Chapter-5

Techniques and characterization of Boro and Assamese novel.

5.1 Along with the introduction of various new themes into novels, Boro and Assamese novelists of this period also brought almost significant changes in the art and technique of the novel. The success of a novelist, to a great extent, depends on their art and technique. The fresh outlook of the novelist had its impact on the form and content of the novel and their efforts to present new themes through a novel technique helped in building a firm foundation for the Boro and Assamese novel.

A novel, like a play, has a plot, and to a great extent its characters reveal themselves and their intentions in dialogue. The dramatist, however, must depend on what he or she can make us see and hear for ourselves, whereas the novelist can describe, what can never be presented on any stage. He or she can tell us what is happening, explain it, and, if he or she so wishes, give us their own comments on it. Their stories need not be symmetrical in exposition, crisis, and denouement. It may begin with a crisis, and the rest of the book may be devoted to depicting how that crisis arose; or it may work patiently up to a climax in its very last pages. The novel has, in fact, no rigid framework, and the Boro and Assamese novelists have taken full advantage of the freedom available to them. William Henry Hudson also said, the immense scope of the novel, its freedom of movement, and its indifference to considerations of time
and place, combine with the advantage just mentioned to give it a special power of dealing with character in the making.¹ There is some truth in this, for the novelist is eager to represent life in its fullness, and his creative urge may overwhelm their sense of artistic unity and balance in narrative, description, characterization and dialogue. This, however, matters comparatively little if the author’s handling of their plot and characters, and above all, their own narrative style can keep the story is ended. In any novel worthy of serious attention the novelist’s personality is another important factor, for W.H.Hudson says, directly or indirectly, and whether the writer himself is conscious of it or not, every novel must necessarily present a certain view of life and of some of the problems of life; that is, it must so exhibit incidents, characters, passions, motives, as to reveal more or less distinctly the way in which the author looksout upon the world and his general attitude towards it.² It is our conscious or unconscious agreement or disagreement with this view of life that often decides our preferences in novel.

Boro and Assamese novels have their links to the ancient traditions in so far as their evolutionary art is concerned, yet they have established for themselves a distinctive character in the matter of technique. In this period, i.e. from 1960-1980, both the novels have preoccupation with the problems of the middle class, the labourers and the simple peasants. And in the mean time they tried to give a new interpretation of the primal relationship between man and woman against the new social and individual background. They,
the novelists in their sustained productions, showed the evolution of their technique which is powerful, individual and adequate. Starting with romantic love, they also carved psychoanalysis and social consciousness. Most of their stories have a sex appeal. In them, with the help of psycho-analysis, they rouse inquisitive interest, often forging in the smithy of a fallen soul the uncreated conscience of their age. They shows how different mental states—the weakness and fickleness of Eves, their fall from accepted ethical standards and the consequent transitory sense of victory—react against the circumstances. The novels ‘Sei Nadi Niravadhi’ by Nirupama Borgohain, ‘Manju Bala Devi’ by Nandeswar Daimary, is devoted to a psycho-analytical dissection of the female mind. In several novels unlawful but overwhelming love has been treated with sympathy. The novelist appears to be trying to revolutionise the conventional attitude towards these matters and reabout chastity, personal purity, etc. are not absolute but relative to society, time and circumstances. They find abundant humanity and dignity even in some of the so-called social outcasts, whose fall is but accidental, and in the misfortunes with which life abounds, ‘Jujaini Or’ by Chittaranjan Muchahary, ‘Kharlung’ by Manaranjan Lahary, ‘Ganga Chilanir Pakhi’ by Laxmi Nandan Bora, ‘Chenabar Sot’ by Mamani Roisom Gaswamy, ‘Suruj Mukhir Swapna’ by Syed Abdul Malik etc. bring out the conflicts of the rich and poor, of the society and the individual, and the lack of harmony in the middle class people in the new economic set-up. Birendra Kumar Bhattacharya,
Mamani Raisom Gaswami, Buddhadev Basumatary, Nandeswar Daimary, Manaranjan Lahary have brought a powerful and new technique, into Assamese and Boro novels. All that they write are impregnated with a fine, candid and charitable spirit and are marked by subtle distinction in workmanship.

The numerous problems of the time made a strong impact upon the sensibilities of the novelist who, from now onwards, began adopting a realistic attitude towards life. As W.H. Hudson said, the novel is concerned directly with life—with men and women, and their relationships with the thoughts and feelings, the passions and motives by which they are governed and impelled, with their joys and sorrows, their struggles, successes, failures. In order to articulate the increased variety of themes and subjects there naturally developed various modes of expression. We can quote what Christopher Caudwell has said about this process of development of the novel. In the novel and the world of harmony a man contemplates the rich and complex movement of passions of man in a changing and developing world.

Besides Caudwell, there are other writers, too, who have expressed similar views about the role of the novel in representing social progress and human passions.

The achievement of a novelist lies basically in their power of composition. They have full liberty in representing the time, constructing the story and arranging and presenting the subject, in doing so, however, they can not ignore the value of art. The success of a novelist, to a great extent, depends on his art and technique. In
this context we may refer to the comment made by Howard Fast. As he observes: *it is just as true that good writing can not exist without some degree of technical skill and it is also true that technique, like understanding, exists on many levels. It is the combination of the highest level of both that might be called genius.*

Life itself often appears formless, or at any rate we can not comprehend life merely through the intellect. Art is an emotional appraisal of life but it can not ignore the role of thought. The achievement of the novelist depends mainly upon the depiction of life or a segment of it in its totality. And for this purpose, familiarity with the material is essential. In the words of W.H. Hudson, *whatever aspects of life the novelist may choose to write about, he should write about them with the grasp and thoroughness which can be secured only by familiarity with his material.* Different ways of Representing life lead to different techniques. Since the novel tries to reflect life in its totality, *it is not surprising that novelists have tried different techniques for achieving their ends. Of course, the novelist does not set about writing their novel with a preconceived idea about life. Their views about life find expression through their treatment of the story and characters. And this leading idea becomes the theme of the novel.*

Both the Assamese and Boro novel found their own mode of development once it emerged under the impact of western literature and it acquired well-knit artistic form from our neighbouring Bengali literature. In Boro literature the novel came into existence in
the middle part of the 20th century. Therefore, apart from the influence of the western literature in Boro literature, we find the influence of Assamese and Bengali literature in Boro literature. Stories in earlier days dealt mainly with events. Their interest centred round incidents. Hardly any attention was paid to character or individuality. With the growth of industrialization, democracy and religious liberty, the situation changed in Europe by the middle of the eighteenth century. The emergence of the novel as a distinct form of art was simultaneously a declaration that the individual was claiming independence of the group and asserting their right to personal life. The rise of the middle class was also intimately connected with development of the novel. Bengali was the first Indian literature to be influenced by this western development and it showed a rapidly of growth that is remarkable.9 The sphere of the Assamese novel began to widen towards the end of the nineteenth century, whereas the Boro novel began to widen towards the sixties of twentieth century. In Assamese it was from then that a perceivable change came to be noticed both in its technique and characterization. Though the Boro novel began to widen towards the sixties of twentieth century, the Boro novelists follow the technique and characterization of the Assamese novel. For this reason today the Boro novel is not far below in standard compared with Assamese novel in the field of technique and characterization. The novel is a very effective medium for the portrayal of human thought and action.10 The modern novel is marked by realism. It is a criticism of
life. The modern novel has the tendency to subordinate action to psychology, to find the central theme in the mental and spiritual development of the characters rather than in their physical adventures.\textsuperscript{11}

Anyway the growth of the novel is associated with the development of yhe scientific temper and emergence of the middle classes. The novel is essentially a reportage on life and it demands fidelity in facts and interest in individuals as such.\textsuperscript{12} The emergence of the middle classes broke the sharp distinction between the upper classes and the working people. The conflict between the new mode of life and thought developed under the western impact and the old traditional outlook handed down through many generations offered rich material for the novel. The nature and technique of the modern novel began to take on a different shape from that of the old traditional type on account of the realistic methods adopted by the novelists for analyzing the conflict between man and society. The novelists now sought to represent a complete picture of reality.\textsuperscript{13} As such we do not find the usual story based technique in the modern novel. The novel deals with the individual, it is the epic of the struggle of the individual against society, against nature and it could only develop in a society whether the balance between man and society was lost, where man was at war with his fellows or with his nature.\textsuperscript{14}

The initial stage of the modern Assamese novel however was mediocre so far as technique was concerned. The romantic novel
which developed from the bare essentials of the dogmatic writings of the Missionaries was irregular in both technique and form. The motive of telling a story for its own sake obstructed the way for the development of any new technique. The aim of the Missionaries was to preach by casting the sublimity of Christian religion into the Assamese mould led to the publication of the novel.\textsuperscript{15} Another important reason for this stagnation was the contemporary static condition of the society. The novelist being pre-occupied with the twin intentions of motivating a subjugated race in the quest for freedom and disseminating knowledge through the Assamese novel could not devote themselves to the work of evolving a new technique or style. But during this period the changed circumstances brought about a change in the art of the novelists. While seeking for reality through their novels the novelists substituted the art of story telling by creation of characters. This shift of emphasis upon the character is the prime feature of the modern novel. However, the novelists both of the languages were disinclined to recreate static characters in this period. The new explorations in science and philosophy broke the foundation of age-old traditional beliefs. Both Freudian psycho-analysis and the economic interpretation of history by Marx and Angels greatly influenced the modern novelist.\textsuperscript{16} The novel took many new directions during the century, and certain minor novelists should be noted as important in their particular genres.\textsuperscript{17} Moreover, the modern novelists, not content with the external activities of man, turned their attention to the inner
workings of his mind which gave rise to the technique of stream of consciousness. The rapid changes caused by two World Wars with their attendant upheavals in social conditions have acculturated the development of the novel. The technique found masterful development in the hands of some European novelists and more particularly, Aldous Huxly, D.H. Lawrence, Virginia Woolf and James Joyce. In discussing the writings of James Joyce, Virginia Woolf has said about stream of consciousness as close to the quick of the mind, and life is a luminous halo, a transparent envelop surroundings us from the beginning of consciousness to the end. The stylistic boldness of Joyce and Woolf is matched by daring of another sort by D.H. Lawrence. Lawrence rejected the cerebral experimentation of the times and emphasized instead the importance of an instinctual approach to the business of novel writing. His vision of life and the method he chose to convey it brought a new dimension to the novel. Deeply concerned by the drift of modern civilization; Lawrence explores in his novels the implications of machanisation for the life of man. Lawrence was not against prosperity or the greater scope for freedom opened up by the changes effected in the early years of the twenty century, but he was against the prospect of people losing their individuality to the god of the machine. Freud’s psychological theories were most congenial to Lawrence’s art. Certainly the literary experiments of the writers of the twenties make increasing demands on the reader, Virginia Woolf’s novels are also meant for a diminishing audience of refind
sensibilities, the select few who can understand what newness in fiction is all about. She rejects the realism of the Victorian novel and those ‘materialists’ of fiction who followed that trend with its linear narrative, its realistic characters are too superficial to enable one to access the mind’s experience. So Woolf, on her part, leads her readers into the inner experience of her character.\textsuperscript{23} The practice of Woolf certainly provokes a rethinking on what the content of a novel should be and how it should be written. On the other, through his masterly use of the stream of consciousness technique Joyce has created an authoritatively new, modern text remarkable for its unstructured impressions, its mental jottings, and its weaving of phrase and word into a musical prose.\textsuperscript{24} A variety of influences shaped Joyce’s development as an artist, as perhaps the most authoritative and complex writer among the modernists. His link with the Aesthetic Movement of the nineties shows up both in Dubliners (1914) and in A Portrait of the Artist as a young Man published in The Egoist in 1916. Joyce rebelled against Irish life and the Roman Catholic religion but his novels show how deeply influenced he was by both. His technical acrobatics with language suggest something utterly new, but his depiction of the inner life of his characters through such means is simultaneously rooted in the external reality of Dublin.\textsuperscript{25} although the Boro and Assamese novelists could not employ this technique very successfully yet the attempt at analyzing the inner mind of a character is quite perceivable in their writings. Besides this, there is a touch of
novelty in their method of plot construction and style. Here we can bring Devendra Nath Acharya. After having given the Assamese novel a new turn by his lucid and interesting portrayal of the harsh realities of life; it is, once again, he who infused into it a fresh vigour by means of characterization and a new artistic technique. In his novel ‘Anya Yug Anya Purush’, he gives an interesting and realistic picture of the Assamese people of pre-independence period. Pradip Kumar Barua says through ‘Anya Yug Anya Purush’, ‘Kalpurush’(19760) and ‘Jangam’(1982) Acharya wants to portray three kinds of pictures that are emblemed in the philosophy of the conventional life style. In ‘Anya Yug Anya Purush’ Acharya depicts a simple and pristine society, free from the complexity of modern existence. Gobinda Prasad Sarma maintains that the creaton of Devendra Nath Acharya is so strong his novel ‘Anya Yug Anya Purush’ alone would be enough to establish him as a great novelist and his reputation would not be diminished at all. This novel has brought about a new development in Assamese literature.

