Chapter-7

Conclusion

7.1 It must have been seen from the foregoing pages that the development of Assamese novel as well as of Boro novel in this period manifested itself in many different ways. The novel in Assamese came in the wake of the western system of education that was introduced by the British Administration, and it drew its inspiration from the literature of the west, but the novel in Boro came in the wake of Assamese and Bengali influences. It has also been evident that forces originally western played a predominant role in its development in Assamese novel. The novel is essentially related to life. The novel owes its existence to the interest which men and women everywhere and at all times has taken in men and women and is the great panorama of human passion and action. This interest, as we have noted, has always been one of the most general and most powerful of the impulses behind literature, and it has thus given rise, according to changing social and artistic circumstances, to various modes of expression- the latest develops of this mode is novel which is the largest and fullest of them. The novel has placed for the expression of our common interest in human life and has established itself as the principal literary form of our complex and many-sided modern world.

The primary aim of the novelist gives an artistic analysis of the details of life. Thus every great novel is a realistic representation of
human being and society.² Novel as described by Sir Ivor Evans is a narrative in prose, based on a story, in which the author may portray character, and the life of age, and analyse sentiment and passions, and relations of men and women to their environment, with a setting of writer’s own times, or the past.³ So the novel takes its origin from life and as such it has real social roofs. In this context reference can also be made to Henry James whose definition of novel speaks about its relation to men and society. In his words, a novel is in its broadcast definition a personal, a direct impression of life; that to begin with, constitutes its value, which is greater or less according to the intensity of the impression.⁴

The realistic portrayal of the Boro and Assamese social life and the hopes and aspirations which attend the conjugal life of men and women find an ample outlet in this period. In this period the novels although brilliant in creating a pleasant romantic atmosphere were, however, somewhat deficient in portraying the contemporary society and the aspirations in the mind of human being. We have discussed in chapter-1 that the first stage of the Boro novel. Within the discussion of this period ‘Mwihur’ by Dharanidhar Owary in Boro is undoubtedly the best. The underlying purpose of Dharanidhar Owary’s novel (Mwihur) is to present a picture of man’s life and the irony of fate through the juxtaposition of a particular race of people against anoment of poor cultivators. But in this novel the background based on hunting. Hunting is the livelihood of the poor Boro society. According to Phukan
Basumatary—*it is which purviews the hunter side, outlook and habits of the Boro society.*\(^5\) Like Homen Borgahain, Dharanidhar Wary sings the glorious past and depicts the good and bad qualities of the contemporary social life. These resemblances with their predecessors are evident in the matter of style and technique too. The leading characters of all these writers are the product of imagination; the true characters play an important role in their novels. In all of them the story is highly descriptive in nature and at times somewhat dramatic. Although Dharanidhar Owary and other novelists succeeded in strengthening the base of the Boro novel by coming into contact with the aforementioned writers, they were able to depict the depth and variety of the contemporary social life. The settings and characters of their novels are very close to real life. They could capture in their novels the past of Boro society. The problematic life of Boro peasant or struggling day labourer is took place in their novels.

In *1960-1980*, within this period so many social novels were written by both of Boro and Assamese novelists. Boro novelists have written only social novels on the background of various social life styles from the beginning. But on the other hand, Assamese novelists wrote some historical novels on the background of historical fact.

Upto the beginning of the twentieth century was hardly any difference between the rural society and the urban society of Assam; a separate urban society was yet to be developed. So the new urban
society problems which have attracted the attention of some Assamese novelists were not in Boro novelists. Comparing the Assamese, Boro society is yet very underdeveloped. Therefore we have not seen any change of urban picture on the rural picture. But on the other hand where is a little bit take places in Assamese novel. The Assamese novelists with the change of outlook the turned their attention towards society and devoted themselves to deal with its various problems. In this period the writers could feel the popular stream of thought, conventions and ideals. Many of the young writers felt the necessity of leaving aside the much repeated, most familiar, hackneyed themes and they thought it wise to break new grounds and bring new surroundings in their creation. Thus the creation of social novel came up in the field of Assamese literature, and then gradually it is influenced on Boro literature also. Compare to Assamese novel the Boro is very preliminary age from all sides of novel literature.

