SEVENTH CHAPTER

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

Language and culture both are dissimilar. Language is a pre-requisite element essential for the creation of any literary art and which reflects the thought of a literary person. Indian literature can be possible in any of the Languages used in this particular country. On the other hand Culture signifies the different custom, ethics, festivals, social norms of any of the representative nation or religion and which are included as a prime substance in the literary art. Story without Language can not be possible but without any cultural description a story can be created. But due to increase importance of the subject matter in the story, the writer introduced the cultural aspect while creating a story. Now I will highlight on the speciallity of the linguistic features in the stories.

7.1 The Linguistic Aspect in the stories

A story is very close to human life. Being the closeness of a story to human life, the Language in it should be natural. Attention should be given on the thought of the atmosphere. The Language of a story should be such type that can interpret the incident, characterization and intention of the story beautifully. Liveliness and treatment is the most essential quality of the Language. Along with the subject matter and technique, the essential part in a story is the splendor of Language. If attention has not been paid towards the economy of words along with the simplicity of Language, no story writer can be successful. The readers of the stories of Hemingway were attracted by the writer’s
technique and simplicity of Language rather than his construction of the plot. There is no need of lengthy creation in a short story. Through the brilliant word-structure and the characters in the stories can express their thought easily. As the stories are the reflections of any of the exciting thoughts in the mind of the story writer, therefore carrying all of them into the reader's perception is a special power of the Language. Through the medium of Language, a story writer has enriched his thought. The prime requirement for the writer is that Language is simple. There should no deviation from this at all. For a successful writer, there should be made proper handling of the Language which can help in the development of the plot. There happened to be seen bitterness in the use of Language, while presenting mock episode in the story. But this also helped in the enrichment of the artistic form.

The Language of the short story therefore should be thoughtful, attractive, and intelligible and like the flow of circulation. The mark of thoughtfulness should be too evident in the Language. Sometimes the use of symbol is to be seen in the Language which helps to prove the essence of the subject matter. To make the Language become influential, the writers have also used foreign phraseology like English, Urdo, Parsi and the different forms of the Sanskrit Language. In the rural stories, the use of regional dialect can be seen.

Therefore it is very essential for a story writer that in what matter he uses Language in his stories. A writer can make his story successful with the use of simple, easy and natural Language. To make the Language beautiful, a story writer has used excellent idioms in his stories. Because of the selection of words according to the characterization, a simple story becomes exceptional. For example, there are huge differences between the Language as used by literate and illiterate person. These linguistic differences of the characters should
be presented to the readers skillfully. Indeed for the success of a story, Language plays an important role to a large extent.

### 7.2 The cultural aspect in the stories

India is a land of cultural unity. But it is mixed with sub-cultural blending, from which emerged different social growth along with the revolving on the certain cultural stages. Greatest Guru of poetry Rabindra Nath Thakore is of the opinion that “Nobody is endowed with the knowledge that under the calling of whose people have been carrying in what direction by how many flow with its high intensity and became lost themselves. How many nation like Aryan, Non-Aryan, Dravid, Shok, Pathan-Mughal are in one unity. The culture which we call Indian in spirit is alive in the heart of almost every person, among them nobody has different existence and nobody is deviate from it”.

Great Hindi poet Dinkarji admits that “Bhaaratiya sangskriti anek sangskritiyo ke yog se bana hua madhu he aur yadyapi, uske upar Arya ka label bahut spasta he, kintu Arya ka mahatwa utna hi he, jitna madhu nirman me madhumakhio ka.”

(Indian culture is the honey with the blending of different culture and indeed, the label of the Aryan influence is distinct on it, but the importance of the Aryan covers, as the bee to the construction of a hive.)

1. Sangskriti Ke Char Adhyai. *Dinkar: Page 5*
The large part of the Indian culture is which we used to call generally as the Hindu culture and the large part of the Hindu culture are those which are seen in the rural background. Indian culture had been engulfed by intense superstition and illiteracy during 20th century, and here the theories like traditionalism, castism had been standing as a big hindrance in the way of progress for the humanity. Indian culture is based on those aspects of castism running for a long century. Due to the cruel impact of the castism, society gradually turned to be transformed into the smallest nation and sub-nation and with this trend Indian culture was going to be increased its form. Having been afflicted by economic problem, the rural people moved forward to preserve their own culture.

Above all these sometimes lack of materialistic opportunity, permanent dejection due to the exploitation of the authority can be seen which led the Indian society to become marched into workless, greedy, empowered. Being remained afflicted with the outward life and accepting traditional norms, the rural people became forcedful to live a meaningless life. Because of following such rugged traditionalism, the cultural lives of those people become inferior. They were remained untouched by the aspect of transition and development.

"Isi kaaran samaaj ka drishtikaun ekangi aur drishti bikhep sankrina hota tha. Samparkhin samaajik istitti, barh aur sukhe ke samne unke shram ki nityaant nisphalata, barna byabasthaa ki kathorta sangyukt parivaar-pratha ki adhikaritaa aur sheisab me dhaarmik rahasyaatmak jiwan darshan ki amand dhwani ne gaon ki manasik phurti, prayug ki prerona, sodh ki prabritti aur kantyonmukhata ko nasta vasta kar dia tha. Gaon ki sthiti ghar agyaan ke kile ki vati ho goi. Andhabiswaas aur prabityobalambita uski pradhaan prabitiyo, angarh aujaro aur simit prakriti gyaan
ne uske bikaash ke raste rauk die. (1) (Hence the social outlook became compressed into lower perception. The crucial aspect like disrupted social existence severe defeat of their hard labour in front of the flood and drought strictness of the castism, righteousness of the joint family system, the mysterious religious philosophy and its echo has made the mental enjoyment of the rustic people totally devastated. Infact the rebellious attitude of those people had been weakened too under such influence. The condition of the village became dominated under the gulf of deep ignorance.)

The marital aspect in the rural society, besides being an essential part, according to the traditional, national and religious regulation, it was just like a mutual understanding and was considered to be a security for the economic safety of a woman. Moreover there was also running the social aspect like old marriage, widow marriage, child marriage in the rural society and therefore the society was tied up with the regulation associated with these cultural aspects. Hindu women whether she represents any nation, economic and cultural level moves ultimately to live her life with her husband as to maintain her womanhood along with to win the assurance of him. This belief and conviction is the ultimate form of the cultural identify. The economic condition of the rural peasants and the labourers were in a very below graph. Therefore where the problem of securing life made question mark for long time, the cultural level there became engulfed with superstition. The maladies and the remedies of it too belonged to the traditional and hierarchical knowledge and infact based on the doubtful superstitious lesson as formulated by the Hakim. The spreading of education was not largely occurred in the Pre-Independence Indian rural world.

1. Bharotya Artho Sastra, Dr. Suvodra, Page-100
But having not educational enrichment too, the cultural life of the rural region was filled with such non-artificiality and simplicity that being made as attracted and wonderful. The beauty of it was more heartfelt than that of urban cultural life. Indeed, the cultural significance has made any of the stories very exciting and attractive. The most of the prominent stories of the two writers of my research are dealt with the depiction of the rural background and therefore the rural cultural aspect can be seen in their stories.

7.3 The Linguistic aspect as used by Shivprasad Singh regarding the middle class and lower class of life in his stories

The personality of Shivprasad Singh was an excellent mixture of his scholastic ingenuity as an admirer of study and a devoted professor and his simplicity. His language in the stories too conforms to the personality of Shivprasad Singh. He was written almost the rural stories and on which there happened to seen remarkable control over the language. Shivprasad Singh was a teacher. Indeed there is the touch of his teaching personality in the treatment of his linguistic device. Infact his language are characterized by the simple ‘Khoribauli’ Hindi language used as a colloquial intercourse along with the Totsom and Totbhov wordology coming from the Sanskrit. The language of some of his stories became cliché due to the use of regional stereotyped dialect of the Bhojpuri and Bihari languages. In reality, there happened to witnessed in his language those idealism which was accepted by Premchand himself. While following this trend, he used to introduce in his stories other language like English, Urdu, Persy all such alien linguistic supplement and which brought a new stared to
the ideology of his linguistic treatment. Shivprasad Singh has introduced in his stories accordingly to the context of the theme the ‘Deshaj’ words. This made the expression sweeter and delicious. To make the language more natural, he also introduced the Hindi phraseology and idiom in his stories. The number of lower clean characters appeared in his stories have used immensely the languages like, Bhojpuri, Bihari and other non-formal Hindi language or dialect. On the other hand, the middle clean characters have used the standard dialect. But there appears the distinction between the rustic and urban languages. The urban characters besides speaking the Khoribauli Hindi also speak the English utterance. But there is not seen such aspects in the regional dialect.

