CHAPTER IV
POST-WAR PERIOD

The Ramdhenu Age

A significant transition occurs in the literature of the world as a whole after the second world war, that left a deep mark of anguish on humanity. The evil influence of second world war brings doubt and helplessness to mankind and gives a thundering shock to the writers. The destruction of Hiroshima and Nagasaki of Japan by Atom bomb is the symbol of the human brutality. The fear of war shatters the feeling of brotherhood among the mankind of the world. The mechanical progress and the nuclear experimentation begin to cripple the mankind.

This sense of awe and frustration is further engraved here in India by the political events. The freedom of the country comes not with the joy of success but with the bloodshed of co-brothers in sporadic communal rioting that took place at the time of historic event of partition of India. Men witnessed the utter brutality as direct experience and they lost faith in traditional values of life. The incessant flux of refugees from East Bengal has been creating an unending problem here in Assam. Moreover the natural calamities like great famine of West Bengal effected indirectly the whole of India.
The long awaited independance which is usually regarded as a great achievement of the country; gradually proves to be false. The colonial oppression now changes hands only. It comes to the hands of Native upstarts and so-called political leaders of the country who grab the power through unfairmeans and black money. The economic discontent among the lower middle class increases and a sharp distinction begins to grow in the plain thinking and simple living Assamese society. The human values have been changed. The affluent classes take up all sorts of meanness for their selfish gain and the lower class being exploited has to struggle for survival like anything.

This political and economic condition of the country bring a great change to the unsophisticated Assamese society. The family set up changes for the poverty and miseries. The understanding and deep affection among the family members begin to wane. Due to the western influence and just to safeguard the self-interest, joint family system is now broken and the individual family grows up. Setting up a democratic government arouses a sense of political consciousness among the common masses. They also entangle themselves in the place of election of different political parties to gain power and thereby call forth some distress and disharmony among themselves. The group feelings basing on the political motto lead to some clashes which causes great harm to unity.
and integrity of society.

This political consciousness and economic discontentment give rise to different types of stirring among the working classes and peasants. At this juncture the Marxian ideology attracts the intellectuals and leaders of the society and some of them take it as a best resort for the settlement of the problems of society.

The different tenets which have made a faint appearance in the previous era now become prominent. Specially Freud and Marx, though they are antagonistic in their outlook, exert a tremendous influence simultaneously on the writings of the period. Along with them some stern supporters of Sartre's existentialism which emphasise the individual ego gives a boost in thwarting all the traditional social norms and values, and thereby they proclaim the essence of human existence.

The writers of the period display their technical excellence in narrating the stories. Their power of exploitation of modern psychological study is easily discernable in their application of stream of consciousness technique. Nevertheless most of the writers are traditionalists but those who are experimenting with the new technique also sometimes play with traditional style. Some sort of experimentation in the field of symbolism proves successful in the hands of some writers. The language of the stories is
simple but suggestiveness plays a vital role in the selection and use of diction. The dialectical variations of the language are also often used by a few writers to lend the air of realism to certain stories.

The concept of love of the period

The main theme of the literature in the Awahon Era had been the passion of romantic love. Love was extolled to a higher degree under the influence of romantic revival. The spiritualistic and idealistic tone of this sentiment was also prominently evident. Although some of the writers of the previous era tried their best to give love a realistic foothold; most of the writers were involved in romantic outpouring. But this new era marks not only the sentimental aspect of human characters but tries to depict the psychoanalytical behaviour of men and women. Their success in this field owes to the influence of Freud, Young, Edlar and the other psycho-analysts.

With the spread of anthropological and biological studies it appears to the writers of this period that love is not a super human feeling, rather the root of love exists in the physical ground. Without attaching divinity on it they describe vividly the physical appeal of this urge in their stories. But sometimes the idealistic approach to this fact is worth noticing.
In this age of disintegration and disturbance, idealistic love cannot keep its purity intact. As man has to spend all his efforts for the struggle of survival, he cannot keep his stand strong for idealistic love. Sometimes the aesthetic beauty and strength of love are being wrecked due to the extreme poverty of common people. Misery and poverty blot out all the peace, happiness and pure emotional sentiment from among them. These calamities are like a great flood which damages totally the river bank. In a story entitled "Garakhania" (falling off the river bank) the writer Jogesh Das goes on to depict the sorrowful plight of his heroine who is to surrender everything in the cruel jaws of poverty. At last she also could not keep her love free from these calamities and compels to accept one unwanted person instead of her lover. Though she is ready to accept the family's decision to marry the rich contractor, she secretly confesses to her lover that she is reluctantly doing this only for the sake of her family. The natural calamities, represented by the writer in the story, symbolise very beautifully the adversity brought about by this mechanical age.

The free expression of sexual urge is also another phase of realism. The sexuality damages the pure drive of platonic love. The modern view apprehended by Freud that all sorts of love, be it motherly or godly is nothing but another
name for sexual urge, gives them a boost to proclaim the power of this passion in different manner. It also helps them to delineate the subject of sexual perversions as they are manifested in the life of a person. The new writers do not hesitate to relate a story basing on the perverted psychology. The complex either superiority or inferiority arising out of perversions find an expression in the writings of this period.

This new trend of love even if it is sometimes a sort of morbid one has been very aptly and artistically expressed by some writers. There we find a great longing for the pure emotion of this sentiment. There are also some writers, who fill up their stories with their personal emotional outburst; such outpourings of these writers are the direct outcome of the influence of previous writers of the Awahon age. Most of the women writers of the period narrate their stories with a blending of pure emotional outburst but sometimes the startling appearance of spiritualistic experience make their stories brilliant ones. Some of the strong women writers are able to give a graphic and forcible descriptions of this passionate lust.

No doubt this era is remarkable for the development in new form, content and technical achievement of the short stories but it would scarcely be an exaggeration if we maintain the view that the age can not produce a strong
writer like Lakshmidhar Sarma nor a valuptuous writer like Rama Das of the former age. To speak the truth the freshness of romantic love has been encircled by a morbid feeling and love becomes the side issue which claims less notice of the writers. But the era is remarkable for witnessing the change brought about to the domain of human psychology which was a rare occurrence in the preceeding era.

The remarkable writers of this period are dealt with chronologically.

Syed Abdul Malik

A brilliant story writer of this period Syed Abdul Malik began his literary career in the pages of the Awānon and he also contributed a good number of short stories to the magazine Jayanti. But his reputation as a story writer rests mainly on the stories published in the Rāmdhenu.

Besides the stories published in the different magazines he has also published some collections of short stories entitled 'Rangagarā', 'Parasmani', 'Ejani Natun Chowāli', 'Chayambar', 'Prasnar Uttar', 'Bivitsya Bedanā' etc.

Malik is a powerful writer and he sets a new uncommon tradition in story telling. He very aptly shows his power to depict the real picture of the society as well as of the human mind after it has experienced a dreadful war.
The characters of Malik's stories are mainly romantic but at the same time their realistic attitude can also be discerned. They possess a revolutionary bent of mind to eradicate the social evils.

Abdul Malik wrote a considerable number of love stories also. He excels in painting the light and shades of moods of the love-lorn heart. He also portrays the plight of lovers and beloved whose hopes and aspirations have been shattered by some cruel situations like war. The writer has a keen psycho-analytical insight too, which often gives his stories a realistic foothold. The characters acts and reacts with their youthfulness, vigour, gaiety in his love stories.

We can classify his love stories under the following heads.

(i) Romantic love stories
(ii) Stories of physical love
(iii) Stories of conjugal love

**Romantic love stories**

Prolific writer Syed Abdul Malik is essentially a romantic writer. His poetic talent gives an adding beauty to his narration of the love stories. Malik very beautifully acknowledges the power of love which can make man great in most of his stories. He is a master creator in giving variety
to love incidents in developing characters with mental conflicts and in creation of dramatic pathos.

His stories, worth mentioning on the topic of romantic love, are following.

"Duranir Mayā"1 (The illusion of distance):

It is a beautiful love story of Fred and Nina whose love has been hampered by some unfavourable situation. Nina, the beloved of Fred comes to India in search of her lover who is in duty in India as a war soldier. She also joins the medical department as a nurse with an expectation that she may meet Fred in some hospital even in wounded condition. But her hope does not materialize. One day all on a sudden they meet with each other in a railway station while she is travelling by a train on her duty. Fred is warwhelmed with joy to meet her but as soon as they are ready receive each other, in that crucial moment the train moves with a long whistle. At last Fred is bidding farewell with a great expectation that when war will end they will again meet and settle a happy life.

1. Rangāgarā
The story describes very accurately the deep urge of human heart to be united with love personified. A patient suffering from T.B. is loved by Prabha, a Bengali girl and establishes a sexual relationship. Ultimately the same disease attacks her. Both the lovers are expecting death with a great hope that in their after life they will again meet each other. As they are in love the bitterness of this life could not make them disgusted.

This is another love story of Juri, who is elevated to a higher realm of culture by a complete dedication of a person named Hemanta. Hemanta is in search of a beautiful girl who will fulfill his dream in the field of culture. Hemanta picks up Juri from a very poor family and under his supervision she establishes herself. But after the attainment of reputation she becomes indifferent and starts love affair with another person. The writer could explain the last part of the story with suggestions. The underlying idea of the story is that unexpected things happen in life and life is like that.

2. Ibid.
3. Borgohain, Homen (Ed) Adhunik Assamia Chuti Galpa
The story very clearly depict how a common girl after getting wealth and reputation loses her sincerity in matters of love. But here Hemanta is a true lover who could not wipe out his emotional attachment to Juri even after knowing that she has a secret affair with Prakash Phukan.

"Prān Herowar Pichat"⁴ (After losses life) :

How the memories of first love disturbs the conjugal life has been very beautifully depicted in the story through two innocent characters Mani and Farid. Both of them were in love in their college life. But even after settling a conjugal life with another person Mani could not forget Farid. She feels always a great void in her heart but at the same time she never dream of replacing her husband by Farid. On the other hand, Farid also experiences a deep pang of separation in absence of Mani.

"Kachusakar Bheti"⁵ (a small present) :

The noble sentiment of love inspires a war captive, to dedicate his life for the better cause of the humanity. The war soldiers were given chance to choose a life long imprisonment or dedicating life for cancer experimentation. The hero chooses the dedication as his beloved died of cancer.

⁴ Maraha Papari
⁵ Chay Nambar Prasnar Uttar
The idea is that one can dedicate one's life for a greater cause instigated by the noble sentiment of love.

"Marahā Pāpari"⁶ (a dry leaf):

How death becomes a trifling subject in the face of noble emotional love has been clearly shown in this story. Poet Ganesh loves Kiron but he does not get Kiron as his life partner. In utter distress he begins excessive drinking and J.B. catches him. Kiron at last comes near to his death bed and a feeling of happiness shines his face. He dies peacefully constantly gazing at his beloved.

