3.1. Before and after Sankerdev

The creation of Hindi literature in Assam began at the same time as in other Hindi speaking states. But it was not done in a continual, systematic and scientific process. It is also obvious that writing of Hindi did not continue unobstructed. It appears that such obstructions continued for centuries together.

According to the linguists, the Indo Aryan language branched out into different dialects in the northern, Midland and eastern parts of the country. The dialect prevalent in between, was known as Madhyadeshiya or Midland dialect Shaurseni spoken in the vicinity of Sursen region belong to the Midland dialect. The Chinese traveller Huen-Tsang who came to India in the seventh century, found certain differences in the language of Kamrup and that of the midland though there was a lot of similarity in the two languages. Shaurseni and Magadhi proved to be of greater importance, for several reasons, among the Apabhransas or the corrupt forms of language. Shaurseni was prevalent in the whole of India except the regions inhabited by the Dravidians. Magadhi dominated the eastern regions of India. Shaurseni underwent certain changes in its form after its migration from the Magadhi, according to Dr. Magadh. The early stage of development of Bhajpuri from the western Magadhi and of Assamese. Oriya and Bengali from the eastern Magadhi (had carried on completed) upto the 12 - 13th century. The standard poetic language of these regions was Shaurseni with a few exceptions. Thus whereas Magahi, Maithili and Assamese were emerging and developing from Magadhi, Shaurseni too was progressing in its Midland form. The Brajwali of the eastern region, Braji of the Shursen area and Gwaliwari and Pingal of the West are therefore, the improved forms of Shaurseni. The chart given below classifies this fact.
There are proofs enough that batches of men hailing from north India have been setting here at different times. Several kings invited the Brahmins and the Kayasthas from Kanya Kubja, Magadh, Mithila etc. and got them settled here. They brought their languages, culture and other traditional heritage with them. The ancestors of Sankardev and Madhavdev, for instance, had come here from Kanya Kubja. Their individual character had its root in the tradition prevailing there. The country wide wanderings of Sankardev made this contact confirmed and deep rooted. The writings of Sankardev and other vaishnavite poets in both Assamese and Brajawali go to prove this fact. The language, music and culture reflected in there writings also indicate the close affinity between Braj and Assam.

Another important fact in this regard is that the oldest petrographs of Assamese and Bengali scripts are traceable only in Rajgriha (Magadh). The modern Assamese script, 'Banuniya', and 'Kaithi' the script used by the kayasthas, having some similarity with kaithali can be traced in 'Kaithi' used in Magadh, Mithila and eastern Uttar Pradesh. The 'Kaithali' script of the petrograph excavated in the Hoyagriv Madhav Temple at Hajo serves as a proof of this fact.
The history of the original Hindi writing in Assam can be divided into two parts, namely (1) Early and Middle periods and (2) Modern period. It will be relevant to underline the early and medieval original writings in Hindi before considering the achievement of the modern period.

3.2. The Early stage (Adikal)

The names of the 'Siddhas' and 'Naths' come to the forefront as we go to mention the early literatures of Hindi. Sarhapa has been declared to be the first Hindi poet from this point of view.

The great scholar, Rahul Sankrityayan, maintains that Sarhapa was the resident of Rani in the old Kamrup district. He was an established person of Kamrup according to the Tibetan book 'Pag Sam Jon Zam'. Sankrityayan belonged to the 8th century and was a contemporary of king Dharmaicat (770-815). Generally speaking, sarhapa was a writer of the 'apabhransa' era of Kamrup and he wrote 61 books of poetry in that language; chief among them were 'Dohakosh giti', 'Dhhakosh Namcharya giti', 'Dohakosh Padesh giti', 'Dohanam' etc. They have been written in Kamrupi 'Apabhransha'. It is regretted that no collection of his writings to date, is available, as evidence of his scholarship.

Some couplets written prior to this period are available in certain old books of the Bajrayan community which was influenced by the Mahayan sect of the Buddhists. Two couplets of Sarhapa who was one of the 84 Siddhas of the Buddhist is quoted below:-

जहि मन घोड़न न संग्राह,
रवि संसि नाहि पडेस।
According to some early litterateurs, Minpa or Luspa and Gorakshan Sharad are among the 'Siddhas' who belonged to Kamrup. Many other 'Siddhas' and 'Naths' also had their link with Kamrup. They were known by names such as Meenpal, Meenanath, Machhendrapa, Machhander nath etc. They were regarded as the fishermen in Kamrup. He was also known as Luspa in Tibetan books. There are evidences to prove that Goraknath was the disciple of Meennath or Matsyendra nath. It appears that he founded the famous yogini Kaulpanath of Kamrup. He is also regarded to be the founder of 'Nathpanth'. Dr. Borthwal has given some hints of his quality through some miscellaneous verses in his book 'Yoga-Pravah'. Acharya Hazari Prasad Dwivedi has included some of his blank verses in the book 'Nath sidhoo ki Baniyan'. A verse of his is quoted here from 'Bauddha gan au Doha' of Pandit S.P. Shastri.

Gorakshna was chief among the 'Siddhas' who came to Kamrup and after learning the art of magic, he was known as Goraknath, the founder of 'Nathpanth'. The preachings of the 'Siddhas' and Naths' and their carefree
and roving nature had a tremendous impact in north India and the 'apabhransha literature' of Hindi and the early literature of Assamese, that is the pre-Vaishnav literature of Assam.

3.3 The Middle Period (Madhyakal)

The popularity of Hindi in the Vaishnav era is known through the writings of Mahapurush Sankardev and Madhavdev. Even tody the Assamese society is inspired by these writings. The ideals of such a religious preacher provide enough guidance to the Assamese society. The use of Brajwali related to Maithili by such a high minded and noble soul provides a historical perspective to the spread of Hindi. Srimanta Sankardev went on pilgrimage to the holy places of India for twelve years. Having gained the knowledge of reality and truth from various walks of life, he established it in a novel form in Assam. At that time the songs of Vidyapati in the tradition of Geet-govind, were reverberating throughout the Hindi regions. The verses written in Braj and Mithila inspired Brajabuli in Bengal and Brajawali in Assam with their melodiousness and provided an incentive to sensitive poets to compose verses in those languages. The language which Srimanta Sankardev and his followers adopted contained some elements of the Assamese language with certain inputs of Maithili and it provided novelty to Brajawali. The songs and vatima written in Brajawali besides the One Act plays, make melodious hearing.

The boundary of Assam underwent several changes under the administration of various rulers. In 1533-1584, during the time of Viswa Singh, son of the Koch king Naranarayan, the western boundary of Assam
was extended to the Purana district of Bihar. The scholars and poets of different areas were honoured in his court. The boundary of the state kept on extending and narrowing for more than a hundred years. Inspite of that the state is intimately interlinked not only with the Hindi speaking areas but with the whole of India. However although it mainly reflects the modes of living, food habits, customs and manners, religion and culture, dramatic activities etc. Prevalent in those areas, it maintains its own identity and ethos. From the linguistic point of view, Assam is closer to Magahi, Maithili and to some extent with Bhojpuri. It also has some link with the Madhyades (Mid-land). The language spoken here is Assamese which belongs to the Indo-Aryan family.

It is a general assumption that the liberal minded Sankardev used Brajwali for providing a broad base to his principles and thoughts. The Assamese people did not face any difficulty in following Brajwali, though it was not the pure form of Assamese. After Srimanta Sankardev, Madhavdev, Gopal Ata, Ram Charan Thakur, Bhusan Dwiz, Daityari Thakur, Sri Ram Ata, Ramanand Dwiz, Hari Kanta Din Gopal, Kaivalyananda, Mahendra Dwiz, Laksminath Das, Viswambhar Dwij and many other play wrights used Brajwali in their writings. It was Madhavdev who pioneered the popularization of Brajwali, after having inherited it from his guru Srimanta Sankardev. It is thus said about Madhavdev.

शंकरदेव भक्ति प्रकाश करिल
माधवदेव प्रवासिला
माधवर प्रसारत यथिवारी अम्यानी
सबे बुजिला॥
3.4. Medieval Litterateurs (Madhya Kalin Sahityakar)

Mahapurush Sankardev (1449-1568)

Mahapurush Sankardev was born in 1449 at Alipukhuri. He lost his parents Kusumber Bhuyan and Satyasandha in his early childhood. His Grand mother Khersuti brought him up. He started his education at the age of twelve in the school run by Mahendra Kandali and he became well-versed in several branches of learning including the Shastras and the practice of Yoga. It is said that one afternoon when Sankar was sleeping in the school, Mahendra Kandali came there and saw a black Cobra protecting Sankar from the Sun by spreading its hood over him. He adorned him with word ‘Dev’ after this incidence. Hence forth he became famous as Sankardev.

He married Suryavati after the completion of his studies. Suryavati died a month after giving birth to a female child. This incident made him disinterested in the material world. With the arousal of a new spirituality, he renounced his earthly possessions, house, land, property and wealth. He got his daughter married to Hari Bhuyan, leaving everything in the letter's custody. That year in 1481, at age thirty-two, he began on his twelve-year long pilgrimage. He travelled to many holy places, and it was during this period that he came across many famous, preceptors devotees, poets and religious personalities and exchanged his ideas with them. He made himself familiar with different literary trends in vogue at that time and tried to imbibe whatever the considered to be good and useful for his people. He returned to his state in 1493 and his relatives were greatly delighted on his return. They urged him to live a worldly life after taking the place of Siromoni Bhuyan. He adopted a realistic view of life and tried to adjust himself in
accordance of the requirement of the society and married Kalindi, the daughter of Kalika Bhuyan at the age of forty eight in 1497. He was blessed with three sons namely Ramanand, Kamallochan and Haricharan, followed by a daughter named Rukmini. Thereafter, he spent his life in the propagation and expansion of the Krishna cult and devotion.

After his marriage, Sankardev left Alipukhuri and went to Bardowa, the village of his parents. He established a 'Satra' (Debguh, Namghar) there in 1502 and started propagating his cult (religion). He reached Majuli in 1516-17 after wandering in different places for the sake of spreading his cult. It is here that he happened to meet his worthy disciple, Madhavdev. Then he came to Patwausi. From here he went on a pilgrimage to Jagannath, Puri in 1550 with his followers numbering about one hundred and twenty.

Sankardev became famous as the founder of the 'Nabya Vaishnav Cult' known is 'Ek Saran Naam Dharma' or Mahapurusia cult. Many 'Karmakandees' and Non-Vaishnavites resented his growing popularity and complained to the Koch king Nara Narayan against him. The king sent for him Sri Sankardev comptred to the kings order, but in the royal court too, he established the superiority of his cult, an instance which rather endeered him to the king. He died of fever in Coach-Vihar in 1568.

The cult of devotion to lord Krishna adopted by Sri Sankardev, was based on remembering God by 'Nam Kirtan' instead of idolizing through 'Kirtan Ghosha' a new avenue towards spiritualism, indeed, the very spirit of the vedas and the puranas. It represents all the doctrines of the Bhagawat
religion. He also wrote capiously in Sanskrit, Assamese and Brajwali. He was right fully regarded as the first poet of Brajwali from the historical point of view. His work in Brajwali number eight in total:

- **Poetry**
  1. Borgeet
  2. Miscellaneous Verses (Tottoy & Vatiina)
- **Drama**
  3. Patni Prasad
  4. Kali Daman
  5. Keli Gopal
  6. Rukmini Haran
  7. Parijat Haran
  8. Ram Bijoy.

The Borgeets occupy a significant place in the writings of Sri Sankardev. These are the invaluable contributions to Assamese poetic literature. Their importance can also be judged from the point of view of their depth of thought and sweetness of language. They are closely related to the social and religious life of Assam. Compactness of subject (Dashya Bhakti) and brevity of language is his speciality.

The number of songs composed by Sri Sankardev are 240. The majority of them were destroyed and only 34 of them are available now. The fear of the temporal world (bahir jagat ki tras) and the desire for the liberation of the soul (Atmodhwar ki karuna) are the main concern of the poet. A Borgeet is quoted below to illustrate the fact.

सिरि साम मनि हरि पारी पामरः, तरि भावना नाई।
जनम विनामाणि काहे मोघो, जैसे काव कृ लाइ॥
Entreaty is also the distinct tone in 'Tottya' and 'Dev Vatimas'. Vatimas are royal eulogies. The songs in the plays contain music and the Assamese dances in vogue in those days feature in the plays. This has rendered the plays a source of enjoyment and influence for the common masses. Some of the songs of the plays have been composed in 'Braj' which accords them a special category and class. This goes to prove the impact of the poetry written in 'Braj'. The small plays written in Assamese are known as 'Ankiyan Bhaona.'

**Madhavdev**

Madhavdev was born in 1489 at Letekupukhuri on a Sunday in the 'Amabashya' of the month of Jyesta. The first twenty years of his life was spent amidst great troubles and strife. He had to wander from place to place with his parents during that period. His early education started at Banduka, (now at Bangladesh) the birth of his parents. He went to his brother-in-law, Gayapani after the death of his father and sold (He dealt in) betel-nuts as a means of his livelihood.
Before coming into contact with Sankardev, Madhavdev was a staunch worshipper of the goddess of power and a supporter of animals sacrifice. He happened to meet Sankardev suddenly through his brother in law. He wanted to sacrifice a goat before the goddess for the recovery of his mother from illness. He asked his brother-in-law to undertake the responsibility to find a goat for the purpose. The latter a follower of Sri Sankardev, wanted to avoid the ritual, at which Madhavdev smouldered with anger. Then he was taken to Sankardev. There ensued an argument between the two and Madhavdev gave in at last and got himself initiated into the cult of Sankardev in 1522. This co-incidence or chance of meeting between Sankar and Madhav has been denominated as the 'Moni Kanchan Sanyog' (union of gem and gold) by the biographers. Since then Madhavdev dedicated his whole life for propagating the cult of Sankardev and within a short span he emerged as an ordent companion and faithful disciple of Sankardev and the future prelate of his religious cult Sankerdev and Madhavdev are regarded to be the dual prelates of the Vaishnavite cult in Assam. The one initiated the cult and the other propagated it among the common people of the state.

