an employee of a private firm, who returns home in the evening, tired and exhausted. The author uses the following proverb to portray the tired appearance of the person as:

“ফ্যাক্টরিয়ার থেকে ডিউটি সেরে ফিরতে আমার বেশ দেরি হলো। তখন আমি
মুখান্তের কলকে বললো।”
In the stories selected, Paritoshbabu has made proper use of various proverbs to give a realistic touch to the characters and phenomena represented in his stories.

Short story, ‘Ekti Juddher Janyo’ by Moloykanti Dey, contains some very commonly used idioms and proverbs like Haridas Pal and Pantaa Bhaate Nuner Chhite.

The story portrays the day-to-day life of a lower middle class family. At the same time it speaks of the hero’s perpetual dream of changing the society. However, this simpleton does not have the courage to protest against any injustice. Rather he is snubbed and scoffed at every step by the young and the old. The hero believes that only a war can change the world breaking the traditional norms and honour every man giving him his due. The author uses the idiom ‘হরিদাস পাল’ to portray this dreamy, weak minded hero.

The hero is an office worker with a small family of five members. But he is absolutely exhausted trying to meet their demands. The second proverb here represents the grinding motion of his daily life:

“এই রকম পাহাড় ননের ছিটে দেওয়া জীবন আমার।”

The proverb is beautifully presented to reveal the hopes and desperations of a weak, defeated person.

Debabrata Deb’s story, ‘Maati’ is a collection of several folklororistic elements. In the previous chapter we have discussed the subject of rhymes included in it. We now focus our attention on the proverbs included in it, such as, Rath-o Amar, Path-o Amar.
This proverb is used as part of reminiscence of the marital life of old Kunjalata. The only property of old Kunjalata is a trunk full of memories. However, her son is always curious about the trunk, presuming it to be the storage of his father’s accumulated wealth. Actually, procreating eleven children and bringing them up led Kunjalata’s forester husband to remark about their future savings as:

“বৃষ্টি, মণ্টর মা, সাইরা থুইয়া যাই, কি কও। রথও আমার পথও আমার।”

Children are the most valuable wealth of parents, and they spend their last farthing to provide comfort for them. But an ungrateful son like Sotu’s only target is to lay hands on the meager savings of his mother. The proverb actually represents the sigh of the old woman as she grieves over her son’s greed.

Shankarjyoti Deb written ‘Bedanagachher Atmaparichoy’ is about the unemployment problem among the educated youth, and its psychological aspects. It contains three proverbs.

The story speaks of power politics leading to class differentiation. People like Avi always lick the hands of politicians only to satisfy their own selfish demands. But in real life, despite following the orders of political leaders, Avi has not achieved much except succeeding to secure the transfer of his wife from a village school to a school in town. However, he is taunted by his wife for this minor achievement, as expressed by the following proverb:

“ইতা রাজনীতি করায় কোনো মানে নাই, ঘরের খাওয়া বনর মইয় তাড়ানি।”

209
The transformation of a Bengali proverb from the usual colloquial form to the dialect spoken in the Barak Valley is a unique attempt. The unemployed hero of the story gets closer to politician Avi and with his help attended a meeting with Animeshda, a member of the Teacher Appointment Committee, with the hope of securing the job of a teacher. At the end of a verbal interview and with the assurance of Animeshda, he hesitantly awaits a secured future. His uncertain mental condition is represented by the proverb:

“ঠাকুর বাড়ি নিমজ্জন, আচাইলে বিশ্বাস।”

The low-profile political leaders of the rural areas like Animesh often show-off tremendously when they come to towns, enjoying strong political support. The next proverb gives a proper identification of this kind of people as “আস্কুল হুলে কলাগাছ।”

There is mention of the idiom, Shankher Korat in Shyamal Bhattacharya’s story ‘Bandar’. According to the story, Basab, the elder brother of Krishna, is seriously injured and is lying in hospital. Actually he had met with a road accident, while he was worrying about the various dishonest means of earnings of his younger brother Krishna. Presently losing his mental balance due to the accident he is fighting for life. Doctors have opined that Basab can be saved only if Krishna confesses the truth about his life. On the other hand, if Krishna, who leads a dishonest life under patronage of political leader Chikappa, comes clean, then his own life would be threatened. To describe this dilemma, the author uses the idiom, “শাঁখের করাত।”