"Andhār Rātir Ālahin"⁷ (a guest of a dark night):

This story also expresses an idealistic appearance of love. The deep love for a prostitute arises in the heart of an artist. Nina, the prostitute comes to his house in order to get rid of harassment of some lustful person. The artist gives her shelter in his house and instead of feeling a passionate attachment to her bodily beauty, is charmed by the beauty of her innocent face who is now in a deep sleep.

⁶. Marahā Pāpari
⁷. Ibid.
"Sil aru Sikha" (Stone and flame):

Anar, a revolutionary neglects his beloved Abha. To him marriage is nothing but a sort of bondage or domination of man over woman. So he at first drops the idea of marriage in his life but could not stick to it. After sometime fickle minded Amar makes up his mind to marry Abha but Abha already has selected a son of richman as her life partner being neglected by Amar. She writes to Amar that he is her true love but now it is impossible to accept him as she has agreed to marry other person, and it is now impossible to change this decision.

"Jawbanar Niswāsh" (the breath of youth):

Here the writer very accurately describes the love of Rekha, a modern fickle minded girl who is unable to concentrate her mind on love of one particular person. She finds pleasure in a temporary engagement with somebody. Once Braja Barua comes to offer love to her but she refuses his love. Harichandra Phukan comes to marry her but at the time of this settled marriage he is arrested for misappropriation of money. Rekha is not ready to wait for his release. She symbolises the fickleness of light hearted young generation and their attitude towards love.

8. Jayanti (10th yr. 12th issue)
9. Andhakup
"Sambardhāna"\textsuperscript{10} (a reception):

The story is a sorrowful account of an artist who is not getting love and affection in her life while busy with art and culture. For her contribution to the field of art and culture once she is accorded a warm reception by her fans. At this juncture, she realises that she is getting everything except love. Nobody comes to her life with a message of love. She is now loosing all the beauty and charm of her body and love is almost impossible in such an old age.

Thus the story reveals the fact that love is the vital thing of life and without it the sense of completeness of life could not be apprehended.

Malik's romantic love stories are endowed with his plentiful imagination and fancy. Romantic idealism and physical passions are mingled in a balanced proportion in his romantic love stories.

\textbf{Stories of physical love}

In several of his stories he portrays the picture of glowing physical passion of man and woman. The passionate lust has been shown by the writer as the outcome of the modern decayed society where morality and spirituality are

\textsuperscript{10} Chayanambar Prasnar Uttar
in dwindling condition. The sexual perversions of some characters manifest in some abnormal behaviour also.

Some of his stories of this kind are as follows:

"Gahbar"\textsuperscript{11} (the cave):

With some hesitation Malik relates a story of unusual sexual relationship between father and his daughter. Knowing his darty and abnormal behaviour of his father the eldest son is awaiting in front of his father's bedroom with a loaded gun to make an end of his life.

No doubt the story gives strong suggestion of the sexual perversion of a man who behaves abnormally. Though it is rare, such type of characters are found and these are the victims of some suppressions.

"Etā Tāra Khahi Paril"\textsuperscript{12} (a star falls down):

Here the passionate lust of a food seller is clearly shown. He takes advantage of the poverty of a poor girl. The girl on account of her indignant circumstances has to surrender herself to Pratap a food seller. The famine starts in the village Rahanar Chuk and many people go to town for begging.

\begin{itemize}
  \item \textsuperscript{11} Chay Nambar Prasnar Uttar
  \item \textsuperscript{12} Shah, Imran (Edit) Bacharar Galpa
\end{itemize}
Mohon Medhi also atlast set foot in this path. One day while he returns from town with the alms, he goes to purchase rice from Pratap’s shop and he finds the door of the shop is already closed. Peeping through the door, he finds out a girl who lays bare her body in front of Pratap. But to his utter surprise Mohon Medhi recognizes her as his own daughter.

The great hunger in different levels is shown very beautifully here in this story.

"Bibhutsya Bedana" (Fearsome pain):

This is a pathetic story of human brutality. It occurs at the time of partition. Many themes on passion and lust become popular at that time with some writers of post was period but human torture on the fair sex has never been shown in such a pathetic and gruesome manner as Malik has done. Uma and Lakshmi who losing everything in East Bengal come to India for shelter. Deepak is also another victim of that incident. At the time of rioting his wife had been snatched away and raped by some cruel men. Deepak lost his mental balance and developed a queer bent of mind. He thinks every woman to be his wife and goes to examine their chastity. He is beaten elsewhere by enraged people when he tries to uncover the clothes of women. Being sympathetic to him Uma herself lays bare her body to Deepak to look over her chastity.

13. Bibhutsya Bedana
Deepak regularly comes to her and after witnessing the naked body he runs away with the saying that his wife is keeping her chastity in tact.

Without going through the mystery the hero (the narrator of the story) takes a wrong view on Uma and begins to suspect her. Once he finds Deepak and Uma in the same room at the dark of night, Lakshmi is also with him. He becomes enraged on Uma and at that time Uma narrates the sad story of how she and Lakshmi became the victims of mass raping of 'Goondas' at the time of rioting. After raping they brutally painted with sharp edge of knife the picture of the flag of their country on their tender breasts.

The story very beautifully expresses the saddest plight of common people who have been victimised by the whim of political leaders. From this end it is a story of political background but it is grouped in the line of love stories because of the fact that this political disturbances have not only ruined the simple love life of common men and women but also cripple them mentally.

**Stories of conjugal love**

Malik writes some beautiful love stories on conjugal love. He paints the idealistic aspect of conjugal life along with its faith, revenge, suspicion and misunderstanding of human mind. It is also shown in his stories that the economic poor conditions are the main hurdles in attaining
the conjugal happiness. There are also some stories which lay bare the feeling of discontentment amidst the outward dazzling lives of aristocratic family life. Though they try to hide it under their happy gesture, in some situation it manifests very pathetically the hollowness of their dazzling lives.

He has produced a number of love stories on this topic and some of them are of first rate importance. Now we go through these stories.

"Cikār"¹⁴ (the hunting):

It is a fine story giving the indication of modern conjugal love of two couple. Here the heroine Kanchan is married to a rich man who always hankers after money. Though Kanchan loved a young lecturer of a college she had to marry the rich man Dhananjoy Chaudhury in order to get rid of poverty. Kanchan possesses an artistic mind but her husband gives no value to her love and he is always busy with business and habituated in wine and sex.

Once Kanchan meets a journalist, Prakash. A friendly intimacy grows up between them through their conversation. Prakash is also unhappy because he is to obey his rich owner. Kanchan resembles her plight with Prakash because both of them sell themselves only for money.

¹⁴. Shah Imran & Goswami Arun (Edit) Kālāntarar Kathakatā
Thus the picture of hollowness of modern conjugal life is beautifully projected through this story.

"Sikhare Sikhare" 15 (on the tops of mountains):

The story has a close affinity with Rama Das's story. It presents the story of a heartlessness betrayal of husband and wife. The wife of Chaudhuri, the E.A.C. involves in illicit sexual pleasure with Ahmed. Mr. Chaudhuri also gets involved in sexual attachment with his sister-in-law who suddenly arrives his house. Thus in the story lack of sincerity, loyalty and devotion to one's spouse is beautifully expressed.

"Eke Eke Ek" 16 (one with one is one):

It is also a very trifling story of conjugal life. Malik narrates an insignificant incident of a bedroom of a couple in a very lighter vain. Firoj tries his best to drag his wife to bed but she is not in a mood to sleep with him and at last Firoj has to drag her to his bosom by putting out the lamp.

This story also reminds us the pattern of Rama Das's stories.

15. Sikhare Sikhare
16. Marahā Pāparī
"Sonār Auguthi"¹⁷ (The golden ring):

The love of heart can not be weighed by a ring. This fact is very clearly demonstrated in the story though a love episode of Kala and Tara. On the wedding night Kala presents a ring to Tara. Though the goldsmith defrauds Kala making the ring with a low priced metal instead of American gold, Kala presents it taking it to be a golden ring. Tara also accepts it whole heartedly because it is the presentation of her first love. The metal appears to be of no value for them.

"Beyā Mānūh"¹⁸ (a bed man):

Mehbub's conjugal life ruins because of poverty and he ultimately comes to town in search of employment. He is rejected by everybody and at last he decides to end his life. His suicidal attempts is baffled and he becomes hospitalized. A lady sweeper of the hospital being moved at his sad condition sends regularly a sum of money to his wife without the knowledge of Mehbub. At last Mehbub also comes to know the fact. He becomes grateful to the kind woman. But everybody, specially the doctor suspects her as a bad woman but ultimately the doctor comes to know that she loves Mehbub out of sympathy. She is not keeping any bad relation with Mehbub.

¹⁷. Sikhare Sikhare
¹⁸. Bivitsya Bedanā
Malik is one of the talented writers of this new era. His new style is a departure from the old convention. He also introduces some new features in Assamese short story. His style charms the heart of the reader at the initial stage and still its appeal is not lacking. The impact of Malik's art may be seen in the works of a variety of twentieth century Assamese writer and it indicates his popularity.

Birendra Kumar Bhattacharyya

Birendra Kumar Bhattacharyya is one of the greatest literary personality of this age. He is a novelist, poet and a short story writer of great distinction and fame. Besides creating a number of collection of short stories, Bhattacharyya created a group of story writers through the magazine the Ramdhenu which he edited successfully for several years. Two collections of short stories entitled Kalang Ajio Boy and Satsari go to his credit.

Birendra Kumar Bhattacharyya's stories exhibit broad humanitarian outlook and social awareness. The humanistic approach to life and its problems is evident in almost all the short stories of Bhattacharyya. Some of his stories are no doubt a faithful reflection of the crucial situation arising after the second world war. If we go deep in his stories we can detect his sympathy for the down troddens of the country. His sympathy even extends to the man and woman
of the world who has been suffering a deep anguish for human brutality brought about by world war.

Bhattacharyya's characters are well drawn. Few writers could reach his level in portraying the mental behaviour of the characters. He analyses the mental state of some characters through Freudian concept of psychology.

Birendra Kumar Bhattacharyya writes a good number of love stories. In these stories he beautifully depicts some characters whose romantic idealism is mixed with realistic strain. It is also seen in his stories that on one hand he has beautifully portrayed the mental reaction of characters after their entanglement in passionate lust and with similar skill he has also succeeded in portraying the deep passionate feeling of romantic love. He also exhibits the spiritual aspects of conjugal life. In some stories, passionate lust ultimately changes its colour and lost in spiritual realization.