Sankardev, being fascinated and astounded by the genius of Madhavdev was convinced that the Vaishnav cult was quite safe under the able guidance of his disciple. Madhavdev too found no difference between the services of god and his mentor. Sankardev was as profoundly content to find Madhavdev his disciple, as Ramkrishna Paramhansa was elated when Vivekananda was initiated into his philosophy. In 1546 both Sankardev and Madhavdev came to Kamrup (of Koch state) from Dhuwahat (of Ahom state) and settled in at Ganakkuchi. They lived here for 22 years. From here
both of them made of pilgrimage to Jagannath, Puri. In 1568, Sankardev appointed Madhavdev his religious successor. After the death of Sankardev, Madhavdev shouldered his responsibility and devoted himself to spreading his cult in different parts of Assam from 1568 to 1596. Madhavdev breathed his last in 1596 at Kochbihar, after suffering from kidney troubles.

Madhavdev too, had to face his autogonists like Sankardev and he defeated them all like his mentor and got his cult of religion recognised in the court of the Koch king Laxmi Narayan as the state religion. The royal order read आमार राज्यत विवास सत्र आहे सकलोरे माधव मत आवरण करके सकलोरे धर्मर उपरे माधवक राजा पालिलो। That is, all the 'Satras' in our kingdom must follow the cult of Madhav. I have appointed Madhav king above all religions. The various activities of Madhavdev for the propagation of his cult, such as, sending the preceptors to different places and maintaining proper links with them establishing the 'Satra' and seeing to their maintenance and work, putting an end to idol worship, enhancing the importance of worship of religion through books, (Grantha pooja) distributing books to individuals announcing the religious books (like Nam Ghosa) as preceptors, establishing the tradition of the 'Kevalia' devotees etc. are some of the important and significant activities performed by Sri Madhavdev which reflect his skill of work and his individuality. He has written his poems and dramatic works in Assamese and Brajawali. The works done in Brajawali numbering eleven are as follows:

Poetic works

1. Borgeet
2. Vatima (Misc. Verses and poems)
Assessing his songs, Dr. Magadh has attributed complete melodiousness of his lyric poetry. The songs of humility and self abnegation touch the core of the heart whereas the verses written about the natural activities of Krishna as a child delight us in a novel way. The ingeniousness of Krishan his boldness, pretences and provoking activities are portrayed in such an attractive and alluring way, that it can be matched with that of Surdas the Crest jewl among the poets of the 'Asta chhap'. The verse noted below may be examined in this regard:

\[
\text{प्रात समये जलोऽव जननी},
\text{मुख पुजन श्राम जगावन को।}
\text{उँहे ताल मदन गोपाल,}
\text{आँवै तेरे गोवाल बुलावन को॥}
\text{अब रुदिया लेनु माखन संवी पुरि,}
\text{मुरि लेनु वजावन को।}
\text{बुन्दावन जाहू आनन्द करन,}
\text{जमुना तह जेनु वशावन को॥}
\]
The themes of Madhavdev's plays are also related to child Krishna. Their plots have three sources, 'Bhagawat' 'Bilwamangal strot' and self-imagined source 'Arjun Vanjan' and 'Ankiya' and lastly 'Jhumura'. The plays are comparatively short. Their charm and real beauty are contained in the small, realistic and interesting dialogues. His Brajwali literature is also important from the linguistic point of view.

Gopal Ata :-

Gopal Ata was born at Gargaon in 1541. His father's name was Kameswar and his mother was Bajrangi. They left the Ahom kingdom and came to Bhawanipur near Barpeta because of the frequent attacks of the Kochs on the Ahom kingdom. There he married the daughter of Hariya Kayastha by whom he had two sons, Damodar and Kamal Lochan and a daughter Padmapriya.

He established his new 'Satra' at Kalajhar by the side of the river Porola, a little distance from the Brahmaputra after the death of Madhavdev. He devoted himself to the work of spreading of his ideas of religion till the end of his life. He died in Kalajhar in 1611.

His two plays written in Brajwali namely 1) Janma Yatra and 2) Gopi-Uddhav Sambad Nat are available now.

The plot of Janma Yatra is based on the plot of the Bhagawat incorporating the incidents from the birth of Sri Krishna to the celebrations by Nanda of his birth anniversary. The episode of Gopi Uddhav Sambad of
the same source features in his next work of the same name. He also embodies the songs of Sankardev and Madhavdev in his plays and the language used by him in the plays is permeated with cosmopolitan tendencies. It contains little of the local usage. A verse is cited here to illustrate this fact -

मथुरेदेव विवाह करतु हरिसे
चैत्रहस्ती वेषा एक मान करिया, देवकी हालय पानी।
चैत्रहिते गर्गु गुरु धरि होम्भत, कौंटुके वेद बवानी।
चौमिति ताक मृदुग होल, दुरुभि उखल मंगल हरितोल।
गण बाजी रथ सतान बहु जीतूक, कौम गोपाले रहु बोल।

Ramcharan Thakur

Ramcharan Thakur was the nephew and disciple of Mahapurush Madhavdev. He was born in 1550. His father was Ramdas (Gayabin before initiation) and mother Urbashi who settled in Ganakkuchi with Madhavdev in 1546. Ramdas studied Sanskrit books and Kaithali in the guardianship of Madhavdev. He went to Sundaridiya to get information about Madhavdev at the behest of his parents and Madhavdev appointed him the Pathak (reader) in the Sundaridiya Satra. Later on, he came back to Kamrup at the advice of Madhavdev and edited the scattered parts of 'Kirtan Ghosha' written by Sankardev. After that he went to Koch Vihar where Madhavdev lived. After the death of Madhavdev, he came to Guagachha and lived there till the end of his life. He was blessed with three sons, Daityari Tripurari and Narahari. His descendants established several 'Satras' and took active parts in advancing the cause of religion.
The only play written in Brajwali by him is 'Kongśbadha'. Its plot is based on the Bhagawat (10/36-44). The main story is retained in its original form in the play. The dramatic art is also traditional. The language is simple and in accordance with the theme. An example is as follows:

\[ \begin{align*}
\text{Jaya jaya kr\'ish\'na purna a\'tma\'ri.} \\
\text{Jaya jaya kr\'ish\'na bhakta mary ma\'ri.} \\
\text{Jaya jaya kr\'ish\'na brahma adikar\'ri.} \\
\text{Jaya jaya kr\'ish\'na bhuvan adhari.} \\
\end{align*} \]

\[ \text{x x x x} \]

Nah\'i cha\'kra kum\'ere\' th\'a\'na\' gu\'ra\'n\'a\'m. \\
M\'a\'nan\'e\' va\'r to\'u\'a\'ra\' ham. \\

**Bhusan Dwij**

Bhusan Dwij was the son of Baikuntha Dev. He was the resident of Barnagar (Dinga nagar) under Barpeta sub-division. Not much information is available about him. After the close assessment of his work gurucharit (Mahapurush Madhavdev) Dr. Maheswar Neog's conjecture is that young Bhusan might have seen Madhavdev, but not Sankardev. He was ten years old at the time of meeting. Madhavdev, then he must have been born near about 1580. He might have died about 1650.

His play 'Ajamil Upakhyan Nat' written in Brajwali is available now. Its plot is based on the Ajamil episode described in the sixth Skandha of the Madbhagwat. His devotional mind has been expressed through his verses based on humility and devotion. The example of his language can be seen in the verse noted below:

\[ \begin{align*}
\text{hari hari m\'a\'ri g\'a\'t\'i, k\'a\'nde\' k\'i\'d\'a\' bh\'um\'i t\'u\'ut\'i,} \\
\text{si\'ke\' a\'t\'i p\'a\'ri\' d\'u\'ak\'a\' m\'a\'ne.} \\
\end{align*} \]
Daityari Thakur

Daityari Thakur was born at Guwagachha in 1596. His father's name was Ramcharan Thakur. He lived with his father and completed his studies. He also received the love and affection of Mathuradas Burah Ata. The 'Satra' at Sundaridiya had become almost non-existent after the departure of Madhavdev from there. Mathuradas Burah Ata revived it and handed over its charge to Daityari Thakur in the capacity of the 'Satradhikari'. The descendants of Daityari Thakur then established the Satras of Bamuna and Khekapara.

The two plays of Daityari written in Brajwali, (i) Nrisingh Yatra and (ii) Syamantak Harati. These have been published in 'Prachin Bhasa Natak Sangrah'. Besides, there are some miscellaneous verses also available. He has included some 'slokas' also in his plays which are self- composed. Dr. Dasarath Ojha has recognised Daityari as the last dramatist of the dramatic tradition established by Sankerdev.

The plots of both the plays of Daityari have been derived from 'Bhagawat' and their original forms have been kept intact. The songs of entreaty chiefly features in the plays. An example of his poetic creation is cited below:
Sri Ram Ata

The ancestors of Sri Ram Ata come to Kamrup along with the ancestor of Bhatta Narayan Sankardev and settled in Baroda. His father's name was Govind Mishra. He belonged to Kamrup district. He was the disciple of Gopal Ata of Bhavanipur. He got the charge of Kalajhar Satra after the death of Gopal Ata. He married the middle daughter of Bhera Guru after being persuaded by his disciples and devotees and he was blessed with two sons namely Paramananda (bar Ata, incharge of Barpeta Satra) and Ramananda (Saru Ata), who took the charge of Kalajhar after the death of Sri Ram Ata.

There are several One-Act plays and some miscellaneous verses written by Sri Ram Ata in Brajawali. Some of them are published in Assamese manuscripts. 'Subhadra Haran' is well known among the plays. The miscellaneous verses are soaked with the feelings of servitude and humility. Such as :-

आँकूले पूजत वले जायोवा जानी
कहा मैथो किवा जाने मोर यदुमणी∥
Ramanand Dwij

He was the second son of Sri Ram Ata and was the follower of Kalsanhati. The dates of his birth and death are unknown. It is supposed that he was born in 1615 and died in 1690. He became the incharge of Kalajhar 'Satra' after the death of his father. He established 'Satras' in eastern Assam at Khakkhudubi, Medeili Bhander, Barajogini, Sarupkuwa, Kaliabar etc. He had three sons Ramgopal, Ramgovind and Hargovind. His eldest son Ramgopal became the Satradhikari of Ahatguri after the death of his father. His two writings in Brajwali are 'Prem Kalah Nat', 'Sphoot geet', 'Prem Kalah Nat' is about the adolescent activities of Sri Krishna. 'Sphoot geet is also linked with themes relating to the life of Sri Krishna Radha also features in his songs. The impact of the style of 'geet govind' is quite obvious in his songs. such as :

बुन्दावने खेले फागु नन्द लाल।
शारद सारंग हाथे बाज़े करताल॥
सांगे युवती किफ़ी आगर।
लाल जार फागु मारे आशार आर॥
गोपी आरू कानू मर प्रेम बिहार।
कंकणी कंवरि रुसे गजमृति हार॥
अनंगारस भोलल जगत आधर।
कहे रामानंद हरि करता बिहार॥
Harikant

Nothing is known about Harikant. The only play written by him, 'Shyamanta Haran' is available which is supposed to have been written in 1687. This goes to prove that Harikant was alive in the second half of the 17th century. An example from his writing is quoted here:

करत विवाह देव चक्रराणि।
सुगमः सुधि आनंद मिलन, विवाह कौशुक मुनि॥
मृदंग रंग ताक होल दुंभि हरि राबे पुरी समाज।
कृष्ण विवाह महोत्तर मिन्निलक्षे, बोले राम राम सबे राज॥

Deen Gopal

Not much is known about Deen Gopal who belonged to Nowgaon. His writings in Brajwali are: (i) Jarasandha Badh (ii) Sita Haran and (iii) Bali Chhalan. They are One-Act plays. The story of Jarasandha Badh is based on 'Bhagawat' and that 'Sita Haran' on the first half of the Balmiki Ramayan. The plot of 'Bali Chhalan' has been taken from the 'Bali Chhalan' of Sankardev. Deen Gopal has emerged more prominently as a poet in these plays than as a playwright Dr. Magadh edited 'Jarasandha Badh' and got it published in Prachya Bharati (year-1, issue-4).

Kaibalyanand

Kaibalyanand was born in 1725. His father was Prem Bhushan. Kaibalyanand was the fifth successor of Dihing Satra. He died in 1782. He was also known as chikon Gosain. Maharaj Rejeshwar Singh (1751-1769) was his friend.
He has written several plays in Brajwali. Such as (i) Kansa Badh (ii) Sri Ramchandra Janma Natak (iii) Amrit manthan Natak. The plot of 'Kansa Badh' is Bhagawatia. The language of these plays is characteristic in that it contains words taken directly from tatsam (Sanskrit) which distinguishes him from other playwrights.

**Mahendra Dwij**

Mahendra Dwij lived in the last part of the 18th Century. 'Bodhodoy Nat' is the only play written by him in Brajwali. It is different from the One-Act plays written in Assamese with regard to structure, style etc. On the whole, it is a symbolic play of the tradition of Probodh 'Chandradoy'. An example is cited below to prove this fact:

> जय नगो नारायण निभ निरजन याम पुरुष राम।
> सुर गुरुत्वा बनियात पंजुज निन्दिता निमाल गुण गण धाम॥
> जयति जनारदन दुर्यौन गंजन निज निज रंजन देव।
> ग्रंथिवान बांकिता पंजुज लांकित हरण दरण करी ले॥

**Lakshminath Das**

The only play in Brajwali is 'Kumar Haran Nat'. It is also known as 'Krishna Bijoy'. From the Vatima of Tarkant it appears that Lakshminath Das wrote the play after being inspired by Maharaj Chandrakant Singh (1810-1818). The Puran Katha (story) of Usha and Aniruddha has been recast in the dramatic form here. Here is an example.

> प्राणायाम देव दर्शन।
> तोहारि वियोग मोर न रहे जीवन॥
> गद्धुर आलाप तेरी हास नितीक्षण।
Viswambhar Dwij

Information about Viswambhar Dwij is not to be had rather search. But according to the guide of Badan Chandra Saikia he is supposed to be the resident of Nowgaon. He has written two plays in Brajwali. (i) Sataskandh Badh and (ii) Prabhas Yatra. The story of the play Sataskandh seems to be based on 'Adbhut Ramayan (Raghunath Mahanta) written in Assamese and the source of Prabhas yatra is 'Ghosh-yatra' (the Assamese Mahabharata) written by Ram Saraswati. Here Sita has been imagined as the incarnate of power. The following passage is an illustration of the writer's inclination to the Goddess of power and energy:

अज्ज जय रघुकुल राम। कोरचो दिरिया प्रणाम।
याहाक चित्र नाम गुण माइ। महा मह गाँवी गांवी पार।
हेनि राम भायारी हाता। शातकन्ये भेल परिक्षा।
मनुष्य वेदा देख्याद। करियन लीला नलने होंग।
सीता कालीक रथ धरिला। शातकण्य बीरक वरिला।
राम वहे गने तार कार। सपने धुषियों राम हर।

Several other persons also wrote in Brajwali in addition to those mentioned so far, these writing are available mainly in two forms, namely 'Sphoṭ Padyarup' (Miscellaneous verses) and the 'Ankiya Nat' (One-Act plays). In the One-Act plays, the dialogues and the speech of the stage-manager are primarily in prose with some verses in metre here and there.
Presently, Badan Chandra Saikia, of Nowgaon, the research scholar (Lecturer, Deptt. of Assamese, Cotton College, Guwahati) on One-Act plays, has discovered several One-Act plays, which have been written in Brajwali.

