CHAPTER – III

BRIEF LIFE SKETCHES AND LITERARY CONTRIBUTIONS OF PREMCHAND AND SARAT CHANDRA GOSWAMI.
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Brief life sketches and literary contributions of Premchand and Sarat Chandra Goswami.

3.1. Premchand

3.1.1. His Life and Childhood

Premchand, whose real name was Dhanpatrai Srivastava, was born on 31 July, 1880 in Lamhi, a village near Banaras (now Varanasi). His father Munshi Ajaib Lal was a clerk in the postal Department. Premchand was just eight years old when his mother Anandi Devi died. His grandmother took the responsibility of raising him, but she too died soon. Meanwhile his father married again and Premchand was left without the love of his father too.

3.1.2. Early Education

Premchand's early education was in a Madrasa under a maulvi, where he learnt Urdu and Farsi. His father passed away when Premchand was fifteen or sixteen, and still a student. After losing his parents, Premchand became responsible for his step mother and his siblings born from her. He was married when he was fifteen or sixteen and was in the 9th grade. Premchand was married to a girl in an arranged child marriage- as then was the custom – but the marriage proved to be painful for him and he left her in 1899. After that Premchand married a child widow Shivrani Devi in 1906. His father also died and after passing the intermediate in 1916 in IInd division through tuition he had to stop his study.

1. Gopal Madan, Kalam Ka Mazdoor, P.-15
3. Gopal Madan, Kalam Ka Mazdoor, P.-24
4. Das Brajratna, Hindi Upanyas Sahitya, P.-90
3.1.3. As Schoolmaster Period

In 1899, Premchand left Lamahi to take up the position of a schoolmaster at a mission school in the town of Chunar at a salary of eighteen rupees a month, with which he had to support his wife, his stepmother, his half brother, his stepmother’s younger brother and himself. He was not so happy with his job. After some efforts, he succeeded in getting a job as an assistant master at a government school in Varanasi, only to be transferred two or two and a half months to Pratapgarh, Uttar Pradesh, a district near Allahabad where he first started writing seriously. After two years at Pratapgarh in 1902, he was sent to Allahabad to obtain training as a teacher where he impressed the principal enough to be offered a job as the headmaster of the model school attached to the teachers training college. In 1904, he passed the special vernacular examination in Hindi and Urdu and started writing good Hindi. Premchand loved to write in Hindi but he don’t get much chance because at that time Urdu was very popular among masses. Thereafter, he was sent to Kanpur in May 1905 as the deputy sub inspector of schools.

3.1.4. Early Career

It was in Allahabad, where he first started writing seriously while at Allahabad, Premchand’s first novel, Asrar-e-Ma’abid was serialized in the Urdu weekly Awaz-e-khalq from October 1903 to February 1905, but it was in Kanpur where his writing career really took off with his association

5. Gopal Madan, Kalam Ka Mazdoor, P.-33
with the Urdu Magazine Zamana where he published a regular column, focusing on national and international affairs. In Kanpur, he became a part of the literary circle and gained a reputation as a journalist and writer with a social conscience. His second novel, also in Urdu, Krishna was written during this period (the text of this novel has not survived). Krishna published from Prayag was supposed to be Premchand’s first novel in book shape. He also published a collection of short stories in Urdu, Soz-e-Watan in Zamana in 1908. In this collection there are five stories – ‘Dunia Ka Sabse Anmol Ratna’, ‘Shekhe Makhmur’, Yahi Mera Watan Hain’, ‘Sila-E-Matam’, Ishque Dunia Aur Hubbe Watan’. Except ‘Sila-e-Matam’ all them are patriotic. ‘Dunia Ka Sabse Anmol Ratna’ was supposed to be Premchand’s first story, which was appeared in the magazine Zamana in 1907 published from Kanpur.

