SECOND CHAPTER

Brief life-sketches and literary contribution of Shivprasad Singh and Mahim Bora
2. **Brief life-sketch of Mahim Bora with his perception regarding literature and society:**

As a literary figure with distinguish qualities and distinctive outlook, *Mahim Bora* could occupy a prominent position having started his literary journey during the age of ‘Ramdhenu’. The house of *Mahim Bora*, is at Tamulichuk of Kaliabor (Hatbor) situated in the district of Nagaon (Assam). Presently he has been living permanently beside the Pratap Sarma lane in Amulapatty on the bank of Kalong River which is in the midst of Nagaon town. His wife Dipty Bora, a kind hearted lady was a teacher by profession who died in 1999. He has two sons namely Amitabh and Abhijit.

A man crossing 84 springs, *Mahim Bora* was born in 6th July, 1926 in the Ghupsadharu tea garden situated in the Darrang district. Oldest son of Gajendra Nath Bora (Father) and Chandra Kanti Bora (Mother), *Mahim Bora* has three brothers and two sisters. He took his primary education in the L.P. school of Hatbor. He had completed his secondary education from the combined M.V. school of Kuwarital, he passed in the entrance examination in 1944 from Kaliabor High school (presently Higher Secondary). As a student in the first batch of Nowgong College he passed his intermediate examination securing first division in 1946. He took his B.A. degree from the great Cotton College in 1948. After then in 1952 he took his M.A. degree in Assamese from the Gauhati University. During the time of his study, *Mahim Bora* established the Kalibor Girls’ M.E. school where he was the teacher for some days. After his B.A. examination he also taught at Kuwarital High school, Kaliabor High school and in the Kamrup Academy, Guwahati. While he was studying in the Gauhati University, he worked in the radio center,
Guahati (1950-52), as “Dhanbor Kai” in the so called program “Gaya Raijar Mel”. For some days he had been associated with the ‘Ramdhenu’ press and ‘Naturi Asomiya’ too. Having passed the M.A. examination, he worked as a lecturer (1953) in J.B.College, Jorhat for about seven months. After then from the year 1954-1987 he served in the Nowgong College as a lecturer in Assamese or HOD for about 33 years and retired proving himself to be a skillful teacher. During his lectureship on Nowgong College, he also served as a part timer in the A.D.P. College and in the Nowgong Girls’ College. Since his student time, *Mahim Bora* was actively involved in certain social activities. While studying, he took great initiative as an establisher of Kalibor Girls’ M.E. School at Hatbor. He was also one of the active members in the establishment of Kanaklata Library, Arun Sewa Samitee and Natya Sangha (presently abolished) at Hatbor. He was associated in the establishment of the A.D.P. College and the Nowgong Girls’ College. He also associated in the direction as well as acting. Being a student at the high school, *Mahim Bora* also actively participated in the mob movement of the 1942’s.

He was the 55th president of Axom Sahitya Sabha held at Doomduma. He too was the district president of Axom Sahitya Sabha in Nagaon. As a president of the Axom Sahitya Sabha, he made visit of assimilation into the Borak Valley and to the difficult hilly regions of Assam. Besides on invitation he visited states like Manipur, Meghalaya and participated in several programs. He was the president of “The Kabi Sanmilon” held at Golaghat (1978) under the Axom Sahitya Sabha. During his stay as president of Axom Sahitya Sabha he founded “The Sanmillita Bhasa Mancha” for the development of the different ethnic language and culture. Having prepared new regulation along with the responsibility of the chief editor, he worked for some days for the ‘Bahal Asomiya
Abhidhan owned by the Axom Sahitya Sabha, but due to economic crisis the work had to be put off.

