CHAPTER V

A COMPARATIVE STUDY OF THE
PRE-INDEPENDENCE HINDI AND ASSAMESE
SHORT STORIES ON THE BASIS OF THEIR STYLE
AND LANGUAGE WITH SPECIAL REFERENCE TO
PREMCHAND AND SARAT CHANDRA GOSWAMI
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A Comparative Study of the Pre-Independence Hindi and Assamese short stories on the basis of their style and Language with special reference to Premchand and Sarat Chandra Goswami

5.1. Introduction

Every art has a form of its own. Like art or sculpture, novels and plays too have their intrinsic forms and these forms have their respective general features. Of course, it will be wrong to consider these features as yardsticks of form or shape because it is not possible to confine the talent of any artiste within these yardsticks. All we can do is try to find out some specific features of the artistic creations that come to our notice, and then come to a conclusion regarding form on the basis of these features. But this conclusion is ever in motion, it is not static because creative writers evolve non-forms by always carrying out experiments.¹

In the beginning stages of Hindi story the traditional narrative form was used wherein the story began in the third person. Of course, the soliloquy style in the first person too was noticeable in some cases. In the Bharatendu Age of Hindi story, other than the narrative and soliloquy forms, the other styles of writing were not given importance. In the age of Premchand, along with the letter form many other styles were seen to meet in the stories. From this viewpoint the maximum number of forms were seen to be in use in the pre-Independence Hindi short stories.

¹ Dutta Uday, Suti Galpa, P.-31
From the definitive point of view, the influence of a story increases because of the uniqueness of form in it and the story becomes suitable for the reader. A simple point may be started in different forms. Every style has its featuristic limitations which reveal the story. If a writer is apt at writing historical stories then he can write stories employing various styles; he can change his simple style to the narrative style. If he prepares the story in the form of soliloquies of characters, letters or diaries, then the story may feel the influence of artistry. While discussing the form of a short story, Dr Gulab Rai has made the entire nature of the story clear. He has also made it clear that form is not related to any theory of a story, it is related to all the theories of story and the good and bad influences of all those fall on the story. When a dialogue is delivered or written, a special form is used; its relation is not with just the words used, but also with the metathesis and thought process.

5.2. Premchand’s Prose Style

A style-based story is one wherein style is accorded more importance than all other factors. In the post-Premchand period story style underwent a theoretical development. In the modern short story along with style, metathesis too is regarded as a basis of the story’s success. If a slightly narrative or non-narrative form is used in a story in the traditional manner and the subject matter, character presentation, linguistic situation, purpose etc., try to wholly portray a particular theory, then that story cannot be regarded as one following a particular style. On the other hand, if style is given importance in a story and more than one styles are presented successfully, then that story is regarded as a style-based story. For example, Premchand’s stories like
Kafan, Mantra, Shatranj ke Khilari and Bare Ghar ki Beti are simple stories, but they cannot be bracketed in the style-dominated category of stories. Moteram ki Diary, Do Ankhen etc., are good examples of Premchand’s style-based stories.

No matter how artistic the subject matter, characters, information, language, situation, purpose etc., are, a story can never make any impact so long it lacks an artistic style. Convergence of traits like ornamentation, symbolism, interest, contemplation, regionalism and revelation even though in nominal measures, lends completeness to a write-up.

5.2.1. Ornamentation

Stories having a dominance of contemplation and verse, present a trait of ornamentation. The gathering of these virtues lends artistic aestheticism to a story. In many of Premchand’s stories stylish ornamentation can be seen. Ma is a fitting example of this. “All of Karuna’s weakness, sorrow and sadness have come to an end and they are replaced by willpower, which is mocking at death and playing with the serpent of adversity. Just like immense power remains hidden in the soft flow of water, so also in the heart of a woman courage and patience remain hidden inside the stomach; a dagger like anger brings them out. Just like science evolves hydro power, similarly love makes a woman glow with courage and patience.”

5.2.2. Symbolism

Another feature of the style of a short story is its symbolism. This trait is mainly found in stories based on intellectualism and it is noticed

2. Premchand, Maansarovar Vol 1, P. 41
mostly in indicative contexts. With the help of small indications at certain places, Premchand has revealed specific thoughts. The story Ma can be taken as an example: “The day of departure has arrived. The sun is out today after several days. Karuna is bringing out her husband’s old clothes; his shawl, khaddar kurta and the pyjama are inside the box. Every year she suns them and then puts them back inside the box. Today again Karuna has brought out the clothes, but this time not for sunning but to donate to the poor. Today she is offended with her husband. She throws the watch that has been Aditya’s constant companion for the last twenty years, to the ground. She heartlessly flings the photograph, in front of which she has been bowing her head for twenty years. Today she is no more in the mood to keep alive any of her husband’s memories. Sorrow and hopelessness have shattered her heart today; in the absence of her husband on whom will she vent her ire? Who is closest to her today?”

5.2.3. Flow

A story that has flow in it is never boring; in fact, life prevails in such a story. Such a style can be applied to stories with all types of subject matters. Such a trait is prominently noticeable in Premchand’s stories also. The story Kusum is a fitting example of this. “After reading the letter my sympathy for Kusum grew and my hatred for the boy soared. Suppose you are a woman. Nowadays man has the right in all aspects concerning you. But there is a limit to gentleness. By tutoring his wife on religion and sacrifice

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3. Premchand, Maansarovar - Vol-1, P.- 48,
the man finishes off her self-respect and self-confidence. If God has given man two hands, is the woman deprived of them? Man has intelligence; is a woman not intelligent? This gentleness has raised man’s head to the skies.”

5.2.4. Flair

Flair is a prominent feature of a short story. Not that it is only helpful in making the style successful, it also neutralises other defects. It is fairly seen in satirical stories. It is also used in stories with other subject matters depending on the context of the situation. Premchand’s story Shatranj ke Khilari is replete with flair. “Saying so, the Begum Saheba went away towards the dewankhana. Poor Mirza went pale. He started making varied requests to her – ‘for God’s sake, in the name of Hazarat Hassan, don’t go that way’. But the Begum did not listen. The jingle of bangles could be heard from inside. The door was shut; the Begum Saheba was spoilt.”

