CHAPTER- III

DEPICTION OF SOCIO-CULTURAL ASPECTS IN BORO SHORT STORIES

To discuss the ‘socio-cultural aspects’ in Boro short stories a brief history of Boro short stories is taken here, as the age of Boro short story starts from the first short story book’s published by Chittaranjan Mushahary in 1970. The name of the story book is “Phwimal Mijingk” (spoiled imagination) and it has three sub-stories in it. They are given below-

1. Phangnw Nalengkhor (Two coconut trees).
2. Phwimal Mijing (Spoiled Imagination).
3. Gwmanat Diary (Lost Diary).

Chittaranjan Mushahary’s stories are based on the Boros social pictures of backward rural Boro community. His first story ‘Phwimal Mijingk’ is based on the social system. Here, he shows the real picture of Boro communities like cultivation and servant system. In the story Ondla was served as a servant in the house of a rich man of village Topsa.

Topsa rich man was an idle drunkard and always search for the liquor. Here in the story the writer shows the real picture of Boros. Topsa of the story is a representative of Boro society. His servants Ondla and Dumphe loved each other in the tenure serving in Topsa rich man. Drunkard Topsa was also a Khubiraji (Medicine man). His purpose was distribution of medicine to the
people of the society. He always wanted to get rice beer instead of medicine for which he could not look after his family.¹

The negative character of this story Langkhab is also a representative of Boro society. He brought the separation of two lovers, the love making of Ondla and Dumphe. This picture is seen clearly in the story how the challenger may betray and make disunity in the society. The theme of this story can be compared with Manaranjan Lahary’s ‘Gangse Phali’, both these stories are based on Boro social system, beliefs of customs and traditions.

Another story ‘Phangnwi Nalengkor’ is based on social system of Boro society. In this story the writer gives special importance on the picture of Boro culture. He tries to show the special marriage system of Boros, as how the Boro people make preparation for their marriage in traditional way. Here in the story, Ruparam the main character of the story prepared his pre-marriage arrangement by conveying his aunt and sister-in-law in the village of Mukhuldang. The writer shows the food arrangement of special items of Boro communities in the story as cultural picture of Boros.

The female character of the story Laisri is a representative of backward rural Boro society. She was an uneducated girl, due to her indiscipline dailouge which was secretly heard by Ruparam and broke the marriage settlement.

Thus, the writer is trying to show the pictures of Boro culture in his story like social, economic and living pattern and style of the Boro people in village area. The theme of this story can be compared with the story of Nilkamal

Brahma and Monaranjan Lahary’s story ‘Athing’ and ‘Hinjao Nainw Thangnaiao’ respectively. Because, these three stories are based on Boro social system and which are happened in the preparation of bridegroom. The writer is applied here to show the cultural picture with humorous and ironical language which is very well fitted with Boro society.

Another story ‘Gwmanai Diary’ (lost diary) is also based on social system of Boro society. In this story the writer is trying to show the special Boro women character how they think each other secretly in case of love. In this story he has changed the trend of writing. He tries to highlight the Boro women as in educated level. In this ground, the writer succeeds in making assimilation of this story with each other, one even the character of the story from Boro people of the Boro society. In the story Ramola killed her elder sister Kamola with grinding glass. After killing she kept her secret in a diary. But at last the diary lost. Suddenly, somehow Ramola suffered because of bad beliefs and as she began to a suspect on her brother in-law. This is the theme of the story. Thus, the writer tries to represent the social beliefs of Boro community which is the real cultural picture of the Boro society.²

Nilkamal Brahma is known as ‘Samrat’ of Boro short story. He is the only writer of Boros who brought new trend in Boro short stories and starts romantic imagination in the story. Some of his short stories can be compared with other developed literature also in the ground of plots and character formation. According to Rakhaó Basumatary of his criticism of literature book some Boro critics say that his short stories have some similarities with Hindi,

Kanada, Bengali, Odiya, Punjabi, Kangkhani, and Assamese literature also. Nilkamal Brahma composed his story on the basis of social theme. Specially, he tries to represent the real social picture of present people who are facing with various problems, but some of his stories have taken from high standard society. Nilkamal Brahma also tries to represent a real Boro cultural picture of rural backward area. He has composed total six Boro story books and published it serially as:

