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

Within two decades after Independence, there came a vast transformation in Indian lives along with the improvement in the literary field. The basic factors that were responsible for the modernization were the materialistic economic system, influenced by republican sentiment, scientific observation and Marxist ideologies. Before independence both human lives and literatures were not deviated from the tradition. In modern context tradition was replaced by different modern approaches like Aatmabadi, Adyatmik, and Bhabadi. Our country become ushering for a glorious future under the influence of the new consciousness awakened under the leadership of the literate middle class people. In course of time prices and outlook to began to change. It is true that modernity took its birth and growth, but there also occurred the disillusionment regarding future modernity. Marxism and Neo humanism have been striving to set up the ideologies of conviction and confidence but due to some circumstances, intolerance, anger, enmity, cruelty and mockery began to arise among young generation.

As the political leadership of Nehru has made the project for the material prosperity along with the strength of scientific outlook and began to rise of the middle Indian ethical humanistic outlook. These transformative ideologies could not touch the common or the general society whereas it became centered round the politician, administrative officers and industrial merchants. Being educated middle class, the common people became the prey of dejection and as a consequence the dream of a new life started to break up.

The two story writers relating to my study started to create their literacy creation during this crucial time. During this moment Indian commercial sector was occupied by the
capitalists and hence capitalism appeared in Indian social as well as economic system. The schools, colleges and the universities in India gave the birth of a middle class educated lawyers, doctors and professors which were opened for the sake of British emperialism. In course of time these people initiated to be powerful itself. The greatest Indian social organizations like the Brahma samaj, Arya samaj and theosophical society or movement were the outcome of the middle class reflection and all these great effort finally led Indians scenario into a prosperous dimension.

In this prospect Bacchan Singh is worth quotable "Bhaarat me raastriya Congress kaa aandolan bhi Madhya bargiya andolan hi he."(1) (The national congress movement in India was indeed the movement of the middle class.)

In reality, national movement became rested among the middle class deviating from the farmers and the labour classes and as a consequence middle class became alert for the fulfillment of their self condition. In this way national movement became the middle class movement. Around 1937 middle class became powerful both in the social and the political life and they could have their domain in the field of literature too. In the stories of both the writers, the reflection of these newly emerged Indian people’s lives is beautifully noticeable. During this time, the lower class Indian people also began to play it’s dominant role in the Indian society. The economic policy of the British started to influence in the Indian lives with full strength but their social, scientific thinking could not cheat the Indians.

The main reason was that the Indians deeply believe in religion and did not want to

1. Madhyaborgio Bostu Totta Ka Bikas, Alosona, October 1954
be castigating in any perplexity.

The greatest transformation brought to the Indian social scenario by the religious reformers like Raja Ram Mohan Rai, Bidya Sagar, Vivekananda, Dayananda, Rana Dey also influenced the Indian lives. As a result of this reformative movement, transition acquired only in that part of the rural areas, where the impact of new economic system had fallen.

"Gaon kaa sangyukt pariwaar tutne lag gaye the. Bade khet tukro me batte chote chote aur acchi upaj ke liye anupayukt bante chale gaye, kharch adhik aur aai kam hone ke kaaran krishak ringagrasta hote chale aur kaal ke khushhaar grihastha bipannawastha se traan paane ke nimitta bivinna arth pichaso ke sangul me phaskar antatah majdur banne ko bibash hote gaye."(1) (The joint family of the rural areas began to disappear and large cultivation turned into the smallest portion and as a result become fruitless for the productivity. For the increasing of investment and for the decreasing of income, the cultivators become filled with credits. In fact the once happy people turn to be hard-toiled labour being plunged into their economical crisis).

The lives of the poor peasant living in the rural areas become pitiful and evil with such ideas. Because of traditional restraint, the poor peasants were entangled by the money leader’s conspiracy and lost their happiness.

While on the other hand, the beginning of the Second World War let to the emerging of high price, poverty and the spreading of the class division in world. The

1. Ram Mohan Rai and Bal Gangadhar Tilak on Social Legislation, Journal of Indian History, Part 45, No: 133, R.C.Majumdar
tendency of high price, unemployment and exploitation were going to be circulated brutally everywhere. It was inevitable to draw the attention of the literary artist to such social evils. There was indeed the influence of the western literature too in the context of social change mention above. Freaud, a reknown figure in the western literature had his influence too and with his influence Indian writers tried to reflect on the individuals conscious and unconscious glands.

On the other hand, there was also the deep impact of the Marxism which observed literature on the basis of class division. All these crucial features that made are an immense impact both in the Assamese as well as in the North Indian societies. Being both the writers of my study work emerged during this time they were highly impressed by these factors and made them all the essence of their stories. Shivprasad Singh reflects in his stories the aspect of the North Indian social system whereas Mahim Bora depicts the Assamese social system in his stories. I would make a comparative study about the social aspect mentioned in the stories of the two writers. But first of all I would give a basic highlight on the social aspect of the stories of Shivprasad Singh and after then I will move into the stories of Mahim Bora.

3.1 Social aspects to be witnessed in the stories of Shivprasad Singh

Regarding the description of the social aspect in the stories of Shivprasad Singh, there happened to be not seen any specific approaches relating to its treatment, but due to his inclination to literature as well as interestedness in the Marxism his literary temperament
found artistic manifestation. He does not support the conflict of individual is the ultimate truth of life. There is also inexpressible sense and soul in the individual.

The different writing approaches during *Shivprasad Singh* like realistic approach, Marxist approach and naturalistic approaches were looking at social aspect of the Indians from different angle. The realistic approach has been dealt with the depiction of exploitation, affliction and cruelty that were existing in the contemporary Indian society, Marxist approach was dealt with the depiction of class war and feudal system and naturalistic approach has been dealt with the portrayal of mental weakness and expectation in the lives of human being.

After Premchand, *Shivprasad Singh* once again attempted through his stories to reflect the neglected rural lives concerning the lower and the middle class. Most of the characters in his stories belong to the afflicted and neglected rural class living in Indian societies who are enriched by poverty, affliction and superstition, who spreads poverty and ugliness but also bestow laughter by the love, kindness and lovable traits of the family to everybody. Having centered all these factors, *Shivprasad Singh* in his stories created the essence of the social aspect. *Shivprasad Singh* was faithful towards the humanity. In his stories human sentiment are beautifully depicted along with the creation of vibrant characters.

With a candid utterance *Shivprasad Singh* writes “Aaj samaajik patibadhyata kaa naara aur yugin pasongikataa ki bate to bahut sunaai parti he, par samaajik patibadhyata kebal taare ki siz nehi hauni chaahiye. Samaaj kaa dalit, shoushit, pirit barg ki prati chahi dristi jiwan se sidhe udbhut hauti he, aapki dristi maanaw niyati ko sahi dhang se sahaanubhutipurbak samajne me katraati naa ho. Apne zamin par
kher ye pattra jo aasliyat ko gawaahi deti he wah sabse patibadhyata he aur lekhak yathartha ki is bhab bhangi ko pakarne ke liye sabartha patibadhya rahaa he.”(1)

(Today it is indeed to be heard about the aspect of social responsibility and with the relevance of age factor. But social responsibility needs not only to be a matter of the star. The good observation towards the afflicted, exploited, dominated class is arised inevitably. Your compassion to appreciate the human destiny with sympathy is needed not to be devoided of.)

