Supervisor's Certificate	i
Declaration	ii
Acknowledgement	iii-iv

### **INTRODUCTION**

1-15

1.1	An overview	1
1.2	Area of the Study	2
1.3	Statement of the problem	3
1.4	Significance of the study	3
1.5	Aims and objectives of the study	4
1.6	Scope of the study	4
1.7	Hypothesis	5
1.8	Methods and techniques of data collection of the study	5
1.9	Application of Theory	6
1.10	Delimitation of the study	6
1.11	Life and literary creation of Chittaranjan Mushahary	7
1.11.1	Literary Creation	7
1.12	Review of related literature	10
1.13	Organization of the Chapter	11
1.14	Citation Adopted	13
1.15	Conclusion	13

THEMES AND PLOT CONSTRUCTION OF MUSHAHARY'S NOVELS			16-37
2.1.	Introducti	on of Theme	16
	2.1.1.	Jujaini Or	16
	2.1.2.	Bikhaya Gaoyw Khugaya Geoya	17
	2.1.3.	Call Girl	17
	2.1.4.	Khither	18
	2.1.5.	Phulmati	18

	2.1.6.	Undaha	18
2.2.	Plot Construction of the Select Novels		19
	2.2.1.	Jujaini Or	19
	2.2.2.	Bikhaya Gaoyw Khugaya Geoya	21
	2.2.2.1	Sub Plot	22
	2.2.3	Call Girl	24
	2.2.3.1	Sub-Plot	27
	2.2.4	Khither	28
	2.2.4.1	Sub plot	30
	2.2.5	Phulmati	31
	2.2.5.1	Sub plot	32
	2.2.6	Undaha	33
	2.2.6.1	Sub plot	35
2.3	Conclusion		36

SOCI	O-CUL	TURAL PERSPECTIVES OF MUSHAHARY'S NOVELS	38-75
3.1	Introd	uction	38
3.2	Jujain	i Or	38
	3.2.1	Society	38
	3.2.2	Culture	39
	3.2.3	Economy	40
	3.2.4	Village Economy as reflected in the novel	41
	3.2.5	Agro-Based Economy reflected in the novel	42
	3.2.6	Religious Aspects	44
	3.2.7	Traditional Aspects	45
3.3	Bikha	ya Gaoyw Khugaya Geoya	45
	3.3.1	Economic Aspects	45
	3.3.2	Religious Aspects	49
	3.3.3	Traditional Aspects	49
3.4	Khith	er	50
	3.4.1	Village Economy	50
	3.4.2	Economic condition of the families reflected in the novel	53
	3.4.3.	Traditional Aspect	55
3.5	Phulm	nati	58
	3.5.1	Village economy in general	58
	3.5.2	Agro-based economy reflected in the novel	61
	3.5.3	Religious Aspects	63
	3.5.4	Traditional Aspects	63

3.6	Call Girl	65
	3.6.1 Economic Aspects	66
	3.6.2 Traditional Aspects	69
3.7	Undaha	
	3.7.1 Economic Aspects	71
	3.7.2 Village Economy as reflected in the novel	71
	3.7.3 General Perspectives of the novel	72
3.8	Conclusion	73

LANGUAGE AND STYLE OF MUSHAHARY'S NOVELS.	76-101
	/0 101

4.1	Introduction	76
4.2	Jujaini Or	78
4.3	Bikhaya Gaoyw Khugaya Geoya	81
4.4	Khither	83
4.5	Phulmati	86
4.6	Call Girl	91
4.7	Undaha	95
4.8	Conclusion	99

ANALYTIC OBSERVATIONS OF MUSHAHARY'S NOVELS			102-163
5.1	Introd	uction	102
5.2	Jujain	ui Or	102
	5.2.1	Love	103
	5.2.2	Family life as reflected in the novel	103
	5.2.3	Visiting Deol Puja (dol jatra/holi festival)	104
	5.2.4	Different characters of women reflected in the novel	105
	5.2.5	Thoughts of rich and poor as highlighted in the novel	106
	5.2.6	The Dewani's (broker's) role in the novel	108
	5.2.7	The impact of money in the novel	109