During his service as a lecturer, he was the continual member for about ten years of Assamese syllabus conducted by the Gauhati University. He was elected as the prominent member of the central general council of the great Indian cultural organization like the Sahitya Academy. He started writing since his school hood. While he was in the 4th standard he could achieve prize and commendation having written verse. When he was in the 7th, 8th and 9th standards, he along with his friend Deben Gogoi edited hand-written magazine ‘Malaya’ for approximately 3 years from his place Hatbor. He was also the joint editor of the hand-written magazine ‘Sewali’ came out from the hostel of the Nowgong College whereas Deben Hazarika was the other editor. He too was the assistant editor of the child magazine ‘Rang Ghar’. ‘Akon Aru Bhoi’, a funny verse by Mahim Bora written during the 5th standard of his schooling was his first printed writing and it was published in the Collar magazine named ‘Kuhipat’ edited by Madhab Bezbarua under the magazine ‘Bahi’. Besides enlisted in the Nabakanta Baruah edited child magazine ‘Marua Phool’ this verse was also reprinted in the souvenir by the American ‘Axom Natya Sangha’ during its celebration of ‘Asom day-91’. ‘Join-Mora’, the first Assamese short story by Mahim Bora was published in one of the issues of the ‘Bordoichila’ (1945-46) while he was studying as a student in the Nowgong College. And while he was studying at the third year in Cotton College, his short story named ‘Tritiya Srenir Yatri’ had secured second prize in the category of short story competition.
While he was working as lecturer in Nowgong College, he as a joint editor along with Dr. Bhabendranath Saikia edited at great literary anthology named ‘Arunachal’ and Kamal Chandra Bora, the proprietor of the Puthighar press published this book. With his creation of child stories like ‘Battrish Putalor Sadhu’, ‘Tezimola’, ‘Sinderella’, ‘Bir Bogiram’, Mahim Bora has been successful to occupy a position being a child literature too. ‘Amor Chakulu’ and ‘Laru Gopolor Prem’ are two of his memorable plays.

Sri Bora had been actively involved in the Asom Movement. At that time he took participated in different meetings. While he was the president of Axom Sahitya Sabha, had been happened the opportunity to assist him in different mission of assimilation.

During the stage of youth were Dandinath Kalita, Mriradev Mahanta, Padmanath Gohain Baruah (grotesque verses, plays) and two of the plays from the pages of the old magazine ‘Bahi’ written by Kripawar Baruah. At the high school his favourites were the short stories from the ‘Aawahon’ and from the old ‘Bahi’.

Specially the new writers during the time of ‘Aawahon’ namely Jatindranath Duwara, Sailyadhar Rajkhowa, Atul Ch. Hazarika and the poems of Ganesh Gogoi were his mostly favourite. Mahim Bora also like the detective stories and the most favourable one was ‘Pach Kori De’ (Bengali), the ‘Golai Series’ by Kumudeswar Borthakur, Assamese version of the stories of ‘Sherlock Holmes’ written by Cannon Doyal. During college and university life his favourites were some of the English novelist, some of the Russian, French fictions in the English language, stories of O’ Henry, fiction of John Steinbeck and above all the bulk of detective stories by Aleister McLean. Bora is a great admire of Bengali novelist like Tarasankar and of the short stories by Bibhutibhusha, Rabindra Nath Tagore and Jiwanandra Das are the favourite Bengali poets. He had not the
habit of selecting books of his choice for reading. Whatever he found he used to read them all. Writing like travelogue, well written biographies, adventure stories are also in the list of his favourite numbers. About the ‘philosophy of life’, he writes “Jiwan enekoai—ene dhaaranarei samvab galpa rachanaat haat disilu. Aamar jiwanar pratitu khuj ek adrishya shaktie niantran kare. Jikunu srishtir khetrat (jiwanar sakalu kaamate) ei aishi shaktir kripaa laagiba—ei bishwas mur jiwaanat gavirarpara gaviratar hoi aahise. Taar artha elehoar vaagyaa bad nahai- Kintu mai vayabadio. Mai janmaantar aaru karmafalat bishwasi.”(1) (Life is so- with this conception perhaps I started writing prose. Each of our paces is controlled by one unknown power. In any of the creation (everything), have to be blessed by this unknown power- this belief has been growing to be growth in my mind continually. It does not mean fortune of the Idle- but I am also a fortunist. I believe in birth and fruit of action.) Being a writer, he was initially inspired by his mother. After then some of his teachers, friends and in fact his wife too inspired him a lot. Having written about the influences in his writing he says “Bhaashat ba rasanaar thasat prathame Bezbaruahar pravaabei pradhaan. Bayashar lage lage Stainbeckar rachana vangie aakarshan kare. Stainbecker baakya aaru barnaniya bishaye laav karaa gatimayataar koushal mur rachanaat prayug kari nijaa gadyar thach etaa grahi tulibaloi maajate cheshtha karisilu. Buranji aru kathaar guru charityar bhaashar ene pranmayataa ase, aru taar mulat hol kathanvangir byabahaar, naamdhatur bahul prayug. Bezbaruahak muldhan loi ei sakalore saanmihalire gadya

1. Pakhi Loga Din, Mahim Bora
রচনার করার চেষ্টা করিলু। মৃদু এতা গল্প গাড়া তুল। 'Readers Digest' রচনা রীতি মুক বাকোই আকারসতা করে। ক্রিয়াপদ নাম্বার জাতীয় জাতীয়তার প্রযুক্তি বাজার প্রাণবন্ত করে। বিশেষ বাস্তু আনার পুন্নপত্তা প্রবাব নিয়ে।