5.2.5. Contemplation

An important style of story writing is the contemplative style. Its use brings about objectivity in the story and lends life to the picturisation of the characters. The presence of this style in a story enables gathering of the mental state of the various characters. Its similarity is seen profusely in stories with strong feelings. This trend is seen in stories ruled by contemplation. Premchand’s short story Atma Sangeet is a fitting example of this style. “Manorama said agitatedly, Ah! So then why is it not accepted by myself? Ah! So sad raga, so touching, just like water is impatient to flow,

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4. Tandon Pratap Narayan, Premchand Ki Kahani Kala aur Sahitya, P.-
5. Premchand, Maansarovar Vol-3, P.-195

-245-
the breath becomes restless for the wind, just like fragrance is impatient to spread, I am equally impatient for that music.” 6

5.2.6. Satire

Satire is an important trait of a short story. It is normally the same as wit and humour. Its presence lends a lot of life to the story. Its influence is seen in Hindi stories of all ages. Its example is seen in Premchand’s story Shatranj ke Khilari. “Both friends drew their daggers from the sheaths. It was a time during the nawab’s rule. Both were victims but not cowards. There was a fall in their political ideas. Why, why should they die for the Badshah? But there was no lacking in their individual valour. Both took out their daggers, the clanking of the daggers could be heard. Both were injured and fell dead there, but did not shed a tear for their Badshah. Both upheld the bet on the shatranj (chess) and laid down their lives.” 7

5.2.7. Regionalism

Regionalism is among the foremost forms of story writing. This form is seen in stories of the pre-Independence period. In the pre-Independence period it was seen in various forms, where the style of folk tale kept close to nature. Its main feature was that picturisation of the surrounding was given more importance than the story. A local scene of a certain state or place was shown in the context of the region. The more simple, plain and objective the presentation, the more influential the story became. Regionalism is given a lot of importance in stories written in the backdrop of folklore. Premchand’s

6. Premchand Maansarovar Vol-5, Page 172
7. Premchand, Maansarovar Vol-3, P.- 200-201
story Pachtawa is a fitting example of this form. “It was ten o’clock in the morning and there was a fair-like gathering in front of the court. A farmer from Chandpur came and sat under a tree, which was close to the bungalow of Konwar Saheb. The place was full of policemen and guards; all happily positioned inside, like the fish that became ecstatic in water. Some of them enjoyed paan and some bought puri-patal from the haluwa’s shop. On the other hand, the poor peasant sat dejectedly, wondering what would happen today. He wondered what danger he would have to face, leaving everything to God.”

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The influence of different styles is seen in Hindi stories. The narrative style tells us about the traditional nature of Hindi short stories, but the psychological style keeps us informed about the present status of Hindi short stories. Dr Ramkumar Barma says that the narrative style is a comfortable style for writing a short story. According to him, in this form judgement can be made in many different ways, and the description of the story also can be made quite independently. It proves successful in enhancing the flair of the story’s life and the characters, and thus win the sympathy of the reader. Such writings snatch the reader’s heart and instantly draw the reader’s mind towards the characters and incident.

5.2.8. Narrative style

Narration is the most used style in short story writing. Stories written in this style testify to the generality of the maturity of art. In such stories there is a tendency for the main theme to develop; the happening incidents

8. Premchand, Maansarovar Vol-6, P.-168
assume the place of narration in an interesting form. This style is fit for
natural presentation of characters. There may also be a proportionate
gathering of dialogue or informative theory in such stories. This style is also
fit for presentation of place or circumstance. This is the only style of story
writing in which all ingredients are present in a proportionate and clear manner.
Historically if we observe the different styles of Hindi short story, then we
see that the narrative style is most ancient. In comparison to other styles it is
this style that the writer finds most convenient to write in. The entire sequence
of the story can be narrated in this style because there is no limit to its use.
This style is seen in most of the stories of Premchand. For example we can
take his story Swamini: “Pyari has been in sleep for many days; she has
neither come out of the house, nor cooked, nor had a wash. Her servant
Jisu comes to her frequently and says, ‘get up maam, have a wash and eat
something. How long are you going to stay like this? Even other women of
the village sulk in this manner, but in your sulking there is envy.’ Real sympathy
is seen in Jisu’s words. He plays truant sometimes for which he has been
dismissed from service on a number of occasions, but has been reinstated
due to intervention by Mathura.”

5.2.9. Analytical style

The analytical style too is an important style of writing short stories.
This style is basically the decisive or argumentative type. In this style the
story is written in the backdrop of an analysis of the incident, characters,
information or environment. In the literature of modern short stories, this
style has got transformed into the psychological style. This style is noticeable

9. Premchand, Maansarovar, Vol 1, P.-100
in Premchand’s psychological stories. His story Shikar is an apt example of such a style. “The exhausted Basudha looked out of the window with her tired eyes. Outside, the flowers danced in the garden; behind the garden there was a high temple, whose tip wanted to penetrate the sky and exchanged looks with the sun. The women came in colourful dresses to offer prayers in the temple. Towards the left of the temple there was a pond where the smiling lotuses spread beauty.”

5.2.10. Soliloquy

Stories written in this style are more touching than stories of other styles. These stories are written in the first person about oneself. Sometimes in such stories the main character or side characters assume the place of the writer and address the reader directly and establish relations with the reader directly. But because of the inherent limitations of the style, stories written in this style fail to acquire an overall form. Only one character remains confined to the defined orbit; as a result many aspects of the story remain undeveloped. Because of the excessive narration used in this style, the story sometimes tends to become excessively dramatic or artificial. Stories written in this style are also clearly found to be limited in picturisation of incidents. In such stories all sequences are picturised through just one character. This style has been in use in Hindi story literature right from its stage of development. Bharatendu Harichandra’s story Ek Kahani: Kuch aap Biti, Kuch jug Biti has been written in this style.
This style of story writing attained full development in the hands of Premchand and his successor writers. This style has developed taking self-analysis as its base. In this style the writer and reader move closer to each other. Premchand was the most successful writer to have used this style. Among his successful stories written in this style are – Shanti, Vidrohi, Ramleela and Prerana. In the story Shanti written in this style, it is mentioned, “At this moment I did not say anything to Gopa. I met both father and son at the same place. Immediately upon seeing me Kedar touched my feet; I was overwhelmed by his decency; immediately he fetched tea and sweetmeats. I have never seen such a well-behaved, gentle boy like him. For the entire time of my being there, he remained with his head lowered.”