In Devendra Nath Acharya’s ‘Anya Yug Anya Purush’ through the memories of the narrator protagonist Bengbelestor, one sees a picture of pre-independence Assamese society: its social, political, industrial life, fortune, failure etc. such kinds of romances of everyday life. The novel seems to depict a realistic picture of a bygone Assamese society, although the protagonist does not mention any chronological sequence of a particular time. In fact, the novel is unique in the narrative art, dialogue, setting etc.; the
incidents, and issues of various kinds have been presented in a unique way. The setting of the novel is based on a past society that is confined within a geographical boundary. The setting is located at Gorokhiadal area that stands near Jorhat town. However, the social conditions, customs and other social practices presented in the novel are not confined to Gorokhiadal area, but they reflect the whole Upper Assam. The geographical location of Gorokhiadal area and its social customs receive universal dimension. The recognizable local colour of the area makes the novel realistic one. The plot of the novel is noteworthy. There are several episodes in the novel; the people of the society belong to the time of kings, there are the descriptions of society, family, the dresses of that time, and the economic and political conditions of that time. The narrator is the Bengbelestor, his real name is Nandiram. He is the loveable youngest child of Dandiram (also known as Petua) of Gorokkiadal; he was the village head man (Gaonbuda). After the death of Dandiram, his eldest son Kantiram becomes the village head and Nandiram renounces his family to become a mendicant. Nandiram, when he stayed at home, did not do any work; turning his back to the domestic work he spent a life of the vagabond. However, he had a passion for catching fish with fishing hook. He catch the fish by using frog (in Assamese Beng) applying in his fishing hook, So the village children call him as bengbelestor means the killer of frogs and the letter period he was better known by this name. Bengbelestor spends night at people’s house taking hook. Holding at
people’s houses whenever it is night falls. He goes on to Golaghat by visiting Dibrugarh, Digboi, Lidu and Margherita. But he has never visited lower Assam. He roams around the whole Upper Assam for several times. Bengbelestor narrator the incidents of the past to the children of villages he visits—with the passage of time his stories get mellower with embellishment. His stories consisted of various kinds of incidents of sorrow, of joy, of horror, of heroic, of bravery, of tragic-comedy- all sorts of stories. Bengbelestor depicts the first tea garden plantation of ‘Istiding Company’ the national freedom movement of Gandhi Raja, the illegal poppy cultivation, and its sale, the terrible condition of first World War, the suffering of the villagers during war time, and conversely, the earning of lot of money from easy sources by some people and squandering it. Although Bengbelestor is an illiterate, the novelist has given him keen sense on the condition of his time. For this reason Bengbelestor makes an observation that the cunning non-Assamese traders, who have come to the state hardly one year ago, are now constructing houses of gold. As a result of this disparate level of intelligence, Assamese people have to suffer from insurmountable problems. He recalls the system of adulteration in the black market running parallel to the normal business. People have to buy kerosene and salt from the black market for price that is ten times higher than the normal price. The poor and poverty stricken Assamese people have to fall back on home-made ash-alkaline for inability to purchase salt, and people have used the oil extracted from Nahor seeds instead of
kerosene. Just like the grandmother’s story of jealousy of two famous people Bhagai Barua and Bakhar Bora in Navakanta Barua’s novel ‘Kokadeuter Had’, Bengbelestor narrates the events of the past and inform people of the past society. However, there is history attached to his story, while there may not be any historical basis in Navakanta Barua’s grandmother’s story.

The roving natures of Bengbelestor as well as the narrations of the simple minded village people are the novelists’ narrative strategy through which he reveals his love of his native land. The novel has no ell-marked characters apart from the narrator, yet there is mention of Bagara, Chengeri and the mention of Bhaliram, Nodeswar, Kantilou and Ledhai Gosain etc. Through these characters the novelist shows the impostors of the society. On the other hand, the unprejudiced mind of Fulu Dorji indicates a section of people who bring about love between Hindu-Muslim.

Although most of the incidents of ‘Anyayug Anyapurush’ belong to the historical part, they received symbolic dimension in the experience of the simple minded Bengbelestor. People are kept rolling about as Bengbelestor narrates those incidents with comic overtones. Bengbelestor is a unique creation of the novelist. This tramp-like figure, which spends nights at people’s home, has a fund of stories of the bygone days. People love Bengbelestor as well as his stories of the past because he is an embodiment of romance and nostalgia. Considering the strength of the plot, dialogue, the endless anecdotes and, above all, the engaging theme, are must conclude
that ‘Anyā Yug Anyā Purush’ has a firm position in Assamese literature.31 Devendra Nath Acharya’s first novel shows the use of surrealistic technique. In fact, Acharya has first introduced this technique in ‘Anyā yug Anyā Purush’ as a novelistic possibility in Assamese literature. Critic Gobinda Prasad Sarma says ‘Anyā Yug Anyā Purush’ is a new kind of novel that has been written with surrealistic technique.32

In this period a group of novelists have tried to analyse the social imbalances created by the various political problems. They have also attempted to analyse the restless mental condition of the modern man. Of these writers the name of Birendra Kumar Bhattacharya deserves mention. He is undoubtedly one of the foremost novelists of the period. A recipient of the prestigious Jnanpith Award, Bhattacharyya began his literary career as a poet and short story writer. He entered the field of the novel in the middle of the sixties. A man with social and political consciousness, Bhattacharyya is greatly influenced by the socialistic ideas. In fact, the ideal of classless socialistic society is a prime concern in his novels. Of a good number of novels written by him, ‘Iyaruingam’, written on the life of the Tankhul Nagas, is said to be the best. It is not only rich in social understanding but also in political consciousness. The story begins with the retreat of the Japanese from the Naga Hills, and many social and political problems that appeared immediately after the Second World War are projected in the living images of Naga men and women. The fine unity between
theme and form which he has achieved in his works marks him out as a successful creative artist. At the base of his achievement lays a clear conception of ideas and the ability to select an adequate theme.

Birendra Kumar Bhattacharya’s major contribution on the growth of the Assamese novel has proceeded along two directions: he has, on the one hand, painted the life of the lower middle class people with their several burning problems and on the other hand, he had brought the political consciousness within the limited canvas of Assamese novel which has an immediate important on the present-day social life. Most of the Bhattacharyya’s stories are set against the revolutionary background and his characters develop in uncommon circumstances. The character of ‘Rajpathe Ringiyai’ and ‘Iyaruingam’ move written the unusual atmosphere of war and revolution, Bhattacharyya’s revolutionary ideas could be first noticed in his first novel ‘Rajpathe Ringiyai’. ‘Iyaruingam’ is regarded by many as one of Bhattacharyya’s best novels from the point of view of construction of plot and delineation of characters. The book does not pose any personal problem but deals with the traditional conflicting social problems of the people of Nagaland. The plot of the novel is well constructed and the story which is based on reality has no unconvincing episodes or incidents. The characters are well-observed. It is Rishang, the hero of the novel, through whom the writer has focused his social consciousness and idealism. But unlike the earlier novel ‘Rajpathe Ringiyai’ it is not
emotional in tone. Mohan, the hero of ‘Rajpathe Ringiyai’, is not only idealistic like Rishang but also emotional in nature.

Bhattacharyya’s novels reflect the changing atmosphere in the society and constant flow of life. These changes have been represented in the novel mostly through revolution and sometimes through the disintegration of society. An example of this change can be found in activities of Rishang and Videshelley. In the novel the stubbornness of Nazek and Videshelley’s dream of an independent Naga state is centered by Rishang’s ideals of Ahimsha and socialism. On the other hand, ‘Rajpathe Ringiyai’ shows how disintegration takes place between the exploiter and the exploited classes in the society. This also depicts how an idealistic youth Mohan is harassed on account of his socialistic activities. It must, however, be said that there is some sort of looseness in the plot-construction of his novels. Indirect references, the help of which is sought for developing the plot, have sometimes distorted the main theme of his novel. While speaking of his socialistic ideals towards the end of the novel, Mohan’s references to the purpose of art and literature have arrested the development of the main plot. This has also diminished the beauty of the novel. Moreover, the large number of indirect references in ‘Iyaruingam’ has created complexities in the entire description. Thus Rishang’s elaborate narration of his realization of love for Sarengla towards the end of the novel is nothing but a mere repetition of the descriptions given in the earliest part of the novel. This type of repetitions has spoiled the beauty of
the novel and has also obstructed its flow. He has however, devoted much of his attention to the establishment of the theme by proper thinking and planning. His art finds the most successful outlet in creating type characters. In the depiction of the inner experiences of women, Bhattacharyya is peerless. His women characters—Sarengla, Khutingla (*Iyaruingam*) and others are the realistic expression of his deep insight. Cheap sexual appeal, vague situation or a collection of motiveless events are not to be found in his writings. Economy of expression is one of his chief assets. At times his language also becomes poetic. For example, *we may cite the description in the fifth chapter of the novel, of Rishang’s feelings whereby he sees in Sarengla’s beautiful body, the captivating beauty of Nagaland. The words as well as the poetic rhythm of this passage are indeed melodious. The scenic beauty of Naga Hills, on the one hand, and the delicacy of the simple-hearted Naga girl Sarengla, on the other, easily rouses the interest of the reader. Scores of similar descriptions which we find in ‘Iyaruingam’ are a proof of Bhattacharyya’s poetic mind and his masterly over the use of words. In the middle part of the novel the economy of words which Bhattacharyya maintains in conservation between Yengmasa and Rishang has made their talks deeply imbued with philosophical content.*

As in the Hindi novels of Premchand, Bhattacharyya’s novels contain the writer’s personal views and arguments in addition to the actual narration of the plot. In his novels we find a close relationship between the plot and the character. The novel is,
in a sense, a living thing and as such each of its parts has some relationship with the others.\textsuperscript{38} The artistic achievement of a writer lies in maintaining this particular relationship throughout the novel. This is what Birendra Kumar Bhattacharya has been able to do. Here we conclude about his technique by quoting what he himself has said, - my characters do not represent any particular idea or quality. Every one of them, strong or weak, good or bad, high or low, makes his way through the difficult and pleasurable path of happiness and sorrow. Neither do I have any preconceived plan about the plot. A mere atmosphere is sufficient for me.\textsuperscript{39}

The political overtone is predominantly present in the novel. The story however, has become complex because of the intermingling of the war time politics with social life and individual love episodes. On account of the political upheaval, Fanitfang dies at the hands of the revolutionaries, Sarengla has to lose her virginity and give up the hope of realizing Rishang’s love. Thus political incidents play an important role in the development of both the story and the characters. On the other hand, the activities of Rishang and Videshelley raise the issue of two contradictory political ideals. In this connection it has been said by Gobinda Prasad Sarma—\textit{the two characters of Videshelley and Rishang are drawn with individual touches, though at bottom, they are only the personifications of the two political forces that were born in Nagaland in the Forties out of the ashes of the traditional rule in these hills}.\textsuperscript{40} The desire of Rishang is to establish the freedom of Nagaland as a part of India
through love and Ahimsha while Videshelley’s intention is to establish a free Nagaland, independent of India through hatred and hostility. However, towards the end Rishang’s viewpoint proves to be the only democratic solution.

