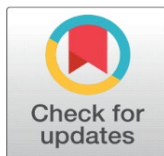
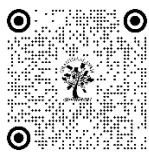


# SURMA NODIR CHOKHE JAL': SOCIO-CULTURE OF SURMA BARAK

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## ABSTRACT

The village life of the region depicted in the Novel is Jagdishpur village of undivided Cachar district. This district has a special importance in terms of regional folk culture, the society of this region is formed based on the geographic environment, economy, education etc. of the region. The life-centered Novel 'Surma Nodir Chokhe Jal' depicts the fruits of real experience. The characters of this novel represent the village of Jagdishpur described in the novel. While describing the nature of Jagdishpur village and the life practices of the people, the novelist has presented various aspects of the folk culture of the region very well. We have noticed that being a major agricultural region, it is really surprising to think about the various stages of rice cultivation. Again through the songs, we noticed that the wedding songs that have been playing for a long time on various occasions are the bearers and bearers of their own traditional traditions. There is a variety of subject matter in the songs as well as a variety of style. There is a distinct language and expression of thought.

**Keywords:** Surma Nodi, Cultivation, Cachar District, Folk Culture, Surprising, Wedding Songs, Jagdishpur Village, Imad Uddin

## 1. INTRODUCTION

Barak Valley is a marginal township consisting of three districts (Cachar, Karimganj, Hailakandi) of South Assam. Most of the inhabitants of this fertile desert by the river Barak are Bengalis. Imad Uddin Bulbul's place is completely unique in the field of Bengali literature, especially in the fiction of Barak Valley. Even though Imad Uddin Bulbul does not have a wide range in Bengali literature, it is possible to find his unique range only by reading the novel 'Surma Nadi Khe Jal'. Extracts of real time experiences are observed in the novel. In the novel 'Water in the eyes of Surma River', the life style of the people of a particular region has become evident. Imad Uddin Bulbul has highlighted the overall position of neglected simple people in the novel. On the other hand, after the division of the country, the past memories of the ordinary people also capture the vivid picture of suffering. The novelist presents the story of the life struggle of the helpless people of Jagdishpur village of Cachar district through autobiographical narration. The mixed culture of Jagdishpur village along with the diverse life of the evergreen nature resonates with Shilpa Sushma in the novel 'Water in the eyes of Surma Nadi'.

The novel in the eyes of Surma River begins with a song, 'Leelabali Leelabali Bhar O Yuvati Sai / Key Diya Sazaimu Tore' - the novel is essentially social. The simple realistic picture of the daily life of a few families living in the environment of Jagdishpur village of Cachar district is embodied in this novel. The background of the novel is the pre-independence

social conditions, it gradually flows in the post-independence era like the current of a river. The central character of the novel is Zaman - a highly educated, honest, tasteful, modern liberal minded man. In the novel, starting with Zaman's family life, he comes to a dreamland at a critical moment in his childhood. "Seeing the king of vultures, Zaman Sahib's mind returned to his village. He was born in Harinagar village of Katigara police station on the western edge of Cachar district. He was born two years after the independence of the country His mother Shakila Khatun used to tell him when he was a child - Baba you were born in the year of the ryot." (Bulbul Imad Uddin, *Surma River's Eye Jal*, New Horizon Publications, NN Dutta Road, Silchar - 1, First Publication - 2013, Page - 15) Cachar District Mr. Zaman, who lives in Ghaniala of Silchar city, often dreams of a 'river' Dreaming of this river, his mind really goes to the ever-known village of Jagdishpur. Where many memories from his childhood to adolescence peek into the mind.

In the novel 'Water in the eyes of Surma Nadi', there was less opportunity to depict the crisis due to the partition of the country, however, the issue of partition and refugee problem has become prominent in some places. The author has consciously highlighted the incidents of total disaster for the people living in the border areas. In the real situation, the governments of the two countries are very indifferent; As a result, food- clothing- shelter, security and shelter problems have arisen. As a result of partition, the poor agricultural people living in the border areas of Jagdishpur village of Cachar district felt an inseparable bond of heart with the land. Most of the people in this farming community are Muslims, suddenly they lost their past. The future is also uncertain. So the problem continued to grow, they began to spend their days in a state of worry and anxiety.

