

A Brief Study of the Reflection of Tribal Lifestyle in Short Stories Published in Ramdhenu Edited by Birendra Kumar Bhattacharya

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Abstract

The Assamese nation, which is a mixture of the different communities' people in the northeastern part of India, is composed of people of different tribes. Therefore, various Aryan and non-Aryan elements as well as some of the ideas, social practices, customs and traditions of various ethnic groups such as Austrians, Dravidians, Mongolians etc. are often seen in the life of Assamese society. There are many different types of tribal literature, including fairy tales, which are one of the components of oral literature. There are many poems, stories and novels written by writers about tribal life in modern Assamese literature. It is noteworthy that the Assamese short stories describe tantra-mantra, magic, dreams, swearing, the existence of the ghosts of the dead, the place of women in society, death rituals etc., as well as various ancillary descriptions of tribal life. It is noteworthy that several stories with such characteristics were published in the Assamese literary magazine 'Ramdhenu' in the 1950s. Notable young and old storytellers who wrote stories about tribal life in Ramdhenu include Birendra Kumar Bhattacharya, Medini Choudhury, Lumber Dai, Kush Dutta, Bipin Chandra Tako, Geeti Simon, Kamalakanta Bora and others. They have painted mainly Naga, Abar or Adi, Misimi and Mikir communities.

In this paper, we discuss the short stories published in 127 (one hundred and twenty-seven) issues of the magazine 'Ramdhenu' edited by Birendra Kumar Bhattacharya for eleven years from the fifth year, 1st issue (April 1952) to the 16th year, 1st issue (April 1963). The characters and descriptions of the Assamese tribal society reflect the characteristics of the tribal people living there, lifestyle problems, conflicts and harmony or misunderstandings with non-tribal people. Attempts will also be made to present and analyzing the contrasts between the lifestyles of the hill and the plains and also out looking the characteristics of the Assamese tribal society through the characters and narratives of the stories.

Keywords: Ramdhenu, Assamese, tribal, lifestyle, folk life, problem, conflict, harmony.

1. Introduction

In Assam, located in the northeastern part of India, there has been a group of ethnic people of various tribes among the Assamese nation, which has been formed for the sake of harmony since ancient times. The term tribe in its general sense refers to a people who live a life dependent on nature, some distance from modern civilization and culture. In this regard, most of the ethnic groups in Assam belong to the tribes. The life-style of the different tribes living in Assam are very diverse and rich in their own ways. If we observe that, the folk-tales, which are one of the most important elements of oral literature as well as written literature there are various essays, stories and novels based on different and colourful tribal life and tales published in Charyapad to modern Assamese literature.

The main aspect of our discussion is the short stories on tribal life published in the Assamese literary magazine 'Ramdhenu'. There are many short stories in Assamese that have already crossed a century and have come a long way in the development of Assamese literature. Therefore, it is important to understand the importance of these short stories in the development of the country. The 127 (one hundred and twenty-seven) issues of Ramdhenu edited by Birendra Kumar Bhattacharya for eleven years from the fifth year, the first

issue (April 1952, Bohag 1874) to the twelfth year, the first issue (April 1963, Bohag 1885). Ramdhenu was able to create an era in Assamese literature as a messenger of realistic modernity with a group of new writers who came forward with new ideas about life and the world. There are many ways in which you can improve your ability to read and write, but the most important thing is to improve your ability to read and write. There are many ways in which you can improve your ability to read and write. There was a certain sense of life immersed in that form and the tribal lifestyle in various aspects under the guise of that sense of life; For example, several meaningful short stories were published that revealed some pictures of beliefs, ideas, social behaviour, customs, etc. Among the notable young and old storytellers who wrote stories based on tribal lifestyle in Ramdhenu are Birendra Kumar Bhattacharya, Lumber Dai, Kush Dutta, Bipin Chandra Tako, Geeti Simon, Kamalakanta Bora and others. Their stories paint a perfect and colourful picture of the Naga, Khasia, Abar or Adi, Misimi, Mikir and Karbi societies.

1.1 Aims and Objectives of the Study

The main objective of studying the topic discussed in our paper is to:

- a) Discuss the tribal life cycle, lifestyle, concept and ideas, culture and the internal problems and obstacles of their lives based on the tribal life, which is narratives of the stories published in 'Ramdhenu' edited by Birendra Kumar Bhattacharya.
- b) To bring to light various aspects of tribal life and Assamese society through this study and to present the characteristics of Assamese folk life reflected through it.
- c) Observe the picture of conflict and harmony between tribal societies and non-tribal societies.

1.2 Methodology, Resource Collection and Scope of the Study

Analytical, survey and descriptive methods will be used to achieve the aims and objectives of this paper. In addition to the stories on tribal life published in Ramdhenu magazine as the main source, articles published in various books, memoirs, magazines etc. related to the topic already published will be used as secondary sources to facilitate the analysis of the topic under discussion.