Besides the characters of Rishang, Fanitfang, Khutinla and Sarengla, the characters like Nazek—the father of Major Khating, Yengmasa, the father of Rishang, Ngathingkhui—the father of Khutingla and Videshelley have been successfully drawn. The two women characters—Sarengla and Khutingla seem to be the very children of nature. They are like two blooming flowers of Nagaland. The fragrance of their great love has kept the ear-ravaged soul of Nagaland alive. Being composed on the background of the Naga society a great many customs; life style and behaviour of the Nagas have come to light in the novel. However, here it is also worth mentioning that Birendra Kumar Bhattacharya is not a member of the Naga community and whatever he portrays in the novel is done as an outsider. Therefore, it is natural, the Naga life and society which have been reflected in the novel ‘Iyaruingam’ is also incomplete in its true spirit. Even then within this limitation he has been successful in portraying the social hopes and aspirations of the Naga people. In all these respects ‘Iyaruingam’ is a great success in the field of Assamese novel.41

The social activities in Assamese society increased after the independence of India. This resulted in social conscious and their fine expressions in literary creations. The best example of this is
Homen Bogohain’s novel ‘Halodhia Charaye Baodhan Khay’. The readers of this novel becomes excited with social consciousness; and conversely the readers may be enraged in same places when they see the reality of their social condition, the ideology, the liar and the dishonest people exploiting society by putting on the mark of honesty. The novelist has succeeded in raising genuine anger on the rouges of the society. It is the description of realism that leads the novel to great success. The novelist has depicted a ruthless realism that brings indictment to a section of the society. The realism of the novel exercises great impact on the reader by inmaking rage hatred and spite towards the targeted people.

There is nothing speciality in the constructions of plot in this novel. However the novelist has used a general kind of technique that proves to be very efficient to transform the impossible to possible and this particular point draws the reader’s attention. Just like ‘Budi Air Sadhu’, Raseswar narrates the story gradually: how Sanatan Bapu has procured Raseswar’s land by transferring it to his name and how Raseswar, while fighting the court to regain his own land, lost his everything, and how he has become a daily wage earner leaving his farmer’s occupations. This is the story of the novel. The novelist presents how in spite of the ongoing slogan of eradicating poverty from the country by the politicians, the poor and helpless people are destroyed by the hands of those people who use political and economic powers for their personal gain. The war starts in the novel when Sanatan Sarma, by using deceitful means, from for
the land of Raseswar to his own \textit{patta}. The novelist depicts how Raseswar, a simple-minded farmer, has to accept his fate when the heartless Sanatan seize his land with the help of corrupt bureaucrats. The destruction and disintegration of the family of Raseswar is pitiful. He has to remove his son from school to send him to work in other’s household as a servant. And he does not receive any justice inspite of doing this.

Raseswar represents those simple-minded village farmers, while Sanatan Sarma is a hypocritical social leader who proclaims the slogan of poverty eradication, but actually exploits the poor. Sanatan may be compared with the character of Bhalchandra, who appears in ‘\textit{Nirmala}’ (1925) written by Premchand (1880-1936) who is called the \textit{Samrat} of Hindi novel literature. An educated person Bhalchandra, who work in drugs and narcotic prevention department, speaks against dowry system in public meetings, but the secretly looks for dowry money. Neither does he arrest those involved in illegal sale of drugs nor does wine in so far as do his pocket fill with bribes. In this novel Sanatan Sarma is very similar to him. Although Raseswar comes to know the ambitions of Sanatan Sarma through the lectures of farmers’ organizations, Raseswar goes on to paste the election posters of Sanatan Sarma, Raseswar is not aware of the fact that he is leading towards the poit of his own destructions. The novelist has shown people’s realism against the contemporary political outline of India as well as the political system itself. The novelist shows his deep compassion to a class of
people represented by Raseswar whose lines become miserable working for the coming politicians. The novel ends with a picture of gloom and despair. We can see the similar theme of exploiters in his another novel ‘Pita putra’. For this reason Madan Sarma says, ‘Pita Putra’ and ‘Halodhia Charaye Baodhan Khay’ primarily deals with the theme of bourgeois system in which the novelist shows the exploitations of villagers and farmers.\(^{44}\) The achievement of the novelist lies in his presentation of the pitiable condition of Raseswar’s life in photographic details and of the exploitative mechanism of the ruling class in great detail. The novelist shows this that since time immemorial the systems of exploitations has been prevalent and once heavily escapes from such system.

The novelists show the death of the philosophy of humanism. Persons like Dimbeswar Mandal, Sanatan Bapu, peon, and clerk have forgotten the fact that Raseswar is a human being as they are, and he has also the right to live as human being. The novelist has adopted such technique in presenting this strongly that the death of humanity does not surface directly, but the reader is bound to feel it’s under current. The novelist shows that exploiter many exist in all classes of people. \textit{Raseswar comes out with the election poster of Sanatan Sarma in spite of being exploited so much. Perhaps there is no better example of human miseries. At the bottom of injustice and heartlessness lies the lack of awareness and this leads people to act without discernment and this shows the profound knowledge of the novelists.}\(^{45}\) In the novel the writer says \textit{Raseswar looks at paper for}
a while. For a moment a quiston arises in his mind: Sanatan is a man who has driven out all his family members to become street beggars by seizing his land through forgery and how this person can show sympathy to the poor? But he did not ponder on the matter for a long time. He unfolded the poster in his hand, applied gum on the back of the poster, and pasted it on an old poster stuck to a banyan tree. The important matter of the novel is that the novelist by performing the predicament of an individual wants to reflect the lives of the suffering community of the society. The exploiters portrayed in the novel reflects the characteristic of our society. In this sense we must consider ‘Halodhia Charaye Baodhan Khay’ as an important contribution to Assamese novel.

Nirupama Borgohain is a great Assamese writer, woman novelist and journalist. For this reason Rajen Kalita in his article ‘Nirupama Borgohainr upanyas: Anya ek jivanar sandhan’ says that, Mrs. Borgohain one of the powerful writer. This power is not only expression of internal life for the advantage and commercial power, but also the dangarous position of all sides from physical security to own social institution.

In her first novel ‘Sei Nadi Niravadhi’, Nirupama has written about a girl named Laxmi who is live by the bank of Pagladia river. A talkative girl Laxmi attains adulthood with calm and serious countenance. One day she finds herself falling into love with her childhood playmale Dipu. Dipu also falls in love with her before he can realize what has happen to him. The novelist narrates their love
story through his technique. But unlike the love of Syed Abdul Malik, the novelist does not portray their love affairs through external events. The commonplace greetings and familiar conversations gradually take definite directions towards intimacy between them. Since the novelist is a woman, perhaps she has portrayed her notion of an ideal lover through Laxmi with who she seems to identify herself. The novelist’s philosophy of life becomes evident through this narrative: a village girl like Laxmi may have all the virtues of an ideal Assamese woman, but she does not have scope to shine in life, because her space of life has been circumscribed by old social connections. Laxmi, the daughter of Mouzadar Narayan Choudhury, is courageous and strong in her character. However, the novelist has not followed the trajectory of her life in graphic details to show her as a tragic character whose misfortune is the result of the interplay of the strange destiny and the suffocating social environment. Nevertheless, Borgohain informs the reader clearly the four stages of her life: that first she is a fearless and strong girl, secondly that she is maltreated by her mother-in-law when she gets married, thirdly that she becomes a widow at a tender age, fourthly that she loses her three years old only son from her marriage. Nirupama Borgohain has deliberately given a sweeping summary of her tragedy to indicate that the society considers her life just as another footnote of history.

The novelist has portrayed the protagonist Dipu as a person of serious thought and good sensibility, but she has not developed
him as a character that can face the problems of life boldly and find solution to them. Dipu has also limited knowledge about the future come of his life. On the other hand, Dipu’s lover Laxmi is seen facing defeats in life although in the beginning she shows courage and strength, Laxmi’s transformation is pathetic. In the beginning we see her confident and courageous giving directions in every situation but she ends up as a young widow who loses her only child. Nirupama Borgohain has the problems and predicaments of women in her mind while writing this novel.\textsuperscript{48} However, Borgohain have not succeeded in giving sufficient details of women’s problem. Rajen Kalita, in his ‘Nirupama Borgohainr upanyas’ says, Borgohain does not seem to portray women’s problem by presenting inside the mind of a woman.\textsuperscript{49} Laxmi has been confined to the destiny of life. Anyway, Borgohain has beautifully described the lines of the people on the bank of Pagladia which is the cause of both sorrow and joy to the people. Nabin Malla Boro has also written a novel on Boro with the setting of this river named ‘Bwrai Pagladiani Gwdan Dara’ (2007) meaning New Irrigation on old Pagladia. He has given the name of the village as Gwdan Para (new village) on the river Pagladia. Malla Boro is also portrap the lives of the people of the river bank. Just as the like erected across the river becomes the cause of Laxmi’s sorrow in Nirupama Borgohain’s novel, Nabin Mall’s novel also express concern over the safety of the people after the construction of the dam across the river which is on the move. In his novel the Pagladia gains pivotal role in its setting, while in
Borgohain’s ‘Sei Nadi Niravadhi’ the river has no great role except the misfortune of Laxmi caused by the river. Hiren Gohain says, Pagladia seems to be symbol of life or the customs—like life, in the river there is mistry, uncertainty, dangerous. Borgohain has written the novel into two parts giving minute details of events. As the novelist does not expand other characters and events except the main protagonist, the novel assumes the form of a long short story.

At the end of the novel Dipu says, I have not succeeded to let you cross the Pagladia river. The statement of letting Laxmi cross the river is mentioned thrice times in the novel. Towards the end of the first past, Dipu’s father Promade Deka offers to take Dipu back to the town from the village; and Laxmi also comes out to help Dipu to cross the Pagladia river. However, due to the heavy rain, Dipu’s father objects her from taking the trouble of crossing the river twice. Then a future event of failure reflects in the mind of Dipu: only he understood that—crossing the Pagladia he could not be meet the girl again and she has also no scope to meet him so far distance town crossing the river.

The boat reached that side. Dipu got down from boat. Still Laxmi is standing on this side.

This side and that side of the river. Between the sides the river Pagladia is flowing silently. Again when Dipu has to come back to Laxmi’s house for job, it becomes night at her house. When Dipu comes out from her house, Laxmi accompanies her brother to see off
Dipu across the river. Since Laxmi’s brother does not see any boat around, he goes in a direction to look for a boat. During this quiet time Dipu stands close to Laxmi in the river bank after a long time. In the dusk of the quiet evening when Dipu speaks out his heart warm tears rush down Laxmi’s cheeks. By that time her brother returns without any boat. Dipu has to wade the river to cross it. With a sad expression in her face, Laxmi stands on the other bank of the river. At that time Dipu say to himself, *I have not been able to bring Laxmi across the river from the other bank.* And at last this idea develops into a terrible tragedy when Laxmi’s only child to washed away by the river. The flood of Pagladia snatches away the child from the clutch of Laxmi. At the very moment Dipu can not express his deep concern and he said, *Laxmi, I’ve never succeeded in life to bring you across the Pagladia.*

Nirupama Borgohain’s novel is concluded with this moaning of distraught Dipu. The novel reveals Dipu’s sincere love of Laxmi and the terrible destructions that comes across their lives. *The river between the two lovers is a part of life; the Pagladia is their destiny: perhaps this is the central idea of the novelist.* Borgohain’s characters are feeble, had they not been feeble, the novel would be much stronger. Dipu and Laxmi were very happy when they were children; but their happiness disappears as they grow into adulthood. Perhaps this is Borgohain’s philosophy of that life is essentially tragic. Time, symbolically represented by the Pagladia river, devours everything, happiness, joy and life. For this reason Laxmi says,
Dipu, there is so much sorrow in growing adult! The terrible destroy of life shatters the dreams of two innocent youths. Borgohain wrote this novel while she was a college student. Rajen Kalita says we should consider Nirupama Borgohain’s ability to create such moving story during her student life.