The story ‘Chand Sāudagar’ is one of Dipendu Das’ immortal creations. The author has tried to establish the burning questions of modern
life in the backdrop of the epic, *Manasa Mangal*. In the story, Chand Saudagar and Behula represent two characters belonging to two generations. Chand Saudagar belonging to the ancient period is an emblem of uncompromising steadfastness, prestige and self respect. On the other side, Behula belonging to the modern era, in order to fulfill her personal objective, compromises with life and also instigates the older generation to do so. The author uses the proverb, *Aranyer Rajotyo* to describe the mental disturbance of Chand. We present the following excerpt of the novel in support of our analysis:

“In the backdrop of the epic, *Manasa Mangal*. In the story, Chand Saudagar and Behula represent two characters belonging to two generations. Chand Saudagar belonging to the ancient period is an emblem of uncompromising steadfastness, prestige and self respect. On the other side, Behula belonging to the modern era, in order to fulfill her personal objective, compromises with life and also instigates the older generation to do so. The author uses the proverb, *Aranyer Rajotyo* to describe the mental disturbance of Chand. We present the following excerpt of the novel in support of our analysis:

“The author has used the proverb the highlight the bitter truth of a woman’s life.
Another story by the same author, ‘Nirbharata’ contains two commonly used proverbs, such as:

1. বামে গরুতে এক ঘাটে জল খাওয়া
2. গোড়ার গলাদ

Society being male dominated men alone has the priority in every matter. But when it comes to household management, they are nothing but money-earning machines. These thoughts occur in the mind of Dibakarbabu, who has just retired from service, as he watches his son ranting at his wife. His thoughts are terminated by the appearance of his friend Shekharbabu, and the two indulge in reminiscing about their youthful days. In his youth, Shekharbabu was a stern and reserved person, which is articulated in the following axiom:

“আপে আমার ভয়ে আমার সংসারে বামে গরুতে এক ঘাটে জল খেয়েছে, আর এখন? যুগ বদলের দোহাই দিয়ে কেউ পাড়াই দেয় না।”

Dibakarbabu propounds that with age, a person becomes unwanted in his family. He opines that over the decades Indian people have blindly imbibed the culture of the West, in a bid to modernize themselves. But the men in the Western countries are self-dependent. But in India, men are only heads of families. Household responsibilities are reserved only for women. Consequently, Indian males, in trying to become modern like the Westerners make mistake at the roots. The maxim, “গোড়ার গলাদ” is used here to express the inherent lack of willingness to work of Indian Bengalis.

A fascinating application of one of the conventional proverbs is seen in the story, ‘Chorabali’ by Ashok Verma. Adjacent to Silchar town, beyond a forest-covered hill, reside the family of Mewalal. One afternoon,
his relative and his friends reach his house after crossing a difficult path and a broken bridge. As part of discussion about the poor condition of the roads, and the usual neglect and irresponsibility towards duty and liability, of the political leaders, Mewalal gives examples of how the relief materials issued for flood-affected people, get diverted to the homes of political supporters. He gives a detailed account of how police, political workers and all those involved are patronized by political leaders. City-bred Professor, who is a silent listener of Mewalal’s statement, utters the maxim:

"পর তবৈ দংশ তুমি
ওরা হইয়া খাড়া"65

to taunt the self-centered political leaders. The snake which spreads venom also cleans it through exorcism. Likewise, some selfish politicians’ conspiracy cause immense sufferings to the common man, only to satisfy their own desires and fill their own pockets. The author has deftly used the maxim to establish one of the burning problems of modern society as well as to criticize a particular privileged class.

