FOURTH CHAPTER

Comparative study of the Domestic Aspect of middle and lower class life as depicted in the stories of SHIVPRASAD SINGH and MAHIM BORA.
4. **Discussion on Domestic aspect in the lives of middle & lower class people as depicted in the stories of SHIVPRASAD SINGH and MAHIM BORA.**

Both the story writers concerning my research work have been depicted the domestic aspect representing the middle and lower class families in their stories. In this domestic representation special highlight has been given by the writers on the elements like relation of man to men, love and clash among the families, aloofness of the families, jealousy, fear, anger, happiness and all those with very lively. The time of writing by these writers is similar— India in the 60’s. But both the writers were different regarding their origin and background. *Mahim Bora*, the revered writer depicts in his stories the Assamese domestic life where as prominent story teller *Shivprasad Singh* deals his outstanding stories with the depiction of the domestic aspect of the North-Indian.

Both the writers were highly influenced by their contemporary background. The influence of the social aspect of the post-independence India also felt on the domestic life. Indian society was dreaming of a utopian post-independence India at that time, but this dream began to be disrupted when although the planning of the centre reached at the villages or at the cities but all the capital came only through the hand of the village chief. As the villages were under the dominant bondage of the creditors, the mahajans and the thakurs, likewise in the cities the owners of the factories, the capitalists made their dominance through the capital released by the centre. The domestic life of the villages and the cities became full of trouble under the raids of these people. Indeed the economic crisis led the domestic life fully disrupted. Having this aspect as the background of their stories both the writers have created innumerable stories.
In the domestic aspect oriented stories written by these two writers were primarily given high importance on the aspect like the breach of well-constructed relation because of the joint family, the relation of the older with the younger, parental along with the sisterly and brotherly relationship, love and disruption in the conjugal life and so on. Keeping these elements into the limelight, now I will move forward to have an outlook on the domestic aspect concerning the middle and lower classes as found in the stories of Shivprasad Singh.

4.1 Domestic Aspect in the stories of Shivprasad Singh

The stories of Shivprasad Singh are essentially based on the North Indian rural background. Depiction of the truthful longings and life struggle of the simple middle and lower people are mostly found in their stories. The domestic conditions of these two classes are based on the economic aspect. Therefore all the characters and background were on the basis of economic aspect in the stories of Shivprasad Singh. In his stories there are tragic tensions, joyfulness of the mind, strong conviction, bitter agony, futility, loss, hopelessness along with the vibrant rebellion against the established system. Shivprasad Singh himself quotes, "Pehlibaar gramin charitrou ke man me jhakne ki koushish ne hindi me ek acche barg ko samne upasthit kia jo gramin jivan ki talchate me dabe the, jinhe dekhne ko ek sahaanubhutipurna drishti ki abashyakata thi......."(I) (While striving for the first time to plunge in to the depth of the rustic characters in Hindi, there appeared infront such a class who had been sinking into the bitterness of life, and there were in need of a sympathetic observation to look at those.)

1. Shivprasad Singh: Srasta aur Sristi, Kahaani Sahitya, Dr. A.T. Narsinghchari
Like wise in his stories, “Bharatiya gramin jivan me birupta ke saath ek antahsandarya bhi chupa hain jiski satchi pehchaan Dr. Shivprasad Singh ki kahaaniyo me milta hain.” (Besides the ugliness, there was involved an internal beauty in the Indian rustic lives and the real appreciation of those are found in the stories of Shivprasad Singh.) This led to his inclination towards the domestic aspect.

Shivprasad Singh in his domestic stories does not give his observation on the newer aspect, rather he has analyzed the ever familiar aspect with his own outlook which is very attractive and striking. The ever running domestic aspect has been given a newer dimension which is become livable with beautiful background. To give an excellent perception of the internal feelings of the characters to the readers, Shivprasad Singh has constructed a well made atmosphere. In this attempt the internal expression of the characters became clear and it can beautifully touch the heart of the readers.

Having gone into the depth of the rural lives, the stories of Shivprasad Singh became come out with as a great artistic representation. This depthness and greatness also available in the domestic lives which are inclined to catch the humanistic theory of inspiration of the originality of life or in the way to show the domestic life with its religious, social, cultural relationship. The domestic observation of the writer is expressed through different personalities.

