NINTH CHAPTER

Comparative study of the political Aspect of middle and lower class life as depicted in the stories of SHIVPRASAD SINGH and MAHIM BORA.
There came a hundred percent transition in to the Indian Political Scenario having acquired the Independence. The departure of the British from India had imposed the administrative control of India over the Indian National Congress. Although India got independence under the able leadership of Mahatma Gandhi, but his sudden demise had made a bitter wound at every Indian sentiment. The administration of the country was going to be run under the political leadership of Jawaharlal Nehru. The Constitutional regulations were going to be fulfilled gradually. The five year planning began to start. Indeed the seed of transition has spread all round of the Country. Barring the evil of the British rule, the Indian stood them in an independent country under the administration of democracy.

But in due course of time, the dream of the common people of the Independent country began to breakup. The out come of this independence had fallen effectively to some extent on the urban people only. The rural remained as it was before Independence while the capital for the fulfillment of the planning began to pass through the hands of the rich classes like the Jamidar, Thakur and the Mauzadar then started all around their domain and raids. The poorer classes of the society like the middle class and the lower class had been politically successful to gather any profit for them.

Accepting the political opportunity the higher class marched forward with their immense upliftment. Due to the non-investment of the planning capital, the condition of the
rural India remained plunging in to darkness. The dream of Political restoration for the middle class and the lower class were broken.

The earnest toil, dedication, sacrifice which the common people made for the independence of the country, they were unfortunately not rewarded after gaining independence with the force of power, trick, mischief only some shrewd, cunning class of people began to emerge as a powerful person of the society. The rising of the power of such political misleader in some regional part of the country led the deprived common people inwardly rebellious against such people. The political scenario of the country was too marching ahead with a tremendous transition within duration of fifteen and twenty years. The people began to acquaint with the formation of several political parties as well as the procedure of election. Casting their valuable votes the common people has won the political party to control over the administration of the county. But in due course of time having not got any political economic and other benefits, the common people became contemptuous.

Indeed, although there happened to be seen the political stability during the time of writing story be these two writers, but later on some political disturbances had to be faced due to the Chinese invasion, emergency all these effect. Some of the aspect before independence and some of the aspect after independence were markedly evident in the stories of both the writers. Some of the aspects relating to the British rule also to be seen in some of the stories of the two writers. Moreover, the two writers also show that the middle class of people and lower class of people were not utilized by the independence at all. One of the crucial political aspects like administrative system of society is abundantly available in the stories of Shivprasad Singh. Both the writers are not associated with the politics or any other political party. Infact Shivprasad Singh had supported politician like Ram...
Manuhar Lohiya and Mahim Bora supported political leader like Gopinath Bordoloi along with their parties. But later on due to the death of these two political leaders they came back from the parties of the two political leaders, s after their death there was not such stability and importance of their parties. Therefore, being not devoted to the ideologies of any of the political parties, they were not associated later on any of them. But, infect some influence of the Marxism is to be seen in the stories of Shivprasad Singh. Both the writers are seen primarily giving higher importance on the realistically pitiful condition of the economic aspect in the society. So, both the writers are not dealt directly with any of the political issue while writing their stories, but some little political matter are indirectly appear in many of the stories. Not I will precede my study regarding the treatment of the political aspect representing the middle class and the lower class in the stories of the two writers. First of all, I will have a highlight on political aspect as treated by Shivprasad Singh in his stories.

9.1 The stories of Shivprasad Singh and the political reflection

Shivprasad Singh deals with the political issue in his stories not so in a larger canvass. Evidently he has dealt with this aspect only in one of his stories. While some of his stories are dealt with the rural political aspect like the Panchayat and some of the matter related with it. Shivprasad Singh has closely witnessed the imprisoned India and the free India. During his initial political carrier he was the follower of the political leader like Ram Mohan Lohiya. Indeed he found himself durable in the philosophy of Lohiya.
"Lohiya ke samaaj baadi sauch aur Bibidh bargau me pheili bisamta aur usi bargau sanghars ke prati akrauchpurna vaab Shivprasad Singh ko apna lagta he. Unhe samvabata ek eisa itihaas purush dikhaai deta he, jo unke bisaarau ki pratimurti tha aur jise waye apne lathio aur sandharbau me saadar isthan de sakte he."(1) (The socialistic thought of Lohiya and his anguish over the class distinction and class war has attracted Shivprasad Singh towards him. In Lohiya, Shivprasad Singh found such a historic personality who was the epitome of several ideologies and whom he could give a position in different consideration.)

