Chapter-1

Background and Development of Boro Novels

1.1 Background of Boro Novels

The germ of the Novel lay in the medieval romance, a fantastic tale of love and adventure, itself derived from the ballads and fragments of epic poems sung by the wandering minstrel. Now novel as a specific form of literary expression has been the haunting ground of many authors and literary critics the world over. This form of literature evoked a great deal of positive response from amongst the readership of all climes and places. This global interest for novel and the art of writing novel had its all pervasive impact over the Boro novel, too. It is nonetheless a very effective medium of the portrayal of human thought and action. The novel can, of course, have its setting or background in any part of the world and any time, past, present, or future. It is very freedom from all limitations allows it to give a fuller representation of real life and character than anything else can provide.

The novelists in Boro, their first attempt at any approaching for a plot of a novel always tried to project the picturesque aspect of the Boros by depicting their socio-cultural and economic condition. So, most of the Boro novels are based on depiction on the social and religious evils of the time and composed against the background of rural life and some are based on the conflict between the higher and lower classes of society. For example, ‘*Manju Bala Devi* (1980)’, a novel bearing the name of the main character is written
by Nandeswar Daimary (1955- ). In the words of Madhu Ram Boro, *It is a successful novel having psychological argumentations, philosophical ideas regarding caste and religion classified by so-called high class people of the society.*

Manju Bala Devi, a Brahmin Girl, had love with Abhiram Basumatary, a Boro youth, when they were students of cotton college. Abhiram was handsome boy with brilliant career but there was socio-religious obligation in their union. So, she requested Abhiram to give his consent for court marriage and this was performed accordingly before they both came to Abhi’s house. Abhi’s mother made arrangements for them separately at night and Manju had to sleep with maid servant Nale, who disclosed about Abhi’s father known as Mukut Sarma, the same person known as Mahendrda Sarma who is also Manju’s father. He was a man of loose character and had illegal conjures with Abhi’s mother. Now Manju came to know that Abhi was none but her elder brother though born of another mother. She was also in advance course for two months due to illegal meet with Abhi before their registered marriage. She became unbearable of these happenings in her life and hanged herself to death that very night after writing a letter to Abhi to disclose everything.

The agricultural life of the village and the attachment of the farmer to the soil and the various problem brought about by the complexities of modern life in the simple innocent life of the countryside, have found a clear expression in the Boro novels. Boro novels have embraced a wider range of subjects. The problems of outsiders, the socio-economic problems of village, break up of joint family, the old tradition and disbelief in conventional customs, the movement of the people from the village to the town, exploitation of the poor peasantry by the rich, the growth of the village societies and formation of mixed society, all these have been depicted in the Boro novels. Besides the rural problems, Boro novel deals with the present day life and agrarian problem. Manaranjan Lahary (1936-2008), in his novel
represents the problems of peasantry and the traditional customs and habits of the Boros. For example, ‘Kharlung’ (Migratory, 1976), it has description of the Boro people who are naturally akin to changing their places of settlement, mad after natural beauties, lover of free life and at last who meet with failure in life without any perpetual objectives. The people living therein with their mirth and merriments in different fair and festivals, social set up of the tribal people in general. His another novel, ‘Haina Muli’ (1985), means charming medicine, is a social but tragic novel revealing the idea of existing belief practice of charms and medicine among the Boros in ancient period, but resulting more in bad than good leading to complete destruction of a family set up.

On the other hand, ‘Mwihur’ (The Hunting, 1980), is a social novel by Dharanidhar Owary(1948-) is a tragic novel, in the background of Manas forest where the scenery of Bwrsi river, the jungles on it two banks, the village Narenguri and Forest Bit office are situated. The plot is imaginary but written with possible facts happening in day to day life of the Boro people in the village area.²

Chittaranjan Muchahary (1944- ), the first novelist in Boro, in his novels represents the various social problems faced by the middle and lower class society. He also depicts the realistic picture of those dwelling on the banks of the river and romantic love is one of his favourite themes, socio-cultural and economic problems have been brought into focus by him in a good number of novels. The socially conscious mind of Buddhadev Basumatary (1957- ) is fully revealed in his novels in which he is mostly preoccupied with the evaluation of social rights of a man and socially responsibility of a man.