Shivprasad Singh himself says, “Hamari apni jamin ki shakti ebang urbarata gramin dharti me he. Ek sacchi bharatiyo jibon padhati he yah jo hame prakriti ya

1. Shivprasad Singh: Srasta aur Sristi. Kahaani Sahitya, Dr. A.T. Narsinghchari
The strength or fertility of our own land is based in the rustic land. The true Indian life is that which either by nature or by other sources is abundantly in the neat, simple and livable form to be found in the rustic land. Therefore in his depiction of domestic life, there was also markedly evident the rustic background. After Premchand, Shivprasad Singh gave his interest on the deprived lives more convincingly. He not only placed the deprived persons in to the front, but also given them their true identity along with the sympathy towards them. Shivprasad Singh writes, "Meri kahaaniyo ke patra abtak ke upekshit weya admi rahe he jinhe suru suru me gawai-gaon ke log kehkar tala raha he." (2) (Till new the character of my stories are remained to be deprived and who are ridiculed at first as the village illiterate rustics.) The happiness and agony of these people are depicted by the writer in a complete picture. He also explored the internal world of these people along with making them striking with his sympathetic treatment. To quote Shivprasad Singh himself, "Dinota, bipannata aur andhavishwash ke jare gehrai me jomi he, garibi aur gandagi use khad deti he, kintu paribarik sneh, sahaj binod aur prakriti ki sushma isme prashun ki tarah khila karti he......jindagi yaha roti nehi, muskurati bhi he."(3)


(Misery, affliction and superstition which are engulfed anywhere, poverty and ugliness give them feed, but family love, simple mannerism and goodness of nature have made them happy Life does..........not cry here, also laughs too.)

In the domestic depiction by S.P. Singh, there also appeared the complication of the individual life. He described the domestic aspect with a beautiful way having mingled the thought of the individual influenced by the society. S.P. Singh writes, "...Nayapan saili shilpa ke swashtha prayaago, naye manab sanvego, sangarshrat manabata ke jiwan ke asthabaan ayamo, sankraman kalse gujarti bharatiya sanskriti ke bishwashpurna pagdhwanio me dhundne ka prayatna nehi klya." (Newness in the eye suffered by the maladies of modernity, healthy application of the artistic technique, new human consciousness, supportive belief in the conflicted life of human.)

The domestic aspect which Shivprasad Singh has drawn here is too large and multiple. This diversity is happened because of the personality of character in the life. The characters in his stories will never proved to be inexpert in the clash of life, if happens only because of truthfulness and honesty. It can be said that the character which is made in the domestic depiction is remained all of them to be honest and truthful. Among these characters, the simple and easy-going, honest, fighting minded, alive characters who remained to be in a hope to live. Besides in the stories of domestic aspect, there were also evident economic crisis and the problem of the poor, multiple sort of exploitation either by male over the female and the afflicted condition of the women staying in the house.

1. Shivprasad Singh: Srasta aur Sristi, Kahaani Sahitya, Dr. A.T. Nursinghchari, Page-279
In his story ‘Nanhou’, there is the depiction of a widow staying singly at her house who had to be got married with a lame with mischief. As she did not have any relative she remained ever alone in her life. The writer has presented the lady as an epitome of strength and bravery. In this story the writer has described beautifully the domestic aspect of the North Indian houses. The aspect of domestic life has been described by the writer in the beginning of the story “Chitthi –dakiyanei dorwaje par dostok di to Nanhou Sahuain ne hal ki botuli par yu kolchi mari jaise sara kasoor botuli ka hi he. Haldi ke rongein hath me kolchi pokre we rosoi se bahar ayi aur gucchke ke mare joli bhuni, dow ka ek dog marti dayaudhi ke pach pahusi.” (As the postman knocked at the door with the letter, Nanhou Sahuain has striked the pot at the utensil of the plough as if the utensil was entirely responsible for it. Having the pot in the Haldi coloured hand of her, she comes put from the kitchen, and frowing with anger.) Besides, there are also described in the particular story something about family relationship for example, husband-wife relationship along with dewor-bhabi relationship. In this story also described by the writer something about social rituals for example, to select the wedding day for the bride and the groom and take the bless of the villagers on behalf of the dead mother. In this story, Nanhou is proved herself as an existentialist who is suffered by soul bondage and who gradually emancipated from her pangs.

In ‘Ek Yatra Sattah Ke Niche’, Shivprasad Singh also gives his highlight on the domestic aspect beautifully. Through the character of Abadhu has fallen the highlight on the domestic aspect in the story. Before giving his interview everybody in the house

1. Ek Yatra Sattah Ke Niche, Nanhou, Page 20
praised and respected him. But when they realized that he had not got job, then everybody began to ridicule at him. His mother, even his wife did not use to love him as before. He became dejected with such attitude. Above all, Shivprasad Singh has shown in this story the relationship among the three generation, it shown the beautiful relationship from the mother or the grandmother to the grandson. Indeed in the description of domestic aspect this story is worth mentionable.

