**ABSTRACT**

**A Study on Socio-Cultural Aspects of the Short Stories of Haribhusan Brahma:**

Haribhusan Brahma was a notable story writer of the Bodo literature as well as Scultor. But a few Bodo people know about his skills of sculpture. He has mostly engaged himself in short story writing. He brought new trend and technique in Bodo short story, which is turning point in the history of Bodo short story. So, Bodo literary critic *Guneswar Muchahary* admitted thus ‘There is specialty in his story telling method which is unique art of the literary technique’. Haribhusan Brahma had to face many hurdle. He lost in his parents with his teen age. In spite of suffering much hardship he acquired higher education and able to established .He proved that strong determination and perseverance of individual can help him to reach his goal. He is very expert wooden sculpture without schooling. He expressed his thought and feeling through his writing and wooden sculpting. His wooden sculpture and stories are represents Bodo people, their society and the culture. He has created three anthology of the story. Most of his short stories and sculptures are based on the Bodo society. In his first story of *‘Shrimati* *Durlai’* is based on the theme of typical weakness of women Characters in Bodo society*. Shrimati Durlai* is the main character of this story, which spoils her life with her own hand, because of lacking of proper education and proper guidance. For which she was a victim of human trafficking. Some of his stories depict the social and economic condition of the Bodo family. Most of his short stories give a realistic representation of human beings and Bodo society. He has shown the clear picture of the Bodo society and their culture, beliefs, superstition, economic condition and religion. The art of style of Haribhusan Brahma is satirical and ironical. His story telling methods are narrative, humors-entertaining style and some are dramatic.

The first Chapter of this study describes the beginning of Bodo Short Stories, area of the study, significance of the study, aim and Objectives so on. In this chapter also described the hypothesis and review of research vividly. This research work has done by the analytical method.

In the second chapter, life sketch of Haribhusan Brahma is analyzed thoroughly. This chapter has been divided into sub-chapters, mainly- The birth, Childhood and Education, The Youth time, Family life and Works. Haribhusan Brahma was a resident of Dhuliagaon village of Porbotjhora. He lost his both parents at his early age and had life as an orphan, despite of proper condition he had managed to take higher education and later he established himself on his own foot, which is remarkable and inspirational for the future generation. Moreover, besides short story he also wrote many articles a cultural aspects and poetry also, but only some of article was published. He had published three collection of short story books in succession, and through these three books brought a new trend in Bodo literature by actually including are blending ‘Humour and Satirical in his writings of Bodo short story, and therefore, some of the literature compared him with the ‘*Rash Raj’* of Assamese renowned literary *Laxminath* *Bezbaruah*( Lahary, 2003). Besides writing with his art of Sculpture he has preserved the diminishing traditional cultural aspects, social life of Bodo society, and image of humanity and gave new and lively or healthy life through his sculptural works. For his outstanding and vigorous contribution to Bodo society in the field of Bodo literature some of the remarkable Bodo organization conferred him with some notable awards.

In the third chapter, the theme of Haribhusan Brahma’s short stories and sculpture has been analysed. The major theme of his short stories was based on Bodo society and on the acute image of present human beings reality. Some of the themes are- Social image of Bodo society, cultural aspects of Bodos, love, way of living of Bodos, struggle of poor family, humanism and corruption so on and these themes are taken to the sculpture works as well. Through these themes, he has depicted the real and evil picture of Bodo society and also tried to reform the evils from the society. Likewise, the theme of the story ‘*Shrimati Durlai’* had the same concerned. Shrimati Durlai was a Bodo woman of immoral character, who went beyond the norms and social value of society, was involved in the night’s bad activities, roam independently, which example is found in Bodo society also. For this type of immoral character writer has used satire in his stories and indirectly tries to bring back to the righteous path. In these stories, also find the theme of advice, it is clearly visible in ‘*Narkhw*’ short story. In thie ‘*Narkw’* short Story, the main character ‘*Narkhw’* brought his own doomness because of his idle nature and indirectly the theme of advice is depicted well in the story. An idle man like ‘Narkhw’ who does not like studies and seal idle for them their parent’s huge wealth and money do not stay long. Therefore writer tried to give awareness through this story and the theme of advice also appeared indirectly. In his other short stories i.e., ‘*Line Bus*’, *‘Andhari* ’, *‘Gubru sarbai’,* ‘*Phanphewali’, ‘Bangbhula’* and so on, are found the characters from rural Bodo society, written about the illiterate and tactful farmers. The people of Bodo rural villages and its poor people’s way of life, based on true incidents are the some of remarkable themes of these stories; he also had succeeded in portraying the present situation of corruption, realism of humanism in his stories as a theme.