The novelist told us about such a situation in the novel 'Water in the eyes of Surma Nadi', in which a complex moment of psychology is created on the one hand, while Jagdishpur and its surrounding villages witness a human tragedy. It can be mentioned in context, "The main conditions of the regional novel are four: geographical limits - solidarity, the all-encompassing influence of the geography on the human mind, the intimate connection between man and nature, and the unique one-sidedness and sovereignty of life-taste." gave The ever-familiar environment of the people of Jagdishpur village seems to be unfamiliar to them today. Evading the strict vigilance of the border guards, some have managed to exchange news, travel and bring some goods across. In fact, the socio-economic aspect of that time is also connected with the historical context in the novel. In the construction of suitable characters for the story, the novelist has included ordinary middle class, farmers, singers, traders, government employees, lower class workers, farmers, fishermen, sailors, irrespective of Hindus and Muslims, as well as self-seeking, opportunity-seeking middle-class people. Added to that is the blind reformation and belief of uneducated, less educated people. In character creation and content presentation, the novelist has shown considerable skill in shaping the contemporary socio-economic situation. In fact, the novel is admirable in characterisation, description of rural environment, variety of story, novelty of the subject.

In the context of the Partition situation in the novel, panic prevails everywhere in densely populated villages. There is no peace in villages without financial solvency, there is lack of security everywhere. "That day too the market was sitting. But after evening a serious riot broke out. Fire was first set. The fire started burning. Hindu shops and Muslim shops started burning together. ----- Badarpur on the south side of the Barak river. Katigara Thana on the north side. Katigara, Lathimara, Jagdishpur etc. villages. Page - 17) In the novel, there is less opportunity to depict the crisis of country division, but in the novel, the position of some people in the situation of country division and the analysis of village life, the writer has painted the picture of the simple and unsophisticated environment of the village people. In the novel, the story of the village society is predominant. A worthwhile novel with signs of regionalism is 'Surma River's Eye Jal'. American literary critic, Meyer Howard Abrams said in his book 'A Glossary of Literary Terms' about the definition and nature of the regional novel, "The Regional Novel emphasizes the setting, speech, and social structure and custom of a particular locality, not merely as local color, but as important Conditions Governing the Temperament of Characters and Their Ways of Thinking, Feeling, and Interesting." 2. According to Meyer, a regional color is formed by the combination of topography, language, socio-cultural customs of a region. Within this regional color, the character's food-clothing, accommodation, dress- costuming, mentality and thinking are revealed.

On the other hand, J.A. Cuddon's comment, "A regional writer is one who concentrates much attention on a particular area and uses it and people who inhabit it as the basis of his or her stories. Such a local is likely to be rural and/or provincial." 3 It is clear from his words that only a regional writer plays a major role in his story of a specific area and the people living in that area. In the novel 'Water in the eyes of Surma River', we have noticed that the writer's interest is to follow the mysterious dynamics of the characters in the novel compared to the real situation. In this context, the liberal side of the novelist is also reflected. This non-sectarian attitude deserves appreciation. The creation of generous characters like Mahendra Chandra Das, master of mathematics, is also the result of this attitude. The novelist has woven the different seasons of the village in a very beautiful way. The shape of the novel is formed by the cooperation of the images in the gaps of the story. So it can be said, "A regional novel is a novel that is set against the background of a

particular area." 4 In fact, bringing out the way of life, language and folk culture of the people of a certain geographical area. Again the novel will not be limited to a specific area, the novel will go beyond the details of that area and earn the title of proper novel. Notably, Zaman, the central character of the novel in question, becomes more prominent under the pressure of real situations. The psychological crisis of childhood is of a slightly different nature. He started squirming at Dadaji's sight. Various questions, various thoughts plagued him. Although every character in the novel is destabilized by the pressure of the situation, none of them lost their existence, nor deviated from the struggle of life by drowning in despair. They want to know life anew. We have noticed that the novelist sounded an optimistic note at the end of the novel with a strong faith in people.