In the story ‘Bashikaron’, there is a beautiful depiction on the domestic aspect. A newly married woman having come to her new house could not mingle herself with the members of the family because of her shame and even separated herself from her husband too. This led to an intolerable quarrel between the husband and the wife and caused the family immense suffering. The mind of the wife changed then, when she was understood by the younger brother of her husband how to treat others and how can respect be acquired from others of all these things. The writer is himself evident in the story through the mouthpiece of one character. In the end of the story the mind of the wife became changed and became mingled with the members of her new house.

Indeed through this story Shivprasad Singh wants to convey the message that having come into the house of her husband from her own, a wife can not become mingle with it soon. Therefore the responsibility of the husband family should be to appreciate the new woman and to love her with behaving goodly. The use of the first person ‘I’ in the story is the prototype of the writer himself and who is responsible towards the responsibility of the ‘sasural’ family and who has brought transition in to the character of the newly married lady.
In the story 'Keibrein Ka Phool' by Shivprasad Singh there is also a brilliant depiction of the domestic aspect. Through the mouthpiece of the character Anita there is presented in the story a remarkable depiction of the afflicted condition of the married lady. The marriage of Anita takes place with full enthusiasm with an aristocrat family. Her husband is a characterless person and who considered her only to fulfill the longings of his friends. Because of such insult, she comes back to her own house with her child and her child became died there. Instead of being felt sorrow, she became happy for getting rid of her husband’s legacy as she did not wish to take it with her. The realistic depiction in the story found manifestation then when Anita returns back to her husband’s house to maintain the respect of her father along with her acceptance of the social knot. This depiction indeed marks the affliction of the married lady as a whole. Anita follows the social norm and returns back to her husband’s house which is more evil than hell. The expression of the husband bears this point clearly. Making his abrupt language to her, he says "Tumhara bap mere pero par nak ragar raha he ki me tumhe bula lu, kyuki uski beijatti ho rahi he. Tumhe ana heta aao, lekin yaad rakhna tumhe me pero ki juti se adhik kuch nehi samajta. Tumhe wah sab karna parega. Jo me kahunga..........Tum meri hi nehi mere mitro tak ke liye manuranjan ki saadhan ho......." (1) (Your father was bowed down to me that I should call you back, as he has been ill-treated. If you want to come then will come. But be remembered that I consider you nothing above a pair of shoes in the leg. You would have to obey, what I call you to do. You are not only for me but also for my friend a source of entertainment.)

1. Andhakup, Keibrein Ka Phool, Page 179
Indeed this story has shown such domestic aspects that are too rigorous. This story also brilliantly exposed the evil character of the male. Besides there is also a depiction of the aging affliction in the lives of the women in the story. The return back of Anita to her characterless husband for the escape of social blame as well as for the safety of her father’s respect proves the weakness of woman character. Anita is indeed brilliant example of womanhood who sacrifices everything for the welfare of others. A complete picture of the women’s suffering has to be found in this particular story.

In the story ‘Nayi Puraani Taswire’ there is evident a complete picture of the domestic aspect and the problems attached to it. Through the portrayal of the character ‘Buaji’, a special highlight has been given on the domestic aspect of the middle class family. Till the living of Bipin’s uncle, Buaji paid her strict attention on almost everything. Infact everything in the house was ran under her strict order and made other’s life disturbed with her severe scolding. Her strict mannerism led everybody in the house to afraid of her.

While Bipin came back to the house of his Buaji after the death of her husband, then he happened to watch her changing attitude. Bipin saw that his Buaji became converted to a calm and patient lady from her angry temperament. She did not even make a stern word to anyone now. Rather she became utterless having heard the bitter word from the daughter-in-law. Her oppose and contempt became converted into a calm streamlet.

In this story Shivprasad Singh by one hand given his highlight on the pride of a wife and on the other hand described also her clam, serene and forgiving personality who changed herself completely after the death of her husband. The story also clearly expresses the depth of love between husband and wife. His uncle remained silent when heard the bitter word of Buaji and never dared to utter a word against her. In the end of the story, the
writer has shown the heart of the Buaji with immense transition. As she began to realize that there was none to hear her bitterness now. Her dome turned to be finished with the death of her husband. The writer has successfully depicted a simple story with resemblance to the domestic atmosphere happened in a middle class family.