The tribal life of Assam is rich but in some cases the tribal society is burdened with many problems. Furthermore, these problems have not been properly analyzed to date. Our discussion paper will focus on various aspects of tribal life cycle, lifestyle, arts and culture as well as their ideas etc. through the stories published in 'Ramdhenu' magazine and it will glorify the richness of their culture and civilization. They will also bring to light their internal tribal problems.

The scope of our discussion will be limited to the Assamese non-tribal Hindu community. However, it will also cover a broader range of Indianness.

1.3 Importance of the Study

The importance of the discussion presented in this paper cannot be ignored. This is because this discussion will help to reveal the ideas associated with the consciousness of the tribal people of the hill and plains of Assam and pave the way for harmony with the non-tribal people. They will thus contribute significantly to the formation and enhancement of the larger Assamese society by highlighting the richness of their culture and civilization. This discussion will help in building a healthy Assamese society by examining the internal problems of the tribal people brought to light and finding ways to solve them.

2. Discussion of the Main Topics

Reflection of Tribal life in the Assamese Short Stories

The stories published in Ramdhenu, edited by Birendra Kumar Bhattacharya, depict the social life of several tribes like Naga, Khasia, Abar or Adi, Michimi and Mikir living in Greater Assam. The purpose of the paper is as follows:

2.1 Tribal Lifestyle, Ideas, Culture and Problems, Challenges etc.

Literature is the mirror of society. Assamese writers and storytellers also paint beautiful pictures of the society in their literature. Assam is rich in tribal culture and heritage. There are many different types of stories written by storyteller of the Ramdhenu edited by Birendra Kumar Bhattacharya, but the most important ones are the stories of the tribal people of Greater Assam. These include:

In the eleventh issue of the seventh year of Ramdhenu, the editor Birendra Kumar Bhattacharya paints a meaningful picture of the mountain Naga women in his essay entitled

'Adim Jeevanar Yu' [1]. Another notable story by the author reflecting Naga life is 'Aji Bia Kailai Gaon Panchayat' [2]. There are two other stories published in Ramdhenu, which depict Naga society, are 'Bandhu: Ebar Ahiba (to Kahima)' [3] and 'Chajubama' [4] by Govinda Chandra Paire respectively. In the story 'Xihat Keval More' [5], Medini Chowdhury describes the simplicity and unfortunate situation of the Karbi people.

The story 'Api Beseri Moril' [6] by Lumber Dai published in Ramdhenu, Year 10, Issue-5, tells the story of Abar's social life. Another story that beautifully portrays the Abar society is 'Chile Gaon Tajar' [7] by Bipin Chandra Tako.

Another beautiful story 'Prithibir Hanhi' [8] written by Lumber Dai and published in Ramdhenu, 13th Year, issue-10 reflects the picture of Michimi society. One of the stories that depicts the Michimi society is 'Michimi Menaka Tiya' [9] by Kush Dutta. The story 'Misimi Gharar Jeut' [10] (The Beauty of the Misimi House) published in 'Ramdhenu' by storyteller *Geeti Simon* paint a picture of Michimi women's lives.

Similarly, 'Pahari Smriti' [11] also published in Ramdhenu, 12th Year, Issue-12 by Kamalakanta Bora. In this story, the storyteller beautifully reflects the Mikir society.

These stories present simple pictures of the lives of the indigenous tribes of Assam and how the changed circumstances brought social and value crises to those societies. These stories are based on the ideas, culture and problems of the tribal life of Greater Assam, which emerged through the Ramdhenu.

2.1.1 Reflection of Tribal Naga Society Life

The editor, Birendra Kumar Bhattacharya, was himself one of the storytellers of Ramdhenu. Bhattacharya, who believes in socialist realism, paints a meaningful picture of mountain Naga women in his essay like story 'Adim Jeevanar yu' in the 7th year, issue-11 of Ramdhenu. Through the story, he portrays the Naga drink yu in a special form:

'Parbatiya narir majat Bikashe paisil... yur Soad tenga athasa madakatapurna.'

(Vikash found among the mountain women...yu tastes bitter but intoxicating.) [12]

Love occupies a special place in the heart of everyone who lives on earth. The love of the Naga tribal people is also flowing from the heart. Their love is transparent and clean. There is no place for hypocrisy. They think that it takes on full form with marriage.

Tribal mountain people are slaves to nature. Agriculture is the mainstay of livelihood. Therefore, Naga women also knew how to light fires in the fields—"Barikhar Pani-Bhara Vuin-talit Xihate tetiya vuin Ruisil. Tai xahazbhabe kale: kalilai puwa amar lagot olaba. Patharat vuin rubalai xikai dim. (They then planted water-filled ground in the rainy season. She said simply: You will go out with us tomorrow morning. I will teach you how to plant the field.)' [13] Tribal women are much more active than men. Yet 'Parbatar nari Prakitir, Purusar, Agyanater, daridrar Aru Bhatcharur Dasi. (That means mountain women are slaves of nature, of men, of ignorance, of poverty and of the servant.)' [14] they worked hard to make a living. Naga women wore simple clothes. 'Bikashe tair majat eko natunatwar gondh powa nasil. Nila kashan, ranga blouse, kala scarf. Eibor paridhan sadharan. Tat natunatwa nasil. (Bikash did not smell anything new in her. Blue cushion, white blouse, black scarf. These are normal wear. There was nothing new in it.)' [15] However, unlike women, tribal men were idle and sloppy.