Dr. Magadh has rightly remarked that with the passage of time as the local usage entered into Brajwali, its true form underwent some change and in the long run it seemed to be distanced from Hindi and gradually its creative quality also dwindled away. As a result of this Assam was delinked from the Hindi region.

The manuscripts of the literature written in Brajwali are available in Assamese scripts. The scripts of some ancient writings (old books) is supposed to be 'Kaithali'. The writings in Brajwali seem to be some what different from the standard Hindi of the period because of the script and the spelling. Again, their being influenced by Assamese pronunciation was quite natural. Infact, the greatest distance of Brajwali from standard Hindi is with regard to pronounciation. But for this, it would not have been distanced from Hindi. However in spite of this, it falls within the bounds of Hindi and is not essentially different from Hindi.

Yagyaram Khargharia Phukan

Yagyaram is father's name was Parasuram who was the custom officer of Hadiraghat (or Bengal hat). He was blessed with two sons Hariram and Yagyaram. Yagyaram was born in 1805. In 1826 he settled at Bharalumukh in Guwahati at the advice of the Major David Scott. The court of the Ahom king Chandra Kant Singh was held at Guwahati in those days. He appointed
Yogyaram on the post of Khargharia Phukan (Inspector of Armoury). After this he was handed over the charge of the survey of the state. After that he became the S.P. (Police Superintendent) of Jorhat. He died in 1837 while he was working on that post.

During the time of the British rule Bengali was enthroned as the medium of education and the official language in Assam. Yogyaram thought that the Assamese people should learn Hindi instead of Bengali. At that time there was lack of Hindi books. So he chalked out a plan. It was his feeling that the people of Assam would understand the whole of India better after learning Hindi. He felt that they would not benefit much from Bengali. He planned to publish 'Hindi Vyakaran Aur Abhidhan' and 'Samachar Darpan' on 19th May 1832 from Calcutta before implementing his plan. This proves that he had planned to write the book in Bengali script. But after the protest of someone (Kashyachit Guwahati Nivasine) in Guwahati he decided to write the book in Devanagari, but it is regretted that he died before completing the book.

3.5. Before and after the coming of the British

The Ahom kingdom came to an end in Assam in 1826 after the treaty of Yandabu and Assam slipped into the hands of the East-India company. In 1836 the British initiated Bengali in Assam. This state of affairs continued till 1873. Earlier in 1836, Nathan Brown and O.T. Kattar of the American Baptist Mission came to Sibsagar of Upper Assam with a printing machine besides the means of spreading their religion. The missionaries adopted the Assamese language as the medium of spreading their religion in Sibsagar.
In 1846 they brought out 'Arunodoi', an Assamese monthly magazine. In 1848 an Assames Grammar written by Nathan Brown and a dictionary of Assamese and English, compiled by Miles Bronson were published. In 1873 the Assamese language was re-established in Asssam in place of Bengali. Thus, by the effort of the missionaries, the common language of eastern Assam was adopted as the language of literature and culture for the whole of the state. The missionaries had scheduled the written form of Assamese in accordance with its pronunciation, but Hem Chandra Barua prepared and presented the correct written form of the language keeping in view the derivation of the words of it in his book, 'Asamiya Vyakaran' which was published in 1859. It was adopted by the missionaries in 1861. This standard form of the language is in vogue till today. With the acceptance of the Assamese language as the regional language of the state, other favourable influences have been incorporated in it with the passage of time. The language is being influenced by other dialects of Kamrup since Guwahati has become the centre of active literacy activities.

It may be mentioned here by way of reference that there had developed a kind of attachment to Hindi among the people of Assam because of the creation of literature in Brajabuli a mixture of Assamese, Braj and Maithili, by Sankardev. Madhavdev and his followers. In the subsequent period the propagation of Hindi in the context of the national struggle helped the language to assume further fulness. The people of the state came closer to Hindi being inspired by the idea that to learn Hindi and to teach it tantamounts to serve the country. In 1918 Bhuban Chandra Gogoi, being over whelmed
by national feelings, established the 'Assam Politechnic Institution' at 'Bakata' village near Sibsagar where besides, weaving, sewing, embroidering, agriculture, blacksmithy the work of bronze and brass. Hindi also was introduced as a subject in 1926. There was provision for teaching Hindi as a compulsory subject from class III to class VIII and as an optional subject in classes IX and X. It was recognised by Kashi (Banaras) Hindu University.14

In 1921 Mahatma Gandhi, the father of the nation came to Assam. In 1922 April. Lokpriya Gopinath Bordoloi gave up the bar at the advice of Gandhi and many other people followed him. He surrendered everything for the nation and nationalism, being earnestly and affectionately urged by the father of the nation. Karmayogi Baba Raghabdas, the popular leader of Uttar Pradesh, came to Assam for propagating Hindi. In 1934 he appointed 'Pracharaks' at Jorhat, Dibrugarh, Sibsagar, Nowgaon, Guwahati, Golaghat etc. for spreading of the language and began to supervise the work from his 'Ashram' at 'Barhaj'. In 1936 the 'Hindi Prachar Samiti' was established at Wardha and non-Hindi speaking youths trained in Hindi were sent there through the Hindi teaching camps under the scheme of imparting higher education in Hindi. Under this scheme many youths from Assam were also sent there.

Hindi began to be taught regularly and systematically in Assam on a wide scale since the time of the involvement of its propagation by Lokpriya Gopinath Bordoloi, Baba Raghab Das, Kaka Saheb Kalelkar, Dada Dharmadghikari and others. The followers of Gandhi and several great patriots encouraged and provided incentive to establish 'Asom Hindi Prachar Samiti'
formally on the third of November 1938. This Institution was gradually known as 'Asom Rastrabhasa Hindustani Prasar Samiti,' Asom Rastrabhasa Prachar Samiti' 'Asom Rastrabhasa Prachar Parisad' and again as 'Asom Rastrabhasa Prachar Samiti.'

Gopinath Bordoloi was elected leader of the congress legislative party on 21st Feb'1937 and he became the Chief Minister of Assam on September 19, 1938. Thus the control of the administration came into the hands of the true representative of the people.

Sri Bordoloi brought about significant changes in the sphere of education. He ascertained the teaching of Hindi in the higher educational institutions. He established the 'Asom Rastrabhasa Prachar Samiti' for the propagation and spread of Hindi. The Bordoloi government under-took important plans in the spheres of education and other welfare works, but in the meantime the second world war broke out in Europe with its conflagreation spreading far and wide. Gandhiji gave a clarion call for Non-Violence, Satyagrah and Non-Co-operative Movement. As a result of this Bordoloi resigned after controlling the affairs of the state for thirteen months.

He joined the freedom movement after tendering his resignation. He indulged in Satyagrah individually and raised his voice exhorting that no help should be extended to the English. Bordoloi was arrested on December 11th 1940 for committing this offence and a suit was brought against him and after a discussion of forty five minutes, he was sent to jail. The general election was held in the country in 1945 and the congress party got the majority of votes in this election. Once again, Bordoloi was invited by the Governor to form the ministry in the state.
3.6. **After Independence**

There cropped up some rift in the party on the question of Hindi and Hindustani after a few years of the country’s Independence. Some people of the Wardha Samiti were in favour of the Hindi written in the Devnagari script and Gandhiji and some other supported the Hindi written in the Devnagari, Arabic and Persian scripts. Perhaps Gandhi suggested this in order to make Hindi more popular among the Urdu-speaking people who usually wrote in the Arabic and Persian scripts. Actually there is little difference between Hindi and Urdu except the difference of scripts with regard to the construction of sentence, Pronouns and cases. There would have been convenience of communication between the people speaking these languages had they been written in a common script. This would have helped them to come closer to each other. Gandhiji might have thought in this line when he suggested a common script for both the languages. But some people gave a communal colour to this proposal of Gandhi and they protested it. This brought about a rift in the movement for the propagation of Hindi. This rift or gap was bridged by the constituent Assembly after the attainment of Independence. The constituent Assembly ascertained the Hindi written in the Devnagari script as the official language of the country along with the Roman scripts with Hindi pronunciation for counting the numbers. Thus Gandhijis dream materialised and Hindi became a part of his constructive work. It is imbued with his national feelings, because the propagation of Hindi is also a national work, which is free from selfish and authoritative ideas and feelings. It is like serving the people and the country with honesty and selfless feelings.16
The renaissance that dawned in the country after the attainment of Independence brought certain economic, social and political changes in the country and in the context of these changes Hindi was granted the status of the official language in the constitution of India. It was decided in the constitution of 1950 that Hindi would be the official language of the whole of India from 26th January, 1965. The decision fulfilled the hopes and aspirations of the people with regard to the language. The constitution provided the legal provision to Hindi, which had been accepted as the national language of the country much earlier. The constitution granted it only the legal right. It would have been prudent for the constitution to make Hindi compulsory for all official works. Instead, a period of 15 years was granted for the non-Hindi speaking populace to pick-up the language. It was done in order to facilitate the non-Hindi speaking people to learn Hindi and adopt it in all their official works. This would have provided and boost for Hindi in its spread and propagation. Being, inspired by this motive the trilingual formula was to be adopted. Consequently, it was decided that (i) mother tongue (ii) Hindi and (iii) English should be taught and learnt in all the states of the country. But, unfortunately, some of the states protested the decision of adopting Hindi as a state language and then it fell into the trickery of politics. It may be noted that the leaders of the non-Hindi speaking areas advocated the case of Hindi to be adopted as an official language in the beginning. A few names may be mentioned here :-

1. **Mahatma Gandhi**

Only Hindi can become our national language when we think of India in the term of one nation theory. English is an International language; it can not be imposed as the national language.
2. **Subhash Chandra Bose**

Nothing can help us more in removing the inter-state feelings of envy and ill will than the spread of Hindi. Hindi will be the national language of India when we succeed in achieving Independence after a good deal of struggle.

3. **Bankim Chandra Chetterjee**

Those who want to unite India with the help of Hindi, certainly deserve to be termed as 'Bharat Bandhu' or friends of India. We all should try to achieve this goal.

4. **Justice Sharda Charan Mishra**

I shall consider my life successful when I am capable of talking with people of India in Hindi.

5. **Acharya Vinoba Bhava**

The internal capacity and development found in the language of India is rarely available in other languages of the world. Hindi is like an ocean other languages get sub-merged into it as the rivers into the ocean. the specialility of Hindi is its capacity to digest easily the words and syntactical styles of the regional languages. A language with such capacity can take the place of the national language.\(^1^\)

People felt the necessity of the Hindi belt for the spread of regional literature in spite of the ill-will against Hindi after achieving Independence. The scholars of Assam seemed to be inclined to this trend. It
is at this time that the late Harmohan Das translated Namghosa of Sri Madhvadev into Hindi and got it published. Late Harinarayan Dutta Barua translated 'Chitra bhagawat' into Hindi, an invaluable work on vaishnav cult and got it published. These publications enhanced the glory of Assamese literature. After sometime Dutta Barua translated the 'Borgeets' of Sankardev and Madhavdev into Hindi and made arrangements for the publication of the collection. The Asom Rastrabhasa Prachar Samiti managed to publish the verse translation of Madhavdev's 'Namghosa' and a collection of the 'Borgeets' with its Hindi meaning. We will have to remember late Kamal Narayan Dev and Chakreswar Bhattacharya as guides for the exchange of ideas between Assamese and Hindi. It was because of their attempts that many stories were translated and published from one language to another. Besides, Kamal Narayan Dev wrote several original essays relating to the culture and language
been broadcast in the weekly Hindi programmes of Akashvani, Guwahati. These talks would have helped a great deal in exchanging ideas had they been published in book forms.

The lack of mutual exchange between Assamese and Hindi was mainly owing to the difficulty of publication. Still stories translated from Hindi were published in newspapers and magazines from time to time. The names of Sri Chitra Mahanta and Smt. Nirupama Phukan are worth mentioning in this connection after the publication of 'Na Bowari' near about 1945. Sri Chitra Mahanta has successfully translated the famous novel 'Chitrakshetra' by noted novelist Sri Bhagawati Charan Verma. He also translated 'Tyagpatra' of Jainendra Kumar, Smt. Phukan has translated 'Pratigya' by Premchandra and also and some other Hindi books. Smt. Mayadevi has translated and published a collection of the stories of Premchand.

Sri Bapchandra Mahanta has established himself as the first Hindi poet among the Assamese speaking people. He received the blessings of Sumitra Nandan Pant for his poetic work 'Desh ki Pukar'. 'Asom Jadu ka desh' by Kamal Chandra Bayan came to light several years ago.

Many books have been published about Assam till this day. Among them 'Amrit Prabha' by Sri Rajendra Narayan Prasad Singh 'Saraighat' by Sri Harihar Prasad Dwivedi "Lachit Barphukan' by Sri Navarun Verma are famous. Besides, there are three books based on Assam namely, 'Brahmaputra' (novel), 'Nagaon ke desh mein' and 'Asom ki gode mein'. 
The monthly magazine 'Rastrasevak' Published by 'Asom Rastrabhasa Prachar Samiti' both in Hindi and Assamese has played a significant role in giving and taking between the two languages. It has benefited both the Assamese and the Hindi speaking people. It provides ample information in Hindi about the culture and literature of the north east. In a similar way great importance is attached to the Assamese section of the magazine for making available materials on Hindi literature. Besides, 'Purbajyoti' and 'Akelā' edited by late Chhaganlal Jain and Viswanath Gupta respectively have made substantial contributions in this regard. 'Mahajati' edited by Sri Purna Narayan Singh a few years ago had an unprecedented contribution in this field.

Thus, it appears that Hindi is progressing in this part of the country along with Assamese and it is not too long before it will be accepted unanimously both as an official language as well as a national language by the common people of the state. This is inevitable because of the tremendous contributions of both the Hindi speaking, as well as the non-Hindi speaking masses of the state.

