

CHAPTER-V I

INTRODUCTION:

The art or the skill of writing is the important part of a novel. If any idea for a work is the soul then art is its body. A novelist tries to make the art more skilful and perfect for giving a successful expression to his novel.

According to Apte the term “Shilpa” is originated from the term ‘Shilpak’. He included skill and creation in the Shilpa(art). Sei Moniyan Williams included the following meanings for Shilpa (art):

- a) Artistic works;
- b) Any thing of handicraft mechanical or Lalit Kala(fine arts);
- c) Poetry, music, action, dance etc.
- d) Art of anything, Shilpa (Skill) or any device in arts, and
- e) Form, Akriti etc ¹

The literal meaning of Shilpa is the method or manner to make or compose certain things. All the processes or method to Compose or make certain thing are included in the Shilpa Vidhi(Method of art). In simple language the Shilpa means creating something with hands. ²

Primarily, the term Shilpa (arts) is used in two sense; - one, in artistic creation (Kushal puran Rachan) and, two, in dance, music, sculpture and such other arts. In English the terms like technique, craft etc are used for Shilpa in various senses. Ordinarily the term ‘Kala’ in Hindi has been used for the English term ‘art’.

Definition of Shilpa (art) :

Majority of scholars agree on the predominance of art in the novels. Different scholars put forward the definition of 'Shilpa' in their own ways.

According to the Nalanda Adhyayan Kosh:

शिल्प जा अभिप्राय है दस्तकारी जरीजरी या जला संबधी व्यवसाय शिल्प।³

According to the Adhunik Hindi Sabdakosh

शिल्प जा तात्पर्य जला जौशल या जार्य सृजन जी मा-ना ज्या है।⁴

Literature can be decorated with art.

6.1: Language:-

The language is such a means through which a writer can transit his idea and emotions successfully to his well wishers and sensitive readers. The language is the most powerful medium of communication. The success of a writer depends fully on language. A novelist can express social reality only through the use of right languages along with the changes of time.

Proper language is indispensable to successful expression. The preparation of language is known as the style. Not only in a novel but also in all types of literary creation, the success of the writer depends

upon his style of language. The basic of language is the words. Proper use of phrases and clauses and composition of sentences is known as the style.⁵

In modern novels, there are the uses of different languages and words of various languages. The writers use local words and words from foreign languages also.

6.1.1. Language of the novels of Usha Priyamvada : and Anuradha Sarma Pujari :

Among the writers who are influenced by the existentialistic thinking of the post independence period, Usha Priyamvada is a notable one. Her writings have a special recognition. In her writing the middle class with its cultural consciousness and the search of the identity of women got their exposition. Although she was influenced by existentialism yet her characters gave expression to the hopelessness, fear and tenor of the age. More ever, the internal struggle with its doubt and fears and the means to get rid of them has also been indicated which is beyond comparison.

The language of Ushajee in her novels is easy, simple and fluent. She also uses satirical languages suitable to characters. Her female characters are mostly influenced by the western culture and as such language of these characters are also influenced by that culture.

Ushajee Primarily uses standard 'Khadi Boli'. When she wants to say something through certain characters, she keeps in her mind the class to which the character belongs and its status.

Language is always imitative. A man learns the language of the place where he resides. All the characters of Ushajee speak the language of their residential place. In the cases of Anu, Divya, Wana Sarika and others they used foreign (English) word.

Usha Priyamvada and Anuradha Srama Pujari used words from various languages like to Hindi, English, Sanskrit and Folk languages. Ushajee also used Arabic and Persian words in her novels. In the novels they used language which is suitable to the characters. They used words from other language with almost care and saw that they were properly used without losing their original meaning.

6.1.2. Use of words:

Few English words used in the novels of Usha Priyamvada :

Name Plate, warden, Girls hostel, Tutorial, visitors, university, Restourant, cottage, Tachers, loan party, Lectures, Practical, Lamp post, Commissioner, Furniture, Focus, Carpet, Balcony, Airport, Basket, Practice, Shopping, Dinner, Enjoy, irritate, Manue, Lunch, Position, Superior, Inferiour, Metaphor, Flight, Briefcase, Agency,

Control, Boutique, Poetic, Certificate, Sink, Farm, Passport, Parcel, Report, Funeral, Hair, Lift, Surrender, Night Suit, Announce etc.

