

Impact of Magazines in Creation and Development of Assamese Short Stories

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ABSTRACT: Written literature is the only way to store human thinking permanently. Among the different creative literatures, short-story is such a medium, through which the realities of life can be expressed within brief space whereas various social spheres can be also articulated in consistent forms. There is a direct link of newspapers and magazines in the developmental history of short-story creation and its growth. During 19th century in Europe, consequently, due to the increasing demand of short literary compositions, an atmosphere of short-story writing was created. The similar influence of magazines and periodicals can be detected in Indian short-story makings. There was the impact of contemporary magazines and periodicals in the stories of Rabindranath Tagore. Assamese short-stories were also influenced in the similar way. In 19th century, with the help of Assamese magazine 'Jonaki', short-story writing found a new trend to express its lively existence. It is worthy to be mentioned that different eras have been divided by the names of magazines for the study of the history of short-story writing on the basis of the inception and development of Assamese short-stories through magazines and periodicals. In this research paper an attempt is made to analyse the impact of magazines in creation and development of Assamese short-stories.

KEY-WORDS: short-story, magazine, Assamese short-story, development, impact

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OBJECTIVES: The main objectives of this study are as follow---

1. To study the birth-history of Assamese short-stories.
2. To rationalize the relation of magazines in the creation and growth of Assamese short-stories.

I. INTRODUCTION

The foremost role of newspapers and magazines in the development of prose literatures in all languages in the world is specifically marked. In Assamese literature, new consciousness was evolved through Newspapers & magazines. In 1846, due to the endeavour of the Christian Missionaries, periodical 'Arunodoi' (Editor: Oliver Thomas Cutter) was published as a pioneer of this awakening. Apart from ancient classical literature blessed with new subject-matters as well as styles since 1889, the magazine 'Jonaki' (Editor: Chandrakumar Agarwalla) by its literary collections flagged new domains of Assamese literature. The first Assamese short-story 'Xeuti' was published in 'Jonaki'. Assamese short stories and its development through different magazine-centric eras--- Jonaki, Awaahan, Ramdhenu etc. have reached the contemporary state. In point of fact, based on magazines, the evolutionary journey of short-stories has been going on.

II. METHODOLOGY

In preparation of this research paper mainly: analytical, historical and observation methods are taken.

SOURCE OF DATA COLLECTION: In preparation of this research paper mainly: secondary source is used. As secondary source of data collection--- help of different books, magazines, periodicals and internet are taken in relation to the subject-matter.

III. GENESIS OF ASSAMESE SHORT STORIES

Like the stories of different languages in the world various forms of fascinating oral stories and myths have been running in Assamese language among the nature depended people taking flora and fauna etc. as subjects since the prehistoric period. When the feudal social system began in Assam, the Assamese short stories almost fragmented itself from the nature then, and inclined towards the subject matters of royal families as well as the life style of ordinary people. In fact, moral or ethical values did not find any direct place in those stories. The world's stories covering the path of evolution in 14th century found the shape of short-stories in the hand of Italy's Boccaccio, likewise Assam's ancient stories too found the form of short-stories in the hand of Lakshminath Bezbaruah during the last decade of late 19th century. It can be said, prior to Bezbaruah, the groundwork of short-stories in Assamese language was sprouted in the magazine 'Asom Bondhu' in the year

1885. In the satirical creations of the strong writer of that period Lambodar Bora's 'Sadanandar Kalaghumati', 'Sadanandar Samachar' etc. were remarkable in this regard. On the basis of these stories published in the 'Asom Bondhu' it can be said that the humorous stories of 'Jonaki' era germinated.

The inception and evolution of history of Assamese short stories is associated with the Assam's political as social background and literary movements. In one side, the Assam's political upheaval and on the other hand, the growth of hybrid culture during the colonialism disturbed and polluted the national life style of Assam. Several uncultured dispositions, blue-blooded hypocrisy, religious dereliction etc. spell evil influence over the Assamese minds. On the contrary, with an objective to generate new thoughts Hemchandra Baruah, Gunabhiram Baruah, a bunch of Assamese writers hold the pen. Exposing Assam's pitiable social scenery and uncultured dispositions to reinstate a healthy social environment, Lakshminath Bezbaruah too fused himself in the literary meditation. Besides due to the impact of European Enlighten Movements and French Revolution, consequently, the advent of renaissance in western countries too paved a new way of thinking in Assam. The effect of these type of thinking may be the principal cause of birth of Assamese Short stories.