3.6.1. Non Hindi Speaking Litteraturs

It has already been mentioned that the propagation of Hindi in Assam was initiated in 1926. It was shaped in a systematic way in 1938. Till 1948 many Assamese people became literate in Hindi with the backing of the Asom Rastrabhasa Pracher Samiti. Thus, most of the writings of the non-Hindi speaking writers of Assam in Hindi can be termed as the writings of
Independent India (Post-Independence production) as they were written after 1948. A number of writers have written and translated in Hindi. Following is the list of the names of such writers:

**Harinarayan Dutta Baruah (1886-1959)**

Harinarayan Dutta Baruah was primarily an Assamese writer. He edited and translated two books in Hindi.

(i) 'Borgeet' (by Sankardev), (ii) 'Chitra Bhagawat' The main text of 'Borgeet' is in Assamese, translated into Hindi and English. In 'Chitra Bhagawat' 312 plates of Krishna's childhood and adolescent follies have been printed according to the 'Addisam' of Sankardev. The lines of Sankardev are printed below the pictures. According to Dr. Magadh, the publication of 'Chitra Bhagawat' in Hindi is a unique achievement in Assam.

**Bichitra Narayan Dutta Baruah (1902-1962)**

Bichitra Narayan Dutta Baruah was primarily an Assamese writer. He did some original work in Hindi, besides translating things from Assamese into Hindi. His original works are: (i) 'Shabda Sangrah' and (ii) Asom Gaurab.

Shabda Sangrah is a book of education. It contained the Hindi equivalents of Assamese words. 'Asom Gaurab' is a book on the lives of those historical persons who are famous in the history of Assam. Besides, these works, he has also translated 'Bhim Charit' of Ram Saraswati, a poet of the medieval period.
Nabin Chandra Kalita (born 1910)

Nabin Chandra Kalita was born in 1910. Sri Kalita occupied the front rank among the 'pracharks' of Hindi in Assam. He engaged himself in the propagation of Hindi after receiving training in Hindi from Barhaj and wardha. He is noted for laying the foundation stone of Hindi in Assam. He cooperated the Samiti in the preparation and publication of books on training and education. He has also written some essays. Serving as principal of the Hindi training centre, he awarded two trophies to 'Asom Rastra Sevak Sangh' in the name of late Hemkant Bhattacharya and late Khargeswar Mazumder. He was principal of Diphu Hindi training centre. The first Grammar book written by him in Hindi was published by Asom Rastrabhasa Prachar Samiti. He is much noted as a Hindi Pracharak in Assam, as a teacher devoted to education (educational training).

Chakreswar Bhattachary (1917-1970)

Chakreswar Bhattachary was born in Kamrup district in 1917. He was the writer and editor of Jayanti Mandal and a bosom friend of Kamal Narayan Dev. Later on he was connected with Akashvani. He became famous as a translator and as an essayist. His translation 'Bharatiya Kavita' was published by Sahitya Academy, New Delhi in 1950. He translated into Hindi several Assamese poems with Hindi titles such as -

(i) 'Jara' of Abdul Malik.
(ii) 'Chait Jate Jate' of Abhicharan Gohain.
(iii) 'Sahashra Mritya ke Bad' of Jiba Kanta Barua.
(iv) 'Kripa' of Nabakant Barua,
(v) 'Ahalya Prithivi' of Biren Barkataki,
(vi) 'Vishnurabha Ab kitni Raat Hai of Birendra Kumar Bhattacharya.
(vii) 'Kavi ke liye chitthi' of Maheswar Neog,
(viii) 'Munchi Shole ki Chitthi' of Mahendra Bora,
(ix) 'Anushwarra' of Haribar Kakati.
(x) 'Jare ke Dinon ka Swapna' of Hem Barua.

He has also translated Hindi books into Assamese. He translated the Assamese novel 'Jivanar Batat' into Hindi, but unfortunately this book is yet to be published. He wrote poems and short stories in Assamese under the pseudonym 'Devanapriya'. He died in 1970 while keeping himself busy for the cause of Hindi.

**Rajanikant Chakravarty (born 1917)**

Rajanikant Chakravarty was born in 1917. His contribution to the spread of Hindi as a 'pracharak' can hardly be forgotten. He went to 'Barhaj Ashram' of Baba Raghav Das in 1937 with Nabin Chandra Kalita and Hemkant Bhattacharya for Hindi training and again from there he went to wardha and came back to Assam in 1938 after being trained as a pracharak. Since that time onwards, he kept himself busy in propagating Hindi in Assam. He took the charge of 'Pradhan Sachiv' (Chief Secretary) of 'Asom Rastabhasa Prachar Samiti' after discharging various duties as a pracharak. He extended his cooperation to the Samiti in getting books written for the propagation of Hindi. He also edited 'Rastra Sevak' the mouth piece of the Samiti. He has written three books for adolescents namely -

(i) Mahapurush Sankardev
(ii) Vidyarthi Gandhiji
(iii) Nirbhik Muktiyoddha
Besides, a number of his articles have been published in different editions of 'Rastra Sevak'. He was honoured at the first 'World Hindi Sanmelan' at Nagpur in 1975, as a Hindi pracharak.

**Hirendra Nath Bora (born 1918)**

Hirendra Nath Bora was born at Guwahati in 1918. He has been a unique pracharak and teacher. He published a book 'Hindi Linga Nirmaya' and he also wrote poems in Hindi and recited them in various poetic gatherings. Several of his poems have been published in various editions of 'Rastra Sevak'. His poems are mainly related to the themes of patriotism, propagation of Hindi and the problems arising out of unemployment.

**Loknath Bharali (born 1924)**

Loknath Bharali was born in Sibsagar in 1924. He is the first among the Assamese speaking scholars to have obtained the M.A. degree in Hindi. He participated in the National Movement and took the degree of 'Shastri' from Kashi Vidyalaya along with his M.A. degree from the same University. He was the first person to become the Hindi officer in Assam. Lateron he became the regional deputy director of the north east on behalf of the Central Directorate of Hindi.

Sri Bharali is mainly a translator and an essayist. His essays have been published in different Journals and papers of the country. He has also edited some text books. He has translated several Assamese novels such as -
Manomati by Rajnikant Bordoloi.
Aayee by Birendra Kumar Bhattacharya.
Suraj Mukhir Sapan by Abdul Malik.

His book 'Adhunik Manas ka Sankat' has been rewarded by the Government of India. He also edited 'Kavi Srimala' (Nalini Bala Devi) and 'Kavi Srimala' (Raghunath Choudhury) in Collaboration with Paresh Chandra Dev Sarma. Thus Sri Bharali is famous as an original writer and translator.

Maheswar Mahanta (born 1924)

Maheswar Mahanta was born in 1924. He was always committed to the spreading of Hindi. Later, he became the Sahitya Sachiv of Asom Rastrabhasa Prachar Samiti. He has written some original articles in Hindi. Those essays have been published in various edition of 'Rastrasevak'. He edited 'Rastrasevak' continuously for several years. In fact he is noted more as a pracharak than as a writer.

Bapchandra Mahanta (born 1928)

Sri Bapchandra Mahanta was born in Sibsagar in 1928. He settled permanently at Gohain Tekela, a village near Jorhat. He is an erudite scholar and critic of Assamese Vaishnav literature. He has equal command of both Assamese and Hindi. His articles in the two languages are read with equal care and attention. He is a prominent figure in Hindi literature as a critic, poet and translator. He stands in the front line among the non-Hindi speaking critics. Some of his thought provoking essays
have been scattered in various journals and magazines such as Parishad Patrika (Patna), Vishwa Bharati (Santi Niketan), Rastra Sevak (Guwahati), Rastra vani (Pune) etc. Some of the essays have taken the booklet form because of their length. The essay, 'Asom mein Manasa Devi aur Manasa Sahitya' can be cited as an example. The main purpose of his essays is to acquaint the Hindi readers with the literature and culture of the early and medieval times. He has been the guest editor of the special issue of 'Mahapurush Sankardev' of Rastra vani published from Pune in 1971. He was the honorary editor of the tri weekly, 'Bharatiya Itihas' published from Jorhat. He has rendered 'Ram Charit Manas' into Assamese with the collaboration of his wife keshda Mahanta. His 'Desh ki Pukar' a poetic work in Hindi has been published. He has made a serious and searching study of the Borgeets of Sankardev and Madhavdev written in Brajawali which has been published under the caption, 'The study of Borgeets in historical perspectives'. It is definitely a work of permanent importance. Another great work of importance by Sri Mahanta is 'Asom mein Bhagwat Dharma aur Mahapurush Sankardev'.

He has done some serious work on Tulsidas, Meerabai, Rahul Sankrityayan etc. He has also written some books on criticism in Assamese. In fact, Sri Bapchandra Mahanta is a serious critic in Assamese language who has dedicated himself to the cause of Hindi. If an evaluation of Hindi literature in Assam is made, Sri Mahanta will certainly stand out as a serious critic for his special skill in writing. Sri Mahanta has been serving the cause of Hindi without getting any aid or inspiration from government or non-government sources.

**Tarun Azad Deka (born 1929)**

Tarun Azad Deka was born in 1929, Sri Deka was associated with the drama division of Akashvani Guwahati. Several of his
essays and a book named 'Asom ka Itilias' have been published. Sri Deka is chiefly a playwright. The following are his chief dramatic work.

(i) Kavach  (ii) Insan  (iii) Nai Duniya
(iv) Mula Gabharu  (v) Borgeet  (vi) Bihu
(vii) Rani Durgawati  (viii) Sonit Kunwari
(ix) Meerabai.

His play 'Kavach' has been awarded by the government of India. Sri Deka occupies the front rank as an original play writer among the Assamese speaking Hindi litterateurs. He has translated more than a hundred plays of different lengths into Hindi. The plays translated by him into Hindi are yet to be published but they are available in the annual bindings of Akashvani radio Natak Sangrah at the dramatic division of every centre of Akashvai. Some of them are listed below -

Jaymati (Lakshmi Nath Bezbaruah), Senapati Tikendrajit Singh (Atul Chandra Hazarika), Trisanku (Arun Verma), Mahal ki Chori (Jyoti Prasad Agarwalla) Kathphula (Saiyad Abdul Malik), Afat (Durgeswar Barthakur), Niyam (Mahendra Barthakur), kya kasoor (Mahendra Barthakur).

These plays have been broadcast from almost all centres of India. Besides, khopri of (Lakshmi Nath Bezbaruah), Janma of (Mahendra Bora) and Gahbar of (Bhabendra Nath Saikia) have been broadcast from Delhi and Patna. Besides, the plays such as chhar Andho ka Hathi Darshan (Jyoti Prasad Agarwalla) Jangeer (Homen Borgohain), Bhogjara (Phani Sarma) Ilaz (Tilak Hazarika), Pratipada (Homen Borgohain) Bandh (Birendra Kumar Bhattacharya), Shor (Arun Sarma), Ahar (Arun Sarma), Sammelan (Niren
Barua), Kasturi (Narayan Bezbarua), Ravan (Bhabendra Nath Saikia), Atatayi (Phani Talukdar) Na Kahna hi Achha Hai (Durgeswar Borthakur and Mahendra Borthakur) were translated into Hindi by Sri Tarun Azad Deka. These plays have been broadcast from Akashvani Guwahati centre from time to time.

**Sumati Talukdar (Born 1930)**

Sumati Talukdar was born in 1930. She translates from Hindi to Assamese and vice versa. Gunahon ka Devata (Dharma Veer Bharati) and Sahitya Kala (Neelamoni Phukan) are her translated works from Hindi to Assamese and from Assamese to Hindi respectively. She has also written some treatise and reminiscences. These writings are scattered in 'Rashtra Sevak'.

**Naranath Bhattacharya (born 1930)**

Naranath Bhattacharya was born in 1930, Sri Bhattacharya is a teacher by profession and an essayist by preference. He has translated 'Purani Asamiya Sahitya' (Ankia Bhaona) of Dr. Banikant Kakati into Hindi. He has also translated 'Kumar Haran' and 'Sankardev ke Adhyatmik Den' of the same author. It was published in the serial form in Rastra Sevak. The main source of 'Kumar Haran' is the tenth Canto of 'Bhagawat' and 'Harivansh' and it has been published in 'Pragjyoti', Asom Hindi Parishad in 1989. There is a critical essay reflecting the national feelings of an Assamese poet (Nalini Bala Devi). His essays embody variety and elaboration of theme. He is one of the founder members of Rastrabhāsa Sevak Sangha (Misamari, 1952). He has obtained the ph.D. degree by making a comparative study of Mahadevi Verma and Nalini Bala Devi.
Moti Madrasi (Born 1931)

The full name of Moti Madrasi is S. Mutty Subrahmanium. He was born in Madras in 1931. He is associated with the Hindi section of the control office of NF Railway, Maligaon. His place of work is Assam. He is chiefly a satirist and a story writer. More than seventeen of his stories have been published in various magazines such as - Sarita, Mukta, Suprabhat, Manorama, Janruchi, Saptahik Hindustan, Kadambini etc. The stories like 'Momai kata garh' 'Pandu ki Sadak' smack of the flavour of the area. He occupies an important place as a story writer of humour and satire.

Jitendra Nath Khaund (1932)

Late Jitendra Nath Khaund was born in 1932 at Jakhala Bandha, a village near Nagaon. He had to face a lot of difficulties from his very childhood in order to prosecute his studies. He passed his M.A. from Allahabad while working at Jakhala Bandha M.E. School and Silghat high School. For D. Phil degree he submitted his Research thesis "A Comparative Study of Hindi and Assamese Novels" in 1971. He worked as a lecturer in Guwahati Commerce college and later as a reader in the department of Hindi Gauhati University. He was the first Assamese speaking Hindi teacher to be appointed in the Hindi department of Gauhati University. He died on 31st October 1986 after being confined in hospital for about a month.

He was a critic and an essayist by preference. His essays have been published in 'Rastra Sevak', 'Viswabharati', 'Prachyabharati' etc. He also prepared several text books.