Arabic & Persian words used in Usha Priyamvada's novels :

तज ल्लुफ, शुक्रिया, फुरसत, मेजपोश, कैफियत, शिजायत, तज लीफ, शरारत, परेशान, इतेजाम, इम्तहान, जलदस्ता, अजसर, तबीयत, शह-नाई, इरादा, जुसलजा-ना, ताबीज, जयाल, तराशे, बेतज ल्लुफी, मरीज, ताज्जुब, माहौल, जबा-न, कैद, जहर, अजबार, शहतीर, मर्तबा-न, मर्जी, फिज़, जाला, जिलाफ, दजल, जाविंद, गुस्जा, शिमर्दा, तबीयत, इबारत, लिफाफा, राजी, शज्स, वफादार, हज, माफ, अफसोस, शज्स, एशोआराम, दफ्तर।

Sanskrit words used in Usha Priyamvada's novels :

गृष्ट, नेत्र, त्रस्त, पुत्र, सत्य, गितांत, प्रबंध, श्रंजार, जर्जफूल, दिवास्वप्न, निद्रा, रात्रि, शिथिल, उलंघन, समाप्त, अवसन्न, सन्नाता, सर्वप्राप्ती, मेत्री, अप्रतिभ, योज्य, शयनज्ज, आश्वासन, स्वयं, दर्पज, प्रतिबिंब, निर्जनता, हस्ताजर, एजंतवास, विच्छेद, स्पर्श, अपेजा, व्यवस्थित, महत्वजंजी, आतंज, आत्मसम्मान, निश्चय, समर्पित, अस्तित्व, देवी, व्रत, अशब्द, आश्वासन, आच्छन्न, रक्त परीजज, मद्धिम, दृष्टि, संयत, शत-प्रतिशत, गिवास, प्रतीजा, निरजर, समज, संसार, अर्ध आवृत, विप्रलब्धा, स्पर्श, तपिस्वनी, वंचित।

Anuradhajee used a very simple and easy language style. She wanted to touch the common readers very easily. Ordinarily she used the language of common people of modern times. Her language is quite living and from place to place. She expressed philosophical ideas with very dignified and meaningful words.

Some English words use in the novels of Anuradhar Sarma Pujari :-

Abnormal, Smart, Concern, preparation, adjust, cool, Understanding, Support, Indian, Slow poison, compartment, Information, Economics, Worker, creative, In-charge, Security, Excuse, Name plate, wife, right time, confidence, PRO, Good Luck, Family, Appointment, Excitement, Intelligent, cool down, publicity, centre, barin, High command, business, installment, out-sider, Farm house etc.

Some Sanskrit words use in the novels of Anuradha Sarma Pujari :

स्वतंत्र, परंपरा, अंजीजार, सहयात्री, प्रत्युत्तर, अदृश्य नियति, नियंत्रण, पञ्चात, आश्रय, निर्वासित, शुभरात्रि, ज्ञापन, संयम, स्जलन, निशब्द, अपेक्षा, आत्मसम्मान, प्रत्यक्ष, स्वप्न, स्वार्थहीन, जम्पन, ज्ञानसमृद्धि, आज्ञा, उपलब्धि, सान्निध्य, उच्चाज्जा, स्वप्न, प्रवचन, प्रतिशोध, समांतराल, संहारी, सत्ता, अंतराल, संजटजाल, जारुज्य, असंलज्ज, विषन्न, संचार, हस्ताक्षर, निस्तब्धता, स्थबिर, विसर्जन, संजमस्थल।

6.1.3. Use of Language :

Ushajee and Anuradhajee had made successful use of language in their novels. The language becomes the carrier of ideal and emotions. They used language in accordance with the characters. There is modernity in their use of language. They also use standard literary terms of hindi and Assamese language.