‘Karma Nasha Ki Har’ is one of the remarkable stories by Shivprasad Singh. Here in this story is a beautiful description of the love affair between a lower widow and a Brahmin youth. The writer has left the hero and heroine on the background and brought Bhairov Pandey, the older brother of the hero on to the stage who has been witnessing the love affair of his brother with that of the widow since the initial stage and to restrain family standard wanted to create clash among the lovers. But he had to face defeat in his conspiracy. Whole the village wanted to escape from the evil nature of the sinful lady giving her the sacrifice of Karmanasha.

At that time Bhairov Pandey in front of the mukhiya and other persons of the village confessed that he would take the responsibility of the widow and the large children of his younger brother and said that he would not leave although his brother did so. It is not the hero, but the older brother dares to do it. This is how the truth of the society has been adopted along with the false belief.

In this story Shivprasad Singh is primarily dealt with the social aspect and the

1. Andhera Hosta He, Upasthapon, Page 6
superstition prevailed over the North Indian society. In this there is a beautiful depiction regarding how because of certain strict action adopted by a man a widow became saved along with her children. It was indeed a realistic portrayal regarding the acceptance of old belief. Here in this story Bhairov Pandey is depicted as an ideal character along with the statement that this story is entirely based on idealism.

While mentioning some of the greatest story practitioners Namber Singh admits that “Shivprasad Singh ki ‘Karmanasha Ki Har’ wale Bhairov Pandey jeisa sakth byakti kewal charitra nehi, balki aajki aitihaasik shakti ke pratik he.”(1) (The personality of Bhairov Pandey in the ‘Karmanasha Ki Har’ is not simply a character, but is the epitome of historical strength in today’s world) Here it can brilliantly assert that the story ‘Karmanasha Ki Har’ by Shivprasad Singh is the burning instant of the social aspect of the North Indian society during modern time. The character of Bhairov Pandey is just like an idol for the society. Being a social story it should be called individual oriented story. Besides the depiction of social jeopardy there is also the beauty of life in this story.

In ‘Inhe Bhi Intezaar Hai’, an interesting story by Shivprasad Singh, it has been attempted by the writer to expose the hypocrisy of modern social trends while dealing with the depiction of a girl beggar’s affliction. In this story Shivprasad Singh shows how the exploitation goes on the society on the poor like Mongru and Kabri. The character of Kabri is created as a representative figure of the lower class that lives as a lame insane beggar on the platform after loosing her social identity. In this story there gives high emphasis on the lower social class. Besides the individual observation, this story is filled

1. Sandarv aur Prakiti, Nambar Singh, Page 72
with the social circumstances and against these voices of protest arises mockingly.

In the story 'Inhe Bhi Intezaar Hai', Shivprasad Singh shows his sympathy towards the dumb people who has been remained silent for long years. Indeed the writer has been successful completely to show the social aspect with realistic adornment. In the final paragraph of the story, the writer tries the character of Kabri to find out happiness in the midst of pain and suffering. Having lost her everything, she has been struggling to live her life.

"Wah dhire se haath ka saharaa lekar uthi, ek uchi nazar apne ghaayal peiro par daalkar langraati hui chali, aur platform ke dushre chour par, pul par le jaanewale chirhio ke pach beithe andhe, apahij, gunge, apang bhikhaario ki vir me mil gayee, jo kisi dusri garike ane ka intezar kar rahe the...."(1) (She with the help of her hand has stood up slowly, having a look at her wounded leg moved away jumping along and became mingled in the opposite platform with the blind, disabled, dumb beggar who had been waiting for the coming of the next train)

Being realistic in matter, besides the depiction of difficult situation, the story is enriched with the optimistic outlook. Here the character of Mongru being attached to hope, life, clash and work wish to uplift him from the lower stage. On the other hand, character like Kabri with her lame leg become mingles with the other beggars by the other tracks to be taken to the other poles. Here the tracks are the epitome of upliftment like hopes and beliefs.

1. Ek Yatra Sattah Ke Niche, Inhe Bhi Intezaar Hai, Shivprasad Singhji Ki Kahaania-2, Page 39
In ‘Murda Sarai’, a brilliant story by Shivprasad Singh, there happened to be seen the story of a man afraid of death. To depict the social reality, Shivprasad Singh shows in his story the fear of life and death through the character of Haricharan master. People have remained been greed towards his self world. When his son and wife departed from him, Haricharan became insane and began to live at the murda sarai (Morgue) and tried to escape from the sorrowful life. All his expectation became ended up and began to live around sea of troubles. The fear of death and mental agony of the hero began to grow daily.

He became doubtful regarding his existence too. Future was going to be uncertain for him. An uncertain future along with the fear of death made the life of Hari master totally inactive. He began to admit about the fear to death. In his life there was only the loneliness. In all the aspect of his life, there was the brutal influence of terror and the fear of death. While living at murda sarai, he met Surdash and Sulkakhi who had been living there for many years. He was aware of the coming child to Surdash and Sulkakhi and wished himself to live his life. He was also afraid of the fact that what the new life would do in this murda sarai. Being afraid of death, he came to the murda sarai. But he saw that while the flow of death can not be controlled like wise the flow of life too. Having seen the coming of a new life to the murda sarai, he became escaped from it fearfully. By one side, life with terrible form has brought him in to the murda sarai and on the other hand life has forced him to come back into the life again. These kinds of oppositional behaviour of life made a trace of transition in the life of Hari master. While the root of the story lays the agony of death, finally it turns out to be dealt with the intensity of living the life. Indeed it can be said that this story becomes back to life from life again.
By the writing of this story, Shivprasad Singh primarily wants to highlight of the truth of death in life and the relation between life and death which are frequently prevailed on a society. The philosophy of existentialism along with Indian philosophy is to be seen in the story. The idea of existentialism lies in the story only to the feeling of Hari master that he likes to live in the ‘Murda Sarai’. But it is at the best Indian philosophy with the idea in the story that life is vulnerable, people do not afraid of death. People become back to the clash of recycle of life.

‘Binda Mahraj’ another brilliant story by Shivprasad Singh in which a realistic depiction has to be found on the community of Hijras and their life. It is indeed true that realistically social depiction has to be seen in almost every writer, but a truthful and accurate depiction on a hijra happened to be found in none other than Shivprasad Singh.

It is indeed a heartfelt depiction, “Dalit damit, upershit logosu ko apne rachanaa sansar me jagah di he. Samaajik dhrishti se nikrishtattam samjhaa jaane walaa aur uski nirmam vartchanaa sehne wala istri purushetar patra bhi unke vavlok kaa hissa bantaa he. Hijro ke jeevan par samwawatah Hindi ki yah pehli kahaani he.”(He has placed among his creation the afflicted, dominated and neglected people. The male and female characters who are considered socially inferior and who has to bear the social insult take came in to his thought. Perhaps on the life of the Hizra this was the first and foremost story)

Through the portrayal of the character like Binda Mahraj, Shivprasad Singh strives to express clearly the fact that the hijras too have their heart and they also like to live the

1. Bimb Mere Darpan Mein, Dr. Jagdish Prasad Srivastav
life led by others. Through the mouthpiece of the story, the writer wants to highlight that the hijras too want heartily to love others along with their kindness to the children of others as a mother loves her child.

The writer also wants to say through the story that the hijras are not only considered to be the evil of the society. During the time of coming child to the house of Thakur at village, it is observed ritual through the hand of Binda Mahraj on the twelfth days of the child which is considered to be a good sign.