Chitra Mahanta (Born 1936)

Sri Chitra Mahanta was born in 1936 in a village named Bardadhi near Hajo in Assam. His financial condition deteriorated after the death of his
father. He had to continue his studies further by shouldering the responsibilities of the whole family facing bravely the difficulties that came in his way. Being hard-working and devoted he divided his energy to acquire knowledge and create literary work. He was inspired and guided by late Sukleswar Bora in this direction. He became a Hindi teacher in Cherapunji Mission High School after obtaining the 'Visharad' degree in order to earn his livelihood. It was the result of his perseverence and devotedness. He devoted his time to study even during the period of his service. As a result, he obtained the degrees of praveen and Sahitya Ratna and also the M.A. degree from 'Avadesh Pratap Singh University' Riwan in Madhya Pradesh.

He contributed a lot of creative literature. He was the editor of 'Rastra Sevak' (Magazine published by Asom Rastrabhasa Prachar Samiti) for a certain period. He retired recently after shouldering the responsibilities of 'Pustak Sachiv' and Prakashan Adhikari (Publication Officer) from 1988. He has earned the reputation as a translator besides original writings. His Chief original works are -

(a) Asamiya Sahitya aur Sahityakar.
(b) Rastrabhaha : Vikash, Prachar Aur Prasar.
(c) Lokpriya Gopinath Bordoloi.
(d) Atit ke Anchal mein.
(e) Yeh Asam.
(f) Rastrabhasa ek Jhanki.
(g) Rastrabhasa ka Itihas.

Translated works -

(i) Sahitya aur prem (original Dr. Banikant Kakati)
(ii) Nirmal Bhal (original Rajani Kant Bordoloi)
(iii) Yaruingam (original Dr. Birendra Kr. Bhattacharya)
Besides these, many of his essays have been published in several magazines. He has done a lot of work in Assamese along with Hindi. Such as - Reversions from Hindi to Assamese -

1) Chitralekha - Bhagawati Charan Verma.
2) Tyagpatra - Jainendra Kumar
3) Maila Anchal - Phaniswar Nath Renu.
4) Jambu Dweep - Archika Sri Gyanmati.
5) Jeevan-dan - Archika Sri Gyanmati.
6) Shatranj ki Khiladi (Hindi kahaniyan)
7) Mantra - It contains the translations of the fictitious stories of well-known Hindi writers.
8) Ekadashi (Hindi stories)

Sri Mahanta's contributions as original writer, translator and editor are important and valuable.

**Sri Paresh Chandra Dev Sarma (Born 1936)**

Sri Paresh Chandra Dev Sarma was born in a village near Nalbari in 1936. He is associated with the propagation and constructive work of Hindi. He is a well-known as the principal of Hindi teacher's training college, North Guwahati. Besides, producing several text books, he has translated 'Nirmala' of Premchand into Assamese. He has written several essays of high standard among which 'Asamiya Alochana Sahitya' has been much more discussed. Several of his essays are scattered here and there in various papers and magazines. He has obtained his Ph.D. degree from Bhagalpur University on his work 'comparative study of the Assamese and Hindi languages'. 
Smt. Keshada Mahanta (born 1937)

Smt. Keshada Mahanta, wife of Sri Bapchandra Mahanta, poet, critic and essayist, was born in 1937. She writes with equal flow in Assamese, Sanskrit and Hindi. She is pre-dominantly a critic and essayist. Several of her essays of high qualities have been published in magazines like 'Pancha Janya', 'Hindu Vishwa' Parishad Patrika (Patna), Rastra Sevak (Guwahati) etc. Her essays are serious and research based. Much is hoped from her contributions towards the enrichment of Hindi literature. She has translated 'Ram Charit Manas' into Assamese with the collaboration on her husband. In fact, the whole family of Smt. Keshada Mahanta is devoted to the service of Hindi. Both husband and wife are the original writers of Hindi. Their daughter Niranjana Mahanta is also a writer in Hindi.

Madhav Das (1937-1998)

Late Madhav Das was born in 'South Ganak gari' in the district of Barpeta in 1937. He worked as a teacher of Hindi, Kokrajhar and Barpeta Higher Secondary Schools. From December 1976 he was appointed as a lecturer in Hindi teachers, training college at North Guwahati and later on, he became its principal, a post at which he remained till the end. In 1984-85 he became the president of 'Asom Rastrabhasa Sevak Sangh'. He has translated from Assamese to Hindi and vice versa. His essays have been published in 'Rastra Sevak', 'Dharmayug', 'Sanmarg' 'Samanwaya' etc. He has also produced several textbooks, such as -

1) Shabda Pradip
2) Adhunik Hindi Vyakaran.
3) Hindi Sahitya ki Roop Rekha
4) Hindi Rachana Vikash
5) Hindi Vyakaran.
His play 'Rail Station' has been rewarded by the 'kendriya Hindi Sansthan'. He has awarded the ph.D degree on his thesis on the comparative study of the historical novels of Hindi and Assamese (with reference to the novels of Brindabanlal Verma and Rajani Kant Bordoloi). He was also awarded the C.B. Agarwalla gold medal for his thesis being the best one of that year. He is mainly interested in writing plays and essays. He died in 1998.

**Ramendra Sarma**

Sri Ramendra Sarma is associated with the Home Ministry Government of India. Several of his memories reportages and essays have been published in various magazines. He has successfully conveyed the message of Assamese culture to the readers through his writings.

**Kamal Chandra Bayan**

Sri Kamal Chandra Bayan has written several essays of great quality and these have been published in 'Rastra Sevak' and 'Saptahik Dharmayug' etc.

**Rahi Kaundinya**

Sri Rahi Kaundinya is a Nepali speaking writer in Hindi. He leads the life of a Buddhist monk after being initiated into Buddhism. He is mainly an essayist and a critic. He is permanently settled outside Assam but the topics of his writings are closely linked with Assam. He writes on those topics that have remained mostly about that have remained mostly untouched so far. He has written mostly about the tribes of Assam and Arunachal in Hindi. Several of his books have been published of which 'Khamti' Sahitya aur Samaj' is more famous.
Pritharani Dey (born 1938)

Smt. Pritharani Dey is a Bengali speaking writer in Hindi. She is a lecturer in Hindi in Pragjyotish College, Guwahati. She has been awarded the degree of Ph.D. of the Agra University on her thesis 'Premchand Avam Sarat Chandra ke katha Sahitya ke Nari Patron ka Tulanatmak Adhyayan'. She served for several years as the 'Pariksha Sachiv' of Asom Rastrabhaya Prachar Samiti. Some of her essays have been published in a few magazines.

Nandeswar Rajmedhi

Sri Nandeswar Rajmedhi is a lecturer in the department of Hindi in Handique Girls' College, Guwahati. He obtained the degree of Ph. D. on his work Modern Hindi and Assamese poetry. A study, with special reference to Suryakant Tripathi, Nirala and Ambika giri Roy Choudhury.

Lakshyananda Pathak

Sri Lakshyananda Pathak has obtained his Ph. D. degree by making a comparative study of the characteristics of the stories of Hindi and Assamese. Presently he is a lecturer in the Hindi department of Gauhati University. He has many articles to his credit.

Maneswar Boro (Born 1938)

Maneswar Boro is a Hindi Pracharak and lecturer. He was born in 1938. His mother tongue is Boro. His articles, written from time to time have been published in Rastra Sevak. All his essays are related to the social and cultural aspects of the Boro tribes and they provide much information about the Boro society. His essays are valued from the point of view of novelty and originality of subject.
Ajit Kumar Das (Born 1940)

Sri Ajit Kumar Das was born in a Bengali family at Katihar in Bihar in the year 1940. He obtained his highest degree from Patna University. After serving for four years in several colleges in Bihar, he came to Assam in 1970 in the service of the Assam Government. He recently retired from the post of the Head of the department of Hindi of Cotton College. He obtained his Ph. D. degree by making a comparative study of the writings of Lakshminath Bezbaruah and Bharatendu Harish Chandra. His first work 'Nirala ke Prati (Poem) was published in the special issue of Nirala. He writes essays from time to time. Some of them have been published in 'Rashtra Sevak'. He has written some school and college text books for different classes. He has translated 'Buhri Aair Sadhu' in Hindi. He is exclusively committed to the cause of Hindi.

Bhupendra Nath Roy Choudhury (Born 1952)

Dr. Bhupendra Nath Roy Choudhury is originally from Barpeta. Presently he lives at Guwahati. He obtained his M.Sc. (Zoology) M.A. (Hindi) and and ph. D. degree from Gauhati University. Earlier he was a lecturer of the Hindi department in Cotton College, Guwahati. Later he joined the Hindi department in Gauhati University. He has been writing both in Hindi and Assamese from his student life. His book 'Asamiya Lok Sahitya ki Bhumika' has been awarded as a great work in the field of Hindi literature. Besides many books and essays in Assamese more than twenty five essays in Hindi and the following books are published

1. Asamiya Kavita (edited, co-edited)- 1977
2. Asamiya Lok Sahitya ki Bhumika - 1980
3. Mahapurush Sri Sri Madhavdev (edited) - 1989
4. Sankardev aur Tulsidas ke Vichar

Dr. Choudhury is a critic by nature and an essayist by interest. Dr. Choudhury is the most capable among the young Assamese writers writing in Hindi. Much is expected from him for the literature both in Hindi and Assamese.

Amulya Barman

Sri Amulya Barman has obtained his M.A. and Ph. D. degree from Gauhati University. Presently, he is the Head of the Hindi department of Cotton College. His essay Asamiya Sahitya was published in the journal ‘Varsiki’ in 1980-81 published by the Central Hindi Directorate. Several of his articles have been published in Rashtra Sevak. He has made a comparative study of the historical plays in Assamese and Hindi.

Achyut Sarma

Sri Achyut Sarma was a lecturer in Guwahati Commerce College, lateron he was appointed lecturer in the department of Hindi, Gauhati University in 1989. He has written some stray essays which have been published in the Hindi magazines of Assam.

Anant Kumar Nath (born 1953)

Sri Anant Kumar Nath was born at 'Haral Teti' village in Dhubri district in 1953. He became a lecturer in Hindi in Dhubri B.N. College after
taking his M.A. degree from Gauhati University. Then he went to Darrang College after getting himself transferred from Dhubri B.N. College. He made a critical study of the Manasa poetry of Goalpara district and got his Ph.D. degree on it from Manipur University. Several of his essays pertaining to the social and cultural background of Assam have been published in different magazines.

Besides these, there are many other names which may be mentioned in this regard. Golok Chandra Baishya, Md. Abdul Basar, Faruk Ahmed Ali Shah (essay writers), Nakul Ram Mech, Nirala Bharali, Nirupama Phukan, Swarn Mahanta, Banti Chaliha, Aiti Gritish Lingnwa, Srimati Nirajana Mahanta (reportage and essayist) deserve mention in this regard.

Conclusion

The names of the non-Hindi speaking writers writing in Hindi as mentioned above present a very hopeful and sanguine picture of the future of Hindi in Assam.

The first poet of Hindi in Assam is Minnath or lupsa. Among the medieval poets, the names of Srimanta Sankardev and Mahapurush Madhavdev may be mentioned, whose Borgeets and One-Act plays (Ankia nat) are matters of pride not for Hindi only but for the whole of the Indian Literature. Their works are an invaluable contribution to the whole of the Bhakti Movement of India.

After 1950 there is a tremendous development of Hindi literature in Assam as a result of the propagation of Hindi in this region in the modern
period. Many new writers have come to the fore front. Sri Bapchandra Mahanta, Tarun Azad Deka, Loknath Bharali, Rahi Kaundinya, Chitra Mahanta, Smt. Keshada Mahanta and Sri Bhupendra Nath Roy Choudhury are the pioneers among them. Bapchandra Mahanta is famous as a poet critic and essay writer and Tarun Azad Deka as a playwright. Dr. Bhupendra Nath Roy Choudhury occupies the front position among the writers of the second generation. Hindi literature has great hopes on Dr. Bhupendra Nath Roy Choudhury. In fact, the achievements of the last 50 years is not insignificant in any way.

3.6.2. Hindi Speaking Hindi Litterateurs

The people from Hindi speaking areas have been pouring into Assam and setting here from very early times. This sequence is still continuing in this country. Many people coming from different states of India have settled here permanently. Some of them have engaged themselves in agriculture. A few of them deal in various types of business and other occupations. Besides, many people come to the state in search of service and for working as daily wagers. Those who are engaged in the teaching profession have some inclination towards literature.

Some of the writers introduced here had started writing in Hindi before coming to Assam. They continued to write even after coming here. There are some who started writing after coming here and earned a good name in the field. But they left the state for some unavoidable reasons. The name of late Kuber Nath Rai is most famous in this regard. There are some such persons who are known by their works, but no proper introduction of such persons or writers is available. Some important writers are introduced here.
Kamal Narayan Dev

Kamal Narayan Dev is among those who sacrificed his life for the spread of Hindi and kept himself aloof from any kind of publicity. He came here from chapra district of Bihar in 1938 as a teacher to the Hindi training camp of Asom Rastrabhasa Prachar Samiti to become the first Pracharak of Hindi. Later on he became the director of the samiti. He embraced the Assamese language and culture. He married Nalinibala Das of Rampur village of Kamrup district and settled here. He worked for the regional languages adopting a liberal attitude to Hindi. Thus he served both the Assamese and the Hindi languages.

He possessed extra ordinary creative and organising capacity. He started the progressive current of literature along with the Assamese writers. In his able guidance, the publication of 'Jayanti', the Assamese magazine started again in 1943. He gave a shape to leftist ideologies through a poetic movement. He became instrumental in advancing the cause of this magazine. This magazine has got historic importance in slaping the progressive thinking in thinking in Assamese language and literature. He was not only the editor of 'Jayanti' but the 'Satyakam' of the poets and writers of 'Jayanti' 'Gosthi'. Due to the paucity of authors at that time he and Chakreswar Bhattacharya had to write the majority or the substantial part of the material for 'Jayanti'. In a sense 'Jayanti' was a bilingual magazine. Every edition or volume of this magazine contained at least one article in Hindi. This continued till 1946. He wrote in Hindi along with Assamese. Most of his writings were published in magazines or journals such as 'Veena' and 'Madhuri'. Some of his memories, reportage and essays are of great importance such as, 'Nalinibala Devi,' bihagi kavi Raghunath Choudhary' Borgeet etc. He died a premature death in 1946
after suffering from typhoid. 'History of Asamiya literature' written by Birinchi Kumar Baruah was translated by him and published by Asom Rastrabhasa Prachar Samiti under the caption. 'Asamiya sahitya ki Roop-Rekha'. Kamal Narayan Dev was a poet, an essayist, a thinker and a capable editor. His works are yet to be assessed.