Usha Priyamvadas language in her novels is quite rhythmical and melodious for example:

“जुछ स्मृतियाँ, जुछ अस्फुट शब्द, श्रमरत छात्र जी तरह सुषमा बार बार उ-न पृष्ठों जो उलटजर दोहराती है । उ-न संवेजो जी दहलीज पर जड़ी होजर अतीत में झाँजती है, म-न जी संजुल जलियों में भटजा जरती है- हर वाक्य, हर मुद्रा, और प्रत्येज स्पर्श जे अ-जो संदेशो पर रुजती हुई ठहरती हुई...”⁶

“ वह अंधेरे में आँज फाड़े लेटी रहती है, एजदम स्तब्ध, बि-न हिले डुले। वह अप-ने दिल जी धड़ज-न महसूस जर रही है, छाती में जसा हुआ दिल, उसे अंदर से हिलाता हुआ, झज झोरता हुआ, अप-नी ही तेज जति से धज धज धज जरता हुआ - अ-नु जी मुद्रियाँ ढीली पर जाती है।”⁷

In Anuadha Sarma Pujari's novels there is a good co-ordination between the language the writer used and the emotion she wanted to express. Her language is quite modern with sweetness and rhythm .

सृष्टिर अमृतमय बा-धो-नेरे जे-नो -ारी पुरुष आबद्ध -हय- आबद्ध -हय
आत्मारै, सृष्टिर आजुलतारे अ-तरर स-मा-नेरे, हदयर अ-नुपम विश्वासेरे हृदय
जि-निलोआ हईसे।⁸

The language used in the novel Boragi Nadir ghat is quite powerful one. The writer made fruitful use of words: विश्वास शब्दतोवेई
बर विश्वास घाटज । परापजत विश्वास जाजो -जरातोवेई भाल।⁹

6.2. Symbols used in the novels of Usha Priyamvada & Anuradha Sarma Pujari :-

Usha Priyamvada expressed many things through the use of symbols.

In Pachpan Khambhe Lal deewaren (Usha Priyamvada) all the emotions of Sushma like her loneliness, boredom etc were expressed through 'symbols. The internal loneliness of Sushma has been symbolized through the painful voice of a bird during the night.

“ टहनियों और पत्तो जा मंद स्वर में वार्तालाप, दूर बजते रात जे घंटे,
चौंज्जर जाये जिसी पजी जा आर्त चीत्कार । सुषमा जे लजा जि उसजे प्राजो
और रात्रि जी आत्मा में घ-ना साम्य है।”¹⁰

Here the screaming of some birds during the night symbolizes the loneliness and darkness of the heart of Sushma which she has to fight incessantly. In the same manner “ वैसे ही जु छ मद्धिम स्वरों जी जुंजती है, म-न में जु छ ज़रवत लेता है और चुप हो जाता है ऐसा ही अभेद्य सर्वज़ासी अंधज़ार जीव-न में सिमटता आता है।”¹¹

The ebb and tied of the mind and the realization of the darkness of life are all the symbolic expression of the loneliness of Sushma.

The very name of this novel is also symbolic. The ‘Pachpan Khambe Lal Deewren’ is nothing but the wall with ‘ Pachpan Khambhe’ of Sushma’s life which neither she could jump across not she could break them. It is the wall of duty, of responsibility, of dignity and of liability. “ साम-ने जॉलेज जी विशाल इमारत, जिस में ढेर से जंभे है, हर जंभे में एज बत्ती लजी है, लंबी लाल दीवारें और निर्जरता।”¹²

Symbol in the Shesh Yatra “ शाम तज लज रहा था, एज मेला आजर चला जया है - जु चला हुआ लॉ-न, मैला हुआ जार्पेट जो-नों में टूट - फूट जये , आ-बिजे साम-ने जा ढेर, पेपर बैज उप-यास, चमड़ें जे सूटजेस, प्रजव जे दर्ज-नों जूटे और जमीजें, बीस लीटरवाला प्रेशर जुजर, बि-ना ढक्क-न वाले भजौ-ने, पोलरामड जैमरा, टूटी हुई छतरी”¹³