In Dipankar Kar’s story, ‘Humkir Por Ja Hoy’, we find a satirical application of proverbs. They are used to depict the helpless condition of the hero Avro, as follows:

"তার ছাড়া সরকারি আপিসে সে নিজে এক ডিপার্টমেন্টে এমন এক ধর্মভঙ্গ টেবিলের কর্মী, যেখানে তার নিজের বাঁ হাতটি জড়মাখ, ঠাটে।"66

OR

"ঠিলার পাড়ে বেড়ালও গাছে ওঠে।"67

In the previous chapter we have discussed another short story by the same author, viz. ‘Ekti Cliché Kahini’, in which we have come across three
proverbs. One such proverb is used to give an easy description of a character. In the story, Anal had accused one of the maid servants of theft, and to rationalize his suspicion, resorts to a proverb, “একে কলা আছে না” i.e. the girl was tempted to steal only because she was poor. However, in the absence of a strong proof against the theft committed, the proverb seems only to imply the weakness of Anal’s rationalization.

In the following part of the story we come across the proverbs, “ঠাকুর ঘরে কে, আমি কলা খাই না।” or “থেকন বাধে ঘুলে অঠারো যা, পলিশে ঘুলে হাজার” as an expression of Anal’s inner thoughts.

In his story ‘Kholosh Katha’, we find a transformed version of a common proverb, when the character Jaladhar speaks of a situation where he can find a means to satisfy his selfish desire:

“কারও নিকট সর্বনাশের আড়ালেই তো থাকে অন্য কারও দিকে পৌঁছের হাতহানি।”

Again, in another story, ‘Uddharparva’, he has introduced a proverb in the wrap of beliefs in scriptures, as expressed by tea-stall owner Naru Mandal:

“আমার দেহানের বেঁটার হালত তো হেই সাধুর মতো। অধিশাপে (অভিশাপ)
তার গতার আছিল হাজার হাজার হাজার হাজার। আমার বেঁটারও হাজার হাজার হাজার ফুটা,
হাজার হাজার কান।”

In the previous chapter we had discussed the story, ‘Dhopamuni Kimba Dino-r Gene’, which includes two proverbs. The first one is used to taunt a particular character. Tamal is a government official, working as an inspector of tribal welfare, who is devoted to his service. However, the superior of his office, besides being eccentric, is also irresponsible and
negligent towards his work. Hearing about his from Tamal, his wife Shila passes a sarcastic remark in the form of a proverb:

“ওর জী পুরুষ রয়েছে, তোমার মত ঘরের খেলার বনের মোম তাড়ানোর সায় নেই।
কী হবে ওর এত জাতি উপজাতির বিশদ বিবরণ জেনে?”

In the same story is used an idiom *Agastyaayatra* in the light of the Indian scriptures. It is said that on the first day of the month of *Bhadra* of the Bengali calendar, Mount Vindya, which was obstructing the path of the Sun and the other celestial bodies, bowed down his head, in obeisance to his Guru Agastya. Agastya ordered him to remain thus till he returned, which ultimately he did not. In the story under discussion, the proverb is used to describe the neglect of work of the staff of the Office of Cultural and Research Institute for Scheduled Castes and Tribes, Kolkata. We present here an excerpt from the story in support of our statement:

“পরিদর্শকদের অভিজ্ঞতায় কলকাতায় পাঠান মাসে দরখাঁড়ের প্রায় অপত্যায়া。”

### 5.4 Proverbs used in Verses

After having dealt with novels and short stories, we now turn our attention towards the verses and rhymes of the poets of the North-east, who have incorporated various proverbs and maxims in their works. Although the presence of proverbs in the Bengali verses of this region is much less compared to the short stories and novels, yet many poets have successfully included proverbs in their poems. In this regard, the poem, ‘Abohoman’, by Bimal Dey of Upper Assam, needs to be mentioned.
The poem is composed on the backdrop of the language uprising which had rocked Assam in the eighties, creating enmity between people speaking different languages. The poet has awarded the common man with the term, *Kanthaler Amsattwa*. They do not understand either politics or civilization, but only spill blood at the behest of notorious conspirators and acquire the status of myrters. And the poet dedicates the following poem to these poor people where he uses the above mentioned proverb:

```
হতভাগ্যদের কেহ বা নামহীন
আবার কেউ বীর শহীদ
ছোটানোট সবাই গরীব পরাশা
জগজগির উড়িসা।
ওরা রাজনীতি বোঝা না
চেনে না ‘সভ্যতা’, ‘নদন তড়’
ইত্যাদি নটখটে শব্দ
কারণ সবাই কর্তারের আমন্ত্র
তব রক্ত খারে পাখে।”
```

Bijit Kumar Bhattacharyya used the idiom, *Nakhadarpane* in his poem, ‘Amar Gramer Mukh’, which have also been used in the novel, ‘Alekjander Purer Kathakata’. The technique of application of the same proverb by two different authors in two different contexts demands laudation.

