

## The Short Stories Of Lakshminandan Borah : A Brief Analysis

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### Abstract

Lakshminandan Borah is undoubtedly one of the best storytellers of the Ramdhenu era. Through his stories ‘bhawana’ and ‘Sampatti’, published in ramdhenu, he has made significant contribution to assamese literature. The collection of lakshminandan borah’s stories are: ‘Drishtirupa’, ‘Gaurirupak’, ‘Kachiolir Kuwali’, ‘Man Mati Megh’, ‘Hei Sure Utola’, ‘Aai Roop Aai Chanda’, ‘Erabarir Leseri’, etc. Most of the plot of the Lakshminandan Borah’s stories are Assamese rural life. Borah is a prolific writer in drawing the real image of rural life and also his fluency of the language and the narrative style of story and artistic method is fascinating. Borah’s story also entertains the readers for the qualities that can instill subtle feelings in the minds of the people. Lakshminandan Borah’s short story has a special value to be acknowledge in terms of short story gestures, art techniques, simplicity of thoughts, simplicity of narrative, etc. Many have discussed his story in many ways till date but there is still a wide range of discussions in this field. In this study paper, will try to discuss about Lakshminandan Borah’s short stories.

**Keywords:** story, short stories, rural life, style, character,

**Method of the Study:** While studying the short story of Lakshminandan Borah, the analytical method will be mainly used. The purpose of this study is to analyze the different perspectives reflected in the short stories of the storyteller. Analytical methods as well as narrative methods will be used in the field of subject presentation.

**Importance of the Study:** Lakshminandan Borah is one of the most renowned literary figure who made the storehouse of Assamese literature very rich. Some aspects of his story have been partly discussed though there is still a wide range of discussions in this regard. This is why the topic has been selected for reviewing Lakshminandan Borah’s short stories.

**Area of the Study:** Our paper will attempt to discuss the short stories of Lakshminandan Borah, a prominent storyteller of modern Assamese literature. Some of the represented short stories contained in the story collections of Lakshminandan Borah will be covered as the lessons required for the study.

**Introduction:** Lakshminandan Borah is one of the artists who established himself by started writing stories in the ramdhenu era, the golden age of Assamese literature. The first story of Lakshminandan Borah which give a unique status to Assamese fiction written in a traditional way was published in Ramdhenu in 1954. The story was called or named ‘Bhawana’. Story – novel in both field Lakshminandan Borah was a successful artist and the plot and background of his novels and stories were rural life. He expressed through the art of speech the receipts-unattainable, happiness- sorrow laughter- crying, joy and pain in the midst of the simplicity of rural life. The conflict between modern life and traditional life became the main subsistence in his later stories or novels. The image of sorrow –pain has descended into the middle class life in parallel with the change of the era, has appeared

in the novel of Lakshminandan Borah.

Lakshminandan Borah, who started his literary career with stories his first collection of stories 'Drishitirupa' was published in 1958, after four years of his first story. His other notable collections of stories are—Sei surey utola(1960), Kashiyalir Kuwali(1961), Gopun Godhuli(1961), Gaurirupuk(1961), Man Mati Megh(1962), Man Mati Piriti(1962), Achin Koina(1963), Ai Rup Chad(1963), Dahan Dulari(1965), Kathin Maya(1966), Devtar Byadhi(1966), Abesh Indrajala(1967), Majat Trishare Nai(1967), Byatikram(1976), Nishidha Chetana(1976), Shei Anurage(1980), Erabarir Leseri(1983), Preyoshi(1993), Dustar Karagar(2002), Man Birikhar Jokh(2001), Mukta Purush(2002), Lakshminandan Borah's all stories ( first part 2004), Borah's all four decade stories (first published 2007) Kopouful Bisari(2011), Basanti Basana(2017), etc.