Birendra Kumar Bhattacharyya's love stories can be divided in three groups and they are following:

(i) Romantic love stories
(ii) Stories of physical love
(iii) Stories of conjugal love
**Romantic love story**

In the romantic love stories Bhattacharyya very aptly expresses the passion and the feelings of a love-bound heart. In a natural background the eternal appeal of romantic love has also been expressed. In many of his short stories we find the beloveds are sacrificing herself in the altar of love.

Birendra Kumar Bhattacharyya is the first writer in Assamese literature who could write about the evil effect of scientific experimentation which affected the sweetness of love. He feels that life and world can be won over with love. Some of his romantic love stories are discussed below.

"Chirala āru Chinduin"¹⁹ (a name of a girl and a river):

The story has been written against the background of Naga hills. It describes the love of a youth of the plain that he bears for Chirala, a Naga girl. Both the boys and girl possess a deep idealistic love in their heart. But Chirala is also loved by a Naga youth Chak Chayak. The boy from the plain when discloses his love to Chirala she is already engaged with Chak Chayak and that is why she could not respond him. But she has also possessed some sort of love to him. But it is now impossible to bestow it on the youth

---

¹⁹. *Kalang Ājio Boy*
from the plain. At last the hero determines to lead a life without Chirala by enjoying the beauty of the river Chinduin which is flowing distantly. His beloved is like the Chinduin who will always remain as an object of attraction. As he is now enjoying the beauty of the Chinduin from distance he will also enjoy pleasure from his beloved by recollecting the sweet memory of her love and will create something by writing on her.

"Aji Biya Parahilai Gaon Panchayat" (to-day is marriage and day after tomorrow is village Panchayat):

Birendra Kumar Bhattacharyya having spent ten years in Nagaland been able to record their ways of life. Though this story is based on the struggle for independance of the Naga people side by side there goes a love story. Here both the hero and heroine are Nagas. Regu, the hero is for starting Panchayat system in the Naga hill while another group is against it. They are for the administrative system conducted by "Gaonbura" or the village Headman.

Regu loves Chirala but Chirala's father is in the opposite group and this naturally stands as a hindrance between them. Ultimately Regu succeeds in establishing the Panchayat system. The victory encourages him to win Chirala.
His dreams come true. Thus a political movement of the Naga people is recorded through a love story.

"Sāthar" (a quiz):

The story shows how disappointment caused by unsuccessful love ultimately lead to malice and how the true love can attribute humanity to one's life. Ghana, an Assamese youth tries to fall in love with a Bengali girl named Bharati. Bharati could not develop her love to Ghana and she is married to another youth of her community. Ghana becomes revengeful on Bharati and he finds a chance to fulfil his ill motive at the time of a communal rioting evolves from a language issue. Ghana gets himself involved in rioting and he mercilessly attacks the Bengali people. At the same time Bharati takes shelter in Ghana's house. By this time she was pregnant and she gave birth to a child in Ghana's house under the care of Ghana's mother. On hearing this Ghana looses his patience and in sudden wrath he goes near to Bharati with an attacking mood, but when he sets eyes on Bharati and her newly born baby his malice has turned to love. This humanitarian instinct makes him repentent and he ultimately surrender himself to police.

21. Sātsari
"Ejani Japani Chowāli"\textsuperscript{22} (a Japanese girl):

The story narrates very pathetically the sad condition that takes place in the romantic love of Suzuki and Fumik due to atomic experiment. Fumik is waiting eagerly for the marriage to be solemnized with Suzuki, the talented actor of Japan. But Suzuki dies in a reaction of atomic explosion which destructed the cities of Japan at the time of war. Fumik decides to kill herself and she is ready for suicidal death putting on the clothes specially bought for marriage ceremony. But she ultimately gives up her decision and makes up her mind to live in this world to honour the value of love. She realises the fact that life is more precious than death. To save the world from death love is now most necessary. If she ceases to love herself how could love prevail over this world. Her love to Suzuki now turns to love for greater humanity and she determines to mend the world through love.

Here the romantic normal love has been raised to the height of universal idealistic love.

\textbf{Stories of physical love}

Birendra Kumar Bhattacharyya is highly influenced by the Freudian concept of love and he vividly delineates the physical urge of man and woman. But sometimes the physical

\textsuperscript{22} Kalang Ajiio Boy
passion has been transcended to higher suggestiveness. An unique endeavour to baffle the physical attachment through spiritual strength is clearly evident in some of his stories. While dealing with the physical love he has sincerely described, the emotional side and has not put the stress on idealism. He draws the passionate men and women as they are found in their real life.

"Salîta Māmî" (The aunt Salita):

The main intention of the writer is to show here the intensity of illicit physical love. Even though the writer does not wish to establish an ideal, but nevertheless the hero and the heroine of the story have to choose death because of this illicit relationship for which they face censure of the society. Bagiram the husband of Pakhila loves Salita, the widow and establishes a sexual relation with her. Salita kills mercilessly her illicit child born by Bagiram. The society begins to suspect their relationship and they are ex-communicated. Atlast both of them died simultaneously for the obstacles they find in path of their union.

"Manu aru Batsayan" (Manu and Batsayan):

In this story Bhattacharya put forward some logic in favour of married life. A modern youth and a maiden not

23. Satsari
24. Satsari
careing the social norms wish to enjoy the sex not finding themselves in marriage. They are reminded the sayings of Manu, the law maker of "Hindu Dharma Sastra" who advised to lead a moral conjugal life through marriage. Thus writer hints at the moral value of life.

"Makanar Gosāi"25 (The God of Makan):

The chief priest who is very familiar to widow Makan is led by passionate lust to her. He approaches her without any alarm with a pretention to make a prayer for her in her prayer house with her idol "Vishnu Salgram". The widow Makan apprehends the ill intention of the chief priest and she does not allow him to pray to her idol. She protests it in a strange way by tying round the idol in her neck spends day after day in her prayer house taking any food. In that way she intends to protect her virtue. The priest ultimately realises his mistake and becomes repentant. He arranges to recite "Chandi" (a long recital of one of the holy books of Hindu) to purify his soul and offer blessing to Makan. Makan listens to it intently. The priest wife feeds her in her mood of absorbing herself in hearing whole heartedly the slokes of 'Candi'. The priest then heaves a sigh of relief and gives her assurance that he will not look her in such a passionate sight. He also determines to take her as his religious help mate.

25. Ibid.
The human passion, the conflict of mind the idealism of a widow all are depicted very beautifully in this story.

Stories of conjugal love

Birendra Kumar Bhattacharyya very beautifully portrays the glamour of conjugal love. His such stories have became great because of the fact that a sense of spiritualism break through them. He also portrays the conflict between materialism and non-materialism through some stories. Some of conjugal love stories are the following.

"Prey Āru Sreyā"²⁶ (Dearer and superior):

In this story a young lecturer Mahen leads a lonely and self centred life out of grief for his dead wife. He has one daughter named Ranu who has been suffering a prolonged disease. She is nursed by a servant named Mahat. Once Mahat has fled away with a woman. But she has betrayed him and Mahat returns to Mahen's house and begins to serve Ranu, who refused all sorts of care of her father and the food served by a Hindusthani cook. Ranu becomes overwhelmed with joy to receive Mahat. Mahat also reveals the fact before Mahen that he returns only for Ranu who looses all the care and love being deprived of her mother's affection. Mahat's eyes fill

²⁶ Sātsari
with tears remembering his wife. He now decides to find
salace in writing and reading after hand over the charge of
Ranu to Mahat.

The story very clearly shows the two different
type of women. Mahat is deceived by a woman but on the other
hand Mahen finds a great inspiration to enter into a world of
wisdom remembering the noble love of his deceased wife.

"Kalang Ajio Boy"27 (Kalang flows even today):

This story exhibits a sweet picture of family life
of Dhaniram and Sonpahi. But the post war political and
economical turmoil have created a great stir in their peaceful
family life. The flood and other natural calamities bring
poverty to them. The common people groan under the heavy taxa-
tion. They are tortured by the rich classes. Atlast an agita-
tion begins against the economic exploitation. Dhaniram has
lost one of his son in the agitation while police open fire
on agitators.

The story tries to hold up the sad plight of common
family life which lost its cham and happiness after war period
due to economic crisis. The underlying suggestion of the story
is that the political freedom is useless unless there is
economic liberation.

27. Kalang Ajio Boy
"Pitani"28 (Marshy land):

This story very clearly shows the pathetic condition of lower middle class people who come to city with plenty of dreams which never transform to reality. Makhan's wife Kamala dies because of the unhealthy urban environment. Before her death she requested her husband to leave the town and return to village in order to get rid of this filthy surroundings. Even after death her ghost also comes to remind him to leave the town soon, so that the children left by her, may escape death.

The story projects the helplessness condition of the poor family life of urban area who are to spend life in a low rented house with the unhealthy surroundings such unhealthy atmosphere mar the happiness and peace of conjugal life.

Birendra Kumar Bhattacharyya is a great craftsman in the art of story writing. He infuses very beautifully his artistic excellence and social consciousness in his love stories. A realistic atmosphere always prevails in his love stories though there is a free play of emotion and fancy in them.

28. Shah Imran & Goswami Arun (Edit) Kālāntarar Kathakatal
Jogesh Das

Jogesh Das is one of the leading writers of the Ramdhenu Age. Beside being a story writer he is also a novelist of repute. He has published five anthologies of short stories and they are Andharar Are Are, Sahari Pai, Papiatarā, Tribeni, Prithivir Asukh etc.

In his stories he narrates the minor episodes of life in plain and simple language. But these small incidents of life beautifully project the social evils and the picture of demoralisation that set in the wake of the second world war. He has also portrayed different types of picture of love and romance. His stories exhibit more of gestures of physical love on the backdrop of real life than the glow of romantic love. In some stories he has also described the conflict between physical and spiritual love.

We can study his stories under the following divisions—

(i) Stories of romantic love
(ii) Stories of physical love
(iii) Stories of illicit love

Stories of romantic love

In Jogesh Das's romantic love stories we do not find emotion, zeal and imagination. Jogesh Das, who has expo-
sad the changing values of society in the context of economic depredation has not involved himself in mere romanticism. He has analysed romantic feelings and emotion in the background of reality. The present day mental conflicts, frustration, despair are the main features of his stories. Some of his stories of this type are:

"Gara Khahania"²⁹ (Erosion):

This story seems to suggest how old values of life are being crushed under present day economic hardship. This story also exposes how the harsh realities are destroying man's finer emotions and feelings. Abani loved Arpana. But Arpana decided to marry the contractor who has promised her financial help to her family, when they had lost everything by the ravage of floods. This story, depicts how the flood and erosion of 'materialism' are affecting men.