Having to face the heart-rending reality of life, Dipu becomes restless. The ending of novel weighs heavy with sadness, when Dipu makes a feeble attempt to rebuild a life out of the broken joints. Similarly time has not been able to crash Laxmi completely although she has been defeated. She says to her life partner, Dipu, could not we start our life afresh? Being unable to control his strem of thought, Dipu also says, Laxmi, can we make the Pagladia flow in reverse? In other words, Dipu is hinting at his plan of remarrying Laxmi again. There is an indication of the river being a symbol of their fate line; the Pagladia is their destiny; is mysterious, restless, unknown and full of sorrow. Again Rajen Kalita says Nirupama Borgohain could not maintain the spirit of Laxmi as a courageous, talkative and brilliant character through the novel. Life always does not end in happiness; this is the reality of life. The story of Laxmi’s defeat in life should not discourage the reader, but should make her aware of the reality of life and thereby urging her to be stranger to fight for the better in life. There are same similarities between Laxmi and Alaishree by Manaranjan Lahary’s ‘Alaishree’. Alaishree is a name of a girl. In the beginning we see her also as a courageous, talkative and brilliant girl. But having been smothered
by social surrounding she dwindles and ends up as an insignificant hosewife.

In ‘Sei Nadi Niravadhi’ Laxmi and Dipu alone are the characters of short statue. Others such as Promad Deka, Joyram Choudhury, Pramila kalita, Mouzadar Narayan Choudhury, Paresh Chaliha, his wife, Mamani, Doli contribute sufficiently to help the growth of the novel. If we observe the plot of the novel from beginning to end, we can conclude that it is a novel with women’s theme. Because this novel begins with Laxmi, the woman character and the plot develop around her and it also ends with her presence. *However the novel does not indicate any explicit voice for the rights of woman, nor is there any hint of Laxmi being persecuted for being a woman; her protest is against the malevolence of her fate.*

One could not be able to see the depth and dimension of the love between Laxmi and Dipu, had Laxmi become a widow halfway through the life and had she not met Dipu again. Laxmi’s love for Dipu is seasoned in the sense that she wants Dipu to go somewhere and do a job there for his own future, although she denies staying near him. She asks Dipu’s sister Mamani to coming this thought to Dipu, because she has now became a widow.

In this novel, Nirupama Borgohain has tried to express her intention of the known world through known characters. The exchanges and the activities of the real life can shape the real world. This realism becomes one with her imaginations. This is the technique and art of characterization of Borgohain.
On the other hand, Laxminandan Bora’s ‘Ganga Chilanir Pakhi’ reveals different technique and characterisation. Laxminandan Bora occupies an important place in Assamese literature as a depicter of the realistic picture of this personal life. He is also known for writing regional novels basing a familiar life ways of the village. He expresses the theme of joy and sorrows through small incidents of life that regularly take place in this world. However, through these incidents, his novels also reveal the new philosophy of life. He is very conscious of the corrupting influence of modern environment in the lives of the village folks whose life way is otherwise, simple. For this reason we can see the current of tension between tradition and modernity. In his novel ‘Ganga Chilanir Pakhi’ we can see how the simple village people have experienced problems with the rapid development of transportation and industries and with the political movements of various kinds.

Along with the treatment of modern life, he also focuses his attention on politics, because it is inalienably linked to modern life. The novelist tries to make an estimate of the political condition of Assam in the post independence era. Truly speaking, the information of the political condition of Assam lies at Bora’s finger tip.

The elements of humanisms and experience find clear expressions in Bora’s novel. The plot of the novel revolves around the story of Basanti’s love of Dhananjoy. It is basically the story of Basanti, the young girl—a sad story of the girl who undergoes pains and sufferings related to the love affairs. Along with this the novelist
depicts the fragile and miserable economic condition of the village people. In the beginning the novel dwells on the business of Basanti’s brother, bhagaram; so it takes time to come to the central idea of the story. There is an atmosphere of new development: the village roads have been constructed into pitch road; there are buses plying through the new pitch roads. But this does not mean good to all people. This point becomes clear when the novelist shows the problem of the small time business Bhagaram in the wake of the new development. Basanti’s lifeway is also influenced by the changing society. This changing social condition is closely related to the central theme of the novel. The novelist describes the lifeway of the people living on the bank of the Sonai river. We can see the natural landscape and people’s lifeway described vividly in the novel.

Basanti is a woman brought up in and shaped by the village environment. She is a religious woman who is happy observing the village social customs. Her social upbringing presents her from eloping with Dhananjoy when he proposes to take her away from the millage. Her surrender on the preservation of social customs in the early stages of her life, finally emanculates her to the extent of being a lifeless woman. When Basanti realizes herself to be a victim of the social expectations, she makes an all out effort to help Kachanmati and Baju in escaping from similar problem by giving the proceeds gained from selling her bracelets, having known the pain of heartbreaks from separation. She tries to save the love
relationship of Kachanmati and Baju by giving her money. For this reason she says, *does a person do something only in terms of loss and gain? Even since I heard their relation it has been in my thought that God should do a favour for them! And I had been expecting eagerly to hear their escape from the village.*

Kachanmati is the daughter of Magu Bayan who hails from Doichokola village. On the other hand, Baju came to the village as a male servant. Bayan does not want his daughter to marry a man servant. Hearing this problem, Basanti has came forward to help them. The novelist tries to reveal Basanti’s development and maturity through this episode of love affairs.

As a result, life is more precious than chastity. Life may slip through the fingers as we ponder upon the matter of what is sinful and what is not. Basanti comes to realize this matter very late. A deep sorrow settles in her heart after she gets married with Mathura Mandal against her will. To console her unfulfilled mind, through the consummations of the love affairs of Kachanmati and Baju, Basanti makes an all out effort to gain some money for the lovers in plight. Baju has never imagined that there may exist such kind of helpful person in this world.

From her personal experience, Basanti becomes anxious that the young lovers would be doomed like her if somebody come and rescue them; she takes Monbori, a maid servant into confidence and tells her genuine concern for the lovers. *That the novelist has tried to portray Basanti as a tragic character through this actions for the vicarious fulfilment of her longings, becomes*
clear toward the end of the novel. However, this character has failed to improve the reader as a tragic figure.\textsuperscript{67} We can get some reasons here. For example, the novelist has not devoted much space for the full revelations of Basanti’s thoughts and experiences. Moreover, the novelist has given more emphasis on Bhagaram, the tragic dimensions of Basanti’s character has not fully been realized. In spite of the obvious foreshadow of the danger in her life, Basanti express her unwillingness to elope with Dhananjoy, and this indicates that there is not much depth in the treatment of this character.\textsuperscript{68} Yet her character is very weak, she could not understand herself. Otherwise, she would be accompanied with Dhananjoy. In this situation, when we compare her with Rajani Kanta Bordoloi’s creation of Panoi in ‘Miri-Jiori’. Panoi decides not to marry anyone except Jonki and with this determination she run away from the house without any information to nobody through dense forest. She travels to reach her destination. She is so courageous. But our Basanti here does a massive compromise on her well discreted instinct and marries Mathura Mandal for fear of the family members and the society. Her blind obeisance for the social rules brings confusion in her decision making. The reasons she prevents before Dhananjoy, when he persuades her to run away with him from the village to avoid the appearing problems in their relationship, are not very important ones. For example, \textit{she over emphasizes the importance of the ring that was given by Mathura’s mother by invoking gods to be witness of the engagement she thinks}
she should not breake the pledge being a Hindu girl. Moreover, she thinks her brother’s image would be disgraced in the neighbourhood. She also becomes apprehensive of her mother’s untimely death for the grief of her daughter’s disgraceful act of elopement. She also becomes apprehensive of her sister-in-law, Tarulata being beaten by her brother who may hold his wife responsible for Basanti’s elopement with Dhananjoy. These concerns that played Basanti’s mind are not very genuine ones. Truly making, Basanti does not show herself to be a forceful character. However, a stage of maturity comes to her life after she is overtaken by waves of great tragedies in life. Then she makes supreme efforts to help Kachanmati and Baju—the two lovers who are same as Basanti’s life.

The novelist portrays Dhananjoy as a poor orphan person, but one who can have sufficient self-control. He represents the section of people who have failed to keep face with the materialistic society. However we see a slight deficiency in the novel for this reason. Dhananjoy loves his sister so much that he gives her fifteen rupees out of twenty rupees that he earns by working in a tea shop for purchasing some clothes. However, Dhananjoy does not keep any relation to his sister for a long time. Even he doesn’t take any relation at the time of the marriage when his uncle married her with a old person. So it seems to be improbable. The author indirectly shows Dhananjoy’s lack of concern for the well-being of the family.

The novelist portrays the character of Bhagaram in great details. The novelist’s attempt to indicate how the village farmers
have to adopt themselves to the changing economic scenario makes Bhagaram to emerge conspicuously. It has helped the novel to spread its stories. Nevertheless, this character could have been portrayed in more concise way. The portrayal Dhananjoy, the one time friend for a brief period, is quite opposite. *Dhananjoy is an idealistic, calm, self-controlled and honest. On the other hand, Bhagaram is restless and selfish. In the novel we see him as a person who gradually develops as an arrogant person by keeping opportunity that comes his way. At times he works as a senseless person. Perhaps Bhagaram also drinks wine. So long as he lives in town he spends life in blissfulness. He stays in luxury hotels; drinks wine; in hotel there are also girls who can be had by playing money.*

Profulla Kotoky refers to *‘Ganga Chilanir Pakhi’ is as a regional novel.* In this novel, the story traces the life of people living on the bank of the Sonai river. It is similar to Syed Abdul Malik’s *‘Suruj Mukhir Swapna’* in which Dalimgaon on the Dhansiri river portrayed. Laksmi Nandan Bora’s *‘Ganga Chilanir Pakhi’*, perhaps, has taken birth when the author tries to give full picture of how the lives of the people on the Sonai river have transformed with time. The novelist very successfully depicts how the simple minded village people are contaminated and dramatically transformed by the political situation which has been a new experience to the people. This reminds Homen Borgahain’s *‘Pita-Puta’* and *‘Halodhia Charaye Baodhan Khay’*. The picture of
‘Ganga Chilanir Pakhi’ becomes very clear by the following
depictions: a great change has come over the last two years. The
metalled road that starts from Sonai has progressed up to Thing
market. Now-a-days there are two service buses plying through the
road. People’s mind has also become more critical. They have
become selfish. There are many stories about scandalous of women.
The Panchayati Raj has come into existence. There are noisy
quarrels in the villages regarding the selections of members and
chairmans. The village society has totally changed. On the basis of
political parties the villagers’ home got divided. The northerner
becomes opposed to the southerners. The voice of good people has
been neglected.

An M.B.B.S. doctor has arrived at Pabhchila state dispensary.
The natural fishing spots of Sonai river have been taken over by the
government and they are now leased out for thousands of rupee. The
fisher men of other places, who use new technologies of fishing,
have taken over the fishing and they have marginalized the local
fishermen living on the bank of the river.

