

## CHAPTER- 4

### LANGUAGE AND STYLE OF MUSHAHARY'S NOVELS

#### 4.1 INTRODUCTION

In this chapter, the use of language and style in the six select novels of Chittaranjan Mushahary has been discussed extensively. The use of character wise language, situational language and fiction narrative action has also been discussed thoroughly.

Mushahary's use of language and style is simple. To match with the life style of the rustic people, the novelist uses common man's language and simple style which are usually used by the rural people or the language spoken by the rustic people. He was one of the straight-forward persons and this quality is only known to us from his novels (Basumatary, 1994). His way of pointing out to a certain person in an obvious and direct way has been seen in his novels. Because of that, perhaps how much one can comprehend from the novel of other novelists, one can even comprehend more in one shot from Mushahary's novels can be easily understood. His novels are deeply connected with people's hearts. In his novels, it is found that staying in a village lifestyle, he could portray in broad and vivid picture rustic life style (Basumatary B. , 2007). In the novels, we can find the behavior, style of speaking language and natural environment of the people living in rural areas. For instance, one quote from 'Jujaini Or' novel-

“बेवहाय आरो मा बेखेवबावनांगौ बाथ्रा दं। प्रदिप माहाजोना नॉनो फिसाजो बिलाइनो नागिरदों। आरो घठक हिसाबै बुंनाय नडा। बुंगोन आं नॉसिनि न'नि मानसि हिसाबै।” (p. 35, 36)

*[English Rendering: What's more left to be revealed about? Pradip Mahajan wants his daughter to marry off to you. It is not that somebody is saying. It is Pradip who is saying like a family member from your side.]*

In this quote, we cannot see any obscurity. Every word is told in obvious way. Like that way, he has written novels in a simple language.

On the other hand, his technique and style of novel writing is expressed in straight and indirect way (Brahma, 1994). His writings sometimes starts with direct expression, as in his novels, the paragraph starts with the expression like- “Ajoy went back to school, today is Sunday, It is about to rain, silent night, at Mwnbari’s house etc.” which are the techniques and way of writing. He writes in such an indirect way that one find smocking. He is an expert in comparative study and expressed the things in an indirect way that gives meaning to the things.

For that, one quote like “By taking that dog I will travel to the entire world and I will say in front of people- Nobody should love or care this dog. Because this dog whom one cares and loves, he bites them. I too had loved him, cared him that’s why I was bitten.” (*Bikhaya Gaoyw Khugaya Geoya*, p. 21)

Likewise, the quote-

“थानसालियाव सासे मोदाइखौ फुजिनोब्ला आरो बे मोदाइखौ मोजां मोनहोनोबा घि, माखन, थालिद, नारंखल, फुल नाडा आदा। खालि नांगौ गोथार गोसो, होमबासो बियो मोजां मोनगोन, बोर सारस्रिगोन।” (*Jujaini Or*, p. 74)

[English Rendering: In temple, if you wanted to worship one deity or make them to love you; you don’t have offer ghee, butter, banana, coconut, flower, instead you should offer your true heart, and then only the deity will love you, bless you.]

That means, initially the young man used to love the lady with pure heart. But the lady couldn’t understand him, she ignores him. That’s why by comparing the lady with dog, he told not to love or care. That is Mushahary’s way of mocking. Secondly, it is also seen that he compares the young man as a true lover with one deity. On the other hand, when one deity gives blessings to the devotees with pure heart likewise in true love, if harmonizes then it will last and will be fulfilled. That’s way, in an indirect way, he articulates the words to express it in an interesting way.

Hence, in this section, the present study enumerated extensively the usage of language and style as well as the character wise language, situational language and fiction narrative action etc, of the select novels of Chittaranjan Mushahary and these has been discussed accordingly in the following.

## 4.2 *JUJAINI OR*

By leaning on behaviour-activity for many reasons words has to be discussed which are depicted in the novel. Here, some behavioural language usage can also be seen. Firstly, in the novel '*Jujaini Or*', we can find use of rustic behavior and use of rustic languages in different time and in different occasions. It is found that the discussion and use of language are based on the behaviour and activity of individuals depicted in the novel (Brahma B. K., 2004). In the novel the characterwise language, situational language as well as fictionerative action has also been seen accordingly. Likewise, the language of Mahidhar and his family, Modaram, Thebgang, Gwlwndang, Bergo and Jwmao are all indicative of an innocent rustic life. On the other hand, the language of Gosathi, Rupathi, Kopathi are also indicative of true rustic life style. For citing the example, following quote has been given.

“I won't marry grandfa.”

“This chick is not gonna marry. Who knows she might elope to Bengal, Darrang district and others, if she meets good boys now” (p. 25)

Likewise, the rustic language used by the Bodo community in their village like that the discussion between grandfather, granddaughter and grandmother, grandson have been seen in this novel. It is also seen that well harmonizing rustic language takes place between grandfather and grandmother in the novel (Basumatary R. , 1994). Like that the characterwise usage of simple rustic language through the characters of Hamphe, Dhumphe, Thaisri, Mansri and Bakhunda, Onla's can be seen in the novel.