1. *Hagra Guduni Mwi* (1972)
3. *Phungnkha (Edited 1985)*

Nilkamal Brahma has accepted those stories whose themes are from beyond the imagination of society. Nilkamal Brahma composed ‘*Jwngha Nangablanba*’, which is a kind of humorous story where writer presents a female character from rural area who was uneducated but she was proud of her husband for the role of ‘*Jatragaon*’ (Open theater). Through the story, the writer tries to present the cultural pictures of Boro society because at that time Boro Jatragaon was a media of Boro society by which they were able to learn some moral characters. In his another story, he tried to highlight a female character in the story ‘*Hagra Guduni Mwi*’ compared with Sarmila who was graduate and could pursue up to MA degree but in that time Boro society refused to accept such qualified daughter-in-laws. That was the cultural picture of Boros. In the story
Sarmila got married with a non Boro young man due to negligence of Boro society.\(^3\)

In this story the writer represents the beliefs of the Boro society. In the another story ‘Swrangni Lamayao’, he represents the real picture of the Boro society. He basically attempted to clarify the social problems like second marriage or polygamy system which is called ‘Bihari lanai khanti’ in Boro. This is genuine cultural picture of the Boro society. Boro societies have superstition belief on step wives that they are the destroyer of family.\(^4\)

In the another story book ‘Silingkhar’ he has accepted the theme of the story from urbanized people who are facing with various troubles in lives. Some of his stories like ‘Udrainai’, ‘Buli’, ‘Sanseni Jarimin’ etc. represent the economic problems of the people. Due to the lack of social consciousness of men and proper education, the people of present age are facing with some political problems, political rights which are real problems and social picture of backward Boro people.\(^5\) Thus, the writer tries to present the pictures of Boro culture, the backward Boro people and society in his story ‘Sanseni Jarimin’. Nilkamal Brahma mainly has selected the plot of the story from the present situation of the people. Such as, in the story ‘Silingkhar’ he has focused on some troubles and issues of the Boro people such with the cultural picture of Boro people. And due to the lack of proper education as they are exploited from political rights also.

Among the most prominent Boro short story writers the name of Manaranjan Lahary is inevitable. He has occupied a large place in Boro literature. He has composed and published four Boro short story books.

These are-

1. *Solo Bidang* (1978)
2. *Soloni Solo* (1985)
3. *Bajwi* (1994) and

Manaranjan Lahary always tried to present the characters of the story as it is in real. He always wanted to solve the problems of the people through the story with suggestions and moral lessons. Some time he criticizes the anti-social people of the society with his ironical language and search for a well path to get rid of it.

The art and technique of Manaranjan Lahary is comparable with Bengali story writer Rabindra Nath Tagore. Manaranjan Lahary never composed his story by using others’ influences. He always tried to write from the real Boro society. Some of his most remarkable stories are like ‘Bima’, ‘Dantaru’, ‘Goysri’ and ‘Gangse Pali’ reflect the Boros cultural pictures. The story ‘Gangse Pali’ represents the pictures of rural Boro people, which have been taken from uneducated Boro people of the rural villages. The writer tried to represent the love of two servants of Boro society. The writer shows ‘Gangse Pali’ (a flowery hanky) as a token of love.

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In his story ‘Bima’ represents the characters of Boro society. The Boro people of rural area always look for new land for their peaceful life. They killed ordinary colonial life. They can not stay permanently in one place.\footnote{Manaranjan Lahary, Solobidang, Bima, 1\textsuperscript{st} edition – 1978. Onsumai library, Kokrajhar (Assam), p-82.}

This is a real culture of Boro society. In the story ‘Bima’, a Boro woman was killed by Naga people in the border area of Nagaland. This is also a real fact. It was happened due to lack of consciousness and as they were exploited in the field of politics from the political rights. The Boro people lost everything in their life. These characters represent the picture of Boro culture in the story of Manaranjan Lahary. Another story ‘Dantaru’ represents the poor economic conditions of the Boro people. How the Boro people may kill own elder brother in the case of land and property is the real social and cultural picture of Boros. The another story ‘Goysri’ represents the uneducated Boro women who are not conscious about the life. In the story, the female character Goysri got a tragedy in her life because of her stupidity. It is also a true and realistic cultural picture of Boro society where selfish men try to mislead uneducated women.

Haribhushan Brahma has contributed a large number of valuable short stories to Boro literature which are complied in two short story books.

1. ‘Srimati Durlai’ (1980) and
2. ‘Rwnao Pagla’ (1985)

The art and style of Haribhushan Brahma is satirical and ironical. He has also composed the story on the basis of Boro social system. He presents the social problems of the Boros. He also tries to criticize anti-social activities of the
society and tried to find out solutions of it. Haribhushan Brahma can be compared with Assamese writer Laksminath Bezbaruah because of his personal style of irony and humours. Haribhushan always tried to present the Boro cultural picture in his stories like in ‘Line Bus’, ‘Honglani Saori’, ‘Gubru Sarbai’ and in ‘Srimati Durlai’ etc.