Lakshminandan Borah was a man of science. He did not study literature much till he studied M.Sc. He suddenly wrote the story 'Bhawana' for a reason when he was just three months away from his M.Sc. final years. At that time some of friends including Bhavendranath Saikia and Devprasad Nath in Kolkata had very nicely organized Sankardev's death anniversary. All kinds of people including Bengali came. So, it was on him to deliver an English lecture, they saw Lakshminandan Borah's memorization in Ankia Bhawana's dialogue, verses, etc. and they told him that he could write stories. It was on that day that he wrote the story. He then came home and wrote four stories and all published in the Ramdhenu. At that time he was encouraged to practice literature from admirers like Virendra Kumur Bhattacharya, Venudhar Sharma and Hem Baruah. While studying in Calcutta, he became acquainted with a number of writers, including Buddhadeb Bau, Tarashankar Bandopadhyay, Utpal Dutta, Sanghamitra and others. Their proximity also gave him lots of inspiration and encouragement. That is the beginning. He had stopped for only three years since he started writing to complete his Ph.D, after from this there was no delay in that sector. While he was in Jorhat, he cycled and travel near the village area of Pakamure and started from Barek village to till South Hengrabari. He has written many stories upon South Hengra, Majuli, Rangdoi, and other places. His story 'Sokha Damodar' is written upon the South Hengra. He has written two or three books in the year from 1958 to 1975.

**Content of Lakshminandan Borah's story stories:** Lakshminandan Borah is a successful story writer in the Rainbow era(Ramdhenu). In Ramdhenu, 18<sup>th</sup> of his stories came out. To colourful details of the happiness, sorrow, laughter and crying of rural life in Assam are the main essence of his story. The number of stories of Lakshminandan Borah is very large who has been constantly writing stories from the rainbow era to till his death. With the fluency of language and interesting imagery, he has made the field of Assamese short stories quite rich tonic. He was very capable in making the small scale events of rural life interesting by decorating one. In his stories, we can see the reaction swaying the rural society life under the pressure of modern civilization in particular.

Lakshminandan Borah has skillfully narrated the degradation of spiritual heritage of Assam in many stories. In this context, the name of his stories like Bhawana, Debatar Byadhi, Gurupurba, etc. can be mentioned.

Though not directly, but in many stories of Borah have expressed aversion and anger to the evil forces of the society. Some of the stories of Borah, an exact picture form of rural and civic life in Assam, have come to the fore. The festival of rural life, Parkon, Bhawana-meeting, love-romance, village life style- Life's small hopes, aspirations and big problems are all expressed in a very realistic way in his story. His sarcastic attitude has also been revealed through several stories. In this context, the names of two stories 'Krishi Gaurav' and 'bahi aru bilahi' can be mentioned. In his one or two stories physical mindset can also be seen. The story of this category is 'bhoutik Manobik'. The story describes superstitions and evil reforms related to ghosts.

In some of the stories of Lakshminandan Borah, the importance and attitude or the thoughts of women is also revealed. In the story 'Erabarir Laseri', ranjita established the truth of her love by tearing off the bond of a cruel society. In 'Pemda Pahori', a sixteen year old young girl pemda, who was found unclean by foreign police in biyallis and was defiled by the local police during swaraj, she has not died for purity, she has won the victory. She has confidence in her mind. In the same way, in the story 'Sauwaj Kainya', the feeling of universality that a rural woman can have is revealed through kiran. Borah's stories have been successful in terms of artistic art and techniques. His story is narrative, though it does not contain unnecessary narratives. Basically, a special value of Lakshminandan Borah's story has to be acknowledged and must be accepted from the point of view of the art of short stories, simplicity of content, ease of narrative, etc.

**The character creation in Lakshminandan Borah's stories:** Lakshminandan Borah is perfect in the field of character creation. His story shows a gathering of both male and female characters. In the story 'Guruparjya', the character mukund gokhai, in 'sakha-damodar's the mukut, in 'aakhamotir aakha's aakha; all these characters are hearteingly described by borah. In the story 'Sakha Damodar', skillfully depicts the fascination of rural farmers for land and the affection for cows, through the mukut character. The story 'Sampatir Bapek' reveals the difference between the heartlessness of the village and shows the haladhar's opposite character. Similarly, the story of 'hodor pandit' also reveals the contradictions between the complexity of human mind of bhokot ram and bhaven baruah

and the simplicity of human life like hodor pandit. The character rajita gohkhan in borah's 'Erabarir Leseri', in 'pemda pahori's pemda, 'sauwaj kainya's kiran, etc all are notable female characters. As a comparison to the traditional female character the number of modern female character is large in Borah's stories.