'প্রভাবের দুই এই গল্প' হেমিংয়েউ, কাফ্কা এই মহান কথাসিপি সকল। কবিতাত্ত্ব জিবানানন্দা, ওয়ার্ডসয়, কিট সুদুর প্রবাবের মধ্যে নাীেতে প্রবাব প্রবাব বিবৃতি হয়।

'রচনার সূত্রের প্রথম অংশ' (In language or in the shape of construction first of all the influence of Bezbaruah is obvious. With time the constructive skill of Steinbeck has attracted me. Having impressed by the moving technique in structure as well as in description of Steinbeck, I sometimes tried to apply it in my writing and strived to create a shape of my own prose style. There is such lucidity in the languages of History and in the Katha guru charit and it chiefly occurs because of the application of prose style like the usages of Gerund. Having Bezbaruah as a source, I tried to construct prose with the mingling of all these. Readers can find these kinds of techniques used by me in some of my stories. The writing style of the 'Readers Digest' strikes me greatly. The use of verb and gerund properly make language livable. The trace of inspiration of some of greatest prose writers like Hemingway, Kafka has to be found in some of my stories. There are hardly other’s influences in the selection of themes. In the writing of poem, the inspiration of the poets like Jiwananandra, Wordworth, Keats might have without to my knowledge, but I think this kind of influence to be an inspiration against others views.)

1. Pakhi Loga Din, Mahim Bora
joubanaloike. Lagate gahin gamvir, salpavashi, chintaasil, sahaj saral jiwan jaapan karuta ukha lukar prati aakarshita hoisilu. Shikshaa sanskritir khetrat keiba garaakio mur aadarsha purush hoisil— Anandaram Barooah, Lakshminath Bezbaruah, pandit prabar Krishnakanta Sandikoi, Dr. Banikanta Kakati aru Dr. Surya Kumar Bhuyan sir. Samaajik-raajnoitik jiwanat Gopinath Bordoloi dangariaa.(1) (Dinanath, the protagonist of the secretly read novel ‘Sadhana’ remained my ideal personality till my earlier young stage. Besides I was attracted by the tall personality who was mild, decent, thoughtful and led simple life. In the Edu-cultural field several great personalities remained to be my ideal figures. They are Aanand Ram Boruah, Lakshminath Bezbaruah, scholar Krishnakanta Handique, Dr. Surya Kumar Bhuyan, Dr. Banikanta Kakati all these respective teachers. In the socio-political field respected Gopinath Bordoloi inspired me.)

Before Independence, Mahim Bora supported the congress party. Currently he is without favour to the ideologies of any of the political parties. But he thinks to be suitable to originate any political parties with the Gandhian philosophy.

About the ups and down in life he writes “Nimna madhya britta pariaalar uchakangshi lora sualie sadaai sanmukhin hua baadha bighinir shatkaraa esha vaag sude mule mai vug karisu. Pisar jiwanat ene kisumaan avaabania ghatanaa ghatise jaar kunu bakshya pua naai.” (2) (I have been able to suffer almost 100% of the agonies suffered by the ambitious children born to a lower and middle class of people.

1. Pakhi Loga Din, Mahim Bora
2. Pakhi Loga Din, Mahim Bora
There happened in my life such striking incidents which have no any explanation.)

*Mahim Bora* also gave prominent emphasis on the sacred ceremonies as well as on the spiritual powers. He believes that human mind is always nourished by some unknown powers. He admits this power to be the form of the Almighty and with the bless of this power humanity can having crossed miseries go towards the way of happiness and under the influence of which the life of human being can become prosperous. This mighty God has enriched the life of *Mahim Bora* having escaped him from the great misfortunes. But unfortunately several misfortunes came to him altogether and made his life full of sorrow. So he believes in the destiny too. He accepts true religion which has shown kindness to the needy, liking for every creatures, and above all human service in a fixed principle. He is also of the view that a man becomes a religious without believing any of the religions but dedicating entirely to the service of the whole humanity. Since his childhood he has been highly influenced by service of the Christian religion, Liberalism of the Muslim religion and the conviction of Jainism, Sikhism and other religions.

He does not agree with the idea of transformation in religion having influenced by any greed. He regards the ‘*Bhakti Drama*’ by the saints to be the religion of human which has dichotomy only on the outlook with that of the western humanism. He is a supporter of the view of giving human the Godly status. According to him evil like pride can be abolished among the humanity with such outlook. He has great belief in the probability of human life. He admires the person of, courage, character and truthful nature.