Moreover, Shivprasad Singh also brilliantly introduced the lyric in his stories and which made the atmosphere of the story more beautiful. One of his other linguistic excellences is his remarkable ability to express his thought through language. The selection of word is apparent in his economic word structure. The least observation of him has been successful through the linguistic device he has adopted. His language also characterized by the control and lucidity over the structure. Along with reference of characterization and incident, his language has always been changing its form. Due to the cleanliness in the treatment of language, his language can brilliantly expressed the internal clash of words in the characters. There is also in the language. He has indeed introduced only the language resembled to his style, symbolical style, psychological style, style according to characterization, mixed style and according to this stylish device he has introduced his language.

Shivprasad Singh himself admits that he is the admirer of language. According to him to become linguistically means proper handling of the structure. He also says that
language having thrown us from the different path led us to an open field. This open field may be filled with bulk of flowers. It may be a burning desert or it may be in a mood to fight against the darkness and the storm. One of the chief specialities of the language of Shivprasad Singh is that when the context of social reality comes, then the language in the story became difficult in the treatment of language. In the stories of natural and social depiction there was not only used the symbol, but also the whole story turns out to be a symbolic reflection in presenting any of the truth of life. Shivprasad Singh is such a story writer who has used the language in a brilliant way. The language of his story is according to its subject.

“Gaon ke bahu ayaami charitrya ko inhaune bahut rauchak dhang se prastut kia he aur baudhik prasnau ko bhi wae gahre bhabaatmak starpar mehsus karte he. Islie unki bhasha me ek ramya uttejanaa nirantar bani rahti he.” (1) (He has created many of the rustic characters in a very interesting way and he has also realized the rational question in a very intense form. Hence in his language there is to be seen a stirring intensity.)

The colloquial language he has been used is according to the characterization and became suitable for it. It is needless to maintain that Shivprasad Singh has created dramatic moment in the headlines. The most important quality of his language is its livingness. Sometimes he became filled with limitless enthusiasm. The second speciality of his language is its ‘Prasadatmakata’ and its difficulty.

1. Basant Bon Mein Kasturi Mrig- Sri Arunes Niron
Shivprasad Singh has not used anywhere any of the sweet dialogue. Because of the bitter, complicated metaphorical comparison by Shivprasad Singh has been successful to deal with the affliction of the human very closely. The sweetness and beauty of life has been linguistically introduced by the writer in his stories.

“Bhaasha paristhiti aur katha ke anusar kahi byanjak, kahi chitratmak, kahi saral-sidhi, kahi sapaat bayaani aur kahi tikhi chuvii he. Lekhak ka man budhi ya sukshma bhaabana chintan apni avibyakti ke liye bhashik rupakriti leta he. (Language according to situation or incident is sometimes ornamental, sometimes picturesque, sometimes simple, and sometimes become bitter. There is found linguistic reflection to reflect the internal feeling of the author).

In his stories it is also to be seen that either the story long or short, but the linguistic device he had introduced carried the meaning of the story to the readers automatically.

7.4 Linguistic devices used by Shivprasad Singh in his stories.

Shivprasad Singh in his stories have exposed the rural authenticity with an intention to present this reality in front of the readers, he has indeed selected simplicity in the treatment of language. But there are other stories which because of the introduction of the rustic language, there appear difficulties in the linguistic aspect. These forms of the language will be discussed later on in the following divisions:

1. Kahaani Sahitya- Dr S.T. Narsinghasari
7.4.1 **General colloquial Hindi language:**

In the stories dealt with the middle class and lower class of life, there is to seen that usages of *Khoriboli* Hindi as a general colloquial linguistic utterance. *Shivprasad Singh* has introduced this device as to bring forth his ideas to the common reader and which contains no difficulties to understand. Rather this kind of language moves forward like a continuous flow. For example:

1. “*Do mahine bit gaye, Ramsubhag ka koi samachar na mila. Misrilal kabhi uski sarsaa vi karta, to Nanhou ko chup dekh, do ek baate chalaakar moun ho jata. Dukaan ke lie saari sije Ramsubhag hi kharid kar laata tha. Uske na hone se Misrilal ko bahut takliph hoti.*”\(^{(1)}\)

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1. *Ek Yatra Sattah Ke Niche, Nanhou, Shivprasad Singhji Ki Kahaania-2, Page-27*
The simpleness of his languages is available in several of his stories which are liable to give strength to the subject of the story.

2. “Kaun sa git?”

“Ye dono neina bare bedardi.....”

“Dhat!”

“Us din me bari der tak intejaar kartaa rahaa!”

“Meri maa ke sar me dard tha!”

“Koun he?” Jour ki aawaj gunj uthi thi.

Paas ki gali me ek chaaya kho goi thi.

“Kaun he?” Phir aawaj aei thi.

“Me hu Kuldip!”

“Yaha kya kar rahe ho?”

“Nadi ki aur chalaa gaya tha!”

“Is samai?”

“Pet me dard tha!”

The colloquial dialogue between two characters and the beauty in them is apparent in the story ‘Murda Sarai’ through Surdas and Sulakhi. The writer has presented his thought of the characters in a brilliant linguistic structure.

Indeed from the point of creating the situation, the application of the simple, informal dialect by the writer is worth mentionable.

1. Andhakup, Karmnacha ki har, Shivprasad Singhji Ki Kahaania -1, Page-57
"Are anhora, ei ka sir par raha he, kamina rat me gharibhhar ke nind bhi awat he to ei dadijar ke mare sona mahal hoe jat he."(1)

7.4.2. Rustic language or rural dialect:

The scope of the stories of Shivprasad Singh is the North-Indian society. He has created large number of characters based on regional background. His characters are too the simple rustic characters who are illiterate and unwise. Therefore in the stories of Shivprasad Singh there happened to be seen the introduction of regional dialect along with the Hindi. And this made the atmosphere of the story really beautiful and with the livingness quality. In ‘Murda Sarai’ some of the example of Rustic language or rural dialect:

1. "Ore, Surdas he sait" biri khiste hue ek jan bole. (2)
2. "Tum ei ka ke diho" Sulakhi biphar biphar kar ro uthi. (3)
3. "Haath daia ab ham kahwa muh dekhaube."(4)
4. “To emme ghabraye ka koun baat he Raani.....Tu rachou phikir jin karo, ham koune din kaam oibe” (5)

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1. Ek Yatra Sattah Ke Niche,Murda Sarai,Shivprasad Singhji Ki Kahaania-2,Page-362
2. Ek Yatra Sattah Ke Niche,Murda Sarai,Shivprasad Singhji Ki Kahaania-2,Page-298
3. Ek Yatra Sattah Ke Niche,Murda Sarai,Shivprasad Singhji Ki Kahaania-2,Page-305
4. Ek Yatra Sattah Ke Niche,Murda Sarai,Shivprasad Singhji Ki Kahaania-2,Page-305
5. Ek Yatra Sattah Ke Niche,Murda Sarai,Shivprasad Singhji Ki Kahaania-2,Page-305
On the other hand some of the brilliant example of Rustic language or rural dialect:


“Ab murakh se koun lage”, Roupan Sahu maatha chukar bole, “bakri paalne se jeise jaat nikal jayegi”. “Jaat me kya rahi gayaa he”, Dulahi ka tikha swar vannaya, “ladke ko kahaa munibi parhau, veja parhne ko rangreji. Saat janam kisi ne ghar me rangreji nehi parhi. Saput nikle akele. Juta penhe khayenge, vitar bahar sabvarvand.”(1)

7.4.3 Introduction of the Foreign Languages:

Shivprasad Singh also introduced the foreign languages along with the Hindi languages in his stories. Infact, he has used some foreign word-structure in his stories, Shivprasad Singh has utilized the usage of the foreign words through the lips of the educated characters and in a mocking style through the lips of the characters who are half-educated. For example in the story ‘Andhera Hasta Hai’, the writer shows the changing form of the English word through the lips of Arjun Pandey and the standard English come out from the lips of the students reading at the English school....

1. Andhakup, Chitkabri, Shivprasad Singhji Ki Kahaania-1, Page 89
1. “What is your name?” Arjun Pandey ne gouli dali.

“Sir my name is Ghure,” ladke ne jheelia.

........... “What is your father”? Pandey ne jhamker pucha.»(1)

On the other hand some of the brilliant example of English languages:

“Abodhu office ke baahar aaya to yu muskuraya jese ‘weight lifting’ ka ‘champion’ ho. ...yeh interview vi kya jaljalaa he.........!Hello bandhu! Ek minute please! ........