In the same manner Anuradha Sarma pujari took the help of some symbols in her novels. Whenever she used symbols, the incident

becomes more clear and the narration became more living. For example “ बर्षार म-तौ हठाते उत्फुल्लित हई परिल। जिड़िजिरे बाहिरलई चाले ताई। शा-त जाऊँज-न चँचल हई उठिसे। उँज ताल जछर पातबोर पूवार रदत चिजमिजई उठिसे। बताहत पातबोर लड़ि-छड़ि आसे। ताई बाहिरलई साई भाबिले, ताई ए-ओजुवा जीव-न एताई बिछारि आसिल।”¹⁴ The mental satisfaction of Varsha is shown here.

Again in case of description of the personality of Sanjib, she took the help of symbol thus- “ सुजा-न मरुभूमिर दरे जठोर, रुज, जम्भीर म-तौवे वुजुत लुजूवाई लई फुरे मरुद्या-नर दरे जवितार शीतल फोवार एता।”¹⁵

6.3. System of Plot constriction:-

Usha Priyamvada & Anuradha Sarma Pujari's system of writing is quite simple and comprehensive. They used different styles like the narrative, Psychological, flash back, analytical, Dramatic, Philosophical etc. They also used natural conversation style. Below we cite the examples of narrative style of both writers.

6.3.1. Narrative style :-

In the novel In Pachpan Khambhe lal Deewaren.

सुबह से जुड़ा ब-गए थी, बाल सँवारजर उ-हें बि-ना जूँथे ही वह लेट जई। उसजी दृष्टि अप-नी जिड़जी जे परदों पर जई। पारदर्शी -नायलो-न जे इ-न छपे हुए परदो जी

सभी ने बहुत सराहना की थी। बाहर से आती बरसाती हवा उन्हे जाने से जेल रही थी और वे कुछ इस तरह हिल रहे थे जैसे जि जि सी जे अभिलाषित स्पर्श से मन में हिलोरें उठने लगे।¹⁶

In the novel Shesh Yatra

बिजली की मद्धिम रोशनी में अनु जे चारों तरफ उसजा संसार बिजारा हुआ था। नीचे से तज्ज पर जद्दा, उसजे पास एज पढ़ने की मेज - जुर्सी, बड़ा सा बक्स, जिसमें -ानी की तमाम फालतू चीजे भरी हुई थी, जिसजे ऊपर अभी भी, जाले पेंट पर धुँधले अजरों में छपा हुआ था, श्रीहरिप्रसाद रईस।¹⁷

In the novel Antervanishi

“ जाँव जा नाम है बिनासर, एज बड़े, शहर की दजिजी सीमा पर छोटे छोटे पहाड़ो, टीलो और नीलेपानी की नदी समेटे वह एज सुंदरी जे जाल जा तिल जैसा है या दूध जे ऊपर मलाई सा, या जाढ़ी रबड़ी में मिसरी जैसा। शहर भी विस्तृत है। अपने में सुन्दर।”¹⁸

In the novel Sahebpur Boroshun :

“ घरतो एसमयत बेस मचबुत-धु-नीया आसिल बुलि धरिब पारि। दीघल जिड़िजि रा-धनी घरतो दूरत । मूलघर आरु रा-धनिघर संभजे एज-न दीघल बारा-दा।”¹⁹

In the Novel Hriday Ek Bigyapan

चेता मजलीया आजारर जोठा, देवालत बजा प्लास्तिज पेई-त, सेउज दुबरिर दरे जार्पेत। दुज-न जोमल हालधीया रंजर प्रशस्त छोफा, पितलर ताबत सतेज जछ, दुज-न मान पेईटिज, जोजर एज-न वर्डत जि छू संज्यज विज्ञाप-नर फटो।”²⁰

In the novel Boragi Nadir Ghat

भारतवर्षता मध्यवित्त श्रेजीर ज-म हईसिल ईराज आजमजर लजे लजे। असमतो ईराजे चाह बाजा-न जयला तेलर व्यवसाय आरम्भ जरार लजे लजे आरम्भ हल मध्यवित्त श्रेजीर।”²¹

Usha Priyamvada & Anuradha Sarma Pujari used psychological style very successfully, Below we cite the examples of Psychological style.