In this novel, the new philosophical thought of modern era can also be seen through Pradip Mahajan's character. His usage of language is of high level and has a link with future perspective. He thinks along with male child, imparting education to girl child is also

indispensible (Subham, 1985). He also thinks, if girls are allowed to show their way then they could have the strength to equally work with man. Then the society will become better and strong (Guerin, 2005). That's why he imparted education to his daughter Alaka. The high level of thinking and character wise language of this novel have been extracted like-

“आं मोनसे खोथाखौ सानो दानि जुगाव माने बे कुरि सतिकायाव हिनजावफ्राबो हौवाफोरजों समान समान जेरैबो-जेरावबो समान समान आगान सुरनाया गाहाम। दानि जुगाव हिनजाव होन्नानै इसिं ख'नायाव माइनाव बादि थाबाय थानाया मोजां नडा। हौवाफोरजों सें सें जेरावबो-जेरैबो आगान सुरफानाया, बिसोरजों समान समान जेरैबो-जेरावबो आखा-फाखा जानाया गाहाम होन्नानै आं सानो।” (p. 33)

*[English Rendering: “In today's world I mean in this technological world, I think girls also should take part in every activities of their life along with male counterpart, as this has become very important. In today's world underestimating yourself because of becoming a girl and staying aloofness at the corner is good at all. As I think taking part in every activities of their daily life along with male is also become important for every girl's in today's cotemporary world.”]*

Here it is found that encouraging and inspiring the girl child to take part in every activities of daily life along with male counterpart. Hence, it can be said that the philosophical thought of Humanism and Feminism have been portrayed in this novel (Bowlby, 1988).

Moreover, in this novel it is also found that the style of language is also like language used by the knowledgeable persons. This style of writing can be viewed with the new techniques and thematic style of modern age (Waugh, 2010).

In this novel, the word which was used on circumstances has been highlighted seriously. Whom they haven't thought to bring in mind in the written fate this has suddenly taken different form. And his motive of thought has been affected in terms of Ajoy's character. In Ajay's life, the words used in certain circumstances is highlighted in the novel-

“Listen Son- I was also thought to let marry with you and Alaisri and I have got to hear, when Rupathi was in her last breathe, you accepting Alaisri and letting Rupathi's mind in ease. What to do son- Now we don't have anyway to escape.” (p. 51)

It is seen in the novel that though Ajoy wished to marry Alaisri but later he had to accept Alaka. When Ajoy's mother could not find the way, as she was in a dilemma and that Ajoy has to take the burden of sadness. Moreover, it is also seen that apart from this also in this novel the use of words is simple and has an attitude of humour. Thus, with the characters of Gwlwmdang, Bergo, Jwmao where they are buying sesame brittle (sesame chikki) with the spinster and sweets in the *Deol puja* (Holi festival) and joking with one another have been depicted in the novel. And when Ajay and Alaisri were in love, some circumstances of teasing and funny conversation has been depicted in the novel.

In this novel, the novelist depicted journey of Alaisri's life as a tragic circumstance. By turning the fate of one silly and honest lady, it has been able to represent her as madness (Chainary, 2009). Like –

“हिःहिःहिः आदा अजय नों सुखुयैनो था। आं बिखौनो हास्थायो। आंनि थाखाय दुखु दाजा स'ना। आदा आं दा फाग्लि नडा ना हिःहिःहिः!” (p. 75)

[English Rendering: “Hee: Hee: Hee brother Ajay you stay happy, I wish for that only. Don't be sad for me dear. Brother, I am not mad now hee: hee: hee.”]

It is also seen in the novel that Alaisri since her childhood she has been thought of Ajay as her dear one. With the sadness in her life, she wasn't able to control her emotions and becomes mad. In front of her eyes Ajay gets married with another woman, this has made Alaisri crazy and really mad. And from that day, Alaisri becomes mad. Thus, it can be understood that the destruction of Bhutiapata village due to flood of Swrmanga River the land, house and properties were also destroyed and these circumstances has brought Alaisri's life in dark where she faced such tragic situations (Mushahary, 2009).

Hence, through this novel, it can be understood that the novelist has used different style and technique in his novels.

### 4.3 **BIKHAYA GAOYW KHUGAYA GEOYA**

In the novel, 'Bikhaya Gaoyw Khugaya Geoya' usage of language by characters is shown in a structured way. The novel shows usage of high class standard of characterization, as the ideas and activities depicted by the characters of Sushanta, Shanti, Kalpana, Premdhar, Dr. Mrinal, Ajit's doesn't match with the rustic society. As Shanti says-

“बियो सासे बिज्ञानि, बियो सासे जेनियास, कान्द्रिनि मानसिफ्रा बिनिफ्राइ कट' मिजिं लादौं। आरो आं? सासे नेहाद जाम्बि हिनजाव! मा होनो रौंनो आं कान्द्रिनो!” (p. 41)

[English Rendering: “He is a scientist, he is a genius. People of country have many hopes from him. And I am a helpless stupid woman! What could I give to country!”]

Shanti with her true heart loves Ajit and she was not even afraid to give her eye's cornea to Ajit. Her genuine love comes to the fore here. On the other hand, in this novel, we can see Kalpana's character is completely opposite to Shanti's character. Kalpana is a liar; she is a shame to women folk. One day with Premdhar, the other day with Ajit and good thoughts and emotions. One day when Ajit went to Sushanta's laboratory for practical, he faced explosion and there he lost vision of his eyes. When Shanti was on the way to deliver this news, Kalpana said to Ajit-

“गाव आवनायबाय थार्थौं। आंखौं बावलांथौं बियो। सानर्थौं बियो- कल्पना होन्नाय सासे हिनजावखौं आं लोगो मोनदौंबा हाथाइसालियाव दसेनि थाखायल'।” (p. 17)

[English Rendering: “Let him blabber alone. I hope he forgets me. Let him keep thinking that there was a girl named Kalpana whom I might have met her was only destined for a short period of time.”]

Through these words, one could understand Kalpana's character. This characteristic can be vividly understandable by her usage of words. On the other side, there is Dr. Mrinal and Dr. Grimwig from London who are one of the renowned eye-specialists; through these characters the importance medical treatment can also be seen Likewise, we come to know the different terms for wealth, property, business etc. through Kailash's character. On the surface if we say, this novel's character wise language use can be seen.

Moreover, what has been depicted in this novel is the matter of education, as without education nobody can progress anywhere. In this novel, the basic foundation of becoming socialized and developed society was based on education (Saikia, 1996). Ajit was a genius and educated person, for which he got the opportunity to study in America. By seeing his knowledge, Kailash called Ajit before going to America to teach him some meaningful words.