*Mahim Bora*, being a successful writer has been excelled in every forms of literary art namely stories, novels, essays, radio plays etc. He was awarded with the reward of
Sahitya Academi for his novel 'Edhani Mahir Hahi'. He was also felicitated with the award of 'Asom Prakashan Parishad' in 1980 for his story collection 'Rati Phoola Phool'.

His first story collection name 'Kathanibari Ghat' has been translated successfully into all the constitutionally recognized languages. Moreover, he also awarded with the reward like 'Assam Valley Award' along with the 'Saganlal Jain Award'.

A brief sketch has been drawn below regarding the bulk of literary creation originated from the great literary genius like Mahim Bora.

**Story Collections:**

2. Deha Garoka Prem (1967)
3. Moi, Pipoli aru Puja (1967)
4. Bahubhuji Tribhuj (1967)
5. Ekhan Nadir Mrityu (1972)
6. Rati Phoola Phool (1977)
8. Mor Priya Golpa (1987)

**Essay(Mock)**

1. Mumair Padulit Bandhilo Ghura (1967)

**Novels**

1. Heruwa Digontor Maya (1972)
2. Putala Ghar (1973)
3. Edhani Mahir Hahi (2001)
**Others book**

1. Sahitya Bichitra (2nd Edition)
2. Prabandha Bichitra
3. Jibonor Alipaduliye Smritir Sitikoni (Kolpa Jyoti Baruah)

**Biographic**

1. Raja Rammohan Roy (1974)

**Collection of Articles**

1. Chinta Bichitra (1975)
2. Sahitya Bichitra (1980)

**Child Stories**

2. Tejimola aru Sindrella

**Poetry Collection**

1. Ronga Jinya (1978)
2. Junamonir Hahai
3. Bator Ekucha Bagori
4. Sutalor Ekhorahi Sewali

**Books edited by others**

1. Golpa Samagra (Dr. Hiren Gohain, 2004)
2. Sistri Aru Perona (Tridib Goswami)
3. Rasana Samagra (Jibon Narah)

**Books edited by himself**

1. Sankerdevar Nat.
**Memoir of childhood**

1. Pakhi Loga Din (1989)

**Plays aired by radio**

1. Laru Gopaler Prem
2. Laru Gopaler Bibah
3. Laru Gopaler Ghar Sangsar
4. Padum Kuwari
5. Nirmol Bhakot
6. Panchasor
7. Garokhiya Bhim
8. Tinir Tini Gol

*Mahim Bora* is indeed a prominent story writer. Each of his stories is like precious pearl to the world of Assamese story literature. Though he is currently retarded by age, yet he is mentally still vibrant and conscious. This prolife story writer has arrived in his 84 years of age in the last 6th July. A great literary personality like *Mahim Bora* might create his outstanding literary output in such a long years too despite being retarded by physical problems.

### 2.1 Life sketches of Shivprasad Singh with reference to his literary genius

*Shivprasad Singh*, the outstanding prose writer and critic was born in August 19, 1928 at the village Jallalpur in the Benarash Janapad situated in the state of Uttar Pradesh to
an aristocrat, middle class peasant family. Based on the historical, cultural facts and full of revolution oriented country like India, there is no doubt that all these factors crucially made on influential contribution in the development of the personality of Shivprasad Singh. Neither he was the son of a reputed father nor he got the literary, spiritual, artistic reformation as a gift. But whatever his father Chandrika Prasad Singh and mother Kumari Devi had influenced him with their traditional lesson besides their economic and social status. Because of these family influences, the tender life of Shivprasad Singh had not to be faced any difficulties. But later on due to economic problem his family was suffered and which led him to face several problem including during his study at M.A.

The study life of Shivprasad Singh began in the primary school of Jallalpur at post Jamaniya situated in the district of Gazipur. He passed the middle school exam in 1942. Like the old proverb “Morning shows the day” the inordinate genius of Shivprasad Singh was proved during his childhood as a brilliant student. He was in fact an attentive student. In the high school final exam conducted by the UP Board in 1947, he secured first division having special honours in the subjects of Mathematics, Algebra, Sanskrit and History. After then in 1949 he passed the intermediate exam from the reputed Uday Pratap College, Benarash with first position and having special honour in the subjects of Sanskrit and Logic respectively. During the same year, he got admitted in the Kashi Hindu University at the B.A. classes. Having influenced by his caliber and dedication, then the HOD of Hindi of the particular University Mr. Keshab Prasad Mishra inspired him a lot. From that inspiration, the interest of Shivprasad Singh grew towards literary art. Indeed in 1951, he passed B.A. exam in second class along with special honours in Hindi literature as well as Philosophy. Besides in the list of merit of the whole students, his position was in the fifth.
In the year 1951, he got admitted into the M.A. class having Hindi literature as his subjects and in 1953 he passed the same with first class and become top in the merit list. After then having got the scholarship offered by the University Grant Commission he got the Ph.D from the Kashi Hindu University. His subject of study was "Sur-purba Brajbasha Aur Ushka Sahitya". Earlier to this while he was in M.A., he got excellence having written lucid article on ‘Bidyapati aur abhatat bhasha’.

