Conclusion

It can by no means be denied that modern Bengali literature has a very close relation with western literature and that mostly it is the result of colonialism. In the days of the British Raj, with the help of the English literature and language, the Bengalees were introduced to various western literary outlooks and this acquaintance helped the educated Bengalees to spread their wings in the whole world afterwards. This spreading of their wings may easily be termed in the present day language as literary cultural 'Globalization'. But this should not be identified with economic globalization probably, it can be concluded that the globalization of the Bengali literary trends under the influence of western literature is an outcome of modern colonialism or post-colonialism, though it is difficult to make out how far this influence or impact was direct and how far it was indirect. But it is undeniable that this impact was behind our acquaintance with the theory of impact, theory of translation, construction deconstruction or literary theories

Basically, we have proceeded to carry out our research on the basis of this western comparative theory of literature. Whole, the headings (Captions) of each chapter have been titled accordingly

First chapter: In the chapter titled - 'River in Old and Medieval Bengali and Assamese literature', we have discussed the contexts of or references to rivers in ancient Bengali and Assamese literatures respectively. Here is an account of where and how rivers have been mentioned or how rivers have been used in literature. Through this discussion, we have come to note that a great part of ancient Bengali and Assamese literature contain references to fascination for rivers. By the way, it is noteworthy that just as Bengal boasts of an abundance of rivers flowing through its soil, in the same way, Assam also takes pride in plenty of rivers abounding it. As Assam is on hilly territories, its rivers are small in shape, though not in strength. In the region, the rivers have strong currents of water and they are devastating in character. Therefore, in both lands, the presence of rivers is very strongly felt in human life and rivers have occupied a place in different branches of both literatures. Bengali and Assamese literary texts written during the ancient and medieval period were fundamentally devotional. Hence, there was little scope to shed light on lifestyles of men or inns and out of social life in them. Even the expression of personal
realization was also very limited. The main or sole subject of discussion was centred on some deity (god) or on devotes to the deity concerned. But within this limited compass or canvass, the poets and writers of these two regions had reflected their love of rivers. As a result, the stories of rivers have overflowed their banks—the first chapter has an account of all this.

The second chapter (Comparative Literature: Theoretical Aspect) contains a discussion of comparative theories of literature. In this chapter, the effort was to give expression to the various theories that have evolved with the passage of time after upholding the real nature of modern comparative theories of literature based on science concepts. Though the ideas of comparison and contrast have been there in the human mind from the beginnings of civilization, it has been established as a literary theory in the modern age. As a theory, comparative literature was founded at a time when literacy movements were evolving as a result of various experimentation in the west in the Nineteenth century. With the expansion of colonialism, this theory spread far and wide crossing boundaries. Therefore, even after keeping in mind the concept of comparison in the days of your or use of comparison in the ancient literature, there is no denying of the fact that the modern comparative literary theory is a contribution of the west.

There has been a lot of controversy on the comparative theory of literature right from the 19th century down to the present day. It has given rise to many doctrines and opinion sometimes the scholars and researchers of different countries held unanimous views sometimes again there emerged different of opinions among them—the result was the emergence of different schools. All these views developed into comparative literary theory. To this developing trend, the American school, the Russian school, Canadian school, Chinese school and above all, the Indian school added their own thought and views one by one. Many other modern theories of criticism like the theory of translation, the Reader Response theory and the like also got added to this. All these—the different theoretical Epilogue aspects of the comparative theory of literature—have been discussed in the second chapter.