Indeed in the Indian political field, there was the domain of the Indian National Congress, but most of the leaders of it were too inspired by the socialistic observation. In the Congress Conference in 1929, Jawaharlal Nehru while presiding over as the president in his delivering of speech, accepting himself as a communist said “I am indeed a communist and republic”. In essence, having accepted this observation, a different unit had already been formed. In 1934, in a conference of the socialist Congressmen, addressing the mob, Narendra Dev has strengthened on this subject, that to give a definite shape of the national movement, they should be formed themselves on the consciousness of the economic class conforming to the socialistic ideologies. Indeed, there was formed such a unit in the congress who believed in the socialist ideology. Marching ahead, there arised in this unit leaders like Lohiya, Joyprakash Narayan who getting deviated from the congress have established an independent Party with the basis of the the socialist attitude.

1. Shivprasad Singh: Srasta aur Sristi, Akhri Insan Ka Protinidhi, Dr. Gopi Ch. Sukla.
Shivprasad Singh was the supporter of this Lohiya and his party. But after the death of Lohiya, Shivprasad Singh has left his party. Since then he has not been directly involved with any other political parties. For the modern politics, according to Shivprasad Singh the adjective “dom ghotu” is suitable and says in this regard, “Isthiti bahut uljhi he aur din pratidin badttar hauti jaa rahehe... ‘Ek nanyo panthaa’ (no exit) wala mahaul he. Kuch dinau tak ‘dhapur sankhi awaswana’ kaa daur chalaa, phir ‘charmanak vikshakal’ kaa aur ab ‘gaya ram ayar ram’ ke baad ‘adaul sattabad’ kaa daur chaltaa rahaa. Eisi isthiti me jiske paach ranchmaatra budhi he, wah paresanik ka anubhav karta he aur mujhe ummid he ki aap itni udarataa jarat baatenge ki mujhe bhi thari budhiwale ki katar me jagah de.”

(The condition is too much complicated and gradually it is going to be worse. There is a situation of nothingness.)

The stories of Shivprasad Singh, so, primarily dealt with the depiction of the common people who are not of being a responsible writer in the political depiction; Shivprasad Singh mainly presents himself with his sympathy towards the afflicted, dominated and the exploited. Indeed he believes in the individual liberty and regards artistic presentation of human destiny and the problem associated with it rather than politics. He is also of the view that, only the discussion by the rational thinker of the country will not bring any prosperity towards the country. The prosperity of the state will be successful them, when the national thinker and the literary artist would sympathize lastly with the affliction of the people along with the attachment to their life. He also says “Yadi kisi

1. Prochnou Ke Ghere, Dr. Rajendra Abasthi
If the rationalist of any of the country remained ever distracted from the problem of the society, then what will be left far the common people).

Therefore he also says “Pratibadh kaa prachna .... Utna mahatwapurna nehi he jo kisi nichit parti, raajniti yaa bybasthaa se pratibadh he.” (The question of responsibility is not so important which is responsible to any definite party, politics and system) Shivprasad Singh was not directly involved with the politics. But he had utilized his responsibility as a literary man towards the society. In his novels there are immensely dealt with the burning issues of the politics but there is not such reflection in the stories. In his novel ‘Nila Chand’ through the mouthpiece of a character he says “We do not like to link the temple with the politics”. From this we can have a glimpse of the political influence in his life. He was in the side of distracting religion from the politics. In his novel ‘Alog-Alog Baitoroni’, he has openly attack at the communal problem. Indeed having not any support for any of the political parties too he was very close to the political position.