3.1.5. Success as a Writer

His literary works in Urdu gained him a reputation of a journalist with social aim, rather than a mere entertainer. Premchand was born in the British India and the Indian Independence movement was at its peak when he started his writing career. His early writings were largely influenced by the nationwide movement in which he often expressed his support to the fight for freedom. In 1910, Premchand hauled up by the District Magistrate in Gorakhpur for his anthology of short stories Soz-e-Watan which was labeled seditious on account of its message which provoked Indians to fight for the nation. An

7. Gopal Madan, Kalam Ka Mazdoor, P-44
8. Gopal Madan, Kalam Ka Mazdoor, P-42
9. Premchand Shivrani Devi, Pramchand Ghar Mein, P-21
10. Gopal Madan, Kalam Ka Mazdoor, P-49
agonized British Government confiscated the book and all the copies of Soz-e-Watan were burnt or destroyed.\textsuperscript{11}

Premchand, who was writing under the name of Nawabrai at that time, began to use Premchand as his pen name. ‘Bade Ghar Ki Beti’ which was published in Zamana in 1910 was the first story under the name of Premchand.\textsuperscript{12} The new Premchand was given by Dayanarayan Nigam, the editor of ‘Zamana’.\textsuperscript{13}

In 1914 from Mahoba he went to Hamirpur and then Basti. In that period he wrote many stories like ‘Anaath Ladki’, ‘Khoon Safed’, ‘Gairat Ki Karar’ etc. in Urdu. After three years he went to Gorakhpur. In between he wrote some novels named ‘Jalat-e-Esar’, ‘Bazare-Husn’, ‘Humkhurm-Humsawab’, ‘Khwabokhayal’ etc. in Urdu. Then he switched over to Hindi and continued to write in Hindi till the end of his office life.

In 1920\textsuperscript{14}, he answered Mahatma Gandhi’s call and resigned from his government job as his support to Indian Independence movement. In the same year his son, Amrit Rai, was born; Rai also became a writer, and wrote a highly regarded biography of his father. Then Premchand took up a job in a printing press and became the proprietor of the press. During that time he also worked as the editor of Hindi and Urdu to support himself. He worked as the editor of Zamaua, Maryada, Madhuri, Jagaran

\begin{quote}
\textsuperscript{11} Gopal Madan, Kalam Ka Mazdoor, P-62
\textsuperscript{12} Gopal Madan, Kalam Ka Mazdoor, P-66-67
\textsuperscript{13} Sharma Ramvilas, Premchand Aur Unka Yug, P.-21
\textsuperscript{14} Madaan Indranath, Premchand Ek Vivechan, P.-18
\end{quote}
et. In 1930 he started Hans Publication. Briefly, he also worked as the script writer for the Bombay film world.

Pramchand lived a life of financial struggle. It was miserable to see that through he had established himself as a great writer, he failed to earn money and led a life of struggle amid poverty and financial crises. Once he took a loan of two-and-a half rupees to buy some clothes and had to struggle for three years to pay it back.

3.1.6. Writing style

The written is mainly recognized for his creations that always contained a social message and raised voice against the social evils pertaining in the Indian Society. Premchand’s creations brought the era of realism in the Hindi literature at that time, when only fantasy stories, fairy tales and religious writings were dominating it. Premchand embodied the social purpose and social eroticism in his characters that are subjected to the different circumstances and act accordingly.

Premchand was social reformer and thinker in the real sense. The remarkable characteristics of his writing was the reality with which he depicted his characters in the novels. Unlike other contemporary writers, he did not write fantasy fictions or stories based upon a hero. His novels mainly consisted messages on social evils like, dowry, poverty communalism, colonialism, corruption, Zamindari etc. He was the first writer of the 20th century to bring reality in Hindi Literature.

15. Madaan Indranath, Premchand Ek Vivechan, P.22
The main characteristics of Premchand’s writings is his interesting story tilling and use of simple language. His novels describe the problems of the rural peasants classes. He avoided the use of highly sanskritized Hindi, but rather he used the dialect of the common people. His style of writing is simple and flowing. Some of his works shows very good use of satire and humerer.