Apart from the tales, the Assamese story literature found its first form as short story in 1892. In 1892, the first Assamese short story 'Xeuti' of Lakshminath Bezbaruah was published in 'Jonaki's' fourth volume's fourth issue. Based on problems of female life this first short story expressed respectful opinion towards human glitches and traditional significance of virginity (chastity) created by uncultured dispositions. Through literature, Bezbaruah tried to examine minutely the life of people belonging to different social classes by their pain and pleasure, laugh and weep, mistake and error, belief and disbelief etc. Through type characters of the stories he provided the representational introduction of that class along with condemning people.

Bezbaruah's first short story compilation was published in 1909. His other short story books are 'Sadhukathar Kuki', 'Junbiri' and 'Kehukali'. Of course all stories of his books are not short stories. The form of Tale reflects in his various stories. In his second story collection 'Sadhukathar Kuki' comprised in 'Gharpata Kaka' and 'Mulakhuwa Buda'--- published in 'Jonaki' bearing the characteristics of Tale. From this point it is estimated that Bezbaruah didn't put much differences between tale and short story. He presumed Tale means 'easy saying or moral lessons of saints'. According to Bezbaruah --- "with this perceivable oral narration in ancient Assam the old erudite people delivered advises and taught rules and regulations to the people as well as their children; with this perception he gave it the name Tale." (Preface, Burhi Aair Sadhu) it is remarkable that Bezbaruah used the English term 'Tale' in his compositions instead of 'short story'. Also in western literature writers like Hoffman, Edgar Allan Poe, Nathaniel Hawthorne used the term 'Tale' in the formation of this type of literature. In the late 19th century the term 'short story' used in Europe. With this, it is believed that in the first decade of nineteenth century in Europe and America the way how the current of neo-literature advanced as tale; same way in Assamese language in the hands of Bezbaruah 'Tale' sprouted in the beginning of the last decade of the same century. Bezbaruah mentioned 'Bhadari' as Tale in one place and in the other as a narrative description. It is certain that in the hands of Bezbaruah ancient Tale and modern Assamese short story united together. Many of his stories unable to fulfil the criteria of modern short stories. Although, it is proved that Bezbaruah had possessed adequate knowledge regarding the form of short stories by his stories 'Bhadari' and 'Kehukali'.

After Bezbaruah, the following are the prominent story writers who found special place in pioneering magazines of Assamese short stories--- Sarat Chandra Goswami, Nakul Chandra Bhuyan, Dandinath Kalita, Suryakumar Bhuyan, Lakshminath Phukan, Mitradev Mahanta and Mohichandra Bora. Sarat Chandra Goswami's story books--- 'Golpanjali' (1914), 'Moina' (1920) 'Bazikar' and 'Paridarshan'. Nakul Chandra Bhuyan's 'Churangchuwar Chara' (1918), Dandinath Kalita's 'Satsari' (1925), Suryakumar Bhuyan's 'Panchami' (1927) etc. are the pioneering collection of Assamese short stories. Actually the subject-matters of all those story writers moved away from the subject-matters of Tales and depending upon the realistic subject-matters. These story writers began strong base of Assamese short stories.

IV. ROLE OF MAGAZINES IN CREATION AND DEVELOPMENT OF ASSAMESE SHORT STORIES

Newspaper and contemporary journals play foremost role to express the ground of thoughts and ideas of the present society. The study of history of literature shows that in the development of all types of literature newspaper and magazines contributed a lot. According to Dr. Nagen Saikia--- "In Europe from the days of Chaucer books were composed and history of publishing began in 5th century, although English prose able to gain adequate development since the publication and inception of newspaper and magazine." (Adhunik Asomiya Bhakha Bikakhat Alochanir Bhumika, Goriyoshi, May 1996) The study of short stories revealed that it is gifted by the contemporary journals and magazines of 19th century. During that period in Europe to fulfil the need of contemporary magazines, demand of short writings increased. Grahams Magazine, Harparch Magazine, Putnamch Magazine and Atlantic Magazine--- these American magazines were procured wide expansion due short stories focusing on the deep relation of magazines in the inception and development of short stories---

Edgar Allan Poe addresses short story as 'Offspring of American Magazine' (Encyclopaedia Britannica, vol-20p.482).