In the fourth chapter, Socio-cultural aspects depicted in the short stories have been analysed. The short story is a unique creation of literature. A writer creates a short story living inside a society and because of that human society’s socio-cultural picture took place in the short stories. Most of Haribhusan Brahma’s short stories are based on the Bodo society. Therefore, Bodo society’s socio-cultural aspects like the way of living, food habits, dress and ornaments, skill of weaving of Bodo women, Cultivation, Religion, Celebration, Festival and Ceremonies are beautifully depicted in his short stories.

Rice is the main cultivation of Bodo people, besides this, they are cultivated many vegetables in summer and winter season. The selling out of seasonal green vegetables and fruits has been shown which is still prevailing in Bodo Society. In *‘Phanphewali’* story also Anaram looked after his family by selling out vegetables in the market. On the other hand, in the ‘*Narkhw’* story, Narkhw’s father was a well to do person of his village and lead his family by cultivation, and he used to lend rice to his villagers if someone was in adversity as there is a habit of lending and borrowing in Bodo society, and it has depicted well in the story. In Bodo society people of poor families used to be servants or live their lives by staying other’s house as *‘Laokar’* (cowboy) or ‘*Dahwna’*  ( male servant) but they (house owners) did not use servants as others, rather they had accepted servants like their own and it was shown in the ‘*Bangbulla’* story. In ‘*Bangbulla*’story, kusung mahajwn treated Bangbulla as his own family member.

In his some of the stories, the Bodos traditional festival celebrations like ‘*Bwisagu’* and ‘*Wngkham gwrlwi janai* (new eating rice ceremony) also depicted as well. In the story ‘*Ondla Khariyao Agan* *Thaywi’*, the traditional festival of Bodos, likr- ‘*Bwisagu’* scenery has depicted and new rice eatind festival has also depicted in the story of ‘*Phanpheowali*’, when Anaram visited to his in law’s house during ‘*Wngkham gwrlwi* *janai*(new rice eating ceremony).Haribhusan Brahma has depicted the image of liquor and its uses in a Bodo society.The Bodo society people use in liquor or rice-beer in some occasion’s like- Festival, Celebration, hospitality of guests, and in other social abtivities. In the story of ‘*Honglani Saori*’, Hongla’s family prepared two jars of Liquor for his ‘*Saori’* (communiry service) and on the otherhand, in ‘*Line Bus’* story also, Gaojru and Lablangga, boththe couple of old man and woman took liquor and *‘Napham’* *(fermented fish*) when visiting their newly son-in-law’s house to show their love and affection towards him. This kind of social image is found in his stories. One of the most remarkable traditional cultures is spinning of eri cocoon by ‘*Thaokri’* and it is made of wood. Bodo women have been rearing eri silk since ages and used to spin eri silk cocoon with *Thaokri* (a wooden tool used for spinning eri cocoon). In the short story of ‘*Mwdwmpru Barse Bibar’*, Bibari’s mother spinned eri silk cocoon with Thaokri by rearing eri silk. Bodo women are expert in weaving, and designing since primitive ages. Bodo women’s main attire is ‘*Dokhona*’. And this dokhona and its design has depicted in the stories of ‘*Shrimati Durlai’*, *‘Lama Gwjamni’ etc.*

In his stories, the image of Bodos prime religion ‘*Bathou’* is also reflected. Bathou is the prime religion of Bodos and its related or connected marriage is *‘Hathasuni’* this traditional and prime marriage system has depicted in ‘*Ondla khariyao Agan Thaywi’* story. Besides that in *‘Narkhw*’ story a social marriage called ‘*Haba Gidir’* has vividly reflected. It has also filled with some of the social picture of Bodo society and traditional rituals of marriage and pre-marriage ceremony like- date fixation of marriage or rituals of giving or following traditional laws while visiting bride’s house. The rich family in Bodo society, used to show ‘*Gaan Bajna’* *(Jatragaon*) during ‘Habla gidir’ (Social marriage by solemnized in grand way) in earliar time, which is depicted in ‘*Narkhw’* story. Along with that, the tradition of giving or offering gold ornaments to bride after marriage of Bodo society has also shown. In ‘*Narkhw*’ story, *‘Narkhw’* gave the traditional gold neeklace of ‘Chandrahar’to his wife after marriage only.