Premchand’s early writing was all done in Urdu, but from 1915\textsuperscript{16} he found that writing Hindi was more profitable and he started writing in Hindi.

### 3.1.7. Literary Works

Premchand wrote about 270\textsuperscript{17} short stories and several novels as well as money essays and litters. He also wrote plays and did some translations. Many of Premchand’s stories have been translated into English and Chinese. Premchand is also well recognized among many Chinese readers who does not understand Hindi.\textsuperscript{18}

Godan (The Gift of a Cow), his last novel, is considered of the finest Hindi novels. The protagonist, Hori, a poor peasant, despenately longs for a cow, a symbol of wealth and prestige in rural Indian. Mori gets a cow but pays with his life for it. After his death, the village priests demand a cow from his widow to bring his soul to peace.\textsuperscript{19}

\begin{itemize}
\item[16. ] Gopal Madan, Kalam Ka Mazdoor, P-90
\item[17. ] Gopal Madan, Kalam Ka Mazdoor, P-46
\item[18. ] Ed. Kwohwie Chaaye, Yungming Chen, Mrityubodh, Chini Samaalochako Ki Nazar Mein Premchand, P-65
\item[19. ] Premchand, Godan, P-
\end{itemize}
In Kafan, a poor collects money for the funeral rites of dead wife, but spends it on food and drink.  

It would not be wrong to say Premchand as the Father of Urdu and Hindi Short Stories. Short stories or afsana was started by Premchand. His afsana’s mirrors the society that he lived in his characters are based on real life people and as in real life sometime we see a good side or the bad side of the person. His famous afsuna’s are, Gilli Danda, Idgah,Namak ka Daroga Kafan etc. PremPachisi-1, PremPachisi-II etc are his published collected stories. Premchand’s collected edition of short stories is “Maansarover” which is divided into eight. Panch Parmeshwar(1915) was supposed to be his first story in Hindi.

**Famous Stories**

Panch Parmeshwar

Idgah

Bade Ghar Ki Beti

Thakur Ka Kuwa

Namak Ka Daroga

Poos Ki Raat

Kafan

Beton Wali Bidhwa

Tawan

Dikri Ke Rupai

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20. Premchand, Maansarover, P.-
21. Gopal Madan, Kalam Ka Mazdoor, P.-80
22. Singh Bacchan, Hindi Sahitya Ka Dusra Itihaas, P.-385
Premchand has a unique place when it comes to Hindi novels. He emphasized in presenting the realities of life and he made Indian Villages his center of writing. His novels describes the problems faced by the villagers and poor and what would be the solutions. How the priests, local business folks (Mahajan) and the landlords were exploiting the villagers. He also emphasized on the Hindu-Muslim unity. ‘Sewasadan’ (1918) was supposed to be his first major novel in Hindu which was written originally in Urdu under the title ‘Bazar-e-Husn’. But first published in Hindi. From this novel a new era of Hindi novels began.

**NOVELS**

- Godan
- Karmabhoomi
- Kayakalp
- Vardaan
- Nirmala
- Pratigya

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23. Singh Bacchan, Hindi Sahitya Ka Dusra Itihaas, P.-373
Premchand wrote three plays in Hindi.

**PLAYS**

Karbala
Sangram
Prem Ki Bali Bedi Par

He also wrote the Biography of Sheikh Sadi and his articles were published in ‘Kuch Vichar’ and ‘Swarajya Ke Phyde’. He also did some translation from English novels and plays.