As we know, regionalism has an important role in the novel. In many cases the regional environment creates a structure in the novel. Again a novel based on this structure cannot be called a regional novel. In Saroj Bandyopadhyay's *Kalantar* book on Bengali novels, in his discussion of Hansuli Banker's fable novel, he talks about three characteristics of the regional novel, "[1] the temporal beliefs of a specific environmental group - the long-term memory of the creation and history of that particular group, (2) the antiquity of their livelihood identity, (3) the dialectical character of their expression of uncultured feelings." 5 In fact, as the main features of the regional novel, we can assume, story, character-building, language-dialogue, psychological analysis, above all, the life of the people of a region, folk beliefs, folklore, various aspects of folk culture, clothing, food, Essential parts of residence etc. "In the regional novel it is not enough to transmit the sense of geography to the consciousness of the reader, but also to spread the sense of life. Life is the soul, regionalism is only its reservoir - if this fact is expanded, the artistic potential of the regional novel is destroyed." 6. The characters of the novel 'Surma River in the Eyes' of our discussion are not multi-faceted like people who wander in a larger area by virtue of being residents of a certain region; Even within their one-sided life, sovereignty is revealed.

## 2. SOCIAL AND CULTURAL HORIZON - 1

**FOLK MUSIC:** Folk music is a rich and vibrant aspect of Bengali folk culture. The first folk song of the novel in question comes from the voice of Sajid Mia. In this novel, we get to hear five songs from Sajid Mia's voice. When Grandson Zaman presses Grandfather to tell him a story about the Surma River, Sajid Mia sings a famous song by Hasan Raja, "Amare vasailaya go alla / Surma nadi Ganges / Vasiya vasiya Hasan Rajaye / Toma charan mange." (Page - 19) Noteworthy, the effect of Surma river on the change of Dadaji's mental state in the novel is much, a sigh comes out when the Surma river is mentioned. No matter how far Surma Nadi drifts away as a result of partition, he tries to draw her back through song. Samsara is endless, life is fleeting, like a mirage in the desert. When the topic of Shahjalal Sahib came, Sajid Mia would often close his eyes and add a song after some time. Sajid Mia takes his mind to the past by singing. He feels that man is only God's athlete. Sajid Mia's voice can be witnessed in this song, the pathetic jhangar of imprisoned humanity,

"Mariya bhujang tirar, kaloja fatia chauchir / How the hunter killed the cow with an arrow / Poisoned the arrow's chest / Ore deh Thuiya took the life." (Page-57) Sajid Mia was a common villager but studied. He also knows a little Bengali, Urdu and Persian. In his youth, he would walk along the Surma River and respond to the songs of the boatmen through songs. This famous song of Hasan Raja has become the eternal message of meditation, "Baula ke Banailre / Hasan Rajare Baula / Ke Banailre." (Page-59) When Sajid Mia is not feeling well, he stays up all night singing *Arkum Shah ragas*. Standing in the sea of worlds, he also felt with a surrendered heart that without the infinite mercy of God, it is not possible to survive this world. The intensity of God's love can be seen in this song, "Sonar too pinjira amam/ Kariya Gelai Khalire / Re jatan Pakhi / Shuare / Once pinjira ao khi." (Page-167)

Muslim wedding rituals described in the novel - Wedding music in the ceremony: Marriage is a social event, so we have noticed in the novel that the marriage is done well with everyone in the society. The use of henna is prevalent everywhere in Muslim society, and this novel is no exception. Young henna leaves were collected from a house in the village. On the night before the wedding, Zaman's cousin Jamila's mehndi ceremony was attended by the singing of neighboring Boudis, "Indur temple room / Kajal kotay basiya / Pasha khelin ba damde / Bali Samle Layya" (Page - 41) We have noticed that wedding song rehearsals go on for weeks and days before the wedding; and Atarjan is at the center of this rehearsal. Although Atarjan is a poor girl, everyone loves her, she is kind like a mother. Her melodious voice adds a different dimension to wedding songs. The wedding party is filled with joy to the tune of Atarjan's song, "Leave Bali Dayal Maijire Mayare. / Instead of two champa a thousand champa Dimur. / Leave Bali Dayal Maijire Mayare." (Page - 122)