In his ‘Line Bus’ story, he has presented the social conditions of the Boros, where appeared the backward means of communication and social system of Boros. The other story ‘Honglani Saori’ represents the real education system of backward Boro society. The young Boro generation are facing with various problems in education due to not appointing of good teachers in the region. This is also a social and cultural picture of deplorable Boro societies.8

In his another story, he presents the female characters as a problem of Boro society. In the story ‘Srimati Durlai’, he presents the lack of proper education and lack of social consciousness among the Boro guardians. ‘Srimati Durlai’ passed her life without proper guidance of the society and guardian. This is the real picture of that time of Boro society as Boro girls did not get equal status as man. Society neglected girls in every corner. So, the writer of the story tries to present it as a big problem of the Boro society.

Dharanidhar Owari published a story book named ‘Gandu Singni Laijam Gangse’ in 1981. The theme of this story is based on social life. The writer of the story presents the backwardness of education system of Boros, specially in the side of Boro women. This is also a true picture of that time for which they could

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not forward in every field. Dharanidhar Owari draws a picture of superstition belief of Boro society.⁹

Rupnath Mushahary is an active worker of Boro literature, he has published some short story books like ‘Jugami’ (edited 1986) and ‘Mungkhlong’ (1987) respectively. He has presented some social pictures and culture in the stories. The theme of his story is based only on rural backward Boro society. He presents the deplorable education condition of the rural Boro people of society.

Nandeswar Daimary is a well-known Boro short story writer. His technique is based on Boro social character. He presents the different problems of Boro people like in the education, economic, political situation of the society. Some of his stories are based on future indication with ironical technique. Some of his story gives moral lesson for being consciousness, he presents the situation of Boro people in the society how they are advanced in economic, education and political conditions as highlighted in the story.¹⁰

Nandeswar Daimary brought a new trend on Boro short story in style. He had a close relation to highlight the socio-cultural pictures of Boro society.


Indra Maloti Narzary composed his first short story book on the basis of loved theme. The characters of the story are taken from young generation of the

Boro society. Indra Maloti Narzary mainly based on her stories with Boro socio-cultural pictures. He presents the real culture, tradition and festivals of the Boros in the stories. In the story ‘Bwisagu’ presents the festival of Boros. In the story writer has mentioned the instruments of Boro societies like Kham, Shifung, Zotha, Sherza etc which are played in the festival ceremony of Boros.\textsuperscript{11}


The technique of his story is based on the present situation of Boro society. The writer tries to present the political rights of the Boro society how the government and army, military exploit rural backward Boro people. The characters of his story are taken form the present age of twenty first century. The writer presents the Boro social conditions of rural areas. Here in the story ‘Hongla Pandit’ was a character of Boro society, who was proud of his duty and position in the society.\textsuperscript{12}

Mangalsing Hazowary is a most well-known Boro writer. He has contributed huge books to Boro literature. He has published a large number of Boro short story books also. He presents the socio-cultural picture of Boros through his stories. His short story book ‘Pwisali Andwni Solo’ published in 1995 is of that same kind of stories. The techniques of his story are suggestive

\textsuperscript{12} Katindra Swargiary, Hangla Pandit, 1\textsuperscript{st} edition – 1987. Kitap Samalaya, Panbazar, Ghy-1
and based on imparting moral lesson. He also presents the Boro socio benefits and festivals of Boros in his stories.\footnote{Mangalsing Hazowary, Phwisali Andwni Solo, Daina, 1\textsuperscript{st} edition – 1995, Nilima Prakashani, Baganpara, Barma. P – 71.}

The young Boro short story writer Gwgwm Brahma Kachary has given a huge contribution to Boro short story in the field of Boro literature. He has published ‘Siyalni Haba’ a short story book in 1996. The technique of this story is based on Boro social picture. He tried to attempt to highlight the modern thinking of the Boro societies. He has presented the present status of Boro social system.

Nabinmalla Boro is another well-known writer who has given a huge contribution to Boro literature. He also published a short story collection book ‘Hadan’ (New land) in 2000. Nabinmalla Boro is able to present the real Boro people of the societies. Here, in this story, the writer tries to give information about their social, economic and education conditions and systems of the Boro societies. He presents the Boro social characters in the story. Boro people always search for new places from one to another. This is a cultural picture of Boros.\footnote{Nabinmalla Boro, Hadan, 1\textsuperscript{st} edition – 2000, N.L. Publications, panbazar, Ghy-1, P – 22.}

In this way, it can be said that the Boro socio-cultural pictures are highlighted in the Boro short stories.