Now the voice of the people on the Sonai river has changed;
and correspondingly their occupation has also changed. Now they
get news from the town everyday. Now people are seen reading
news paper sitting together at grocery shops, or at bookstores or in
the open field of village school. They can cite the names of MLAs
and Ministers. To speak in general language, politics has entered in
the villages of nearby on Sonai river. The novelist has depicted
this social picture of the people in a very memorable way. In the novels of Laxmi Nandan Bora, we see the use of very attractive style of language. The novelist knows how to be the language in a particular context. For this reason in his book ‘Swarajottor Asomiya Upanyasa Samiksha’, Prafulla kotoky says the success of Laxmi Nandan Bora’s novel rules to a great extent his expert use of language.\textsuperscript{73} However, the speeches made by Basanti’s old mother, old woman Rupak and conversation between Basanti and Manbori seem to be slightly incongruent. For example, \textit{the old woman Rupak, when she comes to give the information of Dhananjoy’s intention of eloping with Basanti, says, Basanti, opportunity in life is a great thing. He wants to elop with you. If you let this opportunity go, then you will suffer all your life, I tell you. Opportunity never comes twice in life.}\textsuperscript{74} This type of speech in the mouth of an illiterate village woman seems to be improbable. Anyway, the novelist has greatly succeeded in the portrayal of the social lives, politics and economy of a particular area. For this reason in ‘Asomiya Upanyasar Dhara’ (1939-89) Gobinda Prasad Sarma says, in ‘Ganga Chilanir Pakhi’, apart from the picture of real society and its environment, there is the general theme of Assamese novel that has recurred time and again. The novelist has successfully developed his personal conceptions of life’s struggle in rural setting by using a language that has ensured its success.\textsuperscript{75}

‘Chenabar Sot’ is the first novel of Mamani Roisom Gaswamy, the veteran and famous writer in Assamese literature. In
his assessment of the novel Prafulla Kotoky said, this novel has made a significant contributions to Assamese literature with its general theme.\textsuperscript{76} It is a novel about the constructions labourers of a bridge across the river Chenab in Kashmir, it is full of the stories of joys, sufferings, frustrations, etc. of the constructions labourers. If we observe the novel keenly we see two stories running parallel: one is about Raghama and her husband Sadasiva and the other centres around Soni. Through the story of Soni we come to know something about Sivanna, the husband of Soni in her early life. Even after the end of plot of Raghama and Sadasiva, the Soni and Sivanna plot continues till the end of the novel. The two plots (Raghama-Sadasiva and Soni- Sivanna) donot intersect at any point of time in the novel. Nevertheless, as the two plots develop; the reader gains an opportunity to know the atmosphere created in the novel. Although the plots run parallel to each other, one complements the other in such way that we can never think of them separately. The novelist has adopted such a fictional strategy that the dimension of the plots gets enlarged as the stories progress. As the constructions of the bridge over the Chenab river continues, are see the main plots of the novel emerging out of the situation. There is no rest from movement—neither in rest camp nor in labour camp. Like the ever flowing Chenab river, the story runs without halt.\textsuperscript{77}

The woman novelist Mamani Roisom Gaswamy does not confine her attentions only on a single situation. She looks around other situations as well. And with these elements she makes her
novel beautiful. For this reason critics have said: *Mamani Roisom Gaswamy possibly is the only modern Assamese prose writer who has successfully picked up subject-matters for literary creation beyond the frontiers of Assam. Her wide outlook and strength of mind indicate a bold new step for our literature.*

This novel also depicts the picture of other state. The life story of Raghama and Soni is pathetic and heart touching. Raghama’s husband Sadasiva decides to give up his daily wage earning activities and to become a night guard at the quarter of engineer Godbal. But his wife does not want her husband to do the new work, because Raghama has a fear that Sadasiva will not be able to cope with the situation. She pleaded him not to do the work. But Sadasiva would not listen to his wife. The novelist shows how Sadasiva drifted away from his family by working as a night guard at the rest house located on the other side of the Chenab river. At the guest house Sadasiva receives the pampering love of the engineers’ wife. In this atmosphere the moral character of Sadasiva, who is handsome to look at, becomes tarnished. His wife Raghama had a premonition for this development. *Sadasiva may be physically strange, but his moral stanch is very feeble. He has a strong proclivity for alcohol and woman.* The novelist tells us about Sadasiva saying that the situations in which lives has changed him to became a different man. The novelist makes it clear that a particular situation may change a person totally from his original nature and life style. When Sadasiva sees opportunities, he starts to
steal the costly neckless and ear rings of the engineer’s wife. Then he expresses recentment against his engineer officer for not getting a holiday to go to Dusera festival with his family members. However, in a moment he accompanies the officers who go to Chenab river to catch fish by blasting denamites in the water, and while all were catching fish in the river, Sadasiva grabs a big fish with an intention of taking it home without letting people to feed his half-starved family. Gobardhan Babu inspects the fish’s ono by one as they were stored in the open; and when he strolls away, *Sadasiva comes to the river bank and covers the fish with his shirt which he left there. For a time the fish continues to leap inside the shirt.* However, Sadasiva is caught and scolded when people see the hidden fish after the removal of the shirt by him. Sadasiva tries to show him to be a smart person; but everybody knows him to be a fool. His sudden change of mind over the hidden fish that he intended to take home is a sign of his foolishness. He could well keep the fish to feed his family members at home. On the day of officers’ dinner party near the rest house Sadasiva feels humiliated when an officer named Waj throws wine in the face of an Oriya chowkidar, and other officers and their wives harass him encircling him and making jeers at him. Although offended by this incident Sadasiva keeps silent. However, he does not escape the consequence of his anger. Anyway the reaches of Sadasiva against the heartless behaviour of the officers reveal his bravery. At a time Sadasiva also fall victim to the whims of the drunken officers. They ask Sadasiva to run through the wine-
bottle littered hanging bridge over Chenab river. They forced him to run to and fro through the bridge for several times without halting. Anyway, Sadasiva managed to get through this dangerous test. As he shuttles through the hanging bridge for several times and after a while he became weak and collapses down, then his wife Raghama hearing about the news she runs towards him with her disheveled hair and shouting, _bachao mere admiko......bhaiya bachao bachao! Kya dekh rohe ho!_ When Raghama sees the cruel jokes made on her husband, she shouts at the officers with reckless tirades. The novelist has depicted this dramatic moment very powerfully in the novel. Raghama’s strong reactions against the behaviour of the officers indicates her love for Sadasiva as well as her duty towards her husband in times of danger. A few days after of this incident Sadasiva is fatally wounded when a splinter of a stone following a dynamite blast enters into his stomach. He dies of the injury very soon. The novelist has narrated this tragic story in a pathetic way. The tragedy occurs when no whistle of alarm is blown to Sadasiva. _Sadasiva is seen lying flat on Khatia (a kind of rope bad). Below the Khatia is a rock weighing about 3k.g. Under the impact of the blast the rock with the intensity of a bullet get through the tin and hits Sadasiva in the stomach._ The novelist shows the miseries of the poverty stricken family of Raghama and Sadasiva. The novelist has picked up the lives of Raghama and Sadasiva to indicate the miserable life way of the people of this category and this depiction has solid foundation on reality.
Referring to the other story, on the missing of her husband Sivanna, Soni remarries a man named Gaurisankar; but Gaurisankar also dies soon. As a result, she stayed with an old man named Rambir. But the society criticizes her. Our society has the habit of criticizing woman who takes shelter in someone’s house, no matter in what way they maintain their moral character. The novelist has exposed this aspect of our society attitude in a very successful way. Thus after a long days, Sivanna came in Soni’s life. But Soni does not accept him. For this reason Sivanna leaves the place of her shelter and take to live one officer’s house. Thus Sivanna manages to get the love of officer’s wife. At this situation the novel’s story makes the critical. However, Soni and Sivanna have reconciliation at last. Prafulla Kotoky comments that the novelist has narrated this reconciliation with a poet’s lyrical language. There are several dramatic moments in the novel. And this may be cited as one of them. The existence of such dramatic elements has made the novel more beautiful. The love, as well as quarrel between Soni and Sivanna is really touching the heart of the reader. This is the technique of Mamani Roisom Gaswsamy, the Assamese woman novelist.

In the novel we see the old man Rambir as a calm person while Parbati is seen as a person who likes to criticise others. Sivanna, Soni, Sadasiva and Raghama all are belong to the poor sections of the society or as a representative of the poor society. As
human beings they have their weakness, but they have also their sense of pride and self-respect.

The novelist Gaswamy has created her characters with keen interest and deep insight into human nature. People from different communities such as Oriya, Rajastani, Gadowali, Madhyapradechhiya, Panjabi, etc. throng at the constructions site of the Chenab river. The novelist has portrayed the cultures, languages, thoughts, beliefs, etc. of the people concentrated at the labour camp. Gaswamy has succeeded to bring out the reality of the life of these people who spend very busy life there. The use of the words such as crane, oxygen cylinder, pipe, vibrator, dumper, generator etc. helps the novel to become more realistic. Like other novels the writer uses the river as a symbol of movement of events. The Chenab river sometimes dwindles and at other times it assumes a violent nature. The novelist depicts sometimes the river to be like a pregnant woman who has become gaunt and pale. If it is continues to rain for some days, then the river spill out with flood water. The river sometimes swells with flood water even in the month of Baisakh (April). The wood goddess ‘Bondurga’ causes flood in the river if she is not satisfied with something of people’s worship. They believe the goddess ‘Bondurga’ as a part of ‘Vaishnadevi’. The goddess uses the tiger as her beast of transport. Her countenance is terrifying. Whenever the goddess gets angry, the river Chenab surges in violences even up to Tolowara as if it rushes forward with
gaping mouth to destroy someone. It does great havogue to the
cattle of the farmers. They have to take shelter on Barak mountain.88

The novelist has given beautiful description about the people on Chenab river, their beliefs in gods and goddesses, social life and also the head water of the river. She has used the courage and words used by the people of that area in their lifeway by employing her novelistic technique.

The novelist expresses her recentment on a group of people who exploit the weaker sections. The builder of the bridge belongs to the exploiting sections of people throughout the novel. She has shown how the labourers have been used like shoes of the builders. The labourers can feel the exploitation and that is why sometimes they demonstrate protest against it; however, they suggests, their protests, prove to be in effectual. The poor labourers have to obey every whim’s of the builders. If we look at the technique of the novelist, it becomes clear that she does not tolerate any exploitation of the poor. Although it is the first novel of Dr. Gaswsamy, we do not see any flaw in the novel. Her use of language and depictions of events are praiseworthy. For this reason Profulla Kotoky has said the novel as a memorable creation in Assamese literature.89

In ‘Sunday Herald’, M.L.Varapande said on famous writer Mamani in this way, her canvas in wide and includes impressions of life and people of different regions India in all their spectaculler variety and richness...... Her sensitive portrayal depicts reality as she faces it. Life appears in her work in the most natural form. Her
imagination never corrupts or embellishes comforts or decorates but simply states with a clarity born of an understanding of the situation and the people who have found themselves in it. Hence if there is drama, emotional strain or deep under-currents of value judgements, they are inherent in the situations themselves and not in the narration. The narration is transparent, clean and easy as the flow of the river. This is the particular contribution of Indira Gaswamy (Mamani Roisom Gaswamy) to Assamese and Indian literature.90

In the ‘The Telegraph’, a critic named Ranjita Biswas has says, Mamani Raisom Gaswamy’s work has become synonymous with depictions of life with the tang of reality and bold unconventionally…….Though her unusual similies hark on the deep attachment and familiarity she displays for her home state, she is quite a ease depicting life either by the riverside of Ahiron in Madhyapradesh or the Chenab in Kashmir. A profile writer from childhood, Dr, Gaswamy’s stories and novels carry a deep sense of grief and recognition of the inevitability of human suffering.91

Mamani’s novels are also refreshing because of diverse locals. Today, Dr. Mamani Raisom Gaswamy is a name to reckon with in the Assamese literary scene. Her warm personality and easy laughter bells a highly sensitine and compassionate mind which is unfolded only in her writing. Mamani Raisom Gaswamy has earned for herself a distinctive place among Assamese writers.
Syed Abdul Malik is one of the most familiar and popular writer of Assamese literature. If we consider the number of novels written by him he will be unrivalled. No other Assamese writer has been able to produce so much in his life time. This does not mean that all his writings are perfect in all respects. However, it is not possible for a writer to have in full the imagination, the effort to understand life, the clear plan and wide experience or devotion, all of which are necessary for the success of a novel.