'Tuttei Sisie Ki Taswir' and 'Bhagna Prachir' are two brilliant stories by Shivprasad Singh on the domestic scenario. 'Tuttei Sisie Ki Taswir' is the story on the brother-sister relationship which turned in to clash due to their self-pride. Indeed brothers are hated much. But having heard the news of death the love in the heart awakened then when Kamini with the help of envelope cutting knife had cut the wrist of her hand. In this story Shivprasad Singh shows brilliantly the hatred between the brothers and the sisters which arised from the smallest matter.

But in the final part of the story the writer shows the true love of a sister towards her brother and which also strikes the readers “Jab Kamini ne Suresh ki tasvir isi haath se feik di thi! Sakth jamin ki thes lagne se upar ka sisha to tut geya tha, par tasvir jo ki teu sabudh bach gayi thi.”(1) (When Kamini has thrown away the portrait of Suresh through this hand and the glass of the portrait indeed turned in to pieces as it had fallen down on the earth, but the portrait remained like a living proof)

Indeed through this story Shivprasad Singh beautifully depict a domestic picture along with the love-hatred between brothers and sisters related to it.

The story 'Bhagna Prachir' is the story of a characterless husband. Besides having a mild and dutiful wife, Dr. Gupta wishes to have the mind of another woman and

1. Ek Yatra Sattah Ke Niche, Tute Sisie Ki Taswir, Page 160
presents her a rich diamond. This led his wife to suffer a lot and having searched herself for the job she became independent. Having gained the economic freedom and opposing against exploitation, she proved her strength. Through the portrayal of the character Susila, Shivprasad Singh wants to show that the woman is not just a maid in the house. Infact she has herself some identity. The rebellious utterances come out from the mouth of Susila in the concluding part of the story is the manifestation of woman’s independence in the domestic situation.

“Susila kehti rahi, ‘Me ab tumhare paise par nehi jiti. Mene bhi naukri kar li he. Tum samajte the ki me tumhari naukraani hu, mera koi mulya nehi, mera koi bash nehi. Isliye ki tum kamaate the me khati thi. Tum meri chati par maang dal sakte the, parayi aurate se ashnai kar sakte the, kyuki tum kamate the. Par ab kan khoulkar sun lo jaldi apna rasta badlau barna mujhe bhi souchna parega. Aur yah sab sauda kaphi mehenga parega.’ (Susila continues “Now I am not dependent on your earning. I too have joined in the job. You perhaps thought me to be your maid, I have no standard, and I have not identity. Because of that you had earned, I fed, you could have thrown your mouth at me, could have been expected from the others woman, as you had earned. But now listen carefully, convert your way soon, unless I will be forced to think about. And all these negotiation will be much effective on you.)

In this story description goes on the domestic background of the middle class family where breach happened to be seen in the relationship between husband and wife. Shivprasad Singh wants to highlight on the fact that the relationship between husband and

1. Andhakup, Bhagna Prachir, Page 192
wife is the most important knot and any of the looseness in this relationship may ultimately retard the whole relationship. Therefore conjugal life should be well-established and well-understanding.

Indeed Shivprasad Singh skillfully presented in his domestic aspect oriented stories the true domestic background of the North Indian middle and lower classes of people and its family.

4.2 Depiction of the Domestic Aspect representing the families of both middle and lower classes in the stories of Mahim Bora:

In the stories written by Mahim Bora, the aspect of Assamese domestic lives is beautifully depicted. The domestic aspect which finds prominent manifestation in Bora's story was the impact of economic crisis on the simple living of the Assamese lives and the existence of the women in the domestic life. Indeed Mahim Bora has written prominent bulk of stories belonging to this category keeping the middle class and the lower class as the elements of the domestic aspect.

There are essentially strived to present lively a realistic portrayal of the Assamese domestic lives through the medium of Mahim Bora's stories which are engulfed by increasing poverty, despair and exhaustion. Indeed his stories are a brilliant reflection of the simple living led by the simple, rustic Assamese people. His domestic stories also highlight on the burning issue of unemployment and which has changed the entire domestic condition. In some of his stories there are the reflection on the evil condition of the
unemployed where as some of his stories also reflect the self independent condition of the unemployed Assamese youth.

Besides in some of his stories there also reflect the domestic exhaustion that occurred in the lives of the modern Assamese middle class. Reference also made on the issue of the bribe which has disrupted the domestic condition along with the social condition. Moreover his stories also beautifully present the condition of the mind of the retired persons in the domestic situation.

Indeed the stories of Mahim Bora are the brilliant reflection of the domestic relation in the Assamese society. The most crucial attraction are love of men and women, clash of life, flaw of mental condition, failure of the middle and lower class, sexuality and class consciousness, impact of the cheap western liberal policy in his stories. Some of his stories also highlight on the issue of capitalism. Some of the heart-stirring incident like greed for money and impact of social realism are available in the domestic stories by Mahim Bora.