5.2.11. Informative style

In this style the writer gives undue attention to the possibility of dramatism. Even though information or dialogue is basically a theory of dramatics, the dialogue aspect glorifies the story’s modern form. In most Hindi short stories dialogue is more or less present, albeit in small measures, but there are some stories where it is simply dialogue right from the beginning till the end. Premchand’s Nirvasan is one such story where the story begins in dialogue and ends in dialogue between just two characters. Through this medium the character of the talker is also revealed.

This style of story writing has some limitations. Dramatics is prominent in this style because of the importance accorded to dialogue. From the angle of picturisation of characters, stories of this style attain fullness of

11. Premchand, Maansarover Vol 1, P.- 81
influence; from the conclusive point of view along with the progress of the story, dialogue also picturises the characters. This becomes successful only when the story generates flair, and is natural and influential. Premchand’s stories Kanooni Kumar and Jadu are fitting examples of this style. An excerpt from Jadu is reproduced below:

“I am happy to hear that.”
“Why are you laughing?”
“Me?”
“Yes, you.”
“But I am not laughing!”
“Am I blind then?”
“You have said that yourself.”
“Why are you laughing?”
“I am telling the truth, I am not at all laughing.”
“I see it in the eyes.”
“How can I make you believe?”
“You are duping me.”

5.2.12. Dramatic style

The dramatic style of story writing is slightly like the contemplative style. In a short story this style is seen in two forms. In the first case it is in the full form, where it is found to be in use from the beginning of the story till the end, while the second form is partial with it being used in sections of the story as a filler or aid. If viewed from the historical angle, this style has

12. Premchand, Maansarovar Vol-2, P.-227
been in vogue from the genesis of short story. This style has found good use in Premchand’s stories. Somewhere in his story Panch Parmeswar it is mentioned, “Algu Choudhury was elated. He stood up and shouted out loud, ‘Hail Panch Parmeswar’. The words echoed all around, ‘Hail Panch Parmeswar’. Every individual followed the rules set by Juman. This was called justice; this was not human action, it was Panch Parmeswar who resided in it. All this was his doing…”

A little while later Juman came to Algu. He hugged him and said, “Whenever you were in the panchayat I had considered you to be my killer, but now I realise that when one is in this position none is his friend, none his foe. He is concerned with nothing but justice. Today I have come to believe that the Panch is regarded as the god of word.” Algu shed tears. Tears cleansed away the hearts of both of them.”

5.2.13. **Letter style**

In this style the writer makes one or more characters develop the story with one or more letters. Through the medium of letters the characters and incidents of the story make progress. From the conclusive point of view this style seems to have similarities with the soliloquy style. In this style of stories the characters prepare the subject matter of the story with the help of a letter, whether main or secondary in nature. There is no scope for other characters to shine in this style. Stories written in this style also cannot attain generality or fullness. Premchand’s Kusum is an example of such style. “Taj, forever mine, you are not aware of my present condition, had you

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13. Premchand, Maansarovar Vol 7, P.-117
known you would not have treated me so cruelly. You are a man, you have kindness, compassion and generosity in your heart. I deserve your kindness, I am so weak; you are fire and I am a plant; you are a king and I am a beggar. One has to be angry with one’s peer, how could I be the target of your anger? If you find me undeserving to serve you then give me a cup of poison, I shall accept it as nectar and close my eyes. My only satisfaction will be that after my death you will feel reassured. The only thing that I know is that I was yours and shall always remain yours, not only in this life but for all times to come.”*14

5.2.14. Poetic style

The poetic style has been in use since the days of development of Hindi short story. Its use is more prominent in contemplative stories. Many of Premchand’s stories have been written in this style. Veshya is a fitting example of this style. “An evening in Sishir’s eulogies. Madhuri sat with a Kashmiri shawl round her body. Electric bulbs lit up the room. Dayakrishna noticed tears in her eyes and she was trying to hide them from him by turning away her face. Why such hesitation on the part of a woman who thrived on sensual pleasure?”*15

5.2.15. Psycho-analytical style

Of all the styles that have been in use in Hindi stories from the days of Premchand till date, the psycho-analytical style is very important. In modern times with the rise in the influence of psychology on literature, the use of this style too has grown. Sigmund Freud has put forward an important...
scientific explanation of the human mind. Freud and his successor scholars analysed the human mind and presented three stages of it – conscious, subconscious and unconscious. An individual is controlled by his conscious and dormant states of mind. Its influence is seen in Premchand’s story Shatranj ke Khilari. “Thus saying the Begum Sahiba advanced towards the divan. Poor Mirza’s face went pale. He pleaded in various ways saying, ‘for God’s sake, in the name of your Hazarat Hussain, you go that way only after seeing my death.’ But the Begum Sahiba did not listen to him and walked away towards the divan.”

Thus, apart from the traditional styles, new styles too have evolved in Hindi short story. From the point of view of use, the narrative style is most popular. Its profuse use has been seen from the days of Bharatendu Harichandra till the pre-Independence period. The analytical style too can be mentioned along with the narrative style. The soliloquy style has been in use since the days of the beginning and it is still used. In this style the subject matter is mentioned in the first person. Even though the informative style was in use in the Bharatendu Age, it saw full development and profuse use in the days of Premchand. The dramatic style is seen to be partly used in most contemplative stories.

5.3. Language

The chief component of a short story is its language. Language is the medium of exchange of ideas. Short story is simple literature. If the language of a short story is incomprehensible, then there is an obstruction to the

thought and progress of the story. A simple plain language lends effective objectivity to the story. Addition of meaningless words, convergence of non-artistic words and incomprehensible sentences lower the linguistic flair of a short story. In short story language plays an important role because the main aim of a short story is to picturise human life and language is a creation of human society. The basis of picturisation of life and human society is linking of characters, whose basis of expression is language. In Hindi short story Premchand is the only writer who, despite using different linkages, has displayed a successful use of language.

Short story is a medium of prose-literature. From the point of view of use, flow, contemplation, ornamentation and visualisation are noticed in the language of a short story.

5.3.1. Flow in language

An important feature of the language of short story is its flow. This feature is mostly seen in stories written in the narrative style. This speciality of language is noticed when some context, incident or scene has to be narrated. In Premchand’s story Ishwariya Nyay this flow is seen.