The story ‘Swahid Divash’ by Shivprasad Singh is an excellent story dealing with the political teacher. In this story, the writer has depicted a rural depiction regarding the political life of India after independence and before independence. Before Independence,

1. Prochnou Ke Ghere, Dr. Rajendra Abasthi
2. Prochnou Ke Ghere, Dr. Rajendra Abasthi
the freedom movement of India was entirely spread towards the rural region. In the story, the writer has preceded the incident presenting him in the form of a character. Introducing the method of flash back, the writer has depicted in the story how after independence a traitor becomes subtle patriot. Strengthening the old memory, the writer here described that, having got away from the British; Seth Giridhar Das along with his young daughter and wife have taken shelter under thakur. The day on which the Britishian Darooga got information of Giridhar Das, then he instantly arrived at the house of Thakur and began searching for. But during the period of investigation nothing was acquired by the Darooga. Because the information of coming of the Darooga was formerly given by patriot Debichand to Thakur, Thakur has concealed Giridhar Das in a small attached room amidst. The life of Giridhar Das was saved only for Debichand. After a few days, being the Govt. witness, this Giridhar Das witnessing against Debichand, has heard the latter the imprisonment for the five years. While showing the latter part of the story in the modern context, the writer has said that this traitor Giridhar Das with his shrewdness after independence becoming a Social benefactor became a reputed person of the society. And patriot Debichand, being a common, has to released from the Jail, In the end of the story the writer with the help of a lyrical tone, has been tried to bring in to light the base essence of the story -

"Swahidau ki chitaau par juteinge har barash meile
Batan par marne balau kaa yehi baki nishaan hoga."
Indeed, this is a different story based on the political prospective. Debichand, the epitome of the lower class is a person daring to die for the country and who has mischief from Seth Giridhar Das, the epitome of the upper class.

"Paraadhin Bhaarat me jo swaadhinataa ke biraudhi the, swaadhin Bhaarat me wahi punya ban gaye aur jinki rakta daan se Bhaarat swatranta hua weye laug bhula die gaye. Yah bidambanaa Swahid Divash me darsaney a he." (The one who was against of independence in the free India, he became achiever and the one whose blood had freed India, and he became forgotten. This tragic moment in ‘Swahid Divash’ is indeed illustrious.)

In the story ‘Dharatal’, Shivprasad Singh, the writer has presented with livingness about the court and about the trial in the court.

“Yahaa Neina aurat haukar bhi pati Lallan Singh ke khilaaf mukardamaa thaus deta he. Iska barnan kuch is tarah se hua he—“Us din me ghar me hi thi, jab chaprachi Lallan ke naam notice lekar aaya thaa...........

“Aapka naam Lallan Singh he?” chapraachi uska naam kisi se puch kar aaya thaa.

“Ha, ha, kya bat he?” Wah bardi dekhaakar ghabraa gaya tha.

“Apke naam notice he!”

“Notice”'......

1. Karmanacha Ki Haar, Dr. Siyaram Tiwari

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“ha-ha”, Babu ji notice. Muchammat Neina banaam Lallan Singh, Samje yah auratau aur harijanau kaa jamaana he saahib! Apni bibi ki bhi hakatlaphi nehi kar sakte aap, ha, layie dastakhat banaiye.” (I)

(Being a woman too, Naina has lodged complaint against her husband Lallan Singh. The description of it in the following way—

On that day I was at my house while the chaprachi came taking the notice in the name of Lallan.

"Is your name Lallan Singh?” The chaprachi came asking his name to some one.

“Yes, what’s the matter?” He became worried seeing the uniform.

“You have notice in your name”!

“Notice”,……

“Yes sir, notice. Naina versus Lallan Singh, today is the reign of the woman and Horizona sir. You are not capable of controlling your wife, let’s have your sign please.”)

In the story ‘Aadim Hathiyar’ description has been made about the rural political aspect like the Panchayat which is indeed an essential part of the politics. Rural Panchayat is called for the solution of any of the problem and which is represented by the chief of the village or the president of the Panchayat. The story ‘Aadim Hathiyar’ depicts the life of Shyam Lal who is not ready to oblige the decision of the Panchayat. After getting married to Asha, Hukum Singh, the leader of village, calling the Panchayat dominates. But while Shyam Lal himself affronted at the Panchayat, then Hukum Singh became silent.