**MALJORA SONG:** There were two contestants in the Maljora song show at Rajartila, one was Benu Tagore and the other was Khalku Mia. Both of them had singing talent, their intoxicating voice made the mood and melody of the song

mesmerizing. A song by Deen Bhavananda in the voice of Benu Tagore creates a tragic obsession in the mind of the audience, "Earlier I was wondering what this color will be. / Sujan naiya / Naiya hayare par karo / Radhar sakhare. " (Page-78) Then the sad murchna of a song by Khalku Mia makes the people's mind filled with sadness, " Karnamadhu grame amar / Puba doaiya ghar / Bhai nai bandhav nai / ke lait khabar. " (Page-79) Both of them continue to live in the arti of Birah. Dotara's playing and the melodious voices of both singers make the silence of the night rhythmic. Song in boat race: In boat race, the boatmen move along the river in the moving boats singing songs in high voice. At the boat race in the novel, the main Kandari, along with others, chanted in the air, "Hei rang tulo rangila / Rangar behula / Yeh sabe rang tulo / Ghar jay giya / Ir badr ir hai haiya." (Page - 114)

## SOCIAL AND CULTURAL HORIZONS - 2

**FOLK FOOD:** We know that Sylhet Bengalis have developed a relationship with various types of food since ancient times. Bengali food satisfies the palate. Again, Bengalis' love of food is well known. Regarding mango bharta in the novel, we noticed that Kurban's mother-in-law cut raw mango and made mango bharta with garlic, salt and mint leaves. But, Kurban's uncle did not let Jamal, Cebul and Kurban eat them; According to him eating mango bharta on an empty stomach can cause upset stomach. So quickly brought three plates of rice for three people. Small fish curry with dal, potato, amra sprouts with rice. Amra bud curry with small fish is very tasty and easily available everywhere, also amra bud curry is appetizing. In the novel there is also the topic of Amsattva in the food list.

**BINNI RICE CAKE:** Bengali food luxury, Bengali Jalpan is very popular. Pithapuli's contribution to the wider socio-cultural environment of Srihatten is outstanding. In the novel, we noticed that Manu Mia's wife Sharifa Bibi Rahman gave Mia and Zaman binni rice pita with tea. Regarding Chungapitha, it is noteworthy in the novel that Rahman Miya bought Chunga bamboo from Rajartila. Chungapitha will be prepared for a different pleasure. Notably, Chungapitha occupies a special place in Sylhet Bengali food culture. Moreover, through the new industrial idea of putting banana leaves inside Chonga bamboo, aromatic food preparation is noteworthy. Moreover, the special interest of children can be noticed in the different pleasures of Chongapura.

**FOLK MEDICINE:** We know that the countryside of Barak Valley is quite rich in folk medicine. In the novel, we notice that Zaman's father, Rahman Mia, was caught up in the riots during the riots and walked all night from Silchar to Katigara. Continuous walking caused his feet to swell. "Grind raw turmeric is applied to both feet" to relieve leg swelling. (page-17)

**FOLK SPORTS:** In sports, the stimulated emotions of the child's mind are expressed. Being able to participate in sports is the only desire of the child's mind. Again, because sports have the feeling and imitation of life, the image of life is definitely captured in the sports tradition. In the novel 'Surma River's Eye of Water', boat racing, horse racing, hadudu, football, long running, dyad games have been mentioned.

## SOCIAL AND CULTURAL HORIZONS - 3

**FOLK BELIEFS:** The women's society is the guardian of folk beliefs. And through this women's society, primitive beliefs and rituals have survived for ages. We also find many references to folklore in the novel.