5.3.2. Ornamentation of language

Another feature of a short story is its ornamentation. Use of ornamental language was in vogue among the writers before Premchand. Even though the language used by the writers of Premchand’s age was basically practical, Premchand was seen to have used ornamentation to some extent. This feature is seen in his story Shjatranj ke Khilari. “It had been several months since the shatranj was placed in the dewankhana of Meer Saheb. New pictures
were hung. Sometimes by the time play began, it would fall silent all around. At times the bet would be withdrawn. Mirza Saheb would leave for home. He would sit in his own home. In their sleep at night their differences would come to an end and in the morning both friends would go and sit in the dewankhana.”\textsuperscript{17}

\textbf{5.3.3. Picturisation}

Another feature of the language of a short story is picturisation. This trait is seen to be used whenever the writer picturises a natural scene or an emotional context. In Premchand’s stories many such urban and rural scenes are seen where varied forms of nature are picturised as the background. In his story Decree ke Rupaya he has maintained a balance between picturisation of nature and feelings in the following manner – “Sunrise. In the east Prakash ran in such a manner that it looked as if tears flowed down his eyes. The cold wind so influenced the heart as if it were the echo of somebody’s crying.”\textsuperscript{18}

\textbf{5.3.4. Symbolism and gestures}

The speciality of the language of a story is its symbolism and gestures. This speciality can be seen to some extent in the stories of post-Premchand writers. In Premchand’s stories it is seen only in some specific cases. In his story Idgah it is mentioned – “The old woman’s anger instantly turned into affection.”\textsuperscript{19}

\textsuperscript{17} Premchand, Maansarovar Vol-3, P.-196
\textsuperscript{18} Premchand, Maansarovar Vol-3, . .P.-189
\textsuperscript{19} Premchand, Maansarovar Vol-1, P.-37

-256-
5.3.5. **Satire**

Another feature of the language of a short story is satire. This feature is seen in those stories which are basically wit and humour. Even though this feature was seen in the Bharatendu Age, its overall development took place only in the age of Premchand. Aasuon ki Holi is Premchand’s satirical piece.

5.3.6. **Language-based dramatism**

Language-based dramatism is noticed at many places in Premchand’s stories. This is a special feature of language and it is seen in the stories of most writers of the Premchand Age. It is seen in those stories of Premchand which have been written in the first person in soliloquy form. In the story Shanti it is mentioned – “A thunderbolt struck my heart. All that remains now in my heart is some shame lingering from the past. Shame has been revived. My inner self said, ‘indeed’. I am no longer what I used to be. At that time I had regarded him as my deity, I used to accept whatever he used to say; but now in my eyes he is just an ordinary man.”

5.3.7. **Contemplation**

At many places in Premchand’s stories contemplation is noticed according to the incorporation of tale and plot. Such language is seen to be used in the context of kindness inherent in the story. In the story Kamna Taru Premchand uses the contemplative style in the following manner – “Ah! An age has passed! Sorrow and hopelessness have shattered my

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20. Premchand, Maansarovar Vol 1, P.-83
budding youth. Neither do I have vision in my eyes nor strength in my legs. What’s left in my life! A sad dream.”\textsuperscript{21}

Use of such language makes the artistry of language clearer. Flow of the language lends objectivity to the story. Ornamentation lends further beauty to it. Picturisation of language attains success by virtue of circumstantial feelings. In satirical and humorous stories the linguistic flair becomes epoch in nature.

5.3.8. Different languages

Since different races have ruled in India at different points of time, their languages have made their way into Hindi literature. It is natural that words from languages like Urdu, French, Arabic, English and Portuguese have been used in Hindi literature. Similarly, different languages in India have met. Speaking at the fourth annual meeting of the Hindi Prachar Sabha from the president’s chair, Munshi Premchand analysed the assimilated form of language and said, “Whether you call it Hindi, Hindustani or Urdu, the thing is the same. The name does not matter. In a living land different languages may be born; pure Hindi words are meaningless. Had India been a totally Hindu nation then the language would have been pure Hindi; but here there are Hindus, Muslims, Sikhs, French, Afghans and others. And that is why our language is widespread.”

Among all the different language styles used in Premchand’s stories, the first is practical language. This language is generally found fit for use in our daily lives. This language may be Hindi or any other language. Julus is a

\textsuperscript{21} Premchand, Maansarovar Vol 5, P.- 49. .

-258-
fitting example of use of such language. Julum is walking along the main road of the town. Birbal Singh feels that his town is experiencing a new joy, a new ecstasy, some new pride. Inspiration shows even in the body language of the elderly people. It was the young boys and girls who used to walk along their kingdom’s roads with pride. Now the destination is not unknown; one does not have to lose one’s way and look around nervously. The poor now do not have to cry before anyone with heads lowered. The beauty of independence shines in the sky. From this it can be guessed that everyone is advancing towards the destination without having to negotiate drains and jungles.”

Sanskrit seemed to have influenced Premchand’s stories. This is because it was from Sanskrit that most languages of India were born. In Premchand’s story Ma, it is seen very clearly. “All the weakness, sadness and sorrow vanished from Karuna’s mind and these were replaced by self-strength, which ridiculed death. Just like infinite power was inherent in the soft flow of water, so also in the soft heart of a woman courage and patience remained intact. Just as anger brought the dagger out, just as science evolved hydro power, similarly love made a woman’s courage and patience shine.”

Before stepping into Hindi literature, Premchand had established himself through Urdu literature. That is why his Urdu writings are extremely influential. He has used the Urdu language in case of those characters whose language is Urdu. In Amawashya ki Raat the influence of Urdu is clear.

22. Premchand, Maansarovar Vol 7, P.- 41
23. Premchand, Maansarovar Vol 1, P.- 41
Thus, the different styles and languages have lent an extraordinary status to the stories of Premchand, the greatest story writer of the pre-Independence period. Just as we notice the narrative style in his stories, so also we see clearly the analytical, soliloquy and other styles in his stories.

5.4. Sarat Chandra Goswami’s Prose Style

Prose style of Sarat Chandra Goswami: The linguistic feature, whether in prose or poetry, is called its style. Normally by style we understand the general formation of the work in question, the words used in it, arrangement of sentences, grammar and idiomatic expressions, ornamentation, rhyme and rhythm and the writer’s manner of expression.