“Now-a-days students used to go to Bhilad, America for study with the Govt. scholarship. Afterwards while coming back from their study, they bring women from other community along with them, if not then they take pleasure in the night club. But, instead of achieving their goals some people enjoyed only for riding on airplane, going for club, does sun-bath, met women in the restaurant to see bold dance and waste their time but all these are bad manners.” (p. 13)

However, the words and advice of Kailash are true, but here, there is some mystery hidden in it. And that is to make Ajit his son-in-law. In order to make Ajit his son-in-law, he thought with the hope that when he goes to study in other place he won't bring girl from other community and will be back home only by completing his course. Hence, this is one way of using techniques of language and style in modern world. In this novel he has brought the matter of knowledge and education in every nature and circumstances (Brooks & Wimsatt, 1967).

It is also found that the novelist used the techniques of giving one's voice with the voice of other person in the juncture of Ajit's blindness i.e. Shanti has been seen playing the character or role of Kalpana by disguising herself as Kalpana. Though by hiding herself, Shanti is seen playing the role of Kalpana for which the novelist used different style. Here, the revelation of fact is that Shanti loves Ajit inexpressibly and on the other side Ajit loves Kalpana. But as soon as she heard about Ajit's blindness immediately her mind has changed. Otherwise, Ajit had wished Kalpana to be with his side, he calls Kalpana at the time when he became blind. By thinking this, Shanti disguised as Kalpana to take care of him and she tries to comfort Ajit's mind (Mushahary, Bikhaya Gaoyw Khugaya Geoya, 2013).

Moreover, in this novel, the novelist depicted the use of different medical terms and scientific tools and techniques through the character of Shankar and Dr. Grimwig's regarding the operation of eyes cornea. Thus, this characteristic signified the level of high society and standard which are reflected in the novel. It is also seen that Dr. Grimwig done the eyes cornea operation

through physical science method, when Ajit became blind due to explosion in the laboratory while he was doing practical and Shanti by sacrificing herself, she donated her both eyes for Ajit, hence accomplishment has sought advancement of science and technology where education matters. All these works can be done only if that person is well educated (Cuddon, 1977). That's why the words and style are really meaningful which are used in this novel. Here, the use of different style words and languages has been seen accordingly.

#### 4.4 *KHITHER*

'*Khither*' is a revenge play. Indeed, the novelist depicted Moloy's revengeful act against his paternal uncle Ramani Babu and the use of revengeful languages are also well portrayed through the characters of Dharani *Mahajan* (rich man) of Sonapur village in the novel. Moreover, in this novel's the usage of language is also simple and rustic. Moloy's mother Banati after becoming widow, she was told by her brother-in-law Ramani to leave the place with her little son Moloy to other place and so they headed towards a village nearby town for their living. When Moloy became young, one day he was told by his mother what happened and what has been happened in the Sonapur village. After listening to mom's words, he went out to reclaim his father's property. But he diverted his mind from taking revenge. He thought through his knowledge and hard work he could reclaim everything and could make things better. This character can be clearly known through Moloy's use of language-

"Brother...Nobody did anything to me. Uncle... realization can save you from your sin, and on that day when I wanted to take revenge, I wanted to stab you with dagger but I didn't. Afterwards, I silently drop away the dagger to a pond. If you mistreat others, you will also be mistreated and punished that's what I realize, uncle. Now I don't have any grudges against you." (p. 73, 74)

In this novel, the act of violence and jealousy between Dharani Babu and Ramani Babu of Sonapur village is well portrayed and depicted by the novelist.

The reason behind their hatred is when a fair was held in the established field of Dharani Babu during the summer season, the foul smell at the fair causes bacterial diseases called cholera



which leads to fatal for both sons of Ramani Babu. That's why Ramani tried to close the fair but Dharani does not want to. One day, Moloy also went out to visit the fair. After realizing the bad situation of the fair, Moloy also wanted to close it. Hence, Moloy said to uncle Dharani-

“You don't ever open this fair again uncle. Just close it from tomorrow.”

Uncle Dharani said-

“नोंनि खोथा मते मेलाखौ जाहाथाहा बन्द' खालाम जायो नामा? बे मेलानिफ्राइ आंहा बेसेबां इनकाम जायो मिथिगौ नोडो?” स्नि हजार रां। थांनाय बोसोराव बेनिफ्राय रासिन मोनदोंमोन आं। बेखौ रमनिया मेगन सादों। मेलाखौ आं बन्द' खालामा।” (p. 39)

*[English Rendering: “Is it possible to close the fair by your absurd words? Do you know how much income I earned from this fair? Seven thousand rupees. Last year, I could earn even more. Ramani is jealous because of that I won't close this fair.”]*

Like that, in every activity Ramani and Dharani couldn't harmonize with each other. Later, Moloy gradually could change their environment through his trickiness idea and could bring unity in the area.

In this novel, the novelist used the rustic language where such languages are used by the Bodo people in the village area. His style of language is also simple (Brahma A. K., Boro Thunlai Bijirmai, 2011). The novelist depicted both the educated and non-educated characters in his novel. In Sonapur village, the road is muddy; there is no facility of electricity and hospital, as people did not have the idea of imparting compulsory education and studies, at that time people are living working as servants, by ploughing with bulls and brought up their life peacefully and happily. And then the use of rustic language and common language of Bodo community in their villages has been reflected through this novel (Brahma A. K., 2008).