"Toi Buli Math"³⁰ (coming near):

A weak young man who is the victim of unrequited love ultimately shows his personality and regains his self esteem. Hero, Robin could not gather courage to marry a Brahmin girl Utpala. After her marriage Utpala comes to his house and hurts him for his cowardliness. She weeps and says

²⁹: Andharar Are Are
³⁰: Ibid.
him that she is not happy. He promises to her that he would be courageous. He shows his first instance of courageous act by openly proclaiming to her aunt that he is now with Utpala in a same room.

"Avāhmān" 31 (continuous) :

Like the stories of Awahon age, this story also narrates a traditional type of love. Ashok and Sarju loves each other. But Saraju was married to Bharat. But she is not happy with him. She gives birth to a child and dies grieving for her lover. Ashok realizes that Sarju died of sorrow for him.

"Giri Guhā Mess" 32 (a name of a mess) :

The story portrays a sweet picture of first love through the love of Canchal and Rima. Priyalata has attempted to attract Canchal but he could not find in her the girl of his dreams. He is constantly reminded his first love Ruma. In the meantime Priyalata falls ill of tuberculosis and she asks him to leave her. Canchal finds a clue to leave her and he goes directly to his former beloved Ruma.

31. Andharar Are Are
32. Triveni
"Palaria" (Absconder):

Here a young person engages Gunda to kill the man who is to marry the girl to whom he possesses a carnal desire. He escapes after committing the deed and comes into contact with a girl and he falls in her love. It is then that he realises the real value of love. Hero Prabir wants to get Nilima for her beauty. When Monoranjan another youth comes forward to marry her, Prabir engages a man to kill Monoranjan and then runs away to take shelter in a tea garden. He takes shelter in the manager's bungalow where he falls in love with Phulu, a tea labourer. After some days the police comes to arrest him, Prabir surrenders to police and at the time of his departure he assures Phulu that he would return to her as soon as he is freed.

Stories of physical love

Jogesh Das could draw some pictures on social hypocracies. This kind of stories display beautifully how the rich person involves themselves in sex and manages to hand over their scandal to an innocent persons with the help of their position and money.

"Kalpatuar Mrityu" (Death of an insignificant person):

In this story a poor young man comes forward to

33. Triveni
34. Neog, Maheswar; Das, Jogesh and Sarma, Narayan (Edit)
Asamiagalpaguccha
marry a girl who has been lustfully enjoyed by a rich man. Rupeswari, the maid of Mouzadar becomes pregnant being involved in a sexual affair with the eldest son of Mouzadar. Thogiram, the servant of the family bears a deep love for the girl but is turned out from the house for this cause. But when Thagiram comes for financial help near Mouzadar he is given help on the ground that he will have to accept Rupeswari. Thagiram agrees to this proposal and accepts the poor girl.

The story shows how the physical lust of the rich class makes woman a commodity as if they do not possess souls. The story clearly exhibits writer's sympathy towards these wretched women.

"Andharar Are Are" 35 (Behind the darkness):

The story expresses how young men and women being hungry for sensual pleasure discard morality and engage themselves in sexual relationship which finally bringing a downfall to them. On every night Soroj and Renu go to the station and have illicit love making. Renu gives birth to an illicit child. But Soroj having been satiated his lust goes far from her life. An ideal writer, being moved at her saddest condition picks up her from a degraded life and makes her life

35. Andharar Are Are
long companion. The writer seems to suggest to be tolerant to those young girls who have done a serious mistake being instigated by some reckless youth.

"Ipara Sipar" (both the banks):

The story presents a conflict between physical and spiritual love. Madhab having married, left his wife and takes a ascetic life following his spiritual master. Some years later he comes to his house but he chooses to sleep in night in his father's room. At last he goes to his wife but shows an indifferent attitude towards her. Being vexed by his behaviour his wife questions him, "is it a duty of a man to become a hermit completely renouncing the worldly love and affection? Why does God install in man the passionate desire if it is not fulfilled". Madhav becomes perplexed at this question and he again leaves house to find out the answer of his wife's question.

The age old controversy as regard life, passion has once again been scrutinized by a modern writer and this is the special importance that can be attached to this story. The story very clearly reveals the modern logical bent of mind of the writer in discussing a spiritual question.

36. Triveni
"Baruāni" (Misses Barua): 

This is also another story which raises a question whether knowledge or enjoyment of life is more precious. Misses Barua, a wife of a lecturer being disgusted with her husband thinks that knowledge is inferior to enjoyment of life. She does not find any meaning of her husband's life who always is hankering after accumulation of knowledge.

Stories of illicit love

Jogesh Das has a traditional bent of mind but he has a tendency to depict the mind of the modern men who are hankering after material fulfilment. To depict the modern men he also penetrates into their lust and desire which are often exposed in their behaviour.

Some of his such stories are the following:

"Phaku khalāile" (To play colour):

The heroine, married to Padum feels thrill when he applies phaku (colour) on his former lover Nirala. Nirala seems to laugh at him but he feels that his heart is still yearning for Nirala.

37. Andharar Are Are
38. Andharar Are Are
Here even though a relationship develops between the hero and Nandita a married woman he does not wish to give her indulgence in illicit love. But gradually understands that he is not Nandita's parmour. Nandita is running after that which no one has got perceived, she is now mad after illicit love.

In this way Jogesh Das's stories have successfully recorded the mentality of different types of people, in this mechanical age. Though he writes in a simple and plain language yet he makes the characters complex by showing conflicts in them. He has not portrayed the picture of deep love nor does he created idealistic characters who have sacrificed all for the cause of love.

Homen Borgohain

Homen Borgohain is one of the eminent writer of the post war period. He is famous for bringing a new trend to the short stories of post war Assamese literature. Besides contributing short stories regularly to the magazine the Râmdhenu, Navayug, Manideep etc. he also publishes some story collections under the title "Bibhinna chorus, Galpa aru Nakshâ, Swapna Sniti Bişâd, Prem âru Mrityur Kârane etc.

39. Ibid.
Being influenced by the western writers Borgohain tries to reflect the moods and thinking of western men through some Assamese characterizations and because of this facts his characters of the stories acquire an artificial pose. Nevertheless it is to be admitted that he is greatly affected by the scientific outlook of the modern scientist. His stories are also example of psychological realism. He represents in some of his stories the inner struggle of the human mind and reveals the motives impulses and complexes which govern human action.

His stories can be classified under the following heads.

(i) Romantic love story
(ii) Sexual love stories

**Romantic love story**

In Borgohain's stories we do not find reflection of romantic imagination. He has written a few romantic love stories. These are based on a realistic back ground with a beautiful language. Modern psychological complexes are also projected through the romantic love stories. His minute observation on the human psychology is also remarkable.

Some of his romantic love stories are the followings:
"Asukh" \(^40\) (The disease) :

Here romantic love has been treated from a modern psychological point of view. The writer represents a character Sambhu in the story who feels a lustful desire to Mallika, his beloved. Gradually Sambhu realises that his lips are becoming ugly and these are getting enlarged. Gradually his genital organ is also covered under his long lip.

Here lips are the symbol to represent the sexual lust. Instead of bearing a pure emotional feelings the hero is greatly possessed by the sense of lust.

"Narakat Basanta" \(^41\) (The spring in hell) :

Here also romantic love is completely submerged under the physical passion. In the story the writer wants to depict the truth that man's animal qualities destroy the romantic emotion and feeling and this animality also arises out of deplorable economic condition.

"Silpa" \(^42\) (The art) :

The story portrays the romantic outburst that an old woman still bears for her husband. She remembers her husband by looking at a painting which the husband loved all

\(^{40}\) Galpa āru Nakshā
\(^{41}\) Galpa āru Nakshā
\(^{42}\) Ibid.
along his life. One day while her daughter is cleaning the house and intending to remove the picture she is deeply hurt and weep for her husband. The deep love for husband of an old woman is expressed through her love for art.

Stories of sexual love

In delineating the sexual passion in its divergent facets Borgohain's brave attitude is more persistent. He also very accurately deals with the subject of sexual perversions which is the outcome of sexual repression. His stories on sexual love are as follows:

"Pardān"43 (The curtain):

The story very beautifully projects the two extremes in a same personality viz. the sexual passion and pure emotional love. In this story centring round a beautiful woman three person moves around her bearing different kinds of love.

Ashok loves Rani, the prostitute, but he has no courage to marry her. So he manages her marriage with Maheswar and he continues his relation with her in secret. Perara, another person also loves Rani. He in order to come closer to her he burns himself one of his thighs and thereby he finds a clue to remain in the house of Maheswar. Parara

43. Bibhinna chorus
expects the nursing of Rani but he ultimately comes to realize the matter that Rani is seriously in love of Ashok. He is highly impressed by the sincerity of womanhood. Even though he does not receive anything from her, she offers him such a magnificent faith that he is now able to go alone to the threshold of death. The story though reveals an abnormal psychology it is one of the best illustration of idealistic love ever written in Assamese literature.

"Epitaph" 44

The story also bears traces of the writer’s knowledge about the sexual psychology. Here a Freudian view as regards the selection of sex mates is revealed through the hero of the story who searches in one after another girl her grand mother, who was his object of great attraction of childhood. The view of Freud as regards infantile sexuality is beautifully projected through the story.

"Octopus" 45

An abnormal psychology has also been revealed through this story of love and hatred. To whom one can bear a deep love he may be the object of hatred in case of abnormality. Here a Negro changes girls one after another and

44. Bibhinna chorus
45. Ibid.
after enjoying her sex he cruelly murders her.

Thus we find in Borgohain's short story an abnormal morbidity. He also writes most of his stories only to illustrate the modern psychological views, so they lack appeal for the common reader.

**Lakshminandan Bora**

One of the noteworthy writers of the Ramdhenu age is Lakshminandan Bora. He writes his stories with beautiful pictures of rural life. During the first part he wrote stories describing the simple rural life and towards the latter part of his career he tried to narrate how modernity brought about a transformation into the simple village life. At the same time he has also tried to depict how the culture and heritage of ours is destroyed in this industrial age. He has written a number of good stories based on the changed values of life. Even though Lakshminandan Bora has written a number of love stories depicting pictures of modern way of thinking but from time to time he has projected the pictures of ideals of romantic love. He has portrayed the pictures of sexual restlessness by describing the excitement of physical love. Usually through these stories he tries to expose a section of the people of the society who do injustice to the down trodden women.
Lakshminandan Bora's love stories are classified under the following groups:

(i) Romantic love story
(ii) Stories of physical lust
(iii) Stories of conjugal love

**Romantic love stories**

In the earlier part Bora has written some sweet stories depicting pictures of romantic love. Mostly he writes these against the background of rural life. At times in these stories his romantic emotions and imaginations reached poetic heights. Some stories of this type are:

"Syām Sundari"**46** (Black beauty):

This story narrates how a girl, who has been neglected by everyone because she is dark skinned, expressed her long suppressed romantic passion for a sympathetic youth. Jamune is a good student but Ganesh who earlier neglected her because of her dark skin wishes to marry her later because she has a job. Khagen, another youth has been sympathetic towards her from before Jamuna approaches Khagen to get rid of Ganesh. Khagen reassures her and promises to marry her and ask her to have faith on his love.