Please Sila, kuch to ‘Hint’ le jaoo! ............Meine tumse kaha na dear ki lakhtakia is an intelligent officer .....”»(2)

Besides Shivprasad Singh also introduced certain English words in his stories like Box, Office, Station, Tuition, Collector, Matric, Commissioner, Civil, Tiffin, Lines, Victoria School, Steamer, Tutor, Club, Primary School, Proof reader, Artist, Makeup, Art, Dialogue, Carpenter, X-ray, Table lamp, Research scholar, Thesis and lots more.

Moreover, he also used words from the Urdu and Persy like--- Kumkum, Lofz, Mehphil, Chakun, Forishtey, Borkhurdar, Intkal, Ishk, Hifazat, Takid, Madrasa, Kambakhat, Goust, charif, izzat etc

Infact, Shivprasad Singh introduced foreign languages in his stories brilliantly.

1. Ek Yatra Sattah Ke Niche, Aandhera Hasta Hai, Shivprasad Singhji Ki Kahaania-2, Page 209

2. Ek Yatra Sattah Ke Niche, Ek Yatra Sattah Ke Niche, Shivprasad Singhji Ki Kahaania-2, Page-12
7.4.4 Introduction of Cliché:

Besides the simplicity in the language, there are also sometimes to be seen the effect of cliché in Shivprasad Singh’s treatment of the language. This happens due to the writer’s earnest effort to bring lifelines to the characters and reality to the incident described in the story. Besides, there happened to be seen in his language the influence of his scholastic ingenuity. For example:

1. “Haa Haa, me to nangi lucchi hu hi. Kaahe se ki me to burhape me vi machakat ki kamaai khaati hu na, Sariph to tu he muhajhaunsi, jo apne tan ki jani se beswagiri karaati he! hu!”*(1)*

2. “Aaj kal us chehre me khichau aur upeksha hi usne dekhi he, ab shaayad ghrina aur britichna vi uvar aye. Wah kya use sah paega, par apne sharir ko jalaa dene wali is udasi aur asahaayata se ubarne ke liye wah kya kare, wah kahaa jaaye, use sahaanuvuti, ek samanya sangbedanaa, koun dega, koun de sakegaa.*(2)*

3. “Pur bahia vavi ingur ka kafi badaa bunda banaati thi, aur alte se Babban ke nakhun, haath per rang deti thi, yahi nehi, Biharia ke kahne par uske hotho ko vi chupoud dena wah soukini manti thi.*(3)*

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1. Ek Yatra Sattah Ke Niche, Aankhe, Shivprasad Singhji Ki Kahaania-2, Page-106
2. Ek Yatra Sattah Ke Niche, Ek Yatra Sattah Ke Niche, Shivprasad Singhji Ki Kahaania-2, Page-19
3. Ek Yatra Sattah Ke Niche, Bohau Briti, Shivprasad Singhji Ki kahaania-2, Page-52
7.4.5 Usage of Idiom:

The usage of idiom in the stories of Shivprasad Singh has given a beautiful standard. The common, simple Hindi phrasal idioms have been introduced by him in the stories which helped at increasing the beauty of the stories. His common idiom used in stories are- Aadat ke mutabik, Aankhe surana, Apne parou par khari hona, Aakhou ki pira, Kan ki churiya, Charam se mor jana, Saphed jal me ujli machli, Bicchu ke donk, Aasun ki lahar, Hachi hachi me, Bina badal ke hi kahi bijli tut paregi, Duniya chalti rehna, Mansh ka tukra, Peit me ghusha jarna, Haste haste laha loh hona, Putou pholu dudhou nanau, Muh me Ram nam bagal me churi etc.

7.4.6 Introduction of Lyric:

Introduction of lyrical line is a marked feature of the linguistic devices used by Shivprasad Singh. He has introduced lyrical theme in most of his stories. The story ‘Behoya’ contains two beautiful lyrics.

1. Me puni putra badhu priya pai |
   Rup raashi gun shil suhai||
   Nayan putari kar priti badaai|
   Rakheu praan jaan kinhi laai||(1)

1. Andhakup, Behoya, Shivprasad Singhji Ki Kahaania-1, Page 208
2. Palang pith taji goud hindoura|
   Sia na dinha pagu abani kathora||
Jiani muri jimi jaugawat rahau|
   Dip bati nehi taaran kahau||
   Sai sia chalani chahata ban saatha|
Aayasu... (1)

In the story ‘Mohue Ka Phool’, a little portion of lyric has been used.

3. Tip ke tapaak se kapar kahe phoure
   Thenge se, bounge se, raat kahe doule (2)

In the story ‘Naye Purane Tasbire’, there is used a beautiful portion of lyric.

4. Uttar me kabuttar bole ban me bole maus
   Nayee bahuria rusal chale pache laage chour (3)

In the story ‘Karmanasa Ki Har’ is to be seen the usage of the ‘Doha’ as used in Ramayan:

5. Kah Sita va bidhi pratikula|
   Milai na paawak mitai na sulaa||

1. Andhakup, Behoya, Shivprasad Singhji Ki Kahaania-1, Page 208
2. Andhakup, Mohue Ka Phool, Shivprasad Singhji Ki Kahaania-1, Page 38
3. Andhakup, Naye Purane Tasbire, Shivprasad Singhji Ki Kahaania-1, Page 45
Sunahu binay mama bitapa achoka|
Satya naam karu haru mama souka||(1)

Besides, in this story there comes a lyric of two stanzas.
6. Nich uch kuch bujhat nehi, me haari samjhaaye.
Ye dono naina bare bedardi dil me gari gaye haye. (2)

In the first part of the story named ‘Manjil Aur Maut’ the village lads sing making laugh
at Bauram, the protagonist.

7. Raat kare jhanna-jhanna jira kare chaur
Bauram ki dulhin ko le gaye ehor (3)

In the story ‘Swahid Divas’ there are two shayeris of two stanzas each.

8. Thano par jhanda phahraye jayenge
Dando se bandar bhagaye jayenge (4)

9. Swahido ki chitao par jutenge har baras mele||
Watan par marnewalo ka yehi baaki nisha hoga (5)

1. Andhakup, Karmanasa Ki Har, Shivprasad Singhji Ki Kahaania-1, Page 56
2. Andhakup, Karmanasa Ki Har, Shivprasad Singhji Ki Kahaania-1, Page 57
3. Andhakup, Manjil Aur Maut, Shivprasad Singhji Ki Kahaania-1, Page 68
4. Andhakup, Swahid Divas, Shivprasad Singhji Ki Kahaania-1, Page 164
5. Andhakup, Swahid Divas, Shivprasad Singhji Ki Kahaania-1, Page 172
The use of Bhojpuri lyric in the story ‘**Brinda Mahraj**’ is wonderful.

10. **Mouri dhaani chunariya itar gamke**

    Dhani wari umariya nayehaar tarse

                        ..................................................

    “Kaliya me chun chun sej lagaayo

    Moura sutne wala bidesh tarse........” (1)

In the story ‘**Inhe Bhi Intezaar hain**’, there comes out the song in the regional accent through the lips of **Mogra**.

11. **Kahawa pawale re doumua kahawa pawale re-ae -ae**

    Dantar gui douminia doumua kahawa pehle re-ae -ae

    Ganga pawar ke ho babuji ganga pawar ke pawali

    Dantargui douminia babuji ganga pawar ke ho. (2)

In the story ‘**Dhoture Ke Phool**’, there is the mention of the ‘**Doha**’ as composed bu respected **Biharilal**.

12. **Kanak kanak te souguni madakataa adhikaye !** (3)

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1. **Andhakup, Brinda Mahraj**, Shivprasad Singhji Ki Kahaania-1, Page 262

2. **Ek Yatra Sattah Ke Niche, Inhe Bhi Intezaar Hain**, Shivprasad Singhji Ki Kahaania-2, Page-36


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The introduction of five lines stanza in ‘Arundhati’ has increased the beauty of the story.

13. “hain-ac-ac…!”

Sab ki nagariya churla basiya bajwali, babu re
Mauri nagari...kahe na sunwale madhuben, mauri nagari...
Sab ki nagariya raniya, basiya bajwali , babu re
Tauri nagari, paharaa parelaa din ren, tauri nagari.¹

In the story ‘Raag Gujri’, besides the inclusion of the ‘Gujori’ raag, the introduction of two lines opf Sanskrit sholakes has made the story really interesting.