**(A) USE OF BLACK THREAD STICKS :** When the child Zaman, after drowning in the pond water, is saved from certain death, a black thread stick is tied around his waist. Black threads (taga) are tied around children's waists to ward off evil spirits and evil eye.

**(B) KAMSINDUR :** If Kamsindur is applied to the body of an elephant, the elephant becomes submissive to man, such a folk belief prevails in the society. "The elephant's mahout puts Kam Sindur on the wild elephant. Kam Sindur is available from the Kamakhya temple in Assam. As a result of repeated application of this Kam Sindur, the elephant becomes subjugated to humans These are the centuries-old folk beliefs of Mahuts." (Page-95)

**(C) CHINI READING :** Mollah Saheb of Najatpur is giving sugar reading to get rid of spring disease. Molla Sahib is blowing mantraput with sugar in his hand in a special process. Notably, this was the only method in rural areas to treat spring fever at that time.

**(D) JHARFUNK:** In the early morning, Kabirunnessa, wife of Sobhan, went out to urinate and accidentally stepped on a snake in the dark; As a result, the snake bit him below the knee. Then according to the village custom, Kabirunnessa's snake-cut leg is tied tightly below the knee with a cloth. The aunt in the north room checks with her own hair for a poisonous snake bite, then it's Ojha's turn to call. Ojha came, he first started with Vandana in the Vish Jharan Mantra,



"To the west I am bound/ the city of Makkah/ to the south I am bound/ the sea of Kalidah." Then, Kalanti Mantra (khisti-kheur)-

"When the mango passed, the girl / took the knife with her, / the girl got angry / took the knife -----." ( Page-149/150 ) Kalanti mantra recited and thinly cut with a blade, some black blood comes out. As a result, Kabirun feels much healthier. In fact, the people of the village are used to the process of sprinkling poison under the rule of Ojha-Gunin. They can say whatever they want through this jharan mantra. In the treatment of people bitten by snakes, Ojharas often use obscene words in their mantras to remove poison.

**LOK MELA:** Every year on Madhukrishna Troyodashi, Varuni Mela is held in the premises of Siddheshwar Kapilashram temple on the south bank of Barak river. This fair is enriched with numerous public gatherings. In this very ancient fair, the fair grounds are filled with the presence of thousands of people. We have noticed that during these few days of the fair, the people of the surrounding villages are in a good mood. People and people can be seen as far as the eye can see in the fair grounds. The gathering of agricultural women and men takes the form of a meeting fair. Due to the attraction of this meeting, people from far away join the meeting on foot. In fact, there were no good roads at that time, and there was no option but to walk. Various cultural programs were held at Baruni Mela. In the fair, there were horse races, city fairs, makeshift shops, along with daily necessities, household goods were available throughout the year. Cows, buffaloes, goats, agricultural implements, fishing implements etc. were also available. Every day at the fair, the fair grounds were filled with joy and celebration in the presence of people of different religions. Momentary joy can be found in the midst of daily gloom and bitterness. In the novel, we have noticed that the child Zaman came to the Barunimela with his two old grandfathers and gathered experiences with various pleasures. The Siddheshwar Varuni Mela is vibrant and delights countless people. The novelist lamented about this fair and said, "After the independence of the country, the Baruni fair lost its historical charm. Before independence, this fair was different. Then traders from Sylhet, Dhaka, Noakhali, Bikrampur used to bring various goods" (page-37).

## SOCIAL AND CULTURAL HORIZONS - 4

Proverbs: Proverbs are a rich treasure of folk literature. Proverbs are passed down from one generation to another depending mainly on hearing and memory. Proverbs develop wisdom and the truth of proverbs depends on the technique of presentation. In proverbs, the experience of human life is expressed through various consonants. Proverbs are basically expressions of practical daily life experiences. "Proverbs are used in the everyday speech of Barak Valley public life. Gatherings of judgement-debates, mutual conversation, quarrels-dispute, boring language, enlightening the younger ones, expression of disappointed life, advice, advice-the use of proverbs is a matter of daily life in this region. receivedThe proverb has been popular since ancient times. There are 19 proverbs in the discussion novel. Among them, 1, 2, 3, 4, 5, 6, 7, 8, 14, 16, 17, 18, 19 proverbs we have heard from male voice. Proverbs 9, 12, 13 and 15 are expressed in female voice. Moreover, we can assume that we heard proverbs numbered 10 and 11 from both men and women.