Some of Boro short stories which are discussed briefly in the above pages have already shown the clear pictures of the Boro society, their traditional customs and beliefs, superstition and their habits and manner of life. The Boro writers brought some changes in the Boro society with their thinking in the Boro story; they tried to uplift the social system of Boro society and made conscious to
the backward Boro people and specially to those Boros who are living in rural backward areas. However, the aim of the Boro short story writers is presenting their cultural and social conditions through their modern age of technology. They cannot completely avoid the tradition of Boros social systems which can be identified to the others.

After the short references of depiction of socio-cultural aspects in Boro short stories except Boro socio-cultural aspects to which extent and in which way Boro social system is appeared in the Boro short story is tried to discuss with some of the selected stories’ examples.

In Chittaranjan Mushahary’s ‘Phwimal Mijingk’ story the social system of the poor peoples’ slavery system is appeared apparently. Here, in the story with the lives of main characters, servant Ondla and maid-servant Dumphe, the condition of the poor family of Boro society is reflected.

In the writer’s another story ‘Phangnwi Nalengkhor’, the oldest marriage system of Boro community is depicted. In the story the writer is talking about the tradition of the oldest marriage system of Boros. The writer tries to show that Boros have the tradition of looking for new bride and how it is prevalent and used in the Boro society. In this story the writer through the character of Ruparam tried to show the pre-preparations of marriage like looking for new bride and besides this some social beliefs related with the marriage system of Boros. In the story the advice of aunt to Ruparam is a social belief of Boros.

“-Beware nephew, do not take someone more handsome than you when you are going to look for a new bride. And listen nephew, it will be a good sign
if you will see someone washing rice in the way and that girl (bride) will become a quarrel-some if you will see someone digging land. And it will be excellent, if you see a cow giving birth to a calf.\textsuperscript{15}

In this way, the system of food habits of Boros is also referred here in the story.

In Nilkamal Brahma’s ‘Jwngha Nogablanba’ story, the enjoyment side is appeared as public entertainment. The Jatragan was one of the unavoidable culture of a then period of Boros, a media of jubilant celebration. Through this Jatraaon Boro people had succeeded to keep unity and love among the peoples of the different villages. In the story at Bangkho’s act his wife Gindri’s pride on her husband and inviting village friends to watch Jatraaon it shows the love and unity of the village people.

“-We will be sitting together, take the areca nut ready.”\textsuperscript{16}

In his another story, ‘Swangri Lamayao’ appeared the polygamy system or double marriage system of Boro community. The writer of this story has shown how a family becomes unpleasant through the main character of the story Tupla Mahajan’s co-wives Ronai and Sansri. The writer is trying to civilize the society as he has shown the clear evidenc, the faith of the Boro society as it is accepted that the double marriage or system of polygamy is the enemy and reason for the destruction of a family in Boro community.

Tupla Mahajan is seen making an act to kill himself with his gun to stop his two co-wife’s daily quarrel.

“Oi, Ranai harlot from today onwards you stay happily with your parents’ wealth.”

Gun thunders with the groom sounds to the whole village.\(^{17}\)

Though the writer tries to show the double marriage as the primary cause of family’s destruction, it brought civilize in the society. It is unavoidable socio-path of Boros.

In Nilkamal Brahma’s ‘Sirinai Mandar’ story book’s ‘Taibeng Khaji’ story how Boro family’s women had to spend her whole days with household activities, works, look after family, uproot-plant paddy(field works). These detailed images are shown through the main female character of the story Hongle’s character. Hongle is the representative of Boro community. Her marriage to her husband’s house had passed twenty years although she does not have a little time to stay away (leisure) time from governing maid-servants and her family. The description of this story’s socio-condition is an evident work of Boro culture.

“Hongle had grown too old in twenty years. Matter of getting old. In the span of twenty years of Hongle’s family-life had not passed only little amount of rain-storm’s smell.”\(^{18}\)

In the writer’s another story ‘Mwdwi Arw Gwlwmdwi’ the real great culture of Boros’ silk thread’s weaving-spinning, its selling picture has appeared. This story’s main character Gwmbwr Mwshahary with his strong determination protects the Boros vanishing culture establishing a silk-thread’s industry, although he was a poor slave. By selling silk thread’s clothes and supplying to many other places of India along with their culture’s identity he had also earned good money. The depicted culture of the story is a symbol of Boros pridefulness.