The new trend of novel with social problems was initiated by Katindra Swargiary and Kanteswar Brahma based on the movement time
In the new writings, the society was given more importance than the individual, and as a result, in place of the romantic literature of the preceding age there came to be composed a literature which reflected real life. Besides, we have all the time our support with the Bengali and the Assamese literature. In fact, in many cases the impetus was drawn not directly from the West but through the literature of Bengali and Assamese.

Moreover, an account of writers’ acquaintance with new ideas of literature both native and foreign, the importance of artistic depth and beauty in the novels has been realized. In the modern Western literature a great importance is attached to psychoanalysis of character. The study of psychology has revealed the hidden truths of human mind. Its impact on the novel has been great and the novel has become psychoanalytical. For a profound analysis of character, technique like the stream of consciousness has developed in the modern novel. Although in comparison to Western or other neighbouring literature this new experiment is yet to develop in Boro. Yet efforts have been made by our young writers. The young writers are very much conscious of their social responsibilities. A wave of social change has come around them; the desire to establish a classless society free from exploitation is very strong in the young generation. As such there is an effort to reflect the social realities in all writings.

There were of course other reasons for which a change in the trend of novel was bound to take place. With the growth of science and technology, people developed new attitude towards the life and the world. The material reality occupied their mind and the new values that come to be acquired about life had their impact on literature. Therefore, the novels that came to be written during this period develop some distinct characteristics. The marked tendency in these novels is towards realism and economy. The writers took a
realistic attitude in order to bring about over all changes in the existing social system and accordingly there were changes both in the form and content of the novel.

Along with the spread of education the number of writers and readers increased. They studied the literature of other countries and surveyed the various novel concepts, e.g. existentialism, aestheticism, expressionism, surrealism etc. Some writers openly declared themselves in favour of new philosophical concepts.

Attempts have been made by novelists like, Manaranjan Lahary, Buddhadev Basumatary, Jaraphagla, Mogesh Narza Boro, and Katindra Swargiary to analyse the characters from the psychological points of view. A new class of socially conscious readership emerged and they encouraged the writing of novels as a popular form of literature. The interest of writers and their readers diversified to a considerable extent and consequently the Boro literature was fortunate enough to have a rich harvest of good novels.

1.2 Aims and Area of the Study

The aim of this study is to compare Boro and Assamese social novels from 1960 to 1980. It is worth mentioning here that till date no such work has been attempted.

Boro and Assamese came from two different language families. Boro is from Tibeto-Burman language family and Assamese is from Indo-Aryan language family. But both the societies as well as the respective literatures are very close to each other. It is mentioned that Assamese Novel is highly developed in comparision to Boro. On this background the work want to encourage our writers to done more work likes Assamese.

The present study incorporates novels of both Boro and Assamese by comparative study.
1.3 Importance of Study

The proposed study demands highly an academic value. Broadly speaking, such type of study will help to know sufficiently about the development and background of the concerned novels. Besides, the study will also highlight the position of the novels in the literature of both the linguistic groups.

1.4 Sources

As Primary Sources--
Visiting various libraries like, G.U. Library, G.U. Kokrajhar Campus Library, District Library of Kokrajhar and sometimes interview with living novelists of Assamese as well as Boro novelists whenever possible.

As Secondary Sources—
All kinds of existing published materials available in the form of journals, books, articles etc. have been collected. The aforesaid libraries also were utilized.

1.5 Methodology

To write this Thesis, the analytical Method has been adopted. Along with the comperative methods to examine the novels from both the languages.

1.6 Development of Boro Novels

Novels are an important genre of literature, which is a creation of the creative minds of contemporary artists. It is a long story or the story of life or life history, but it has its own characteristics and qualities. When a credible life history, a well-known life of a man and woman, a particular society’s problems and the soul of its people, the hopes and aspirations of the society
acquire the form of incidents and characters in a well-defined sequence of events then it becomes a novel. The narration or the telling of the story is one of the chief distinguishing qualities of the novel, where the significance of the events or incidents and characters are revealed gradually one after the other artistically. The significance and the finer details of a life gradually spread out itself through the course of time. Therefore it is called as, *a novel is an orchestra of a wonderful life’s music.* It delves deep into the inner-recesses of the mind of a person, its thoughts and feelings, hopes and aspirations, etc. Like a huge tree it consists of different branches, some major and some minor characters and incidents along with the main, which may be called the main plot and the sub-plots which compliment each other in the development and growth of the story. It is because of this factor that a novel is able to capture the attention of its readers.