**Lakshminandan Borah's story style:** Lakshminandan Borah depicts the joys, sorrows, hopes, aspirations, desires, feelings of village life very fluently in a simple language. His language is an easy to understand for the general public

1. Borah has written the stories with the help of short sentence using spoken language from place to place. For example: "*Hoye Fool, Mukhot Chamone Baah Lole Neki? Khakha! Ai Tamulkhan Khai Lo. Sasun Ailorabaah Kene Bijat. Ram E Ki Barhia Poyaar Matile. Manuh Tolka Marile Ai Bahor Aru Gelamal Nokomil.*" (Bhawana)

2. In one-two story shows more application of idioms and phrases and also seen frequent mention of khol-mridanga's sound quotes from the verses of Vaishnava poets. The mention of khol-mridanga's sound- "*Dau Dhina Dhindau Dau, Khita Khetau Tau, Dhet Tau Tadhinak Dhei. Dhinak Mai Khitak Thai-Thai Thai Dhei Kitak Dhei Dhe Dhe Sei Dhei Ta. Dhikka Sei Latak Dhindau Nikhiti Nitak.. Kran Gyan Anudha Gyan Gyan Cran Tha...*

Vaishnav Poet's Quotes:

*Hahasatra Hahasatra Aati Aparadh Dine Rati*

*Karu Mai Maha Murhajan.*

*Aami Prabhu Taju Dakhe Aake Mani Jagabakh*

*Khomiyok Shrimadhusudhan.*

3. The use of folk languages, vernacular, scheme patterned, fragment sentences can be seen everywhere in Borah's story.

**Folk languages:** *Sereng Sereng, Dhun-Dhupali, Tekeli Kati, Santan, Kathsitia, etc.*

**Scheme patterned:** *Aoti Darpe Hata Lanka, Hastiro Pisol Pao, Sajjanaro Bujje Nao, etc.*

**Fragment Sentences:** *Khai Paat Fala, Hatot Sare Bhorit Sare, Jala Juit Ghuidhala, etc.*

4. Another feature of the story style is the use of English words. The application of English words used in Borah's stories is such as public administration, genius, variety, and so on.

5. The use of positive words, similar words and double word, ambiguous words has also given different dimensions to his story.

**Positive words:** checkseckai, took-took, tak-tak, etc.

**Similar words:** bai-bhani, jecari-bowari, bastu-bahini, etc.

**Ambiguous words:** kuruliaai-kuruliaai, frcuri-fecuri, etc.

The story of Lakshminandan Borah has a distinct value towards the simplicity of narration, the simplicity of the concept and the application of the anatomical techniques the short stories.

**The Image of rural life in the story of Lakshminandan Borah:** Lakshminandan was very good at drawing realistic pictures of rural life. Most of his stories are set against the backdrop of rural life. As an eyewitness to the joys and sorrows of rural life, he always tried his best to capture his record. In the middle of the story, he has drawn a single vivid picture of a small incident that happened in the life of a simple-minded person.

The story of Borah's portrayal of rural life in the discussion of his well-known story "Damodar's story cannot be ignored. The village mud and soil are closely saturated in the spirit of the story, the environment, the character mentality etc are all saturated with the idiosyncrasies of the village. It can be said that the author has been very successful in drawing through the story a fascinating image of the rural society of Assam in the face of a family story. In the story, like Krishna and Damodar are friends, like that Mukut and his cattle are friends, friends of danger, helper in every sector like this farmer Mukut's only company is his cowherd. The relationship between the cow and the farmer is inescapable, the relationship between them is from years to years. Especially in the farmer's country assam, the main character of the story is how people-life is related to agriculture, the agro-based life of the crown and the non-agricultural life are beautifully manifested through the two-pronged feeling and realization of these two chapters.

The story of 'Erabarir Leseri' in Borah reflects the blind faith, evil reforms that have been going on for ages in Assamese rural society. Rajita, a daughter-in-law of the Goshai family, lived a life of superstition and superstition in the guise of a widow shortly after their marriage, although secretly reunited with Chandan of Calcutta due to biological persecution. It is a crime in the eyes of the society, both of them were sentenced to death by the society. But in chronological order it was found that Ranjita's unsatisfied weariness turned goshaighar(Mandir) into forest(Erabari).