In India the developmental journey of modern Indian language and literature began with the newspaper-magazines established by the Christian missionaries and British intellectuals. In this regard the magazine-newspapers correlated with the inception and development of the modern Assamese language literature that it is impossible to separate both from each other. In Assam from the first modern pioneering magazine 'Arunodoi' through 'Jonaki', 'Abahan', 'Ramdhenu' up to the present day magazines 'Prantik', 'Goriyoshi', achieved a complete shape within this long period of development in the form of Assamese language literature. Actually the magazine 'Arunodoi' first paved the way for western thoughts to enter in Assamese literature.

Right from the 'Jonakiage' magazines were the base of Assamese literature. With the new features of modern literature Assamese short story through newspaper-magazines found a complete shape which can be realised clearly when focused on the succeeding magazines after 'Jonaki' such as --- 'Banhi', 'Abahan', 'Jayanti', 'Ramdhenu' etc. right from the publication of first Assamese short story 'Xeuti'. Till 1992 in the contemporary history of Assamese literature we mainly see three stages. In this regard, the remarkable point is, all these three stages are named after magazines. They are--- 'Jonaki Age' (1889-1929), 'Abahan Age' (1929-1940) and 'Ramdhenu Age' (1940-1970). According to Homen Borgohain--- "It is proved by the history of Assamese literature that every new Assamese literary movements or epoch mainly magazine centred. It means a new literary movement rose centring magazines with special features; a few new writers emerged. These are only three prominent magazines created aeons in Assamese literature: 'Jonaki', 'Abahan', and 'Ramdhenu'." (Preface, Ramdhenu) Of course, Assamese short stories right from the 'Jonaki' era to the modern-day, during the later periods of its hundred years of history means from 1970's a new time period is named as 'Present Age'.

Association of social and intellectual background of the entire 19th century that represented the 'Jonaki' era by the magazine 'Jonaki', seemingly its importance in the same way is boundless in the birth of Assamese short stories. Stories of Bezbaruah published in 'Jonaki' exposed the life styles of low-middle class and middle class rustic people. In these stories--- pain & pleasure of people's life, hypocrisy along with the description of nature, uncultured dispositions, superstitions and imitations were ridiculed. Many of Bezbaruah's stories evoked social-criticism, although his stories mainly emphasised on the values of humanity.

After the 'Jonaki', the magazine 'Abahan' published from 1929 added a few dissimilar characteristics in the region of Assamese short stories rather than the 'Jonaki' era. During the time of publishing the magazine 'Abahan', the Second World War and its happenings influenced social and intellectual life styles in various nook and corners of the world. In different stories published in the 'Abahan' the last romantic ideas were found although the dream to generate social ideologies were specially emphasised. Lakshmidhar Sarmah, Radhikamohan Goswami, Nagendra Narayan Chaudhary, Holiram Deka, Bina Baruah, Trailukiyath Goswami, Roma Das, Krishna Bhuyan, Munin Borkotoki, Sayed Abdul Malik, Suprabha Goswami, Pajiruddin Ahmed--- these story writers expressed themselves in the 'Abahan' age. Influence of both Freud and Marx found in Lakshmidhar Sarmah's stories. In Roma Das's stories middle class romantic fancies, adultery, biological desires, internal-conflicts etc. are uncovered. In the same way, in the stories of Sayed Abdul Malik romantic love like attraction towards biological love and villain, the character-sketch of dark social world like prostitutes are found. In this way without separating from the actual features of 'Jonaki' era stories of 'Abahan' created new characteristics in the history of Assamese literature and formed a new epoch and a group of enthusiastic story writers. Hence, 'Abahan' age can be also named as 'Expansion Age' in Assamese short stories.