- 1) Yama of Broken Shaligram Kuswapna (Page-14)
- 2) Shala Bengali Janjali (Page-26)
- 3) One way and one way (Page-35)
- 4) Chilli Ranga Kainya (Page-38)
- 5) Wherever Gopal goes, I will go with the forehead (Page-53)
- 6) Baklam is equal to man and cow (page-60).
- 7) Dem under dem, he needs so much love (page-74)
- 8) A thousand prayers and a court (page-76)
- 9) Gar Fati can be washed, how many Ganges ships go to Manse (Page-86)
- 10) Friends cut meat (page-90)
- 11) Baguria (Page-101)
- 12) Palor lagi singa baje, kew jaibar achni te (page-109)
- 13) Melaimukha Velai Das (Page-110)
- 14) Eighteen Hai of Rahi Beti, Rait Puyile Eguo Nai (Page-118)
- 15) Damdar Mar Sukh (Page-121)
- 16) Come to work / Shame on you (page-127)
- 17) Bakka who went to Makkah, built a house and Bakka (Page-137)
- 18) How far is Patha's house? Moin Gale Bikrampur (Page-175)

19) How far is Het Ghora Badarpur / Longla Bazar (Page-176)

The mental tension in daily life's various setbacks, various ups and downs, various achievements - the pain of non-achievement, the rising waves of hope - despair, the pain of life shaken by every moment revolves through the proverbs used in the novel. Although the target of the proverb is human character, it focuses on human life and the expansion of the proverb in the vast storehouse of knowledge that combines everything from house to family, society, country, time, vessel. We have noticed that in the rural setting of the novel 'Surma Nadi Khej Jal', the fragrance of proverbs and proverbs blossoming in the fertile wilderness of human oral literature takes us to the world of ancient beliefs. "Actually, the aim of the novel is to expand the sense of life, for this it requires long-term experience, sympathy and indifference about the region." The frank identity of the human mind emerges in the proverb. Many broad behaviors of the society, many hopes and desires of the subconscious mind express themselves through proverbs. The proverbs used in the novel are absolutely real, and reveal deep truths in them.

**RHYME :** We know that the heartbeat of oral literature is rhyme. The village life of our novel 'Surma Nadi Khe Jal' is rich in advice and experiences. When little Jaman asked Dadaji, "Why didn't Dadaji take Ichamati Gangajal to me?" ---- In reply, Dadaji said very sadly, "Sunre Dada Bhai Ichamati Gangajal is no longer our country. Pakistan has gone." (Page-20) In a rhyme mentioned in the novel, the image of people's helplessness is captured in the partition of the country. "Don't go to Pakistan / Don't eat rice flour. Don't go to Cacharade / Don't eat frog skin." (Page-20) In fact, the knowledge of the past and learning from the present to determine the direction of the future can be called folk wisdom. In the novel in question, village life is clearly identified with all the folk life and life rich in experiences. "Two main features of the vernacular novel—nature appears as an individual character and exerts an all-embracing influence on the human mind; and the unique one-sidedness of the taste of life is established in the harmony of individual consciousness with group consciousness." 9. Notably, Sulaiman Miah of the village lost many cows at once and was puzzled. On the one hand, partition of the country and on the other hand the theft of cows, Sulaiman Mia's reaction to the change in financial pot, is directly identified with the help of experienced diction in this poem, "Alas, golden Pakistan / Cows and oxen / My burial place." (page-66) Towards the end of the novel, we notice that a woman named Sabirun has been possessed by Jinn. This Sabirun is again a woman from the northern house near Zaman's maternal uncle's house. The depiction of the exorcism of Sabirun by Mulla is very beautiful. "Lalpari bubaigo / Konkhan rahi ailayago / Ailay pari / Rillaye kar basare nare." (Page-170) Noticeably, behind the magic belief there is a belief that works emotionally, which the folk society accepts. Although it does not rhyme completely, it almost rhymes, "Ghail gur gur, ghail gur gur. / Maria Jaimunete." (page-109) In the conversation, the identity of men and women's lives and livelihoods and emotional states also become very clear. The endless suffering and frustration of the tall woman is revealed. The description of the husband eating rice due to the quarrel of the wife - etc. The contemporary perfect real picture is revealed in the novel.