The Naga girls and women were hospitable-'Naga Gavarur Atitheyatat kono lakshya nathake. Sakalo alahir paricharyar babei xihatar sumathira baraniya mukhbor rai thake. (There is no aim in the hospitality of Naga girls. Their orange-colored faces flow to serve all the guests.)'^[16]

There was discipline in the Naga family. The discipline was especially strict for women-'kintu bapekar anusashanar majedi prakash powa samajkhane taik balere hesi thale. (But the society expressed through their father's discipline oppressed them.)'^[17] Women's desire for education also withered under the pressure of discipline.

The harsh environment of World War II also engulfed the hill Nagas. Urban artificiality swallowed some-'dainandin jivanar dristik tai sadharan. Pratham ratir pisat aha bahuto kshanei Siralar charitrap bahuto bisadrisata futai tulisil. Tair hanhit sadharan nagnir saral atmaprakash nai. Tat nagariya krimata ase. Gaonliya saralata nai. (She was ordinary in the eyes of everyday life. Many moments after the first night revealed many differences in Sirala's character. Her smile does not have the strong expression of an ordinary Nagini. There is urban artificiality. There is no rural simplicity.)'^[18] The Second World War disrupted peaceful life-'Duyo pakshar kamanar gulit mari-jahi sesh hal. (They were killed by the cannon fire of both sides.)'^[19]

Mountain women were also victims of the desires of mad and life-averse soldiers.^[20]

Especially a simple mountain girl who falls in love with a Japanese soldier and ruins her life.

Christianity took root among the Nagas as opposed to their own religious life. They walk in the fear of God.

In the essay also mentions folkloric images of women sitting on the stove baking and images of young women or married women in the mountains without wearing veils and sendur. 'Parbatat orani loka gavaru nai. Bibahitar kapalat dasatvar senduro nai. (There is no veiled young woman in the mountain. There is also no sendur of slavery on the forehead of the married woman.)'^[21] Although separation occurs in marital life, the tribal Nagas did not cross the sacred circle of one marriage. In fact, no divorce-related problems arose in a simple life. The Nagas thought only of beautiful households.^[22]

Another notable story of Ramdhenu reflecting Naga life is 'Aji Bia Kailai Gaon Panchayat'. The editor of the magazine is the author of the story himself. The story portrays Naga society based on a love story. The story is set against the backdrop of the sprouting of democratic consciousness in the Naga society. The conflict between the old and the new and finally the victory of the new is the essence of the story. Some of the old-fashioned conservatives of the Naga society support the village headman's rule. In contrast, some progressive youths are involved in forming reform-free panchayats. The protagonist of the story, Regu, is the leader of the next generation. Regu's girlfriend Sirala is the daughter of the leader of the other party. Naturally, Regu and Sirala's love affair has problems. Finally, Regu won. Regu was able to make Sirala his own with the courage to make his dream of forming a panchayat a reality. The story expresses the need for reform-oriented change to move society forward. The story embodies the signature of the democratic consciousness of the Nagas. Instead of the conservatism of Dathingkui and Morasen, the reformist spirit led by Regu and Fanitfang, the optimistic Naga community seeking reconciliation between Christians and non-Christians, is reflected.

Two other stories representing the Naga community in Ramdhenu are 'Bandhu: Ebar Ahiba (to Kohima)' and

'Chajubama' by Govinda Chandra Paire. Both stories are set against the backdrop of Kohima in Nagaland.

In the story "Bandhu: Ebar Ahiba (to Kohima) (Friend: Come to Kohima)" in a fluent and charming manner, the storyteller plays the role of a woman in the story and addresses an unknown hostage to the natural beauty of Kohima, she describes various festivals, weddings and other social events celebrated in the Naga society. The story-writer also describes the customs and ideals of the Naga society in poetic language. Govinda Chandra Paire's other story Chajubama, set against the backdrop of Nagaland, reveals many aspects of the wartime environment of Kohima in 1942 and the hardships brought to Nagaland by terror. The story is about the Naga rebellion in the heart of a simple young man of Chakachang Thala living in Kohima. However, at one point, Sareni's mind is inspired by the horrors of war to calm down. Sareni finally realizes, 'Ami eidare utraval hale amar jivanar mamata eri bhal-beya bisar eri udbhranta hale akou atabor matrik putrahara karib lagib. Atabor saru saru lara-sowalir abastha punar duruh hoi uthib. Pratisodhar anta nai. Pratihingshar ses nai. Etia amar dayitva aru gurutar hoi uthise. xahjyar prayojan; akou asantir jui jalowar para amar janu uddhar ase?.... Naga paharar santi amar operate nirvar karise. Pratisodhere ami santito anib nowaroe, Naga jatir asttitva lope hoi jaba jadi aji ataye dhajya herao. (If we are so aroused, if the compassion of our lives, the judgment of good and evil, is confused, so many mothers will have to lose their sons, so many little children will have to suffer again. There is no end to revenge. There is no end to retaliation. Now our responsibility is even more serious. It requires endurance. Is there any salvation for us from kindling the fire of unrest again?.... The peace of the Naga Hills depends on us. We cannot bring peace with revenge, the Naga nation will disappear if we all lose patience.)'^[23] Therefore, Sareni's realization also reflects a high picture of the change-seeking Naga Society.