**3.1.8. Later Life and Death**

Premchand believed that literature is a powerful medium to educate people and it showed in his writings. In his later life, he continued to write fictions with social purpose and social criticism. He chaired the first All India Conference of the Indian Progressive Writer’s Association in year 1936. However, in his personal life he was still struggling to make both ends meet. He also suffered from health problem particularly ‘abdominal problems’. Despite ever difficulty and challenges, Premchand did not abandon writing and embarked on completing his last novel ‘Mangalsootra’. The novel remains incomplete as he died in the middle of it on 8th October 1936.
3.2. Sarat Chandra Goswami

3.2.1. Birth

Eminent educationist and literature of Assam, Sarat Chandra Goswami was born on May 12, 1887\textsuperscript{25} around 2 pm\textsuperscript{26} at Narayanpur Satra (now popular as Nalbari Satra), at Nalbari in the then Kamrup district. His father was Lalit Chandra (horoscopic name was Lambodar)\textsuperscript{27} and mother was Mukundapriya. Lalit Goswami was a decent, sincere and amiable man. Because of his scholarly aptitude and decent conduct, he was respected not only by the disciples and devotees of Nalbari Satra, but also by people from far and wide. He was the head priest of the Chaitanya Margi’s Kashyap Gotra Vaishnav Satra in Nalbari, copy writer of the Ratnamala Vyakaran, a well-known Sanskrit scholar, author of the Assamese verse Shreekeli and a teacher at Nalbari Sanskrit Tol.\textsuperscript{28} Sarat Chandra Goswami’s mother Mukundapriya Devi was the daughter of the devout priest of the Majdia Satra, near Nalbari. Like her husband she had an inclination for knowledge and virtue.\textsuperscript{29}

3.2.2. Family lineage

Sarat Chandra Goswami’s ancestors were known to have come from downstream Nadiya Santipur. They had come to Assam crossing many rivers and inaccessible terrain to propagate the teachings of Lord Chaitanya.

\begin{itemize}
  \item \textsuperscript{25} Sarma Satyendra Nath, Asomiya Sahityar Samikhatmak Itibritta, P.-411
  \item \textsuperscript{26} Barua Atul Chandra, Sarat Chandra Goswami, P.- 2
  \item \textsuperscript{27} Barua Atul Chandra, Sarat Chandra Goswami, P.- 3
  \item \textsuperscript{28} Ed. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 2
  \item \textsuperscript{29} Barua Atul Chandra, Sarat Chandra Goswami, P.- 4
\end{itemize}
Overwhelmed by the fertile soil, crop-filled fields and the behaviour of the simple people, they set up the Rampur and Narayanpur satras at Barnagar and Nalbari respectively in Kamrup district and started living there. Naam Kirtan soon became a regular feature at the satras in the evenings. The soothing Kirtan sung in praise of Hari pervaded the entire surroundings. This earned them the respect of the local people of the nearby places. Later on, the satra at Nalbari was renamed as Narayanpur Satra after Sarat Chandra Goswami’s progenitor Narayandev. This was towards the fag end of the eighteenth century and beginning of the nineteenth century. Today the satra is known as Nalbari Satra, in line with the name of the place where it is located.\(^{30}\)

3.2.3. Childhood

Sarat Chandra Goswami was the second son of his parents. His elder brother Pratap Chandra Goswami was a Vidyaratna Dharmabhushan and Bidyabisharad title holder.\(^{31}\) After losing his father at a tender age, Sarat Chandra grew up under the loving care of his elder brother and was able to pursue his higher studies.\(^{32}\)

From his younger days Sarat Goswami was very dear to his parents and elder brother and sister. Especially, his elder brother Pratap Goswami loved him even more than himself.\(^{33}\) Hence Goswami respected and obeyed his elder brother like his father. The profuse love and affection between the

\(^{30}\) Barua Atul Chandra, Sarat Chandra Goswami, P.- 2-3
\(^{31}\) Ed. Goswami Jatindra Nath, Sarat Chandra Goswami Rasanaewali, P.-1
\(^{32}\) Ed. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 2
\(^{33}\) Barua Atul Chandra, Sarat Chandra Goswami, P.- 3.
two brothers made the people refer to them as Rama and Lakshmana.\textsuperscript{34} People used to stare at them as they roamed about like bosom friends.