**Surendra Nath Sahu**

Nothing much is known about Surendra Nath Sahu. He worked with untiring effort to spread the national language and conducted the activities of Samiti in a rather capable manner. He learned Assamese and translated several Assamese books into Hindi. His essays are scattered in several magazines. Two of his books translated into Hindi has been published by Asom Rastrabhasa Prachar Samiti. They are -

1. Lauhitya aur Nilachal (Hem Barua)
2. Nam Ghosa (Madhavdev)

Both the books became famous for the quality of their translation.

**Chhaganlal Jain (1924-1992)**

Late Chhaganlal Jain was born at Polasbari (Assam) in 1924. His forfathers belonged to Rajasthan. He settled at Pandu in Guwahati and started a press there which was known as purbajyoti. He passed the B.A. (Hons.) examination with English from Cotton College and obtained his M.A. in 1947 from Calcutta University offering English as the subject of his study.
Earlier, he passed the Visharad exam, from Hindi Sahitya Sammelan Prayag in 1942 and B.L in 1950 from Gauhati University and worked as a lecturer in Guwahati. He opened the 'Purbajyoti' press in Guwahati in 1949. From 1957 he started to publish and edit 'Purbajyoti', weekly magazine from there. It continued its publication for twenty five years. He did some praise worthy works with the association of some Hindi-Loving scholars and created a healthy atmosphere for Hindi in Assam. Most of his works are published in this magazine. He is well-known as a story-writer, novelist and playwright. Sri Jain has distinguished himself as a story-writer. His chief works are as follows:

1. Hanste, Hanste Jeena (Collection of stories)
2. Insan ki khoj (Dhwani or sound play)
3. Sangharsa (play)
4. Raah aur Rode (novel)
5. Rastrabhasa Shabda kosh (Anglo-Assamese)
6. Rastrabhasa Shabda Sangrah (Hindi-Assamese-English)
7. Eti Prashna (Collection of stories, Assamese medium)
8. Sanyas se Sansar (Play, through, Assamese medium)
9. Ekadasi (Edited)
10. Rastrabhasa Vyakaran Siksha (Assamese medium)

Besides these, Asamiya Bhasa aur Sahitya (Kendriya Sahitya Academy) and more than twenty five essays are published in various papers and magazines, such as Rastra Sevak, Purbajyoti, Purbanchal Prahari and in Assamese magazines, Jayanti, Abhiyan, Abhiyatri, Agradoot etc. He was also the provincial director of Rastrabhasa Samiti, Wardha from 1948 to 1953.
Sri Jain was a skillful and mature writer in both Assamese and Hindi languages. His works in Assamese are mainly his essays and the translated works from Hindi. He wrote in different Literary forms of Hindi. He occupies the front rank so far as the propagation of Hindi and its original writings are concerned. He is better known as a story writer. On July 9, 1990 he had an attack of paralysis. It was followed by a heart-attack which took away his speech. He had another attack a few days before his death. He embraced the eternal sleep on October 7, 1992.

**Viswanath Gupta (born 1929)**

Viswanath Gupta belongs to a trading family of Tinsukia. He devoted himself for the propagation of Hindi inspite of his being engaged in his paternal occupation. His greatest achievement is his weekly magazine 'Akela' edited and published by him. The magazine was started in 1946 since then it is being published regularly for 40 years. Many new writers came to light through this magazine. He has written several essays besides editing the magazine. 'Gopinath Bordoloi Smriti Granth' edited and published by Sri Gupta after the death of the first chief minister of Assam is indeed, his great achievement. It is a book of permanent importance.

**Kamakhya Prasad Tripathi**

The forefathers of Sri Tripathi came from Uttar Pradesh and settled at Tezpur in Assam. He was highly qualified and the principal of Darrang College, Tezpur. Later on, he entered politics and remained the finance minister of the state for several years. He wrote several articles in Hindi, through he was not directly linked with the propagation of Hindi. These articles were published in different magazines of Assam. Some of his essays
are included in the text book. He memoir on Gopinath Bordoloi after his death namely 'Wey Bhule Nahin Ja Sakte' is a very powerful piece of writing. Similarly his essay 'Gandhi aur kabir' is of equal importance.

**Shankarlal Sharma (born 1929)**

Shankarlal Sharma was born in Guwahati in 1929. His forefathers came here from Rajasthan in order to establish some business and settled here. He was interested in spreading Hindi. He has written some short stories in Hindi which were published in 'Akela' and 'Purbajyoti' at different times. He also translated the stories of 'Padum Kunwari Gohain' collected in 'Madhuri' into Hindi in their original forms. 'Madhuri' has got some historical importance. It was the first step towards translating Assamese stories into Hindi.

**Harihar Nivas Dwivedi (born 1930)**

Harihar Nivas Dwivedi was the resident of Chhapara district of Bihar. He was a teacher of Hindi and its Pracharak in Assam. He established 'The Hindi Pracharak Mandal' with the cooperation of several well-known persons for social integration. Its president was Bimala Prasad Chaliha. Sri Dwivedi was the secretary of the Mandal. He exchanged ideas between Assamese and Hindi through the Mandal. He had a natural tendency in composing poetry. He has three books of poetry to his credit. They are:

1. Saraighati
2. Yug Bihan
3. Yug Sankraman

His first creation 'Saraighati' is a fragmentary work based on the event of Assam. It describes the battle of Saraighat near Guwahati. The
second book 'Yug Bihan' includes twenty five poems. His poems are heroic by nature.

**Lalji Shukla (born 1931)**

Sri Lalji Shukla is a resident of Uttar Pradesh. He came to Assam at the advice of Dr. Dhirendra Verma, Head of the department of Hindi, Allahabad University for collecting materials in order to have a comparative study between Vaishnav literature of Hindi and Assamese. He also worked as a lecturer of commerce college in Hindi. He got his Ph. D. Degree after studying the Vaishnav literature of the 16th century in Assamese and Hindi. This was the first comparative study between Hindi and Assamese. While staying in Assam, he wrote several articles in the papers and magazines of Assam and also took interest in spreading Hindi. After that he joined the education department under Manipur Government.

**Sri Ramswarup Magadh (born 1932)**

Sri Ramswarup Magadh hails from Patna district of Bihar. Late Nalin Bilochan Sarma was his teacher. He came to Assam as a Hindi teacher. He devoted himself to the many-sided progress of Hindi being in the contact of Sri Harihar Nivas Dwivedi and Sri Chandra Bhusan Sarma 'Bhusan'. He was devoted to the service of literature. His writings are of high quality, a result of his study and teaching. He served the cause of Hindi with single-minded devotion. His original creation 'Topobrati' is of great importance. 'Topobrati' is a small poetic work. It is a dance-drama according to the poet. It relates the anecdote of Arjun's penance on the Indranil mountain in order to get 'pashupatrashra'. He has got four other poetic works, such as -

1. Yaksha Sandesh
2. Magadheshe Brihi Sanhar
G. U. Ph. D. Thesis

3. Kalpana Bodi ho goyee (dance-play)
4. Stray poems

all of which are of a considerable standard. Lateron, he left Assam for Bihar.

**Lakshmi Shankar Gupta (born 1931)**

Lakshmi Shankar Gupta was born at Jalalpur near Kashi in 1931. He joined the Tinsukia college as a lecturer of Hindi after taking his M.A. degree from Kashi. Then he joined kashi vidyapith as a lecturer of Hindi. While staying at Tinsukia, he studied Assamese. He had interest in medieval literature. He edited and published the works of Sankardev written in Brajawali under the title 'Mahapurush Sankardev Granthavali', which contains the Borgeets, plays and vatimas of Sankardev. Besides these, he wrote some essays relating to Assamese literature which were published in different magazines.

**Hiralal Tiwari (born 1932)**

Dr. Hiralal Tiwari was born at Sarauni District Jaunpur in Uttar Pradesh on September 30, 1932. He took his M.A. and Ph. D. degree (Kashi ka Janpad ke Lokgeet) from Banaras Hindu University. He writes poems, essays and stories etc. His essays are published in 'Rastra Sevak', 'Purbanchal Prahari' and 'Lauhitya' etc. He has edited several text books. He worked in Pragjyotish College and Gauhati University as Head of the Hindi department and retired from Gauhati University as Head of the Hindi department. His two books 'Artha Sastra' and 'Hindi Kavya Darpan' were published before he come to Assam. His other creation are in the fields of poetry essay and short story. 'Ganga Ghati ke lokgeet' is a somewhat changed form of his thesis. His main interest in literature is search for democracy. He was the editor of the weekly news paper 'Mazdoor' published from Guwahati.
Chandra Bhusan Sarma 'Bhusan' (born 1933)

Chandra Bhusan Sarma 'Bhusan' hails from the Chhapra district of Bihar. He came to Assam as a Hindi teacher. He played an active role being associated with Hindi Prachar Mandal. He published the following books:

1. Preyasi
2. Kahani ki Holi

Besides these, several of his essays have been published in 'Rastra Sevak' and 'Purbajyoti'. Preyasi is a fragmentary (Khand Kavya) piece of poetic creation. The poet has taken recourse to symbols in order to express his ideas. 'Kahani ki Holi' contains various kinds of writings. 'Simanta Sindoor' is a play. It is the first play of its kind in which for the first time the history of Assam and its environment has been reflected in the dramatic form. At last he left for chhapra but his articles relating to Assam were published in magazines from time to time.

Krishna Narayan Prasad Magadh (born 1933)

Dr. Krishna Narayan Prasad 'Magadh' was born at Narsinghpur village of Nalanda district of Bihar in a middle class family. His date of birth is 2nd May, 1933. He received his highest education from Bihar University and Hindu University, Banaras. He came to Assam on 31st October, 1970 after the opening of the Post Graduate Hindi department in Gauhati University. Before that he was a lecturer of Hindi in Gopalganj College. In 1985 he became the professor of Manipur University in the Hindi department. His
four books and more than twenty five essays had been published before he came to Assam. He studied Assamese literature rather seriously after coming to Assam. He determined that henceforth his writings would mainly be related to Assamese literature and culture. His main works are -

(a) Self written

2. Alankar Vimarsh, 1968
7. Sankardev Sahityakar aur Vicharak (rewarded) 1976
8. Madhavdev, Vyaktitwa aur Krititwa, 1979
10. Asom Prantiya Ram Sahitya (rewarded) 1985

(b) Edited

12. Chhohali bawni, 1968
13. Sheel Bawni, 1970
15. Nibandh Nikunj, 1974
16. Hindi Nav Manjusha, 1974
17. Madhavdev ke Natak (rewarded), 1974
18. Sankardev ke Natak, 1975
Besides these, more than a hundred essays in Hindi, Assamese and English written by Dr. 'Magadh' have been published in different magazines and papers, such as: 'Maru Bharati', 'Parishad Patrika', 'Shodh Patrika', 'Gyan vividha', 'Rastra Sevak', 'Prachya Bharati', 'Asom Sahitya Sabha Patrika'. Many of his essays have been included in books edited by various scholars. Dr. Magadh started a purely literary monthly magazine named 'Prachya Bharati' from 1974 which ceased to be published during the 'emergency'. The two special issues of this magazine were of great importance and they were highly praised by the scholars of Hindi. Dr. Magadh is a great scholar of the medieval literature of Hindi and Assamese and also a serious reader and a critic of clean intellect. He has written on those aspects of the medieval Assamese literature which were untouched or little known so far. His books 'Sankardev : Sahityakar aur Vicharak', 'Madhavdev " Vyaktitwa aur krititwa' and 'Asom Prantiya Ram Sahitya' are the achievements of the greatest importance on their subjects. His writings bear the imprint of criticism and research simultaneously. He received awards from various organisations of Hindi areas for his critical writings relating to Assamese culture and literature. He was honoured befittingly by Asom Sahitya Sabha, the most prominent
literary organisation of Assam and also from other literary and religious organisations. He has produced a serious analysis of the works of Sankardev the founder of the Vaishnav cult in Assam and also of Madhavdev his chief disciple. He has also given a serious thought to the Ramayani Sahitya of Assam. He even inspired several persons to devote themselves to a comparative study of the various aspects of Hindi and Assamese literatures. He has performed a noble task by devoting himself to the study of Assamese Vaishnav literature.

Kubernath Rai (born 1935 - 1997)

Late Kubernath Rai, a well known essayist of Hindi, was born at the Manasa village of the Gazipur district of Uttar Pradesh on January 3, 1935. He received his higher educatin from Kashi and Calcutta Universities and than came to Assam in 1964 as a lecturer and Head of the department of English of Nalbari College. He remained at that post till 1982. After that he went back to Gazipur. Sri Rai earned fame in the world of Hindi literature while staying at Nalbari. He began writing with poetry. Several of his lengthly poems were published in 'Gyanodoy' without being remunerated. Then he embarked upon essay-writing. His collection of essays published so far as -

1. Priya Neelkanthi, 1968
2. Ras Akhetak, 1970
3. Gandha Madan, 1972
4. Vishad Yog, 1973
5. Nishad Bansuri, 1974
6. Parna Mukut, 1978
7. Mahakavi ki Tarjani, 1979
In fact, the name of Kubernath Rai will occupy the front rank among the Hindi speaking original writers of Assam. He is equally prolific as a poet and as an essayist. But he has left an undeniable impression on the minds of the Hindi readers as an essayist.

A lot has been written recently on his essays. Sri Rai according to Dr. Magadh is the most prominent essayist among all those who have established themselves in the last decade. Sri Rai does not try to give a philosophical touch to his subject whether old or new or of a permanent nature. He tries to weave his thoughts by converting them directly or indirectly, relevantly or irrelevantly with the core of the subject or the theme and strings them together and inexhaustively. The essay comes to its full length where his ideas get exhausted. It is at this stage where the ideas appearing to be irrelevant and unconnected get united into a string providing clarity to the author's main intention. Indeed, his skill of writing essays reminds us of that of Acharya Hazari Prasad Dwivedi. His essays present on the one hand, a new angle of Indian culture by fathoming its depth and on the other reflect the crises in the mind of the modern man in the most cruel terms. His essays provide a right direction to whatever is relevant with reference to Indian society and culture. He has made a close observation of the Assamese society and the folk life, through his considerably long spell as a resident of Assam. That why his essays have a smack of the soil and pulse of Assam.
Navarun Verma (born 1934)

Sri Navarun Verma was born on 1st May 1934 in Shamsher Nagar in undivided Assam. He passed the matriculation examination under acute financial difficulties from the very early part of his life. He went ahead with his education even after shouldering the entire responsibility of his family. He came to Guwahati at call of the noted devotee of Hindi Sri Rajani Kanta Chakravarty. Since then he kept himself busy as an employee of Asom Rastrabhasa Prachar Samiti. Sri Verma kept on writing both in Assamese and Hindi for the last forty years. He has successfully attracted the attention of the scholars outside the state by his rendering of the remarkable works of Assamese literature. He has also been praised for translating some selected stories and essays of Hindi into Assamese. These rendering have been published in almost all famous magazines and broadcast by Akashvani.