But the main intention of the writer in this story is to expose the afflicted life of the hijras with an accurate presentation. The brilliant instance in this regard, he shows through the blame of the wife of the villager named Dipu Misir in which she convicted Binda Mahraj for the death of the child as her child was beloved by Binda Mahraj adoringly. Each and everyone made evil comment against her which caused him afflicted and her health became weak. She also got Ghurbinwa out from her house while the letter came to take news of her ill health. She began to think her to be a lady of evil traits and so feared whether Ghurbinwa is suffered from any malady because of her cruel comment. If things will happen like this the villagers will not excuse her at all. She also became disgusted at her parents for giving birth a hijra and the pain for the death of the child was not tolerated by her and became ill. Commenting on the story of Binda Mahraj, "Clib me vi narittwo hota he, ushka hriday ek naari ka hriday hota he."(1) (Among the Hizra too there is like the heart of a woman)

"Dr. Singh ne ‘Binda Mahraj’ ki gehri bedanaa ko ek abahelit barg ki nityaant

1. Karmanasha Ki Har, Dr. Siya Ram Tiwari
muk aur gahan piraa ko prativ sansparsh de kar adhyaatmik abouhowa ke liye ek
nayee khirki kholi. Clibata ke upahaash-dansh ko dirghakaal se jhelnewale hijre ke
abhishapt jiwan ko upajibya banaakar kahaani likhne wale Hindi ke kadaachit pehle
kahaanikaar he Shivprasad Singh”.(1) (Depicted the poignancy of Binda Mahraj as the
touching element of the continual misery and agony of a neglected class, Dr. Singh has
opened a new casement for the spiritual enlightenment.)

Afterall we can say, “Binda Mahraj apne paribesh ke baabjud bhi unki sab
kahaaniyo se alag he. Yah apni achuti theme ke kaaran mahatwapurna nehi he, balki
iska mahatwa is prashna ko uthane me he ki manabiya sristri me in jiwa kaa isthaan
kahaa he!”(2) (Binda Mahraj, inspite of its atmosphere too is distinctive from his other
stories. This is not become famous for the theme of untouchability, but for the question that
it raised regarding the position of the Hizra in the creation of humanity)

In the story ‘Nanhou’ Shivprasad Singh depicts an accurately social picture through
the portrayal of a woman protagonist who was exploited and afflicted ‘Nanhou’ is the story
of a single living woman who suffers due to the uncivil behaviour to her. Her misfortune
starts with deceive which was achieved by her at the house of her husband.

During the day of engagment face of cousin Ram Sulabh was shown and got
married to Mishrilal who was lame by birth. After the death of her husband, she remained
ever alone because there was none at her husband’s house. Through this story, the writer

1. Bihar Path Ke Sabal Peir, Dr. Krish Bihari Mishra
2. Sandharv Anr Prakriti, Dr Nambar Singh, Page 221
brilliantly depicts the real picture of a woman’s affliction along with her sentiment. Nanhou the ever single lady is presented as an epitome of strong lady living in a society with her single struggle against the oddity of life. The character which comes out in the form of Nanhou proves that woman is the best in any other forms. She was an illiterate, rustic and least knowing lady, but lived her life with great struggle and thus became a potential and vibrant lady. Having distracted from her relationship and being lived along too, she never asked for others help. Through the character of Nanhou, the writer wants to convey a message to the society by the help of which the woman might have an inspiration. This story bears a close parallel to the existentialist philosophy.

Nanhou is liked by Ram Sulabh. But during the moment she was caught by Ram Sulabh he was scolded which reflects the goodliness of her character. While moving the action of the story, the writer shows after a long summer, Ram Sulabh comes to live at the house of Nanhou. Having seen the good condition of Nanhou, Ram Sulabh wished to express his love to her, but at the moment Ram Sulabh was offered back the handkerchief which was given from the house of Nanhou’s husband at the false facial intercourse. This makes the point clear that Nanhou did not love Ram Sulabh but liked him because Ram Sulabh makes her memory to the death husband became alive.

In the end of the story while making her point distinct, Nanhou says “Me kamjor thi, Babu, bhagya se har gayi. Par aaj to me apne peiro par khari hu, aaj mujhe harne mat do. Tumhara rumal mere pau bandh deta he lala, ise louta rahi hu, bura na manna” (I was weak, Babu, and became defeated under destiny. But today I am

1. Ek Yatra Sattah Ke Niche, Nanhou, Shivprasad Singhji Ki Kahaania-2, Page 31
dependent on myself, today do not let me to get defeat. Lala, your handkerchief has tied up my legs, returning with it, do not feel bad)

Through these lines the writer has beautifully exposed the affliction in the mind of a woman. Nanhou became suspective when she saw that the groom got married without having any groom party during the time of marriage. At that moment Nanhou was unable to stand at her feet. She was indeed helpless and afflicted. She too even did not want that her father would have to bear the burden of dowry. So, without any utterance, she has to get married with the lame Misrilal. But now she wishes to be free. She does not even need the help of others. She too affronts at the Ram Sulabh and secretly loves him also. In the concluding part of the story Nanhou is even seen fighting with herself. Having gifted the handkerchief Ram Sulabh has indeed escaped away from the old memory, but those moment can not be thrown aside from the own mind which is related to his marriage.

Having constructed an opposing atmosphere in the story of Nanhou, Sivprashad Singh has observed it realistically. Nanhou having been afflicted through her life, she has still alive her expectation in the mind. Here the writer presented the character of Nanhou in support of conviction, life, clash and work on the scientific level. Nanhou is a struggling lady fighting in a world engulfed by despair and existence of whom too in the peril of destiny. "Kintu, Nanhou duwara darwaja bandh karke apne akele panse jujne ki shakti jutati he to dusri aur kiwaar ki saknol na sarha pane me uski maanabiya sambandho me aastha drishtiguchar hoti he." (1) (But finally Nanhou has to gather

1. Kahanio Ka Astitwabadi Sandarbh, Dr. Madhu Sandhu
strength herself of her loneliness closing the door. On the other hand her inability to lock the hook of the door reflects her beautiful observation on the humanistic relationship.

Indeed we can say that in woman there is the power to become change, but sometimes she became failure because of human relationship. Shivprashad Singh has depicted the character of Nanhou as epitome goodliness in character. Nanhou knows that Ram Sulabh loves her and wants to marry her. But Nanhou has always been maintained a distance from him. In the end while giving the handkerchief to Ram Sulabh, she indirectly says that she indeed likes to live her life alone and he should never come to her. Nanhou also unhappy with this and it is visible in the end of the story “Ram Sulabh ne dhire se rumal le liaa Nanhou uska jaana vi dekh na saki. Akhe jaal me ter rahi thi.” (1) (Ram Sulabh has slowly taken the handkerchief. Nanhou even did not see him going away. Her eyes filled with tears.)

Indeed this is a story on a woman free from social knot and who has always been suffering at her destiny.

In the story ‘Uphaar’ Shivprasad Singh has made a mocking attack on the post independent Indian social system. In this story there found a depiction on a widow named Gulabi who works at the house of a characterless Thakur. Thakur has lustrous sentiment towards Gulabi. But she loves Bacchan dearly who works under Thakur. Having seen the love affair between Gulabi and Bacchan, Thakur became jealous about them and bit Bacchan very badly. This proves the cruel raids of the Thakur in India during that time.

1. Ek Yatra Sattah Ke Niche, Nanhou, Shivprasad Singh ji ki kahaania-2, Page 31
Bacchan tolerates the raid of Thakur on him as the form of destiny but Gulabi became disgusted and scolds Thakur. This is the basic essence of the story but it reflects the accurate social document during that time. The exploitation of the rich on the poor people is clearly shown by the writer in his story.