The story 'Hemantar Hime Dhowa' fluently describes a real life picture of the poverty of the middle class through the life journey of Sanjay and Swarna. Sanjay works as a clerk. After spending a lot of monthly salary on illnesses,

doctors, etc. during the first pregnancy of his newly married wife Swarni, news came that Sanjay's father-in-law and cousin would come to visit their house. Swarna and Sanjay were confused. Because it's the end of the month. There is no money in hand. Sanjay and Swarna replied in writing that they should not come at present. They have decided to go to Shillong for Swarna's health treatment. Sanjay will improve in the future. His life is only starts. There is plenty of time to improve. The story ends with such hope.

The story 'Guruparva' describes the decline of the spiritual heritage of Assam. In the story, the poor Mukunda Gonshai saves the Gandharva knowledge he inherited from his ancestors like the wealth of a miser. Mukunda Gonshai, who had been subject to sensual desires and greed all his life, realized his weakness on the eve of his death and found peace by handing over his book on ragas and rhythms to his disciples. The story is a touching description of Makunda Gonshai's extreme poverty and mental decline.

The bhawana story reveals the fascination of assamese people for the Assamese people-pretending to be a part of life. Through the Gedabari village Bhawana, presents the vivid pictures like the village youth boys conversation on youth girls and their comic, the picture of female and daughters in laws discussion who came to see Bhawana, and the picture of old man who felt suffered after watching the tragic scene.

In the story 'Sampatir Bapek', the habit of very young village boys to smoke cigarettes, to look for mangoes, jackfruit, lettuce, and plum in other people's gardens, boys and girls running away from when they meet and make their own house, some of the female ethos done when the children were tortured by their step mother, some of the female folk customs performed by the abused woman during childbirth are depicted.

The story 'Guruparva' paints a picture of the Assamese rural society alive with Satriya culture and traditions. In the agrarian society, the story tells the story of the gurudev's anniversary in the month of Bhad, the people who are going to perform on the rasa yatra of the month Aghon, the sutradhar of Bhawana, dance, song, verse, raga-raga-ragini, tetaya bhatima, ghosha-introducer also describes the people beliefs Bhagya Lakshmi cries in mid night and also beliefs of sees and talks to the dead in the dream.

In all the author has been able to portray through stories by observing small events, environment and human life in rural areas. Reading Borah's stories seems to be exactly getting into a village. These stories will go a long way in capturing the rural agronomy society and environment that will be extinct under the influence of modern civilization for the northern generation.

**Conclusion:** Analyzing this way, it is seen that the story of Lakshminandan Borah is a reflection of a subtle analysis of the happiness-sorrow, yes-crying of rural life in Assam. He has painted interestingly the simple stupendes of rural life, their living problems and the difficulties, kindness and affection. His story does not capture the complex problems of life but instead some small and big events have come true. The use of spoken language has made the stories sweet and beautiful. The frequent application of idioms and phrases used in his story is seen quoting pictures of satriya culture, quoting verses from Vaishnava poets.

His stories are more about creating atmosphere, attempting to highlight neglected aspects of life and decorate them in colorful ways. In the stories like 'Sakha-Damodar', 'Ashamatir Asha' and 'Guruparva', the artist has been able to bring a single common event to lifeline with his skillful hands art. Basically, he tries to convey the unspoken attitude of the simple-minded villagers through stories.

A special value of Lakshminandan Borah's story must be acknowledged in terms of simplicity of content, fluency of narration and application of storytelling techniques. The combination of unnecessary events and unnecessary situations is not seen in his story. That is why the one-sidedness of events and the unity of consequences are preserved in Borah's story.

The contribution of Lakshminandan Borah in the field of Assamese literature is incomparable.. It can be said that this storyteller continued to try to paint the Assamese society perfectly. It is absolutely necessary for us to take care to retain our culture, customs and principles in the hustle and bustle of growing mechanics. Because if we can preserve our language, literature and culture, then we will be able to think that our nation is safe.

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