The ex-president of Assam Sahitya Sabha Sri Yogesh Das remarked Sri Verma is not only a great translator but also a great original writer. He has written poems, novels, stories, plays etc. in both Assamese and Hindi.

A brief account of his works is given below -

(a) Translated published works -

(i) स्री मंत्र शंकादेव की जीवन घोष नागरी लिपिभाषाएँ और हिंदी गद्यानुवाद।
(ii) माधव कबीरी सामाग्री नागरी लिपिभाषाएँ एवं हिंदी मथानुवाद।
(iii) बाबदल टेंट गये स्री योगेश दास के उपवास भाब आर माँ दाँड का हिंदी अनुवाद।
(iv) महाभारत से रामकोंद्र तक रत. लदंकेनाथ कुकुर के महामाय पर रामकोंद्र ले का हिंदी अनुवाद।
(v) काहिनीवारी धार श्री महिम बाल के कहानियाँ का हिंदी अनुवाद।
(vi) नवन श्री नवकान्त वर्मा के कका देवतार हात का हिंदी अनुवाद।
(vii) अंधेरा उजाला डा. वीरेंद्र कुमार भट्टाचार्य के उपन्यास मुनि दुनि पोहर का अनुवाद।
(viii) आसमीया कहानी संकलन डा. निरंतर प्रभा बरदले तपस्यादित आसमीया चुंडी गाथा संकलन का हिन्दी अनुवाद।
(ix) आकाश डा. भवेंद्र नाथ श्राकाया के कहानी संकलन का हिन्दी अनुवाद।
(x) रंगली की मुश्किल रंग रंगत के उपन्यास रंगलीती हामी का हिन्दी अनुवाद।
(xi) आसमीया एकांकी संकलन आसमीया एकांकियों और एक नाटक पियली फ़ुकन का हिन्दी अनुवाद।
(xii) डाक के वान डाकर वान का हिन्दी अनुवाद।

(b) Assamese translation from Hindi -
(i) गीता माधूर्य गीता प्रेस से प्रकाशित
(ii) मुहर्द में कैसे रहें
(iii) मोहाल

c) Original writings in Hindi (published) -
(i) लावटित बापुकन प्रमुख काव्य
(ii) जयमती महाकाव्य
(iii) जय आइ आंग (उपन्यास)

d) Original Assamese Book (published)-
(i) शाक्तिप्रवध अथवा रथक काव्य
More than a hundred stories, essays in both Hindi and Assamese have been published in different magazines. More than two hundred poems have been written in both Assamese and Hindi. He is a regular contributor to the feature 'Dhara Se Alag'.

Several plays, stories of Akashvani have been translated and many poems, articles and talks broadcast from All India Radio.

He is presently busy in writing Assamese text books through Hindi medium.

(i) प्रायमिक असमीया बहला भाग  (Published)
(ii) प्रायमिक असमीया हुसरा भाग  (In Press)
(iii) असमीया तवं सिद्धां  (In Press.)²²

Dr. Dharmdeo Tiwari (born 1939)

Dr. Dharmdeo Tiwari was born in Chakiyapur village in the Balia district of Uttar Pradesh on 13th of December 1939. He got his Ph. D. degree from Patna University for his research work on the old plays of Hindi
and Assamese where he has presented a comparative study between the old plays (Pauranik Natak) of Hindi and Assamese. At first he worked as a lecturer in the Hindi department of Hojai College, Assam after that he came to Cotton College as the Head of the department and remained in that post till 1981. In 1981 he joined in the Hindi department of Gauhati University as a Reader and became the Head of the department in 1992. During his time from (1993-94) the department started to publish 'Shodh' a research Journal annually. For his great contribution to the Hindi literature he got many titles such as Sahityacharya, Sahitya lankar, Sahitya Ratna.

(a) Published Books -

1) सांकृत व्याकरण - आसम राज्यभाषा प्रवार समिति, गुवाहाटी, १९७४
2) भारत का इतिहास - आसम राज्यभाषा प्रवार समिति, गुवाहाटी, १९७५
3) हिंदी बोड़ी तथ्य विश्लेषण - नागालैण्ड भाषा परिषद, कोल्हापुर, १९७८
4) हिंदी और आसमी के पौराणिक नाटक - प्रगति प्रकाशन, आग्रा, १९७९
5) आसमीय व्याकरण हिंदी माध्यम से - प्रगति प्रकाशन, आग्रा, १९८०

(c) Edited -

11) पुर्ववर्ती की अंकी-पुर्ववर्ती हिंदुरलानी सम्मेलन, गुवाहाटी, १९८१
12) स्मारिका-पुर्ववर्ती हिंदुरलानी सम्मेलन, गुवाहाटी, १९८१
13) स्मारिका (राजत जयंती समारोह) - हिंदी विभाग, गुवाहाटी विश्वविद्यालय, गुवाहाटी, १९९५
(d) Essays, Poems, Stories Published -

1) गीत-वृद्धि सुझावते, 1960
2) केशवदास साहायी वा अलंकारवादी-नई क्रांति, कवितासार 1965
3) केशवदास के अलंकार-नई क्रांति कवितासार 1965
4) गीत - नई क्रांति, कवितासार 1965
5) कुछ पुनः हुई कहानियाँ - भारती प्रकाशन, गुज़राती 1972
6) सुभाषनन्दन दत्त कवितासार (आसमीया में) आसम साहित्य सम्मान पत्रिका 1973
7) जानपीठ पुस्तक नई कविता नवीनकर और उनकी उद्घाटन-आसम साहित्य सम्मान पत्रिका
8) कौटम-ग्राम्य भारतीय, गुज़राती 1975
9) मेघनाद बड़ एक शानदार अछाड़-राष्ट्र सेवक, गुज़राती 1973
10) प्रकृति भाषा आसमीया-आलोक, गुज़राती 1975
11) बातरबण्ड बड़ एक परिवार-अनूठा काव्य, पुरुषिया 1976
12) संग्लामक बुद्धियुक्त कृष्ण-कृष्ण-अनूठा कविता, पुरुषिया 1976
13) साहित्य विद्या (आसमीया)- आलोक गुज़राती, 1976
14) शंकरदेव नाटक कविता ततश (आसमीया)-मान वांचन आमार प्रकाश, गुज़राती 1977
15) गुरु लोही रे - समीक्षा, पटना 1977
16) भागवती - समीक्षा, पटना 1977
17) शंकरदेव साहित्यकार और विचारक-समीक्षा, पटना 1977
18) शंकरदेव के नाटक-समीक्षा पटना 1977
19) नलिनीवाला दैवी के काव्य में राजधानी-राज्य सेवक, गुज़राती 1978
20) वातावरण रस के परिप्रेक्ष्य में सुरवास-राष्ट्र सेवक, गुज़राती 1978
21) अमर शहीद स्वामी प्रवाहान्त-समीक्षा, पटना 1978
22) द्रुती कड़ी का जोड़-समीक्षा, पटना 1978
23) सियांग नदी के लहरें-समीक्षा, पटना 1978
24) आरुणी-समीक्षा, पटना 1978
25) बृहद सरकृत साहित्य का इतिहास-समीक्षा, पटना 1978
26) निराला, नागाजून-समीक्षा, पटना 1978
Dr. Tarakant Jha hails from Mithila. Presently, he is the Head of the Hindi department of Pandu College. He got his Ph. D. degree by working on the Kirtaniyan of Mithila and Ankiyan Natak of Assam. He has published a book of criticism, Mahapurush Sankardev Tatha Santh-Sansthan.
Smt. Shakuntala Shukla 'Nirsa'

Smt. Shakuntala Shukla belongs to Uttar Pradesh. Her husband is a Hindi officer in the N.E.F. Central Railway Office Maligaon. Smt. Shukla is a poetess and she is associated with several Hindi institutions. Her songs are broadcast from Akashvani. Her poems have been published in several magazines. Her pen-name in poetry is 'Nirsa', she has been able to incorporate the soft feelings of women's hearts. She is basically a song writer. She also writes Gazals along with songs.

Dr. Nanda Kishore Singh

Dr. Nanda Kishore Singh hails from Ajemgarh of Uttar Pradesh. He came to Assam in 1966 after taking his M.A. degree from Gorakhpur University. Currently he is the Head of the Hindi department of Pragjyotish College, Guwahati. He has prepared several text books. Some of his articles have been published in different magazines.

Chiranjeevlal Jain

The forefathers of Sri Chiranjeevlal Jain came to Assam and settled at Nalbari with the purpose of establishing their business here. He become a lecturer in the department of English in the Tihu College after taking his M.A. degree in English from Gauhati University. After that he became principal of Nalbari Women's College. He writes efficiently both in Assamese and Hindi and in various forms but basically he is a poet and a story writer. He has edited and published a book of poetry आसम की हिन्दी कविताएँ. It contains sense of his own poems. Besides, Sri Jain has some other books to his credit.

1. Ruddha Dwar (Poetic collection)
2. Jhanjhawat (Collection of stories)
3. Dhire Baho (Novel)
He has also written the history of Hindi literature in Assamese. In fact the genius of Sri Jain is multifaceted among the young Hindi writers of Assam. A lot of good writings both in Hindi and Assamese are expected from him.

**Dharma Chand Kala**

Sri Dharma Chand kala's forefathers came to Assam to start some business and they settled at Tinsukia in upper Assam. He was associated with the spreading of Hindi. He wrote some essays which were published in different magazines of Assam. His essays present some successful glimpses of the culture of Assam.

**Ashok Verma**

Sri Verma's forefathers hailed from Uttar Pradesh and settled in the Kachar district of Assam. His field of work is Kachhar, particularly, Silchar, Sri Verma is actively engaged in spreading Hindi doing sound creative work in it inspite of financial constraints. He edits and publishes the Hindi magazine 'Valark' from Silchar inspite of all inconveniences. This is his great contribution. He is also a poet and a writer of memoirs.

**Damodar Jodhani**

Sri Jodhani's forefathers came to Assam from Rajasthan in order to establish some business. They settled permanently at Nalbari. Sri Jadhani is more interested in devoting himself to the cause of literature than carrying on business. He has acquired higher qualifications from Gauhati University. He is equally prolific both in Hindi and Assamese. He has translated more
than fifty stories from Assamese into Hindi and these stories have been published in 'Dharmayug', 'Saptahik Hindustan' and 'Anima'. A full edition of 'Anima' containing Assamese stories was published in which twelve stories translated by Sri Jodhani were published. It also contained a very useful article about the origin and development of Assamese stories. Several of his articles have been published in various magazines besides the translation of the Assamese stories.

The selection includes twenty three litterateurs who have served and are still serving the cause of Hindi and Assamese in the state. But that does not exhaust the list. Other writers could not be included in the list because of Lack of information about them. There are many persons who took special interest in publishing certain magazines which contained valuable information. We cannot overlook their contribution.

The list of the Hindi writers in Assam will remain incomplete, till the names of Debendra Nath Prasanta, Viswanath Upadhya, Nawab Singh, Raghubanshi, Indrashekhar Mishra, Umasankar Mishra, Purnanarayan Singh, Bhubneswar Prasad Singh, Yogesh Atal, Bhagawati Prasad Lodhia, Ramswarup Sarma, Paramanand Shah, G.S. Madhup, Brajesh, Hiralal Sethi, Suryabanshi Choudhury, Raghunath Sarma, Sukdev Rai, Pusparaju 'Kathin', Bhagawati Prasad Saraf, Sankarlal Kher, Ambika Prasad Pankaj, Ashok Kumar Jain, Vinod Kumar etc. are given due mention. Most of them were associated somehow or other, with the magazines published in Assam. They were either on the side of publication or management. Several of them have written poetry, memoirs and reportage. Some have translated into Hindi. Besides almost all of them were linked with the taks of spreading Hindi in some form or the other.
The Hindi speaking litterateurs who have been introduced in the above pages can be classified into two categories - those who have settled in Assam and secondly, those who came to Assam in connection with their services. Many of those who came from outside Assam selected their topics of writing from Assam. Thus, Hindi derived double benefit from their writings.

It is also clear from the introduction of the writers given above that writing flourished here in all forms of literature. Any one can be proud of journalists like Viswanath Gupta, Chhaganlal Jain and Ashok Verma etc. From the point of view of original writings. Sri Navarun Verma, Harihar Prasad Dwivedi, Ram Swarup Magadh, Chiranjeev Jain etc. can be pinpointed as poets. In story writing Chhaganlal Jain and Navarun Verma, in scientific editing and medieval books Krishna Narayan Prasad Magadh and Lakshmi Sankar Gupta, among essayist fore runner Kubernath Rai, among intellectual and original critic Krishna Narayan Prasad 'Magadh' among successful Hindi translators in Assamese Navarun Verma, Krishna Narayan Prasad Magadh and Damodar Jodhani. These Names can be enlisted with due respect to any history of literature. Those achievements of Assam can never be neglected so far as the history of Hindi literature is concerned.

Hindi has always been respected in Assam. The enlightened class of people of Assam has been recognised in the devotional creations of Hindi. In the days of the Ahom king, Kamaleswar Singh the 'Ramcharit Manas' of Tulsidas was translated by Srikanth Suryabipra (period of writing 1794). 'The two Kandas - the 'Lanka Kand' and the 'Utrtrakand' are available. The writings of Vidyapati, Kabir and Meera have occupied a place in the
writings of the Assamese litterateurs. The devotional songs of Meera have been used by Lakshminath Bezbarua in his play 'Jaymati Kunwari'. This provides a base of the exchange of ideas between Assamese and Hindi literatures.