It is in Bacchan’s part that he bears the insult of Thakur. But the mean addressing of Thakur by Gulabi is the reflection of her sentiment and rebellion against such evil people—“Tumse matlab, chale jao yahaa se, haam tumhaare naukar nehi he……..Apnaa kya, haath paau chalaakar do roti kahi se kamaa lenge. Tumhari dhoush sehne wale koi aur honge ha.” (1) (What do you want? Get away from here! We are not your slave. What is with us; using hands and legs will earn daily hood from anywhere. There may have another one to bear your insult.)

This story is also points out the fact that money only can not buy the heart of a woman. For example Gulabi utters to Thakur “Yah he tumhari saree, yah upahar apni gharwali ko de dena.” (2) (This is the saree you gifted to me. Give this gift to your own wife.) This story is indeed a successful presentation on exposing the social evil.

‘Ek Yatra Sattah Ke Niche’, a brilliant tale by Shivprasad Singh dealing with the struggling life led by a boy due to unemployment who has to bear insult from the villagers as well as his family members. Earlier everybody respected him. But everybody knew that he did not get any job, everyone left him alone. Indeed through this story, Shivprasad Singh, the writer skillfully depicted the brutality of the society.

1. Andhakup, Uphaar, Shivprasad Singhji Ki Kahaania-1, Page 155
2. Andhakup, Uphaar, Shivprasad Singhji Ki Kahaania-1, Page 155
Some of the brilliant tales by Shivprasad Singh are the clash between society and the individual in which society became a burden on the individual. His stories including ‘Arundhati’, ‘Tari Ghat Ka Pool’, ‘Manjil aur Maut’ and ‘Tutte Tare’ are the tales of people closely related to the society who became alert in search of their self identity. In the four stories mentioned above there are the tales of four distinctive characters who bear abundant insult from the society.

In the story ‘Arundhati’, the writer has shown that Arundhati, the protagonist of the story bears false blame that she has love affair with a young named Hira and both they had physical relationship too. The people of her family even destroyed the child in her body with poison blaming it the child of Hira. The villagers too reinforced Hira to commit suicide blaming his hidden relationship with Arundhati. This led a deep shock on Arundhati and she did not wish to live with such wound. Both Arundhati and Hira are the simple people of the society but whose lives were made terrible by the society and the family. Arundhati frequently strived to prove her innocence but nobody was interested in her. Rather she became defeated in front of the society and everybody left her to die gradually.

In the story ‘Tari Ghat Ka Pool’, the factors responsible for the terrible condition in the life of the character Tilak were his close background. After knowing about the black business of ‘Affing’ and ‘Ganjas’ of his father, Tilak was surprised. Tilak was an educated person. He was intimated by Golu that after the death of his father, Tilak must have to look after his father’s business, because money will come abundantly and nobody will suspect too if there is the hand of an honest person behind such black business. He also said to Tilak money was the root of everything in life. People with money was respected by
all and there need not to be requested to anyone. Tilak did not find any satisfaction with such ideas. He believed that people with good personality is respected more than the people with money. But because of his close circumstances and his father, his name inevitably involved in the black business of his father and he became insane. His reputed personality was darkening by the society and became at the threshold of destiny. He struggled one hand to restore his good personality and on the other hand to become alive while fighting against the society. Indeed the writer Shivprasad Singh has shown this struggle between society and the individual through the symbol of ‘Pul’.

"Jo paani kam hone par is paar se us paar jaane walo ke liye nadi ki dhaar par bicha diya jaata he aur phir barsaat ke aane par bich se tour diya jataa he."\(^{(1)}\) (The pool which is set up over the river to go from one side to another while water reduces and while it rains it is segregated from the centre.)

In the story ‘Manjil aur Maut’, there is the depiction of the struggle against the society by a single living person. The rural social system has been shown hereto be responsible for the pitiable condition in the life Baurom. The villagers regarded Baurom only for a game to spend the time. There was none except a dog in his life. The villagers had not been able to disturb Baurom because of his dog always remaining with him. Therefore one day the villagers killed the dog giving poison. This incident made Baurom totally wounded. At that moment he met a child of a widow whose mother had died and there was nobody in his life. Baurom too giving up his sorrow of the death of the dog

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1. Ek Yatra Sattah Ke Niche, Tari Ghat Ka Pul, Shivprasad Singhji Ki Kahaania-2, Page 90
accepted the parentless child to be his everything. And finally imposing all his property on
the orphan and got him married, Baurom finally died.

This simple story has been written by Shivprasad Singh with full of interesting
presentation of incident. In this story it has to be seen a single man with his immense
struggle without interest to society, led his life. He has no relation to the society. He is
totally alone. He was no need of the society, but the people of the society came in the
midst of his happiness. Indeed the writer has shown in the story that we should love and
respect every people in a society because all are the form of God. Bauram remained to be
the emblem of strength for the society. He was unable to express his sentiment to anyone
because he was away from the society. The people in the society always called him to be a
meaningless substance who has no feelings. But he remained to be like a guardian to the
orphan and the dog. In the end of the story the writer has shown that the society which had
always ridicule at the honest deed of Bauram, finally they felt pain at his departure.

In the last story named ‘Tutte tare’, the writer depicts a sorrowful picture of a
prostitute whom the people in the society do not allow to live. Shyama was a simple lady
who was married cheatfully by Manuhar and later on having sexual relationship with her
left her. The father of Shyama knelt down before the father of Manuhar and begged his
son to marry her daughter but the father of Manuhar rather ridiculed at Shyama’s father
being poor. To save the self-respect of her father, pregnant Shyama had run away and gave
birth a girl child. To look after the child, Shyama began to earn her livelihood by becoming
a prostitute at the shelter of a man. On the day of her daughter’s marriage, she came in
disguise of her maternal aunt. And on the very day of the marriage, the groom party became
aware of the fact that Shila’s mother was a brothel and she was present on the balcony of
the marriage house. Some of the people while went towards the balcony found Shyama dead falling from the balcony.

Although the essence of the story is as stated above, but this also reflects the social responsibility of human being. Against her wishes, for the happiness for her daughter, Shyama had to become a prostitute. Although she was a brothel, she had also significance and she was also like a common being. Deceitful person like Manuhar lives in the society. Society has the responsibility that to caught up people like Manuhar and save simple and mild lady like Shyama. Through this story too, Shivprasad Singh mocked at the social outlook. Through the four stories mentioned above, the writer has tried at best to draw out the accurate picture of people’s action and the evils running in the society. To think about the action of the people is not like that the society has. Society believes in the evaluation of truth, where as a person can not forget his achieved feelings and earned truth against his wish. Each of the individual either directly or indirectly involved in goodness-evil, truth-untruth, blessing-sin with all such knot of the society. The action of a person is tied up with the above knot. The future of a person is dependent on how the society has adopted the action. In the above stories, the clash between human and individual are exposed in a brilliant way. Indeed Shivprasad Singh in his stories has beautifully highlighted on the social aspect of North-Indian society.