14. Ratisukhsaregatamabhisare madanmanuharawesam|
Na kuru nityambini gamanbilambanabhanusar tang hridayesam|| (²)

15. Rase harimih bihit bilaasang
Smarati mano mamakrit parhaasam| (³)

There is a Bhujpori song used in the story ‘Touh…..’

16. Kaahe maare mohe chat kanowa
Piyoba me tahare mewa. (⁴)

¹ Ek Yatra Sattah Ke Niche, Arundhati, Shivprasad Singhji Ki Kahaania-2, Page-168
² Ek Yatra Sattah Ke Niche, Raag Gujri, Shivprasad Singhji Ki Kahaania-2, Page-245
³ Ek Yatra Sattah Ke Niche, Raag Gujri, Shivprasad Singhji Ki Kahaania-2, Page-251
⁴ Ek Yatra Sattah Ke Niche, ‘Touh…..’, Shivprasad Singhji Ki Kahaania-2, Page-252
The introduction of this lyrical theme has indeed enriched the beauty of the story. But due to the immense usage of lyric, the stories become difficult.

7.4.7 Usages of the Rhetoric:

Shivprasad Singh also used rhetoric in his stories in a splendid way. He has used rhetoric like metaphor, simile, allegory, symbol in a brilliant design. The examples of upoma alongkar are:

1. “Shakht ispaat ki lambi samaanantar lainye, jin par saap ki tarah balkhaati gariya, dharti ko kapa dene wale daitya ki tarah bhaari engine, jo aadmi ki anguliyo ke ishaare se paaltu haathi ki tarah aage piche lurahkte, aasman ko shuti hui dhuye ki raashi jo bishaal shakti ko bas me karne wale manu pntro ki vijay ka sandesh deti ; pakke khule platform jin par tarah tarah ki puchake pehne nara naari rang birangi madhu maakhiya ki tarah bhan bhan karte, idhar udhar mandraate....yeh sab kuch dekhta me ek baar bench par betha apni gaari ke aaneka intejaar kar rahaa than (1)

2. “Ei babu bulate he,” nadi ke jal se rahi machli ki tarah muh nikaal kar Kamli bauli aur balo se tapak te hue paani ko galo se pachti hui muskurayi (2)

1. Ek Yatra Sattah Ke Niche, Inhe Bhi Intezaar Hain, Shivprasad Singhji Ki Kahaania-2, Page-32

2. Ek Yatra Sattah Ke Niche, Tarighat Ka Pool, Shivprasad Singhji Ki Kahaania-2, Page-81
3. “Deii dada ne jaraa aage barhkar apne rukhe, pipal ki chaal ki tarah khurdare chamwale haath se aalawo ke upar ke jhol ko hatate hue kahaa………..” (1)

Examples of Udahoran bokrata alankar are:

1. “Raat ke rahasya ne jaadu ke parde khich liye. Raat ka dusraa pahar sampurna maadakata bikher kar chaa gayaa thaa. Paas ke bagiche se naana phulou ki sugandh rangin sapau ki tarah rengne lagi thi. Purab se chaand kaa pilaa golaa uthne lagaa thaa. (2)

2. Barshaa se dhuli kaali sadak par mataro ki battiya kaa prakaash pighli chandi ki lahar ki tarah bichal uthta. Aasman me kaale kaale meghau ke hriday ko phaadkar ikke dukke taare jhaakte, par uski kaalima wesi hi vayaanak thi. (3)

The use of different style in the story of ‘Karmanasha Ki Haar’ is worth mentionable.

1. ‘Tin din ki bitya aur pet me yesi ghun ghour darhi.’ (4)

1. Andhakup, Dau Dada, Shivprasad Singhji Ki Kahaania -1, Page 62
2. Ek Yatra Sattah Ke Niche, Tute tare, Shivprasad Singhji Ki Kahaania -2, Page-48
3. Ek Yatra Sattah Ke Niche, Parkoti Titli, Shivprasad Singhji Ki Kahaania -2, Page-98
4. Andhakup, Karmanasha Ki Haar, Shivprasad Singhji Ki Kahaania -1, Page 51
That’s why this kind of characteristic features in language can be seen S.P. Singh’s story. He has used beautiful language according to the situation of his stories.

7.5 The Linguistic Aspect to be seen in the stories of Mahim Bora representing the middle class and lower class people.

_Mahim Bora_ is one of the prominent literacy figures who with his excellence can occupy a prominent position in the world of Assamese story writing? One of the scholastic talents of _Mahim Bora_ happened to be seen in his treatment of the language. His stories are the reflection of the language used by the simple and easiest Assamese. About the linguistic quality of the stories of _Mahim Bora_, Swamim Nasrin has mentioned that “Bhaashar byabahaaar khetrat galpakare saadharan barnanaa vangi etaakei ghaaikoi tuli dharibalio shresta karaa dekhibaloi pua jaai. Taar babe paramparaagata galpa kathan riti anusaran kari barnanaa........Aaru sei barnanaar maajat chamatkarita anaar babe sanglaap uvayare byabahaar karise. Ei duyutaa kausalake naatakiya utkantha garhaa aaru taar bikaash saadhan karaar khetrat prayug karaar dekhaa jai.”(1) (In the treatment of language, the story writer is seen primarily to present the introduction of simple linguistic device. To do that imitating the traditional story writing

technic......and to bring suspense among this, it has been equally used the dialogue by the writer). He has created the background and the characterization in his stories according to the uniformity of language. The incidents in his stories are moved ahead by the construction of economical word-structure. *Mahim Bora* also used brilliantly in his stories the Assamese idiom, and the use of assonance and dissonance words. The use of rhetoric in his stories fewer. His stories also available in the use of foreign phraseology from the language like English, Urdu, Persian, and Provincial and along with the Hindi language and as a result the story become enlightening. The use of lyric is available in some of his stories. Indeed, the splendor of language has given a new status to his stories.

*As Mahim Bora* intended to express his thought according to the mouth piece of his stories, he had been successful to bring it to the readers with the power of his enchanting language.

1. General Colloquial Assamese language

2. Rustic language or rural dialect

3. Foreign languages (Urdu, Persy, English, Hindi)

4. Usage of Idiom

5. Introduction of Lyric in the language

6. Usage of rhetoric

7.5.1 General Colloquial Assamese language:

The use of simple, dignified language helps to signify the meaning of his stories.

For Example:

2. “Aan naalage, bupair dina kathau naalage, aaji tini baashar aagaloike ei kalangate laangi jaal, ghaat jaal durar kathaa tinibaar kheali maarie, tinidinar chaawul paat, lun telar kharas mai nije, ei amukae uliaisilu. (2)

Mahim Bora, the writer has introduced simple and lucid language in the mouth of the characters of the middle class and on the other hand introduced the slang and bitter language in the mouth of the lower class. The example of the language used by the middle class –

1. “Tenehale desh swaadhin hoi unnatie karise.”

“Unnati karise--High schoolar mukh dekhise, dighal thenga pindhise, baari ghar, pathaar samaar eku nakaraa hol. Sakalue haalua dhari, ruani dhari khetir kaam kare.”

Tumi hale bhaabisa nagaria halei sakalu bhaal hoi jaai (3)

1. Golpa Samagra, Usarghoria, Dr. Hiren Gohain, Page-35
2. Golpa Samagra, Ekhon Nadir Mrityu, Dr. Hiren Gohain, Page-173
3. Golpa Samagra, Ei Nadir Sute, Dr. Hiren Gohain, Page-173
7.5.2 **Rustic language or rural dialect**

The example of bitter language used by the lower class –

1. “Herou bandarar pualihat, aaji kaali tahate sengeli maaribaloi shikisa. Mai tahatar bayashate rau maach bagaraisilu. Mur barashir maach sanibaloi lagat vaari jaaba laagisil.”(1)

2. “Paali ? paaline suwaad, sukuta ? Mai mad khou, serap khou, tur paisaare khaaba goisune ? Bashare bashare... tur haah puali jaakak saai thaakilei mur habane ?”……………… “laaju naalage !”(2)

7.5.3 **Foreign languages (Urdu, Persy, English, Hindi)**

Through the middle class character, there are used in abundant number of the treatment of English language. The example of using English language in his stories is:


2. “Sahabalo baat saaba nelaage, baulak dinning tablelai jau. ”Radior switch tu bandh kari Swatie maat lagaale.

1. Golpa Samagra, Toop, *Dr. Hiren Gohain*, Page-159


“Deri kare neki clubar paraa aahute?”

“Clubar paraa thik samayate ahe, ghar puat he palam hai.”