The term ‘novel’ is derived from the Italian word ‘novella’, but its development has nothing to do with it the development of the ‘novella’. Because, the term ‘novella’ refers to Boccassio’s stories in his book ‘Decameron’ of the 14th century (1313-75), which is at present considered as the precursors or roots of the modern short stories. It is said that the novels grew with the gradual transformation of the society from a feudal to bourgeois society. Novels are the voice of the people of a society, a society which is fast becoming complex and developed day by day. Not only in thoughts and feelings has the society become advanced and cosmopolitan in outlook, but in actions too man has also reached the stars and the planets in body and spirit. Man has succeeded in exploring the depths of the deepest oceans and the impregnable space, because of which the society and the traditional life of the people is changing on a daily basis. Literature has been reflecting these changing trends of the society and its customs, where it is seen that the novel as a literary genre is seen at the forefront of these manifold activities. In the
meantime, the novel has adopted itself to the rapid changes in the society to reflect its soul and essence in true spirit and style by taking on the challenges posed by the rising problems and hardships of the modern society head on. Infact, the problems and complexities of the rapidly changing society have become an important site or source of the modern novels.

Like the other genres of literature the novel being an important literary genre is also an art, which is an art that reflects or in other words, mirrors the life and times of the society and its people in a particular period of history. *The truth of life and society is portrayed and revealed to the readers by the novelist with his art and creativity. People who do not realize the merit and importance of art in life and society do not acknowledge its value.* Virginia Woolf, an acclaimed novelist said that the novels reveal in depth the experiences of life and society.\(^7\) Giving credence to this aspect of the novel Matthew Arnold did not want to acknowledge Tolstoy’s ‘Anna Karenina’ as an art, but simply sought to classify it as just a part of life.\(^8\) According to Arnold though ‘Anna Karenina’ was a successful novel, he says it failed as an ‘art’. On the other hand Shelly and the like recognized the novel as an art.\(^9\) For the philosopher Plato the experiences of life is the primary art, therefore, *the novels is also an art.*\(^10\)However, whether a novel is an art or not is a matter of endless discussion and debate. But one thing is clear and certain that it is a reflection of life’s experiences.

In realm of literature, one has heard umpteen numbers of times regarding poetry since times immemorial. But, the novel is a recent development in the realm of literature. Novels grew along with the rise and growth of democracy as its foundations lies in the society and its evolution through the passage of time. In short, during its inception the novels dealt with fairy tales, kings and queens, important personalities and figures, etc. Their
supernatural actions and deeds lasted for a while which no longer exists today. Now there is a growing tendency among the people to think of one another in a society and to bring about a social and other freedom. The customs and social practices which all the members of a particular society adheres to cannot last for a long period of time when it is removed from the society. People appreciate when the society in which they live their lives get an appropriate expression and reflection in a particular medium. Novels give an expression to these numerous thoughts and problems of the people in a society. There is no religious moralizing and sermons but an expression of the peoples myriad problems, thoughts and feelings. The daily struggles of life, thoughts about the self, practical experiences in life reflect through the person of the writer as the felt and practical truth. Because of this reason the novels traveled from the world of otherworldly supernatural to natural or the practical life of this world.

The novel is not a product of this country, but of the West. With the coming of the British in India, their customs, practices and literature followed them. It was the English literature which brought the novels in India with a Romantic strain of thoughts and feelings. As such, the practice of novel writing soon started in India under the influence of the English novels and this is the same in the case of Assam also. In Assam and other parts of India, stories other than the ones based on supernatural and magical elements found in the ancient religious scriptures in Sanskrit were not written. The contemporary novels do not have any religious morals and principles, no supernatural elements -- but it has different strands of social life, practices, experiences and earthy knowledge. In Assamese literature ‘Kaminikantar Caritra’(1877) and ‘Sudharmmar Uphakhyan’(1884) shows some signs of modern novel but it was Padmanath Gohain Barua’s novels ‘Bhanumati’(1890) and ‘Lahari’(1892) which made the beginning. In Bengali
literature through Bankim Chandra’s ‘Durgeshhandini’ (1865) and Phearichand Mitra’s ‘Allahler Gharer Dulal’ (1858) founded the practice of novel writing in Bengali, it is Bankim Chandra Chatterjee who is the pioneer of modern novels in Bengali. Similarly in Boro literature though at present the novel is developing rapidly its first pioneering efforts in novel writing in Boro was made by Chittaranjan Muchahary through his ‘Jujaini Or’ in 1962.