2.1.2 Reflection of Tribal Adi or Abar Social Life

The story 'Sile gaonr Tajir' by Bipin Chandra Tako, published in Ramdhenu, depicts the life of the Abar Community. The story is set against the backdrop of a rural setting in the remote village of Chile in Pasighat, Arunachal Pradesh. The story of the destruction of the village of Kamsing in the 1950 earthquake illustrates how natural disasters imposed a miserable life on the tribal hill people. After the sudden disappearance of both sons from the life of the old man of Tajir, the old man started farming in the mountains with his only wife as his companion. The story also paints a picture of the forgotten people who depend on agriculture. The story mentions the 'Muchup' or 'Dekachang' an important socio-cultural event of tribal life. In this moment, the two sons of the old man of Tajir died. This was also a depiction of the compassion of the lives of the tribal people.

Lumber Dai's story 'Api Beseri Moril' published in 'Ramdhenu' also paints a picture of Abar's social life. Abar's wife, Api, supports her family by farming and eventually Tajir dies in tight-sickness. The story describes Api going to the fields, working in the fields and revealing the conflicting aspects of the lives of women.

Agriculture plays an important role in the life of tribal societies. Like other tribal people, the Abar cultivate jhum in the mountains. The story tells that they still farm in a crore-like manner. They cut down forests and set them on fire. They have no plowing tools and no habits. The poet digs a small hole with the mitda tip, hangs the seed bag or pot on his waist,

takes it out with his left hand, throws it into the hole made with the mitda tip with his right hand and harvests the soil. The crops are given one after the other when they are given and they are harvested in the same way when they are cut or harvested. Their main crops are paddy, cow paddy and three or four types of cereals. ^[24]

In tribal societies, women also take on the looks equally or in some cases alone. In the story 'Api Beseri Moril', Api takes all the responsibility of home. "Tai bhave, kheti aru tirotar abisinna sambandha. Tirotar jivan khetite jarita. (She thinks that farming and women are inseparable. Women's life is involved in farming.) ^[25] The story depicts Api cutting yarn on the way to the fields. 'Bate bate suta kati jaote tai bharit ujuti khai bisat tair khang utha. (While cutting yarn along the way, she stumbles and gets angry.) ^[26] The tradition of cutting yarn along the way by Abar women is considered an integral part of tribal life.

Both these stories reflect the superstitions common in tribal societies. The 'Api Beseri Moril' is a scented forest cultivation that reflects folk beliefs such as self-taking, stealing auspiciousness from the deity and worshiping the deity. Similarly, in the story of 'Chile Gaor Tajir', the old man Tajir leaves food and other necessities in the morgue for a month after the death of his wife, which paints a beautiful picture of tribal society and folklore.

2.1.3 Reflections of Tribal Michimi Society and Social Life

There are several stories representing the Michimi community in the magazine 'Ramdhenu' edited by Birendra Kumar Bhattacharya. Among them, the story 'Michimi Menaka Tiya' by short-story writer Kush Dutta, published in the 7th year and issue-10 of 'Ramdhenu', is set against the backdrop of a tribal area untouched by urban civilization. The story is about a love affair between Michimi-girl Tiya and a young man from the plains. Tiya's love betrayed by a young man from the plains is the main theme of the story.

In the story, an Assamese youth who has left the plains for work falls in love with a simple, beautiful Michimi girl named Tiya. He washed the girl's hand, but the girl ran and informed the native people, who chased the young man from the plains with weapons in his hands. This incident shows the high status of women in Michimi society. The Michimi consider it a serious crime for a man to hold a woman's hand. Michimi society does not tolerate obscenity.