The characters found in the Bengali and Assamese riverine novels all live by the riverside. As a result, their life styles and social conventions and customs are greatly different from those of others. In a river-centric society, conventions, beliefs, religious feeling, rituals, love etc are all guided by their own social system of rules and regulations. In some respects, the nearly river also has an impact on them. In the third
chapter (Entitled- 'River Based Societies in the Bengali and the Assamese River-Centric Novels'), we have discussed certain social pictures and figures of this sort. The chapter informs us that the village ‘Pānchpotā’ by the riverside of Ichāmati, ‘Terer Pāluni’ is a ritual solely observed by the women of the village and that this kind of ritual is not observed anywhere except in this village or when the young men and women of the ‘Kaivarta’ village by the Mahaghuli river takes part in Bihu dance, the upper-caste young men and women of the neighboring village stay away the pageant standing nearby. Again, in the novel ‘Gangā’, we find that the fishermen who have come for catching fish donate fish, not money as subscription for the observance of the warship of Mother Ganga. During the days of ‘Ambubachi’, they refrain from throwing their fishing nets the water in allegiance to their traditional belief. In the novel ‘Hānsulibānker Upakathā’, it is found that the people get assembled in their fields before cultivation and clap their hands in an effort to drive away other animals. In the Assamese novel ‘Kapilipārāśādhu’, we have the context of driving away ghosts (spirits). In ‘Surujmukhir Swapna’, we find the mention of attacks of wild animals on agricultural fields. The animals like elephants, dears etc. appear on the paddy fields and eat away corns – this has found a place in the novel. In the novel ‘Titās Ekti Nadir Nām’ or in ‘Matsyakanyā’, there is a lot of reference to social customs and conventions. The third chapter is all about all these.

The fourth chapter of the thesis is ‘Influence of Rivers on the Story and Characters of the Bengali and Assamese River-Centric Novel’. In this chapter, we have endeavored to give an account of the impact of rivers on plots and characters of the Bengali and Assamese riverine novels under our consideration. The river has an undeniable impact on the hives of the people living on or nearby its banks. As this influence has a great bearing on social life, so also its impact is felt on the personal level. These influence in deep and pervasive certain areas. The characters of the river-centric novels all bear this influence in their personal lives. Besides as we look at the plot stories, it becomes apparent that for the most part, the rivers most part, the rivers have an important place in the river-centric novels. The importance of this influence never gets reduced in the novels irrespective of their emotion or language. Therefore, a discussion of influence of rivers in the riverine novels in this way becomes unavoidable. This chapter contains this discussion. The rivers have influence on the plots and characters of the Bengali novels such as ‘Ichāmati’, ‘Gangā’, ‘Titās Ekti Nadir Nām’ or ‘Hānsulibānker Upakathā’ or in the Assamese novels such as
'Kapilapār Sādhu', 'Surujmukhir Swapna', 'Matsyagandha' or 'Matsyakanyā'. We have tried to discuss all these here.

In the fifth chapter (entitled 'The Unique Features and Characteristics of the Bengali and Assamese River-centric Novels'), we have separately mentioned the special features of the novels under our consideration. The novels got developed in their own unique way because of this distinction and this becomes quite clear to us. Though the novels of all the levels may be classed as 'common' because of the presence of certain 'common features', the inner variety in each one of them gives distinction to each and the novel gets developed with their distinctive originality—the discussion in this chapter makes all this very prominent. The unique life style, the use of regional language (dialect), the folk-traditions and folk-beliefs, the celebrations and festivities, love, exploitation and reign of rulers—in all these spheres, the distinction of the novels is quite apparent to the readers. In this chapter, we have tried to discuss the chief features, not the inns and outs of the novels concerned. While discussing the novels concerned, it has been found that though the novels are specifically river-centric, the peculiarities in human life and social life are particularly noteworthy. This distinguishes one novel from the other. But it is quite natural since each and every writing is original and unique. We have attempted to trace out this distinctive 'originality' in this chapter.

The sixth chapter of the thesis bears the title 'The primary Attribute of the Novels Passing the Test of Time and Space'. Here we have endeavored to record that basically though these novels have different time place and characters all of them have one and identical objective. In each of these novels, the writers have tried to uphold the societies having common characteristics—generally the exploited masses have been discussed in the novels. Besides this, there is uniformity in their religious faiths, economics, folk cultures beliefs and life-styles. This oneness can be perceived in the characters of the novels also—especially in the female characters. There is a strong and exceptional female character in each novel. All these go into making the human tale of the novels one identical tale. The distinctions of time & place do not matter much in this respect— the novels express the painful agonies of the ever exploited human soul. But is agony all! No, we can assert that the novels have also given expression to the varieties of human life. And our discussion brings out the 'unity in diversity' that is the emblem of the great Indian heritage. Thus, we have
arrived at our destination – at the very beginning of the journey, we pointed out that the search for ‘unity in diversity’ would or our goal or objective of research.

And at the perception of this ‘unity’, our research comes to its close – though it is universally true that one research breeds another and the process continues. Therefore it would be more expressing to say that this phase of our research is finally over. And this is our conclusion.