In English literature the novel got birth in the hands of Daniel Defoe (1660-1731) in the eighteenth (18th) century. In fact, in his first novel ‘Robinson Crusoe’ (1719), Defoe attempted to tell the story through a sense of reality grounded in day to day life of a person. The term ‘novel’ was derived from the Italian word ‘novella’ to describe this new form of story writing. ‘Novella’ literally means a new form of story. Since the Italian Renaissance there was a new awakening in literature, the doors of which was opened by the likes of Dante and Giovanni Boccassio. Boccassio’s ‘Decameron’ reflects or expresses the people’s hopes and aspirations, their problems and their needs in this world. In this novel Boccassio has depicted the impact of Blackdeath and its aftermath on the ordinary lives of the people through the characters of seven (7) girls and three (3) boys who just managed to survive the terrible disaster that man has ever known. It’s a terrible fact of life; it has nothing miraculous supernatural characters and elements but the sad and bare and painful fact of the hard reality of life and its curses. Boccassio’s ‘Decameron’ (1350) is the first ever ‘novella storia’.

In sphere of Boro literature novels came into existence only during the middle of the twentieth (20th) century and during its inception the influences of Assamese and Bengali literature can be found. Boro novels came into existence after the short stories. Due to the enthusiastic efforts of the American
Baptist Missionaries the Boro literature made a humble beginning. They realized very early on that their missionary work was to succeed only when they first learned the native language and culture themselves, thus began the journey of Boro literature. They began to codify the grammar and give it a written form. In 1884 Rev. Sidney Endle codified the Boro language spoken in the then Darrang district of Assam and wrote a book of Boro grammar called ‘An Outline Grammar of the Kachari (Boro) language’. Similarly he collected materials on the folk literature and culture of the Boros and published it in book form. They also translated and circulated religious books in Boro among the people. Likewise J.D. Anderson wrote a book on of ‘A Collection of Kachari Folk Tales and Rhymes’ in 1895. Another Missionary named Rev. L.O. Skrefsrud wrote a book titled ‘Short Grammar of the Mech or Boro Language’ in 1889. It is to the credit of these Missionaries that they imbibed the culture of writing among the Boros. All these works were written in Roman script in a simple and straightforward language. However, one cannot find any single novel during this period nor do we find any attempt to write one.

Boro novels are a creation of the modern period in Boro literature. It was mentioned earlier that Chittaranjan Muchahary’s ‘Jujaini Or’ (1962) is the first Boro novel. For this reason we have to recognize Chittaranjan Mushahary as the pioneer of novel in Boro literature. This ‘Jujaini Or’ (The fire of the husk) is not the fire that the Boros burn in their households to keep themselves warm during winter, mosquito driving or to cook food. But, it is a metaphor for the burning fire of love of two beloveds (Hero-Heroine) madly in love with each other battling the obstacles put up by the society in their relationship and how they overcome these obstacles. This novel is essentially a social novel, because it portrays the different aspects of the society. It is similar to Rajani Kanta Bordoloi’s (1867-1939) ‘Miri-Jiori’
in which he narrates the story of a boy and a girl in love with each other and it forms the central part or structure of the novel that reveals the different shades of the society. Muchahary’s ‘Jujaini Or’ also has a love story as its central theme but in it he has brought out clearly the different shades of a typical village life and society. Compared to the present day novels Muchahary’s ‘Jujaini Or’ is not a fully developed novel consisting of only one hundred and four pages yet as a pioneering work it remains an important material of interest to the readers of literature. As it was the case with ‘Nabbabu Bilash’ in Bengali literature and ‘Jatrikar Jatra’ (1851) in Assamese literature, so is the case with ‘Jujaini’ Or in the field of Boro literature as the pioneering works in novel writing.