All these excellence of Shivprasad Singh finally in 1956, led him to appoint as a professor in the department of Hindi at Kashi Hindu University and since 1967 he remained the reader of the same department. After then being a professor as well as a lecturer he became successful. He was popular among the students too. His students were the great admire of his wide scholarship, his eloquence and of his distinct and simple presentation and in fact all these qualities made a deep impression in his students. Besides he was famous being a successful guide regarding the research work. The serious students from a long away in fact come to him because of his liberal personality, his wide readership as well as his helpful nature. Grand son of prosperous Zamider Sibtahal Singh, Shivprasad Singh has a younger brother named Sambhu Prasad Singh who looks after cultivation in the villages. His mother was a lady with quality of softness, calmness and culturally enriched. She was the beautiful epitome of adoring kindness and reformation belonging to the tradition of Sanatan femininity. In fact the influence of his mother was greatly obvious in Shivprasad Singh rather than his father. In most of his novels as well as his stories, the trace of his mother’s personality can be seen easily in the female characterization. Shivprasad Singh became fortunate having Smti.Dharma, as his wife. Being a lady without high education, having no relation to literature or to any other forms of literary art, the influence
she had on him was undoubtedly made others envious. She in fact maintains the household responsibility in such a way that, *Shivprasad Singh* never needed to have a critical looks on that. If he had not got such rare contribution of his wife, he would perhaps never been able to establish him as a reknown literary figure. An unexceptional lady alien to the hypocrisy of the modernity, unaware about the urban artificiality, emblem of honesty and loyalty, Smti Dharma is indeed a precious gift to *Shivprasad Singh*. They have a son named Narendra Singh who works as a ‘Research Scientist’ in the arts centre of the Kashi Hindu University.

"Pakkaa gerua rang ghara hua, 'clean shaved' chehra, tikhi naak aur kaphi badi badi aankhe aushat ke eise byakti the ki dur se dekh kar hi yah kah uthna ki 'Prasad ji ke naayak ki parikalpanaa saakar ho goi he.' (1) (The clean shaved appearance with complete saffron colour, with the pointed nose, with the big eyes, he was such a personality and seeing him at the distance too could be conceived about the designing of a protagonist by respected Prashadji.)

A man enriched by extreme excellence, the personality of *Shivprasad Singh* is marked by simplicity, calmness, potentiality and full of artistic genius. To remarkable features mostly reflect in his appearance which attracts others to him in the first side. His personality is featured by his gentle and calm nature along with habit of speaking less. People are of the opinion that he was a man of introvert nature, never like to mingle with people. He himself admits that 'Me apne se kisi par khulta nehi hu. Yah mera swabhaab he. Jab tak koi khud baatchit suru nehi kartaa me chup hi rehta hu.'

1. Sarika, 1st February, 1980, Page 10
Shayad islie log mujhe garmilanasar mante he.\(^{(1)}\) (I do not speak myself earlier to others. This is my habit. Until second or third persons speak earlier I remained out of speaking. So, people like to call unsocial.)

But the one with home he likes to speak and thinks to be his own talks with him or literature hours by hours and got sometimes tired. Both in his teaching and literary life, he shows his extreme devotion. There were none contemporary, senior and junior male and female writers whom he can call to be his intimate and can share his feelings to them. “I am at all a thrown away man”, this is his confession. He is as strict in his studies as dedicative to his teaching. Anger hardly appears in his face, but while appears it crosses beyond limitation. He is a tremendous reflection of a perceptive personality. ‘Dhoti-Kurta’ is his favourite dress, but along with cleanliness and whiteness, purity was the requirement in his wearing of cloths. The residence of Shivprasad Singh is totally simple.

A feeling as felt by Dr. Bibeki Ray can be stated here “Baahar koi nehi tha, Cactus the, jiti jaagti phulwari thi. Kintu yah samudaai Dr. Singh ki ruchio kaapataa bhar bataa sakte the. ‘Hai nehi hai’ athaba ‘Kutte se sabdhan’ likhi takhtiya nehi thi, call bell bhi nehi. Bach itminaan se sahityiak bijanataa ki is shaanti me apni kalaatmak sangrachanaa ke saath nil gagan me pankh pachaare urte se mahal ki chayaa me chan bhar khare rahkar kisi ke bahaaar nikal ne ki pratikshaa ki ja sakti thi.”\(^{(2)}\) (There are nothing outside, was there Cactus and there was beautiful flower garden.