When Goswami was of tender age, his elder sister Brinda used to lovingly call him ‘Sana Bapa,’\textsuperscript{35} a name by which the other people too soon started calling him.

From childhood Goswami had been the thoughtful and sober type. Except his brother he was not too friendly with other people. But from a tender age he was very interested in reading books and literary pursuits. Later on, a change came over in his nature and he started mixing with his mates, swimming with them in the Brahmaputra and playing different games with them on the bank of the mighty river, and thus indulging in a lot of physical activity.\textsuperscript{36} His overall activities in his childhood pleased not only his parents, but also others.

\textbf{3.2.4. Beginning of education and student life}

During Goswami’s days not only Nalbari, the other places of Assam too were quite backward in terms of education and there were not many educational institutions. The village children used to take lessons at the residences of some educated people of the village. Of course, there were a number of Sanskrit tols for learning Sanskrit. But Goswami’s father engaged a Sanskrit scholar named Matiram Das\textsuperscript{37} at home for his primary education. Das could bring out the talent that Goswami had in him.

\textsuperscript{34} Sarma Babul, Supurukh Sarat Chandra, Page-2
\textsuperscript{35} Barua Atul Chandra, Sarat Chandra Goswami, P.-4
\textsuperscript{36} Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.-3
\textsuperscript{37} Barua Atul Chandra, Sarat Chandra Goswami, P.-5
As already mentioned, Sarat Chandra Goswami’s father Lalit Chandra Goswami was a teacher at a Sanskrit tol. Their economic condition was not sound and Lalit Goswami had a tough time running the family and ensuring the education of his children with his limited income. Goswami’s education began under such an adverse condition.

After Matiram Das laid the foundation of Goswami’s lower primary education, he enrolled in a middle school in Nalbari in 1897. He was then ten years of age. In those days a Brahmin boy learning English was considered to be an issue that entailed ostracism. But the farsighted Lalit Goswami ignored the comments of people and encouraged his son to pursue his studies in English.

In 1900 Sarat Chandra Goswami secured first position among the students of Assam Valley in scholarship exams from Nalbari Middle School and enrolled in Cotton Collegiate School in Guwahati. In those days rail and road transport was non-existent. One had to walk 30/32 miles from Nalbari to Guwahati. On Sarat Goswami’s first trip to Guwahati, he was accompanied by his father. His father admitted him to the school hostel. At that time the superintendent of the school hostel was Shraddha Charan Choudhury. Choudhury was Goswami’s local guardian during his stay at the school hostel and while he was studying at Cotton Collegiate School. Satisfied with the activities and conduct of Goswami, Choudhury took special care of his ward. For the sake of his studies and to reduce expenses,

38. Barua Atul Chandra, Sarat Chandra Goswami, P.- 5
40. Barua Atul Chandra, Sarat Chandra Goswami, P.- 6
Sarat Chandra Goswami left the school hostel along with three of his classmates and started staying in a rented hut, where he did the cooking himself and pursued his studies. But he was forced to return to the school hostel at the behest of his local guardian. His father died one year after he enrolled in Collegiate School.

In 1904 Sarat Chandra Goswami got a competitive scholarship by virtue of a brilliant performance in the entrance exam and enrolled in Cotton College to pursue his FA. While pursuing his FA he married Bhubaneswari, daughter of Sanskrit scholar and priest of the Haigriv Madhav temple in Hajo on the advice of his paternal aunt and his teacher Shraddha Choudhury.

In 1906 he passed his FA, scoring the highest marks among all the students of Assamese, and won a gold medal. In his leisure after appearing for the FA examination, he wrote a novel, Panipath. Later on he enrolled in Metropolitan College (now Vidyasagar College) in Kolkata to pursue BA. He completed his BA with flying colours in 1908.

