

RE- INVENTION OF NATIVE PEOPLE AND A NOSTALGIC LOOK IN SHEELABHADRA'S MADHUPUR BOHUDOOR

Abstract

Shilabhadra received the Shahitya Akademi Award for his short story collection "Madhupur Bahudur" in 1994. The narrator reflects on the era's political, social and economic dimensions. Gauripur is where shelabhadra was born in 1924. After being educated, he was to move towards city in quest of work and so he was to depart his beloved Madhupur. Though he lived in city, but he was getting disturbed by the activities of Madhupur. Madhupur was built by Raja Bahadur, the king of Gauripur. The centre of culture and education is Madhupur. In Madhupur there were play areas, public Libraries, theatre groups etc. The Madhupur Theatre society was run by Raja Bahadur. Gauripur Rajbari, Raja Bahadur and Royal palace were the centre of attention in Madhupur. The narrator day by day was going to forget the roles of Raja Bahadur, Felu babu, Krishna Tagore, Prabhat Dutta, Nab Khura, Atapjan, Uddhav, Kabiraj Upen, Satya, Ganak, Postmaster, Probodh Bagehi, Jeeten, Dinesh chakraborty etc. In "Madhupur Bahudur" the narrator, as if, had lost all form his reality and now was in the realm of imagination living in a pitiful manner. All the characters are typical and their works are also typical like hunting, fishing, planting, harvesting, war etc. They traditionally arrange the marriage function, birth ceremony and other ritual ceremonies also. The place is basically rural one. There are villages and villages everywhere with green land. Shila Bhadra develops a discourse through his narrative similar to that of Gabriel Garcia, Marquez, R.K. Narayan or O.V. vijaan. His re-collection, past memories, nostalgia, oral history all come together to create a beautiful place in our heart.

Keywords: Madhupur Bahudur, Rajbari, Raja Bahadur, Zamindar's palace, nostalgia.

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“I had lost my link with the growing changes in Madhupur. My sudden visit to Madhupur disappoints me, for I encounter things I never expected, I come across things that visibly lack the old warmth. Perhaps my expectations are misplaced, I am very much a stranger in my own native land. In the current course of Madhupur I am no larger a part. In the journey of Madhupur, my presence is no essential”

By Sheelabhadra

Shilbhadra is the author of the short story Madhupur Bahudur. In 1994, he received the Sahitya Akademi Award for his short story collection "Madhupur Bahudur." In this collection of stories, the same-named narrative "Madhupur Bahudur" is one of the longer ones. According to the narrative, the storyteller Shilbhadra, Gauripur, was actually born in Madhupur. The story focuses on the era's political, social, and economic dimensions. The first generation tells the tale as a narrative autobiography. The story focuses on the era's political, social, and economic dimensions.

Shilbhadra is the author of the tale 'Madhupur Bahudur'. The true identity of Shilbhadra was Revati Mohan Dutta Chowdhury. At the age of twenty, Revati Mohan Dutta Chowdhury started producing literature. She used the pen name "Shilbhadra" for all of her works. Gauripur is where Shilbhadra was born in 1924. Amialta Dutta Chowdhury was his mother, while Ramni Mohan Dutta Chowdhury was his father. Cotton College's ISC exam was passed by him. At Carmichael College in Rangpur, East Bengal, he earned a BSc in science, and the University of Calcutta awarded him an MSc in mathematics.