**46. Dristirupā**
"Saisure Utala" (Charmed by that music):
The story highlights the true love of an artist. Puranjoy Barua is attracted to a young maiden by the name of Manini but Manini could not react to this attraction immediately. At last she is deeply touched when she hears the sad songs of Puranjoy Barua. She feels a deep love towards him. She decides to lead a saintly and simple life discarding her ornaments from her body and lives with the memory of love.

"Dināntar rang" (Colours of the sunset):
The story expresses the love that Ranjana bears for a youth and the deep feelings that she suffers in the end. Ranjana is attracted to Sanak Bhagavati who lives in their house as a tenant. She feels great pleasure in nursing him when he is ill. But when under delirium he mentions the name of a girl named Minati several times, Ranjana could not keep back her tears. She runs away from him and sheds tears secretly.

Stories of physical love
Lakshminandan Bora's stories on physical love have been expressed with the desire for sexual intercourse of the jubilant youth. Many women make use of their youthfulness as

47. Saisure utala
48. Nisidha chetana
a useful commodity because of the present economic conditions and loss of moral values. The corrupt officers and black markettiers take advantage of this situation. He has projected the sad pictures of those women who have to sacrifice everything to satisfy sex-starved people. Besides these he has also written stories narrating the intensity of desires and urges of sex. Sometimes he has tried to depict the intense desire for sexual satisfaction of modern man and woman in a curious way. In these stories he has not tried to delineate any high idealism.

We have mentioned below a few famous stories of this genre.

"Bhowtik Mānabikā" (Ghostly and manly):

The story besides narrating how the loving relationship of a father and daughter is torn asunder, it also exposes the passionate desire of sexual lust. Rita Barkataki's father hands over his daughter a military officer for his own personal monetary gain. As a result she becomes pregnant. To relieve himself of the girl the officer kills her and then hangs her on a tree.

49. Gopon Gadhuli
"Palasar Jui"\textsuperscript{50} (The fire of a Palash flower):

The story describes the passionate desire of a young boy and a girl. Rina Douglas succumbs to the sexual desires of Kabin though she is engaged to marry Ranjit. Rina had submitted herself to Kabin for a secret selfish gain. But when another character of the story, Nani wants to enjoy her physical charm and beauty, she refuses him. But Nani decides not to disclose her lapse to Ranjit because he realises that not only good and virtuous girls have the power to be happy but the girl of this type have also the qualities to be happy.

"Gopan Gadhuli"\textsuperscript{51} (The secret evening):

The story projects the feelings of sexual desire that upsurge in a widow. While Anuprabha is unable to return home from the town when she is met by Pratap. Pratap wishes to give her shelter in his house for the night and to quell the suspicion of the neighbour he puts vermillion on her forehead. Anuprabha begins to feel an earnest desire for sexual intercourse with Pratap. Pratap is also attracted lustfully to Anuprabha. But when they reach Pratap's house both their hopes evaporate as guest has come from village to stay at his house. So he decides to take her to a girl's hostel for the night.

\textsuperscript{50} Gopon Gadhuli
\textsuperscript{51} Gopon Gadhuli
"Premada Pohari"\textsuperscript{52}(The fisher woman, Premoda): 

We can understand from the life of Premada Pohari how the physical desires make man turn to animal. During the "Swaraj movement" the Military men raped her and after independance the police officers showed their brutal behaviour. He remained an abandon woman until a Bihari man fulfills her dreams of a family life and he becomes her husband. When she is about to be the mother of her child she comes to her friend Sitala and tells her that if she has a child she will call it Padum (a lotus) because it will be a flower born in the muddy land of desire and lust.

"Man Birikhar Jokh"\textsuperscript{53} (The measure of mind tree): 

In this story the hero abducts a girl and on that same night he satisfies his physical urge with another girl. But later on the hero Prabhat repents and decides to ask forgiveness of Brinda, the girl whom he has abducted. The story does not aim at projecting any high ideals.

"Maromo Bicāre"\textsuperscript{54} (Searching also for love): 

The story relates how Malaya is disturbed and disappointed when she goes in search of love with the aid of

\textsuperscript{52} Shah, Imran Bacharar Galpa, 1963
\textsuperscript{53} Nisidha Chetanā
\textsuperscript{54} Ibid.
physical desires. Full of the womanly hopes and desires Malaya has approached the hero. But her womanhood is hurt when in return for her love and physical intercourse he proposes her money. Deeply hurt by this behaviour she rushes away from him.

"Chetanār Janman" 55 (Birth of consciousness):

Sulekha's sorrow welled up in her when no one at home questioned her of her late arrival after having escaped from the clutches of the executive Engineer's to whom she had been pushed into because of the poverty, by her own parents.

"Lātā Golāp" 56 (The creeping rose):

This story also narrates how the economic condition takes away the love, affection from common people. Uncle Kon had brought Ratani from Kohima had given her refuge in his home. But when poverty surrounds him then she was made to sell her body to earn money.

Stories of conjugal love

The skilled writer Lakshminandan Bora while expressing the depth of physical love he has expertly exhibited

55. Ibid.
56. Mājat Trisāre Nai
the purity of marital life side by side with their sexual urges and desires. His remarkable story of this genre is the following:

"Apan Kakhya"\textsuperscript{57} (Own orbit):

The hero has a sexual relationship with a girl named Kanta. After her marriage he approaches her with the same intention but she falls on his feet and begs him to go away. Her husband showers her with lot of love and she would not insult that love. But the lacheryous hero cannot conceive that Kanta is really happy with her husband.

Lakhminandan Bora is mainly concerned with the sexual behaviour of the lacheryous persons and indicates the degeneration of morality from among this dazzling man and woman in this modern world. The charm of rural love life is also beautifully projected through his stories. He occupies a prominent place in Assamese literature for delineating the love in its various facets.

\textbf{Bhabendra Nath Saikia}

Dr. Bhabendra Nath Saikia, who attained popularity by writing in the pages of Ramdhenu. His published short story collections are \textit{Srengkhal}, \textit{Prahari}, \textit{Sendur}, \textit{Gahbars} etc.

\textsuperscript{57} Gopon Gadhuli
Saikia is a talented writer with a gift of original creative imagination. He paints the faithful picture of everyday reality in his stories and the essential glory of life is projected through them. He has written a number of stories on love and in this period he is the only efficient writer who viewed the subject from various angles. His love stories can be divided in the following manner.

(i) Romantic love stories
(ii) Stories of physical love
(iii) Stories of conjugal love

**Romantic love story**

Bhabendra Nath Saikia produces a considerable stir by his romantic love stories. Though the stories lack the exuberance of passionate imagination or emotional excitement they very clearly exhibit the different mood of love bound heart. Some of his stories of this nature are—

"Gahbar" 58 (The cave):

The story mainly express a feeling of great humanitarianism but it has been grouped under romantic love stories, because romantic dreams of Mery is mingled with this humanitarian ideals. The story wishes to point out that while the

58. Gahbar
new discoveries of science brings the hope of new possibilities for mankind but because of the lack of broad humanism this progress is retarded. The writers stresses on human values rather than scientific progress as it is done by Birendra Kumar Bhattacharyya, the notable writer of this period in his short story 'Ejani Japani Chowali' (a Japanese girl).

In the story Piyanar is a white man who regains a new life with a transplanted heart of a Negro youth. Mery, the wife of that dead Negro young man approaches Piyanar with a Prayer to hear the sound of the heart beating of her deceased husband's heart. Piyanar at first refuses. But when he is able to reconcile with the colour bar of 'blacks' and white and approached Mery then even his wife begins to neglect him. But Piyanar is touched by her deep sincerity. He ignores the whites and allows her to put the head to his breast and hear her husband's heart beat. Because of his behaviour of trying to break the differences between the whites and black he is killed by his fellow men while he is returning home from Mery's house.

"Prahari"59 (The sentinel):

This story displays an unique feature of love. Nisa was the only daughter of the school teacher Rajani. When the

59. Prahari
Master learns that Dibakar loves his daughter, he prevents Dibakar from coming to his house. All on a sudden one day Nisa dies. Nisa's mother begins to feel love and affection to Dibakar and thus she transfer the object of her love from his dead daughter to Dibakar. On the marriage ceremony of Dibakar she goes to the bride's house and presents a pair of clothes which she preserved for her daughter. As she presents it to Dibakar she looks at his face and bursts into tears and Dibakar also unable to control himself.

"Sandhyatatara"\(^{60}\) (The star of evening) :

The sorrow of a neglected girl has been beautifully projected in this story. Ramala is in search of a boy friend to play 'holi'. But no one approaches her during the day time. In the evening a youth named Kansa, comes with her brother in-law and he secretly smears her whole body with colours. Ramala wants to ask him why he does not come in day time to play "holi". But she could not do this and begins to weep.

"Maidam"\(^{61}\) (The grave) :

The story exhibits how duty and responsibility completely destroy the loving emotion of a duty conscious policeman had brought his lady love to see the Puza festival but

---

\(^{60}\) Sandhatara

\(^{61}\) Gahbar
only had to confine her in the road on which he was on duty. His lady love is disturbed to see the hungry lecherous looks of the passerby. He was not relieved of his duty even at night. In the police station too she is also looked in a lustful sight by the officers. Ultimately he heaves a sigh of relief after keeping his beloved in the police lock-up for the night.

"Barnabodh" (The familiarity with alphabets):

Here a very beautiful story of a love of two common boy and girl has been related. Jayanti, a maid servant develops a deep love to Gajen a servant of another family. They meet in a marriage ceremony celebrated in the house of Jayanti's master. On the marriage night while they were both engaged in their duties, Gajen wishes to speak something to Jayanti but he could not speak anything as she is called by somebody. And without divulging his message of his heart to Jayanti, Gajen has to leave her. At the time of his departure he gives some post cards bearing his address and request her to write sometimes to him. When Jayanti becomes very eagerous to write something to Gajen she gets into a helplessness as she does not know how to write the other alphabates except the first one. At last Jayanti despatches the letter putting the first alphabate 'Ka' which means 'speak'. The story ends with a deep suggestion that the love bound heart of Jayanti is curious enough to get

62. Gahbar
response from Gajen. Thus Saikia succeed in writing the love stories of common people as well as of aristocratic circle by exposing its eternal values.