**RIDDLE**

"Dekhraay Jare Bandia rakche more. / Pran jayat mor, maish khaite tor." (pg-53) Generally speaking is a branch of folk culture riddles. Riddles in prose novels are known as slokas/shillaks. In the above riddle, the opponent of the pigeon i.e. the bird, if it comes to eat the pigeon, it will be caught in the trap of the bird hunter, that is the description in the riddle. In fact, in these small sentences, the keen observational power and practical life experience of the novelist have been revealed. So we as readers, "when reading a regional novel, a geographical consciousness occurs in the reader's mind unconsciously." 10. Arjumand of Baraband, a village near Jagdishpur, learned while studying in Deoband of Uttar Pradesh, - Friday prayers are held in the small mosque of the village. As a result of which the people of the village composed a verse about him, "Naam kita arjumand, bari kan barabandh, padchhain kan deobandh, aiya kaila jummandh, mankarla dawaat bandh." (page-67)

Ujjal Kumar Majumdar's comment is very relevant, "In regional novel (in English - Regional Novel) the environment, language, customs of a particular region influence the events of the novel and the thoughts, feelings and behavior of the characters. Identity as a background does not exactly bring the regionality of the region." " 11. Notably, some regional words are used in the novel 'Surma River's Eye Jal' which are an expression of the people's sense of life in a particular region. For example, some rural words used in the novel:

- 1) Khusidhara (Catch the boy), page-24
- 2) Ghilachaki (round disc special), page-24
- 3) Baral (break the branches of the tree into small pieces), page-26
- 4) Khalibari (the house where no people live), page-26
- 5) Adali (upper part of Nadi Char), page-26
- 6) Gopath Road (Cow Pasture/ Short Cut Road), Page-39
- 7) Bungamara (Smuggling), page-45,50
- 8) Tikatiki (Bird hunting trap made of bamboo slats), page-53
- 9) Arwal (Director/Sardar of thieves, saying no cow is stolen without Arwal), Page-65
- 10) Dumukho Patoa (who speaks for both enemy and friend i.e. for both sides), page-101
- 11) Baguria (one who works hard with the left hand), page-101
- 12) Kandi (Anti, several), page-123
- 13) Murtar Khal (Murta - a type of green plant special, with which Shitalpati is made), Page-147
- 14) Hagra (fishing gear made of bamboo), page-147
- 15) Year of Ryot (Year of Partition)

Those who are familiar with the spoken language of the common people of the Barak Valley, will easily understand the affinity of the village people with the above-mentioned speech patterns, sentence structures and words. Even now, if you listen to the spoken language of many (especially Barak Valley's Cachar district) people, you can hear all these words and speech patterns.

Hiren Chattopadhyay said in the book 'Sahitya Prakaran' about the regional novel, "If it is to be recognized as a regional novel, then it must be seen whether the regional characteristics and customs of that region have been revealed, but also it must be seen that the main characters have become associated with the region whether."

The village life of the region depicted in the novel is Jagdishpur village of undivided Cachar district. This district has a special importance in terms of regional folk culture, the society of this region is formed based on the geographical environment, economy, education etc. of the region. A remote village in this sprawling district is joined by many other villages. We have noticed that the condition of the said village and its surrounding villages gradually deteriorated as a result of partition. In terms of demographics, most of the people of the village are Muslims. At present, the development of that village is much improved in terms of communication facilities etc. The sound of Surma river has a thrilling beauty and a sense of happiness. The combination of villages around the Surma River, the diverse and extraordinary beauty of the soil environment. But many could not forget the nightmare of the riot storm that swept over this Surma valley in 1950 English. Today, the mind of the people is restless in every moment of life, in direct association with the river, various festivals, folk festivals, fairs, proverbs, riddles, etc., so it can be said that the various folk culture materials of the villages centered on the Surma river are deeply rooted in the society. there is