3.2 Social aspect as found in the stories of Mahim Bora:

In the stories of Mahim Bora there happened to be seen direct relationship with life. All his stories are realistic. He is a simple writer dealing with the experience in the lives of
the lower class. *Mahim Borai* has beautifully depicted in his stories the heart-felt incident happened in the Assamese society along with the beautiful portrayal of the rural characters. His entire childhood was spent in the rural Assamese environment. The simple human characters are presented by him socially in his stories. About his stories he said “*Mai saru kalate janaa mur chinaki maanuh burar jiwanar dukh-kasta, hahi-ananda, irsha, ghina, kapatali, saturali, teolokar swapna kalpana aru swapna bhangar bedana samuhar lagat mai ghanistha bhave jarita hoisilu. Tahanir ‘Awahon’ adir galpa bilak parhi bhal paisilu kintu sei bilakot ei chinaki jiwanar chabi nedekhi pratigya karisilu, dangor hole maiyu galpa likhim aru ei jiwanburak galpar majedi rupayit karim.”(1)

(At that moment while I met my familiar men during my childhood, I got mingled with their pain-suffering, laughter-happiness, jealousy, hatred, enmity along with their joy of dreaming and agony of breaking dream. The stories of the Aawahon delighted me. But having not seen the familiar picture in those, I vowed, to write story while grow old and will reflect these lives through story. ) The accurate reflection of the above statement made by *Mahim Bora* found in his stories. He has been successful to a large extent to show neatly the happiness and sorrow of the simple characters in the society. To all the lovers of books it is not unknown that all the creative writing in each of the countries have observed new outlook against the monotonous move. These new observation are like an instrument for those literary artist to look at society, contemporary moment, history, politics all these things from a distinctive outlook. The way, in which they realized the conflicting life, likewise their literary creation too helps the readers to stand with such realization. One of

the prominent figures in the world of Assamese literature, *Mahim Bora* too is no exception to this. The duration of *Mahim Bora*’s literary creation was the era of transition from the different prospective in the Assamese national life. The influence of the 2nd World War, which had fallen in Assam during the decade of 40’s, that led to bring revolutionary change in to the earlier agri-based Assamese society as the introduction of the mechanical age has began to transit the ever known form of Assamese rural life. “*Praak yantrik yugar Asomiya gramya jiwanburar atikoi chinaki asil karone teu sambhabat taar prati ek nostalgia anuvab karisil aru seihe sei jiwanar rup teu marmasparshi aru spastabhabe prakash karibaloi samartha hoisil teur vivinna galpar majare. Ei asil teur atitar bukuloj aagbahi jua ei jugar chabi dhari rakhar prayas. Sei jugar prem piriti, hinsa-asuya, samuhik byakti jiwan manabiyata ei ataaibur teur galpasamuhar maajare kalasanmat rupat prakash paise.*”(1) (The Assamese rural life during the pre-mechanical age was mostly familiar to *Bora* and so he felt nostalgia about them and therefore he had been successful to depict the different aspect of those life with touchingly and distinctly in his stories. This was indeed his effort to catch the picture of this age having moved back to the past. All the aspects of that age like love, hatred, individual, social compassion therefore ably found artistic reflection in his stories.)

In most of his stories there had been also included the transition coming into the rural life. Most of the disappeared past glory have been beautifully depicted in the stories of *Mahim Bora*. I will highlight here on those disappear aspect in the social life of both the lower and middle class.

1. *Mahim Bora Sashitya aru Silpa, Doinik Asom, 1999, Dinesh Goswami*
In the story ‘Tinir Tini Gol’, Mahim Bora has depicted a burning picture how the Assamese rustic people have to be exploited and to be deprived. Through the portrayal of the character Purna Kanta it is strived by the writer to draw a stirring picture on the rural poverty. The outcome which occurred because of snatching away three asi bananas from his sons, made not only a pitiful effect on us, but there also awaken a mocking anticipation. Having seen the pitiable condition of Purna Kanta engulfed by poverty we became terribly affected.

Creating a touching story like this Mahim Bora indeed touched our heart too. Purna Kanta is the representative of thousand of poor Assamese. With an intention to bring utensil for the family having snatched away the bananas from his children, Purna Kanta had finally to give away the bananas to his exploiters without any fees. It is described how Purna Kanta had gone to sell three ashi bananas for the shake of buying his important utensils and how Purna Kanta instead of had to give his bananas firstly to the lender mahajan, secondly to a doctor and lastly to the mahri of the maujader.

The conclusion of the story has been made in the following way, "Bazaarar naanan manuhar sanmihali kulahalbur, bivinna rupbur Purnar chaku aaru kaanar paraa aspasta hoi gol. Spasta hoi uthil kal eta loi buli taak aakuali dhari kaandi thakaa saru loraator chabitu, tup tup koi Purnar bharit pari thakaa taar chaku paanir tupaal bilak....spasta hoi uthil seta mukhere, karun chakure thiya hoi thakaa dangar lora tur chabitu...Kaanot paril taar bujani khini....aru kal bisari ghurmuiyai phura majew loratu...eku ebar maratmak bhabe habibaloi goi si roi gol."(1) (The vari-

1. Golpa Samagra, Tinir Tini Gol, Dr.Hiren Gohain, Page 87
coloured collective bustle of the people in the market, the different form of them became vanished from the eye and ear of Purna. The glimpse of the small child crying by him for a banana became distinct in front of him, the small drop of his tear that fall down on the leg of Purna became visible, the look of his older son seeing at him with his dry face, poignant eye, echoed in his ear his consolation and the mid boy asking earnestly for the banana...He became static once again going for laugh terribly.)

Through the line “Maaratmak bhabe haahibaloi goi si roi gol”(1) (To laugh freely, he became stopped himself.) the writer wants to express his candid contempt towards the exploiters “Daridrar haharu adhikaar nai, hahile baliya buli swikriti hoba. Dukaani, Mahaajan, Mauzaader, Maharir dare saadharan tej suhi khuwa maanuhare ei samaj ei desh bhari asc.”(2) (The poor has no right at all to laugh, if they strive to do so, they will be treated mad. This society intact the whole country is filled with people like merchant, mahajan, mauzader, quenching the blood of the common people.)

Mahim Bora in his story named ‘Ei Nadir Sute’ presents one of the evil social dogmas is very distinctly. The writer wants to expose certain rural social dogmas through Probudh, the protagonist of the story. Through the mouthpiece of Probudh, Mahim Bora, the writer wants to bring forth an accurate social picture during his time “Nagariya haawa aahi gaon paaiishi, aaji ghare ghare dhud, dhitingaa, daityahin lora suwali kisumaanar janma hoise, ejanar uparjanat dahjanetu khaisei, enekuwa ekugaraaki

1. Golpa Samagra, Tinir Tini Gol, Dr Hiren Gohain, Page 87
maanuhar haar bhangaa pariwamar uparat tighil ghilai ase."{(1)}(The flow of city has arrived at the village, today there occurs the birth of some idle, dutileless children from house to house, indeed the teen have been feed on the income of a single person, on the hard toil of such a person have been living aimlessly.) Whole the society has been brutally engulfed by mischief, bribe, raids etc. The elders too instigated Probudh to commit crime. After all, they need money. The social life of today is tied up under the coil of money. The reflection in Probudhb’s mind was undergoing. “Si haar hoi roi gol. Nabowekeu bahut katham jane. Anyai, adharma cibilakaloi juatu beya katham nahai bulie biswas kare. Nabowekor kathar majediye jen aajir asomiya manuhburar jiwandarshantu byakta hoi parise. Taka laage, bahira dui paicha, uprate ahaa, taar babe sukia pariwam kuneu nibisare."{2} (He became stayed as if a defeated person. His brother’s wife too knows many things. She believes it is not to be a sin to go for the misdeed. His brother’s wife has beautifully exposed the philosophy of the Assamese life. There needs money, earn extra fruitlessly, for that nobody wants extra labour.)