One of the most successful novels by him is ‘Suruj Mukhir Swapna’. Malik’s novels are usually romantic. The novels contain a sympathetic attitude for the downtrodden and an accurate picture of the Assamese rural society. But his plot construction is always loose. More than a preplanned conception; an improvisation is noticed in him. He devotes more of his energy to the creation of character rather than the construction of the plot. But he lacks the quality of developing a character within the scope of the story. Incidents, situation and characters totally unrelated to the main theme are also sometimes found in his novels. Although Malik has shown his ability in creating new situations, depicting new mental attitudes and multi-coloured characters. Yet we never find him delving into the depths of life. For this reason, his characters become emotives, weightless and unrealistic. Inspite of these loopholes in the composition of his novel, Malik provides a lot of pleasurable reading. This happens on account of the novelist’s great humanism and understanding. His characters are picked from the
lowest classes of rural society, for example- Chenimai, Kapahi etc. His simple-hearted heroes struggle to establish themselves in the society in their own native way.

Abdul Malik usually deals with romantic love and his powerful feelings and emotions play an important role in painting romantic characters. ‘Suruj Mukhir Swapna’ is also a colourful romantic character.

Among the products of the neo-Romantic school Syed Abdul Malik’s ‘Suruj Mukhir Swapna’ is a classic in its own right. It is the story of a Muslim village on the bank of the Dhansiri river. The soil-bound society has its own type of joys and sorrows to tell. The writer has delineated one of the kinds with splendid beauty. It is not difficult to trace the influence of Johann Bojer’s ‘Virgin Soil’ in the motif of this novel. What makes the novel so endearing is its sensitive portrayal of a beautiful contest between a middle-aged woman, disgusted of being the wife of a husband perennially ill, and her young foster-daughter for winning the same young man?95

Syed Abdul Malik tries to depict the irresistible power of passion and is one of those who describe the physical aspects of love. His novels delight us with their unsophisticated picture of the life of the middle class families. He excels when he deals with the simple joys and sorrows of ordinary men and women. Particularly delightful are his descriptions of growing love among adolescents changing into young manhood and womanhood. One major reason of Malik’s success is his skill as a story-teller. His poetic and
flowing style carries the reader forward without any sense of constraint. But we also notice along with this quality, a great many defects of his novels. His novels are usually voluminous and their language is unnecessarily loaded with words, over-description and repetition. The story is often weak. In many cases a small incident is greatly prolonged by too much of unnecessary descriptions. *Although he has achieved considerable success in the representation of both character and situation yet he has not made any significant contribution to the technique of the Assamese novel.*

In this novel romantic story progresses on three equal levels—the relationship of Tara and Kapahi with Gulas, Gulas’s relationship with Chenimai and Gulas’s endeavour to achieve a life of financial stability. These three parts, however, do not progress independently, they are interlinked.

No doubt, it is a mentionable novel done by Syed Abdul Malik depicting accurately the Assamese Muslim society representing vividly the life that pulsates on the river banks of Dhansiri.

Gulas, Tara, Chenimai and Kapahi are the four-principal characters. Gulas is simple, hard-working and self-reliant. But weakness for physical pleasure is the main drawback in his character. On the other hand—the two main features of Kapahi’s character are excessive carnal desire and selfishness. In contrast to her the heroine Tara has youthful fragrant appeal. There is a fine tinge of sweetness and sympathy in her character. Her silent love for
Gulas is intense but she, however, lacks the aggressiveness to open out as Kapahi and Chanimai, deep in affection and agonized in mind. She has the elegance of a sunlower. Youthful politeness and gentility are her two natural traits. Thus Syed Abdul Malik is a great contributor on the Assamese novel literature. His sustained productions show the evolution of his technique which is powerful, individual and adequate. Starting with romantic love, he has covered also psycho-analysis and social consciousness. Most of his stories have a sex appeal, particularly to urban youths and maidens. In them, with the help of psycho-analysis, he rouses inquisitive interest, often forging in the smithy of a fallen soul the uncreated conscience of his age.\textsuperscript{97}

5.2 Now, here going to discuss about the technique and characterization of Boro novels. Since Boro novel is still in its infant stage as compared with Assamese novels, Assamese novel has occupied a higher position.

The seed of Boro novel was first shown with the publication of ‘Jujaini Or’ by Chittaranjan Muchahary. Like the English novelist Jane Austen, Mr. Muchahary has occupied a unique position in Boro literature by writing novel at the tender age of seventeen (17).\textsuperscript{98} According to the important feagure of Boro literature and criticisms, Manaranjan Lahary, most of Muchahary’s works may be called commercial ones, and some of his works can not be called genuinely creative literature. However, on the whole, we have to mention Chittaranjan to be pioneer of Boro novel.\textsuperscript{99}
Although ‘Jujaini Or’ is the first creations of Mr. Muchahary, the plot, characterization and presentation, in general, are matured. The desperation of Alaisri at the beginning as well as at the end may be called exaggerated and the tragic ending of the story seems to be convincing, the love affair of Alaisri and Ajoy readers a point of crisis at a time. Ajoy can not be blamed altogether for marrying another girl leaving his lover Alaisri. The novelist has sustained the tension of difference between the poor and the rich throughout the novel. The Swrmang river destroys the properties of Ajoy’s parents. Asa result, Ajoy has to take the financial help of Alaka’s father for studying in college. Aloka’s helps. Ajoy with an ulterior motive and he ensures that his plan be executed. At a time Alaisri’s mother dies. Overhelmed by the grief of his wife’s death, Alaisri’s father starts to play ‘Serja’, sitting on the bank of the river Swrmang and while he was pouring out his grief through the music of ‘Serja’, the margin of the river bank on which he is sitting falls into the river after erosion. Alaisri’s father is drowned away in the river. Aloka’s father Pradip gives financial support to Ajoy’s study with an intention to marry his daughter to Ajoy. But Ajoy knows nothing about Pradip’s intention. Anyway, Ajoy has to marry Aloka on his mother’s insistence. As a result Ajoy does not find any peace in his married life. Ajoy has never been able to forget Alaisri and he starts drinking wine to forget Alaisri.

‘Alaisri’ is an immortal creation in Boro novel. The novelist has portrayed Alaisri’s behaviour after Ajoy’s marriage with Aloka
in such a way that it gives a sense of mystery to the reader. For this reason critic Rakhao Basumatary says that, *Alaisri immediately reminds Shakespeare’s Othelia in Hamlet.*

In spite of the impossibility after Ajoy’s marriage to another girl, Alaisri always keeps on waiting for the love of Ajoy. Alaisri still remembering that, *love does not know, what is good or bad; neither does it know who is rich nor poor.*

The philosophy of novelist comes out clearly through the character of Alaisri. The sorrows of Alaisri always affect the reader to become emotional. There are many girls likes Alaisri in Boro society. The modest and innocent Boro girls, who like Alaisri forget to think critically about the possible dangers in their lives, fall victim to such tragic situation. Muchahary’s genius has created a characters invested with a pathetic human tragedy. Critic Rakhao Basumatary has said that, *Muchahary’s technique and characterization are strong.*

However Muchahary’s novels are always very short. Observing the elements of romantic love in Muchahary’s novels, we can compare them with the works of Assamese novelist Syed Abdul Malik. On the whole, Boro literature is fortunate enough to have a good number of novels created by Chittaranjan Muchahary.

Ramchandra Basumutary’s creation ‘*Khafani Bwswn*’ is a noteworthy novel. The main strand of theme of the novel says that a person is guided by his destiny. The novelist seems to create characters whenever necessity arises along the narrative. The novel depicts the simple life way of the Boro people in the village area.
The major characters in the novel are Dukharu and Mayashi. They have a dream of peaceful life together after marriage. But they are very poor. They have to suffer for financial hardship. Due to financial hardship Dukharu has to serve in the far place of Falasu’s house. This event steers away the life duties of Dukharu, became he is trapped by Aosari, the daughter of Falasu Mahajon. After this, Dukharu starts to forget his wife Mayashi, leaving her in great trouble. However, at this point, Mayashi’s cousin brother Ananta, an educated youth succeeds to bring Dukharu back to his wife Mayashi with great effort. At the end Falasu and his daughter Aosari transform to became good human beings. The character of Mayashi has been portrayed with enduring qualities such as honesty, love and patience. As a young girl she makes a promise to Dukharu that she would always remain true to Dukharu and make a family with him till the end of her life and she succeeds to stand even in the times of greatest trouble. The technique and characterization of the novelist are very praiseworthy. Mayashi is a woman of very strong character. There is no one comparable to her character. She worships her husband as a demi-god and her love for Dukharu has never faltered when she comes to know the affairs between her husband and the Falasu Mohajon’s daughter Aosari. She represents all the positive characteristics of simple-minded village woman. The novelist is at his best in his character portrayal of Mayashi. Boro people have not made much progress in education. Without Mayashi’s cousin Ananta, who is an educated youth, her life would be in great danger
despite her great virtues such as honesty and patience. The novelist has informed the knowledge through Ananta that educated youth can do sensible things in the society. Ananta acts like a god in the life of Mayashi when her life was beset with overwhelming problems.

The volume of the novel is very slim. The author has adopted a clear and straight narrative method. If compared with the novels of Chittaranjan, Ramchandra Basumatary gives new strategy of technique and characterization.

Manaranjan Lahary occupies a unique position in Boro literature. Whenever we take up Boro literature for discussion, his name always appears on the surface. He has establiahed himself as a major figure by writing poem, prose, short story, drama, essays, etc. Manaranjan Lahary has posterd the genre of novel to maturity while Chittaranjan planted its shape in Boro literature. The novels of Manaranjan Lahary’s may be called a landmark in the history of Boro literature. His first work ‘Kharlung’ appeared in 1976. According to critic Dharanidhar Wary, ‘Kharlung’ has all the important elements of a novel. The writer has ahowed the flitting nature of Boro people. Earlier Boro people used to move from one place to another looking for fertile soil. It is the characteristic of all the tribal people. We can see this element in Rong Bong Terang’s novel ‘Rangmilir Hanhi’. As the people were dependent on agriculture cros, then they had to move house frequently looking for fertile soil for better crops. However, the people got poorer and poorer by changing their habitates. With the background of these
people, the novelist has created a character named Gohel who also represents the unstable tribal people. Gohel’s mind is not stable. He easily gets bored by doing a similar work, and he can not stay at a place for long. His father Ransrem wants him to settle down by getting married and becoming a farmer when he fails his B.A. course in college. But Gohel, pretending to go to the field for tilling the land, runs away from home. He is fearful of getting into a rut by doing a government job or becoming a cultivator, Gohel thinks.

*Plough, ploughshare in the soil!! It’s an instrument that has been used by people from generation after generation. So may people have used the same stuff—the fathers, their children and their grandchildren—go round and round endlessly. Get married, beget children. Educate them and then arrange marriage for them. And beget babies. Endless repetition. Take birth and die. And after death? Rebirth? Who knows what happens to a man?*

From this monologue it is seen Gohel is not a man of stable nature. He easily becomes fed up with all activities. For this reason he leaves his native place Gossigaon Bamunkura and visits the places like Odalguri, Mingmang, Gogamuk, Pasighat, etc. looking for a place of settlement. In Pasighat while he feasts his eyes on the enchanting beauties of NEFA standing on the bank of a river, an Abor girl named Lungle, who has been taking bath in the river, suddenly frightened, considering him to be a scoundrel, she runs away to her father and tells him on Gohel. On this the Abor people catch him and bring him to trial in their village court. Gohel is given
the penalty of death by the Abor people. However, the village headman’s daughter Kameng takes pity on Gohel and taking personal risk she rescues him and takes him to the border to return home. This incident shakes Gohel’s mind and he decides to return home and work in the village as a farmer. His restless mind now becomes calm. The novelist finishes the story with a dramatic scene. The novel ends when Gohel returns to the field where he made a mess with the plough and the bullocks as he tried to till the soil earlier. ‘Kharlung’, written by a seasoned Boro novelist, many are called a milestone in Boro literature. The depiction of the beauties of Boro villages in the novel is laudable. The novelist has succeeded in creating characters that are quite convincing. Without any doubt, we can see unique technique as well as characterisation in Lahary’s ‘Kharlung’.