The holding of fair in the muddy place where drinking of wine, gambling, playing cards all these works was going on which is against the society and hence Moloy stops that fair, since it affects the society. Moloy does good work for the benefit of the young boys and girls which he meant for the development of the society. Thereafter, in the area the educated people are increased gradually. And then the facilities of schools, roads, hospital, electricity etc. have come

up in the area. The village has become civilized and the young educated persons have gradually learned to speak about the important issues of the contemporary society. They have now come to know about the electricity, hospital, girl's school, club, library, common room, post office etc. Moreover, from Moloy's words, as it goes-

“आंजे नॉसोरनिफ्राय अन्नाय, बोर सारसिनाय मोनबाय बेनिफ्राय आंनो जेबो नाडा। नॉसोर आंखौ बोरल' सारसि। आं जेन' बे गामिखौ आरो मोजांनिफ्राय मोजां खालामनो हायो। बेनो आंनि आर'ज।” (p. 63)

*[English Rendering: “As I have got love and blessings from you all and in return I don't need anything from you. You all just have to give your blessings so that I could make this village better and better. This is my request.”]*

Here, it has been seen that people are honour and respect each other, as it can be understood that how Moloy or Moloy's young friends have contributed in this area. There people are dedicated and sacrifice themselves for others to fulfill their desires. Apart from this, the words and languages used by the broker's is found little different in this novel, as they can exaggerate everything. Here, broker Gunjer (middle man) can do all work with his words, who also made impossible things possible. Broker (Gunjer) who has arranged Moloy's marriage and put him up in the form of a rich person in the rented house and in the next day of marriage the courage of demanding money from Bitika's mother was very surprising. Gunjer's words and use of language during marriage have been extracted, like-

“Oh dear, You don't worry, I have already asked 2000 rupees from the girl's mother. Haven't you seen the house? Nobody could say this as a rented house. The house rent, taxi fare to be hired in the next day of marriage and the serving of people who were invited in the wedding and everything can be managed by this only. It will be enough or it may left over only, Your mother-in-law assured to give the money on the next day of marriage. Now if we ask first then she will feel weird.” (p.27, 28)

Broker Gunjer is expert in turning the words like true into false and false into true. How to get 2000 rupees and by pretending to be Moloy's dear how did he manage to married off Moloy with a rich daughter, both Moloy and Bitika's mother couldn't able to understand all

these tricks. The broker has done the work according to Moloy's wish and along with this, the 2000 rupees which was sent to Moloy by his mother-in-law, he has made that money as his own. All these tricks have been seen through the use of words and language. So to say, if broker Gunjer speaks with one word, he even could change the mind of Bitika's mother Mwnbari within a second. By thinking the broker's words as true Mwnbari wants to have Moloy anyhow as his son-in-law (Mushahary, Khither, 2007). And said to Gunjer-

“जेरैखिजाया बे गथ'खौ आंनो बिजामादै खालामनानै होदो आफा। फोन मोनगोन।” (p. 26)

[English Rendering: “Anyhow make this child my son-in-law. You will get blessing.”]

Through broker Gunjer's character the novelist has made this novel interesting and it is also seen that the broker by using his tricks and style, he has made the circumstances of the novel as delightful.

#### 4.5 *PHULMATI*

The picture portrayed in the novel '*Phulmati*' has the resemblance with the characteristics of rustic or rural people's society. The characteristic portrayed in the novel relates with the realistic life. The survival of sibling Phulmati and Mayasri have been seen living with difficulties and in miserable conditions throughout their lives in the novel. The real face of the village girl has also been highlighted through Phulmati's character. She endures by her step-mother Thampwi Delai's brutal act and unkind attitudes towards her. She doesn't say anything in return. She loves her sister Mayasri very much. Since childhood, she embraces her sister, takes her on her back. But still Mayasri's mother doesn't love her. Whenever, Mayasri's mother Thampwi Delai gets chance, she used to scold her or beat her even at the time when she was eating drinking or working. One day, she incidentally looked at Mayasri's plate but Mayasri's mother caught her looking and gets furious. Then she says-

“मालाइनि खुरैयाव नायनानै मा नुखो? गावहा हाराय बांखोथ' गावनि बाहागखौ माल्बाबानो जाजोब्बाय।” (p. 8)

[English Rendering: “What do you find by looking someone’s plate? You yourself is a glutton so already that finished your portion.”]

From this quote, we came to know that Thampwi Delai’s character is cruel. She does not love human as a human. Her utterance of words represents her own character.

Mayasri is Thampwi Delai’s own daughter. Knowing the fact, Mayasri is a step-sister; Phulmati never had mistreated her or even scold her in a rude way. After growing up, Mayasri listens to her mother’s words and she started to envy with Phulmati as well as she also used bad languages on her. By taking mother Thampwi Delai’s words, she blames Phulmati and slapped her for breaking her dressing mirror and says-

“No shame! You don’t have your own and looking your face at other’s mirror!” (p.14)

Once upon a time, since childhood, Phulmati embraces her, takes her at her back had taken a good care of her but gradually by taking mother’s words, Mayasri even started to beat and scold her. Because of Thampwi Delai’s extreme love on her, she never cares about societal norms. She got pregnant by a village boy called Ramwnda and so she was boycotted by the villagers because of committing social offence of illicit relationship which fall under *Agarbaad* of Bodos customary laws (Brahma K. , 2015). As she breaks the rules of society with Ramwnda, she has to stay alone in a house near the village field. At the time when no one sees on Mayasri, still Phulmati went to visit her to give basic foods and inquired about her condition. With the help of Thobsa *Oza* (vaid or medicine man), Sonaram and Phulmati could effort Mayasri to give birth to a baby boy. Thobsa *Oza* scared the village customary rules and regulations and he was astonished by seeing the Phulmati’s courage. In rescue of Mayasri’s unfortunate incident, it is said that nobody could ever come to know about this effort and has to keep that as secret and for that Phulmati says to Thobsa *Oza*-

“Father! Don’t take any otherwise about us. Because of my sister’s unfortunate problems, we are occasionally coming to see her. Father! Don’t tell to anybody about our meeting.” (p. 85)

Phulmati always sacrifices herself in different situations, as she is like a social worker. Her characteristic in the novel is seen in humanistic and Feministic perspectives.