This poem dwells on the reminiscence of the people who are uprooted from their homelands. The poet tries to paint a picture of words describing the difference between two generations. Even today he imagines the beauty and peace of every tree and their leaves of his village, where he can enter no more. The poet while reminiscing about his past lets out his protest in the following lines:

```
কী করে তোরে তুমি হামে চোর্কার মুখে
```
In Tapodhir Bhattacharya’s poem, ‘Huzur Dharmavatār’, two proverbs, namely, *Shyam Rakhi na Kul Rakhi*, and *Karo Poush Mash Karo Sarbonash*, are presented as meters of the poem. The poem starts with a proverb as follows:

```
শ্যাম রাখি নাকি কুল আজ পৌষ রাখি নাকি সার্বনাশ
এই সৃষ্টিতে থেকে গড়িয়ে গড়িয়ে
কবেকার ঘাম- রক্ত রাগ- মৃত্যু মিশে যায় ধুলোয়- কাদায়
আর, অমাদিক খিচের এসে বলে যায়
অমন বাবুর কিংবা তমু বিবির থিয়ে ও ওড়েক- নুনবাল দিয়ে
এই তো আমার দিনলিপি, হগুর ধর্মাবতার।”
```

Re-habilitation of many of these uprooted men has caused them to sacrifice their moral values of life. The chariot of life has mercilessly crushed their wealth, honour and familial prestige under its wheels. The proverb in the poem is judiciously used to express the repressed values and tortured conscience that pain the hearts of these hapless people.

The maxim, *Ghee Banaka Angule Othe*, is presented in the poem, ‘Smriti Aaj Bharmukto’. In the poet’s opinion, the peace-loving people of this region have gained the access to wander freely in their natural habitat, in exchange of a lot of blood. As he wanders along the alleys of nostalgia, the poet re-lives the bloodied scene of the massacre of Nellie and Gohpur. The above-mentioned proverb is used in the satirical characterization of the selfish, political conspirators, in the following poem:

```
তখন নেলিতে চিল উড়ছিল, গোহপুরে ছাই
```

217
The oldest evidence of Bengali literature is Charjapada, and the proverb used in Verse 5 of the same, needs to be mentioned here:

"কাহৈরী সেলে অচল কীস নীলিঙ্গ হাফ পড় অ চৌধুরী আপনা মাংসে হরিণা বৈরি।"\(^79\)

The proverb, *Apna Mangse Horina Boiri*, is also present in Tapodhir Bhattacharya’s poem ‘Prakritogatha’. Poverty stricken, drug addicted people of the labour class, are not only short of food and clothes, but also short of flesh on their bones. They are so drained of flesh and blood that they are not even afraid of falling prey to anyone else’s greed. They only lead a moribund life awaiting the approach of death. The poet has taken the help of the proverb to describe the daily life of these hapless people:

"ঢালা ঢালা এই বিছার কলস প্রাণীত জনেরের ঘরে বরায় বরিবে আপনার মাংসে বৈরি হরিণে হরিণী নেই আমপূর্ণ নেই তো ওদের কোনোকালে..."
‘Asanna Shushrushar Barta’, is another long poem by Tapodhir Bhattacharya. Segregated into several parts, this poem is full of folk elements. We have already discussed the suitability of the use of folk elements in different parts of the poem. We now turn our attention to part eight of the poem to analyze the rationality of the use of the proverbs in it.

The poet has used the proverb to criticize the modern, stereotype education system, as well as to express his desire to return back to folk life. He desires that the new generation be initiated into the various traditional rites and rituals of folk life. This yearning of the poet makes the use of this proverb in his poem justified.