At Guwahati University, Cotton College, and Assam College of Engineering, Revati Mohan Dutta Chowdhury excelled as a teacher. On 29 February, 2008 he passed away. Seven novels and roughly 26 books of short stories were all written by Shilbhadra. His debut tale, Abhiyog, appeared in the Assam Batari Puja issue in 1964. Shilbhadra published five collections of short stories:

The author moved to the city in quest of work after divorcing Madhupur. Thought to prefer living in the city to his beloved Madhupur, he did not depart from Madhupur. He did not remain in the city after leaving Madhupur. The image of Madhupur that he had in his head is one from many years ago. Madhupur is not a static place, and its inhabitants have undergone significant change in this rapidly evolving world. All the activities of Madhupur revolved on his zamindar. 'Rajbari' is the name of the zamindar's palace in Madhupur, now Gauripur. Raja Bahadur and the palace served as the focal point for all of Madhupur's operations. Madhupur was built by this Raja Bahadur. The centre of culture and education is Madhupur. In Madhupur, there were play areas, public libraries, theatre groups, etc. The Madhupur Theatre Society is supported by Raja Bahadur. The focal point of all the activities in Madhupur was his zamindar. 'Rajbari' is the name of the zamindar's palace in Madhupur, which is now Gauripur. Raja Bahadur and the palace were the centre of attention in Madhupur.

The story "Madhupur Bahudur" by Shilbhadra features a large cast of characters. The characters are not fully developed, yet each one has unique traits. Shilbhadra does an excellent job of portraying the roles of Raja Bahadur, Felubabu, Krishna Tagore, Tagar, Prabhat Dutta, Nab Khura, Atapjan, Uddhav, Kabiraj Upen, Satya, Ganak, Postmaster, Prabodh Bagchi, Jeeten, Dinesh Chakraborty, etc.

In "Madhupur Bahudur," the narrator depicts the progressive disappearance of all of Madhupur from his reality and imagination in a pitiful manner. The waves of change have now widowed Madhupur, the centre of his youth and formative years. On this honeymoon, the author himself has become an outsider. Despite his greatest attempts, the author is unable to convince the reader that Madhupur's general environment is sincere. The writer's mind is continuously pierced by bitter memories from the past.

Despite the psychological torture, he is unable to picture going back to Madhupur. He is now a long way from Madhupur. Geographical borders are simply one aspect of this remoteness; the author is also removed from Madhupur's entire private life. As a result, Madhupur Bahudur is the story's title. This name is artistic and significant.

With the change of the current of time, everything is going to be changed. It is natural, though very difficult to accept that Madhupur with little change is a small village full of various trees. The life style of the place is essentially rural. Most of the people living there are actually from the villages like Nalbari, Belsor and the like so. It is the distant from writer's residing place Dharmasala. Once he was an inhabitant of Madupur. He beautifully expressed the types of characters mentioned in his short story 'Madhupur Bohudoor'. They are typical and their works are also typical like- hunting, fishing, planting, harvesting, war etc. They traditionally arrange the marriage function, birth ceremony, and other ritual ceremonies also. Generally, they like to live under the house built with bamboo and roofs.

Now a days it seems that some pakka buildings are also seen here and there in the small village-Madhupur. He beautifully expresses Royal family of Raja Bahadhur, the landlord of the then period. After all, Madhupur Bohudoor is one of the Sheela-bhadra's most celebrated literary works. Through the mythic rediscovery of his native homestead Madhupur, Sheelabhadra has assigned a historic cultural legitimacy to a local that has perpetually been in the adjunct of Assam's narrative landscape. Sheelabhadra won the Sahitya Academy Award in 1994 for his short story collection, Madhupur Bohudoor.

I. STORY PROPER

Madhupur was an attractive place. If someone comes to have a nice visit, he be fascinated by its beauty and forgets to return. His cousin brother who actually was the inhabitant of Senga, Barpeta District, once visited here and forgot to return. Kabiraj Mahishan from Barisal of Bangladesh visited here at least once in a year. Shatya Nath came here for his child birth registration, Aboni, son of Maheswari Sharma, a man of Barpeta District once visited Madhupur and starting living here permanently. Pursha Dafather simply called Parshuram, a man of Nalbari, was a shardar and came here along with some labours and forgot to return to his native land.

Elder son of Zamindar gained name and fame in the field of entertainment. He was a good producer in world of entertainment. Felu Babu was a producer of song and dance of theatre company Kolkata. Kanai Babu was a village doctor while Tagar Bahurupi was playing flute well.