1. Andhakup, Dharatal, Shivprasad Singhji Ki Kahaania-1, Page-15
The protest that is exposed through the mouthpiece of Shyam Lal is the reflection of the writer himself—

"Me nehi mantaa apki panchaayat"

Shyam Lal baula,... kisi ke saadi-byaah se panchayaat ka kya bastaa? (1) (I donot follow your Panchayat. ShyamLal begins to say “what is the use of Panchayat in the matrimonial matter?” is Panchayat an office of matrimony?)

In the story ‘Shingkhola’ there is also the depiction about the Panchayat which is an essential part of the rural world. The Panchayat is generally formed to highlight on the incident happened in the rural life and to give decision on the incident. Here description has been made on the aspect of the rural Panchayat which is an important the rural area, but somewhat distinct from the rural meeting.

"Kyu ki yah panchaayat graam sabhaa ki tarah nehi hauti. Yah khaandani panchaayat barsau ke baad kabhi kabhi hauti he aur saathau gaon ke saath Choudhari laug bandh kamre me nirnaaye lete he." (2) (As this Panchayat does not like the rural meeting. Here aristocratic Panchayat has been formed sometimes after a long year and the prominent class of the Chowdhury along with the village has taken the decision in the encircled room.) In this story in some places description has been made on certain political thought as follows -

1. Andhakup, Aadim Hathiyar, Shivprasad Singhji Ki Kahaania-1, Page 258
2. Amrita, Shingkhola, Shivprasad Singhji Ki Kahaania -3, Page 36
I. “Me Nak saali to dur, communist bhi nehi hu.” (1) (I am neither a naxalite nor a communist.)

II. “Jeise 1947 me lagau ko, garibau ko batlaaya gayaa ki haam azaad he”. (2) (As it was said to people during the period of 1947 particularly to the poor that we are free.)

III. “Bandh kamre me niyaalay banaa, ek aadmi charpanch aur baaki panch baune”. (3) (The court became setup in the closed room, one man become supreme while the remaining became common men.)

The above quotation bears certain political tumult during the time of independence like the govt. proves the writer’s political outlook.

In the story ‘Bheriye’, Shivprasad Singh has given his highlight on certain political thought.

Indeed, Shivprasad Singh does not deal with the political aspect in his story so largely. In the rural background there happened to be seen certain political depiction which can help in moving ahead the incident of the story.

2. Shingkhola, Amrita, Shivprasad Singhji Ki Kahaania-3, Page36
3. Shingkhola, Amrita, Shivprasad Singhji Ki Kahaania-3, Page36
9.2 An estimate of the political depiction representing the middle class and the tower class as reflected in the stories of Mahim Bora.

*Mahim Bora* was himself a freedom fighter. He took part in the non-co-operation movement under the leadership of *Mahatma Gandhi* against the British. He himself witnessed the strict rule of the British Govt. and the administration of the free-India. *Bora* is extremely conscious about every changing attitude influenced on the Assamese lives. The political shape of the 1942’s mob movement is apparent in the stories of *Mahim Bora*. The latter stories of *Mahim Bora* reflect his familiar Vedic society and the disrupted life. The humanitarian perception which rooted during the initial stage of the modern Assamese literature, the foundation of it as an outcome of the immediate political scenario, stages of the social growth, scientific outlook were remained weak and the characters were reformatory, world war and for certain further political, economic disturbances the social knot became break up. In front of the capitalist domain and disastrous effect of the modern society, the life of the common people became plunged in darkness. In large number of the stories of *Mahim Bora*, depiction has also been made on the theme of Nationalism. His stories excellently depict the aspiration of the Assamese people through the constructing of schools, colleges to evade the exploitation of the British. Whatever the political scenario in the state, revered *Bora* while goes for the reflection of his thought has expressed the psychology of the middle class and the lower class in a very simple tone. In such stories there is no mention about the political tumult. But the stories in which respected *Bora* goes to dealt with the political aspect, those are politically become
accurate. There are also to be seen in his stories certain political condition before
independence and after independence. Now I will have a highlight on the political aspect in
the stories of Mahim Bora associate with the middle clan and lower class of life therein -