The saying, *Chhai Phelte Bhanga Kulo*, has been used in the poem, ‘Krishnapaksha’. External invaders have many a times attacked India, the land of secularism. Many a times the memories of ancient India have been tortured. But the national leaders dream of an imaginative fairytale hero to protect our country. The proverb is used as sarcasm towards the activities of these leaders.

The poet has used the proverb to criticize the modern, stereotype education system, as well as to express his desire to return back to folk life. He desires that the new generation be initiated into the various traditional rites and rituals of folk life. This yearning of the poet makes the use of this proverb in his poem justified.

The saying, *Chhai Phelte Bhanga Kulo*, has been used in the poem, ‘Krishnapaksha’. External invaders have many a times attacked India, the land of secularism. Many a times the memories of ancient India have been tortured. But the national leaders dream of an imaginative fairytale hero to protect our country. The proverb is used as sarcasm towards the activities of these leaders.
One of the most powerful poets of the Barak Valley is Saktipada Brahmachari. His excellent poems and verses have enriched the quality of Bengali poetry of the North-east. From among his innumerable creations we have selected the poems, ‘Chandrarenu’ and ‘Satya Selucus’, from his collected verses, titled ‘Loghupodyo’, to reflect over the issue of proverb used therein.

The poems included in the collection of verses, ‘Loghupodyo’, belong to the category of rhymes. In the poem, ‘Chandrarenu’, we find the inclusion of two folk elements used together on the same plane. The poet has slightly transformed the children rhyme, *Ke Merechhe Ke Dhorechhe, Ke Diyechhe Goal*, and has also aptly used the idiom, *Amaboshyar Chand*, in his poem:

"কে মেরেছে, কে ধরেছে, পাল দিয়েছে কে?
ছিল আশার ভালোবাসার মাধ্যমে যে।
ঈশ্বর কোনের অগ্নিদূত দিশা হারায় বাছু,
খাটার পাতায় পাপরি ঝরায় ফুলের পরমায়! 
বোই তুই হলি আমার আমার আমার চাই 
তোর দুয়ারে বাঁধা হাতি আমার মরণসাদ।"  

Love is the only remedy which can wipe away the devastations of jealousy and enmity and create a world of peace and serenity. This has been the sermon prescribed by the great men over the years. But in the problem infested corner of the North-east, the existence of ‘love’ is found only in the creations of eminent poets. However, the absence of this
coveted desire has led the poet to term ‘love’ as *Amabashyar Chand*, or ‘Moon of a New Moon Night’, which can never be viewed, and striving for such an extremity leads to inevitable death.

The poem, ‘Satya Selucus’, by the poet, he has used another Bengali proverb as follows:

```
“মিলনের মাঝে আছে বিভেদ মহান, 
ধর্মের লাগিয়া করি জান কুরবান। 
দুর্বলকে মারি মোরা করে কাঁচকলা, 
নিতাই বেতারে তুনি চোরের মার গলাও।”
```

In the poem, the poet has directly charged the so-called well-wishing leaders. Taking advantage of the easy, simple countrymen, they conspire to create differences among them and then again make plots leading to mass killing in the name of religious fanaticism. Again, it is these corrupted leaders who use the media to spread the message of peace and integration. The poet has used the above maxim to sternly criticize these conspiring, selfish social workers. As such the application of the maxim, highlighting the reality of life is exactly appropriate.

The selected collection of novels, short stories and poems of the North-east has an immense input of proverbs, maxims and idioms; scattered in them. In this chapter we have enumerated about seventy-seven such proverbs and maxims and analyzed the justifiability of their application in Bangla literature. In doing so, we have come across some such proverbs and maxims which have been used more than once, by different authors, with different connotations. On the basis the analysis accomplished in this chapter, we can conclude that the use of proverbs and maxims in the novels and short stories of the Bangla literature of the North-east, are much more compared to their application in the Bengali poems.
and verses of this region. The origin of proverbs are the various experiences of man, and they have been transferred from man to man, place to place and from generation to generation, as oral renditions, which have been judiciously used by the litterateurs of this region. In this chapter we have discussed the appropriateness and technique of application of the proverbs, by the litterateurs in order to give a realistic colour to the characters they have created. Further, it can also be said that the use of these proverbs in various Bengali literary works, acts as a unique measure of preservation of these folk elements over time. Particularly because, being forced to compete with a foreign language, the importance of mother tongue is gradually declining. This automatically lessens the frequent use of Bengali proverbs and maxims. In such a perspective the inclusion of these proverbs in Bangla literature is a means to preserve them for the future and as such demands appreciation. Also many of the litterateurs of this region having lived amongst tribal culture all their lives have deftly used the nuances of these cultures and the proverbs akin to them, in their literary works. This has definitely accrued a unique prestige to Bangla literature as a whole.