In Haribhussan Brahma’s ‘Srimati Durlai’ story book’s ‘Honglani Saori’, ‘Line Bus’ and ‘Gubrusarbai’ stories picture and culture of Boro community get chances to flourish obviously. In the ‘Honglani Saori’ story Hongla, the village headman arranged a ‘Saori’ in his house to build a new roof, it is a culture of Boros.

The main character of the story Pania master had also got invitation for the ‘Saori’ joinned in the time of drinking. Although he is a teacher, by keeping his duty on another side he came to ‘Saori’ and helped Hongla.

In Hongla village headman’s ‘Saori’ there was two jar of ‘dabka’ (liquor) and cock. The writer in the story tries to show the eating-drinking habits of the Boro community. In the story the writer refers how Boros used to do works or finish their household activities with ‘Saori’ from the those periods of grand ancestors and shows how to honour to the village people for their co-operation.

On the same day of Hongla’s Saori, the school inspector Nagen after inspecting Pania master’s school visited to Hongla’s house. Hongla was the secretary of the school. Hongla, while he was trying to save his village and
Pania’s reputation, he offered the whole rice beer and pieces of chicken he had kept for Saori workers to Nagen inspector to disculpale from their faults and the meat got less to the workers. Later Saori workers leaved his house without eating rice when they did not find even a piece of meat to eat.

“Even ploughing too hard also did not appear a clod, just to lick Ondla curry we had worked too eagerly.”

In this story the writer has shown how that the Boros have the habit of eating as much they work. It is a social habit of Boros.

In his story ‘Gubrusarbai’ the realistic picture of Boros livelihood appeared. In the story the writer has shown the jar of liquor as the source of Hablanga and Jaibreng’s family’s living. It is the representation of pauper Boro pepole. From the same village Bhatia Pandit’s son Laimwn studied in Kokrajhar Government College after passing HSLC examination. He had also joined or taken NCC. One day while he came to village from Guwahati wearing NCC’s dress then Hablanga and Jaibreng in the thought of police coming to catch liquor sellers, in the hurry and nervous state of hiding ‘Dabka’(jar of liquor) Jaibreng’s dokhna boundary felt and stuck at her feet and she felt down onwards. At that very moment Dabka got burst. Through the story writer advises the Boro people to change the living their lives by making and selling alcohol and gives chances to civilize society’s pervading culture which is almost like a curse.

“If it was not dokhna’s boundary this big crime was not happen, please excuse this for one time.

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Hablanga could not stay calm, he tightly hugged Jaibreng as much he could and allowed to fall two drops of tears in Jaibreng’s head and press her head to remove junk liquor. Much words did not come from mouth just said-Jaibreng, donot ashamed me anymore.”

In his another story ‘Line Bus’ appeared the Boros image of visiting new relative’s house. In this story, two main characters of the story the old man and the old woman Gablanga-Gaojrumwnda in the way to visit their new son-in-law’s house, in the love and affections for their new son-in-law and daughter took the bunlle of rice beer, ‘nafaam topla’ (chutney of grinding dry fish mixed with arum shrub and other ingrdients puch or kept into a bamboo’s made hole) and curd. But the bundle burst and made all wet inside the bus full of crowded people. In the story the writer by satirizing the smell of ‘nafaam topla’ and rice beer down hai, hai (in disgust) by saying it he tries to make community aware from these bad habits.

Mangalsing Hazoary’s ‘Phwisali Andwni Solo’ story book’s in ‘Rain Coat’ story appeared the polygamy system or double marriage and the matter of Jatragaon. The habit of double marriage system is a communal picture of Boros. In the story, the maid-servant of Merga Mahajan who had passed one summer and winter, Balaisri at the time of way to watch Jatragaon by chance met a man wearing military raincoat, she felt in love and eloped in the night itself. On the next day later in the village impute Merga Mahajan, make judgement and forced marry to maid servant Balaisri. But, that Balaisri already had ring marriage and given words to marry with Merga Mahajan’s son Ramesh.

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In this story also appeared the purification system. It is a social system of Boros. Merga Mahajan enticed maid servant Balaisri in the time of committing crime after elopement by saying- “Don’t worry. After going home we will do purification and I will make you co-wife.”

Except this, there is also depicted pictures of the Boro village people’s flock by flock going to watch Jatragaon. In the way to Jatragaon rich men’s victim maid servants share their inner sorrows to friends.