'Ramdhenu' is recognised as the third period in the history of Assamese short stories. This age is also named as 'Post-war Age'. In 40's after expanding gifted short stories of the 'Abahan' magazine to a large extent by the magazine 'Jayanti' then the magazine 'Ramdhenu' published from 1951 made Assamese short stories extra strong and dynamic. After independence the modern thinking were expressed with clash and conflicts. Instead of romantic ideas and fancies, doubts of modern life styles that began new life oriented curiosity and the magazine 'Ramdhenu' published at this moment established as the world of Assamese language literature. Developed in the background of 'Abahan' short stories of 'Ramdhenu' changed its route from the former completely opposite from its tradition accepting new point of views. In these stories social and political consciousness, realistic views as well as human values found special places. Actually, the pages of 'Ramdhenu' showed the reflection of changing time. Social, political, economic thus various personal problems instead of happy and sad stories, the stories of 'Ramdhenu' expressed the form of anger, jealous, protest etc. In hands of storywriter like Homen Borgohain, Frayedian Sexual Theory found a bold expression. Of course storywriter like Mohim Bora expressed simple and normal rural life's pain-pleasure, desire-ambition published in the form of stories which enhanced excellence of 'Ramdhenu's' stories. Bhabendranath Saikia was a strong writer of 'Ramdhenu' who examined human emotions minutely and converted the changes of different stages of human life and articulated them in the lifelike way in the stories. On the other hand, the realization of loneliness brought by the mechanical modern people too published in the pages of 'Ramdhenu' by one of the strongest

story writers of this period Saurav Kumar Chaliha's stories. Name of strong writers produced by this magazine in the history of Assamese short stories are--- Sayed Abdul Malik, Birendra Kumar Bhattacharya, Prafulla Dutta Goswami, Jogesh Das, Sneha Devi, Lakshminandan Borah, Nirupama Borgohain, Chandraprasad Saikia, Silbhadra, Atulananda Goswami, Padma Borkotoki, Nirud Choudhary, Saidul Islam, Mamoni Raysham Goswami, Medeni Choudhary, Lummer Daie, Nagen Saikia, Nilima Sarmah, Imran Swah, Prabina Saikia, Apurba Sarmah, Harekrishna Deka, Pranabjyoti Deka, Pranita Devi, Alimunisha Piyar, Kamakhya Sabhapandit, Phool Bora, Runu Boruah etc. It is worthy to mention that some these story writers have been composing stories till date without confining them to the 'Ramdhenu' era. These writers have been adding strong contributions to the development of history of Assamese short stories though the printing of 'Ramdhenu' ceased. In fact, maximum writers of this age expressed themselves in this magazine. The age of 'Ramdhenu' can be called the 'Golden Era' of Assamese short stories. After 'Ramdhenu' i.e. since 1970 the magazines--- 'Natun Prithivi', 'Sampratik Samayiki', 'Prabah', later 'Asomiya', 'Prakash', 'Prantik', 'Goriyoshi' have been playing important role in the making of short stories.

The way magazines 'Jonaki', 'Abahan' 'Ramdhenu'--- created different ages in the history of Assamese language literature. Similarly way, time period of any magazine from the last decade of twentieth century though it has not been named yet, will be named as a specific era with recommendation which cannot be ignored. In this regard it is certain that the two best literary magazines 'Prantik' and 'Goriyoshi' will claim for this honour. These two magazines 'Prantik' and 'Goriyoshi' have been issuing periodically from 1981 and 1993 showing tremendous development. Moreover, during the last decade of the century both 'Prantik' and 'Goriyoshi' specially influence the aeons of Assamese literature.

'Prantik' that has been issuing since 80's without a break, has created its own literary atmosphere. This magazine is a noteworthy addition to the history of Assamese short stories including the areas of science along with social, cultural, political, economic spheres etc. 'Prantik' has helped a few story writers to establish themselves as successful story-writers. Accountabilities of the editor are deeply associate with any newspaper or magazine. The superiority of the magazine mainly depends upon the interest and viewpoints of the editor. Actually, the editor is a strong force behind the development of a magazine. In this case, the founder editor of 'Prantik' Bhabendranath Saikia's name is noteworthy. Jyotish Sikdar introducing himself in the pages of 'Prantik' and later proved to be an established storywriter whose interviewing writing style is remarkable in this regard--- "The magazine 'Prantik' plays important role in the development of literary storywriters like us who expressed themselves in the pages of Prantik. At that time, the Chief Editor of the magazine honourable Dr. Bhabendranath Saikia immensely encouraged storywriters like us. He sent for many storywriters in his room and indicated them politely different weaknesses of the stories." (Katha Guwahati, Eleventh Issue, March, 2005)

The magazine 'Goriyoshi' has made the Assamese literature sturdy. On the occasion of Goriyoshi's aims and objectives before its publication it announced with promises to edit the magazine highlighting areas of modern living with possibilities to fulfil perceptions of modern people with innovative thoughts. In case of short stories it presumed to be actual. Established and probably new storywriters of present day Assam almost associated with the magazine 'Goriyoshi'. The founder editor of 'Goriyoshi' himself is an exponent storywriter. Therefore, his skilful editing and united efforts of the story writers made stories of 'Goriyoshi' more potential. These stories able represent the time and join a part of history of Assamese short stories.