5.5 Introduction to Riddles

Another well-known branch of folklore is ‘Riddles’. In the opinion of Wakil Ahmed:

“ধীর্ঘ’ একটি সংশয়াঙ্গ প্রশ্ন। বর্ণনার কৌশলে যেহেতু তাত্তাব্যর রচনা করা হয়। রূপক, সংক্ষেপ, উপমা, তুলনা, অভিশ্যেক, প্রশ্ন ইত্যাদির সাহায্যে রহস্যপূর্ণ প্রশ্ন রচনা করা হয়। প্রশ্ন আছে তবে এর একটি উত্তরও আছে। রূপক-
Over the decades man has expressed his knowledge and experiences through proverbs and riddles. Riddles were a means of exposing his experiences in the form of questions and answers. That is why riddles are known to be the medium of instruction of the siblings of the illiterate clans. Riddles are a means to educate the common man; it creates the curiosity to know about life and world, in the minds of the new generation. Well-known German folk scientist, Freidrich, in his book, 'Gershichte des Rathels', has given the following description about riddles:

"The riddle is a roundabout description of an un-named object intended to stimulate the reader’s or listener’s thought to its discovery."86

The continuous flow of riddles and brainteasers across the decades borne by memory and auditory mediums, have found their place in the written literature of all countries. In this regard, it can be said that the Bengali litterateurs of the North-east have consciously and judiciously used some folk puzzles and riddles, in their creations.

5.6 Riddles used in Prose Literature

In one of the previous chapters of the present research paper, we have discussed the novel, ‘Bukhari’, by Shyamal Bhattacharya, which contains some well-known riddles.

The details of the novel have been discussed before in connection with the issue of folk tales, which tells the tale of the lives of the airmen
posted in the bitter cold and unfriendly atmosphere of Siachen. To resist the
tortures of nature and the boredom of their service they try to seek respite
in drinking and gossiping. In such a get-together, some of the airmen take
to present Shayeri as if in a Mehfil, while others give in to singing tragic
songs. In one such occasion, airman Vinod voices two Hindi riddles, to
tickle his comrades' intellect. The author presents the riddles in the
following excerpt:

“এবার তিনোদ কুমারের পালা। সে সবাইকে ধাঁধা জিজ্ঞেস করে,—

‘সালীরী রেইন মোটে সংহ জাগা,
ভোর ভই তো ভাগন লাগা,
কা সতি সাজান?
কা সরিয়া ....’

সে সবাব দিকে ভ তুলে তাকিয়ে রহস্যময় হাসে। তখনই সরোজ ঝটকের জবাব
dেয়

‘চিরা রাত ভর ঝলকর সুবহ বুঝ গয়া।’

তিনোদ মাথা নেড়ে, পরের ধাঁধা জিজ্ঞেস করে,—

‘বিস্তা কা সির কাটালিয়া
না জান গয়া, না খুন বয়া।’

এই ধাঁধা শুনে সবাই থ’। কারে গালে হাত, কেউ বা মাথা চুলকায়। কমাজিং
অক্সিজন বালকলোভার নীচে আজুল চুকিয়ে গোপনে মাথা চুলকায়। কিছুক্ষণের
জন্যে নিকট বিলেট সবার খাসের শব্দ আর কারো মুখের গ্লাসে মূলী চুম্বকের শব্দ
জাঁড়া আর কিছুই শোনা যায় না। তখনই হঠাৎ জয়ে বলে ওঠে— ‘নখ, নখন।’

ওর জবাব শুনে সবাই হেঁটতালি দেয়।’

Soldiers know no difference between caste, religion or language;
they are all human children of the same nation. They speak the same
language to express their joys and sorrows amongst themselves. As such, in their moments of happiness, Hindi, Bhojpuri, Urdu languages are all blended together. To establish this idea, the author has introduced the Hindi puzzles in his novel, which was definitely a novel idea.