-“Hey! Jatragaon might be started right now.” One of them says.

-“Why are you so late Balaisri?” One maid called Daosri asks.

Balaisri replies- “Guest had come. Just came after our had cooked. I was getting so angry. Before oil get heat, meat get cooked, I just come after half-cooked.” Every one laughs.

Through the story writer refers the picture of unity and love or co-operation of Boros.

In the writer’s another story ‘Daina’ appeared the picture of blind beliefs, hatred of Boros. It is a social curse which is appeared from the pervading belief of witch from the then period to the present days in the Boro society. The writer refers the main character of the story Gaobreng of Bongaigaon’s Birhang village and how destruction had come to him and in his small family lives. Farmer Gaobreng to maintain or serve his family used to work as a conjuror also. He

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tried to heal the villager suffering from fever, stomach ache, decency with local 
made medicine where doctors were not there. Farmer Gaobreng conjuror while 
he was doing his work of conjuror his one bullock died with thirst in the sunny 
day entangling at the pole, later selling one bullock also bought a ‘Tela’(two 
wheeler vehicle) and became a Tela puller. At last he had to leave for Meghalaya 
to dig coal, there also in the jealousy tricks of a friend beaten to worst by 
imputing witch he had to return home.

At the village also in the prosecution of Khagrabari’s Khwolou, who was 
met in Meghalaya while in digging coal, imputed him as a witch and was 
unfortunately misjudged by the village people also. Gaobreng’s wife and son, 
three of them were buried alive. Somehow Gaobreng rescued from dying, leaves 
Boro society with afraid, led his life as a beggar forever at Guwahati railway 
station’s platform. It is a realistic picture of Boro society. The writer through this 
story tries to advice the Boro people to stay away from all this evil beliefs.

-“For what reason you had been fallen in this agony?”

-“This is written in my luck. In the jealousy of other people I have 
become like in this state of today. But you believe me Babu I had not make any 
harm to anyone.”

Tears come from Gaobreng’s two eyes and flows down to cheeks. 
Perhaps, by failing to bear his agony he has slept down by putting or closing 
himself with Dohkha fully. 23

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23 Mangalsing Hazowary, Phwisali Andwni Solo, Daina, 1st edition – 1995, Nilima Prakashani, 
Baganpara, Barma. P – 73.
In the story this incident is very sorrowful because of the unawareness of Boro community’s thought and beliefs Gaobreng had to sacrificed.

Indra Maloti Narzary’s ‘Angni Mwjang Mwnnai Diary’ story book’s in ‘Bwisagu’ story appeared the image of jubilant festival celebration of Bwisagu of Boros. Topsa and Pulsri’s beloved daughter Maloti in the same village’s Tempra’s given hypnotism’s reaction had got mad, shattered family’s wealth, later in the treatment of Ganglap conjuror Maloti got recovered later with the sign of protection of Ganglap conjuror got married with forester Banda in the Bwisagu season. Here, in Maloti’s wedding heard the eco of drum, bamboo flute, cymbal. This is a marriage of Boro culture.

“Drum, flute, violin (serja), cymbal’s beating sound was raising to more and what have to say about dance also. Grand father Ganglap conjuror also did not know to sit with his old health… Dance… dance… children… grandchild, brother, sisters dance heartily to the fullest, however can. This is marriage of Boro. Grand daughter Maloti’s marriage.”

In Gwgwm Brahma Kachary’s ‘Siyalni Haba’ story book’s in ‘Siyalni Haba’ story appeared the picture of agent of women through the character of the story Siyal Deoani. The real name of Siyal Deoani is Saldang Deoani. Siyal Deoani did not had heirs. He allures a clerk of Guwahati Tribal Development Authority office’s Amashi Daimary, in the name of making daughter-in-law he secretly prepares for his own second marriage. In the suspicion of Siyal Deoani’s wife Bugali caught and beaten up by village people.

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In the story, the writer gives perspective to remove the bacteria and to civilize the society.

“Bugali is not unknown anymore to understand the thought of husband. She secretly explains the whole matter to the village headman. Meanwhile, the village headman also attends in the house of Deoani along with some leaders and educated young men of the village. Can not keep society with the stain of ash or applying ash. Cannot make or allow village also as the place for the gossip’s material of others. If the bad bacteria or virus like him of the society is not destroy in the right time, later it will become tough to stop, if it grows older.”

Thus, the Socio-Cultural aspects in Boro short story are related with Boro community and its identity.