Many famous critics have put forward their opinions on style. French writer Buffon says, “Style was man himself.”

According to English writer Carlyle, “Style is not the coat of a writer, but his skin.” In the eyes of eastern critic and ornamentalist Bamon, “Ritiratma Kabyasha”. Famous Bengali poet and critic Mohitlal Mazumder espouses a generally acceptable analysis that the word ‘style’ is used in three special meanings. In the first meaning to express the manner of speech of particular individuals, in the second meaning to show the capacity to present the subject matter in a clear language and in an orderly manner and in the third meaning to show personal idiosyncrasy of expression.

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25 Hudson William Henry, An Introduction to the Study of Literature, P.27
26 Shashtri Bishwanarayan (translated), Sahitya Darshan, P.458.
27 Mazumder Mohitlal, Sahitya Bichar, P.77-78.
In creative writings like verse, novels and short stories the writer’s mental condition comes to the fore. This category of writings attracts readers because of freedom of thought, speciality and exclusiveness.\textsuperscript{28} Even though the subject matter may be the same, because of the difference in individual opinions and expression of feelings among different writers, the reader gets to experience different tastes. No matter what stream of literature or subject matter it is, the writer’s capacity to let his emotions and feelings create an appeal in the mind of the reader and make him draw amusement from it is the true aim of creative literature.

Even though prose was created the day man began to exchange feelings with the use of language, the history of Assamese prose is not more than five hundred years old. In the last decade of the sixteenth century Baikunthanath Bhattadev had written the Katha Bhagawat and Katha Geeta. In the first decade of the seventeenth century the Charit Puthi was written and towards the end of the decade different books on history began to be written. In the eighteenth century also books on history, Charit Puthi Bangshawali, royal documents, land donation records etc., were written.\textsuperscript{29} These are fit examples of ancient Assamese prose. The devotional expressions and the bhakats style that were seen in case of the Katha Geeta, Katha Bhagawat or Katha Guru Charit, were not found in the historical writings. The historical prose was devoid of ornamentation, simple to understand, restrained and serious.\textsuperscript{30}

\textsuperscript{28} Mazumder Mohitlal, Sahitya Bichar, P.-82
\textsuperscript{29} Sarma Satyendranath, Asomiya Sahityar Samikhyatmak Itibritta, P.-248
\textsuperscript{30} Kataki Prafulla, Kramabikakhat Asomiya Kathasoili, P.-44
Assamese prose was born in the hands of Christian missionaries in the
nineteenth century. This prose was different from the ancient religious prose
(Charit Puthi, Katha Geeta etc.,) or books on vocational knowledge. It shared
similarities with historical prose. Use of varied similies, allegories, adages
and sayings, ornamentations etc., lent strength to the power of expression
in historical prose. Dr Prafulla Kataki considers this prose as the trendsetter
of modern prose and says that actually historical language is the flower-bud
of Assamese prose. In the writings of subsequent times the petals gradually
opened up and in the nineteenth century they bloomed brightly. 31

Even though Assamese prose was born in the hands of the
Missionaries, the language they used was not pure. They wrote the Assamese
language based on phonetics. The rise of Anandaram Dhekial Phukan,
Hemchandra Baruah and Gunabhiram Baruah in the Assamese literary world
during this period was an epoch event. These three litterateurs rectified the
mistakes from the prose of the Missioneries, brought out dictionaries on
grammar and gave the Assamese language a place of pride.

Towards the end of the nineteenth century some western educated
experienced and enthusiastic writers who were influenced by the Renaissance,
devoted themselves to the service of Assamese literature. The purpose of
this group was retrieval of old books, spread of correct grammar and
alphabet, translation of good books of other languages, collection of religious
books, compilation of historical and textbooks etc. 32 With this purpose
they started publishing a monthly magazine Jonaki. This group included

32. Sarma Satyendranath, Asomiya Sahityar Samikhyatmak Itibritta, P.-318.
Lakshminath Bezbaroa, Chandrakumar Agarwalla, Hemchandra Goswami, Padmanath Gohainbaruah, Satyanath Bora and others.

Assamese prose took a varied form at the hands of the writers of the Jonaki Age. Nourished with western literature, they got inspired to write creative items like novels, short stories, articles and belle-letters. It was in this age that Assamese prose became rich with narrative, argumentative, dramatic, informative and contemplative features.

Those who took to writing prose in the Jonaki Age included Padmanath Gohainbaruah (Bhanumati – 1891, Lahori – 1892), Lakshminath Bezbaroa (Padumkonwari – 1905), Rajanikanta Bordoloi (Manomati – 1900) and they initially took to writing novels. Bezbaroa was more inclined to writing short stories rather than novels. These writers contributed to the enrichment of Assamese prose with their short stories as well as autobiographies, theoretical write-ups, wit and humour writings etc.

From the numerical point of view Sarat Chandra Goswami might not have been on a par with Bezbaroa so far prose was concerned, but he had created quite a number of quality prose pieces. Bezbaroa had written 66 short stories and Goswami had written 58. Both had written just one novel each. Both had written several books in prose form on essays related to literature, speeches given at different meetings, religion etc. Bezbaroa’s theoretical books are serious, satirical writings are very sharp and the sentences too are complex. Use of original Sanskrit and transformed words as well as English words is profuse in Bezbaroa’s writings. On the other hand, Goswami’s writings are an example of simple and clear prose.
Goswami’s prose has a constructive angle to it. At the time when Goswami emerged in the Assamese literary scene, the constriction of the Assamese language was so prominent that as a result of the people of upper Assam ridiculing the language of lower Assam, the eminent people of lower Assam were on the verge of embracing the Bengali language. Had it not been for the honesty and sincerity of Goswami it would not have been possible for the entire Assam to remain under the same Sahitya Sabha flag. His stories are enriched with the dialects, environments, fables and subject matters of entire Assam. His articles are analytical expressions on the religions, history, archaeology etc., of Assam. All his writings contain nuances that attract all readers of Assam. His prose has acquired a place of its own because of the usage of adages and sayings in the stories, combined words and forceful language in other writings.

Goswami’s prose contains narrative, contemplative and dramatic elements. But since this research is on the analysis of the stories, hence the discussion is limited to only the style of the stories.