After completing his BA, Sarat Chandra Goswami faced problems in pursuing MA. He had the will but not the means. But an enterprising businessman named Abhay Choudhury of Khanekuchi took up the responsibility of bearing his educational expenses. Consequently, Sarat Chandra started pursuing his MA in Sanskrit. But unfortunately his studies

41. Barua Atul Chandra, Sarat Chandra Goswami, P.- 6
42. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 5
43. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 5
44. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 5
45. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 5
remained incomplete. It is worth mentioning that he used to work at a printing press in Kolkata to make an earning.  

3.2.5. Career and achievements

Sarat Chandra Goswami’s working career began in 1908. The then Director of Education Cunningham appointed him as an assistant inspector for a monthly salary of one hundred rupees. After a discussion with his paternal uncle Pratap Chandra Goswami, he accepted his appointment and first joined the Nagaon office. After a few months’ service at Nagaon, he was transferred to Mangaldai. While serving at Mangaldai he organised Kendra Sabhas in a bid to exchange ideas with the primary school teachers. Such centres still exist all over Assam. In the meantime, in 1911 the government nominated him to pursue BT at Dhaka College under Calcutta University. He secured first class first position in the BT examination and won many awards. Besides, he won awards at a bodybuilding show. After a successful stint at Mangaldai, he was transferred to Jorhat in 1912. Soon after, he was given charge of Assistant Inspector (from 7-6-1913 to 1-1-1915). Then the government considered him to be an efficient official and offered him the post of superintendent of Jorhat Normal School. At the same time the government also upgraded the post to Provincial Service. Sarat Chandra Goswami joined the new post on January 2, 1915 and by dint of very sincere and efficient service for 12 years, established Jorhat Normal School as one of the best schools in India.

While serving at JNS, Sarat Chandra lost his only son, three-and-a-half-year-old Prabhat. Prabhat’s death led to the launch of a magazine, Prabhat.

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46. Ed. Goswami Jatindra Nath, Sarat Chandra Goswami Rasanaawali, P.-1  
47. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 6  
48. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 6-7
After twelve years of service at JNS, Sarat Chandra was appointed as Assistant Inspector of Assam Valley on three occasions and finally in 1928, he was made permanent Inspector of Schools. It is worth mentioning that he was the only Assamese to be made a permanent Inspector of Schools.\textsuperscript{49} The outcome of his experiences as Inspector of Schools was a collection of short stories Paridarshan, which was published in May, 1946.\textsuperscript{50}

In 1928 just after becoming Inspector of Schools, Sarat Chandra slogged it away at spreading education and the Assamese language in towns and villages, especially among the people of the hilly areas adjacent to Assam, like Naga Hills and Garo Hills. He also strove to spread the Assamese language among communities and tribes like the Mising, Karbi, Lalung and Bodos. He had to fight with the Missionaries in his attempts at spreading the Assamese language. Apart from that, he strove to bring about an all-round development among the students of Assamese by involving himself in printing textbooks, organising tournaments in physical training, scouting etc. He was instrumental in setting up circulatory libraries in Assam Valley.\textsuperscript{51} Subsequently, he was appointed as a special officer of public education. He retired from service in 1942.

3.2.6. Pillar of support for several organisations

In his public life Sarat Chandra Goswami was associated with several organisations. He was one of the prominent persons in the establishment of two important establishments of Assam – the Asam Sahitya Sabha and the

\textsuperscript{49} Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 6-7
\textsuperscript{50} Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 86
\textsuperscript{51} Ed. Goswami Jatindra Nath, Sarat Chandra Goswami Rasanawali, P.-3

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Gauhati University. The Asam Sahitya Sabha was established in 1917 and he had set a record by serving as its general secretary for seven times between 1917 and 1927. But sadly enough, despite carrying out his responsibilities at the Sahitya Sabha with utmost sincerity, he was never made its president. He devoted himself fully to the development of the literary body and towards setting up its permanent office, Chandra Kanta Handique Bhawan. He had dreamt of establishing the Gauhati University. In order to give shape to that dream, he engaged himself with several other illuminaries of the state in the preliminary work towards that end. On November 27, 1944 he left for Udaipur to take part in the Historical Record Commission as a representative of Assam after a decision to hold a convocation of the Gauhati University on December 29 that same year. On his return from Udaipur he fell ill suddenly in Delhi and breathed his last on December 19, 1944.