.......Brushat alap toothpaste lobar upakram kari kolecailoi ‘enough time’, kathaa paatim, picnicloi jaam…………….Teu chithi likhile bule aapuni naahibau paare, sei kaarane muk likhibaloi daily request. Ooh kitaap parhiba khuje neki? Want books? Sei selphate chauk. Jaanei nahai baaganar maajat sumai achu—‘far from the civiliged world’. (2)

In most of the stories of Mahim Bora the people of lower class go to talk English parodically For example: In the story ‘Aporajit’

1. “Fatherar bahut landed property ache, money ache.”………

“Certainly. Fatherar money ache.”………..

“Sahab tumi sukli sunisa. You thinks I a steal? Mai steal ahu neki?”………..

Shut up, or I shall die you. (3)

1. Golpa Samagra, Nihsondeh, Dr. Hiren Gohain, Page-54
2. Golpa Samagra, Nihsondeh, Dr. Hiren Gohain, Page-56
3. Golpa Samagra, Aparajit, Dr. Hiren Gohain, Page-8
The use of the **Hindi language** is to be seen in the lips of the low class. Parodic use of the **Hindi language** is also available in some of the characters: In the story *Aporajit*, some of the brilliant example of **Parodic Hindi language**:

> “Kerakrishnai Hindusthani byaakaran laagai ei abasthatur dhunia barnanaa die, “hiya vaagil uhaa vagil, idhaar vagil, sidhaar vagil, kun kahaa pharing chitikaa dile maalum naholre kantilou. Tuke aaru haami ki buliba?” (1)

In the story ‘*Gowesona*’ there is some of the example of **Hindi language**:

> “mai maat tu kapaa kalu —“Baba kirpaa karak. Thura kripaa karie.”........Suhaat khan chakra kare nijar murar uparedi ghurai aani kale--- “Apkaa garu hia milenga.” (2)

Some of the **Hindi words** as used by **Mahim Bora** in his stories:

**Masterji, Bahut Accha Desh, Baithiyei**

His story ‘*Orange Squash*’ deals with the introduction of **Karbi language** –

> “Dhanyabaad duch Hajar ‘khublei’, aakou aahiba dangaria dui bottle squash dim—bisudha nirvejal. Kardam, kardam”. (3)

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1. Golpa Samagra, Aparajit, *Dr. Hiren Gohain*, Page-10
2. Golpa Samagra, Gowesona, *Dr. Hiren Gohain*, Page-330
The use of 'Braj-Bali' language is also available in his story.

In the story 'Larugupalar Prem' a brilliant reflection of 'Braj-Bali' language

\[ \text{Jatek sundari naari param anarthakaari} \]

\[ \text{Aatapare naahike nikaar.} \] \(^{(1)}\)

In the story 'Mur Ghar aru Tar Adhibaasibrinda'-----

"Dhuratue vaunaar bachan mataadi ghoiniyekaloï sai koi gal, "Dekhahu, dekhahu, aamasar ki vagyudai. \(^{(2)}\)"

Besides, the use of the Sanskrit language is to be seen in some of his stories. Some of the 'Totsam' and 'Totvov' languages are also used—Kalidaas, Krishna, Shraadha, Prem, Bidya, Purnima, Rash, Songsari, Prabitra, Gambhir.

The use of Urdu, Persy language in his stories is less, Examples of Urdu language and words:

1. “Saalam, saalam, junaab, ei garib baandahatar haajar saalam grahan kara!” \(^{(3)}\)

2. Ushtad, Alla, Khansama, Pulaw, bajjat, Sarpot, Killa Phote, Salam are some of the examples of Urdu words.

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1. Golpa Samagra, Larugupalar Prem, Dr. Hiren Gohain, Page-243
2. Golpa Samagra, Mur Ghar aru Tar Adhibaasibrinda, Dr. Hiren Gohain, Page-235
3. Golpa Samagra, Orange Squash, Dr. Hiren Gohain, Page-280
7.5.4 **Usage of Idiom**

The use of assonance and dissonance along with the use of phrase and idioms, have given an enchanting beauty to the stories of *Mahim Bora*. The prominent example of his phrasal idiom are *Joubanar Fehuali, Baalir bukut kaashakani Dhaak khaai thakaadi muru bukut dhaak khaai ache sehibaakar suwarani, Kataar pu, kataa juwaahat, Anabhiyaase hata bidyaa, Henga nadharaa, Kamaaar Chaalar dare bhamak bhamako jui jalibalo dharile, Agyaanar sach, Kathaa baarttar aah paah mukali huwa, Engamuri diya, Man urungaa lagaa, Chaari Chakur milan, Chakuwe chakuwe kathaa pataa, Lubhei paap paapei mrityu, Halaagash dhekile baagi kuthaar maraa, Gaakhirate gubarar sitikanir dare, Kaaru kathaat kaan nidiya* and the assonance like *Har-har, Mat-mat, Naai-naai, Fush-fush, Faash-faash, Tik-tik, Tiling-tiling* etc.

7.5.5 **Introduction of Lyric in the language**

Besides the splendor of language, *Mahim Bora* has introduced lyrical tone in some of his stories which enriched the linguistic flavour and the background of the story more lively.

"**Brahmaputra Ganga mau,**

**Bataahe haalise gaon,**

**Mathurapurilo jaau,**

**Kaashe sapaai dia nau."**

(1)

Here in this story the writer, through the lyric as sang by the boatman while moving the direction of the boat to the west presents the mystery of the story.

The story ‘Maach aru Manuh’ starts with the lyric as sang by a character in rural tone.

“Dhet, maach nahai kusia” baamar tue uttar dile.

“Dia baahanire khusia”,buli an ete rasikaya karile. (1)

In the story ‘Ekhan Nadir Mrityu’, the writer has introduced two sacred Brajwali slooks as written by saints Sankardev and Madhavdev. These two slooks have made the atmosphere of the story alive.

“Shasya hariba, matsya hariba, hariba birikhar guti.
Bar bar maanuhar bakya lariba, lariba dharamar khut... ....
Pariba durvikhe taate maribek prajaa
Karar nimitte taate pidibek rajaa|
Raaj brittiya sakale kariba hulasthul
Nugusiba manushyar manat aakul|
Shukhaibe sharir eku napaibe aahar
Haibek kalit lauk pishach aakar|
Michaa maati saaude karibe kinaa-bikaa
Jiwek sampad kari nindita jiwikaa|

1. Golpa Samagra, Maach aru Manuh, Dr. Hiren Gohain, Page-75
Karibe durjan luke dhantese goi
Khaatidhan dile hoibe anyaiyatu jay|
Aati anu pramaan hoibek jata dhaan
chuta chuta hoiba briksa samidh pramaan"

“In Pitrir bachan
putre nushuniba
Kanisthe jyesthajananar
Swaamir bachan
vaarja nushuniba
Vrityajane iswaraj
Kali juge
kanyaagane karibek---
Saghane putra prasaw
Shudasha bachar
voile juwatir
Paribe tar jouban” (1)

In the ‘Larugopalar Prem’ too the writer has mentioned a portion of the Borgeet of Sankardev.

“In Jatek sundari naari
param anarthakaari
Aatapare naahike nikaar.” (2)

1. Golpa Samagra, Ekhan Nadir Mrityu, Dr. Hiren Gohain, Page-175
2. Golpa Samagra, Laru Gopalar Prem, Dr. Hiren Gohain, Page-243
In the story ‘Mur Ghar aru Adhibasibrinda’, there is the beautiful introduction of the lyrical

“Aa...Aa...Aa...Ta..Na...Na...Sarega.....Gamapa--pa--pa--he ei phalar paruwajaak sei phale jaai.

Hei (aakau gaai jaaba)  
Oh...he ei ou...hai...
Kaar gharat vajaa maache telat japiaai
Oh..Oh..Ohm...hea. lusi puri pur puri  
Kot paaba tarkaari  
De muk de muk  
Gud gudi khaau.” (1)

In the story ‘Orange Squash’, there is the reference of Bengali lyrics:

“Aami duranta boisakhi jhad  
Tumi je bahni shikha  
Aandhaare bhaale eke jaay sai mura  
Aluker jay tikaa...Aa...Aa...” (2)

Therefore, the introduction of those lyrical notes in the stories of Mahim Bora has made them really beautiful.

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1. Golpa Samagra, Mur Ghar aru Adhibasibrinda, Dr. Hiren Gohain, Page-233
2. Golpa Samagra, Orange Squash, Dr. Hiren Gohain, Page-278
7.5.6 **Usage of Rhetoric**

*Mahim Bora* also used rhetoric in his stories in a splendid way. He has used rhetoric like metaphor, simile, allegory, symbol in a brilliant design. For example of Upoma Alongkar:

1. “Chaote chaote saru saru dhau bilaake saru saru aangulire sendur bilaak tapaatap taani korbaat mau mel chaabaloi lar dharile.