The narrative element is not full blown in the stories; it is the contemplative element that has kept the stories covered. Moreover, in a number of stories the dramatic aspect has acquired prominence. Sometimes in the same story two-three sections are narrative in nature, while two-three sections are contemplative or dramatic in nature.

5.4.1. Narrative style

The narrative style is the most widely used style in short stories. Stories written in this style represent a maturity of the art of story writing
and wizardry. In such stories the blossoming of all the main ingredients of a story seems probable. Such stories provide space for narration of incidents that take place, are suitable for natural picturisation of characters. Proportionate assemblage of dialogue or information also takes place in such stories. This style also provides enough space for picturisation of place, time or situation. The narrative style allows a proportionate and balanced assemblage of all the ingredients of a short story. Writers find this style comparatively easier than other styles. The entire story can be narrated here; the question of style-wise deterrence does not arise here. In Sarat Chandra Goswami’s stories also the use of narration is found. Adri斯塔 is an apt example of such a story.

Dhaniram’s elder brother is the head clerk of a tea garden. They have sufficient money and property and are a well-known family in the village.

Five days remain for Dhaniram’s wedding. His elder brother decides to observe Maroi Puja first and then solemnise the wedding. Everything required for the juran, has been given. So, solemnising the wedding after the Maroi Puja won’t be a problem at all.

Dhaniram’s brother returns home in the evening when five days remain for the wedding. That day is the jageni for the puja. In the wee hours he attends to the call of nature and then vomits. The next day his brother dies of cholera. The excitement of joy is drowned in the lamentation of sorrow.

The wedding is not solemnised as austerity has to be maintained. After the austerity period Dhaniram’s sister-in-law goes to her parents’ home. During the days of the austerity she siphones off the money and wealth
through her younger brother. At the time of leaving she takes away the rest of the money also.

Dhaniram’s brother owed some money to Keya Mahajan. The mahajan seizes all the property by dubious means. Dhaniram is rendered penniless. With the passage of time he has to make a living by selling off his clothes.\textsuperscript{33}

5.4.2. Contemplation

An important aspect of a short story is its contemplation. In its presence the story acquires objectivity and the characterisation becomes lively. In this style the mental conditions of different characters can be known. A fitting example of contemplation is given below.

Contemplation: A house! That too of a poor man! A poor man’s love and affection for his family! Is it sorrow or a fallout of his past deeds! Monsoon rains day and night, slush and muddy water all around! Mosquitoes, leeches, frogs, earthworms, snakes, stench and diseases pervade the surroundings!

The house surrounding is pervaded by a rotten smell of the drains and dung. The courtyard is covered in knee-deep sludge. Mud has eaten its way into the legs. Smoking the area with a bundle of hay, placing some damp hay on the rain-dampened floor and covering it with a damp cloth and covering herself with a similar cloth, is Dhaniram’s newly-married wife. She is running high fever. This is the reward of the love of a poor man. This is the adoration of one’s sweetheart. Alas poverty! This beauty, whose taut

\textsuperscript{33} Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, first part, P.-31.
body, whose golden-fair glow, whose restive body’s beauty could have adorned even the royalty, is facing this fate in the hands of the poverty-stricken Brahmin man Dhaniram.34

5.4.3. Dramatic style

When a writer writes a story in this style he may sometimes draw close to the contemplative style also. This style presents two forms – complete and partial. In the complete form it is used throughout the story, while in the partial form the style is seen to be in use in some sections of the story. In Assamese short story whether it is by Lakshminath Bezbaroa or Sarat Chandra Goswami, this style has been beautifully employed. For example a part of Goswami’s story is given below –

Coming in cautiously Dhaniram puts away the shopping bag and enquires – “Malati, how are you feeling?” Malati opens her eyes and simply looks at her husband. What earnestness, faith, affection, what sadness and intensity of sorrow in that look! Dhaniram removes the packet of rice from his gamocha and placing it near his wife, says, “Get up and have some.”35

Even though this may not be a fully developed form of dramatic prose, it is an example of dramatic prose. In the same story three styles of prose find expression.

Many stories have been written in true dramatic form. An example is taken from the story Nadaram –

34. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanaawali, first part, P.32-33.  
35. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanaawali, first part, P.33
The saheb asks with slight exasperation, “Who is it?”

‘Huzur, I am Nadaram.’

‘What do you want?’

‘Huzur, you have to forgive Bhatiram and set him free.’

‘What?’

‘Huzur has to set Bhatiram free.’

‘But Bhatiram is your enemy!’

‘Yes huzur, but his wife is reduced to a wreck as she keeps crying all the time. She may kill herself if Bhatiram is not united with her. She says that she is responsible for Bhatiram’s fate. If anything happens to Bhatiram she will not remain alive.’

‘You don’t want that woman?’

‘What’s the use even if I want her huzur. What’s the use of keeping her with me when she does not click with me! Let her stay with Bhatiram.’

‘Why did you proceed with the litigation if you are not willing to continue with it?’

‘Huzur’s order has upheld the king’s prestige, it has upheld my prestige also. Now I am willingly quitting.’

‘What about your old parents?’

‘I shall convince them; how can there be happiness in conjugal life when the girl does not come willingly!’
The saheb remains stunned for a moment, And then he said, ‘Nadaram, you are a genuine man. I shall set Bhatiram free.’

Moreover, some sections are replete with original, transformed, local and foreign words, appropriate similes, idiomatic expressions, which enrich the story and make it deep and meaningful.

An example of such a section is as follows –

My acquaintance with Ramdas is from my college days. We had studied together and had even shared a room for a few days. After completing his BA he became a magistrate and soon was transferred to our town. But Saraswati was not sympathetic towards me. Because of some leniency on her part, I could study up to a certain level. At present I share the earnings of my father who is an advocate, go places as part of family duties. I take part in theatres and somehow manage to make offerings to my Janardan (stomach). To sum it all, Ramdas is a well-to-do man, I am of the ‘baaje marka’ (substandard brand). Anyway, our friendship from our college days had not diminished; but sadly the friendship was not even that deep. It was not that either of us was to blame for our friendship having not been deep. I don’t know what is good or bad, right or wrong, chaste or unchaste; in fact, I do not bother about them. I have no inhibitions about regarding all people as equal, accepting all as my own people and accepting their hospitality. Our scriptures do not preach high or low. But this wretched society! This green-eyed, wily, narrow-minded ugly old society that ignores great crimes but raises a hue and cry over trifles!

36. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, first part, P.-103.
How much longer will you go on enduring its excesses! Because of its atrocities we could not have a meal peacefully! For fear of this old society we had to move around fearfully and our past friendship faced some obstructions. (Punarjanma).  

The original words used in the section are: Saraswati, kripa (kindness), Binapani (Saraswati), pitridevata (father), Janardan (Lord Krishna), sambhrami (dignified), dukh (sadness), dush (fault), atmarat (like oneself), lok (man), katha (tale) etc.

The transitional words are duyu (both), aai (earnings), kaan (ear), sahiba (endure), badha (deter) etc.

The local words are – tahani (in the past), chinaki (acquaintance), kundhas (ugly, grotesque), aetiya (now), bartaman (at present), samaj (society), burha (old, old man) thaka (stay), phura (roam about), kurchutiya (wily, conniving) etc.

The foreign words are – hakim (Arabian = magistrate), ukalti (Arabian = legal profession), college, BA (English) etc.

The complex words are – bhal-beya (good or bad), suddha-asuddha (right or wrong), dhuti-bidhuti (chaste or unchaste), BA-FeeA, copy-dori (copy book and board) etc.

The hybrid word is Baaje-marka (tagged as substandard).

The clauses are – chaku-saraha (envious), chakut-chalihai dhara (blind), bejir jala mana kutharar jala namana (raising a hue and cry over a trifle and ignoring a big issue) etc.

37. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, first part, P.-38 -270-
Thus, by using the local language as a style of sentence development, he tried to establish Assamese prose in a pure form. Proper use of idiomatic expressions, clauses, similes and proverbs and clarity of vocabulary are his special traits.

5.5. **Style of sentence framing**

Goswami’s style of sentence framing is perfect. He employs simple, complex and compound sentences as per the demand of the situation and depth of the idea. The sentences are straightforward. He uses a complex method of sentence framing when the ideas are required to touch the reader’s emotions.

For example a sentence from the story Mayna has been taken –

Sitting all alone I am thinking about so many things; where lies my parental home in upper Assam, there are my younger brothers and sisters – my loving parents – a concrete house – a car – horses; all this happiness and opulence; and here, a nondescript village in lower Assam – in one corner of that in a small dilapidated hut far from human habitation, the floor damp, dhekia and kachu all around.\(^{38}\)

In the sentence the proper usage of comma, hyphen, semicolon, words of upper and lower Assam, harmony of parts of speech clearly brings to the fore the environment of two families of two different places and the heroine’s saddest feelings. Even though complex, the sentence is simple.

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\(^{38}\) Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, first part, P.- 52.
In serious writings Goswami uses compound sentences employing original words. The article Amaratta is taken as an example –

After the crematorium what, such a tough question, who will give you the answer to that? Day in and day out without rest, man is entering the dark pit of the crematorium, but who has risen from the crematorium, who knows or who can say what comes after the crematorium? The poet whose heart’s tragic feelings came out in the form of slokas at the sight of the cruel killing of one of the two saras cranes, the body of Valmiki, an epitome of talent, turned into ash in the destructive crematorium. The Aryan hero whose stories of valour have overwhelmed the world, whose love towards the subjects stunned the world, whose magnanimous works are subjects of poets, that Ram is ...

or

That Krishna whose helpful efforts have kept the name of Bharata alive, whose blessings have given life to the Sanatan Dharma, that Buddhadev whose religious faith is followed by one-fifth of the world’s population, that Chaitanya, the reincarnation of love, whose Vaishnava Bhakti’s strict tantra spread all over, whose love waves have kept India drowned, that Jesus Christ, the epitome of religious kindness, whose sayings are the strongest in the world, all have given up their bodies in the ever hungry flame of the crematorium.

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40. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, Part-II, P-114.
This sentence is a fitting example of how use of compound sentences can bring about aesthetic beauty.

Goswami’s writings also present sentences based on the Kamrupi nuances. An example is being presented below –

In the month of Poush Jadu’s father was affected with cough. The old man seemed to be in his deathbed. Moni’s father wanted to pay him a visit, but Moni did not allow him, saying, “If you go I shall leave home forever.”

That day the old man’s condition further deteriorated, Moni’s father got ready to go. Moni tried to dissuade him gently, then he grumbled and prevented him, the old man did not listen. “Can I stop myself from calling on my dying brother just because you say so?” The old man went to Jadu’s house.  

5.6. Words

When it came to selection of words Goswami was extremely farsighted. He had adopted an open policy of enriching the entire Assamese vocabulary by using words from every region of Assam in his writings. He even tried to promote Assamese as the universal language in the hill districts of the state. That is why original, transitional, pure Assamese, offshoot Kamrupi words, Arabian, Parsian, Hindi, Bengalee and English words have found place in Goswami’s writings. Hence an attempt is being made to discuss his writings.

41. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, Part-I, P-92
42. Goswami Jatindranath (edited), Sarat Chandra Goswami Rasanawali, Part-II, P-159.
Original words

Adrista, Anweshan, Britha, Krandan, Kartri, lord, Bhogbilashini trishna, Ojashini, dhristata, sangsparsha, karpadaksunya, daridra, prajapati, kritartha, siddhidata matridevi, ekabrandodbhoot, Kusum, gaurabarna, Adhisthatri, Garjan, uttarayan (period of sun’s progress to the north of the equator, Brahman, punyatma, kanistha, mitrabat, prakharya etc.

Transitional words

Pita, Mata, Nithur, gaon, suwanri, mita, batori, biya, kautohal, basar, magan, bamun, Jyoti, gaurav, jatan, baran, Kam, Misa etc.

Pure Assamese words

Athebethe, bemejali, maramar bit (pakhi), Kukurkhujia lar (Noir Datit), Hendoldop, Dekhaniya, Taltaliya, Mujura pora, Potak tula, Amulmulai, Ghitmitiya, Amon-jimaon, Aoli baoli, Thupathup, Barebhasahu, Mermeriya, Gerelapetiya, Sedeli-bhedeli, Hemena hemeni (hesitant), gedhema buja, gamgamiya etc.