_Stories of physical love_

Bhabendra Nath Saikia has illustrated the gestures of physical love through his power of suggestiveness. His characters are not hankering after the fulfilment of physical lust, nor does he narrates the passionate desires of prostitutes and other fallen men and women but he writes of the actions and reactions of the physical love among the common people. He is also not so much concerned with scientific analysis of these physical gesture.

His physical love stories includes the undermentioned stories.

"Srinkhal"63 (Irons):

In this story he tries to show that although man and women are eagerly bent on enjoying physical lust but sometimes morality hinders in fulfilling their aim. Kalidas arouses the sexual desires in Ambika the widow but they ultimately are unable to unite. She quietly admits defeat before her sense of morality. The writer with the help of a metaphor clearly explain her mental state.

63. Srinkhal
The story exhibits how the frustration may lead to take a resort in sex. As long as Moti's mother could not forget the pain of the sorrowful death of his son who is run over by a truck. She forgets the sense of desire but after a long while she feels a sexual desire in her body and at this juncture she recalls the memory of a 'handiman' who always used to come to her as sympathetic. She is now eager to get a child like her deceased son by that 'handiman'.

The story narrates beautifully how the sexual love takes the form of love of own child and in absence of such love the sexual desire again comes out.

Stories of conjugal love

Bhabendra Nath Saikia has also written some stories on conjugal love. In these stories he has projected the ancient ideals of married life and in some others he has tried to portray the modern trends of conjugal life which attaches no values on traditional concepts of married life. In a few stories he has expressed the deep truth and idealism about this life with the help of unsignificant incidents. The lives of hero and heroine have not been contaminated or made bitter by quarrels, suspicion or jealousy. They have

64. Sendur
been projected in a normal way. Some of his stories of this type are:

65  
"Uttapw" (Heat):

The story shows how the sweet memory of one's lovely married life remains hidden even in old age. An old woman has got the letter written by her grand daughter to his sons giving them advice. Before the time of her death she is in delirium asks her grand daughter and write a letter to her grand father, so that he may be ready to receive her in heaven.

66  
"Sendur" (Vermillion):

This story vividly shows the suspicion and jealousy take root in woman's mind. Prabhakar Ray Choudhuri, the advocate is suspected by her wife that he possesses weakness to Lalita, a fisher woman who resides by them. One day Raychoudhuri brings some fish from market. The wife of Raychoudhuri suspects that Lalita, out of love has given the fish free of cost. But she realises her mistake when the husband of Lalita comes to Roychoudhuri to return the money which Lalita had taken for the fish. As he gets keeps very often from Raichoudhuri he is reluctant to receive money as the price of the fish.

65. Taranga
66. Sendur
"Satkar"\(^{67}\) (The funeral):

The story exposes a sad truth of a couple, leaving a monotonous family life without possessing a real love for each other. Upama, their daughter comes to know the fact and he selects her life partner herself. Her father is agreed to accept Milan as his son-in-law but her mother stops her to marry Milan. Upama is carried to Dharma Chaudhuri, her mother's selection and begins to lead the same sort of life that her parents had lived.

"Bayas"\(^{68}\) (Age):

The story portrays the love and faith of a common woman and her earnest devotion to her husband. Sabitri, the beautiful and tender aged woman, once faces a trouble to collect tickets for return journey to her house while she goes to town with some women of her village. Her co-travellers are aged woman so they urge her to go to transport officer for the tickets. They think that her beauty and tenderness may help to get the tickets from the officer. At last she is pushed to the cabin of the transport officer by her co-travellers. Being enamoured of her beauty the officer gives the tickets. But while she is returning to her house on the whole way she is weeping. The other women assures her that

---

\(^{67}\) Prahari

\(^{68}\) Gahbar
they will not divulge this matter to her husband. But Sabitri weeps because she thinks that she deceives her husband. She atlast consoles herself that she will narrate every-things to her husband.

"Bālibhoj"69 (Picnic):

How jeolousy can work in a women's mind has been very beautifully shown in this story. Prabhakar never used to drink but one day under the intoxication of some drinks he has mentioned the name of a girl without narrating the incident. His wife who is always opposed of drinking urges him to drink again to get further information regarding the girl and serves herself the fried fish. But to her utter disappointment Pravakar now refused to drink as he throws away the bottle with other remaining part of the wine.

"Bandar"70 (The harbour):

This story also exposes suspicion and jeolousy between husband and wife but instead of being tortured in the fire of jeolousy they compromise. Bandita and Ramananda married after falling in love. Bandita works as a stenographer of a high officers. Ramananda knows stenography but does not have a job. Finally a lady secretary of a school

69. Srinkhal
70. Srinkhal
promised to give him a job of a teacher. Bandita suspects Ramakanta of having an affair with the secretary. So she decides to hand over her jobs to Ramananda after her boss's permission and join herself as a teacher.

Thus Saikia has written a lot of love stories which inspire a joy and pleasure to the readers for his agreeable manner of writing. His power and observation reveals the characters completely. He has also a gift of sarcastic humour. Like O. Henry he always tries to end his story abruptly with a deep suggestion therein.

Chandra Prasad Saikia

Chandra Prasad Saikia is one of the most significant and sensitive writer in Assamese. He has published several novels and volumes of short stories. Adin, Mayamria, Nachpati-phool are his popular short story collections.

Chandra Prasad Saikia occupies a special place amongst the writers of his generation for his beautiful presentation of romantic love stories. He has been able to focus the post war mentality of the people through his love stories. He has tried to show the presence of love in a war ravaged life. He believes that love and endearment are far-reaching than science and knowledge.

Without grouping them we discuss some of his remarkable love stories.
**Brichik**⁷¹ (The scorpion) :

The story illustrates how the war has abduct the sweetness and solace of love endearments in general. When steward parkar was called to the Vietnam War their happy conjugal life had been torn away asunder. Steward goes to war without the consent of Beatrice and then he gets lost. But Beatrice believes that man's good spirit will make an end to the war and thus we will get a better world to live.

**Cirantan**⁷² (Eternal) :

The story propounds the idea that man's knowledge and power of thought is not the life force or the controlling force, but it is the love which can claim as the moving force. Dr. Sidhanta being a scientist thinks that knowledge is the ultimate truth but it proves false in his own life and family. His two children find the truth of life through the power of love. In the end Dr. Sidhartha also realises the truth remembering the incident happening in his past life. Once a girl to whom she taught science had disclosed before him that she found the great meaning of life in his love. To her he now appears as a God. This girl ultimately turned to his wife. While he is remembering his past a fine emotion touches his heart and he easily takes the acts of his son; who without his consent has taken a girl to be his wife.

---

⁷¹. Naqpati-phool
⁷². Mayamriga
"Suryadoi" (Sun rise):

This story illustrates very beautifully the modern mentality to preserve the personal ego in matter of love. Mihir is a brilliant boy. Gita after having been deeply engaged with Mihir for two years at last decides not to marry him. Mihir realises Gita's feeling that she does not think herself as the competent enough to marry a boy who is more brilliant than her. Mihir is overwhelmed by Gita's acknowledgement of his superior mental set up. He seems to derive great pleasure for having regained his personal freedom. The story illustrates a complex psychology.

"Aranya" (The forest):

This story discloses how the freedom of married life is being destroyed by one's past life. Labanya, Bibhuti Barua's wife has been suffering from mental torture by keeping secretly a past misdeed. She has deceived her husband by hiding her stained and disgraceful history of her past life. Finally she relates her incident of life to her husband that she lost her physical purity on the hands of a young man. Bibhuti Barua is in return does not ill treat her but he also one day narrated his short comings. He has also had an affair with a woman and he became a father of a child in

73. Nacpati phool
74. Nacpati phool
his unmarried life. Labanya formerly had taken pride in the fact that even though she was not an ideal woman her husband was a virtuous man. When this pride of her is shattered she is full of sorrow and begins to weep.

"Sāgar snān"75 (Bathing in sea):

A loving picture of conjugal life has been drawn in this story. Bhubaneswar takes his wife to the sea for a dip in the ocean, according to the wishes of Labanya, who was then pregnant. When Labanya went to the Jagannath temple to worship she promised Rs. 500/- in the name of God. After returning from Puri in a happy mood she reminded her husband to send the money. But he lied to Labanya and does not send the promised money. In giving birth to a child Labanya dies and Bhubaneswar is deeply grieved for having deceived her. In repentance he ultimately goes to Puri again but he returns without offering money seeing the hypocracy and insincerity of the priests. After returning from the temple he is standing on the sea shore and in the midst of the tidal waves he saw the face of his child that he was left at home. His mother had hoped that the child would bear a heart as large as the sea. So rejecting all customs and traditions he returns to house to fulfill this desire of his wife. He

75. Māyāmriga
returns realising the fact that the rituals have no meaning and one should be engaged in the noble works.

"Oikyatān"76 (Harmony):

This story shows that ray of love shines always in the mental world. It also conveys the message that external beauty is not all in all. Outward beauty has no meaning if a person does not possesses a good quality.

Karabi is not a good looking girl, so no one comes forward to offer their love but once Nilambar, a young boy comes to her. But the other members of her family ill treat him. Karabi recognises and perceives his deep urge of love. She writes to him assuring that the ray of love that he has shown on her will help her heart shining for ever.

Thus Saikia projects through his love stories different moods of love-bound heart very beautifully. His portraiture of the modern man and women bearing the new outlook on love are also very clear.

Rohini Kumar Kakati

Rohini Kumar Kakati has written a number of stories in the pages of the Rāmdhenu. He very simply narrates the joys and sorrows of middle class people. He has written a

76. Ibid.
good deal of short stories on love. He not only projects how modern mentality and its seductions break open the bond of love between the family but at the same time he also illustrates how the lovers sacrifice themselves on the altar of love.

His remarkable stories are:

"Sankat Pratibha" 77 (Talent in distress):

This story narrates the story of betrayal of a woman. She kills her husband for the greed of his property. She then lead a life of debauchery without check. The writer has also tried here to draw the attention of the reader to the dishonesty of lawyers.

"Pohar haba" 78 (Light will come):

This story exhibits the love of a fickle minded woman. Here the wife of an artist deserts her husband to live with a rich man leaving her child behind. The husband resolves to take revenge on his wife by making his child an artist too.