Sarat Chandra Goswami was also a pioneer in popularising the Assamese language and literature and in setting up the Jorhat Sahitya Sabha, Jorhat Theatre, Assam Inter-valley Tournament, Assam Scouting, Assam Jambourie, Assam Association, Nalbari Sanskritik Sanjivanee Sabha, Nalbari Sanskrit College, Nalbari College, Kamrup Anusandhan Samity, Assam Jana Siksha etc. Besides, he was an organiser of Naradev Punji, Kamaladevi Punji, Chandrakanta Punji, Indrakanta Punji etc.

52. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.-13
53. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.-10
54. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.-3
3.2.7. Literary pursuits/status

Sarat Chandra Goswami engaged himself in literary pursuits right from his student days. Even while at middle school in Nalbari, he had edited Ankur, a hand-written magazine. It was through Ankur that his literary life took roots. While he was studying at Cotton Collegiate School in Guwahati, there used to be a platform named Suniti Sancharini for delivering speeches and carrying out literary activities. He was actively associated with this platform. For convenience in his studies he had taken to staying at Panbazar for some time where he could cook his own meals. Among his associates then were Bishnuram Medhi, Gaurikanta Talukdar, Kaliram Barman and others. They used to hold a weekly literary sitting and discuss literature every Sunday. A few interested students also used to take part in the literary session. The foremost among them was Raghunath Choudhury.

Although articles, short stories and poems used to be recited at the literary sittings, Sarat Chandra Goswami’s forte was short stories. Raghunath Choudhury used to recite poems. The short stories and poems of the two students used to be the star attractions at the literary sittings. Around that time Sarat Chandra Goswami took part in a story writing competition organised by the ASL Club of Calcutta and won the first prize. This was the first public literary recognition for Sarat Chandra Goswami.

During that time Sarat Chandra Goswami’s short stories, articles etc., used to be published in the magazine Jonaki. Thus, he had started his literary

56. Barua Atul Chandra, Sarat Chandra Goswami, P.- 103
57. Barua Atul Chandra, Sarat Chandra Goswami, , P.- 104-105
career during his student days. Just after appearing for his FA Examination, he had written a novel, Panipath. In 1905 he started work on a play, Pariksha. Around this time he also composed a few songs and poems. He had written stories, poems and articles in Bengali also. Besides, he had felt a dearth of children’s literature and took steps to publish books for children. Accordingly, he printed educational and textbooks for children.

3.2.7.1. Writing/prose style

Sarat Chandra Goswami’s writings mostly included prose. Although he had composed poems, those were very few in number. His language was very simple, almost bereft of complex and Sanskrit words. Moreover, the use of simple colloquial words used in day-to-day life was a speciality of his writings.58 Two nuances are prominent in his stories. One is the written Assamese nuance and the other is one of the dialects along with popular sayings prevalent in lower Assam. His appealing language as he describes nature, rain, autumn and other seasons in his stories, assumes a poetic form.

3.2.7.2. Goswami’s opinion on the Assamese language and dictionary

Goswami was in favour of simplifying the Assamese spelling. He had always vouched for use of the letters according to pronunciation. Regarding the Assamese language and its dictionary he had said, “The Assamese language cannot be complete with just the words prevalent in upper Assam. The actual Assamese language has to develop into an elaborate language encompassing the words prevalent in upper and lower Assam.”59

58. Sarma Babul, Supurukh Sarat Chandra, P.-72-73
59. Barua Atul Chandra, Sarat Chandra Goswami, P.- 154
found great pleasure in trying to unravel and contemplate the meanings of the mysterious happenings in our ancient history. Even though such arguments from Goswami met with stiff opposition, it is noteworthy that despite his hectic life he could cause an upheaval of debate.