   Kunubaai khangat jen gutei sendurkhini thekesaa maari sihatar gaate pelaai dile; - ukaa kapaalar tirutaa egaraaki jenei laagil.” (1)

2. “Saadhu kathaar sadma beshi raakshas kitaar daare muloi hau khaau koi khedi aahil.” (2)

3. “Ekhan paripurna mukh, dighalia balloon jen gul gul haat, gaar ujjal haaladhia rang aaru asamiya paatar saaj jurar rang tue chabir dare tuli dharise.” (3)

4. “Aaji daangar maach paio Shree Batsya Ram Rajaar nisinaakoi haatar puraa maach jaaba khujise.”(4)

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1. *Golpa Samagra, Kathani Bari Ghat*, Dr. Hiren Gohain, Page-1
4. *Golpa Samagra, Mach aru Manuh*, Dr. Hiren Gohain, Page-77
7.6 Comparative study of the linguistic aspect of the middle class and the lower class found in the stories of both the writers.

Because of the distinctive root, there are differences regarding the linguistic aspect in the stories of both the writers. *Shivprasad Singh* has introduced the Hindi language in his stories. *Shivprasad Singh* deals his story with the North-Indian society along with middle and lower people are to be heard the speaking of the language of Hindi along with the Bhojpuri language. Besides due to the influence of certain scholastic excellence in the language of his stories, there comes difficulty in the language. But due to the simple language as used by the lower class there is no difficulty in tracing the language in the stories of *Mahim Bora*. Both the writers used phrasal idiom in their stories very brilliantly which made the language very livable. Both of them also used symbols and rhetoric in their stories. *Mahim Bora* has dealt with symbol and rhetoric in an easier way unlike the difficult treatment of *Shivprasad Singh*. The readers of the stories of *Shivprasad Singh* became perplexed at the new metaphor and symbols used by the writer. There is less treatment of the rhetoric in the stories of *Mahim Bora*. Lyrics have been introduced by the two writers in their stories, but the lyrical canvass of *Shivprasad Singh* is greater than that of *Mahim Bora*. The use of the words of assonance and dissonance are to be seen in the stories of both the writers. Both the writers also introduced the English word in their stories and *Mahim Bora* has used English word in his stories largely. The use of Urdu, Persian is far greater in *Shivprasad Singh* than that of *Mahim Bora*. *Mahim Bora* has indeed used Hindi language in his stories. But *Shivprasad Singh* has not used any least Assamese language in his stories.
But sometimes he used Assamese and like ‘tita’ (bitter) in his stories. Through the illiterate characters both the writers have presented the speaking of the English words in a mocking style. The basic similarity between these writers is that both of them through the construction of simple word structure have given a beautiful leap to their stories. But in contrast to the structure of Mahim Bora, the word structure of Shivprasad Singh is lengthy.

Indeed both the writers have been successful to present the reality of the society through the language essential for it. Both the writers have introduced grammatically correct and lucid language for the middle class people and harsh, complicated, bitter language for the lower people. But it can be said that the linguistic style of Shivprasad Singh is very difficult that of Mahim Bora.

7.7 **An estimate of the Cultural Aspect regarding the middle class and the lower class in the stories of Shivprasad Singh.**

In the stories of Shivprasad Singh, there happened to witnessed a glimpse of social aspect in the North-Indian society. The writer also tries to depict a cultural background of these societies in his stories. As most of the stories are dealt with the rural subject matter, therefore it is obvious in the stories the rural cultural aspect. The cultural aspects in his stories are to be seen in the following description.

In the story ‘Nanhou’ there is the mention of the song sang by ‘Bhatinou’ which reflects the traditional norms and ritual of the society. “*Byaah ke dusre din ke rasam*
in the story ‘Dadi Maa’ reflects the North-Indian social ritual during the time of matrimony. The description of this cultural aspect in the story has strengthened its inherent beauty. "Kisan ke bibaah ke dinou ki baat he. Bibaah ke chaar paach rauj pahle se hi aurate raat raat bhar git gaati he. Bibaah ki raat kau abhinay vi hauta he. Yah praa ek hi kathaa ka hua karta he, usme bibaah se lekar putroutpati tak ke sabhi drishya dikhae jate he, sabhi part aurate hi karti he." (2) (This is a matter during the days of Kishan’s marriage. For a four and five day regularly before marriage, the women sing song throughout the whole night. During the night of marriage, there also take place the acting. Then almost there goes the discussion on the same topic, here from the marriage to becoming motherhood has also been observed on.)

In the story ‘Master Sukhlal’ reflection has been on the aspect of staging drama in the cultural aspect of the North-Indian society. The story depicts the essential requirements for the staging of a play.

“Us din sabhaa me yah tei hua ki ek mahinaa baad ‘Prahlad’ naatak khela jaega. Jiske lie rangin parde aur bhech-bhusaa sahar se vaare par mangae jaenge.

1. Ek Yatra Sattah Ke Niche, Nanhou, Shivprasad Singhji Ki Kahaania-2, Page-23
2. Andhakup, Dadi Maa, Shivprasad Singhji Ki Kahaania -1, Page-22
Yah kehna chayad aabashyak nehi ki Master Sukhlal
ne part likhne se patra dhudne tak kaa kaarya jis chaturataa se kiya use yadi kisi
chalchitra nirdeshak ne dekhaa hota to unhe ‘makeup’ ke liye to abashya niyukt kar
leta.

Naatak ke din dur dur se laugo kaa samuh umar paraa. Kisi tarah laugo ke
bethne aadi kaa prabanh kiya gayaa. Naatak suru hua. Master Sukhlal ‘Hiranya
Kasipu’ kaa part kar rahe the. Bade dhang se pardaa utha. Laugo ki taleyio ki
gargaraahat se pandaal gunj utha.”(1) (It is needless to mention here that the action which
Master Sukhlal had done so skillfully from the writing of the part to the searching for the
characters if, it was seen by any director of the film, than he would obviously been selected
for the ‘make up’)

In the story ‘Aar Par Ki Mala’ there is a partial mention of the ring ceremony of
the lower class. And this beautiful depicts the social ritual of the low class during the time
of their marriage ceremony. “Niru aur Rajjab ki sagaai ho goi. Jhumman ne dausha
rupaye, nai orhani aur laal garaaraa diya.” (2) (Niru and Rajjab got married with each
other. Jumman gifted her two hundred rupees, new ‘orhani’ and red ‘gorara’).

The depiction of the ritual like gifting rupees by the groom to the bride clarifies
certain cultural ritual of the North-Indian lower class society. In the story ‘Praichitra’,
there is a little description on the aspect of matrimonial ceremony. In this particular story,
the writer has thrown a brilliant highlight on the Hindu matrimonial ceremony.

1. Andhakup, Master Sukhlal, Shivprasad Singhji Ki Kahaania -1, Page-78
2. Andhakup, Aar Par Ki Mala, Shivprasad Singhji Ki Kahaania -1, Page-116
“Maangalik lagnaa-chir ki gaathe badhte hue braahman ne beidik mantra ki sakshi dekar janma-janmaantar ki sahchari banaayaa tha, ‘sapta pad’ chalkar usne jindegi ki antim manjil tak saath chalne ki kasam khai thi.” (1)

In the story ‘Uphaar’ there is the mention of the Ramnabami fair. The story also mentioned about the fair and ‘Khishri’ runs in the village. In the story ‘Boshikaron’ and ‘Chain’ reflection have been on watching the cinema.

The story ‘Bhagna Pachir’ starts with a partial glimpse on the old cultural aspect.

“Yah mul Sanskrit puraalekh kaa Hindi rupaantar he, jo ek taamrapatra par khuda he. Is khandit taamrapatra ko dekhne ke baad Dr. Gupt ne kaagaj me lapet kar paas rakhi peti me bandh kar dia.

Kochambi ki khudaai me aur bahut si chijau ke saath yah taamra patra vi mila tha. Ise kisi antahpurikaa ne patra ke rup me apne kisi sambandhi ko likhaa thaa.” (2) (This is the Hindi translation from the original Sanskrit writing, which is to be found in a copper metal, Dr. Gupt has binded it in the paper sheet. In the exploring of the Kochambi, several others copper metal were to be found. Some anthropologist in the form of letter has written to some of his relatives.)

This story indeed awakens the essence of the Old Indian culture and which signifies the ingenuity of the writer along with the necessity of it in the story.