The story mentions the rules of marriage of the Michimi people. According to the rule, a girl should be married to the one she once spoke to. 'Misimi gavarue jar lagat ebar premmela pate teok he biya kare. Anar lagat gavarur kono katha nethake. Abasye purbar para Sali aha niti. (Michimi girls marry only the one they once fell in love with. The girl has nothing to do with others. Of course, it is a long-standing policy.) ^[27]

In the story, when simple-hearted Tiya is ill, the young lover of the plains cures her with the medicine he has with him; It is a message of harmony between the hills and the plains. However, the Assamese youth had to go elsewhere for work and left for the plains with false promises to Tiya on his farewell. In the story, the young woman portrays her lover as a traitor to the young man from the plains. The story beautifully portrays the resilience of the Michimi community in Arunachal Pradesh. Simple girl Tia could not understand the deception, she gave her lover a farewell gift-a knife and a beautiful Michimi bag-'Ei dabkatarikhan aru xei dhunia michimi monato bidai parat mok dia upahar. duyatate Tiyar

kisuman abyakta katha aru kisuman sur mhalowa. Kiman byathabhara? (This knife and that beautiful Michimi bag the moment of farewell is a gift to me. In both, Tiya has some unexpressed words and some tunes. How painful it is?') ^[28] Although the story is set in a rural setting, Hero of the story goes to work in the area of Michimi society and his hunting also reflects urban life. The story also describes the tragic picture of the environmental conditions during the Second World War that made people became money-lover. The Lover who run after money in the horrors of war has forgotten the sign of love of his girlfriend-'Ei dabkatarikhan aru xei dhunia michimi monato bidai parat mok dia upahar. Duyotate Tiyar kisuman abyakta katha aru kisuman sur mhalowa. Kiman byathabhara? Monato heruaiso-juddhar bazarat uri fura taka dharibalai hat meli furote. Nadowa fildar praybilak supply mai laisilo. Lakh takar hetali khelote maramar sub mara monato militarir of isatei bodhkaro pelai ahilo. (This knife and that beautiful Michimi bag are a gift to me from Tiya at the moment of farewell. Both are mixed some unexpressed words and some tunes of Tiya. How painful it is? I have lost the bag-while reaching out to catch the money flying in the war market. I took most of the supplies in Nadowa Field. I probably threw the bag of affectionate love sign at the military office, while playing with manipulate lakhs of rupees.') ^[29] This situation illustrates the interest of some people in the war market at that time. It also shows the importance of the simplicity and love of the tribal people lost in the frenzy of war.

The painting is burnt and it also reveals the importance of the strength of the tribal people lost in the frenzy of creation, the seal of love.

Elsewhere in the story, elsewhere some of the character of the urban girl describes as follows: '(Anyway, our society is the exact opposite. Our young girl send four different love-letter to four young boys within an hour and a young boy changes his four girlfriend within a day. it's the feet, we can give living proof. The hilly Tiya is innocent and pure. But our Sabita, Namita? Our love is not about the lives of Laila and Majnu. Our love is just a cheap of Market.)' ^[30] But, in contrast, the love of a tribal girl is an intense plea from the depths of her heart. Tiya is running along the river to meet her lover, it's the act reflects heavenly love of a tribal girl.

The story-writer Geeti Simon's describes in 'Misimi Gharar Jeuti' of 'Ramdhenu' how difficult it is for women to take care of their families in the tribal Misimi society. In addition to farming in the mountains, she takes the time to weave clothes and sell them in the market. The husband is black in the dope. 'Taito nije nasale ekoe nahay. Giriekto hal Dopat-kaniya. keval dinar dinto khaba aru juhalar gurit bahi ghumati mariba. Abashye keval Rilire nahay, tahatar ataibor maiki manuhar eke dasha. Giriekbor namathe bartaman. Ghar-sangsarar xakalo bhar ei maiki manuhbor operate. Mata manuhbor keveal mel mara aru bahi khowa bidhar. (There is nothing without looking herself. Her husband is a too much opium eater. Just will eat all day and sit at near of the Fireplace and also sleep. Of course, not only Rily, but also all their females are in the same situation. The Husband are present only in name. All the sense of home and family is on these females. The males are eating the bread of idleness and just like a meaningless talkative person.)' ^[31] The story shows the socially low position of women in Misimi society. The prophet seems to have no radish, only a puppet in the hands of men. The heroine, Rily, says: ' Nai, eibor bhabi thakile tair nahaba. Xihatara sansarborato jug jug dhari eidare Sali ahise. Xihatara samajkhaneo maiki manuhar kono bises mulya naiba

samajik svikriti nidiye. Mas, mangsa, gakhir kono tirotai hatere nusuye. xihat matra purusar daxi aru sampatti. (No, she can't think about it. Their sense of community has been the same for centuries. Their society also does not give any special value or social recognition to females. No woman touches fish, meat or milk with her hands. They are only male slaves and property.)^[32]

Arunachal Assamese story-writer Lumber Dai's tribal life-centered 'Prithivir Hanhi (The Smile of the World)' is a notable story published in Ramdhenu. The story paints a tragic picture of the deep love and betrayal of an Arunachal Michimi girl named Mimi, set against the backdrop of the Abar society. Mimi's words, actions and thoughts are a strong presentation of tribal harmony and simplicity. Both the hills and the plains are playing love games with simple characteristics of Mimi. Whether it was Ngepe or the master of the Weaving School. Although Lumber wrote stories emphasizing the harmony between the hills and the plains, perhaps the story did not make it possible because it showed a decadent cup of male character and depicted the touching compassion and courage of the motherhood of a hilly woman. The story depicts the sweetness of the traditional Panung dance by Mimi's love story with her first hilly lover, Ngepe: "Ngepe- so nice, she likes him so much. Ngepe is like their Panung dance. It's so juicy, like his laugh, it's so sweet and so lovely.)"^[33]