7.2 In this period witnessed a complete transformation of both the theme and technique of the Assamese novel. The various experiments carried out by the western novelists exercised a marked influence upon the writers. With the spread of education and knowledge the mind of the literary writers was drawn into different directions. It has been discussed in chapter-2, chapter-3 and chapter-4 both Boro and Assamese, respectively, on basically social point of view. In the field of Assamese novel we observed that the horrors of the Second World War and the consequent changes in the
society brought about changes in the outlook of the novelists. The unhealthy atmosphere made the society restless, people became economically destitute and they were compelled to enter the frantic struggle for existence. This struggle made the people realistic in their attitude and approach to life. The old historical romances of the pre-war period no longer had any attraction for them, if there is a few reflection of World War and the freedom struggle of India. The depiction of the various problems confronting the society and the representation of the actual world or reality become the main preoccupation of this period. On this context, according to Umesh Deka- *as a result the most important quality which characterizes them is the social consciousness.* This consciousness greatly helped the novelists in sharpening the keenness of their observation and led them to make life like portrayal of the lesser aspects of life. While the Second World War or freedom struggle, there is no influences on Boro novel or novelists, though creation of Assamese novel is the contributor of Boro novel in the field of Boro literature. Anyway, with these writers both the Assamese and Boro novel took a turn to the solid grounds of reality and came closer to common men with their joys and sorrows, aspirations and frustrations. It is again these writers who brought the rural life and the ordinary rustic people into their works. Within this period novelists likes Birendra Kumar Bhattacharya, Homen Borgahain, Mamani Raisom Gaswami, Nirupama Borgohain, Laxminandand Bora etc. are mentionable. On the otherhand in Boro- Chittaranjan Muchahary, Manaranjan
Lahary, Dharanidhar Wary etc. are mentionable. Both the Boro and the Assamese novels are adequate representations of the social life by the above mentioned novelists. The vivid picture of the vast social life from its higher strem to the lowest which Homen Borgahain, Mamani Raisom Gaswami attempts to present in their discussed novels. The crisis for land and wealth as found in the common man finds an important place in Homen Borgahain’s ‘Halodhiya Charaye Baodhan Khay’ and Devendra Nath Acharya’s ‘Anya Yug Anya Purush’.

The novel of Laxmi Nandan Bora, ‘Ganga Chilanir Pakhi’, we can get the lower and higher division of people. Nirupama Borgohain and Mamani Raisom Gaswami have portrayed erosion of conjugal cohesion, loneliness, despair, helplessness and self-deceit in their novel. The social consciousness of this period finds its adequate reflection in the novel of Birendra Kumar Bhattacharya. Moreover, his political awareness sets him apart from the other novelists. Almost of his novels are alight with social and political consciousness the best reflection of which is found in his ‘Iyaruingam’. The novel shows his sympathy for various communities of people and their societies. Among other novelists Syed Abdul Malik has shown with the sympathy of creative artists how the young generation has been a generation of outsiders and how it has falling down a victim to mutual violence of the society. These novelists have also drawn our attention towards the psychological aspects of human mind. Moreover, the regional novel
has occupied a significant place in the development of this period of Assamese novel.