Earlier, in Bodo society the practice of polygamy existed and it was socially permissible (Brahma B. , 2009). This has been depicted through the characters of Thebgang and Gwmbwr in the novel. An old cow's search for heifer is one of the Bodo proverbs which is well illustrated through Gwmbwr's character. Like that, Sonaram's mother Jarlasri is his step-mother who is completely opposite to Tampwi Delai's character. We come to know this from Sonaram's words-

“नों जेबो दासान, जेबो जिंगा दासि। सान्नानै ला नों, आंनि आइयानो नोंनि आइ। नोमाया रायब्लाबो जेबो दासान। आंनि बिमा बाथुला अनसुलिसो।” (p. 10)

[*English Rendering: “Don't think anything, Don't worry. Just you think my mother is your mother. Even if sometimes mother scolded then also don't worry! My step-mother is kind-hearted.”*] In this novel, indeed Jarlasri is broad minded and is surrounded with deeper knowledge is also being highlighted.

Every time from her words the sweetness and kindness can be heard. She gives attention to Sonaram's thirst, hunger, sleep everything. It has been seen that Jarlasri loves equally Sonaram's childhood friend Phulmati also. Though Jarlasri is a step-mother but she has a pure heart. That's why from her words everytime the use of kind and sweet words can be heard.

Moreover, in this novel generally the social code and religious perspectives can also be seen accordingly. The holding of village court meetings, salvation, boycott, untouchability all these are part of customary laws of the Bodos (Goswami D. , 2012). In order to make society pure and civilize, the obeying of customary laws has been seen prevailing among the Bodo society (Brahma B. K., *Social Mobility: From Tribalism to Indianism: The Bodos: The Aboriginal People of Eastern India*, 2012). From all these, the religious mobility and social mobility can be seen in the novel. In Bodo society, nobody was allowed to do unkind and inhuman act in the society. If somebody gets involved in impure activities then they have to do incarnation or purification immediately. This purification can be done by taking one vaid (*Oza*) and one *Dowri* (assistant priest) (Boro, 2010). But in this novel, no such act of confession or purifying is done. And for this, the matter of boycotting by holding village council meeting has been clearly seen in the novel-

“जुदि खालायखौ सिमान लायाब्ला बिब्दि खालाय जानानैथ’ समाजजों मिला-मिसा खालामन ममा। थेबगाडा बड़खट जानाणौ।” (p. 63)

[English Rendering: “If she doesn’t confess then as being impure she is not allowed to mix up with the society. Thebgang has to be boycotted.”]

It is also reflected in the novel that while holding village court meeting and if they don’t get the desirable confession then the result is the culprit gets boycotted (Brahma S. , 2006). Here, Mayasri have not confessed clearly her own mistake that’s why as per the rules of Bodo society one house has been built for her at the end of the village inside the premises of field and whoever enters in the boycotted house, they have to give fine of 150 rupees along with salvation. This is one customary law of the Bodo society (Basumata, 2011).

Apart from this, through the character of Phulmati some philosophical thought and reflection of social environment can be seen in the novel. Sonaram who loves Phulmati from his childhood hangs himself to death as he was unable to control his emotions because of not getting his beloved one. In front of his eyes Gwmbwr will marry Phulmati as his second wife whom he loved with his whole heart. That’s why he has no more interest in living his life. On the other hand, Phulmati also can’t avoid the order of his biological father and because of that she can’t elope with Sonaram to another place, though Sonaram desired. Because she thought that her parents will be pressurized by contemplating they will become disheartened. By regretting towards Sonaram, she said -

“Whatsoever my father has brought me in this world.”

“By wishing for my father’s happiness, I have said like that and even though we would have been meeting with each other everyday, if Sonaram gets married with other girl. The real union is the union between two hearts. If I stubbornly elope and get married with Sonaram, Gwmbwr and mother both would have given poison to Sonaram and tries to kill him like before. For which I was saying by contemplating only. But Sonaram had misunderstood me.”(p. 94)

Phulmati have been pulled by the bad circumstances. Since her childhood there is not a single happiness in her life. She had to lose her beloved too. Phulmati has to lose her way

everywhere. In her expression only grief and soreness has been reflected. At the end when the time of marriage with Gwmbwr has come at that time she made Mayasri to write her letter and accordingly she wrote a letter about the important things to be expressed that time and this was written in the letter. Phulmati expressed her feelings through the letter though she didn't say anything (Mushahary, Phulmati, 1998). The words which has to be said, she expressed it in the letter to Gwmbwr-

“स'नारामानो आंनि जिउनि मोदाइ। जेराव सनाराम बेवहाइ फुलमति। नॉनि थाखाइनो स'नारामा अबथिरा बे मुलुगनिनफ्राइ गोमोरलांबाय। नॉनो जॉनि उन्दैनि निस्थार मोजां मोनलायनायखौ हांगार खालामबाय। जॉनि मोजां मोनलायनाय बिफाडा बिबार बारनानै फिथाइ थायनायननि आवगायाव नॉ गुनजेर जानानै बिफांखौ अरफायबाय। लाजिया नॉ गावनि फिसाजोर्जो समानखौ हाबा खालामनो। नॉनि बैसोया दा धोरोम बिजाब फरायनाय, गया खासि, बोधोरिका आश्रमआव एबा फिसौफोरजो गेलेनाय।” (p. 97)

*[English Rendering: “Sonaram is my life's God. Where there is Sonaram there is Phulmati. Because of you Sonaram has been disappeared from this world unfortunately. You are the one who had made our childhood love as ashes. Before giving fruits of the blossoming flower of our love, you have destroyed it. Don't you feel shame by marrying with your daughter's age? Your age is now supposed to study religious books, to go to Goya Kashi, Badrika Ashram or to play with your grandchild.”]*

Phulmati is a sati (faithfulness) woman and through her letter where Phulmati has expressed her feelings has given hints to reform the Bodo society. In the novel, it is also reflected that people wished to have the impossible things and also tried to match with the unmatchable things. But the human being who desires beyond such things is considered being sin (George, 1994). This kind of situation can be observed though the letter of Phulmati. Thus, the novelist depicted the morality and thematic language through Phulmati's character in the novel.