Bhupen was a barber of a saloon of Madhupur who was one of the hypocrites of the society. He attempted to murder Tagar Bahurupi as he was badly humiliated by him. Writer's father provided all kinds of medical treatment to wounded Tagar while Mahendra served as an attendant of Tagar.

Still there was a big Ahat tree. Under Neath of it, it was Shadhubaba arranging public meeting. He was one of the hypocrites' types of shadhu in Madhupur. They were crazy for money only. Brobot Bagshi was a school teacher of the then period. He was an educated person having double MA and had well knowledge in English.

Cultural tradition of Madhupur society reveals the myths, religious superstitions, rituals and several festivals etc. While in Madhupur, he exposed himself that he was leading a broken life. His conjugal life was not a satisfactory one. His wife discarded him as he joined in a theatre. According to his wife, he can be none but be whore. It was seen that there was a vast gathering in any Bane party, and theatre programme in Madhupur. Women in that society were fully dominated. In theatre women were not given chance, instead men had to role of women in the theatre.

Education is one of the cultural events in Madhupur. There was a reputed Higher Secondary School, where students frequently came for study. Brobot Bagshi was a head master of this school.

In Madhupur, most of the people use to say deshi language. As per example-

Krishna Dhakur says,
Khagan Dhakur replies,

Kote hate ashlu
'Alokbari Bagto Dekhi Ashnu
Bapre ki prokundha
Bag Dekhia boi tagi"
Kote Dekhlu
Hatir pithe Tuli Rajbarit Anshu
Tinta Guli Marche.

The Madhupur that keeps haunting him is older by decades. His remembrance is now beating him much. Like everything else, it's relatives, people all are getting metaphorically changed day by day. His sudden visit to his native land seems strange one. In the current course of Madhupur he is no larger a part. In the journey of Madhupur, he feels that his presence is not essential now.

Now, he could remember the name of King of Ozymandias of Egypt who claimed "My name is Ozymandias, the king of kings". By the crude gesture of time, there was nothing except sand and sand stretching far away as eye could see. His nostalgic explanation all reveals that he had a good bonding relationship with the people of Madhupur.

One of Sheela Bhadra's most well-known literary creations is Madhupur Bohudoor. Sheela Bhadra has given a historic-cultural legitimacy to a location that has always been an adjunct of Assam's narrative landscape through the fabled rediscovery of his native homeland Madhupur. Sheela Bhadra, a brilliant storyteller, has been incredibly honest in defining his characters and reconstructing the lost lore of the setting. His tales exhibit a strong sense of

nostalgia, yet they are never emotional; they are sophisticated but not emotionless; they are witty but not cold. Madhupur Bohudoor is exquisitely personal and enduringly universal, like all other masterpieces.

Sheela Bhadra (Revati Mohan Dutta Choudhury), an Assamese writer of the present, comes from a separate geo-cultural region. He draws inspiration from the pastoral unease and keeps digging up old recollections of a house that is no longer a part of his actual existence. However, he continues to be a daring troubadour exploring the bucolic landscapes within, moving to the rhythms of Madhupur's musings—his imagined, redesigned home.

Sheela Bhadra frequently visits his home village, which has been mythically dubbed Madhupur. His narrative, which is deceptively modest, flows effortlessly and creates a world where memory and history joyfully merge. In Madhupur Bohudoor, legends and historical figures are incorporated into a mythology and a setting that serve as the backdrop for tales that explore the ontology of his nostalgia. In contrast to the claim of a romantic, his creative attitude is not determined by a chance contact with an epiphanic surge; rather, he is a conscious artist who is aware of and attentive to the subject matter of his writing. However, he can do so without turning sentimental because his strength.

Sheela Bhadra develops a discourse through his narrative similar to that of Gabriel Garcia Marquez, R.K. Narayan, or O.V. Vijayan. Here, myth, recollections, nostalgia, oral history, the lore, and the people all come together to create a texture that miraculously achieves immediacy with our modern world.

REFERENCE

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