6.3.2. Psychological Style :

In the novels of Usha Priyamvada

Ushajee used psychological style very successfully. In the Pachapn Khambhe Lal Deewaren, She analysed psychologically the mental contradictions of Sushma.

छ-न एजांत जजों में सुषमा अपने मन जी जहराइयों में झँज्जर देज-ने लजी उसे जभी जभी अपने पर स्वयं आश्चर्य होने लजता। -नील जे आजम-न जे पहले उसजा जीव-न जित-ना भिन्न, नियमित था। आ-ना जा-ना, घुम-ना फिर-ना, सभी होता

था, पर उससे कोई अर्थ - न थे। अब तो जीव-न के प्रति उसका दृष्टिकोण ही बदल गया था।”²²

In Shesh Yatra.

अपने आप से साजात्कार । अ-गुजा -नाम की इस औरत का पूरा-पूरा उघाड़कर देज-ना होजा। अ-गु ठिठक गई, उसकी शिथिल उँजलियाँ मेज के घूलभरे जँच पर अ-म-नी रेजाएँ जींच-ने लगीं।क्या जिया जाए इस अ-गुजा -नाम की औरत का, जिसकी जिंदगी एक बेबुनियाद इमारत की तरह उससे अपने पैरों के पास दही पड़ी है। जिसकी पूर्जता, जिसका पत्नीत्व, स्त्रीत्व, सबकुछ -जार दिया गया है..... जिसकी पूरी आइडेंटिटी, झज झोर दिया गया है। लहड़ो -ने उसे कुड़े की तरह रेत पर लाजर पटक दिया है और जैसे अ-नेज आवाजें उसे चिढ़ा-चिढ़ाकर जहती रहती है- तुम कुछ -हीं हो, तुम कुछ -हीं हो।”²³

The Psychological style has been applied in various places of the Antervanshi. Wana was always seeking for her own independence, status etc. At the same time her love affairs with Rahul gave birth to internal conflict in her.....

जीव-न में -ये -ये उतार - चढ़ाव आते रहते हैं, बार बार प्यार, बार बार जुड़-ना और अलख हो-ना । यह तो यहाँ का ज़म ही है, इसमें -न अच्छा, -न बुरा, अजर प्रेस उसकी जखह होती तो जब का शिवेश को छोड़कर चली गई होती। म-न -न मिले तो

विवाह क्या साथ रह-ना ज्यों। वैसे वा-ना जि सी से जह -हीं सजती,
.....यह तो संयोज है, बंध-ना है.....यही भाज्य में हैं।”²⁴

In the novels of Anuradha Sarma Pujari:

In the novel Sahebpur Boroshun whenever and wherever the question of the internal strife of Varsha comes, the writer takes the help of psychological style. She was always facing psychological factors while she was considering about her relationship with Prantik.

भोर भाव,- विश्वास हइसे, प्रातिजे मोज प्रजृ तते सिनिव वा बुजिबई -गोवारिसिल,
-तुवा प्रातिजे जीव-ना दर्श-ना सलनि जरिसिल आरु धरि लईसिल, सजलो -गारीयेई
पा-नीर दरे, जि पात्रत थोवा जाय तारेई आजार लई, निजस्व रंज -नाइ स्वाद -नाइ,
धर्म -नाइ, प्रातिजे विसरा धर-ने समये समये मयऊ तेऊ बिसरा दरे आजार लम
बुलि भावि लिईसिल। मई जे-नो पात्रर आजार लोवा मा-नुह -नासिलु। सेई बाबेई
पातिज्ज दुज दिब लजा हल।”²⁵

जीव-ना एज अन-त रहस्य, -दीर दरे जेतियाबा चंचल, जेतियाबा जम्भीर। जेतिया
रुज, एई मेसुर दरे, जेतियाबा जेमल। अजा-ना ईयार चरित्र। जि-तु -दीर दरे जीव-ने
निजे निजर बात उलियाई जई थाजे, तात जारो हात -नाथाजे।”²⁶

In the novel Boraji Nadir Ghat the mental condition of Dharani, when he first met Mrs Kanna was quite sensible and as full of curious sentiments.