The stories published in Ramdhenu are easy to read with realistic descriptions of the daily life, folk beliefs and social customs of the hill tribes.^[34]

2.1.4 Reflection of tribal Mikir Society and Social Life

Mikir's social life is reflected in the story 'Pahari Smriti' (Memory of hill) by Kamalakanta Bora published in 'Ramdhenu'.

In the story, Ananta had to stay in Mikir Hills for a few days for his job as a Gramsevak. It was there that he met a girl of Mikir named Dalapi, a young woman from Rangpi village, to buy firewood. Ananta's interest grew in Dalapi. Finally, when he transferred his job he goes to Rangpi village and saw Dalapi's deteriorate health. At the moment of farewell, Dalapi's mother sent Dalapi's favorite chicken to Ananta as a sign of love. Dolapi is already dying in the spring disease. It is a picture of the sympathy and love of the simple Mikir society.

The story 'Xihat Etiya Mare' by Medini Choudhury, published in the 6th year, 3rd issue of Ramdhenu, paints a picture of the simplicity and plight of the uneducated Karbi people. Choudhury's stories touchingly describe the hopes, happiness, sorrow, pride, anger, deception, humiliation and deprivation of the simple tribes who are closely intertwined with the larger Assamese society.

2.1.5 Tribal Khasia Society Reflection of Social Life

Social life of Shillong is reflected in the story 'Khasiyan' (Female of Khasia)^[36] by Basanta Kumar Saikia published in the 5th year, 4th issue of 'Ramdhenu'.

Life in Shillong was very difficult then. The author mentions that at the beginning of the story: 'Bujisa Ajoy, shilongkhan furar thaihe. Tat thaki sakari karibalagia howato eta avisap. (You see, Ajay, Shillong is a place to visit. It is also a curse to have to work there.)'^[37]

The story tells us that the Khasia community in Shillong was crushed by poverty at that time. The story describes the poverty of a Khasia woman as follows: 'Murat eboja khari lai Khasia sowali tar agat thiya hayhi. ...binaye sowalijnr phale

sai pathiyale. Iman jarat beseri olaissehi- murat kharir bojato lai. Kaata! Jar nibaranar jokhai dekhon tair gat nai. Kakalar para konomate karangan dhaki emer mari gathi di thowa edokhar maliyan kala rangar kapor; bukur oparat pelai thowa ekhan fata kambal. Bodhkaro tai jarar katha pahariye pelaise. (A Khasia girl stands before him with a load of firewood on her head.... Vinay looked at the girl She must have forgotten about the cold with a dirty black cloth tied around her waist and a torn blanket on her chest. I guess she forgot about the cold.)'^[38] Such descriptions paint a picture of the miserable life of the tribal Khasias.

The protagonist of the story, who works in Shillong, had an unconditional love and sympathy for the young woman who comes to his house to sell firewood. He helped her despite his own shortcomings. In fact, the Khasia girl was a woman who had been betrayed by a man. Later, the Khasia girl disappeared somewhere. At the end of the story, the protagonist meets the Khasia at the Guwahati railway station after a long time. She had already become a prostitute. The story-writer point to the abuse a woman face in a patriarchal society and says, '(Her life is an incomplete history. They may not understand it-may not try to understand. Not to mention, one like her... There is a class of people who want to swim like fish in the realm of satisfaction and pleasure in search of the taste of her tender flesh. Such injustice to woman. He looks up and sees that the girl is somehow cleansed. Perhaps, she's gone somehow.)'^[39] these descriptions also reports that tribal khasi women victims of deception and embrace a miserable life as a prostitute in pursuit of hunger. The protagonist of the story, Vinay, embodies the compassion of the people of the plains towards the people of the mou of victims of deception ntains.

2.2 Hill-Plain Synchrony and Contradiction

In this context, Upendra Nath Sharma's comments on the stories of Birendra Kumar Bhattacharya are noteworthy: "His stories, which reflect the struggles and changes of tribal life, exist throughout the pages of literature as a continuation of the close relationship felt for centuries. Bhattacharya is not a self-indulgent writer. The reasons for the possible differences between the mountains and the plains are also echoed in the visionary writer's stories such as 'Netaji and Ingajiang'. The form and rhythm of hilly life also simply captured in Bhattacharya's story."^[40]

Bhattacharya's story 'Adim Jivanar Yu' portrays the perception among the tribal people that the indigenous people of the plains looked upon them with hatred as follows: "Thalua manuhar ajuktikar parbat ghrinrar bisaye suni aha kathar sampurna biparit ei byavaharat Tai mugdhe haisil. (She was fascinated by this treatment, which was completely contrary to what she had heard about the irrational mountain hatred of the natives.)"^[41]

There are many different types of stories in Ramdhenu which reflects on tribal life. These stories are about the harmony between the hills and the plains. There are many examples of these story 'Misimi Menaka Tiya' by Kusha Dutta, at the farewell time Tiya gifts a Knife and beautiful bag to her plain's lover; 'Pahari Smriti' by Kamalakanta Bora, as the gift of a beloved chicken by Dalapi's mother to Ananta and the compassion awakened towards the Khasi woman in the story 'Khashiani' by Basanta Kumar Shaikia.