Hence, in this novel the usage of different language has been seen in different occasions and in different characters.

## 4.6 CALL GIRL

In the novel, Call Girl, Nilratan and Nilanjana are the main characters. Through their characters, the novelist depicted the social and situational structure of both Bodo and Bengali society. Indeed, it is seen that Nilratan belongs to Bodo family and Nilanjana from Bengali community. Through their characters, the novelist highlighted the human values in the novel. The novelist also depicted no biasness on the basis of caste and community, as the novel reveals maintaining of mutual relationship between the two communities. Nilratan gets a job in Martin and Melbourne Company and then he joins in the company. The characters of the novel reveal that in order to take revenge on Nilratan, so Rajesh Senal and Abhijit Chakraborty decided to scold Nilanjana who is beloved of Nilratan and sold Nilanjana to the prostitute Lakhyahira for Rs. 20,000/-. Thereafter, even the malicious desire of Rajesh and Abhijit didn't stop there and when they were in discussion about sleeping with Nilanjana and at that time Lakhyahira said directly-

“बे हिनजावा दा आंनिसै। नॉसोर रोजासे रोजासे रां होनानै नॉसोरनि सान्नाय, लुबैनायखौ सुफुंनो हागौ।” (p. 47)

*[English Rendering: “This lady is mine now! You can fulfill your desire by giving one thousand each.”]*

It is well depicted through this quote that the character of Rajesh and Abhijit is after taking revenge on Nilratan through Nilanjana.

Nilanjana was a smart lady and of pure heart which Lakhyahira came to know later. She thought she could escape from this place by some way. But there is no any hope for going back. Holding Lakhyahira's legs and by weeping she says-

“नों जेखि जादोआ मानो आंखौ बे अगेन जायगानिफ्राय रेखा खालामदो। नॉनो जा नांगौ होगोन आं।” (p.49)

*[English Rendering: “You please rescue me from this disgusting place anyhow. I will give what you need.”]*



The study reveals that Nilanjana was victimized because of Nilratan's enmity. Thereafter, she was raped, as she has been treated like flesh vendor. Through the characters like Lakhyahira, Rajesh, Senal and Abhijit Chakraborty, we came to know that doing the business of prostitution still prevails in the society. At last, she gradually knows the position of prostitution and after knowing the highest position of prostitution, so she went to Mumbai and stayed there as a 'Call Girl'. So, it is evident that how one's life is ruined falling into someone's trap has been depicted through Nilanjana's character in the novel.

In this novel, the use of characterwise language has come to light through some situation and action. After getting the information about Nilanjana, then Nilratan becomes grief stricken. Nilratan too has to suffer because of deep rooted love with Nilanjana. Because of this Nilratan went to Bombay to search for Nilanjana and could manage to bring her back. But Nilanjana taking her defiled life, couldn't harmonize with Nilratan. She could have ended her life in Bombay, if she wants to. But she came back with Nilratan because she was wishing to see one last time her brother Alakesh and her birth place. These words can be known from Nilanjana's letter note-

“आदा, आं बम्बाइयावनो लिफ्टमेन्टनि रिभलबार एबा डेगारजों थैनो हागौमोन। नाथाय नों आर आदा अलकेश, जोनोम हादतखौ नायनोसो आं नोंजों बे कलिकाटायव फैफिनदों।..... बाव आं सासे कल गार्ल जानानै नोंजों गोरोबनो हानाय नडा। आदा आं सासे कल गार्ल एबा कल गार्ल हिनजाव। जोबथारनायाव आं बिखौ बुंलाडो आंनि थैनायनि थाखाय रावबो दायनिगिरि नडा।” (p. 71, 72)

[English Rendering: “Brother, I could have died in Bombay with Liftman's revolver or dagger. But I came back with you in Calcutta just to see you my brother Alakesh and my birth place. Here; I can't harmonize with you being a call girl. Brother, I am a call girl, call girl woman. At last, I would say no one is responsible for my death.”]

Hence, this present study reveals different characters and their languages and from the above quote, society's impure environment and jealousy among characters has also been

depicted (Boro A. K., 2003). Moreover, by harmonizing with the activities of Bodo society, Sharmila and Nirmal use of language have also been taken into account in this chapter.

Moreover, Sharmila is a young and expert village girl. Her use of words is clear and simple. She gives respect to everyone; she is an expert in reception of guest and also in other works. The culture of Bodo's can be seen from having tea in the morning with sticky rice ball and lunch with traditional food items and dinner with capon (chicken) meat etc.

Apart from that other than Bodo society the impact of Bengali culture is also seen in the novel. In fact, Nilratan has been seen going to Baliganj in Bengal for doing his job from Udalguri and married to Bengali person Alakesh's sister Nilanjana where he has lead his life. Though Nilanjana is a Bengali girl but she loves Bodo language and culture, as Nilratan teaches her the Bodo words one by one. Moreover, Sharmila used to communicate with Nilanjana through letter and asked about her conditions. Nilratan's father did not say anything about their love. Now-a-days we have to adjust with the culture of every society. The fact can be understood from the letter of Nilratan's father which was send to his son that he has no objection in marrying a Bengali girl. The contents of the letter, like-

“For marriage whoever he chooses they don't have any objection. But after marriage for once also he has to bring her at home, this is only what we wanted.” (p. 22)

Thus, from the thematic language of the letter, it has come to know that there is no distinction and difference among the communities which signify mutual understanding and brotherhood. It can also be understood that to live in society, we have to live by harmonizing with the communities like Assamese-Bengali and also other communities, as this has represented the principles of secularism (Goswami, 1991).

By staying in Calcutta, Nilratan has got higher position in a company with the help of Nilanjana and his brother Alokesh i.e. Bengali society also has not shown any discrimination towards Nilratan though he belongs to a Bodo society or being a person from different community. And all of these characters have come to know from their livelihood and also from the activities of their living.