5.3	Bikha	ya Gaoyw Khugaya Geoya	110
	5.3.1	The whirlpool (wave) love	110
	5.3.2	Shanti's life	115
	5.3.3	The obstacles encountered in Ajit's life	117
	5.3.4	Kalpana's behavior	119
5.4	Khith	er	121
	5.4.1	Banathi's life direction	121
	5.4.2	Role of Gunjer Dewani (broker) in Moloy's marriage	123
	5.4.3	Moloy's working nature	124
	5.4.4	Moloy's contributions reflected in the novel	125
	5.4.4.	l Sobharam Girls' School	126
	5.4.4.2	2 Horeswari Hospital	126
	5.4.4.3	3 Road Construction	127
	5.4.4.4	4 Electric Light	127
	5.4.4.	5 Weaving	128
5.5	Phuln	nati	129
	5.5.1	The obstacle encountered in Phulmati's life	130
	5.5.2	Step-Mother	133
		5.5.2.1 Phulmati's Step-Mother	133
		5.5.2.2 Sonaram's Step-Mother	136
	5.5.3	Customary Laws in Bodo society as reflected in the novels	137
		5.5.3.1 The Marriage System	137
		5.5.3.2 Baad System or Social Offences	138
		5.5.4 Thobsa Oza (vaid)	140
5.6	Call G	lirl	141

5.6.1	Nilratan's way of life	141
5.6.2	Blended culture as highlighted in the novel	143
5.6.3	Adversity of Nilanjana	144
5.6.4	Nilanjana's Prostitution Stage	145
	5.6.4.1 Street Walker	146
	5.6.4.2 Prostitute of Hotel or Bar	146
	5.6.4.3 Brothel	146
	5.6.4.4 Prostitute for Military	147
	5.6.4.5 Dancer Prostitute	147
	5. 6.4.6 Taxi Dancer	147
	5.6.4.7 Lady Prostitute	147
	5.6.4.8 Banyagi Prostitute	147
Undah	na la	149
5.7.1	Sombaru's Family	150
5.7.2	Mira's Future Direction	154
5.7.3	Swrmanga River's Impact	156
5.7.4	The Significance of male and maid servants	157
Summ	ing up through Theoretical Aspects of Feminism	160
Conclu	ision	160
	5.6.2 5.6.3 5.6.4 <i>Undal</i> 5.7.1 5.7.2 5.7.3 5.7.4 Summ	<ul> <li>5.6.2 Blended culture as highlighted in the novel</li> <li>5.6.3 Adversity of Nilanjana</li> <li>5.6.4 Nilanjana's Prostitution Stage</li> <li>5.6.4.1 Street Walker</li> <li>5.6.4.2 Prostitute of Hotel or Bar</li> <li>5.6.4.3 Brothel</li> <li>5.6.4.4 Prostitute for Military</li> <li>5.6.4.5 Dancer Prostitute</li> <li>5.6.4.6 Taxi Dancer</li> <li>5.6.4.7 Lady Prostitute</li> <li>5.6.4.8 Banyagi Prostitute</li> <li>5.7.1 Sombaru's Family</li> <li>5.7.2 Mira's Future Direction</li> <li>5.7.3 Swrmanga River's Impact</li> </ul>

CON	164-186	
6.1	Introduction	164
6.2	Major findings of the study	167
6.3	Achievement of Objectives	175
6.4	Testing of Hypotheses	175
6.5	Interpretation and Recommendations	179
6.6	Limitations of the Study and Scope for further Research	183
6.7	Summing up on the comparative study of Mushahary's novels	
	with other literature	184
6.8	Conclusion	186
BIBI	LIOGRAPHY	187-191
Anne	exure-I: Six select Novels' cover title	<i>v-x</i>
Anne	xi	
Anne	xii-xiv	