The story ‘Ujaan’ is full of folk elements, which we have discussed in many of the previous chapters, according to their relevance. Incidentally, the story includes a puzzle. In the story, old Kshitindramohan reminisces about his first meeting with his soul-mate Umanathbabu. On their first meeting, busy Kshitindramohan was rather rude towards his new-found friend, but was amazed at the Umanathbabu’s amicability. In the next instant he was warmly hugged by Umanathbabu, and seeing a curious smile on his lips, Kshitidramohan spells out the following riddle:

“বন থাইকা বার অইল টিয়া, সৌনার টোপর মাথাত দিয়া।”

The sudden acquaintance of two uprooted, contemporary persons bonded their hearts permanently. The author has broken the traditional convention and applied the technique of introducing the riddle in the story.

We have also discussed the folk elements included in the story, ‘Mokshodasudarir Harano Prapti’, by Jhumur Pande. In this chapter we are going to focus our attention on a riddle used here.

The story is presented as the recollections of old Mokshodasundari. As a consequence of partition of Bengal, Mokshodasundari had lost her husband and son and ultimately became a permanent resident of a refugee camp. Her present world is a small dark room, without even a little window to look up into the sky or feel the fresh air. Mokshoda cannot even feel the changes of the weather from inside her shanty. Sadly, she remembers the
riddle told by her mother to foretell the happenings of rain and storm, by looking at the moonlight.

“মা বলতেন—নিকট সত্তা দূরে জল/ দূরে সত্তা নিকট জল।”89

Mokshoda’ mother passed on her knowledge of Nature, gained through personal experience, to her daughter, thereby educating her in the ways of Nature. They had learnt to read the movements of rainfall by observing the changes in moonlight. These reminisces of her childhood days, give her some respite from the drudgery of the life in that dark cell.

From the selected Bangla literature of the North-east, we have observed that various folk anecdotes are scattered through them. Although the use of riddles in these literatures is comparatively less, yet there is no doubt in the appropriateness of their application. The authors have even used riddles in different languages in Bengali literary works to give a realistic flavor to their creations. Author Jhumur Pande has also highlighted the fact that riddles are a means to educate the common people. Though we have not encountered the inclusion of riddles in the verses of this region, yet we hope that in the near future, riddles, along with other folk elements, will also occupy a significant place in the Bangla literature of the North-east.
Notes and References

1. Abdul Hafiz, Bangladesher Loukik Oitijhya, p.298, 299.
2. Sri Sushil Kumar Dey, Bangla Probad, p.17.
7. Dr. Barun Kumar Chakraborty, Bangla Loksahitya Charchar Itihas, p.35.
13. Ibid, p.44.
15. Ibid, p.47.
22. Ibid, p.40:
27. Ibid, p.33.
30. Ibid, p.50.
32. Ibid, p.60.
33. Ibid, p.60.
34. Ibid, p68, 69.
37. Ibid, p.72.
42. Ibid, p.12.
44. Ibid, p.43.
46. Ibid, p.29.
58. Ibid, p147.
59. Ibid, p147.
64. Ibid, p.60.
66. Dipankar Kar, ‘Humkir Por Ja Ghate’, Kholosh Katha, p.11.
67. Ibid, p.11.
70. Ibid, p.36.
74. Ibid, p.12, 13.
78. Tapodhir Bhattacharya, ‘Smriti Aaj Bharmuko’, Kabitasamgrah, p.84.
85. Wakil Ahmed, Bangala Lokasahitya Dhandha, p.11.
86. Johannes Baptista Friedreich, Geschichte des Rathsels, p.2
87. Shyamal Bhattacharya, Bukhari, p.12.