In the story ‘Pratisudh’ by Mahim Bora there happened to be witnessed a burning picture of the Assamese domestic life. This is a simple story dealing with the quarrel over land originating in the rustic background but it turned out to be an exceptional category at the magical creativity of the writer. With an intention to chase a wild rhino arised in the village along with the villagers, Dulan contemplates to take revenge on his rival Dharmakanta with his weapon. At the moment of coming the suitable time and opportunity accidentally under the destiny, both Dulan and Dharmakanta had to face to face of the chasing rhino by the villagers. To escape him Dulan reached on the top of a tree in the midst of the field. But fat Dharmakanta tried to climb on the tree but without success. On the other hand, having seen the chasing away rhino, Dulan without having
seen any means, with utmost effort, brought up Dharmakanta on to the tree. Finally the rhino knocked down at the tree. And with too much fear both the rivals embraced each other and stayed there on the tree. The rhino too thought the rivals dead and marched towards another direction.

This is the essence of the story but it remained attractive because of the dramatic moment created by the writer. During the crucial moment like the natural disaster, man became avoiding the evil instinct in their mind, can fight against the death collectively. As death is truth, so man has to forget about the domestic disturbances and has to take the initiative in building a healthy society. Indeed through this story Mahim Bora has beautifully presented a colourfull picture regarding the nuisances take place in the Assamese domestic atmosphere and union that comes across during this nuisance.

The story ‘Father & Son And Company’ by Mahim Bora is the beautiful depiction of the domestic background. This story clearly points out the living style of man with the domestic business.

In the story ‘Uchor-Gharia’ by Mahim Bora there is also a brilliant portrayal of the domestic atmosphere of the lower class. Mahim Bora has depicted the character of Bholanath in a brilliant way who shows his manly power drunken himself infront of his weak wife who was forced by him to take the burden of motherhood with children. Bholanath has no attention towards his family. Sometimes his character became frail in the course of transition. The Saikia’s stranged was at the activities of their neighbour like Bholanath. Indeed through the depiction of Bholanath with his family condition, the writer has successfully mocked at the lower class of people.
The domestic aspect is beautifully reflected in ‘Smriti-Gandhya’, another brilliant tale by Mahim Bora. Through the portrayal of the character like 75 years old, retired, wifeless Janardan Chowdhury the writer has beautifully depicted about the ‘Sun-Setting’ condition of the protagonist.

The story is indeed an excellent presentation of the dejected condition of an old man in a house which is full of son, daughter-in-law, and grandchildren. The story becomes touch the heart of the readers in the selection of suitable words, composition subtlety and swift manner of expression by the creator. This story beautifully highlights on the inevitable outcome of life with sentimental pathos. The number of Assamese story writing on the issue of old age in the domestic aspect is rare.

One of the fascinating incidents in the domestic background is to be found in the story in the following

“Na kainar murat thuwa suhatkhanar paraai ei sauravar suttu boi ahisc, ki acharit. Iphale siphale churar dare sai khapzapkoi hathkhan naakar usaraloi tuli lale hepaaah paluai dighal dighal koi ghran labaloi dharile...‘panchas bacharar chinaki ei gundha’.”(1) What wonder! The flow of this flavour has been come out from the right hand touched on the head of the newly married daughter-in-law. Looking stealthily from hither to thither, and bringing the hand to the nose hastily, with the desired pleasure began to take breath highly...this flavour of familiarity is about of fifty years.)

The protagonist Chowdhury finds alive remembrance of his first days of marriage

1. Golpa Samagra, Smriti Gondha, Dr. Hiren Gohain, Page 93
in the fragrances came out from the new daughter-in-law. Among these he has lost himself in the sour taste of the exposed sweets, in the smell of rotten fish and in the claim of the sons and in the picture of men drowned in to mischief. Through the part of remembrance the writer has outlined the large part of Janardan Chowdhury’s life. The service life of Chowdhury, his married life, the marriage of his sons and after grandchildren and became out of wife, all these incidents have been described by the writer without any irrelevance to the me incident. He does not pull anything out of the essence. He has described the psychology of retired Janardan Chowdhury in a complete domestic atmosphere which is apparent in every houses of the society.

‘Rati Phoola Phool’, another successful story penned by Mahim Bora with the essence of domestic aspect. The writer has depicted beautifully a sorrowful history of an unmarried lady in the story. In this story the writer strives to present the mental picture of a betrothed mother through the eye of a man. Having heard the sound of the motor-cycle of Basanta, the sound of two motor-cycles had striked the mind of the mother of Namita who was then in the bathroom. It is to be mentionable here that besides the motor-cycle of Basanta, another too striked her. Who owned this?