In the story ‘Ni-Sandeh’ description has been made on certain political issue. Bora,
through the mouth piece of the character of Bijon, has given a glimpse about the political
activities. The time of writing this story was 1953. Therefore in this story there is to be seen
certain Post-Independence political aspect like the political parties, ‘Bye-Election’,
different activities of the party like campaigning, distribution of leaf-let, arranging the
meeting all these things. The writer, using the method of flashback in the story, depicts
about the political activities that Swati performed with Bijon Da before she getting
married. Both of them under the basis of their good friendship took participated in the
political discussion at the house of Bijon Da till 10/11 in the night along with giving Swati
the opportunity to give address for the political party etc. But Swati became changed after
getting married. The writer has tried to present this love relationship between Swati and
Bijon through these political activities indirectly. Swati wished to get marry with Bijon.
But Bijon does not like Swati. Therefore she got married with Basanta, the assistant
manager of the tea garden. Bijon till then remained associated with the political activities
actively.

But after many days, having informed about the illness of Swati, her husband
Basanta has called for Bijon writing a letter to him. Bijon arriving at the house of Swati,
having talked with her in friendly manner, about their past days amidst political activities
released her from the tension of the death of her daughter. Here in this story, through the
portrayal of the character of Bijon, presents the old memory of looking for Swati amidst
the political activities where there is no flavor of love, there is only a true friendship. Therefore in the end of the story, the writer has attempted to give a new enthusiasm and new ray of hope in the life of Swati through the character of Bijon.

‘Ni-Sandeh’ is truly a love story where is to be seen the one-sided love of Swati, pure friendship of the protagonist Bijon, the affection between Swati and her husband Basanta all these in a beautifully artistic presentation. Besides amidst the presentation of the picnic scenario in the natural bounty, the death of the daughter of Basanta, the writer also mentioned in the story about the regional politics after independence and which made the story interesting.

In the story ‘Tritiya Srenir Yatri’, depiction has been made on the Assamese Political condition before independence. The time of writing this story was 1947. Therefore, the writer along with the special highlight on the freedom movement, based on the incident of the Second World War has presented to the readers a beautiful love story in which through the portrayal of the character of Nitya, a prisoner of the 1942’s movement the writer has expressed largely about the freedom movement.

"Nityar manat paril dubacharar aagar sei uttejanaa purna dinbilaakar katha. Ki jaagaranei dekhaa nagoisil gaone vuve. Gaon ujaar kari maanuh jelaloi goisil-andulan karisil, aru aaji dubasarar murat ki paribartan. Maanuh paagal takaar kaarane biraallicchar agnimai dinbilaku jen smritit he parinata hoisegoi. (1) (Through Nitya, the writer also mentioned about the changing attitude of men during the time of 1942’s mob movement and in the mid time of the Second World War. The depiction of the

1. Golpa Samagra, Tritiya Srenir Yatri, Dr. Hiren Gohain, Page 63
historical mob movement during 1942 in the story has heightens the inherent beauty of the story)

Moreover, the story also beautifully depicts the changing attitude that occurred in the society during the time of Second World War. "Muthate judhar ei duti bachare bhalekhini paribartan ani di gol". (Indeed the two years duration of war time has brought tremendous change.) It also deal with the depiction of the changing attitude of Joya, the beloved of Nitya along with the transformation that came to his house with the economic upliftment. Joya, the ex-beloved of Nitya is completely a different lady new having got married to military contractor Tapan Chowdhury. She is now in deep love with her husband. And now she has completely forgotten about Nitya, her revolutionary friend and for whom once she had rolled downs her tears. She is now at a long any from the touch of the freedom movement.

Here in this story, Mahim Bora, the writer wants to show indirectly that the person fighting for the country, spending the days of imprisonment is just like a memory. There is no trace of newness in it. They have always been to hear the insult and rebuke from the others. Here in this stay is beautifully depicted the capitalist outlook of Tapan Chowdhury over a third class passenger like Nitya during their train journey. "Nityai taaloi saai haahile matra. Haahitue jen koi uthil, ‘Tritiya sreni’....‘Pichat aakau laug dharim’ buli si naami gol." (Having looked at him, Nritya just made a laugh only.