Dharanidhar Wary one of the Boro novelist occupies an important position in Boro literature. Like Manaranjan Lahary, Wary has written a novel entitled ‘Mwihur’ that shows the stamp of greatness in Boro literature. He wrote the novel in 1980 and till now he has not written another one. The novelist has tried hard to portray the lives of the simple people who live near the Bwrshi river. Through this novel the author has tried to portray the pristine and pure life way of the people in the remote areas. The novelist has made an explicit statement about the necessity of reformation of some social practices that have caused problems in their lives. The novel functions to enlighten the pristine society so that the new light
may give safeguard to Boro people in the future. The plot of the novel is constructed in a very realistic way; the reader is bound to feel the stamp of realism in the novel. The novelist has succeeded greatly in portraying the lives in his area in a very realistic way. The critic and novelist Manaranjan Lahary referring to ‘Mwihur’ says, *such and every character of the novel in an individual endowed with personality.* The contemporary social conditions of the Boros finds expression in ‘Mwihur’. It is the perceptions of the novelist about the reality of life of a people, who living on the fringe of forest, lead a very rural kind of society away from the modern life way. The novelist has also taken the opportunity to mention the historical background of the locality along with the origin and development of the Bwrshi river. He mentions the presence of British Governor Hastings against whom a Boro legendary heroine Birgwshri fought. He also mentions her fight against Bhogar Phenlo. The narrative of the past in the novel has some similarity with Bengbelestor’s oral narrative of the odds and bits of the by gone days of Assam in ‘*Anya Yug Anya Purush*’. This is the technique of the writer or the novelist. The novelist has also tried to generate a consciousness in the mind of the reader on the inflex of illegal immigrants who have settled in the riverain area of the Bwrshi river. The novelist expresses great concern over the consequences of the illegal people coming from different parts of the other country near in our Boro villages. The novel does not have many characters with well-chosen characters according to the need of situation, the
novelist has crafted the work with laudable artistic sense; the work is undoubtedly an important contribution to literature.

Although the hero of the novel Golo has taken up the job of hunting to feed the family, he decides to give up the job which involves killing of animals when Dodere, the heroine of the novel, expresses her dislike of the job of hunting. But Mwblao, the villain of the novel, who is a secret admirer of Dodere, kills Golo when he finds an opportunity to do so, became without killing Golosecret desire of marrying Dodere would not materialize. However, the news of gruesome killing of Golo has an overwhelming impact on Dodere; on hearing the death of Golo, Dodere has a heart attack and dies. Although an illiterate Dodere is a laudable character in the novel. She weaves her clothes; and to earn some money she keeps small poultry, rears pigs and caterpillars. With her earnings she purchases paddy fields. She is an ideal character in the novel. Although a hunter, Golo is also a man of character. He helps people in time of distress or trouble. When the forestwrs chase away the village girls for fishing in the Bwrshi river, the girls run into the forest. Dodre who gets lost in the forest is rescued by Golo, who has been there for hunting. Although Dodere is stranger to Golo in this encounter, he does not intend to do any harm to Dodere. Rather he walks her safely to the village.

We can see only a single character who is educatd in this novel. His name is Loren. Through Loren, the novelist wants to show the necessity of education in the interior village. The novelist
gives an explicit hint about the necessity of reformation of the positive society in which superstitions and other social malpractices still exist. All the Boro critics have the same opinion that the novel is an important feature of a good novel. According to Rakhao Basumatary, *Wary has shown his craftsmanship in characterization, exposition of the characters, plot constructions, setting, scenery and background.* The author has adopted not only a sound narrative mode, but also has shown his creative talent that is very satisfactory. Dharanidhar Wary has curved a niche in Boro literature.

‘*Fwimal*’ is a novel written by Rajendra Nath Brahma. It is his first work. The people of the novel are those simple village folks of Boro society. The Boro society, as compared with Assamese society, is still lagging far behind in education. Perhaps for this reason, most of the novelists have tried to focus on the simple village people. There is a simple and single plot in this novel. The structure is simple. There is lucidity in the use of language. The novelist seems to describe the things which he has seen with his own eyes. On the whole, whatever he has written is the realistic picture of a Boro village. The novel centres on the family of Koka in Elengmari village. The hero of the novel Koka, feels attracted towards a girl named Bibari when he visits his uncle’s house in Simbargaon during *Bwisagu (Bihu)*. After spending a great time in his uncle’s village Koka returns home only to see the dead body of his only sister Abari. Koka’s mother Orge is a widow. Distraught with the sorrow of her daughter’s death Orge decides to return to Simbargaon, her
parental village, on knowing the decision of Orge and her son Koka
the people of both villages call a meeting to decide case of
resettlement of the bereaved family. Koka continues to study after
setting in the new village and passes the matriculation examination
in second division. After passing the matriculation, he can not go the
further studies due to financial problem although he desires to go to
college. One day Koka and his friends go on picnic to Phunsiling. At
Phunsiling Koka and Bibari decide to make a pledge of marriage in
front of a statue of Buddha in a temple. It is like the pledge of Jonki
and Panoi, the loves in Rajani Kanta Bordoloi’s ‘Miri-Jiori’ before
Karsing-Kartang god. Returning to the village after the picnic on
that night Koka walks Bibari to her home as the night becomes well
advanced. When Koka returns home from Bibari’s gate, Honla
and his friends attack him on the road. Koka receives serious injuries.
In ‘Mwihur’ Mwblao also made similar attack on Golo from behind,
after incidents Koka is taken to civil hospital. In hospital Koka
receives news of his mother’s ill-health. So Koka decides to take
release from hospital alyhough his treatment has not completed. In
spite of his hasty move, Koka, however, does not find his mother
alive at home. His mother passes away before the arrival of Koka.
Life seems to be a failure to Koka. What is worse, Koka and Bibari
die before they get married.

The novelist has written the story of Koka’s failure as a
parable for all people to suggest that life is essentially a failure. The
novel is full of untimely deaths. For example, Abari dies very
young. Koka’s life is full of defeats. His dream of studying in college does not materialize. His pledge of marriage with Bibari is broken with their death. His mother Orge becomes a widow at young age at Elengmari village. When she returns to her parental village Simbargaon after the death of her daughter, she does not see any respite of the malignant force there too. There is a boy named Mani in the novel. He has also lot of sorrows and sufferings. The novelist could elaborate the story of Mani, but he has made Mani narrate his story briefly to Koka at the river bank.

In this novel the plot as well as the characters are not strong. It seems that the author has not invested the characters with strong driving force in their minds. Koka has lot of opportunities to show himself as a man with a definite purpose, but we do not see him doing anything to prove that. On the other hand the heroine Bibari has not been given important role in the development of the plot. She does not do anything to escape from dangers. Like Rajani Kanta Bordoloi’s Jonki of ‘Miri-Jiori’ she holds her fate responsible for the events in her life. Anyway she keeps her promises made in front of the statue of Buddha regarding her marriage. There is a mention of Koka’s extra quality; it is his talent of music. He is a radio artist of Bodo section in All India Radio Guwahati. We see his songs broadcast from the stations from time to time.

The novel does not have many characters. The novelist has depicted the simple life way of the siple village people. We see some graphic pictures of Boro society in the novel. The novel has
certainly contributed another treasure in Boro literature. As the novel deals with the life of a particular region, we can put it in the category of regional novel.

Nandeswar Dwimary is a novelist as well as short story writer in Boro literature. His first novel ‘Manju Bala Devi’ occupies a unique position in Boro literature. This novel depicts the picture of the contemporary society. There was a time when Boro people were despised by the Brahmin caste or other communities of the society. When a people are despised by other community for no fault of their own, it becomes a serious matter. The novelist has given the details of how the Boros have been treated by others or the high caste people. The story of the novel develops when Manju Bala Devi, the daughter of smuggler Mohendra Sarma, bumped into a youth named Abhiram in Cotton College, Guwahati where she studies. This incident leads the two people to fall into love. It is Manju who first offers her love to Abhiram, because Abhiram, being a Boro boy, dares not to do the escapade on his own initiative. The social hierarchy has naturally made the Boro youths to accept the fact that they are beneath the consideration of the upper castes. When Manju, an outgoing girl offers herself for a love affair, Abhiram tries to dissuade her by saying that this relationship would be impossible for the simple reason that she is a Brahmin girl and he is a Boro boy. But Manju would not listen to him. She has developed her own live of thinking in this matter—

*love does not know the social barrier or the difference of caste and creed. The distinction between creeds is*
false. So are the racial differences, all the people are of the same kind. The race is humankind.108 This is the way of thinking of Manju.

The hero of the novel Abhi is the narrator of the story. Written in first person, the hero narrates his story and the story of Manju Bala. Manju belongs to an Assamese girl of Brahmin caste. On the other hand, Abhi is a Boro Christian. The novel takes up the issue of racial distinction as a major theme. Although a Brahmin girl, Manju does not harbour the thought of caste distinction in her mind. She has a liberal mind. One day Manju takes Abhi to her house, but Manju’s mother does not receive him cordially. He even overheard Manju’s mother asking Manju not to bring the fellow home in future. On receiving such cold treatment, Abhi asks Manju to stop the relationship. But Manju does not agree with her mother at all. She is ready to give up everything of her family support in order to come with Abhi. On Manju’s insistence of becoming a mother of a child by Abhi, he marries Manju through court marriage system. When Abhi brings Manju to his paternal home after the marriage, Abhi’s family member received her without any prejudice. Abhi’s mother accepts his son’s decision to marry a high caste non-Boro girl, and she is kept in separate room in the first night as a custom of the society. At bed time after the supper Manju is taken into the room of maid servant Nale where Manju notices an old photograph of a man with Abhi’s mother in an album, lying on reck. When Manju asks Nale about the person in the photograph, Nale informs
Manju directly that the person deside Abhi’s mother is Mukut Sarma, Abhi’s father. That means Manju’s father smuggler mahendra Sarma is none other than Mukut Sarma who once married Abhi’s mother and stayed with her for sometime. Mukut Sarma not only changed his name with the change of place, but also changed his wife. Before the birth of Abhi, Mukut Sarma leaves the place and goes back to his own place. At mongoldoi he marries another woman and becomes father of Manju Bala. This information makes Manju certain that Abhi and she are brother and sister. They are children of the same father with different mothers. This revelation gives a rude shock to Manju Bala and she writes a letter to Abhi about their true identities and she dies by hanging at dawn.

Manju has a strong role in the novel. She is the central character in the novel. Through this character the novelist has a message to the reader about the need for reformation of our society. Manju is outspoken; she speaks whatever she thinks to be right. It everyone could become as straight forward as Manju our society would become a happier one.

The plot of the novel is strong. All the characters are likable. Around the central theme of love revolves many other sub-themes that are worth-considering. Unlike other Boro novels in which the simple rural people dominate, Dwimary’s creation gives us a different people with different theme. Manju nearly succeeds to come out from the social barrier of caste hierarchy; however she is defeated when the horror of incestuous relationship emerges in her
marriage with Abhi. Manju’s own father, by taking two different names at two different places, jeopardizes her future. The society hates the people who are involved in smuggling. Perhaps for this reason, both of Abhi and Manju did not like to disclose the identity of their fathers. They might not have been in their tragedy if they had given the identity of their parents. Through this story the novelist gives us the moral lesson that we should be very careful when we want to something very important. The author has used a unique technique in writing this small novel.

Author’s character portrayal in this novel is praiseworthy. With a small number of characters, the novelist’s use of language deserves praise. In this connection we can cite Walter Allen who says, of course, different novelists have different theories about their art; they write, they think for all sorts of reasons; to reform the morals of the stage……… Fundamental to everything else is the obsession to create through character and story which can not artificially be separated an image of life. Truly speaking, it is a social novel in which we can see the elements of realism.