In reality this was the symbolical form of the different doubts that thronged in her mind. Here may hide immense rhetoric. Has the boy come with Basanta? Will he like Namita? If does and if ........These additional questions have created those striking sound. Namita’s mother wants to bring peace to the house with the marriage of Namita.

The story describes about the coming of the boy with Basanta to have a look of Namita and having known this Namita’s mother asking of Pramila, Namita’s sister to clean the doing room. Pramila has gone out to clean the doing room but with frowness at
the incident proves traditional social life regarding her sister’s marriage. Though she was not older, but she remained acquainted with this incident happening in the house frequently. There is no limit how long has she cleaned the doing room, how many new guests have come and eaten, admiring of the handy work of her sister and finally rejecting her. Therefore the outcome of this time will be the same and Pramila knew it and therefore she made this gesture.

Through Basanta Namita’s mother knew that the boy named Tapan who came to have a look of Namita will not come to the house of the girl. As Basanta said in the story “Keibathaite suwali sai si badnaamar bhagi hoise. Gatike si biya gharate Namitak saaba, jadi pachand hai, tente gharaloi ahiba aru pakapaki hai jabo, jadi naho si gharaloi nahe aru tate bujiba laagiba.”(1) (Having looked for the girl in several places, he became fallen into blame. Therefore he would look Namita at the marriage house, if he choices her, then will come to her house, if does not choice her, then will not come to her house and the thing will be clear.)

Therefore Namita’s mother with the single hope in her mind to bring the boy at any means to her house and make a positive attitude towards Namita. All the friends of Namita had already been the mother of large children. Groom also appeared for Namita in proper time, but their high thinking at that time don’t faced them with the world below.

Therefore without hesitation, Namita’s mother distinctly says to Basanta—

“Seitunu ki bar dushar kathaa aji kali. Mataal nahalei hol”.

1. Golpa Samagra, Rati Phoola Phool, Dr. Hiren Gohain, Page 165
“Tente mainu kiya khaaba nalage?”

“Tahate nakhabi oi sun…….”(1) (What a big matter is that in now a days, should be not an extreme alcoholist.

Then why I have not to drink?

Oh dear, don’t drink …..)

Indeed only this earnest request has exposed all the agony of a motherly heart. Here if reflected of the changing sentimental of the Assamese domestic life. To Namita’s mother it is not a crime to drink by the boy who comes to have a look of her daughter but it is evil to drink by her sister’s son Basanta.

For the safety of her own daughter she has to force herself to mingle with the present time. Infact having known her would be brother-in-law to be an alcoholist and travels in Delhi, Calcutta, she tells Basanta—

“Seitu simaan dharibalagiyaa nahai dechun, haatat takaa-paichaa thaakile……………aaru purushar charitrat nu ki dush thaake…………alap chanchalei……..charittar………maane dharsun suwalir kh increasei manuhe sakalu sai…….”(2) (That is not a big matter, if there is money in the hand…………and what flaw does the character of male contain…..Somewhat whimsical by nature……but on the case of girl, people observe everything.)

Through these dialogues Nalini has shown her bitter contempt against the

1. Golpa Samagra, Rati Phoola Phool, Dr. Hiren Gohain, Page 165
2. Golpa Samagra, Rati Phoola Phool, Dr. Hiren Gohain, Page 166
patriarchal social tend along with a helpless condition of a mothers' heart. She have been able to realize that if she would not adopted some looseness of her principle, then her daughter remained ever unmarried and to spend her days with despair and so this fear has led her to oblige the exhaustion of social ethics.

Hence the story 'Rati Phoola Phool' is a heart-stirring tale happened in the domestic life of the middle class family in which also reflected about the evil aspect of the domestic lives. Mahim Bora also highlighted on the domestic issues. These two stories reflect how the impacts of modernization and westernization have disrupted the domestic atmosphere.

'Harmaal', a brilliant and successful story in which Mahim Bora has depicted a beautiful domestic picture through the portrayal of the characters of Suneswari and Rameswar. This story reflects excellently the tragedy as anticipated by women in the domestic situation. In this story, female protagonist Suneswari has forced protagonist Rameswar to buy a bi-cycle selling her ornaments and made it clean like their own child. Working equally with Rameswar in the cultivation they made their house happy and joyful.

But one day the bi-cycle turned out to be old. While Suneswari asks Rameswar for buying a new bi-cycle, he replies—

"Herow kimaau natun cycle kini par pabi? Sakalu natun bastuei edin purana hai." (Ah! How will come over buying new cycle? Every new thing one day turns old.)