1. Golpa Samagra, Tritiya Srenir Yatri, Dr. Hiren Gohain, Page 63
2. Golpa Samagra, Tritiya Srenir Yatri, Dr. Hiren Gohain, Page 65
The laughter as if uttered "Third class.... He got down with the promise to meet again.

Therefore, through this story, *Mahim Bora* has excellently highlight on certain political issues like the freedom movement, the Second World War and which helped to move ahead the incident of the story.

In the story *Smritigandya*, the writer through the mouthpiece of *Janardan Chowdhury* has political system. Here in this story, *Janardan Chowdhury*, the protagonist of the story has severely ridiculed at the Govt’s exploited policy towards the common people. "Ene aduraadarshi maanuh kichumaanar haatat deshar shaasan vaar paril, ji desh khan ephaalar paraa khayankar kari pahaarbilaakatu gachar thait ghar gajaaise....Engrajar shaasanat deshar swadhinataa naathakilheten sacha, kintu asamiya maanuh jiai thaakilheten......"\(^{(1)}\) (In one of his statement *Chowdhury* himself uttered although there were not any freedom under the rule of the British, but Assamese people would have to be lived.) This is indeed a severe attack and the current political system including to the foolishness of the Govt. and along with its misdeed. "Deshar durniti, charkarar murkhaami etyadi naana samasyaar kathaie mantu aakau tulpaar lagai dibaloi aarambha karisil......"\(^{(2)}\) (The mind used to be disturbed again by the misdeed of the country, the foolishness of the govt. all such various problems.)

In the story *Bahubuji Tribhuj* to description has been made on the political personality like the M.L.A. Here in this story is beautifully depicted the political subtlety of

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1. Golpa Samagra, *Smritigandya*, *Dr. Hiren Gohain*, Page 90
2. Golpa Samagra, *Smritigandya*, *Dr. Hiren Gohain*, Page 93
the local M.L.A. in establishing a girl school in the village. Regarding this fact, on the inauguval day in the course of his address towards the people bring out the ideal of Bapuji, along with the Indian spirituality and the importance of ethical character are indeed the beautiful epitome of political shrewdness of the M.L.A.

The story 'Harmaal' depicts a beautiful political aspect. Because of earnest toil of Suneswari, the wife of Rameswar, he became a reputed person in the village. From common Rameswar, now he has now converted in to Rameswar Mahajan. Here in this story it is shown that the frequently visiting of the local MLAs and the party members of congress to Rameswar Mahajan for the vote. As Rameswar has large number of votes in his hand. Therefore, the political people respect him, and MLAs carry him in their jeep. This is how the political background has been created in the story of ‘Harmaal’.

In the story 'Ei Nadir Sute' to there is the description on the political issue. In the story it is described the coming of the local MLAs to the house of Probudh after he became an engineer. These MLAs earlier rested in the houses of the Maujadar only. But Probudh, while became an engineer they used to rush to his house frequently.

Moreover, this particular story also beautifully exposed the crucial political aspect like the bribe. While Probudh was not any mood to accept any bribe, then his old father frowned at him for his standing like the pious Yudhisthir while the other reputed person go for the bribe. “Deshar manuhe rajaar paraa mantriloi, sapraashirparaa haakimaloi thoilai thoilai dhan ghatise, si ulal dharma Yudhisthirtu.”

1. Golpa Samagra, Ei Nadir Sute, Dr. Hiren Gohain, Page 145
All these beautifully reflect the corrupted aspect of the politics. The writer although in an indirect manner, tries to show that the middle class too not consider the bribe as a crime. As in the politics of the country everybody from the king to the minister take bribe.

In the story 'Poitachura', the writer through the mouthpiece of Ballav, was ridiculed at the trend of modern politics. Ballav, an educated youth became disturbed with his close political environment. “Natun natun kali congressi, congressar aaldharaa dalar utpaatat si asthir. Bahut sankshyak esamayar taare lagaria, hoi matric phel, nahai highschoolar dui-a sreni parha nai ba matric dui tinibaarat paas. Pratyekei ekujan neta, pratyeke mukhat aadhunik siksha-rajnitir uparat baktrita."(1) (He is dejected regarding the nuisance of the newly formed congress party. Most of his comrades, either undermatric, or reading one or two classes at the high school, or passed the matric after attempting twice or thrice. Each of them is now a leader with dialogue over the modern academic politics.) Besides this story were also beautifully highlights on the fact that politics too plays an important part in the social organization, theatre, library, union and infact everywhere.