धर-नीर एता आचरित अ-नुभूति हल प्रथमबारर बाबे। सि सेई टिलार घरतोत मिसेज जन्नाज एरि आहि बुजुत एज रिक्तता अ-नुभव जरिले। -य-तराज श्मशा-त छाँई जिर एरि अहार समयत जे-जेवा लाजिसिल, ठिज ते-जेवा। मात्र दुघ-टार जथा वार्ताई धर-नीज आडुल जरि तुलिछे मा-नुह ज-नीज लज पाबलई।²⁷

6.3.3.Flash Back Style:-

In the novels of Usha Priyamvada:

In certain cases Usha Priyamvada and Anuradha Sarma Pujari used flash back style. They refers to some old incidents of the life of characters to show the state of the concerned character.

वजील साहब जी बहुत प्रतिष्ठा थी। वह -नारायज जी शादी बड़े ऊँचे घर में ज-रा चाहते थे। उ-जी पत्नी ने सुषमा जे लिए बहुत हठ जिया, पर वजील साहब ने -नारायज जी शादी जहीं और तय ज-र दी।²⁸

(Pachpan Khambhe Lal Deewaren)

In the novel Antervanshi Rahul always remember his old days, particularly the heartfelt days with his friends remained alive. The reminiscence of these days is presented through flash back style.

चाहुल सोचता है, वह सप-ना था क्या ? दवाओं जे प्रभाव से वह आधी-गिंद, आधी बिहोशी में अपने शिशुजाल ज- सप-ना देज रहा था।.....मरती हुई अम्माँ ने

अजे ला देज जटोले से उठाजर उसे अप-नी छाटी से लजाया था, उसे चाँद सुरज
जहजर पूजारा था।”²⁹

In the novels of Anuradha Sarma Pujari :

In the first chapter of the novel Sahebpurar Boroshun flash back style has been used in case of the past of Varsha when she spent her life with Prantik.

विदेशलै जोवार आजते वर्षाई प्रा-तिज्ज जेतियाई तेतियाई सुहुरियाई जा-
जोवा, जते तते आंजुलिरे तबला बजाई थजार बाबे जपट जंज देजुवाई शास-
जरिछिल।³⁰

In the novel Hridy Ek Bigyapan Bhaswati was found to remind herself of her childhood days. She remembers the house of Yamini pehi, the river side, and a boy Nayan whom she met there. The whole thing is presented in the novel through of flash back style.

भास्वतीर जैशोरर जथा म-त परिलेइ यामि-नी पेहीर घरर स्मृतियेई भाहि आहे ।
पदूलि मुजर जदम जोपा, पिसफालर बाह-निज-नर माजेदि ऊटि अहा जा-तु
निज-नर माजेदि, जछु, धेजीया जजा आ-धार मु-धार, लूंजलूंजीया बाटतोर शेषट
माथाऊरिर जाते भेजा दि थजा वडुल जोपा, जाहिलिपुवातेई ताई जाय सोरा बडुल
फूल तुलिवलई।³¹

In the novel Boragi Nadir Ghat in case of Dharani and Nayantara, Anuadha jee took the help of flash back style to depict previous intimacy between them. It is found that when Dharani remembered Nayantara he immediately immersed in to his past.

सात बसरर आजते एई मेसि-ना ऊऊज-नर अवस्था ए-ओऊआ नासिल। -नय-नतरा आहिसिल सि एई मेसि-ना ऊऊज-नलई तईऊ लई आहिसिल। लोऊ चजुर आँरत सि तईर सैते ऊथा पातिब जुजिसिल।³²

6.3.4. Analytical Style :

In several cases, Usha Priyamvada used analytical style. Anu in Shesh Yatra elaborated her own position. Ushajee introduced several questions which need deep analysis. For example.