1. Sarika, 1st February, 1980, Page 15
2. Goboi Gandh Gulab, Page-128
But all these were instrumental to express the interest of Dr. Singh. There was not a board writing notice like ‘beware of dog’, there was not a calling bell too. But only in the midst of artistic creation, standing at the mansion under the shadow of the wings of the flying birds in the blue sky, some one was expected to come out.)

Among his foremost tastes were reading books and attempt the library. One of his major choices was all writings of new & old writers. He had the same interest and liking for the native and western literature. Besides literature he had also taste for his History, Geography, Philosophy, Astrology, Mathematics etc. Having earnest devotion to spiritualism and philosophy, he made a deep study of the works of Shri Arbindra, Acharya Rajnish and along with the philosophy of existentialism. Besides study, he had the habit of walking in the bank of the Gangas, having sit severally in the Ghat, listing spiritual lesson and interest for traveling. In the political he had somewhat the support to Lohia and his party. But after then due to the abolished of Lohia and his party, he becomes disgusted with the politics. He admits the politics of today to be the politics of ‘Dom Ghotu’.

In his family life due to the sudden demise of two of his sons and daughter, Shivprasad Singh became dejected with life. But on the account of his self confidence and dedication to literature, he could wipe out these afflictions in due course of time. He died in the year 19999 and his death happens to be a great loss for the enrichment of Hindi literature. Indeed he was a living personality and his flamboyant personality will never be blushed. His personality will ever be illuminated along with the illumination of the Hindi literature too.

A brief sketch has been drawn below regarding the bulk of literary creation originated from the great literary genius like Shivprasad Singh. Before coming into the
prose literature, *Shivprasad Singh* was considered to be a great Research Scholar. The short research study that he made during his M.A. Exam was ‘Kritilata or Abahot Bhasa’. In this research work he made his analysis on the language of the ‘Kirtilata’ for the first time and achieved excellence in its next research. His Phd topic was ‘Sur Purba Braja Bhasa Aur Uska Sahitya’ in which he has drawn a logical conclusion with Scholastic standard. While doing this he had to collect the necessary data regarding the Braj Bhasa and after then examine it from the point of the language and literary standard.

According to famous linguist Dhirendra Barma “Dr. Singh ke is prabandh kaa sabse bada mahatta ye he ki lekhak ne sarba pratham hamaara dhyaan sur purba Braja bhashaa ki aur aakrist kiya he.” (The chief characteristic of this research book of Dr. Singh is that the writer has for the first time attracted our attention towards the Braj language.) According to Acharya Hazari Prasad Dwibedi, “Yah shram sadhya karya he” (This is a very hard work).

Having impressed by the study work of *Shivprasad Singh*, Rahul Sangkritayan says “Kritilata aur abaahat bhasha ke lekhak Shivprasad Singh se hame bahut si aashae he. Nichay hi is bihaar path ke liye sabal per mile he. (We have great expectation from the writer of *Kritilata* and *Abahat bhasa*, Shivprasad Singh. Surely it is a strong tree for journey pathway.)

*Shivprasad Singh* started his writing carrier since 1951. Then he was a B.A. student. His story with the title ‘Dadi Maa’ was published in the ‘Pratik’ in October, 1951. “Desh ke swatranta ho jane ke baad jis tarah shashoko ka dhyaan gaon ki aur gayaa usi prakaar kuch kahaani lekhakou ne bhi gaon ko bishaybastu ke rup me chuna. Inme *Shivprasad Singh*, Markendiya, aur Phaniswar Nath Renu pramukh he……Shivprasad
Singh ki 'Dadi Maa' is dhang ki pehli kahaani he.” (1) (After independence, how politician attracted by the villages, in such way some story writers selected villages as their subject matter. In which Shivprasad Singh, Markendiya and Phaniswar Nath Renu were mentionable. ‘Dadi Maa’ of Shivprasad Singh was the first story written with this subject matter.)

With that literary beginning he was welcome in to the Hindi literature with great enthusiasm. Critics like Dr. Nambar Singh too are of the view that the story of ‘Dadi Maa’ to be the turning point in the new Hindi stories (Nayee kahani). ‘Dadi Maa’ was the first story reflecting the picture of rural life as anticipated by the writer himself. He started writing novels too late. His first novel named ‘Alog Alog Baitaraani’ was published in 1967.