But, the journey of Nilanjana and Nilratan changed afterwards. Nilanjana had to sacrifice her life, as she has fallen in enemy's hand. It is a fact that since the earlier times kidnapping of people, forced prostitution and exploitation are prevailing in the society which is against the standard rules of the society.

In Ajit Chakraborty and Rajesh Senal's intrigue Nilanjana has fallen into their trap and she has to become a prostitute 'Call Girl' unwillingly. Hence for his helpless life, she said-

“आं जेरावखि थायामानो देहा फाननांगोन आरो बिनि आखाइनिफ्राय आं जेरैबो बारग'नाय नडा! कल गार्ल जाबा हयत' रांखौ सुख'नानै सानसे आं बारग'गोन! बम्बेआव थाबा आं हयत' बोरैबा खायदाजौ खारखोमानोबो हागोन खोमा! बिब्दि सान्नानै गंस्निनानै बुंबाय अन्जनाया- आं कल गार्लखौनो जानोसै। नौ जाखौ बुडो आं बेखौनो फालिगोन। बाव थाबा आं न'नि मानसिफोरखौ गोसो खांफलांबाय थागोन! अन्नानै आंखौ बम्बाइयावनो दोनहरदो।’ (p. 54)

*[English Rendering: “Wherever I stay I have to sell my body and I cannot be escaped from this. If I become a Call Girl then I may be escaped one day by repaying the debt. If I stay in Bombay, I might can get escape by some means. By thinking herself so many things Nilanjana said I will become Call Girl. Whatever you say I will follow that. If I stay here, I will keep remembering my family. So, please send me in Bombay”]*

The aspect of prostitution is not a new one as this has already prevailed in city life. Nilanjana has to become a prostitute because of Nilratan's enemies. In the novel, it is seen that the enemies of Nilratan tried to find the way how to take revenge on Nilratan and with that technique they take revenge on his beloved Nilanjana. They have played enough with the holy body of Nilanjana and she feels disgusted on herself. For not being able to control her emotions she snatches the gun from the liftman and shots herself. Before her death, Nilanjana had written one letter in the name of Nilratan, it has been expressed like-

‘आंनि जिउनि मोदाइ निलरतन-

मानसिया सानो मोनसे नाथाय अबंलावरिया गाव मावयो मुंसे। सान्दोंमोन आं नोंखौ लानानै बा नोंजों ग्रें ग्रें राइजो जानो। नाथाय अबं लाउरिआ आंनि बे सिमां नुनायखौ जाफुंहोआखिसै। बौरै होनोबा- आं सान्नानै नायबाय आं नोंजों राइजो जाबा नोंखौ थगायनाय जागोन। नोंनि मन्दिर बाइदि गोथार देहा, गोसोखौ खालाय खालामनानै होनाय जागोन। ओंखाइनो आं बे मुलुगनिफ्राय बिदाय लानायखौनो साबसिन जागोन होन्नानै बे लामाखौनो बासिनानै लाबाय।” (p. 71)

*[English Rendering: “My life’s God Nilratan-*

*Man proposes but God disposes. I have thought to live with you and wanted to make family. But God has not fulfill my this dream. How will I say-*

*If I stay with you, I thought it will like a cheat. It would be like making impure to your pure soul heart. That’s why I felt it’s better to leave from this world, so I choose this path.”]*

It is found that through the letter the person’s life goes in misery and despair which have been depicted by the novelist. The two young man and woman’s pure love has been seen broken. Nilratan also didn’t do second marriage in his life. He kept his feelings in his heart (Mushahary, Call Girl, 2005).

Thus, in this novel, the use of different language and thematic values as well as other characterwise language and situation languages have been accounted accordingly.

#### **4.7 UNDAHA**

Sambaru is the main character of the novel ‘Undaha’. Through his character, the use of rustic and simple language is depicted in the novel. In this novel, the novelist depicted livelihood conditions of the village people where the real and rustic people’s words can be heard from male servants, maid servants and from others. In the novel, it is also seen that dedication of hard works

by both male and female servants in cultivation and agricultural activities as well as sowing and rearing words can be heard.

In the novel, it is also seen that though Sambaru Mahajan is an illiterate and a cultivator, but even though he has imparted education for his sons for their good future. Because of having education they have got job. Naresh and Paresh both siblings of Sambaru Mahajan and they both are service holders. After getting job, they both got married and settled in life. Harmonizing with society's new atmosphere they slowly forget their own parent's family. For that reason, they did not care to enquire about their parent's condition for many years.

One day Sambaru thought of going to their son's place to ask for some money for the medical treatment of his wife Bilaisri. At first, he and Nibaran, went at Paresh's house. After that, he went at Naresh's house thinking he might lend him some money. At that time Paresh says-

“दा आखायाव रांआनो गरसे गैया, पास बुक तासबुक आथ' आंनाव गैखाया। सहाराव राइजो जानायनि खोथा। एखनबा दैखौ सिन्थायनो बायनांगौ जानानै फैयो।” (p. 66)

*[English Rendering: “Now, I don't have any money left in my hand. I don't even have any passbook. It's the matter of livelihood in cities. Sometimes even we have to buy water.”]*

After hearing these words, Sambaru feels as if his heart is broken. Still, he wants him to help his ailing mother. But, they were not agreed to look after. So, in this novel, it is learned that by ignoring and deceiving ones parents, Naresh and Paresh thought only for living happy in life and through their character as well as use of language the characters of the society is also reflected. In this novel, Naresh and Paresh's behavior is also highlighted.