"In recent times, a new chapter has been added to the Bengali novel, which can be called regional or individualistic. The characteristics of such novels are the mysteriousness of the unknown, the extensive depiction of the typical folk-nature, social customs and beliefs of a region located at a distant geographical distance, or the development of the life-sense characteristic of a particular type of professional group.<sup>13</sup> Notably, the image of our daily life is reflected in various events of the society, various rituals, social, family ties, fairs, food, etc. Nothing escaped the eyes of the novelist. Many different colors of human life are depicted in the village life mentioned in the novel. It is like a living reflection of the human heart. The life-centered novel 'Surma River's Eye Jal' depicts the fruits of real experience. The characters of this novel represent the village of Jagdishpur described in the novel. While describing the nature of Jagdishpur village and the life practices of the people, the novelist has presented various aspects of the folk culture of the region very well. Being a major agricultural region, it is surprising to think about the various stages of rice cultivation. Again through the songs, we noticed that the wedding songs that have been going on for a long time in various ceremonies are the bearers and carriers of their own traditional traditions. As there is a variety of topics in the songs, there is also a variety of style. There is a distinct language and expression of thought.

The novelist has narrated five stories in the novel. The narrators of the five stories are three, the audience but one - Zaman. Dadaji told Zaman two stories; One story tells the story of Gobind Chandra, the last king of Cachar, the second tells the story of Firingi Saheb. The next two stories are narrated by the narrator to Dadaji's cousin Saman Ali Zaman, the humorous story of a fisherman couple, and the story of the crab and the jackal. The narrator of the last story is the

boatman Manu Mia and the audience Zaman. The powerful statement of the story is like leaving an impression on the heart. Move forward in life, there are some experiences on the way in life that leave scars on the mind. The experiences of life are stored in the depths of the mind by floating them in the bottom of the memory. Dadaji, Saman Ali and Manu Mia presented the pieces stored deep in the heart in this story very fluently in front of Zaman. In a word, every story is realistic, the stories brought out from the accumulated experience of life think of the times. In fact, the novelist has enhanced the novel by incarnating stories. The novel's dialogues, excellent representations of the riverside folk's behavior are presented as regional counterparts. Each character excels in their own characteristics. In fact, every character of Jagdishpur village is rooted in their faith reform. In fact, various manifestations of folk culture can be seen in this novel. Along with the struggle of life, the novelist has depicted various festivals, talks, songs, sports, jokes, festivals, fairs, costumes, pictures of houses, various rituals, religious beliefs, reforms, medicine, blowing of bushes, etc. In fact, various aspects of the folk culture of the novel have been embodied in social-economic-religious and cultural fields.

## CONFLICT OF INTERESTS

None.

## ACKNOWLEDGMENTS

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## METHODOLOGY USED IN THE ARTICLE: Analytical.

**LITERARY REVIEW:** Imad Uddin Bulbul's place in Barak Valley fiction is completely unique. Even though Imad Uddin Bulbul does not have a wide range in Bengali literature, it is possible to find his unique range only by reading the novel 'Surma Nadi Khe Jal'. Extracts of real time experiences are observed in the novel. In the novel 'Water in the eyes of Surma River', the life style of the people of a particular region has become evident. Imad Uddin Bulbul has highlighted the overall position of neglected simple people in the novel. On the other hand, the masterful image of pain and suffering is also caught in the past memorable life of the common people after the partition of the country. The novelist presents the story of the life struggle of the helpless people of Jagdishpur village of Cachar district through autobiographical narration. The mixed culture of Jagdishpur village along with the diverse life of the evergreen nature resonates with Shilpa Sushma in the novel 'Water in the eyes of Surma Nadi'. The various horizons of folk culture described in the novel are an extract of the long experience of the novelist.