The subject matter of ‘Jujaini Or’ is serious but the development of plot, characters, and incidents are simple and straightforward. In the novel the boy and the girl - Ajoy and Alaishree are in love, but could not marry his beloved because of the opposition of his parents. In the end Ajay married Aloka according to the wishes of his parents as a result of which Alaishree looses her mental balance. Chittaranjan Muchahary has so far produced a large number of novels to his credit. Just as in Assamese literature Rajani Kanta Bordoloi is regarded as the king of novels, in Boro literature Chittaranjan Muchahary is also regarded as the undisputed king (Samrat) of novels.

After ‘Jujaini Or’ (1962) Muchahary wrote ‘Bikhaya Gaow Khugaya Geowa’ in 1972, which is also a heartrending love story. Significantly, some ‘ultra modern’ characters in Boro culture can be found. Sushanta and Shanti, brother and sister are orphans but ultra rich. Sushanta is a Professor of Natural Science in Cotton College but resigns from his job. He is in love with a beautiful girl named Iramuti but could not express his feelings to her. He
could not express the feelings of his heart with his own mouth. Similarly, his sister Shanti also could not express her love for the handsome and brilliant lad Ajit, who was a genius in studies pursuing a science degree in Cotton College although she was madly in love with him. She could not gather the courage to express her feelings to him and the intense fire of love simply burned inside her heart. Another girl Kalpana is in love with Ajit but unfortunately, during one practical class in the laboratory Ajit looses his eyesight in an accidental explosion. Kalpana’s love for Ajit was superficial and shallow, she loved him only for his good looks, and after this incident she dumps him and goes back to one Premadhar with whom she had an affair earlier. In this situation Shanti impersonated Kalpana, who had similar voice and long hairs like Kalpana to give solace and her love to Ajit in times of his misfortune and who was unaware of the fact that Kalpana had dumped him for another person during his time of need. Further, she donated her cornea to Ajit at the cost of her own sight considering the fact that Ajit is a learned person and that his knowledge and skill should not simply go waste. This unfortunate situation drove Shanti’s elder brother Sushanta to commit suicide. Later, with the treatment from a doctor from London Ajit regained his sight. On learning this development the opportunistic Kalpana agrees to come back in Ajit’s life. Before all these Shanti gave all her wealth to Kalpana in her ‘Will’. Shanti just couldn’t muster enough courage to express her love for Ajit for which she suffered heartbreak. Later she sacrificed herself for Ajit and Kalpana. In brief this is the story of the novel ‘Bikhaya Gaow Khugaya Geoa’. Compared to ‘Jujaini Or’ this novel ‘Bikhaya Gaow Khugaya Geoa’ is a little more mature in the matter of development of plot, writing, and narrative technique. The novel ‘Bikhaya Gaow Khugaya Geoa’ consists of fourteen (14) chapters written in sixty-one (61) pages. As such like ‘Jujaini Or’, this novel is also relatively a small work in its scope and dimension. After these two pioneering works Muchahary has produced one work after the other like ‘Gwrwnthini Unao’(1972), ‘Girls’
Hostel’ (1981) (vol. I & vol. II), ‘Un-daha’ (1987), and etc. All these novels have a potential for a mature plot and character but most of the plot and characters did not get an opportunity to grow and develop according to its potential because of its limited dimension. But it is seen that the readers have accepted it as a novel even though it is not fully developed as a novel because in most of his novels he deals with the subject matters and issues that appeal to the youth. With all its strengths and weaknesses Chittaranjan Muchahary’s novels have given sufficient material to the readers to arrest their attention and interests. Chittaranjan Muchahary’s novels generally have one single plot and a small in scope and dimension; in this field we can cite the name of Manaranjan Lahary after Muchahary. Lahary’s novel ‘Kharlung’ which appeared in 1976 is well written and developed novel in Boro literature. The main character of this novel by Lahary is Gohel, who is very impatient and through this character the novelist metaphorically highlights the unstable and impatient nature of the Boro people. Like Gohel some other characters and situation is unstable and impatient. In an interview on his novel he acknowledged that some of the characteristics of the novel are of the village, and some of the incidents and characters are real. He has situated his novel in his own village and has tried to portray the treatment of the master towards their maid servants. On the other hand, Gohel narrowly extricates himself from a difficult situation and decides to comes back to his original home after realizing that one’s place of birth and home is a home after all and with this the novel ends. However, the contemporary Boro novels seems to have ignored its fundamental traits and the up-and-coming novelists are seen to write only novels of love and romance without any substantial subject matter of interest and benefit to the general public. Some of the novels of Chittaranjan Muchahary fall within this category. From this viewpoint Lahary’s novel ‘Kharlung’ should be considered more mature and developed than the others. From the point of development of character and plot, its
source and philosophy, discursive and narrative technique, its rootedness in a regional setting is a far more developed novel.\textsuperscript{17} Infact this is a standard novel from an accomplished novelist in Boro literature.