In the same manners Boro novelists likes Dharanidhar Wary, Chittaranjan Muchahary have also written on the background of the struggle and happiness of man dwelling on the bank of Bwrsi river and Swrmang river respectively. The novel fully represents the Boro life and socio-cultural in a lucid language. Manaranjan Lahary, the prestigious *Sahitya Academy Awardee (2008)* written the novel ‘*Kharlung*’ on the background of the poor farmer life with migratory character of the Boros has also been regarded as a significant contribution in the field of Boro novel. The success of Manaranjan Lahary prompted the new writers to write novels based on the far-flung regions of Assam and it was through him that the neglected, the illiterate came to limelight. Thus, Ramchandra Basumatary’s ‘*Khafalni Bwswn*’ is also written on the poor family of Boro society. How they fight for their livelihood is picturised on the novel. It is a mentionedable one; ‘*Manju Bala Devi*’ by Nandeswar Dwimary is another background. It was based on Boro and non-Boro caste struggle. It was he who could awoke sympathy in the mind of the readers by creating some memorable characters belonging to the Boro and non-Boro caste, classism matter is stand here. Another novel ‘*Dwithun*’ by Buddhadev Basumatary is stand on another background based on agricultural life. Here the background is to just bigining of illiterate to literate. How the Boro society yet very illiterate, at this moment a few literate person what kind of work
should be done for the backward Boro society, it is discussed thoroughly within this novel. Then Rajendra Nath Brahma’s ‘Fwimal’ is also written on the rural farmer life. How they have to struggle for their livelihood. The Boro novelists have deep sympathy insight and understanding of village people and their way of life. In their stories they are keen observers of folk and rural situations. Their rural stories depict the hopes and fears, simple joys and sorrows, the temptations and weaknesses, the deep piety and superstitious of the rustics as also the fidelity of rural love. From this view poit we compare them with Bibhuti Bhushan Bandopadhyaya, Manik Banpadhyaya of Bengali novelists. Anyway both Assamese and Boro novelists have taken a humble attempt to study the details of their contemporary social life and represent them in a realistic manner.

Characterisation which is very important element of the novel has been brilliantly represented by this period, novelists through the method of dialogue or conversation. *Literary character is a term which is an image of the writers’ verbal arrangement.* Anyway the present day novelists have turned their eyes to those who are neglected by society and tried to assess their social values. We have discussed in *chapter-5* that the writers of this period were the first to examine the minds of their characters and present them in a realistic setting. The variety of subject matter has led to the variety of characters. The equality of treatment given by the novelists to both the significant and the insignificant characters of the society is
an important feature. Because......art does not prove, it only depicts. 
It does not argue; its illustrations are its only arguments. The most essential characteristic of art is that it should portray living men rather than demonstrate theories.\textsuperscript{9} The most remarkable achievement in the field of characterization is found in the novels of Homen Borgahain and Birendra Kumar Bhattacharya. Hindi novelist Samrat Premchand has also drawn the true characters from the living society. Like the characters of famous Hindi Novel Samrat Premchand, Homen Borgahain’s Raseswar in ‘Halodhiya Charaye Baodhan Khay’, Birendra Kumar Bhattacharya’s Sarenla, Khutingla, and Rishang in ‘Iyaruingam’ are characters which may be regarded as true representatives of the society. It should be noted that the writers of this time like their fellow novelists in other countries have not allowed themselves to be confined to the external side of characters and have tried instead to bring out the inner workings of characters’ mind. According to Umesh Deka attempts have been made to present the psychological abnormalities of character in the social context. In order to discover the inner mind of the characters and bringing out their complexities, technique like stream of consciousness has been employed by a few novelists.\textsuperscript{10} An example of these are found in Laxminandan Bora’s ‘Ganga Chilanir Pakhi’, Nirupama Borgohain’s ‘Sei Nadi Niravadhi’, Devendra Nath Acharya’s ‘Anyu Yug Anya Purush’ about which a detailed discussion have been made in chapter-5. Mamani Raisom Gaswami’s novel ‘Chenabar Sot’ is also same. The quality of the
story is the soul of composition. To quote Howard Fast, we say that *form can have no separate validity from content, anymore than man’s skin can live and breathe without the man inside of it.*