The story ‘Brinda Mahraj’ depicts the social ritual like the festival of the Hizraas during the time of new born baby at the house of thakur and which is available

1. Andhakup, Praichitra, Shivprasad Singhji Ki Kahaania -1, Page-134
2. Andhakup, Bhagna Pachir, Shivprasad Singhji Ki Kahaania -1, Page-186
in the social aspect of the North-Indian society. This is too one the form of Indian culture spreading accordingly regional boundary. This festival contains feature like singing, dancing as performed by the lower village people. “Us din Thakur ke ghar nabajaat bache ki barahi thi. Gaon var ki ladkiya; burhi aurate Brinda Mahraj ka naach dekhne ekathi hui. Khaasa majmaa thaa.”

(On that day in the house of the thakur, the ceremony had been going on the coming of new-born baby. Old the girls along with the old women oh the village thronged together to have a look on the dance performed by Brinda Mahraj).

Indeed the stories of Shivprasad Singh have beautifully depicted some of the main social ritual as reflected in Indian culture as reflected in the Indian culture. These cultural aspects indeed help Shivprasad Singh to heighten the beauty of the essence of his stories. Shivprasad Singh also introduced some traditional ethics and rituals in the modern context too which is available in the rural background.

7.8 **As estimate of the cultural aspect of the middle and lower classes in the stories of Mahim Bora**

In the stories of Mahim Bora there happened to be witnessed the depiction about the cultural life of the rural people or indeed in the life of the people living in Assam situated at the east of India. This depiction has been enlarged by the writer with a minute detail and which has helped in the movement of the incident along with the atmosphere in

1. Andhakup, Brinda Mahraj, Shivprasad Singhji Ki Kahaania -1, Page-259
the story. Whatever the economic condition in the story the people have been adopting their own culture. In the stories of Mahim Bora there are to be viewed a large canvass of Assamese cultural aspect. This cultural aspect is associated with the middle and lower class of people living in the rural and urban background. Now, I will have highlight of the cultural aspect as reflected in the stories of Bora.

His classic story ‘Kathanibari Ghat’ has mentioned about the song as sung by Barun and Mamu while sailing the boat. Their song contains a note from the Goalparian culture of Assam. Through the medium of this song, Mahim Bora, the writer has made the story more mysterious and significant.

In the story ‘Acherenga Smritir Junak’ the writers deal with the illustrious Assamese cultural aspect like ‘Raash Purnima’ and ‘Bhauna’ which are invariably associated with the Assamese nation. The writer has shown beautifully, how on the very day of the ‘Raash Purnima’, the protagonist of the story had fallen in one sided love with the female protagonist named Lilee while watching the ‘Bhauna’. As the writer moves ahead his stories, at that very moment remembrance also made of that first sight one sided love along with the mention of the ‘Bhauna’ and as a result the old love of the Protagonist became alive. “Pathaare pathaare schoolaloi loraa dinbur...Aru sei raas purnimaar bhaunaar raatitu..... Sei bayashat raas purnimaat bhaunaa gharat Lileek pratham dekha.” (1) (The bygone days of going for school amidst the field...... the moonlight night watching the ‘Raash’...at that moment for the first time had seen Lilee for the first time).

1. Golpa Samagra, Acherenga Smritir Junak, Dr. Hiren Gohain, Page-29
. Under the aspect of this ‘Raash Purnima’, Bora has gifted a beautiful one sided love story to the readers. The Protagonist could not even understand till the end of the story whether Lilee had loved him really or not. This is indeed a brilliant introduction of the Assamese culture by the story. As to move ahead the incident of the story, the writer has created an exquisite cultural atmosphere. “Bhauna chalibaloi dharile...! kaaran mur je etiaa bayash shulla ne utharahe... aaru mur jaubanar phehuaalit seite je Raash Purnima.”(1) (The Bhauna began to start... as at that time I was just only at my sixteen and early eighteen... during the early period of my youth, that was ‘Raash Purnima’)

The story ‘Rosh’ too deals with the introduction of the Assamese cultural item like the ‘Bhauna’ in the story. The ‘Bhauna’ in the Assamese society is held in the night and indeed in the night of the moonlight particularly in the ‘Raash Purnima’. “Katadin purnima raati bhaauna chua maanuhe Daangariaak ei gachate bahi thakaa dekhaa paaise.”(2) (How long people coming watched the ‘Bhauna’ in the moonlight night has seen the demonic spirit sitting on that tree).

The story ‘Tinir tini gol’ depicts the Assamese social ritual like bowed down to the elder as to get bless after the marriage. “Biyaaar paasaat duyu goi eke lage sharan loisil. Gati aatai. Samparkatu aadhyatmiku” (3) (After marriage, both of them took the oath altogether. Therefore, friends, the relationship is spiritual too).

1. Golpa Samagra, Acherenga Smritir Junak, Dr. Hiren Gohain, Page-29
2. Golpa Samagra, Rosh, Dr. Hiren Gohain, Page-70
3. Golpa Samagra, Tinir Tini Gol, Dr. Hiren Gohain, Page-81
The story ‘Maach aru Manuh’ is a brilliant portrayal of the Assamese rural culture. This story depicts the cultural aspect like have being dinned collectively on the day of Magh Bihu. Besides the story also mentioned about the ‘Haridhwani’ while before going for fishing along with the aspect of fishing collectively by the village people on the day of Bihu. The story ‘Maach aru Manuh’ with the flavour of lots Assamese cultural item is indeed a brilliant cultural reflection.

“Dadaai khar kar, raaij golei”

“Bol, bol, lar de, aag ha” Buli aadha haahaa haahitur baaki khini shes kari kub lole Jibokantoi.

Aajir jaatratut kai die sudaa hate uvati naahiba si. Maaghar bihur vaat saaj ukaa nahaba jen laagise.

Gaonar praai dukuri maanuh, lora deka-burha mili, kekurit gut khaai shesbaar haridhwani karise.”

(Let’s brother, walkfast, the people have already been marched forward.

Let’s go, run, marched ahead saying this Jibakanta began to step ahead fastily.

He will not come back bare hand in the invasion of today. The dinner of the Magh Bihu does not seem to be tasteless.

All the people of the village assembling in the turning of the village have chanting ‘Haridhwani’).

The story ‘Smriti Gandhya’ has mentioned about the newly married couple with the reflection of the Assamese cultural heritage. The writer here in this story stresses the

1. Golpa Samagra, Mach aru Manuh, Dr. Hiren Gohain, Page-74
need of the elder’s bless for the successful conjugal life. The daughter-in-law of the friend of Janardan Chowdhury and son take bless for their successful conjugal life bowing at the feet of Chowdhury. “Lage lage buwarigaraakie alap kuch much khaai haali goi burhaar vari haalaloi su haat khan aagbarhaai dile, baauhaat khanere mekhelaa khan samanya bhaabe khaamusi dhari. Burhai tatkshanaat ekhuj pich huhuki buwarir haali ahaa murtut suhaatar taluakhan thaapi di kole, “Kusal hauk, kusal hauk, naalage naalage, hoba aaijani, hoise.”¹(Immediately the daughter-in-law with some least hesitation has put her hand forward to touch the feet of the oldman. Stepping back a little pace, the oldman too, has touched his hand on the head of the daughter-in-law hanging towards him with bless of becoming a good life for her.)

The story ‘Bahubhuji Tribhuj’ depicts the cultural aspect like ‘Bhauna’ which plays a pivotal story writer has mentioned about the staging of the ‘Kishok badh’ bhauna by the village on the inaugural day of the High school in the village. “Taar pisat natun highschoolar udwudhani samaaruhere aaramva hai.........Raatilo isthaania lorahate Kishak badh bhauna kare,.....”²(After then, the inaugural ceremony of the newly established high school has begun....The local boys have determined to enact the ‘Kishok badh’.)

The impact of the cheap culture is mentioned by the writer in his story ‘Aaboor’. The writer has depicted realistically about the destruction of the precious Assamese culture

1. Golpa Samagra, Smriti Gandhya, Dr. Hiren Gohain, Page-92
2. Golpa Samagra, Bahubhuji Tribhuj, Dr. Hiren Gohain, Page-97
having the usage of slang and bitter language on the day of the Uruka of the Magh Bihu by the young generation. The writer has shown beautifully about the cruel modern western influence on the lives of the middle class and their deviation from the rapturous cultural standpoint. Indeed, this story is a brilliant reflection on the ongoing destruction of the mixed Assamese culture. The wound at the national culture is exposed by the writer in a contemptuous and radical outlook. “Bahudur aaru ucharar paraa maaikat naanan dharanar gaan bilaak bhaahie ahise. Maaje maaje kunubaatut haahi khikindaali aaru karkash kanthar bihugeet.