‘Haina Muli’ which appeared in 1985 is another mention worthy novel by Lahary in which he has delightfully shown the splendor of Haina Muli. In Boro culture since the earliest times this has had and still has a tremendous influence on the people. In this novel Lahary has realistically shown the power and influence of \textit{Oja (medicine man)} on ordinary people and its debilitating effect on the health of the society and nuisance that it causes; the deep rooted superstition that is inherent in the Boro society. Once upon a time the Boros feared and worshipped ghosts and supernatural elements. The things that were beyond their reach were sought to be achieved with the help of supernatural powers; i.e. through the use of Haina Muli, this was a prevalent practice in the Boro society. After failing to win the love and affection of the girl whom he loved he sought to win over her through unfair means by taking the help of one \textit{Oja} named Udli who is also a widow. But the result of this action is very dreadful. The actions, reactions; the consequences of these type of evil practices are shown in this novel. As such, this novel by Lahary is also another mature and developed one in Boro literature. Thereafter, in 1999 Lahary brought out a social novel titled ‘Rebecca’. \textit{In this novel he has made an in-depth study of the character of the fair sex, i.e. women.} \textsuperscript{18} Women are generally weak in one aspect, i.e. ‘sex’ but, the novel has sought to emphasize the point here that this not a rule but an exception. Some women are ‘sexy’ but not all. To regard all women as ‘sexy’ would be a misconstrued and misplaced notion, a prejudice. In this novel one can see the ‘ultra-modern’ behaviour and character of Rebecca. It should be mentioned here that it is next to impossible to understand a woman; this fairer sex is a riddle like the sphinx.\textsuperscript{19} The novelist has attempted to study one aspect of Rebecca’s
character in ‘Rebecca’. Shakespeare’s remark - “Frailty, thy name is woman” stands true for Rebecca. This particular novel by Lahary is also an established and developed one by its standards.

Later on, Lahary created a couple of other novels like ‘Alaishree’ (2003), ‘Daini’ (2005) etc. These numerous novels of merit by Lahary have played an important role in the development of Boro novels and have made Boro literature much richer.

After Lahary, we can cite the name of Buddhadev Basumatary (1957- ) whose novel ‘Dwithun’ was published in 1980. It has often been argued and discussed that Basumatary’s power of observation and insight as revealed in his work is very strong, in-depth and clear. In the discussion and dialogue between Bikash and Madhu the character of women comes to the fore. These two characters in the novel are shown as responsible and torch-bearers of the society; even though it may be quite negligible. Truly they (Madhu and Bikash) are an example and a beacon for the others in the society to emulate. Basumatary’s one and only novel ‘Dwithun’ is a remarkable and mention worthy novel.

A significant and important novel in Boro literature that appeared in the 1980s is Dharanidhar Owary’s ‘Mwihur’ (1980) means The Hunting. The development and handling of plot, art of characterization, and manner of expression (narration) is commendable. The theme and the subject matter of this novel is based on the poaching of wild animals by the Boros and the displacement of the Boro people from the Reserve Forests. It is a social novel by Owary.
In the novel ‘Mwihur’ the contemporary Boro community’s livelihood, culture, religion, politics and social customs, beliefs and practices are depicted through the novel’s main characters (hero and heroine); Golo, Dodere and some other characters. Besides, the lives of the people, and the minds ever observant ideas and thoughts come alive with.

‘Manju Bala Devi’ by Nandeswar Daimary (1955-) is another important novel in Boro literature that appeared in 1980. In this novel Daimary discusses the behavioural, cultural, and religious difference of a certain section of the Boro society, non-Boro Assamese Brahmin and its negative effects on the Boro and Assamese social structure as a whole; obliquely conveying a message.