On the other hand, within the area of Boro novel the most remarkable achievement in the field of characterization are found in the novels of Manaranjan Lahary, Dharanidhar Wary, Ramchandra Basumatary and Chittaranjan Muchahary. Like the characters of Assamese novel, Dharanidhar Wary’s Dodere in ‘Mwihur’, Chittaranjan Muchahary’s Alaisri in ‘Jujaini Or’, Manaranjan Lahary’s Rangrashi, Kameng, Gohel in ‘Kharlung’, Ramchandra Basumatary’s Dukharu and Mayashi in ‘Khafalni Bswn’ are characters which may be regarded as true representatives of the society, on the other hand Chittaranjan Muchahary’s ‘Jujaini Or’ can be compare to Rajani Kanta Bordoloi’s ‘Miri-Jiori’ in some aspects. Psychological abnormalities of character are found in Nandeswar Dwimary’s ‘Manju Bala Devi’, Rajendra nath Brahma’s ‘Fwimal’ and Buddhadev Basumatary’s ‘Dwiyhun’. Buddhadev Basumatary, thier sustained production shows the evolution of thier technique which is powerful, individual and adequate. Starting with romantic love, they have covered also psychoanalysis and social consciousness which is discussed thoroughly in this chapter. However, it may be mentioned here that although the Assamese and Boro novelists have tried their hands at the various literary experiments in the style of the western novelists. Yet the influence is neither specific nor does it show an influence of any particular
writer. In Boro novel the influence came from mainly Assamese and Bengali, because most of the Boro novel writers have taken their education through both this two medium of instructions. So generally it is see that they have influenced by these two literatures. In view of the limitations of their experiences their works unlike those of the other language novelists seldom go into the deep levels of human existence. But they have to be admitted that within this limited scope the Assamese and Boro novels have assumed a peculiar variety of stylistic expression within this period.

Within the chapter-6 we have discussed about the comparative study of Boro and Assamese social novel during the period of 1960-1980. What kind of standard of Assamese and Boro novel is, we have show here a few points of similarities and dissimilarities observing written technique and presentation of the novelists of both the languages. Comparatively Boro is not such developed as well as in Assamese have.

7.3 Anyway, in the context of Dr. Umesh Deka, the contemporary novelists have rejected the meaningless values of the existing tradition and made a valiant effort to observe human beings from an egalitarian and humanistic point of view. Thus we find them attacking the outdated moral concepts regarding individual’s character and personality and replacing them with new social concepts and values, on account of which even down-trodden men and women find a sympathetic treatment in their writings.\(^\text{12}\)
The novel deals with certain problems of life and they are reflected in the author’s own outlook towards life. The novel is preoccupied with the problems of the middle class, the labourers and the peasants. The new social and economic environment, the incongruities, and the inequalities of opportunities—these have become the ordinary postulates of the novel of today. It is concerned with the social, political and moral upheavals brought about by the Second World War, and trying to assess the new values in Assamese novel. It contrasts the contentment of the peasant life of the earlier social order with the discontent, misery, oppression, tyranny and exploitation that labour has to undergo in the new social order and the anger and sense of revenge roused in consequence. It is the picture of Assamese social novel of the said period, while Boro is not.

The literary achievements depend to a great extent upon the writer’s own experience. The depth of experience combined with an artistic outlook can alone produce a great work of art. It is also true that neither belief in economic determinism nor submission to blind faith can create great literature without the emergence of the literary genius. Humayun Kabir said- like the spirit creating a cosmos out of chaos, great literature blossoms only when a great genius appears. And a genius appears only when the spirit moveth him.⁴³

In spite of all these new tendencies and endeavours, novel largely is being written even today on sentimental, erotic and escapist themes to which life does not wholly approximate. It is true
that if any literature is to go on flourishing, it is bound to emerge from the trance of suspended faith. But it is equally true that mere change is not always a symbol of progress and that every new experiment in literary form or content is seldom a milestone on the road to aesthetic perfection.

References:-

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5. Basumatary, P: An Introduction to the Boro Language, Mittal Publications, New Delhi, 2005, pg-8
6. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-140
7. Ibid, pg-140
10. Deka, U: Post-War Assamese Novel, Chandra Prakash, pg-143
11. Ibid, pg-143
12. Ibid, pg-145-146