After the termination of 'Ramdhenu's' publication 'Sampratik Samayiki' (1977-84 edited. Nitya Bora), 'Asomiya' (1968-70) and 'Prakash' (1975) magazines have been contributing in the unceasing developmental journey of Assamese short stories. Chandraprasad Saikia was the editor of both the magazines 'Asomiya' and 'Prakash'. Newspaper 'Nbajug' published in 1963 with the editing of Birendra Kumar Bhattacharya and later the published magazine 'Sutradhar' (1989) with the editing of Homen Borgohain, it won't be fair to say that it didn't support the Assamese literature during the time of its crisis after 70's. Nabakanta Baruah edited 'Xirolu' (1984) and Jogesh Das edited 'Prahari' (1985) contributed to construct the environment of literature for a short period of time. In the navigation of progressive journey of Assamese short stories may these paper and magazines could take important role although after Jonaki, Abahan and Ramdhenu to keep the stability of Assamese short stories and its development their importance are boundless. The Assamese magazines of the last decade of twentieth century can be named as--- 'Natun Prithivi' (1971, edited Dr. Hiren Gohain, Anil Rajkhowa, Tarak Chandra Goswami, joint editing), 'Pratik' (1981, edited Bhabendranath Saikia), 'Goriyoshi' (1993, edited Chandraprasad Saikia), 'Bismoy' (1969, edited Sashi Phukan), 'Trishul' (1978, edited Ranju Hazarika), 'Rahsyas' (1973, edited Damodar Sarmah), 'Trishnatur' (edited Sarat Rajkhowa) likewise women-centred magazines 'Pubali' (edited Mukul Kalita), 'Srimayee' (1987, edited Hemanta Barman) etc. Except the stories of 'Prantik' and 'Goriyoshi' stories published in other magazines emphasise much to provide entertainments to the readers belonging to certain age level instead of intellectual dosages. Indeed, aim of 'Natun Prithivi' is different from others, but it also fails to create a literary atmosphere.

On the other hand 'Pubali' and 'Srimayee' merely confined to feministic views. Similarly, entertaining magazines like 'Abikal' (1995, edited Satish Bhattacharya), 'Chichingphak' (1998, edited Bilashnandan) only determined to accept light satirical waves as objective proposal.

In all the Assamese magazines of last decade of twentieth century many stories were published irrespective of standards. In the following magazines 'Bismoy', 'Trishnatur', 'Rahasya' published with one or two exceptional subject-matters or essay type stories, however, romantic themes found distinctive place. The main source of these stories were themes of male-female love affairs. Extreme erotic depiction of one or two magazines had confined them in a specific area. It is felt that only to entertain a group of young readers these stories were supplied. In the magazines 'Bismoy', 'Trishnatur', 'Rahasya', besides love stories, themes of rational thinking, detective, and science-fiction were published in abundant. These stories paved ways to new thinking although lacks social ideology. Dr. Dinesh Chandra Goswami and BanditaPhukan as science-fiction writers able to get unique place in the history of Assamese short stories. Moreover, 'Bismoy's' one minutes story is an incessant addition in the history of Assamese short stories. In pre-planned plots of one minute's stories maximum characteristics of short stories were found which made them attractive. In this case name of Pranjali Sharma Bashistha is significant. At present day in Assamese short stories popularity of 'Anugolpa' (Flashfiction) is increasing day by day.