Aaji je uruka, meji ghar bilaakat bihu vujar aayujan.

Bhaalei hoba dia, aaji raati enekoi saare thakiba paarile baarikhanar jeura japanaa rakhyaa pariba. Amar jaatiya usabar jatiyataau rakshaa kariba laagibatu.


Ebaar kaanar kaashate sunaa gol etaa abaaich, ashlil shabdar nije saaji lua bihugeet-kunu ek gundaa dharanar maanuhar kanthat. Lage lage, titkaari, chiyar aaru kirili! ......

“chi chi chi chi shunichaa aamar jatiya sanskriti kariche?”.....“Maghar bihut bihu maarene? Aageye Bahaag bihut pathaarar maajat bihu maarichil, jaar iccha goisil. Etiaa lora-suwal, bhai-bhani, maak-baapek sakalure maajat maikere aani
kaanat pelaai dichehi aaru aami asahaayar dare chatphataai thakiba lagaa hoise."\(^{(1)}\)"

(From the far way as well as from the nearest, the different tonic sounds have been enchanted in the music player. Sometimes there are to be heard the tone of bitter bihu song.

As today is the day of ‘Uruka’, preparation has been going on of ‘Bihu’ feast in the ‘Mazi houses’.

All right if today be spent a sleepless night, the fences of the garden will be rescued. We have to preserve the dignity of our national festival.

This time at a very closest distance, the music player has toned up, as if willingly the amplifier has been directioned towards it. There is no music, but comes some unbearable hue and cry. Borthakur knows that a group of young boys have decided to make a ‘Mazi house’ at a nearest end. They have chanted ‘Bihu songs’ in row in to the music player and from some other direction with the mixing of several musical tones have created a troubling situation. Accidentally a beat of slang using tone echoed in the ear sung by some unknown idiot person, cry and unbearable sound.

“Shame, truly a matter of shame. Have a listened how they have embittered the national culture?”

Does ‘Bihu’ celebrate during the season of ‘Magh’? In the earlier days, ‘Bihu’ was celebrated amidst the field accordingly as wished anybody and it has echoed in to the ear of boys-girls, brothers-sisters, mothers-fathers with the music player and we have to live impatiently hearing all these evil.)

In the story ‘Hara Jikar Khel’, the writer has introduced the readers with the

\[\text{1. Golpa Samagra, Aaboor, Dr. Hiren Gohain, Page-187}\]
traditional ‘Buffalow fight’ on the occasion of the Magh Bihu. The writer has mentioned about the existence of a tradition cultural aspect like buffalow fight in a world engulfed by cultural downfall.

“...Kintu gaonburhaar gaonar ucharat charkaari charaniaa pathaarat aajiu maaagh bihur mohjujar paramparaa saamanya bikriti haiu baahi aase.”

“But in the open field that was attached to the village of the village chief still been running the custom of ‘Buffalow fight’ during the time of ‘Magh Bihu’ with some blemish too.

The village chief is too abstained him from going to watch the ‘Bihu’. During the early days almost about a village of twenty or twenty five altogether had made all the arrangement to organize the ‘Buffalow fight’ in the open field. In the fight running for two days, approximately 20/25 buffalows have been fought. But if there was no suitable opposition, then to entertain the public the fight had to be started.)

In the stories ‘Howai Benaroshi Sadar’ and ‘Moi, Pipli aru Puja’, the writer has mentioned particularly about the festival of Puja and its celebration. The former story depicts people’s preparedness of buying their clothes during the time of Puja.

1. Golpa Samagra, Hara Jikar Khel, Dr. Hiren Gohain, Page-196
“Pujaar bazaar aarmva hoise, gatike duakaan bilaakat natun natun designar kaapur aaru grahakar samaabesh hoise.”(1) (The shopping for the ‘Puja’ has been started. Therefore, in the shop there are too been the arrival of new design of clothes and the customers.)

And the second stay depicts the coming of the relative to the house of their dear one as to enjoy Puja collectively and with enjoyment. “Pujaar shasthi aaru saptami golei.......Pujaar bandhat saruphaalar paraa aatmiya kutumb aahi ghar vari pare.”(2) (The ‘Sasthi’ and the ‘Saptami’ of the ‘Puja’ have gone. In the vacation of ‘Puja’ the houses became filled up with the relatives coming from different corners.)

Although in allegorical sense, the introduction of the episode of Puja in these stories has heightened the movement of the stories.

In the story ‘Abhimunyu Badh Yatra Abhinay’ the writer has introduced cultural aspect like the ‘Yatrabhinay’ which is closely associated with the Assamese culture. This story also mentioned about the rehearsal, dress, music, dance essential for the ‘Yatrabhinay’. “Samai aase maajate saaridin. Theatreu nahai, ekebare Yatra. Prampat kariba nuariba, karileu theatrear samaan nuariba. Gatike part puraa mukhastha laagiba………..” Naatak lua hol Jaidrath badh. Iat Avimanyak badh kariba lagiba, pichat Jaidrath badh habagai.”

“Riharsel prositei salil,”(3) (There are barely of four days. It is not indeed the

1. Golpa Samagra, Howai Benaroshi Sadar, Dr. Hiren Gohain, Page-225
2. Golpa Samagra, Moi, Pipli aru Puja, Dr. Hiren Gohain, Page-306
3. Golpa Samagra, Abhimunyu Badh Yatra Abhinay, Dr. Hiren Gohain, Page-324
‘Theatre’, but the ‘Yatra’. There will be no prompting. If tries to do, it will need not to be equal of the ‘Theatre’. So, the dialogue had to be properly in mind. And therefore, the rehearsal had started from the afternoon. The play ‘Joydharth badh’ has been adopted. Here Abhimanyu will be killed at first, and Joydharth will be killed later on.)

Through the story, the writer also exposed certain aspect of the cheap culture. The story depicts how having seen the disgusting ‘Yatrabinay’ performed by the Naba Bhaskar Sangha, the workers of the tea garden and the youth have made them ashamed of their performance. “Vandaami kari paisa ghatibaloi ahise sanghar naamat. Eshaar bachan nai, maat naai, anka naai, drishya naai, Jaidrathak vaagye aagatei maraa nai, aaru shesat Bhim Arjunar juddha. Mahabharat natunkoi likhi ahil apunaluke ?”

(You come to collect money in the name of union with false means. There is not a particular dialogue, act. Joydharth by chance has not been killed earlier and later on the fight between Bhima and Arjuna. All of you have newly written the Mahabharata.)

The story ‘Art Director’ too deals with an important aspect related to Assamese culture. Here in this story is spoken about the ‘Ankiya Nat’ Mahim Bora, the writer has successfully introduced the rural cultural aspects like Ankiya nat, Natak, Theatre in the subject matter of his stories having created beautiful atmosphere. The writer also shows the ignorance and impatient of the modern young generation through the medium of the scenes of the plays, theatres which are not to be presentable in front of the society. This story excellently proves that all these cultural activities are marching forwarded for the destruction.

1. Golpa Samagra, Abhimunyu Badh Yatra Abhinay, Dr. Hiren Gohain, Page 326
Indeed, although the stories of *Mahim Bora* try to present a distinct outline of the Assamese culture, these also reflect its destructive shape. The writer presents this aspect in a mocking style.

7.9 **Comparative study of the cultural aspect of the middle class and the lower class to be witnessed in the stories of Mahim Bora and Shivprasad Singh.**

*Shivprasad Singh* in his stories deal with the cultural aspect of linguistically Hindi oriented North-Indian society. *Mahim Bora* has depicted in his stories Assamese cultural life. As the two writers deal with the middle class and lower class lives, therefore their cultural description is too oriented with these people. As both of them chiefly based on rural life, the stories are too associated with the cultural aspect of rural flavour. There are some stories of *Mahim Bora* which are mainly created on the basis of cultural aspect only and growth of those stories are occurred relating to this aspect. But in the construction of the plot in the stories of *Shivprasad Singh*, there are not so much cultural importance and where it contribution towards the origin, growth and development of the plot of the story. The characters of the stories of *Mahim Bora* are directly linked to the cultural activities, but the characters of *Shivprasad Singh* are indirectly linked to it. Moreover, the cultural description of *Mahim Bora* is live in contrast to the flexible description of *Shivprasad Singh*. Indeed, the stories of *Shivprasad Singh* have been successful to depict a cultural aspect of North-Indian society. On the other hand, the stories of *Mahim Bora*, have been
successful to depict an accurate live picture of the Assamese national and cultural life.
Therefore the cultural description of Mahim Bora is far greater than that of Shivprasad Singh.