The creative genius of Shivprasad Singh is something like the prism. He was research guide, critics, readers, distinctive writer, philosophical orator besides explorer of the soul world as initiated by Aurobindra, Prosodian, play-writer, story writer, novelist, writer of the travelogue and critics of rhetoric and literary criticism. With such abundant Shivprasad Singh is himself a unique ‘Bidyapati’ starting his critical articles from the lesson of great Bidyapati of the Hindi literature. ‘Bidyapati’ is his only critical masterpiece in which special highlight has been given on some specific writer. He has excellence both in Critical outlook along with research outlook. ‘Aadhunik Paribesh aru Nabalekhon’

1. Hindi Sahitya Ka Dusra Itihas, Gramanchal Ki Kahanya, Bachan Singh, Page 490
(1970), is one of the greatest critical sketches. Having gone through it can be realized that criticism is an honest job for Shivprasad Singh.

The first creative writing of Shivprasad Singh was started with his stories. His first story ‘Dadi Maa’ was published in the journal ‘Pratik’ edited by Akshey. In his famous six collection of stories including ‘Aar Paar Ki Mala’(1955), ‘Karmnasha Ka Har’(1958), ‘Inhe Bhi Intezaar Hai’(1961), ‘Murda Sarai’(1966), ‘Andhera Hasta Hai’(1975), ‘Bheriye’(1977) his stories began to appear. His anthology with the name ‘Meri Priya Kahaani’ was also published. Till now three of his great story collection have came out. These are –

1. Aandhakup
2. Ek Yatra Sattah Ke Niche
3. Amrita

It is indeed true that if the treatment of the stories of ‘Amrita’ is different with that of his earlier stories, it happens for his outlook regarding the contemporary background. ‘Alog Alog Baitoroni’ is the first novel written by Shivprasad Singh. It is a brilliant portrayal on the distracted villages and village migration. ‘Goli Aage Murti Hai’ is the second novel by Shivprasad Singh. Benarash is the home place of Shivprasad Singh. Depiction of educational as well as academic atmosphere along with the student movement of Benarash beautifully found manifestation in this fiction. ‘Nila Chand’ by Shivprasad Singh is a greatly proficient novel. He was awarded with the prestigious Sahitya Academi honour for his novel ‘Nila Chand’.
It is also viewed as a manifestation with world consciousness. ‘Soilush’ by Shivprasad Singh is a realistic depiction of the contemporary life of the villages of Kamolapur and Rebotipur. It is indeed a powerful saga of giving messages towards the afflicted and the neglected. “Isshe Hindi kaa pehlaa sakaraatmak ya bidheyaatmak upanyaash mana he.” (1) (This is indeed called either as the first positive or negative novel in Hindi.)

The novel ‘Aurat’ is a brilliant masterpiece on both of the oppressed and female problem in Independent India. But in this novel the importance of the ‘aurat’ is obvious. In this novel the whole idea of the writer is related to the ‘aurat’. In the page 91 of the novel it is beautifully written “Is Hindustan me chahe Hindu ho chahe Musalman ho kisi ke man me aurat ke liye jagah nehi.” (2) (In India it is either a Hindu or a Muslim, nobody has compassion for the woman.)

The novel ‘Kohre Mein Yudh’ is an outstanding masterpiece with the depiction of the cruel impact of war. It is written on the basis of attack and invention at India. Its intention or theme is the Delhi Empire and rounding it is Troilokya Mall Dev. the ruler of Kalinjar. In it brilliantly depicted the cultural glory of India. The theme of ‘Delhi Dur Hei’. an another novel by Shivprasad Singh is similar to that of ‘Kuhre Mei Yudh’. In the introduction of the novel the confession of the writer is worth mentionable here “Meri Baudhik samataa me jitni bhi sadasayataa he usi kaa sambal lekar me yah

1. Srasta: Jise Mein Janta Aur Sristi Jise Mein Pehsanta Hoon. Dr Pandeya Sasi Bhusan ‘Chitangsu’
2. Aurat, Chapter 91
khanda rashaa he. Me Islam ko gehrai se samajne ki kaushish he.”

(I have composed this piece of writing with the able rational power that is within me. I have tried to conceptualize deeply the nature of the Islam region.)