In the story 'Misimi Menaka Tiya' by Kusha Dutta, Tiya is betrayed by plain's lover; 'Prithivir Hanhi' by Lumber Dai, Mimi is betrayed by the Weaving school Teacher- these pictures shows the conflict and contradiction between the hills and the plains.

2.3 Conflict of Tradition and Modernity

The Brahminical Hindus of the Ramdhenu period did not eat in other people's houses because they emphasized caste. The story of the Ramdhenu shows that the hilly tribal people were looked down upon by the arrogant of the higher caste people. As example, 'Jatyavimani hinduye sanskar bhangi pratham Naga pakgharat xomai lifangat Naga ahar khaisil. (Arrogant Hindus were the first to break the reforms and enter the Naga kitchen and eat Naga food in Lifang.)' [42] Unlike the untouchables of the Hindus, tribal women were free from untouchability-'Hinduvani nohoar soubhagyai Siralak asprisyatar para mukti dise. (The fortune of not being a Hindu woman has freed Sirala from untouchability.)' [43]

The story 'Aji Bia Kailai Gaon Panchayat' is a portrayal of the progressive consciousness of the Naga society in the twentieth century. The story shows the victory of the reformist spirit led by Regu and Fanitfang, although the characters Ngathingkhui and Morasen want to embrace the old conservative society. Regu has gone against his father and converted to Christianity. Similarly, Sirala disobeyed her father's orders and left with her boyfriend Regu.

The story 'Michimi Menaka Tiyan' published in the 7th year, issue-10 of 'Ramdhenu' is a story about the social life of the Michimi community in Arunachal Pradesh. At one point in this story, the contradiction between the traditional views of a society and the urban mindset is beautifully expressed. The urban mindset is different from the mutual values that exist in a tribal rural society. The storywriter describes that, "Michimi Young Girl marries only the one she holds a love fair with. A girl has nothing to do with others. However, it is a long-standing policy. Anyway, our society is the exact opposite. Our young girl send four different love-letter to four young boys within an hour and a young boy changes his four girlfriends within a day. It's the feet, we can give living proof. The hilly Tiya is innocent and pure. But our Sabita, Namita? Our love is not about the lives of Laila and Majnu. Our love is just a cheap of Market.)" [44] It also expresses the contrast between the human feelings of the mountains and the plains.

Conclusion

After the above discussion, we can draw several conclusions regarding the lifestyle of tribal people expressed through the Assamese short stories based on tribal life published in Ramdhenu magazine.

The stories reflect the lifestyle of the hill tribes. The agriculturally dependent tribal people grow paddy, cow paddy and various vegetables in the hills by Jhum cultivation. Women are actively involved in agriculture. Women play a much greater role in agriculture than men, especially in the Michimi, Naga and Abar societies.

In addition to farming, she also cuts yarn, weaves clothes, sells goods in the market etc. as the responsibility of supporting the family was entrusted to the woman. Tribal men seem to have a Lazy (soropa), opium-eater (kanya) life.

The stories are based on tribal life but do not accurately express the problems of tribal society. In Chajubama, the story-writer Paire presents only a guise of the 1942 Naga uprising. The Nagas have not been able to express their democratic consciousness and evolutionary-reformist thoughts without affection.

The stories faintly reflect the nature of harmony or conflict. Nowhere is it clear that lack of education is the main obstacle to over-poverty in tribal societies. The storytellers' lack of a

deep view of the tribal society has left the meaningful picture of tribal life and the path to solving the problems unclear.

In tribal societies, women are considered as slaves and property of men. Women's freedom is at stake.

It has been observed that in Michimi society, men with several wives are considered rich and wealthy. Folk beliefs abound in tribal societies. It has sometimes become superstitious. While the bodies of demons, various worships, sacrifices, etc. give a glimpse of traditional spiritual thought, the tribal people who believe in modernity have abandoned their religion and converted to Christianity.

The tribal traditional societies such as Deka-Chang, Gavaru-Chang and Musup etc. played a role in the education of the young people.