"Dhup" 79 (Incense stick):

This story shows the unsteadiness of a woman's love. Kacim had married Amina. But Amina left him after giving

77. Shah, Imran (Edit) Bacharar Galpa, 1966
78. Shah, Imran (Edit) Bacharar Galpa, 1963
79. Ramdhenu (12th yr. 5th issue)
birth to a child and went to Abdul. Kacim became the keeper of a war cementry. One day he was acquainted with Rajina, a small girl. She came and asked him about her father, Kacim followed her to her house and came to know that she was his grand daughter. She was the daughter of Rajvi, the son with whom Amina went away from his life. One day Rajina also dies. Kacim goes to gave of Rajvi and Rajina and prays for the peace of their souls and weeps loudly for his son and grand daughter.

"Ani Namore" (We will not die):

In this story we find a distorted and corrupt taste of illicit love. Even though Smritirekha loved the hero, they never indulging sex. But one day the uncle of Smritirekha informs him that she becomes pregnant and requests him to accept her, out of the deep love the hero accepts her and at last he penetrates into the mystery that the uncle is the father of the child in her womb.

Rohini Kumar Kakati is a fluent writer. He beautifully build up the story. Even though he has not characters full of passionate love he has successfully created characters who possesses love and emotion.

80. Ramdhenu (12th yr. 7th issue)
Mohim Bora

Mahim Bora started writing from the Ramdhenu age. He establishes a permanent place among the writers of his time by his own uncommon style. Besides beautifully projecting Assamese rural life, he has also exposed with the help of satiristic vein the hypocrisy of the city dwellers. Even though in Bora's stories we see the presence of social awareness he has used satire mainly to express the pathos in the lives of individual. He has written very few stories on love and there too he uses satire. He does not express any spiritualistic or idealistic ideas in love stories but projects the true feelings and emotions of love against the present social background. In his stories he has portrayed the flush of first love, and failures and the complexes. Some of his notable stories are the following:

"Nisandeh" 81 (Undoubtful):

This psychological story describes how suspicion, lack of faith and misunderstanding in a conjugal life are removed by the death of a child. Swati loves Bijon but married Basanta. Basanta suspects her of having an affair with Bijon. On the other hand Swati also suspects Basanta for his going frequently to head clerk's house and returning late at night. One day Binu, their only child dies because Basanta returns

81. Kathani Barir Ghat
home late from the head clerk's house. From then onwards Basanta stopped suspecting Swati. One day when Bijon comes to their house, they openly discuss the matter and from that day Swati's mind becomes purified. Swati and Basanta embrace each other.

"Tritiya Srenir Yātri"\(^{82}\) (Third class passenger):

In this story the flimsiness of woman's love has been clearly exposed. The background of the story is the independance movement of the year 1942. Joya loved Nitya. When the police came in search of him Joya helped him to escape by dressing him in woman's garb. Ultimately he is arrested and put to jail. When he is released from the prison he finds Joya about to marry a contractor Tarun Chaudhury who has became rich doing military contracts. Jaya bids nitya good bye in a very easy manner.

"Echerengō-Smitir Jonāk"\(^{83}\) (A ray of moonlight):

The hero enjoys the pleasure of seeing his former lover happily married. He also recollects the sweet memory of his past love and excitedly feels that these feelings of love always remain fresh and vivid in inner world. The author has been successful in portraying the enchantment of first love.

\(^{82}\) Ibid.

\(^{83}\) Ibid.
"Rati Phula Phool" (The flowers that blooms at night):

In this story a pathos of an unmarried girl has been projected. She is neglected by everybody as she is not fair looking. No grooms come forward to Namita to marry her. Once, one of her relatives Basanta makes introduce Tapan, his friend, to Namita and brings him to her house in the hope that he may select Namita. Basanta brings him to her house on the pretext of showing him flower that blossoms at night. Tapan comes to Nandita's house and being enamoured to see the flower and he goes away from her house neglecting Namita. This story beautifully exposes the pathos of Namita who is engrossed in love but neglected. She is herself becoming the symbol of the flower that blooms at night.

Sourabh Kumar Chaliha

We have the proper person who has a scientific bent of mind to give us an intelligent pictures of this mechanical world, is Saurabh Kumar Chaliha. His stories are totally different, bearing the stamp of writer's originality. He is trying his best to analyse the matters from the scientific view point. He also analyses love, beauty and other soft sentiments from uncommon scientific angle. Although his stories do not possess well knit love stories he successfully depicts the love awareness in the modern mental context.

84. Rati Phula Phool
Now we have represented some stories of Saurabh Kumar Chaliha where the subject of love has been dealt with.

"Studiot" (At studio):

The hero has a great longing for keeping himself engraved in the eyes of his beloved for the whole of her life but the picture, which is produced in the eyes of his beloved by electro-chemical process from the reflection produced in the retina of the eyes get lost amidst the innumerable cells of the brain. The hero wishes his picture to be permanently impressed in the Retina of his beloved.

In a fantastic way, the writer takes pleasure in thinking that it would have been a great thing if some body's picture would have been recorded in the lover's eye. Though man is craving for eternity, yet there is limit and the tragedy of life lies in this limitation. This is the underlying idea of the story that we can draw from it.

The most interesting thing of the story is, though it describes the mechanism of eyes in a scientific way yet its universal appeal in exchanging romantic love is very beautifully expressed.

85. Golām
"Saloonat" (At the saloon):

In this story as the hero is suffering constantly from a inferiority complex he could not convey his love to his beloved and it gives him pain. After reflecting the past of his love life, how he lost his beloved for his inability to express the feelings of his love to her, he at last decides to wipe out his inferiority complex looking his face reflected in the huge mirror of the saloon.

"Hāhi Champa" (a name of a girl):

The story presents before us an universal love story with the use of Kamrupi dialect which attribute an air of realism to the story. The author has very beautifully narrated the different development of love of a girl from her childhood to her maturity. Priyanath who had tickled Champa to laughter when she was a child, He is still closely attached to her when she attains maturity. Through tickling, love grows and matured between them. They are married. After their marriage when Priyanath again tickles her and she feels a great sensation, her mother finds a great pleasure at the sight of their happy union.

86. Golam
87. Ahāt Dāba
"Jyāmityam (Geometry):

In this story the intellectual analysis of love triangle naturally startle the reader. A romantic love story has been presented here through some alphabetic characters in a geometrical pattern. B is a girl and A+C are both in love with her. When B goes to school she gives side-long glances to A and C. A fall deeply in love with B, but she in turn loves C and thereby the universal triangle has been formed with ABC. After some days D visits B's house and when B smiles at D, he falls in love with her and understands that the girl is naughty.

As a result of this love affairs both A and C failed in their examinations. B gets married to E. In course of time A and C become ordinary clerks, married and have children. B's children also grow up, make love and again form universal triangles. Thus the grand children form the triangle in the same manner that their grand father had formed.

Here an attempt has been made to project a very ordinary day to day affair in a novel manner to tell a universal love story. The story also refers to Electrons, Protons and Nutrons to analyse the love episode.

Chaliha though possessed a scientific outlook, his romantic imagination is beautifully expressed through his

88. Asānta Electron
lucid language. His existentialist view and use of stream of conscious method give his a story a realistic foot- hold and they becomes tough ones for the common readers.

**Some other writers**

Besides the writers of first rank, who are discussed above in detail, there emerged a band of new writers towards the end of this remarkable era. They produce nothing new but they are the sincere followers of their precursors. Some of them are trying to depict accurately the sorrows and sufferings of the poor souls for the mal adjustment of the ideas of the old and new age.

The main theme of their stories is love. Although the sentimental aspects of love are very prominent we notice in some writers a tendency to depict it otherwise. They are giving emphasis on expressing the many facets of love and on hypocracies of modern love. They also expose the so called gentlemen of the society who wearing a mask of politeness are always hankering to satisfy their carnal passion but on the other hand turn up their nose at the common men's struggle to stop the sexual exploitation. Such a widest awareness in case of sexual matters is a new supplement to the stories of this group.

But the most common feature to be noted in them is their romantic ardour and extravagant sentimentalism.
Their language is also embellished and sometimes it is unbecoming for a short story. Their technical achievements are small and the style of narration of the former writers sometimes breaks through them.

The quote worthy writers of this period are:

**Padma Barkataki**

A figure of importance of this group is Padma Barkataki. His collected work of short stories are *Ashal*. We note a standard of gross sarcasm to penetrate into the social evils in his stories. He tries to show that though modernity gives many facilities to the man and woman of the society some of them are even deprived of getting a small piece of clothes to cover their body. In his story *Nilal* (The shameless) a woman is to lay bare her body for want of her clothes. She may appear as shameless because she displays half of the body. She has no intention to show her body but is compelled to do so as she is drying her half portion of clothes in the sun. The so-called gentleman of the society derives a pleasure by noticing her body but an artist feels a pity on her and is unspired by an artistic zeal to paint her sorrow. His another story *Asilil* (The obscene) heralds a revolution against the male atrocities on the women. Here we see a group of

---

89. *Asilil*
90. *Asilil*
prostitutes is coming in a procession to protest against the sexual exploitation. The gentlemen of the society shut their windows and doors so that their children might not notice these ugly women. But in another side of the city, we see one lady professor waiting for an aged merchant to offer her body in exchange of money.

Thus Barkataki, among his group shows his courage to deal with such matters in his stories.

Nirod Chaudhuri

Nirod Chaudhuri is a romantic story teller. The main themes of his stories are love. He very accurately narrates the experience of first love, the pangs of separation and overwhelming joy of passionate impulsive union. The romantic love between young men and women and the love of abstruse nature, between them are also dealt by him very accurately. The background of his love episodes are villages, cities and tea gardens of Assam. He wants to depict the class distinction of labour and owner, narrating some tragic stories centring round their lives. In the story "Ipāre Lalitā Sigāre Kantā"91 (Lalita is this bank and Kanta on the other). We witness the miserable condition of Sonia, the daughter of a tea labourer who is married to a tea planter on a social pressure but she is deprived the status of his wife. The

91. Ange Ange Sobha
humanistic approach to this sort of love is evident in the story 'Chameli Memsab'\(^92\) (Madam Chameli). Chameli, the girl of a tea labourer is loved and married by Barkely, the tea planter. But Chameli killed herself after giving birth to a child in order to escape from the ugly disease leprosy. Barkely, her husband loiters madly remembering his beloved Chameli. He also bears a deep love to the invalid child who is the emblem of Chameli's love.

Nirod Chaudhuri's language is lucid and perhaps for this reason his stories are of much attraction among the teenagers.