An engineer by profession, Probudh wants to go against mischief, evil, but at that moment his good personality was going to be exhausted. Probudh became defeated soon infront of injustice. Probudh has also taken gold offered by the contractor, to go to the home at village used the jeep of the Thikader, and decided to get marry Kuwali belonging to an aristocrat family and in that marriage the father of the girl too wishes to offer money

1. Golpa Samagra, Ei Nadir Sute, Dr Hiren Gohain, Page 149
2. Golpa Samagra, Ei Nadir Sute, Dr Hiren Gohain, Page 154
to Probudh. Specially when Probudh went to the house of his would-be wife and to inform about his decision for not getting married with such a rich girl for his inferior position, then he became defeated in the argument with the father of the girl and too defeated himself with his mind. “Probudh bahi thakil. Akai bahi thakai nahai, suphakhanar soite gutei manuhtuei jen kunuwa eta surangoidi goi Brahmaputra paar palegoi. Prabal garjan tuli dighal dighal dhowbure haat meli meli taar phale aghahi ahise aru thik taar kasote, taar gaat gaa lagaai thiya hoi ase Kuwali, Kuwali Barbora nahai, Kuwali Khataniyar. Sihatar sanmukhar maatibur saparaa sapare khahi parise sihatar chakur aagatei........sihatar bhari talar matikhiniu je Luitar dhoue kapaa tulile etia je sihatar nistar nai.”

(Probudh remained sat down. And not only that he remained sat, but as if with the chair going through a kennel he had reached on the bank of the Brahmaputra. Having made thunder, the high waves have coming towards him and by him is sitting Kuwali attaching with him, not Kuwali Borbora, but Kuwali Khataniyar. The clod of land before them began to exhaust......the earth under their feet has trembled by the wave of the Luit and now they have no way to escape.) Then inevitably starts the polluted atmosphere inevitable expression of the conflict between the lower and middle class, as injustice and misdeed have acquired the social recognition. It is a general matter to wish for social change by the people, but not to distract away from evil outlook is one of the basic feature in the characters of the lower and middle class people. The capitalist social system has completely disrupted the social, ethical, cultural aspect of every classes belonging

1. Golpa Samagra, Ei Nadir Sute, Dr Hiren Gohain, Page 162
cities, towns and basically to the rural region and made everyone to be self-centric, selfish and of mean thinking. All these are beautifully traceable in his particular story. Indeed Bora has been successful to a large extent to depict a terrible Assamese society after independence. ‘Maach aru Manuh’, an interesting tale by Mahim Bora is written on the background of Assamese social life. The story deals with the atmosphere, society, cultural introduction of the lower and middle class lives existing in rural Assamese society. Through this story it is reflected excellently the picture of Assamese rustic life. Here in this story incident happened to be seen concerning the moment of going for fishing by the villagers during festive time along with the depiction of Jibakanta’s fight with the fishes.

The following is one of the brilliant depictions regarding people intensity for fishing. “Tinialir kekurit raije haridhwani karise. Bharalar gaadharir uparat hakutat ulamai thua pulatu hatat aru tunatu pithit bandhi loi tini bashariya loratuk sudhile: Baap dangar maach pamne?” (The people have sounded ‘haridhwani’ at the turning of the tinial. Having the ‘pula’ from the hanging of the granary store in his hand and having the ‘tuna’ tied up on the back, has asked the three years old child “Dear, will I get fish of big size?”)

Writer Mahim Bora has skillfully referred the old context of giving Haridhwani while going for fishing. Besides there are also brilliant portrayals regarding social as well as natural description the way going the way.

This entire atmosphere has indeed influenced the protagonist of the story. “Pathaar

1. Golpa Samagra, Mach Aru Manuh, Dr. Hiren Gohain, Page 74
The fields became cleared up. The harvest became completed. The fog hastily moves up from the rosy-hue of the stubble plains as if every body moves dog run for the fishing. Sometimes on the lane in the midst of the subtle plain, and sometimes by the other side, the people have moved ahead. Everybody with on their back ‘tuna’, in the hand ‘pula’ and have wishes in the mind to carrying bag full of fish.

As Jiba Kanta got cash a big fish through his ‘Pal’, that strong fish carried him into the deep water of the river. With an intention to have dined with a big fish to his wife and children, he became greed about it and followed it to the direction to which it moved and finally reached at the very centre of the river. Then he realized him to be alone and become intimatted with his imminent death. Having got the fish by him at his death, he became dampen his mind pitifully. He realized that as he had got fish for his family, was not the fish too thought of its family. So he left the fish and came back on to the bank. Through the portrayal of fee character Jibakanta Mahim Bora has beautifully drawn the fact of universality of death and truth of inevitable death in his story.

In this story Mahim Bora has successfully depicted the personal sorrow and happiness as the representation of the entire humanity. If it was other person but not Jibakanta as in the story, then perhaps that person too would have reacted as Jibakanta.

1. Golpa Samagra, Maach Aru Manuh, Dr. Hiren Gohain, Page 74
did. Beside the affection of Jibakanta towards his family, children, wife and gratefulness to others is the part and parcel of every individual living in the story.

Therefore one of the marked feature of the story is the depiction of individual life in resembles to social life of the entire humanity.

The story ‘Toop’ by Mahim Bora is a brilliant instance of Assamese rustic life. In this story it is to seen the slang and uncivil treatment used by old Haribol Koka, an ignorant person about the village but the man with a kind heart along with soft feeling. It remained a mystery for the whole villagers where from and why did this old person come to live in this village and became an important of it and why did not he get marry, all these concerning Haribol Koka. But the writer is trying to give a sketch on this fact towards the end of the story. Two of the small kids have come to the old man as to arrange two ‘dools’ for hook while he was arranging dools he against his wish spoke all of a sudden the reason his not going for angling. During his young stage, when he went for angling he had seen a new born baby in the midst of forest. The little baby was entirely surrounded by insects. It was left in the forest after birth since having seen this stirring incident he never used to go for hooking. This crucial incident made a deep impact in the life of Haribol Koka. His rude temperaments, uncivil behaviour, use of slang were perhaps the outcome of this incident.

Indeed the post independent city lives behaviour of incivility had been also appeared in the Assamese rural lives. One of the prime crimes in the modern world is infanticide. Infanticide though a major crime in the present world, Mahim Bora, the writer depicted it beautifully during 1954 through his remarkable story like ‘Toop’. It is indeed an accurate presentation of social exhaustion.
‘Kathanibari Ghat’ the most illustrious story by Mahim Bora is a brilliant manifestation of Assamese social life. In our busy schedule, there comes such moments which can never be forgotten.

Likewise the depiction of one-sided love happened in the life of the protagonist in the story within a night is really interesting. In this particular story the writer has shown that, having seen the beauty of a newly married lady, how the protagonist falling love with her indirectly did and finally how did he aware of the fact that the husband of the lady had already died in the incident.

This is the essence of the story under which plot has been constructed. The main attraction of the story for which it can give heartfelt touch to almost every reader of different languages of India is the method of plot construction and the style of expression.

The most stirring moment of the story is “Mur bagane bagane saakari bisari phura vegabandar jiwanat bahut dinar bhitarat eta din, bahut ratir pisat eta rati ahil. Nao jimanei Silghatar uchar chapi ahibaloi dharile simanei mantu urunga lagi ahil.

Harthat chaku pari Barunar baideukar phuttu tejar dare dagmaaabaloi dharise......naor paraa murtu alap halaaai diat dhau pratimbabur gutei mukh khanar uparedi chak chakai par hoi goise. Dhau bure jen phuttu vaag bati loi jaba. 

(1) In my vagabond life of looking for job amidst the tea-garden, a day after a long day, a night after a long night had come. As the boat becomes approaching towards the Silghat, the heart began to be dried up. Incidentally glance had fallen on the red

1. Golpa Samagra, Kathonibari Ghat, Dr. Hiren Gohain, Page 7
vermilion on the forehead of Barun's sister ..........having the head a straightened away from the boat, the reflection of the wave have been crossed over the face rushed. The wave as if would snatching away the vermilion.) The above feeling anticipated by the protagonist strike him while he traveled as a co-passenger with Barun's sister by boat. It was infact a joyful feeling by the protagonist over his vagabond life. This joyful anticipation has made a pure intensity of human mind. The natural description of coming the boat on to the bank by the writer clearly signifies an inexpressible flow of sadness of loosing something by the protagonist in his heart.