Shyamal is Sambaru's third son. He is a graduate and a radio artist. He is an expert in playing instrument, singing songs and such musical bahaviour can be seen in him. As he didn't listen to father Sambaru's advice of taking job and afterwards he has been ousted from his home, because Sambaru can't bear such person who doesn't work at all. When Sambaru told him to get married, he didn't agree, so, he was told to leave the house. Afterwards, he gets married with Gobinda Basumatary's daughter Mira of his village. After the marriage, he was made to stay at

Mira's home as in-law. With Mira's love he decided to settle there permanently. But at the cost of frequent singing, he suffered from TB disease. Being attacked by this disease he died. But before his death, he tells to Mira-

“बियो खमायग्रा बेराम नडा मिरा, खमायग्रा बेराम नडा। बारायग्रासो ! एरग्रासो! थै सोबग्रासो! हर हर मिरा हार'मनियामा। थैनाव थैनाव दामनो आं। देखो, ख'बाम आरो नौनि निस्थार अन्नाय, मोजां मोन्नायखौ लानानै दाबसे जायगायाव थांनोसै आं।” (p.69)

[English Rendering: “It is incurable disease Mira, incurable disease. It increases and it's a blood-sucker. Give Hira! Give me the harmonium. I want to sing till I die with music, melodies, with your pure love I am going to another world.”] (p.73)

Hence, the novel reveals the words of despair from Shyamal as well as it is also seen that the suffering of father Sambaru. Moreover, Maniram, the fourth son of Sambaru Mahajan also went to take his wife but didn't return to home. Like that, Sambaru's family just shattered by the God's destined fate. In the end of this novel, the quality of truth and patience can be known from Mira's words.

Here, the novelist depicted rustic language where the people living in the Bodo villages used such language in a direct and straight way. Here, both Sambaru and Gobind Basumatary are from Khwirwbari village. These two persons are the richest people in the village. The novel has been created by depicting these two families. Infact, in this novel the culture of Bodo society has been highlighted through their style of livelihood and activities like taking servants for paddy cultivation and involvement in agricultural and other allied activities and also following of traditional and customary rules of the society (Narzi, 2001). It has been heard from Shyamal only about playing music, signing and about the cultural activities and hence sometimes he goes to sing song n Guwahati radio station. Sometimes he also teaches singing and does rehearsal etc. This can be seen from the conversation between Mira and her father Gobind, like-

“आफा नौं गाज्जि मोनाबा आं बाथा फंसे बुंगौमोन!”

“मा बाथा बेलाय आय?” (p.12)

“बाध्या जादों आफा, आं आदा स्यामालखौ मेथाइ फोरोंजानो थाखाय बेयाव लिंबोगौ।”

[English Rendering: “Father if you don’t mind then I would want to say something.”

“What’s the matter dear?”

“The matter is that father; I would like to call brother Shyamal here to teach me for singing.”] (p.12)

Mira is a simple and an honest girl. That’s why her words are soft and respectable. Mira’s father is also well educated. He never hurt anybody. That’s why he has not given any objection in his daughter’s wish to learn singing. In spite of hindering he supports her. Thus, through this characters and conservation cultural implications can be seen.

In this novel, the love between the male-servant Gojen and maid servant Durlai is very delightful and interesting. Their love could not be known by anybody not even by an insect. Both of them are the servants of Sombaru. They are very expert in their works. When the turn of serving food comes to Gojen then Durlai gives more meat to Gojen and even the owner, the male-servants, maid-servants and others do not understand about their love. Gojen is also very expert in this, while eating food he becomes last and by taking opportunity he flirts with Durlai.

“बेदरखौ जि बुरजा होदों ब्रा नों आंनो, जाख’लायनो हायाखै ब्रा आं।”

“थाब थाब जानो हायामोन नोंहा।”

“दुरलाइ नों आंखौ सैया सैया खालामफलायाबा मालाइफ्रा बोरैबा नायगोनलै।” (p.4)

“बेखौ नों बुंलायनांगौ। थां माबार ओंखारलांदो। दानो रुवाथि लोगोफोरा थाब फैसनगोन।”

[English Rendering: “You have given me so much meats, I couldn’t able to finish it.”

“Couldn’t you able to eat quickly.”

“Durlai if you don’t pretend to dislike me then people will doubt us.”

“Do you have to say on this? Get out quickly other servants might come suddenly”] p.4

Here, the novelist has shown Sombaru Mahajan's family as a grand family along with male servants and maid servants and others. The novel also depicted that in the earlier times in Bodo society, young man and women used to stay as servants in the rich family and also earned money (Basumatary B. , Boro Harini Mohor Mushree, 1994). Along with that, they also get married by staying as servants. Similarly, by staying in Sombaru Mahajan's house, one day both Durlai and Gojen eloped to some other place bag and baggage. Thus, from their conversation the rustic style, fun, humour, delightful conversation as well as teasing is seen in the novel. Apart from this, in Mushahary's novel '*Undaha*' the celebration of *Nangal Jangkhra* (last day of paddy plantation) has been also reflected through Sombaru Mahajan, moreover, while plucking of veggies in the vegetable garden the young servants and others also enjoyed using funny and hilarious jokes as well as teasing each other are reflected in the novel (Mushahary, *Undaha*, 1987).

Thus, the use of different language and thematic values, humour as well as other characterwise language and situational languages have been seemingly significant in this novel.

#### **4.8 CONCLUSION**

Thus from the above discussions, it can be understood that Mushahary's use of language and style is very simple. The novelist uses the common language or in vivid manner everything is said which are usually used by the rural people or the language spoken by the rustic people. As stated, he was one of the straight-forward persons and his way of pointing out to a certain person in an obvious and direct way. The expression of language and situational actions of Mushahary's novel can be easily understood. Thus, the use of language and characters of Mushahary's novels portray the community's village lifestyle and also depicts the broad and vivid picture of rustic people's life style.

The style and language of Mushahary projects his delicacy as a novelist representing his own basis of structuralism. His use of simple and rustic language, posit his excellence in novel writing. The appropriate use of words and phrases amount to his usage of marvelous character delineation and cast of events. The progression and sequence of events and society and its implications on the people show him as a writer of the modern era.



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