The last novel of Shivprasad Singh named ‘Baishyanor’ is best on ancient Kashi. Shivprasad Singh was one of the brilliant Hindi essayists too. Some remarkable collections of his essays published are ‘Sikharou Ke Setu’ (1962), ‘Kasturi Mrig’ (1972), ‘Saturdik’ (1972). After then three illustrious collections of his whole essays were published under the name ‘Manas Ganga’, ‘Kis Kis Ko Naman Karo’ and ‘Kiya Kaho Kuch Kaha Na Jaye’. The reflections in his essays are the reflection of humanity and humanism. ‘Manjusima’ is the prose elegy by Shivprasad Singh. ‘Manjusima’ is the outcome of the conflict between the personalities of the writer and his father during the course of its composition. In this prose elegy written after the death of his daughter, there is the description about the conflict of thought between the writer and his father in which his father will have to be won finally. There is that father who dares to speak about the almighty, there is that father who becomes atheist, and here is that father who explores the world awareness or the power of the almighty. Shivprasad Singh also proved his artistic excellence in the writing of travel memoir. His travel memoir is filled with the flavour and taste of aspiration and curiosiy. Infact his travel memoir are the brilliant reflection of his outstanding observation regarding his travel in the places like Bhubeneswar, Banglore, Kochi and Pandicheri with full of symbolical rhetoric.

1. Delhi Dur Hei, Chapter 9
Shivprasad Singh was a distinguish playwright too. His play ‘Ghatiyan Gunjti hai’ (1963) was written during the time of the Chinese invasion to India. This was his first play. Its stage presentation was acquired in Kolkata with the help of one of his friends named Sona Babu. Thematically it was national and by presentation it was presentable on the stage. ‘Ashmok Ke Phool’ is another brilliant play by Shivprasad Singh. Besides he also written one versed play named ‘Satya Ki Laash: Shiv Ke Kondhe’. People hardly knew that Shivprasad Singh was also a poet per excellence.

In one of his interviews he said “Meri aur Kedarnath Singh ke bich ye samjotaa hua thaa ki Kedar kahaani ke kshetra me nehi aayegi aur me kabitaa ke kshetra me nehi jaonga.” (1) (There occurred the understanding between me and Kedarnath that Kedar will not come in to the field of story writing and myself will not made entry in to the field of poetry) So he tried to publish his poems and finally gave up writing poems too.

Shivprasad Singh also showed his excellence in the field of reporting too. The reknown instance proving his reporting ingenuity is ‘Antariksh Ke Mehman’ (1965) which is his only original creation in this field with modern and contemporary background. ‘Aadhunik Paribesh aur Astitwabad’ (1973) is the brilliant philosophical masterpiece penned by Shivprasad Singh. It was the excellent reflection of his thoughtful outlook. In this book Shivprasad Singh made his observation on the greatest existentialist philosophers like Dostoevsky, Nietzsche, Hedger, Sarte, Camas, Kafka, and Marshal in the context of modern atmosphere. This book also dealt with the nature and ideologies of existentialism.

In his second philosophical masterpiece named ‘Uttaryugi’ it is concisely described by the writer the ideologies of the existentialists in a different approach.

The second edition of ‘Uttaryugi’ (1985) was prepared by Shivprasad Singh in the form of a biography on the life of Sri Aurobindra. But in spite of being a biography, it proved itself to be a greatest reflective specimen of the writer’s philosophical aptitude. Despite being a compiler of lessons, books, revered, Shivprasad Singh showed compiling genius in the field of journalism too. As a compiler of lesson Shivprasad Singh proved his inordinate talent by compiling the ‘Rasratan’, a composition made by ‘Puhkar’, a poet during the time of Jahangir in 1673. Earlier to this he also wrote an article a ‘Rasratan: Madhya Yugin Hindi Kabya Ki Ek Bismit Kari’. Regarding his compilation of books, the finest achievement made by Shivprasad Singh was his only compilation titled ‘Santiniketon Se Sibalik’ (1967). This book beautifully highlight on the personality as well as on the achievement of Hazari Prasad Dwibedi.

In the ‘Navalekhan Bishesainka’ of the ‘Kalpona’, which were published in two issues (issue 210, August 1969 and issue 211, November 1969), was edited by Shivprasad Singh as a ‘Guest Editor’. He had arranged the whole idea of the two issues and made it successful. The journal named ‘Sarokar’ was also edited by Shivprasad Singh. The first special issue of it was on ‘Dharma Nirapekswata’ where was the second issue highlighted on the aspect of ‘Loktantra’ and the third issue of the journal centered round the Tibetan problem.

The total number of creation (literary) penned by Shivprasad Singh is almost about three of dozens. Each of his creation has its distinction and qualities. But the qualitative standard of all his creation are indeed similar. All of his literary outputs are the brilliant

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portrayal for the upliftment of the humanity, for the safeguard of humanity along with for
the glorious future of humanity. Above all, all of his masterly creation will ever be
remembered with the enrichment of Hindi literature.