Words from the Kamrupi offshoot language

Achalar ekaluch (Ghunusa), Hajiya (Haija), Raaja (raja), Mayana (moina), Sonaar chokhu thaaka (Sonar choku thaka), Kolakhaan (Kolakhan), Basi thaaka (Jiai thaka), Amrit sana (Amrit sona), Bhithit jekoni (Bhetit Semeka Bhav), Sikhai (Sikai), Phiri (Ubhati), Sagol sana (Sagalir Puwali), Bheinna (Bhoronia), Hawa rawa (How-row), Aapi (Sowali), Thaliya (Thoila), Phiki (Ukhohi), Soli-poli (Lora-Sowali), Atal (ceiling), Abuek (Aitak) etc.

-274-
Hindi words

Marda ka baat, Burbak, dushman, Maml, Challis, Larai, Ghail, bal-bacha, Janghal, Matlab (intention), Golmal (problem), fursut, Ferriwala, Kamra, Apsos, Talab etc.

Parsi words

Hakimi kayda (magisterial method), Hakimi mejaj (magisterial temperament), Khosamudi, Mukardama (litigation), Gomosta, Ukalti (practice of law), Lefafa (envelope), Bandobast (arrangement), makkel (client), Jabanbandi (oath), Parwana (warrant), Salam (salute), Junab (Muslim religious preacher), Jbadast (by force), Sarbat (beverage).

English words in Assamese alphabet

Sub-deputy, graduate, locket, tight, Professor, lecture, commissioner, president, certificate, municipality, pay, salary, superintendent, invigilator, overseer, assistant, decoration, circular etc.

English words in English

To make the meanings clearer and deeper Goswami used many English words and sentences in the correct form. For example – Reply prepaid (Shobha, page 17), distinction (Dilli ka Laddu, page 60), my family obstructs (Dilli ka Laddu, page 61), liberal ideas, old fools (Dilli ka Laddu, page 61), nonsense, sycophant, honour (Dilli ka Laddu, page 67), unasked for, insolence, unsufferable, miserable miser, defamation, justice, miscarriage (Dilli ka Laddu, page 68, 69), application, recommend, forward (Dilli ka Laddu, page 76), analysis (Tinikuri Taka, page 122), fearless conscientious
worker (Bibek Biparjay, page 156), intention, circumstance (Bibek Biparjay, page 157), [principal, flag, volunteer (Discipline, page 171), assembly, premier, telephone, connection, exchange, (Discipline, page 175) etc., were used by Goswami in his stories.43

**Bengali words**

sutarang (for the time being), dabi-dauwiya, jinis (thing) etc. Moreover, in the story Dilli ka Laddu the headmaster is made to speak in Bengalee.

**Hybrid words**

Mardali, masteri (teacher’s job), prize-taiz (prizes and sundry), rajikhusi, babuoni (master’s wife) etc.

**Rural words**

Urmal (from the main Parsee word rumal, meaning handkerchief), selaise (talking), batiya, naoman (small) etc.

**Joined words**

kabou-kakuti (Ghunusa: earnest request), jugar-jantra (Shobha: Arrangement and preparation), taka-kori (money), dhan-bit (money), sajsampatti (wealth and property), chal-chakranta (dupe), mati-britti (Adrista: Landed property), nachon-bagon (dance etc.), kandan-katon (Mayana: crying), bandha-bhatua, tiri-soli (children), laghu-lanchana (ridicule, insult etc), guru-goshain (Raktabeej: gods and spirits), jari-jukari (exhausting, to the last piece etc), kin-biki (buying and selling), dai-jagar (evil times etc), lagi-lani (Doctor: shame and disgrace), chirila-chiril (Deva Darshan: split), kulee-malee (Beltumoni: porter and all), bon-jonghal (forests and all), jantu-janwar

43. the pages have been mentioned as per the Sarat Chandra Goswami Rachanawali edited by Jatindranath Goswami.
(animals and all), ghami-jami (sweating and all), bhu-bhatong, dish-bidish (Pantha:, roop-goon (beauty and talent), bangsha-maryada (family and prestige), bidya-buddhi (Brahmacharya: education and intelligence), chalan-furan (movements and activities), bhav-bhongi (feelings and actions), chaku-kan (Aeu Koon: eyes and ears) etc.

5.7. **Proper usage of idiomatic expressions**

It is noteworthy that Hindi, Bengalee and other words are used when the people belonging to the respective communities have to speak. As a result these words have proved helpful in increasing the weight of the situations. Apart from the words, proper usage of the idiomatic expressions too has made the writings deeper and more meaningful.

Examples of idiomatic expressions – nak kuchuwa (Shobha: recoil), murat tangun mara (Jatri: shift the load to somebody else), kundat kata (Antar Avaran: finely chiselled), mator tenga (Antar Avaran: rough in speech), Kheda kha (Parhahali Paridarshan: get chased away), Matee Hua (Chor), saat ghator pane khua (Aeu Koon: very cunning) etc.

Proverbs and adages – Sak khao paat khao ki janu melesor nao (Dilli ka Laddu), mone khuje roja haba, bidhatai nidiye khuji khabo (Sasur Jowai: the mind wishes to be king, fate does not allow even the meager existence), kalu kal bisham kal, sagole seleke baghor gal (Beer Mati: unseen, unheard of situation) etc.

Idealistic-moralistic expressions – A friend in need is a friend indeed (Bibek Biparjay), Agyatkulsheelashya bashu deyu na kashyachit (Punarjanma), neechoirgachatutpori cha dasha chakra nemi comren (Ghunusa, Chor), kartabyang sanchaya nitya (Sasur Jowai), lokuttaranang chetangshi ku nu bigyatumarhati (Shobha), Nibashanti parakramashraya na bishaden samang
samridhyang (Dui Bhai), etc., have rendered Goswami’s creations even more interesting.

Linguist Dr Satyendranarayan Goswami has mentioned a key role played by Sarat Chandra Goswami in case of Assamese spelling. That is, his bold stand towards abandonment of the ‘ref’ or constricted form of ‘r’ on top of certain letters.\(^{44}\)

Thus, Sarat Chandra Goswami was successful in bringing about a newness, beauty of simple expressions and enrichment of vocabulary in the Assamese language.

\(^{44}\) Patgiri Navadweep Ranjan (editor), Sarat Chandra Goswami, page 106