ऊत-नी हलूी हो ऊई हूँ मैं, उस-नो सोचा- संबध भी प्राजियों और पेड़-पत्तियों जी तरह होते हैं, उ-हें पा-नी -न मिले तो धीरे - धीरे सचमुच मर जाते है।³³

Usha Priyamvada used the analytical style in the novel Antervanshi in a very skilful manner.

“यार जिसऊा ऊई भविष्य -हीं, जो अप-नो बोध में ही सम्पुर्ज है। जिसऊी अनुभूति अलोऊिऊ है, जिसऊी मिठास ऊँजे ऊे ऊुड़ जी तरह, वा-ना ऊे होठों में बसी है, पर वह जुले आजश ऊे -नीचे बाँहे फैलाऊर, चीजऊर जता -हीं सऊती। जिसी ऊो ऊह -हीं सऊती. उसे लऊता है जीव-न ऊे अनुभवों जी पोटली टटोलते एऊ माजिऊ

अनायास उसकी हथेली पर आटिजा है, उसकी उँगलियों ने उसे उसजर पकड़ लिया है। यह मेरा है, जेवल मेरा। वह जहती है, यह प्यार, जिस जज उजा और प-पा, वह अच्छी तरह जा-ती है, मजर अपने आप से यह सब दुबारा जता-ना क्यों? दुहरा-ना क्यों ?³⁴

6.4. Use of dialogues:

To give more expression of characters Usha Priyamvada and Anuradha Sarma Pujari used certain dialogues and conversation among the characters, they are very simple and brief.

It is found that the dialogues are befitting to the characters. The dialogues are so designed that they suit to their (characters status, rank and other qualities) In cases of characters who had relation with foreign countries, they generally use English words. Again in the cases of rural people, their dialogues are in local language. Examples from the novels of Usha Priyamvada.

“क्या सोच रही है ?”

“ कुछ -हीं जंभे देज रही हूँ।”

“ जितने जंभे है ?”

“ आप ही जि-न लीजिए ।”³⁵

“ उसने पूछा

मुझसे -ाराज है ?”

“ -हीं तोछ प्रजव जा छोटा सा उत्तर था

“ फिरछ - अनु -ने अनिश्चय भरे स्वर में

जह-ना शुरु जिया।³⁶

“ छुटजी -ने उछलते हुए जहाछ दिदिया देज ले -ा जिड़जी से अप-ना दुल्हा।³⁷

“ बधाई दोस्त, Enjoy your car, you made a good choice तुम्हारी पस-द

एज दम first class है।”³⁸

Examples from the novels of Anuradha Sarma Pujari

“ शिव जुमार जे घर पहुच जयनि

ऊ भजवा-न जो प्यारा हो जयल”³⁹

“ आजिजालि बेचा जि-ना हय सज लोरे।

मुल्यबोध बोला वस्तु जतोवे -ाई।छ⁴⁰

“From now you are member of our ‘Adcon family’, welcome and good luck.”⁴¹

Dialogues and conversations have an important role in the novels. The characteristic feature of the characters in the novel can be realized through their dialogues. Both the writer is quite successful in introducing the subject matters and is going to the very depth of novel writing.

The creative aspects of the novels under our consideration are found to be quite strong and grand. In both the languages – Hindi as well Assamese. The plots and the subject matters are quite informative and expressive. All of these introduce their subject matter very Skillfully, Both Ushajee and Anuradhajee made their plots more attractive by using their own successful skills. Both of them are experienced in this regard. In some places the dialogues are so designed that they are successful in touching the hearts of the readers.

The languages of both Ushajee and Anuradhajee are quite easy and simple, and most of their language is the language of the common people. They use modern language of conversation very well. Moreover the backgrounds of their novels are urban areas. They introduced the various difficulties of metropolitan life. Both of them narrated the situations with their own understanding and that too with appropriate terms. They are able to make the picture living with skill and with the use of appropriate words.

Both of them- Ushajee and Anuradhajee wanted to expose the successful and powerful capabilities of women and they are quite successful in this matter.

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