Golap Khound

Golap Khound contributes some beautiful short stories to the pages of Ramdhenu and they have a great appeal to the reader on account of his power of narration. He relates some love stories with psychological analysis. In 'Dirpana'\(^93\) (The mirror) Balendra, the refugee from East Bengal is overwhelmed by the physical beauty of Bimala a married woman. Balendra, who is to keep his passion in check due to his deplorable condition, derives an immense pleasure only in noticing the beauty of the woman. He always finds some clue to speak with Bimala and thereby he quences his passionate

\(^92\) Chameli Memsab

\(^93\) Syamalir Swapna
feeling for the woman, Bimala though is not attracted to Balendra, also derives a sort of pleasure by exposing her beauty to a person, who is enamoured of her. Thus a mutual understanding flows through them. The story ends in that state of mutual attractions. The writers intends to show the mental attitude of these two men and woman in a new psychological context. In "Man Brindawar Jui" (The fire of the mind), Ramprasad develops a keen passionate lust for Kanehi which is not fulfilled. The beauty of Kanehi and intense passion of Ramprasad are very beautifully drawn in the story. "Jiya Dansirir Skot" (The strain of living Dhansiri) expresses the passionate lust of Nilambare and Basanti.

Golap Khound's collected works of short stories is Syâmalir swapna.

Imran Shah

Imran Shah stands on the same level as Nirod Choudhuri as a story writer. He stories also present a study of love but its one aspect viz the romantic outburst of the passion. He hardly paints the charm of physical attachment and whenever he does so, an idealism reflects in the stories. His heroes do not derive immense pleasure from sexual involvement but a sense of guilt comes from an illegal relationship.

94. Ibid.
94a. Ibid.
Thus in *Sikhār Minati*95 (Appeal of flame) a married man after indulging in a sexual relation with a prostitute repents for this act and tries to be away from her reach. Though he is a worshipper of love, beauty and passion he is always controlled by a sense of morality in exhibiting the emotional feelings freely. He is at bottom a very romantic writer and that is why he lacks the power of exposing the hard reality.

His published work of stories is *Piyamukhchanidā*.

*Saidul Islam*

Saidul Islam also commences writing along with his brother Imran Shah and in collaboration with him, he published some stories in the collection entitled *Sikhār Minati*. But he shows a different attitude from his collaborator by exposing his realistic temperament. He has also a keen power to project the psychological complexes though his characters. His story *'Niyān Julir Cakupani'96* (The tears of Nayanjuli) expresses a psychological study of a woman behaviour who in pride of her beauty neglects the youth who comes to her in her young stage and now repents for this when she loses her youth and beauty. She now finds a pleasure in involving herself in an imaginary scandal with some college boy residing in certain mess or with some newly rich

95. *Sikhar Minati*
96. Ibid.
contractor. The story is an exotic product of his conscious art where woman's psychology is beautifully depicted.

Islam's book of stories is *Sikhār Minati* which is written in collaboration with Imran Shah.

**Bireswar Barua**

Bireswar Barua, a prominent writer attains a distinction in the field of short story for his intellectual vision. He depicts two facets of love viz. the traditional romantic love and deeply animated carnal love. "*Nilimar Man*"\(^97\) (The mind of Nilima) is a love story of first kind where a platonic conception of love inspires Nilima, a highly educated girl to remain a spinster only to store up the deep platonic love, she bears to Prasanta. On the other hand the story "*Dhunuhā*"\(^98\) (The storm) very accurately he denounces the traditional value of this sentiment. Here the hero of the story foregoing the immense value of love gets addicted to wine to take revenge on his beloved from whom he has got a rejection.

Bireswar Barua is a poet too and his poetic insight is clearly evident in the stories. His language also bears a poetic flavour.

His stories are collected in the collections entitled *Nilimar Man, Prāchir* etc.

---

97. *Nilimar Man*
98. Ibid.
Atulananda Goswami produces many beautiful stories in this period which are worth remembering for the grace and uncommon themes. His stories reflect the sorrows and sufferings of common beings who are possessing deep love in their heart, but the cruel destiny has crushed them totally. In 'Topolar Maram' (The love of the bundle) he pathetically reveals the sad plight of Aruna, the beloved of Anil, who has fallen prey to leprosy. Anil has left her in 'Howrah leprosy home' on a consolation that after her recovery he will marry her. But in the home she comes to know from other patients that this disease is incurable. Now she gives up her hopes to be united with Anil. In his another story 'Hāmdai Pular Jon' (The moon on Handaing bridge) an air of mystery and unusual sweet flavour of ethereal love has been depicted.

Goswami's collected works of short stories are Hāmdai Pular Jon, Rajpat etc.

Some woman writers

We have found a group of women writers in this age. They are talented enough to portray the modern waves in their stories. They are in the same padstrel of their male

99. Hāmdai Pular Jon
100. Ibid.
contemporaries in exposing the utter distress and disillusionment arising out of dreadful war, communal tension and the newly acquired political freedom which really prove to them false. The Gandhiji's teaching, the struggle for freedom, the female education, the equal rights given by law, make the end of dark era and open widely a new horizon for women of India. The awareness of social change, the sense of self respect come slow to the world of woman. Yet, due to the age long repression the bold voices of protest, the true picture of woman love can not be found in the stories written by women of Assam. Almost all of them hesitate to bring out the real truth. They write but in a mild way and depict the traditional concept of idealistic love, in their love stories, faminine jealousy, common man's love and hatred, these are also the recurring theme of their stories. Few of them are strong of course, and what they records are certainly new and very realistic.

The important writers of this period are:

**Sneh Devi**

Sneh Devi is of old group and becomes popular writing in the pages of the Ramdhenu.

Sneh Devi generally narrates the simple love behaviour of common people. The portraiture of the simple man's life which undergoes a great change against the background of world
war is very clear in her stories. She also depicts the common people who are running after the money leaving behind the human values. In the story "Eta Mrityu" (a death) Udchab, a common man plans to offer his wife Lalita as a bribe to a Military officer to get a contract. Being aware of the fact, disgusted Lalita takes a flight and accepts Ramakanta as her husband for the second time. The story very beautifully expresses the strength of a modern woman to stand against an injustice, being ready to break off the bondage of conjugal life. She respects her ownself accepting Ramakanta as her life partner for the second time.

The story "Atmasyat" (Brought into one's own use) is a love story of idealistic pattern. Here Haresuar the former lover of Salita is reluctant to accept her as wife after the death of her husband. He remains by her as her brother.

Sneh Devi obtains a psychological insight too. In another of her stories "Pohor" (light) retain a deep penetration into the mind of a girl, Radali, who is deprived of getting a conjugal happiness. She gets stupendous pleasure noticing a couple Indu and Muhidha who always used to fetch water from a well near her home. But when once they cease to

101. Snehdevir Galpa
102. Ibid.
103. Ibid.
come because of their domestic quarrel, Radali herself goes to them to enquire about the matter. Indu realising Radali's yearning to see them, she begins to go with her husband to the well again, settling their dispute.

Sneh Devi's style of narration is simple.

The name of her collection of short stories is Snehdevir Galpa.

Nirupama Borgohain

Nirupama Borgohain leaps into prominence during this period contributing some fine stories to the pages of the Ramdhenu. Some of her stories are now published in book forms and these are 'Janavir Sandhānat Ajan Dekāmanuh', Sunyatār Kāvya, Janani, Anek Akāś etc.

Most of her stories are charged with romantic spirit in the background of reality. In some of her characters their modern attitudes to life are clearly seen.

She intends to present the sentiment of love in a lucid and vivid manner in her stories. Some of her stories aims at rousing a spiritual atmosphere which is generally absent in this mechanical world. In the story 'Khanikā'¹⁰⁴ (a moment) a couple is elevated for a moment to a spiritual realization in a free and beautiful surroundings of nature.

¹⁰⁴. Sunyatār Kāvya
which they had lost amidst the hundrum of mechanical life.

In some of her stories woman characters are depicted in two different appearances. In her stories women are depicted in two different pattern, one pattern is lascivious and the other, she is full of motherly tenderness. In the story 'Janani' (The mother) she portrays one mother who being unfaithful to her husband and own child elopes with another person. The child is looked after by another woman and for the deep affection she showers on him, he takes her as his own mother. The story 'Char' (The house) is a significant one because of the fact that it gives a comparative study of different outlook of two generation regarding the conjugal life. The plain and deep conjugal love of parent has been resembled here with the worn out modern family life of their son. No body in her group is so conscious as her to show this generation gap in such a brightness.

Anima Bharali

Anima Bharali's short stories are also possessing the principal qualities of a good story. Her book of stories is Beli Phoolar Sopon.

Anima Bharali indicates her earnest zeal to depict the sad condition of oppressed woman in a male dominated

105. Janavir Sandhanat Ejan Dekā Manuh
106. Ibid.
society. Her chief concern is to unravel the intricate working of a woman's heart when it is in the grip of absorbing passion of love. She wants to make a sophisticated romantic atmosphere in her stories. She also sometimes depicts how ignorance and rigidity of the society torture people of common rank. In her story *Awaqāhan* 107 (bathing) society showers no love and grace even on the innocent child born in Mohon and a Christian girl's wedlock. But Misses Field, pays the value of their love and she looks after the child born of them.

Mamani Raisom Goswami

Mamani Raisom Goswami is the boldest woman writers of her age. She never hesitate to expose the naked truth and real conflict of life. The desires of the suppressed woman are beautifully depicted in her stories. Some of her characters of the stories betray the moral splendour. In the story *Manthan* 108 (Churning or stirring) the widow Manashi admitting the carnal desire, have a sexual relationship with her brother-in-law but in the next moment falling down her baby from the bed immediately reminds the wrong desire of her mind in this rigid society. She is also unable to denounce the traditional concept of vice and virtue. She ultimately leaves the place in order to get rid of her brother-in-law. Here the writer

107. Borgohain, Women (Edit) *Asomiā Galpa Sankalan*
108. *Kaimā*
wishes to portray the heartless social code which restricts widow from the physical pleasure yet the human desire exists so a widow values her own passion. In another story 'Noun Manar Marami' \(^{109}\) (A beloved of secret love), she very beautifully exposes the intensity of first love which is still alive even after married to other person. Bhagirath who was in her house developed a deep love to Anjali but it was not expressed. After the marriage of Anjali he takes resort to drinking in order to forget her and ultimately he fell victim to disease. Being sympathetic Anjali comes to see him and discloses the truth that she is also not really happy being married to another person. This confession of his beloved inspire Bhagirath to live in this world. In the story 'Kumārī Man' \(^{110}\) (a mind of virgin) the vivid picture of a first love of a teen aged girl is described. But the girl is ultimately disappointed when she comes to know that young man to whom she proposes deep love is a lover of her elder sister.

Thus Goswami depicts the sentiment of love in a various way.

Besides these writers there are also some other name of importance who produce one or two interesting love stories and they are— Prabina Saikia, Chitralata Phookan, Phool Bora, Arati Das Bairagi, Anu Baruah, Preeti Barua etc.

\(^{109}\) Ibid.
\(^{110}\) Ibid.