‘Dwithun’ is a novel written by Buddhadev Basumatary. Basumatary has written only one novel till today. This single novel has established him as an important novelist in Boro literature. ‘Dwithun’ is a novel written in a new technique. Unlike most Boro novelists whose themes are on love, Basumatary has written on different theme. In this novel we find Bikash and Madhu discussing on certain serious matter. The novel focuses on how the problems of
the backward Boro community can be migrated. Madhu first thinks of Bikash to be a man of strange ideas; however with the help of Bikash, Madhu becomes a well-known writer. Without Bikash, Madhu’s writings would have laid on the table, never to be published. His writing helps him to be acquainted with Rambhabati Basumatary a beautiful girl with good character who lives at Kokrajhar town. Following the meeting they also develop love relationship. However Madhu’s growing love for Rambhabati is halted by his own family problems. A series of misfortune effect Madhu’s life and as a result he can not go back to Kokrajhar town to pursue his study. First his father dies. Then his mother also dies after a few days of his father’s death. Following this, the family responsibilities including the education of his two younger brothers comes upon him. His father’s friend Haliram advises Madhu to marry his own daughter Anu. Accordingly he marries Anu, who is also a girl of good character. With his great efforts Madhu succeeds in sending his brother Jibon to Medical College. Madhu now works in an L.P. school. But he has still the dream of passing B.A. degree. He understands that education is necessary in bringing development to the society. So he determines to make his two younger brothers as worthy people of the society. However man’s dream does not come true all the time. Although Madhu succeeds in making Jibon as a doctor, on the other hand another brother Amor can not pass the matriculation examination. And he goes to join an extremist group without leaving any information. Madhu and his wife Anu have no
know about Amor’s whereabouts. Since his departure from home, there is no link of his whereabouts or whether he is alive or dead.

The novelist has portrayed Bikash as a person who is generous, and compassionate, ready to help people in distress. In spite of his knowledge about Rambhabati’s past, specially her brief relationship with Madhu, Bikash accepts her as his wife. Moreover, Bikash has always stood by Madhu in times of his misfortunes. In the novel, Bikash has been portrayed as the best human being. For this reason Madhu makes this remark on him: *as the meaning of the word Bikash suggests, expanding, his heart has also similar quality. Is it possible to be so liberated even these days?*  

Whenever he sees Madhu silent with heavy heart, he tries to make his mind light by saying: *be merry as long as you useless to torture your soul and body with thoughts.*

Although Bikash seem to have screwed loose, the novelist has made him utter some important statements. If he had not helped Madhu, then he would not have become a writer. It is the opinion of Bikash that all should have a liberated soul and should work for the freedom of the society. And educated people like Bikash should come forward to take responsibilities. If educated people sit idle doing nothing, the society will became stagnant. A true friend always stands by his friend and for this reason Bikash says to Madhu: *I am your friend. In time of trouble a friend should help you as much as his can.*
Written in a distinctive technique, ‘Dwithun’ brings in a new development in Boro literature. The novelist might have the vision of reforming the backward society and he has made it known through the character of Bikash. If the world had all the people like Bikash, there would not be a thing called sorrow in this world.

5.3 From the above analysis it is evident that these periods both of the novelists from Assamese and Boro have not been quite successful to achieve that level of advancement which is found in Western novels. Boro novelists are more backward than the Assamese. The main reason for the slow development of the technique both of the Assamese and Boro are that the novelists of this period devoted much of their energy to the analysis of social problems and paid little attention to the form. However, within the limits of the contemporary social circumstances their efforts to reproduce some of the techniques of the Assamese novelists than Boro are no doubt praiseworthy. The oldest and perhaps the simplest form is where the hero tells his own story. He recounts his experiences and naturally it is from his own angle. This seriously restricted the freedom of the novelists. In the novel of ‘Manju Bala Devi’ by Nandeswar Dwimary, hero is the story teller about his experiences. So, now-a-days the novelists gave up this type of written technique. They, therefore, looked for another technique and found one where they remain outside the story. In such novels, the novelists play the role of an omnipresent deity. They are not participating but they observe everything and comments on them at
will. This is the technique which most of the novelists have followed and still follow. The other technique is that whereby the story is told by different characters from their own points of view. This gives greater freedom to the novelists, but apart from the danger of repetition, when the same incidents are described from different points of view, this technique tends to create a sense of artificiality. Although all these techniques have been used in their compositions it cannot be said that this period doth of the Assamese and Boro novelists have succeeded in crossing the usual limitations. Their limitation is evident also in the field of characterization. Many of them have been attracted by the same type of characters. The novelists are, no doubt, moved by the idea of a good social order and an idealistic type of hero; but their characters have not been able to find a genuine way of solving the various problems faced by them. In many of these novels, the social purpose becomes more explicite, and cannot be extricated from the story. Life’s little ironies are felt in all their sorrow and futility, but they are content to embody them in their stories without attempting an answer. For example, they describe love and its frustration but do not tell us how the problem can be solved within the framework of its assumptions. Nirupama Borgohain’s Laxmi (Sei Nadi Niravadhi), Chittaranjan Muchahary’s Alaisri (Jujaini Or), Ramchanra Basumatary’s Mayashi (Khafalni Bwswn), responds the call of tradition and suffers. Abdul Malik’s Gulas(Suruj Mukhir Swapna), Rajendra Nath Brahma’s Koka(Fwimal) follow the impulses of their heart and they, too
suffer, Rishang and Khutingla (*Iyaruingam*) of Birendra Kumar Bhattacharya, Gohel and Kameng (*Kharlung*) of Manaranjan Lahary and Golo and Dodere (*Mwihur*) of Dharanidhar wary, Manju and Abhi (*Manju Bala Devi*) of Nandeawar Dwimary, Soni and Sivanna (*Chenabar Sot*) of Mamani Raisom Gaswamy are deeply conscious of their love for each other but they can find no way of fulfilling it. They simply accept their traditional beliefs and emotions.

In spite of these limitations, it shold, however, be admitted that this period both Assamese and Boro novelists have been able to give a new direction to the novel by evolving various techniques in keeping with the spirit of the age. Every novelists who writes much and covers a considerable field is certain to have their points of special strength and special weakness, and the strength and the weakness alike will always throw much light upon the essential qualities of their genius and art.

Refferences and Footnotes:-

2. Ibid, pg-131
3. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg- 79
5. Caudwell, Christopher: Illusion and Reality, Indian Edition, Delhi, 1956, pg-244
6. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-80
8. Quoted from Post-War Assamese Novel by U. Deka, pg-80
11. Ibid, pg-195
16. Ibid, pg-82
17. Prasad, B: A Background to the Study of English Literature, Macmillan India Ltd., 1999, pg-204
(‘Stream of consciousness’ technique is a means of escape from the tyranny of the time dimension. It is not only distinct memories that the past impinges on the present, but also in much vaguer and more subtle ways, our mind floating down some channel superficially irrelevant but really having a definite starting of place from the initial situation; so that is presenting the character’s reactions to events, the author will, show us states of mind being modified by associations and recollections deriving from the present situation but referring to a constantly shifting series of events in the past.)

19. Prasad, B: A Background to the Study of English Literature, Macmillan India Ltd., pg-205
20. Quoted from U. Deka’s Post-War Assamese Novel, Chandra Prakash, pg-82
21. Prasad, B: A Background to the English Literature, Macmillan India Ltd., pg-216
22. Ibid, pg-216-217
23. Ibid, pg-215-216
24. Ibid, pg-215
25. Ibid, pg-213
27. Ibid, pg-573
28. Ibid, pg-573
30. Thakur, N: Axa Bacharar Axamiya Upanyax, Jyoti Prakashan, pg-575
31. Ibid, pg-576
(Surrealism—20th century movement in art and literature that aims at expressing what there is in the subconscious mind.)
33. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-91
34. Ibid, pg-91
36. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-93
37. Ibid, pg-93
38. Quoted from Post-War Assamese Novel by U.Deka, pg-93
39. Ibid, pg-93
40. Ibid, pg-64
41. Ibid, pg-65
42. Kotoky,P: Swarajottor Asomiya Upanyasa Samikaha, Bina Library, pg-112
43. Ibid, pg-112
(Realism—Realism is used in two ways: (1) to denote a literary movement of the nineteenth century, especially in prose fiction (beginning with Balzac in France, George Eliot in England, and William Dean Howells in America); and (2) to designate a recurrent way of representing life in literature, which was typified by the written of this historical movement.)
Realistic fiction is often opposed to romantic fiction: the romantic is said to present life as we would have it be, more picturesque, more adventures, more heroic than the actual; realism, to present an accurate imitation of life as it is. This distinction is not invalid, but it is inadequate.

A thorough going involves not only a selection of subject matter but, more importantly, special literary manner as well; the subject is represented, or “rendered”, in such a way as to give the reader the illusion of actual experience.)

44. Thakur, N: Axa Bacharar Axamiya Upanyax, Jyoti Prakash, 2000, pg-526-527
46. Borgohain, H: Halodhia Charaye Baodhan Khay, pg-135
47. Choudhury, P.K.D: Aesho Basarar Asomiya Gadya Sahitya (1900-99), First volume, Shilpaghar, Duliajan, pg-716
48. Thakur, N: Axa Bacharar Axamiya Upanyax, Jyoti Prakashan, pg-637
49. Ibid, pg-637
50. Nirupama Borgohainr Upanyas Sambhar, Jyoti Prakashan, Vol-1, 1999, pg-
51. Thakur, N: Axa Bacharar Axamiya Upanyax, Jyoti Prakashan, 2000, pg-638
52. Nirupama Borgohainr Upanyas Sambhar, Jyoti Prakashan, 1999, pg-
53. Ibid, pg-100
54. Ibid, pg-122
55. Thakur, N: Axa Bacharar Axamiya Uoanyax, Jyoti Prakashan, 2000, pg-75
56. Nirupama Borgohainr Upanyas Sambhar, Jyoti Prakashan, 1999, pg-75
57. Thakur, N: Axa Bacharar Axamia Upanyax, Jyoti Prakashan, 2000, pg-639
58. Nirupama Borgohainr Upanyas Sambhar, Jyoti Prakashan, 1999, pg-84
59. Ibid, pg-84
60. Thakur, N: Axa Bacharar Axamiya Upanyax, Jyoti Prakashan, 2000, pg 639
61. Ibid, pg-637
62. Ibid, pg-635
63. Ibid, pg-601
64. Ibid, pg-601
66. Ibid, pg-171
67. Ktoky, P: Swarajottor Asomiya Upanyasa Samiksha, Bina Library, pg-184
68. Ibid, pg-184
70. Ibid, pg-149
70. Ibid, pg-149
71. Kotoky, P: Swarajottor Asomiya Upanyasa Samiksha, Bina Library, Ghy, pg-184
75. Choudhury, P.K.D: Aesho Basarar Asamiya Gadya Sahitya (1900-99), Silpighar, Duliajan, pg-348
77. Ibid, pg-73
78. Gaswamy, M.R: Mamani Raisom Gaswamyr Upanyas Samagra, Students Stores, 1998, Ghy, pg-881
79. Ibid, pg-820
80. Ibid, pg-821
81. Ibid, pg-849-850
82. Ibid, pg-856
83. Ibid, pg-859
84. Kotoky, P: Swarajottor Asamiya Upanyasa Samiksha, Bina Library, 1995, pg-75
85. Ibid, pg-75
86. Ibid, pg-75
87. Ibid, pg-75
89. Kotoky, P: Swarajottor Asomiya Upanyasa Samiksha, Bina Library, 1995, Ghy, pg-78
90. Gaswamy, M.R: Mamani RAisom Gaswamyr Upanyas Samagra, Students Stores, Ghy, 1998, pg-873
91. Ibid, pg-874
92. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-88
93. Ibid, pg-89
94. (A character in a book is real when the novelist knows everything about it. He may not choose to tell us all he knows……… but he will give us the feeling that though the character has not been explained, it is explicable.) –Foster, E. M: Aspects of the Novel, pg-61
95. Thakur, Pankaj (ed): India’s North-East, Prakash Publishing house, 1982, pg-32
96. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-90
100. Ibid, pg-50
102. Muchahary, C: Jujaini Or, Bina Library, Kokrajhar, 1993, Reprint, pg-99
105. Lahary, M.R: Kharlung, Bina Library, Kokrajhar, pg-14
111. Ibid, pg-3
112. Ibid, pg-128