Starting from 'Arunodoi' in the sections of present day's daily, weekly, bi-weekly newspapers and magazines have paved ways for the new-comers as storywriters for their initial self-expressions. Published on the occasion of Puja and Bihu these magazines bore various new themes as well as issued thought provoking stories. These magazines equipped with the best norms and produced many talented storywriters such as--- Gunindra Gayan, Banani Chaudhary, Basanta Kumar Bhattacharya, Satyasundar Baruah, Prahalad Kumar Baruah, Rangbong Terang, Jatin Mipun etc. publishing their stories through magazines have contributed in the treasure of Assamese short stories. In this case the magazines or the supplements of the following newspapers--- 'Sadin', 'Asom Bani', 'Dainik Asom', 'Dainik Janambhumi', 'Agradoot', 'Amaar Pratinidhi' etc. are notable. Many stories published in these magazines reflected the juddering of new thoughts, however, they are unable to maintain the continuity in the creation of short stories due to long breaks in publishing.

At the beginning of twentieth first century, published for the first time and edited by Homen Borgohain 'Satsori' (2005), Sonit Bijay Das edited 'Katha Guwahati' (2004) and 'Guwahati' (2009) and the magazine 'Prakash' (2012) published once again edited by Rangbong Terang, has made the flow of Assamese Short stories lively.

Most of the story writers are unable to separate themselves from the characteristics of 'Ramdhenu' age although it is noticeable that writers of new generation have taken initiatives to develop short story writings holding different experimentations. In this regard, storywriters like---Moushumi Kandali, Monoj Kumar Goswami, Phanindrakumar Dev Chaudhary, Prasanta Kumar Das etc. are remarkably mentionable. The following storywriters too played important role in the creation of twentieth century's short stories in its last decade are--- Kul Saikia, Monoorama Das Medhi, Yeche Dorji Thanshi, Pranati Goswami, Arupa Patangia Kalita, Purabi Bormudoi, Modan Sarmah, Jeherul Hussain, Bhupendra Narayan Bhattacharya, Robin Sarmah, Phool Goswami, Dhanada Devi, Anuradha Sarmah Pujari, Shivananda Kakoti, Bipul Khataniyar, Imran Hussain, Jyotish Sikdaar, Debabrat Saikia, Bitupan Borborah etc. With innovative subject-matters and styles these stories able to create a new flow of thoughts in Assamese story writing. Themes like --- terrorism, political consciousness, unemployment problem, middle class conflicts like self-deceit, male-female affairs like biological attraction, pain of broken wishes are the subject-matters of the short stories of latter 'Randhenu' age, yet each of the subject-matters placed in stories with new viewpoints away from as usual thinking. Social outlooks as well stories bearing deep humanitarian emotions were published at this period. Women-freedom, exploitation, scepticism, superstitions, communal conflict are also comprised within the range of subject-limit. During twentieth century's last decade, in the pages of 'Prantik' storywriter Chandra Borpatra Gohain contributed incessantly expressing tribe's society of Arunachal Pradesh as the primary sources of stories. Similarly, in the same decade 'Goriyoshi's' story writer Prafulla Chandra Bora creating a sequence of biographical style in stories brought newness in the history of Assamese short stories. It is gift of the same decade that a writer who created many stories possessing similar genre and theme in the history of Assamese short stories. In the same way, the following storywriters of contemporary period have developed the Assamese story-literature--- Arup Kumar Nath, Banti Senchuwa, Monalisha Saikia, Gitali Bora, Monika Devi, Pranjali Sharma Bashistha, Rashmirekha Borah, Sidhartha Sankar Bezbaruah, Parthbijoy Dutta, Bipasha Bora, Monoj Kumar Deoraja, Parthana Saikia, Angana Chaudhary, Juri Borgohain, Gayatri Doley, Sanjib Pol Dekka etc. Magazine i.e. regarded as the main source of developmental journey of Assamese short stories from its inception till date is exceedingly important.

V. CONCLUSION

It can be said that Assamese short story has received complete form during its one hundred and thirty years of journey. It can't be denied about the fact that short story of present time has developed highly with innovative experiments. It is clear in our studies that the main developmental source Assamese short stories are magazines. Impact of magazines are not only immense in short stories but also in all-round development of the modern Assamese language-literature (equally important in poetry).

- A. Short story in Assamese language in modern story literature sprouted in the magazine 'Asom Bondhu' and took birth in the magazine 'Jonaki'.
- B. Creation of Assamese short stories and history of its development and magazines have inseparable relation.
- C. In the history of Assamese short stories till date the three ages baptized mainly on the names of magazines.
- D. However, the later period of the 'Ramdhenu' age has not been baptized, yet magazines constructed fertile circumstances for story writing.

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