3.2.7.3. **Published works of Sarat Chandra Goswami**

Although Sarat Chandra Goswami is a well-known story writer in Assamese literature, he has further enriched Assamese literature with his novels, poetry and articles also. His published works are mentioned below:

**Stories**

4. Paridarshan (1956, published posthumously)

**Novels**

Panipath (1930)

**Plays**

Parikshya (1910)

**Fables**

Asomiya Sadhukatha

**Educational books**


**English (Varieties)**

1. Hints to Teachers for Class Teaching (1942)
2. Circulars on Health & Physical Instruction (1938)

Textbooks


Miscellaneous

1. Scouting (1937)
2. Adipath, Janashiksha
3. Adipath, Dwitiya Bhag

Children’s literature (edited)

1. Pericles, Sarat Chandra Goswami (1925);
2. Don Quixote ba Keku Dangariyar Adbhoot Biratta, Pratibha Devi (1926)
3. Madalasha, Adyanath Sarma (1928)
4. Mor Deshar Sadhu, Sree Sree Ramchandra Das
5. Jataka Mala, Birinchi Kumar Barua
6. Kanika, Suprabha Goswami
7. Pancha Pradeep, Adyanath Sarma
8. Asomiya Sadhu, Arjun Chandra Das
9. Amator Maat, Muktinath Sarma Bordoloi
10. Sohrab Rustum, Dulal Chandra Barthakur

Karbi textbooks (edited)

1. Bitus Akitap
2. Asomar Akitap, Isi Abang
3. Asomar Akitap, Hini Abang
4. Kalakha Akitap

Mentioned above is a list of Sarat Chandra Goswami’s books. Apart from that, his stories, satirical poems, articles etc., used to be published in Jonaki (new edition), Usha, Banhi, Asam Bandhab, Alochani, Chetana, Prabhat, Awahan, Asam Sahitya Sabha Patrika and other magazines and journals. His articles used to be published in Journal of the Assam Research Society, Calcutta Review, Modern Review, Teaching and other English magazines also.

3.2.8. Personality

Sarat Chandra Goswami was an attractive, tall, fair and handsome man who used to draw people’s attention. Whether it was dhoti and Punjabi or trousers and coats that he wore, he used to always look very immaculate. Normally, while on official duty he used to wear trousers and shirt and on social occasions he used to wear traditional clothes. His face used to always carry a glow on it. Even though he had a soft voice, he was clear and straightforward. He never used to get angry and even if he seldom did, he did not talk in a loud voice. A special trait of his character was his ability to convince people with pleasant talk.  

Goswami was extremely respectful towards his parents. He used to respect his elder brother Pratap Chandra Goswami also like his father. He had immense love for servants also. Even though he used to scold them, he

60. Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.-162
never raised his hands on them. He helped many poor and helpless boys and girls in getting married. He used to even find jobs for some deserving youths.\textsuperscript{61}

Goswami’s lectures were always focused on the subject in question. He never wasted time on irrelevant talk. He was an independent-minded man. After completing his ablutions at dawn, he would change into clean clothes and have his breakfast and then get ready for the day’s activities. He never took intoxicating items.

He was very disciplined in every respect and taught every member of the family and the servants to be so. No one in his family indulged in unnecessary fun and frolic. They used to come out to the yard or lawn in front of the house and engage in revelry only at appropriate times. Taking his family out for picnics during holidays was his favourite pastime.\textsuperscript{62} Maintaining his composure at times of crises was a special virtue of Goswami.

\textsuperscript{61} Sarma Babul, Supurukh Sarat Chandra, P.-2
\textsuperscript{62} Patgiri Navadwip Ranjan, Sarat Chandra Goswami, P.- 166

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