As the description of the 'Par Ghat' of 'Kathani bari', the coming of women by the cart in the story remind the readers to the past rural scenario, likewise the sudden denouement of the naturally flown story has given a catharsis or pitiful effect on the readers. There is no doubt that Mahim Bora, the writer has marginally reflected a real incident in his particular story. The title of the story bears some prominent symbolic meaning.

According to Kumud Bora, “Kathanibarir dare jen jatil, jayaal, kathin ei jiwan. Jar jikinu ghatatei herai jaaba pare dagmagia surjyatu, naarir jiwanar abhimani rangaa futtu aru kaarbar kalijat jwali thaakiba pare (Galpar naayakar dare) eta uttaphin rangaa angatha. Galpatur gathani, maanabata budhar prakash aru parimarjita sabdar bebyahare eta romantic surar srishti karise aru si daan arise anupamatta.”(This life is as complicated, terrific, difficult as Kathani bari on the bank of which can be lost the brighter sun, the pride red vermilion in the life of woman and can be burning in somebody’s (the protagonist) heart a heartless flame. The construction of the
story, the expression of humanism and the use of well-balanced word-structure have created a romantic tone and which has bestowed uniqueness.

According to Tilak Hazarika “Kathanibari Ghat maanabiya pramulyar ek kaljayee dalil.” (Kathanibari Ghat is an evergreen document of human ideology)

Among the other specialties of the story, there are the characters belonging to the lower class of the society. Characters of ‘Paarghat’ like the tea-keeper, worker, khalasi, ticket master were a burning representative of the society. Mahim Bora has enlivened the characters so magically that we have found in them ourselves. One of the marked features of ‘Kathanibari Ghat’ is the brilliant portrayal of the lives of woman. The story is too simple, but essentially too great. The portrayal of the daughter-in-law as a symbol of kindness and fulfillment of human life, as happy, satisfied, enriched in the conjugal life is reflected in the writer’s mind and we have been able to draw a sketch of the lady in our mind too.

Indeed Mahim Bora’s story ‘Kathanibari Ghat’ is a brilliant manifestation of social outlook.

In the story ‘Rosh’ by Mahim Bora, there also reflects the picture of rustic life. Characters in this story like Rotna and Bhota are the representative of the youth of the passed age. The daring-challenge by them once made as a source of romance in the monotonous rustic life. At that moment the villages were covered by bamboo and grass and by dense forests the roads were very narrow. Actually it was not a road, but a cattle coming lane which was used for man’s coming. In such circumstances the lives of the villagers remained to be without diversity. In the story ‘Rosh’ the character Bhota is made to be an opportunity with the possibility of life and death in his life and clever Rotna is presented
with his self realization who thinks himself to be mean and inferior and Bhota is more superior than him. At the peril of his destiny, his heart is filled with joy before friendliness and the depth of love. There is revealed in the story a search for the depthness of life and manifestation of the barriers of human sentiment. At that time human minds were engulfed by several mysteries and calamities of the natural world and as an outcome arised lot of bad maladies. In the story ‘Rosh’ by Mahim Bora, has been described about the rustic mentality during that time. During the decade of the 40’s and the even earlier to the decade of the 50’s there remained in the rural atmosphere of Assam the severe domain of the evil-spirit. But towards the end of the 50’s, when the rural atmosphere became civilized and modernized along with the destruction of the forests and establishment of human dwelling place due to population explosion, the evil-spirit became abolished. Indeed at that time too there remained two brave, youths named Rotna and Bhota who suspected the existence of such evil-demons. Both they were exceptional and their activities created suspicion among the rustic people. Therefore it can be said that Mahim Bora has been successful to show an excellent picture of simple rustic life through the mouthpiece of a simple story.

In the story ‘Ekhan Nadir Mrityu’, Mahim Bora strived to present traditional Assamese rustic life in a new form. Kolong, the source of livelihood of the fish-monger community, became turned into deathbed because of human ignorance and led to the abolished of the livelihood of the fish-monger community.

Through the mouthpiece of Dhoneswar, the protagonist of the story “Aan nalage, bupai dinar kathaat nalage aaji tinibacharar aagalakoi ei kalangate langi jaal, ghat jaal, durar kathaa, tinibaar, khewali mariyei tinidinar chaulpaat, luntelar mai nijei ei amukai uliaisilu. Kaaran tetiya eikhan asil jiya noi ekhan...Aneko ekhan noi maari
pelai neki? Lage lage eta jaatiku mari pelua naine sarkare?....Jar maachar bebyasaie jibikar upai sei bilake ki kariba?...ei kalangar paarat satampurus dhari basati kari poitrik bebyasai salua eta sampradaiar anna-brastar mul sutituk ei jia noi khanar lagate dingi tipi mari pelale? (1) (It is not a matter during the age of father, I myself, until a 3yrs ago, could prepare necessary utensil for the three days having the source of Kolong as a livelihood. Because, then there a living river. Should a river be killed like this way? With that has not the government killed a nation? One who is rooted in fish business, what will happen to him? The main thread of food, clothing of a community doing traditional, business on the bank of river Kolong has been killed with the living river.)

Indeed this story has striked the readers showing the deadly condition of the so-called motherly Kolong during that time. The pain and suffering of the people living in the society is described through this story. Essentially the story ‘Ekhon Nadir Mrityu’ has been tried to give a new tone to the heartfelt song of the fish monger community.

Through the story ‘Anek Bhumurar Gungunani’, Mahim Bora, the writer tries to present a realistic depiction of the agony anticipated by the lower people. In the story it is shown how the simple and poor class is forced to behave like a puppet under the characterless middle class people. The story beautifully depicts an accurate picture of a waiveress along with her natural longing. Here in this story, Mahim Bora has skillfully introduced the notion of realism. In the end of the story the female protagonist is

1. Golpa Samagra, Ekhon Nadir Mrityu, Dr. Hiren Gohain, Page 173
introduced with her own social background and got her united with a youth belonging to her class. But indirectly there are shown in the story some hateful sin of the town life.

In the story ‘Poitachura’, Mahim Bora has depicted a picture of the helpless condition of an unemployed youth. The picture of social negligence, dejection and self-loss which is reflected in the character of Ballav is involved with bitter experience of life.

In the story ‘Aakhej’, Mahim Bora has depicted a beautiful picture of the misdeed, raids of village mahajan and how was he retaliated. In the story it is described how the retaliation of smoker Maneswar against Rupeswar Mahajan is fulfilled during the chance of natural disaster. The way the protagonist of the story has brought Rupeswar Mahajan towards his end is the reflection of the rebellion of the lower people because of evil-adoption of the feudal policy. This kind of rebellion has to be seen in the society.

In the story ‘Aaboor’, Mahim Bora has been successful to show the social exhaustion which happened to be occurred in the modern social system. In the story readers can easily acquaint with the modern aspect like raids of the young stars looking for donation, use of evil lyrics in the name of Magh Bihu, and the picture of destruction in the story to be seen with clash between unconscious last and strive to hide it. Likewise the story beautifully depicts the contempt of the older against the modern uncivil atmosphere along with their surrender. It also closely related with the background of the social life.