As there happens in the politics aspect like party break up fight among the political parties, like wise in the rural areas too these quarrel have been running in full intensity. Therefore, the writer has compared all these rural aspect with the politics.

In this story, the writer, through the portrayal of the character of Sarbandanda tries to show that an illiterate person like Sarbananda can become a successful person under the

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1. Golpa Samagra, Poitachura, Dr Hiren Gohain, Page 190
influence of politics. All these aspects have been presented by the writer in a mocking manner and ridicule at the middle class un-employed engineer Probudh indirectly.

In the story ‘Eta Natun Khooj’ mention has been made on the college election in which the aspect like campaigning finds prominent emphasis.

Moreover, in the story ‘Dost’, too reflection has been given on the game of election and the loosing of the communist party in the election. In the story ‘Koli’, there is the depiction about the coming of the M.L.A., Maujudar, and the political leaders to the public meeting.

Indeed, after a crucial observation of the stories of Mahim Bora, it can be realized that most of his stories are dealt with the depiction of the Assamese political scenario. The writer has created certain political issue concerning the development of the incident of the story. The reading of the political stories of Mahim Bora, as if they are real and became attached with the incident in which both the middle class and the lower class are closely associated.

9.3 Comparative study of the political aspect of the middle class and the lower class as reflected in the stories of Shivprasad Singh and Mahim Bora.

Shivprasad Singh has written only three of the political stories. Among them ‘Swahid Divash’ is the only story dealing with completely on the political incident. In the rest of the stories there are the depiction regarding the rural Panchayat and which I have included in the list of political stories. But Mahim Bora, has dealt with certain political issue in many of his stories. His remarkable story ‘Tritiya Srenir Yatri’ is parallel to the
story of ‘Swahid Divash’ by Shivprasad Singh. Both the story tellers are dealt with pre-
independence background along with the introducing of the flash back method therein. The
moving ahead of the incident in the stories of the two writers, the changing attitude of the
characters can be recognized. The transition in the character of Giridhar Das in the story
‘Swahid Divash’ and in Joya, the character in the story of ‘Tritiya Srenir Yatri’ is worth
mentionable. The depiction of the Panchayat which is visible in the other stories of
Shivprasad Singh is also apparent in the story ‘Koli’ by Mahim Bora. Panchayat is the chief
legislative of the village. Large parts of the rural decision have been completed in the
discussion of the Panchayat. The public has to obey the declared outcome of the Panchayat.
I have included this Panchayat in the scope of politics with special highlight therein.
Besides, the aspects like the court trial are to be seen in the stories of Shivprasad Singh in
which the rural middle class and lower class are associated with. But in the stories of
Mahim Bora there are no such depiction regarding the court, trial etc. Only in his story
‘Rist’ mention has been made on the court and the trial associated with it. Here in this story
through the character of Paresh, the lawyer appointed newly in his job, throws highlight on
this administrative system.

Besides in many of his stories Mahim Bora has depicted the Assamese political
scenario before independence and after independence in which mention has been made
regarding the congress party and the communist party. Moreover the word M.L.A. is used
frequently in his stories. Mahim Bora also highlight on the activities of the party men
worked under different political parties. And he has beautifully depicted the participation of
the women in the freedom movement as well as in the politics along with the special
highlight on the corrupted bureaucrat. In some of his political stories, Bora has mentioned
Shillong as the capital of Assam. Because during his writing Shillong was the capital of Assam instead of Guwahati. Along with depictions of the freedom movement, respected Bora also depicts in his story the impact of the 2nd world war. Infact, he has treated many of the half-learned Assamese unemployed youth who have entered the politics with ridiculing at them severely. Therefore the depiction of the political scenario in the stories of Mahim Bora is far larger than that of Shivprasad Singh. Hence when it is attempted to go through the political stories of Bora, then a contemporary political scenario of his time automatically comes before us. Having these comparative observation in consideration, it can be a firmly said that the political depiction of Mahim Bora is too rapturous than that of Shivprasad Singh.