The atmosphere of Bodo village has depicted vividly and beautifully. Bodo rural households or families are surrounded and filled up by the *Betel nut*, *Jack fruits*, *Mango trees* gardens, each and every household have ‘Mwsao Goli’ (cowshed), Bakri (granary). Besides that he has also depicted the social grassing field for cattle tending in the Bodo village through *‘Undaha’*, and *‘Gwswni Dakhwn’.* Moreover, Bodo traditional cuisines are also reflected in Haribhusan Brahma’s short story. These Bodos own cuisines are like ‘*Narji’,* ‘*Ondla*’, ‘*Sobai*’ etc. which have depicted in the stories of ‘*Narkhw’,* ‘*Ondla khariyao Agan Thaywi’* and ‘*Rwnao Paglani Jethw* *Kheonai’*. To prepare these curries ‘*Kharwi’* has been used by Bodo women, and earlier Bodo people did not have habit of using or consuming mustard oil, they prefer home made ‘*Kharwi’* for cooking any cuisiness, and this social aspect has revealed through ‘*Ang khwnanai Gwdwni Bwrai Buri*’, ‘*Ondla Khariyao Agan Thaywi’* and in other stories. Besides that using of material culture aspects has also reflected, these tools are like- *Uwal, Gahen and Khamplai* etc in his short stories.

In the fifth chapter, the aesthetic aspects of short stories have been analysed. As a aesthetic aspects the author’s style and language have been depicted beautifully.Haribhusan Brahma expressed in his stories using different style. In his short writings, he used satirical-humor style, narrative style, and conversational style, style of creation of atmosphere and autobiographical style. Satirical-humor style is one of most attractive and remarkable style of Haribhusan Brahma. Through this style he brought a new trend in short story writing in Bodo literature. Through this satirical style he tried to prevent or reform the bad habits or bad Character of the community indirectly. If writer points out directly at the bad habits or situation to reform the society or community by using unpleasant style then it is possible that surely people of that society will get hurt. Therefore, his using of satricial style of writing in the short stories is a remarkable and much appreciable style of his story telling. And he had used this style in his short story like- *‘Honglani Saori’, ‘Shrimati Durlai’, ‘Andhari* *Buri’ and ‘Line Bus’ etc.*

In his many stories he had successfully created its events. As it is seen in ‘*Rwnao Paglani Jathw Kheonai’, ‘Phanphewali’, ‘Line* *Bus’* and ‘*Andari Buri’* and in other stories.

Haribhusan Brahma has created some of his real life incident in his story and he presented it with autobiographical style by using *‘I’, ‘My’ and ‘Our’* words throughout the story. And this style is found in the stories of *‘Jwngni Lagwni Hagrama’*, *‘Simaan’,* ‘*Gwswni Dakhwn’,* *and ‘Ang Khwnanai Gwdwni Bwrai Buri’.*

Haribhusan Brahma’s short stories words are lucid, simple as used by rural areas people in their daily households, and most of the words are full of symbolic words. He has used Hindi and Bengali language (words) in his *‘Shrimati Durlai’* story. With these style and language (words) he has created or included a unique art or creation in the short story writing of Bodo literature. From this overall analysis it can be found that Haribhusan Brahma is an eminent or strong creator of literature. His life and his deeds are inspirational and needs to be learned for the future generation. He has brought satirical humour in Bodo short which is a landmark in Bodo literature and brought new trend in Bodo literature. Because, satirical-humor appears more beautifully and clearly in his story’s writing. And therefore, he has been compared with the ‘*Rash Raaj’* of Assamese literary Laxminath Bezbaroa. Moreover, he has created small life incidents to some of the most impressive and attractive short stories like the famous French writer ‘*Maupassant’.*

Thus, socio-cultural aspects of Bodo society have reflected beautifully traditional culture of Bodo society. And it is fulfilled through the language and presenting the style.

**A STUDY ON SOCIO-CULTURAL ASPECTS OF THE SHORT STORIES OF HARIBHUSAN BRAHMA**

****

**THESIS SUBMITTED TO BODOLAND UNIVERSITY FOR THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE DEPARTMENT OF BODO**

**SUBMITTED BY,**

**PIRITI BASUMATARY**

**PH.D REGISTRATION NO.: FINAL/02BOD0025 OF 2013-14**

**DEPARTMENT OF BODO**

**UNDER THE FACULTY OF LANGUAGE**

**BODOLAND UNIVERSITY, KOKRAJHAR-783370**

**2020**