Sri Bezbarua, while guarding the welfare of Assamese, accepted the importance of Hindi and praised it openly हिन्दी अति ग्रेष्म है, वह जैसी ओजोजिनी है वैसी ही कमनीय है, जैसे दीव है वैसे धी शांत है-जिल्ला कर्कश है उत्तम ही मधुर है। हिन्दी माध्य में एकसाथ जितने रस जत्याग है-उन्हें ते ही समझ सकते है जिन्होंने हिन्दी सुनी है पढ़ी है या सीखी है। He himself has used Hindi in his writings, though the Hindi used by him is not of a high standard. The mixed form of Hindi and Assamese opens a new avenue of possibility. There was no compulsion before Sri Bezbarua to use Hindi. It was his attitude towards Hindi that attracted him towards it. There is no language other than Hindi to inspire Indians with the feelings of equality, friendliness, welfare and spiritedness. Padmanath Gohain Barna, Jyoti Prasad Agarwal and other enlightened authors of Assamese have used Hindi in their writings. This has boosted the cause of creating an environment in favour of Hindi.

There existed an unbroken link between this region with those of other parts of India. So the impact of other languages on Assamese is clearly visible. The role of religious books, devotional songs and pilgrimages has been very significant. This has helped the exchange of views with other languages and also the progress of both language and literature.

The use of Brajwali by Sri Sankardev a great reformer, poet, dramatist in the medieval times, not to talk of the times of the Ramayana and the Mahabharata proves that Hindi was spoken and understood even in those
days. The use of Brajwali can be located even in the plays of Sankardev. This flow of the language has been continuing till today without any interruption. Dr. Magadh holds that Brajbuli is not Hindi in the context and meaning of today, nor is it Assamese, Bengali or Oriya. On the other hand, it is as much of Hindi as of Assamese. The use of old Assamese can be traceable in it but it cannot be called Assamese. In fact, it is a language born in the east. It is a mixed heritage or asset. The mixture of various language of different regions including Shaurseni suggests the wide spread area covered by Hindi. Hindi has authority over them. That is why Dr. Bholanath Tiwari has accepted Brajbuli in his book Hindi Bhasa as a dialect of Hindi. The shape of Braji is almost intact in it. Braji or the writings covering it have been adopted in a specific sense of Hindi and so 'Brajbuli' may also be called Hindi.25

3.7. After the Establishment of Asom Rastrabhasa Prachar Samiti

The History of the Asom Rastrabhasa Prachar Samiti Commences from the time when Gandhiji inspired by the feelings of national Unity, had adopted encouraging steps for the spread of Hindi in the West and in the north east accordingly, Baba Raghav Das and Kaka Saheb Kalelkar come to Assam in 1934 and sowed the seed of propagating the national language.

In 1929 in the Lahore congress, complete independence was declared by the congress and it was also decided in the same conference that Hindi should be the national language of India. Accordingly, a Hindi Prachar Samiti was established in Guwahati in 1934. The president and the secretary of the Samiti were Gopinath Bordoloi and Laxmidhar Bora respectively. But it could not continue for long. Again on 3rd October 1936 the plan for
propagating Hindi was launched. Sri D.P. Joshi extended every possible help to this work. Hindi classes were started in a hut at Paltan Bazar near the coolie Depot. Sri Joshi and Rabindra Nath Navis taught Hindi lessons there. Sri Ramswarup Singh, a known businessman extended his help with a big sum of money which was utilised in making chairs, tables and almirahs. Sri Gopinath Bordoloi became the President, late Rohini Kumar Choudhury Vice President and Rabindra Nath Navis Secretary of this unofficially formed Samiti. It was directed by Baba Raghab Das from his Ashram in its early stage. The need of establishing an institution for spreading Hindi was keenly felt by the people. As a result of this, the Hindi Prachar Samiti was established on Nov. 3, 1938 taking Gopinath Bordoloi as its president. The first important sitting of this Samiti was held in Cotton College under the presidency of Gopinath Bordoloi on 11-12-38. This meeting was attended by Baba Raghav Das, Ramesh Chandra, B.K. Bhandari, Neelamoni Phukan, R. D. Shahi, J. N. Upadhyay, Dev Kant Barua the then education Director Mee. Jo Small and Jamuna Prasad Srivastav besides the Samiti President Gopinath Bordoloi, Dr. Hare Krishna Das and Sri Devkant Barua became President and Secretary of the Samiti after the appointment of Gopinath Bordoloi as the Prime Minister of Assam. Sri Bordoloi announced a grant of rupees twelve hundred annually from the congress Government for the Hindi Prachar Samiti. The Congress Government under Sri Bordoloi also issued a direction to teach Hindustani from class V in Secondary schools.

At the second sitting the Hindi Prachar Samiti was converted to Asom Rastrabhasa (Hindustani) Prachar Samiti at the suggestion of Kaka Saheb Kalkar and the co-operation of the Govt. and the people. The Samiti made the arrangement of Hindi Pracharak camps in view of the increasing
demands of the Hindi Pracharaks. Late Kamal Narayan Dev became the Head of these camps. Lateron he became the Director of the Samiti.

In 1942 the Rastrabhasa Prachar Samiti Wardha granted full freedom to the Asom Samiti. But at the start of the 'Bharat Chhodo' movement in August 1942 the whole nation was caught into flames. Besides, the state was intimidated by a serious danger because of the second world War. Because of these factors the Samiti could not take any concrete step for the good cause of Hindi. As a result of this the conduct of examinations and the production of text books were kept intact till 1948.

Sri Gopinath Bordoloi directed the pracharaks of Assam to propagate Rastrabhisa as per the direction of Gandhiji. The state government enhanced the grant to the Samiti. Directions were issued by the Directorate of education for systematising Hindi teaching. Orders were issued to appoint Hindi teachers in all government and govt. aided secondary schools. Arrangements were made for teaching Hindi in the Normal schools. There was provision for Hindi teaching in classes V and VI in the beginning but lateron it was though reasonable to start Hindi teaching from Classes IV to VIII.

In 1948 only one thousand three hundred and four examinees appeared in the examination at twenty four centres where as earlier more than two lacs would sit for the examination at about 900 examination centres. The prominent magazine of the Samiti 'Rastra Sevak' is doing a good job in spreading the Hindi and Assamese languages and the culture of Assam.
3.8. **At the Government Level**

The constitution of India has accepted Hindi as the official language of the country. Asom Rastrabhasa Prachar Samiti made arrangement for teaching Hindi at different places of the state with the help of its salaried pracharaks till 1951. They were also allowed to teach in some Government and Govt. aided secondary schools. The officials of the Samiti were also permitted by the government to inspect such schools. The government granted money to the Samiti to continue the spread of Hindi.

From the academic session of 1952, the government decided to introduce Hindi as a compulsory subject from class IV of the secondary schools. Consequently, arrangements were made to teach Hindi in 140 schools in the same year. The government took the decision of starting the programme of teaching Hindi in all the secondary schools of the state so that Hindi should became a compulsory subject upto class VIII.

But the number of teachers was not sufficient for teaching Hindi in comparision to the number of middle schools in Assam. To meet this requirement a Hindi Training centre was opened at Dudhnoi in Goalpara district in 1951 on behalf of the samiti. There were only 50 trainees in the begining. The following year the number was increased to 125 of which 25 seats were reserved for the tribal people. Afterwards this centre was shifted to Misamari in Darrang district. During the chinese agreesion in 1962, the Misamari Hindi training centre was occupied by the soldiers. After that the training centre was shifted to Diphu and it is still there. Ultimately the Samiti handed over the centre to the state government.
It was decided by the state government to establish a Hindi teacher's training college for providing better training to Hindi teachers teaching in various schools of the state. Such a training college has been started in North Guwahati since 1970. The students started getting scholarships from the central government after Hindi became popular at the secondary level. This led to the gradual rise in the number of students offering Hindi at the college level. Qualified teachers were required for teaching at the college level. To meet this requirement many non-Hindi speaking students obtained their M.A. degree from K.M. Munshi Institute meant specially for the non-Hindi speaking students.

Although arrangement for teaching Hindi in the schools of the state was made as early as 1952, there was no provision for its inspection till 1958. In the same year the education department of the state appointed a Hindi educational officer in view of the pressing demand made by the Asom Rastrabhaska Sevak Sangh for the inspection and co-ordination of the schemes laid down for the purpose. from that very year both the functions are being carried on by that official.

The government appointed an advisory committee in 1961, for spreading Hindi education. Discussion on various topics took place at its meetings.

A new dimension was added to the spread of Hindi after independence and several scheme were chalked out by the state and central governments to expedite the work.
Hindi remains an optional subject at the Higher secondary and Degree levels. Hindi has been included in the syllabus of the colleges. In several colleges of the state Hindi is taught at the major level.

There were demands for arranging post graduate course in Hindi after the students started taking B.A. degree with Hindi as one of the subjects of study in different colleges of the state, consequently, the post graduate course in Hindi was started in Gauhati University in 1971. Students are obtaining M.A. and Ph.D. degree from the department every year. But the Ph.D. thesis in Hindi can be submitted only in English. It is really an unconstitutional provision and humiliating for Indian language and literature. It is also a block in the way of the higher study of the Indian language and literature. It is therefore, desirable that there should be some amendment in the existing process and the thesis of the language departments should be allowed to be submitted in their respective languages.

Till now Dibrugarh University has not opened a Hindi department at the post graduate level. The teaching and study of Hindi is confined to the degree level only. Keeping in view the demand and need of the time the post graduate department in Hindi should be opened there as early as possible.

3.9. **At the Common Level**

It sounds strange to denominate Hindi as the language of a certain area or province. Hindi has crossed all its geographical boundaries. It has been established at the international level in the geography of the world.
It has occupied a significant place as a common language of the people. It is already in the process of taking the shape of the mother tongue of this vast land of ours. The regional touches of Hindi are but the various colours that enhance the beauty of this language. As a matter of fact these regional touches lend to the actual structuring of Hindi, thereby invigorating it squarely. It is the most popular language of all the languages of the electronic media.

Hindi maintains a standard form as an official and literary language. But the literary derives its sap from the Hindi prevalent in the form of the common language. There is no opposition of this form of Hindi since it has been trying to link every Indian from the medieval times. The colloquial aspect of the language used by our saints and preachers has been discharging an important duty of uniting the country on the level of thoughts and ideas for thousands of years.

Those who indulge in conversation in ordinary Hindi, regret that they do not speak good Hindi. They should be encouraged with the suggestion that their expression in Hindi is in no way below the mark. The form of Hindi controlled by the rules of grammar is possible only in the educational institutions. Even those who are well educated are expected to use the kind of Hindi controlled by the rules of grammar, i.e. the standard Hindi. Such a standard cannot be expected from the common mass. Such an expectation from the common people might do a great harm to Hindi.

The future of a country can very well be foreseen by its language. Sages and other spiritually inclined leaders of a nation possess the
power to visualise this fact Dayanand Saraswati was a Gujarati speaking saint, but all his works are written in Hindi. Even the difficult job of writing the ved-Bhashya was done in Hindi by him so that the common people might make themselves familiar with the vedic literature. Gandhiji held that to serve the cause of Hindi as the language of the common mass was the real service to the nation. He proved that language is also one of the chief weapons for gaining the freedom of the country. It was Gandhiji's cherished desire that the common language of the people should become the official language of India. It was with this motive that Hindi was elerated to the status of the official language on the historic day 14th September 1949. Today Hindi is our official language, but its largest form is the common language of the people. In Maharstra lokmanya Tilak and Acharya Vinoba Bhave embraced Hindi and inspired other to do so only after being aware of the real and genuine power of the language. Acharya Vinoba Bhave also had a dream of Vishwa Nagri along with the propagation and widening of the scope of Hindi. The entire creative works of Kaka Kalelkar is in Hindi.

The arguments put forward in favour of English regarding its utility and compulsion is to establish the fact that the superiority of the language can never be superseded, that no progress in science is possible without English. English is the world language. The removal of English will create inconvenience to the people of the south. No high posts can be availed in any service without the knowledge of English. It would not be possible to project ourselves on the map of the world.

But all these hollow arguments are hardly tenable, since there are hardly ten percent of the countries in the world whose official language is
English. Gandhiji's declaration in this regard is worth attention. He said, 'If I am empowered as a dictator, I would prevent my students from receiving education through a foreign medium and make all the teachers and professors change this medium with immediate effect or discharge them from their services, without waiting for the preparation of text books, because they will follow after the change of the medium. This is an evil which must be remedied without any further delay.

The erstwhile President of our country Dr. Sankar Dayal Sharma had said. Every nation has got its own way of thinking and feeling which it express through its own language. I admit that language is not only the medium of expression, but the culture and sacraments of its speakers are closely associated with it. Language is born out of these cultural assets but it also carries these assets to the next generation. Thus the role of language is very significant in linking the cultural heritage and sacraments of the people of the country. The role of language is even more important in a democratic form of government as the people can actively participate in all its activities when they are carried out in a language which they can understand and follow easily.

Amir Khusro declared a thousand years ago

अमिर खुस्रू ये हिंदी अर रता पुरसी
जो मन हिंदी पुरसा नज़म कोधम

I am Indias Tuti (Thrush). If you have to ask anything, ask me in Hindwi. I may tell you beautiful things in Hindwi. He declares else where that Hindi is not different from persian. They are really foolish who be-little the importance of Hindi. Hindi is not inferior in respect of word-stock and thought. There are many words in Hindi one drop of which contains the power of the ocean. Those who have not seen the Ganges of India may feel
proud of the Niley and Dazla, those who are accustomed to see the beauty of the bulbul, cannot appreciate the beauty of the Indian thrush. I know all these three languages (Arabic, Persian and Hindi) that is why I say so.\textsuperscript{31}

There are many institution engaged in teaching Hindi regularly on their own. The Hindi programmes of Doordarshan have prepared a fertile ground for Hindi. The contributions of the Hindi films can hardly be ignored in this regard. Hindi is the common language in all the market and exchange dealings. Hindi is playing a dominant role in bringing travellers by railways or roadways closer to one another. The condition of Hindi is better in every city of north-east India. Hindi is taking a good stand and shape in this region. A large number of readers of this region are getting a big boost by acquainting themselves with Hindi. The number of papers and magazines is increasing every day. Hindi has made its place every where. It has become the language of the common mass. No sign of disappoint is visible from any direction. The geography of Hindi is being enlarged gradually. Hindi is becoming powerful by co-operation of the common people of the country.\textsuperscript{32}

3.10. Conclusion

Taking into account much of all that has been discussed in this chapter, it can very well be concluded that the propagation of Hindi at the level of the common mass started right from the days of Sankardev, which is spreading and will continue to spread even in future. But it is regretted that the government is still callous to the mental preparedness of the people of the region for the spread of Hindi in Assam. This callous attitude of the government is not only disturbing but it also hinders the reading and teaching of the language. It is hoped that the government will bring some change in its attitude towards Hindi so that it may have a smooth progress in future.
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