In the 1950s the Magazine Ramdhenu was published under the editorship of Birendra Kumar Bhattacharya, the Assamese short stories matured with the creativity, deep analytical skills, strong contemporary consciousness and abundant sense of social responsibility of the story-writer. However, a handful of stories published in 'Ramdhenu' were based on tribal lifestyle and although they conveyed pictures of various aspects of tribal lifestyle, not all of them were strong and beautiful in terms of content, technique and physical appearance. However, despite their small number, the stories are able to express something about tribal life in the Ramdhenu's leaf. There are many ways to get away from the tribal society of Greater-Assam, including beliefs and superstitions, food habits, customs, social bonds, family structure etc. In addition, the efforts of non-tribal storytellers to express tribal life stories through stories are commendable. Similarly, the society of Assam is full of diversity. Assam is a melting pot of various ethnic groups. This is a strange society. The stories of the Ramdhenu have been able to carry the identity of Tribal people. Studied the stories Ramdhenu, there are also some aspects of the social evolution of Assam.

There is no doubt that the short stories are based on tribal life and have made an undeniable contribution to the history of short stories in 'Ramdhenu' and Assamese literature.

Foot-Note

1. Bhattacharya, Birendra Kumar (ed.): Ramdhenu, 7th year, Issue-11 Galpar Salere Rasana-'Adim Jivanar Yu' written by Birendra Kumar Bhattacharya, p.-745
2. Borgohain, Homen (ed.): Ramdhenu, 4th year, Issue-5 'Aji Biya, kailai Goan Panchayat' written by Birendra Kumar Bhattacharya, p.-375
3. Borgohain, Homen (ed.): Ramdhenu, 6th year, Issue-5 & 6 'Bandhu: Eber Ahiba (Kohimalai)' written by Gobinda Chandra Paire, p.-571
4. Borgohain, Homen (ed.): Ramdhenu, 12th year, Issue-5 'Chajubama' written by Gobinda Chandra Paire, p.-2900
5. Bhattacharya, Birendra Kumar (ed.): Ramdhenu, 6th year, Issue-3 'Xihat Kebal Mare' written by Medini Choudhury, p.-170
6. Borgohain, Homen (ed.): Ramdhenu, 10th year, Issue-5 'Api Beseri Maril' written by Lumber Dai, p.-2090
7. Borgohain, Homen (ed.): Ramdhenu, 6th year, Issue-10 'Sile Gaor Tazir' written by Bipin Chandra Tako, p.-722
8. Borgohain, Homen (ed.): Ramdhenu, 13th year, Issue-10 'Prithivir Hanhi' written by Lumber Dai, p.-3433
9. Borgohain, Homen (ed.): Ramdhenu, 7th year, Issue-10 'Misimi Menaka Tiyan' written by Kusha Dutta, p.-1070
10. Borgohain, Homen (ed.): Ramdhenu, 10th year, Issue-7 'Misimi Gharar Jeuti' written by Bipin Chandra Tako, p.-2151

11. Borgohain, Homen (ed.): Ramdhenu, 11th & 12th year, p.-3157
12. Birendra Kumar Bhattacharya (ed.): Ramdhenu, 7th year, Issue-11, p.-745
13. Borgohain, Homen (ed.): Ramdhenu, 7th year, Issue-11, p.-748
14. Ibid, p. 819
15. Ibid, p. 747
16. Ibid, p. 747
17. Ibid, p. 747
18. Ibid, p. 746
19. Ibid, p. 750
20. Ibid, p.-752
21. Ibid, p. 750
22. Ibid, p.-751
23. Borgohain, Homen (ed.): Ramdhenu, 12th year, Issue-4, p.-2900-2904
24. Borgohain, Homen (ed.): Ramdhenu (Vols. V, VI and VII), p.-722
25. Borgohain, Homen (ed.): Ramdhenu (Years 8, 9 and 10), p.-2090
26. Ibid, p.-2090
27. Borgohain, Homen (ed.): Ramdhenu (Vols. V, VI and VII), p.-1070
28. Ibid, p.-1069
29. Ibid, p.-1069
30. Borgohain, Homen (ed.): Ramdhenu (Vols. V, VI and VII), p.-1070-1071
31. Borgohain, Homen (ed.): Ramdhenu (8th, 9th and 10th Years), p.-2151
32. Ibid, p.-2151
33. Gogoi, Hridayananda (ed.): Ramdhenu Srestha Galpa, p.-288
34. Ibid, p.-288
35. Ibid, p.-204
36. Borgohain, Homen (ed.): Ramdhenu (Vols. V, VI and VII), p.-82
37. Ibid, p.-82
38. Ibid, p.-83
39. Ibid, p.-86
40. Borgohain, Homen (ed.): History of Assamese Literature- Vol. VI Articles Short Stories, pp.-443-444
41. Bhattacharya, Birendra Kumar (ed.): Ramdhenu, 7th Year, Issue-11I, 'Adim Jivanar Yu', p.-746
42. Ibid, p.-746
43. Ibid, p.-746
44. Borgohain, Homen (ed.): Ramdhenu (Vol. V, VI and VII), p. 1070-1071.

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