This utterances as if concealed the anticipation of Suneswari towards the life.

1. Golpa Samagra, Harmaal, Dr. Hiren Gohain, Page 16
While context goes on buying a new cycle, Rameswar quotes his intention of making an ear-ring to Suneswari. This led Suneswari to become agonized.

“Kanful pindha aspasta naari murti tu Suneswarir chakur aagat paabaloi ghuribaloi dharile. Ghurise aru ghurise. Ei ki eya dekhun Kamala.” (1) (She feels with the wearing of the ear-ring as if comes a step-wife. The psychology of Suneswari has been attempted in the story to delineate beautifully.)

Having observed a character of flesh and blood and to depict it in the portrayal of characters in the story is the salient features of the writer’s writing. This feature is also apparent in the story of ‘Harmaal’.

The psychology of Rameswar with the having of an ear-ring in his wife’s ears reflects his intense love for his wife. In contrast, the frequently suffering from fever, led Suneswari to think herself as if become old. Though she asked Rameswar to get second marriage while she was ill, she remained silent later on. In this story happened to be witnessed a Vedic selfishness.

While Rameswar arranged everything to sell the old bi-cycle, he saw in Suneswari a contrastive behaviour. Rameswar understood that although Suneswari had been forcing him to sell the bi-cycle, actually she did not like the idea of selling the bi-cycle inwardly.

“Chawanitur bhitaredi jen bhanga ainaar tukurahe taar chaal mangah bhed kari antarkhan pasala kuta di karash karash koi kutibaloi aarambha karile.......Bechiba

1. Golpa Samagra, Harmaal, Dr. Hiren Gohain, Page 128
naalage neki ei harmaaldaal. Kimaandin taiye koi aahisa seidal harmaal he hoise, bechi dibalo. (1) (The poignant look of Suneswari as if a piece of glass cutting his heart in to pieces. Will not any necessity of selling this burden? How long have you been stating it to become a burden and frequently asking me to sell this.) Having heard this from her husband Suneswari deeply shocked. When Suneswari asked him to do those, Rameswar denied to do. But Suneswari understands today he will do and she began to say—

"Harmaal? Imaandine kimaan dukhe bipade sei khane aamar sangi hoi asil. Seikhan lakhi cycle. Naalage besiba, naalage besiba, lakhi jaaba aamar." (2) (Useless? How long has it been associated with our pangs and suffering? That is a lucky cycle. Does not need to sell this, our luck will be disappeared?) These utterances reflect the mental agony of a woman felt in the domestic atmosphere. Suneswari could understand that she too become ‘Harmaal’ like the old cycle and both they belong to the similar group. Therefore this is her psychological bitterness.

Indeed this story skillfully presents the complicated aspect of human life in the domestic situation. Besides there was also exposed certain internal mystery of woman psychology. The bi-cycle that Suneswari bought for her husband is the taken of their conjugal life. The selling of the old bi-cycle as if sacrifices and old wife and have a new one. The simplicity of Suneswari reflects how a woman is cheated in the domestic situation. Infact Mahim Bora, the writer, with an admiring craftsmanship’s creates a domestic story with the essence of love and suspicion between the husband and the wife.

1. Golpa Samagra, Harmaal, Dr. Hiren Gohain, Page 128
2. Golpa Samagra, Harmaal, Dr. Hiren Gohain, Page 129
In the story 'Acherenga Smritir Junak', Mahim Bora, the writer has presented a depiction of the childish love and its realization in the domestic situation. The story begins from the going of an adult to his school time beloved’s house. The story depicts an unknown feeling of love of a pious daughter-in-law which has kept the atmosphere of her new house without having any least blemish. We can have a glimpse of a successful daughter-in-law from this. Presently a mother of five children, Lily was the beloved of the protagonist during schooling. Their love was limited in seeing eye to eye each other and composing of poem by the protagonist.

Then the real status of Lily came to the front of the protagonist. He seemed to feel the three hours meeting between them meaningless. Their meeting seemed to be pleasant with the remembrance of a moonlight night of many days ago. Perhaps Lily had not felt the sentiment of this love. The protagonist found nothing newness meeting his beloved after long years, but found solely the old one.

Indeed this story is an exquisite depiction of the domestic life. Readers can fully anticipate with the beautiful status of a daughter-in-law as a mother-in-law belonging to a rural family.

In the stories named ‘Ei Nadir Sute’, ‘Poitachura’, there have been beautifully depicted the exhausted domestic aspect. Burning issues like unemployment, bribes are showed in those stories.