In the same year, i.e. 1980, Rajendra Nath Brahma’s (1957-) novel ‘Fwimal’ appeared which means ‘failure’ in English. All the activities of the novel proceed towards failure and this is the central idea of the novel, and the social picture revolves around the love story of the hero-heroine. The novelist has ignored the occasion to include sub plots along with the main in this novel. Even then this novel remains a major one in Boro literature.

Jara Phagla’s ‘Bishni Lwithw’ appeared in 1981. This is a detective novel and as far as its incidents and rendering (plot-wise) goes it is a successful novel. The novelist has sought to highlight the deep-rooted social evils prevalent in the society and seeks to eradicate it, as is the case with ‘Manju Bala Devi’. As is seen in ‘Bishni Lwithw’, when we leave out some of the weaknesses of Jara Phagla we are likely to come across a better novel.

‘Hwnjao Gwdan’ appeared in 1984 is somewhat similar to Jara Phagla’s ‘Bishni Lwithw’. Although the novelist himself has called It is a
social novel, the novelist has not been able to clearly bring out the different strands and facets of the society and lacks a proper climax.\textsuperscript{24} whatever the case it is a step forward in Boro literature.

Tiren Boro’s ‘Bigrai Arw Daisrai’ brought a fresh wave in the sphere of Boro novels. It can be noted here that this novel is a kind of active history, which has been written as a social novel. The atrocities committed by the so-called security forces on the ordinary Boro people, man and woman, young and old, sick and the infirm are faithfully represented here by the novelist in its true spirit and picture. In short, it is a testimony of the painful struggle of the Bodoland Movement. It is comparable to Dr. Dilip Bora’s ‘Kolizar Aiee’ based on the Assam Movement.

In 1996 Gopinath Muchahary’s ‘Khoina Kuber’ saw the light of day; this novel portrays our belief and faith on supernatural elements and powers in this world. Further in the year 1997 the novel ‘Bwrai Pagadiani Gwdan Dara’ appeared. The people living in the fringe villages of the Pagadia river objected to the construction of a dam by the Brahmaputra Board in the said river as they thought that it will displace many people.

All the Boro novels under discussion are actually novelettes in the strict sense of the term. Because a novel means, As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette: its magnitude permits a greater variety of characters, greater complication of plot, an ampler development of milieu, and a more sustained and subtle exploration of character than do the shorter, hence necessarily more concentrated modes.\textsuperscript{25} Poet and critic Bijoy Baglary also considers the Boro ‘novels’ as novelettes because of its short length.\textsuperscript{26}
Here mention may be made of the fact that so far in Boro literature there are three women novelists -- Naleb, Mina Kerketary and Rita Boro. In 1995 Naleb translated Vanda Vasiliev ska’s ‘The Rainbow’ into Boro as ‘Jaikhlong’. Thereafter, in 1996 Mina Kerketary’s ‘Gwrwni Radai’ made its entry in the field of Boro literature. It is a brilliant autobiographical novel; a perfect reading and rendering of the feelings of women which is beyond the capacity of man to do. Mina Kerketary’s ‘Gwrwni Radai’ is followed by Rita Boro’s ‘Gongse Okhwrangni Singao’ very much influenced by Sarat Chandra Chatterjee’s ‘Devdas’ and Kanchan Barua’s ‘Ashimat Jaar Heral Sima’. In the novels by these women writers they have mostly dealt with the issues and priorities of women. From these pioneering women novelists many more novels can be expected in the near future. Gradually, the field of Boro literature is expanding with the passage of time as it heralds many new changes; opening the hitherto unknown vistas of civilization. Many aspects in Boro novels e.g. technique, handling and development of plot and the scope should be enhanced. There is no lack of material for this purpose. Many striking novels can be written based on the history of the Boros e.g. the struggle to induct Boro as a medium of instruction, script movement, statehood movement and the like. The upcoming novelists should focus and concentrate in bring out high quality works keeping in touch with the rich mine of literature of the others if Boro literature is to keep pace with the standard and growth of other literatures of the world. Honestly, the Boro novels compared to the novels of other literature of the world in respect of quality and quantity is very low to say the least.
References:
2. Ibid, P.118.
8. Ibid, Pg-87.
10. Ibid, Pg-87.
15. Ibid, Pg-89.
17. Ibid, Pg-40.
22. Ibid, pg-129
23. Ibid, Pg-130.
27. Ibid, pg- 39.