The story ‘Eti Puwar Janma’ is a parallel to the story of ‘Aabur’. The sentiment of the story too bears that of ‘Aabur’. Saikia, the protagonist of the story has seen that there is no responsibility as well as intention among his sons. In fact most of the future men are avoiding of their responsibility and aims like his sons.
“Nijar bhavishatar chakue chakue chuar samasta sahas aji teu sampurna heruai pelaise.” (Saikia has completely lost his courage to see his future eye to eye)

In the above two stories, there most beautifully revealed the escapist behaviour of the older along with their helplessness rather than being a dynamic characters. The future generation has lost the way but the older have failed to show them the true way to become civilized. Indeed these two stories beautifully reflect the depiction of urban middle class lives, struggle of life and destiny of the deprived along with the selfishness of the opportunist. Both these stories primarily dealt with the realistic essence of life.

In the story ‘Headmaster’, Mahim Bora has beautifully outlines a depiction of a true Headmaster’s honesty as well as dutifulness in the present context. In this story is depicted how a perfect Headmaster had to be defeated in ideal fight against the changing attitude of life.

In fact each of the stories by Mahim Bora beautifully depicts the social aspect in the national life of the Assamese. This depiction included the fragrance of the reality. In his stories there happened to be seen the knot of pangs, happiness and cry as felt by both the middle class as well as lower people. After all, the stories Mahim Bora are a beautiful document of the Assamese social life.

1. Golpa Samagra, Ekhan Nadir Mrityu, Dr. Hiren Gohain, Page 305
3.3 **Comparative study of the Social attitude of middle and lower class people found in the stories of both the story writers:**

The comparative study has proved that the basic sources of both the writer's stories are the stirring humanity based on the social realism. Because of this stirring humanity both the writers have been successful to give an artistic colour of the human experiences felt as a social realism. The social awareness which we have been anticipated in the stories of these writers comes in to different form having influenced by the idea of humanity. On the other hand, the meaning of the term 'Social awareness' is varies. Therefore the social awareness revealed in the stories of the writer is different from each other. The Assamese story writers has been successful to bring into focus the complete picture featuring Assamese social attitude and on the other hand, the Hindi story writer has been successfully depicted the whole social picture featuring North Indian society. Both the writers with the help of using simple language, along with the use of brilliant technique and symbol have been successfully created prominent bulk of stories in two different languages namely Hindi and Assamese. It is seen in the stories the brilliant portrayal of the aspect of realism.

In the story written by *Mahim Bora*, the social awareness awakens indirectly. He perhaps with the belief that the social surrounding or the flow of transition may disrupted the natural way of living and retard the simple mentality. Therefore the problems and disturbance arise as an outcome of the individual struggle with the social life find abundant expression in his stories. While he goes for the depiction of this aspect, he almost selects the Assamese rustic life based on his known natural background.
On the other hand, Shivprasad Singh has been tried to depict in his stories the happiness and the affliction of the individual life along with the rustic and social background in a direct way. In his social description, he gives prominent importance on the characters rather than the society. He has been successful to depict the evil of society through the individual characters.

In the social description in his stories, Mahim Bora has constructed his stories having created the characters from the middle class as well as lower class respectively. While on the other hand Shivprasad Singh has constructed several social stories by the portrayal of the middle class and lower class people along with the special highlight on the deprived and exploited lower people. For example in the story ‘Unhe Bhi Intezar Hai’, the ‘Doom’ community, ‘Hijra’ community in the ‘Binda Mahraj’ are the brilliant portrayal of social injustice.

The catastrophe of the story of Shivprasad Singh is positive. But the catastrophe of the stories of Mahim Bora always remained what to be happened. Indeed after the catastrophe too his stories as if remained left something. Therefore the catastrophes of the stories by Mahim Bora are mixed with a perplexed ending. For example in the story ‘Kathanibari Ghat’ what will happened to the newly married widow and what will be the writer’s voyage after this. In the story ‘Toop’ to whom did the new born baby belong and what was its relation with ‘Haribol Koka’ were remained to be suspective among the readers.

Shivprasad Singh has always created his social stories dealing with the depiction of the life of the dejected or defeated persons. All of the characters are always alert to maintain their existence in the struggle of life. Some of his characters are not always
defeated. For example in the story ‘Binda Mahraj’, Binda hijra, in the story ‘Unhe Bhi Intezar Hai’, Kabri strived to live in spite of being lost everything.

But in the stories of Mahim Bora there are the characters who became involved in the life struggle but finally became escaped too from the atmosphere. For example Haribol Koka in the story ‘Toop’ who having seen a dead body left that village. In the story ‘Ekhan Nadir Mrityu’, people are worry about the death of a river and in the story ‘Maach aru Manuh’, Jibakanta, the protagonist.

Moreover, in the stories of Shivprasad Singh there happened to be seen brilliant portrayal of the female characters as a bold lady fighting against the oddity of life. For example in the story ‘Nanhou’, Nanhou has led her single life after the death of her husband. In the story ‘Unhe Bhi Intezar Hai’, Kabri has been struggling to live after the death of everyone close to her.

But in the story of Mahim Bora women characters are depicted as timid, under the husband domain, exploited and deprived. For example, Suneswari, in the story of ‘Harmaal’ and Mimi, in the story of ‘Anek Bhumurar Gungunani’ who have often been suffered under the domain of the male.

Both the writers in their social description mentioned about the superstition. But being accepted the superstition; the characters of these writers have not rejected their existence along with their social awareness. The superstition in the stories of these writers has to face defeat in front of the scientific outlook. For example in the story ‘Rosh’, inspite of being a evil-sprit reined tree, Bhota without believing anything about it climbs it and brings honey comb.
Besides in the story ‘Maach aru Manuh’, Jibakanta goes for the hunting of the fish inspite of being it was a demon fish. Like wise in the story of Shivprasad Singh, Bhairov Pandey rescued the beloved of his younger brother and their illegitimate child from being sacrificed.

In the social description of the stories of Shivprasad Singh there is the description of the Ganges and which is the prominent river for the North Indians. Where as Mahim Bora has introduced mighty river Brahmaputra concerning the Assamese life.

In the story ‘Murda Sarai’ by Shivprasad Singh there is the depiction of the Ganges and its banks where as in the story ‘Kathanibari Ghat’ by Mahim Bora there is the depiction of the Brahmaputra and its bank.

In some of his stories Shivprasad Singh has introduced some of the North Indian rituals which happened to be seen in post- independence India and which remained to be different from the Assamese society. For example in the story ‘Murda Sarai’ letting the dead body to flow in the Ganges without being flamed and the description of the child marriage in the story ‘Uphaar’ are the familiar North Indian rituals which found manifestation in the stories of Shivprasad Singh. But Mahim Bora never attempted to depict such kind of social rituals in his stories.

Mahim Bora in his stories used the laughter to a higher degree, for example ‘Chokrabat’. But Shivprasad Singh never mentioned any laughter in his social stories.

Although distinction emerged between these writers regarding their social background, but the Assamese social system of using ‘Dheki’ for the preparing of ‘Chawl’ is also mentioned in the story ‘Ek Yatra Sattah Ke Niche’ by Shivprasad Singh. Moreover in the same story also described about the method of fishing which is apparent in some of
the remarkable stories by Mahim Bora. In fact the description of unemployment which is described by Mahim Bora in his story ‘Poitachura’ is also available in the story ‘Ek Yatra Sattah Ke Niche’ by Shivprasad Singh.

In fine, it can be said that because of two different backgrounds between these writers, comparison inevitably comes regarding their creation. But both these writers are motivated by the presentation of goodness and evil as represented by the middle and lower people. Having presented a realistic depiction concerning the lives of these two classes, both the writers have been successfully excelled in their reputed fields as a literary artist.