‘Ni-Sandeh’, a brilliant story by Mahim Bora, which has been highlighted on the domestic issues concerning the middle class family. This story reflects the problems of the married life of the educated middle class and the psychological analysis of it. The individual relationship before marriage can become a matter of suspect later on. Although
one group sustains no suspect, but the doubt of being suspected by the others may lead to a mentally disruption. With these utterances, *Mahim Bora* strives to present the negligence towards the women in the society. The helplessness of women along with the suppression of their liberty found manifestation in this story.

All the dialogue that the writer made through the mouthpieces of his characters has been remained relevant in the modern context too. How far men become modern, devoted women and ideal men still want to lead an ideal domestic life. According to *Dr. Hiren Gohain*, indeed, the theme of conjugal suspicion and poisonous evaporation of jealousy in the story of *'Ni-Sandeh'* by *Mahim Bora* has straighted away similarly.

The marriage of the educated middle class and infact their conjugal life has not been running today like the earlier time. There may be enough hidden matter and have distinction of individual relationship between the life before marriage and after marriage. All those finally can create suspicion and trouble in the conjugal life. But despite people sticked to the idea of earlier devoted wife and ideal husband. Through the portrayal of some incident the crisis of conjugal life moves up to the point of zenith, and at that very moment the spontaneous confession can removed out the cloud of suspicious between the husband and wife and can give the birth of modern adult relationship. The foolish thought that are not attached in the conservative society as well as in the modern context, became vanished with these cloud and replaced new thought. The love, conviction, devotion, reorganization of the each other individual existence is based on the respect towards it.

The negligence towards the woman in a patriarchal society and helplessness is an important trait in the character of *Swati*. The independence of woman in the domestic aspect is showed here like the following "*Nije sajaa jaalat bandi aami makaraa, aamar*

(We are the imprisoned scorpion in the cell built by us, we have many prohabitation. Bijanda, do you knew who has to bear intolerable suffering in the form of destiny. We are ourselves in her own destiny. Nobody in us tolerate the deviation from the limit. The people who proud of themselves being progressive even do not let us to live our life accordingly our wish.)

Indeed all the reflection in this particular story has still been relevant in the present context.

Therefore the stories which have been written by Mahim Bora on the lives of the middle class and the lower class became considered as a successful artistic depiction.

4.3 **Comparative study of the domestic aspect of the middle and lower class**

as found in the stories of both the story writers:

Both the story tellers concerning my research work have been presented the aspect of domestic life in a very clear-cut design in their stories. Shivprasad Singh, the prominent writer has depicted the aspect of domestic life representing the North India in his stories and Mahim Bora, has depicted the domestic life belonging to the state of Assam. Both of them have presented the domestic aspect of the middle and lower class families in their stories. Shivprasad Singh has given prominence on the lower

class domestic life and on the other hand *Mahim Bora* gives prominent highlight on the depiction of the domestic life of the middle class rather than the lower class. In the depiction of domestic life in the stories of *Shivprasad Singh* rural background comes into highlight whereas in the stories of *Mahim Bora* both the rural and urban background exist equally. The role of the women is pivotal in the stories by both the writers. *Shivprasad Singh* has depicted his female characters as an epitome of rebel, sacrifice and of character. On the other hand *Mahim Bora* has depicted his female characters as a lady of patient. In the stories of both the writers are shown basically the aspect of unemployment and its impact on the domestic life. Both of them have shown how the social evil has adversely influenced the life. Besides both the writers have been brilliantly used the rhetoric of symbol in the domestic aspect oriented stories. Specially *Mahim Bora* has successfully presented the Assamese domestic life through the applications of various symbols. For example, his symbols like 'Cycle' in the story of 'Harmaal', and 'Poitachura' in the story of 'Poitachura' are brilliant symbolic representation.

The impact of economic condition on the domestic life has been apparently visible in the stories of both the writers. The influence of economic condition is very beautifully evident in the stories of *Shivprasad Singh*. The impact of the Thakurs and the rural Mahajans are obvious in the rural domestic stories of *Shivprasad Singh*. But in the stories of *Mahim Bora* the importance of economic condition is not so greater than that of *Shivprasad Singh*. Rather his stories are the brilliant glimpses of the simple domestic life in which economic condition is not considered to be responsible for it.

Indeed we can say that having certain differences there is also uniformity in the conception of domestic life in both the writers. The depiction of human relationship that
exist in a domestic life, generation gap, emotionalities along with love, hatred, jealousy, enmity, fear, anger, bravery, happiness, pain in the stories of both the writers belong to the same class.