CHAPTER III

The Auahon Age

In 1929 the famous literary magazine the Auahon is published under the editorship of Dinanath Sarma. Likewise the previous literary era, which was named after the name of famous journal the Jonaki, the present period also derives its name from this epoch making literary journal, over three decades of its existence the journal confers a great benefit on Assamese literature, specially in the domain of modern short story.

The most remarkable era in the long history of Assamese short story is the Auahon age. The founder of the Auahon Nagendra Narayan Chaudhuri, plays the vital role in the development of this genre during this period. He himself contributes a large number of stories of different taste to the pages of the magazine. Besides him a band of brilliant writers undertake to write stories of high distinction. They show a considerable maturity both in form and content, rarely attained by the previous writers except Lakhminath Bezbaroa who has had a profound influence on the story writers of this age. The writers of this period deserve the credit of breaking away from the tradition in many respect. The most brilliant inventiveness in such fields like symbolism and in new thought like Freudian concept or Marxian ideology are easily evident in a few writers.
The period also evinced how the short story can be shaped into a penetrating interpretation of everyday life, instead of being a piece of only romantic outpouring. The writers deal with the human mind and reveal the feelings and motives of people as they are manifested in daily routine.

The interest of the writers of this period is not only centring round the trivialities of life, they sound a vigorous protest against social injustice which pollutes the individual life. Some times it is expressed through jest and some times through logical discourse. The political upheaval of the country makes the writers to turn their thought in the direction of the freedom movement. New hopes and aspiration of an individual evaporates due to political unrest is also beautifully shown by the writers of this period. But the main theme of the stories during this period is the passion of love. The period is most remarkable because of the fact that the real florescence of Assamese love story can best be seen in this period.

**Concept of love**

The period produces a lot of love stories in all its various facets and the romantic element of love has found a place of prominence there. The cause of this is obvious. The romantic fermentation achieves a high ascendency in the period, and the poems published in the pages of the Awahon.
witness its romantic zeal very clearly. Same is the case with the short stories also. With the advent of the Āwāhon age the concept of romantic love begins to acquire a new dimension. Except few writers most of the writers of the Āwāhon are essentially the worshippers of romantic love.

But the Āwāhon era is distinguished not because of this romantic tone which we had heard from earlier writers but for its move towards realism. The outspokenness of physical passion finds a unique place in the short stories which were never dreamed of by the previous writers. The earlier writers totally dismissed the joy of sex as rather inferior and undignified but some of the present writers go to the extent of painting the glowing mood of physical passion very realistically. The hot tumult of passion surges through the stories of writers like Lakshmīdhār Sarma, Haliram Deka, Rama Das and because of this, their stories are attractive to jubilant youth. The stories of this sort also bear the influence of freudian psychology which may have made a passage to Assamese literature through the writings of Bengali writers.

The manifold attempts of the writers does not end here. They also try to focus the issue concerning dignity of woman in the society. The fallen woman have also been sympathised and attempt has been made to draw them to the line of dignity, by the writers like Troilokyanath Goswami.
Sometimes a vehement protest of the writer betrays the earnest zeal to eradicate all the injustices done towards the weaker section. Along with it the arrogancy of the womanhood find a beautiful place in the short stories of this period. Though this licentiousness is freely depicted through some woman characters, the way has also been shown, how to bring them back to real circuit.

The romantic love stories are distinguished by overflow of emotions and poetic imagination. Some stories are very poetical. Though a few of the short stories retain a minute observation of psychology, most of the stories of physical love are nothing but the simple narrative.

The noteworthy writers of the period are now to be mentioned chronologically and endeavour will be made to spot light their concept of love as expressed through their stories.

**Nagendra Narayan Chaudhury**

The most noteworthy writer of this period is zamindar Nagendra Narayan Chaudhury. He was not only the founder editor of the Àwáhon Magazine but he also enriched the Assamese short story by his unique talent.

Most of Chaudhuri's short stories are based on the village life of Assamese people. He speaks of the poor
economic condition of the villagers, their wants and sacrifice, superstition and local customs. He has beautifully and flawlessly put before us through his stories the condition of the society of his time. Most of his stories reveal the social awareness and extreme deep sympathy for the poor and down trodden people.

A number of Chaudhury's stories are based on love. In many of his longer stories he sketches life like stories on sexual attraction but sex is not the main stream of his beautiful love stories.

He produces a lot of sad love stories and in these sorrowful stories we find the flow of love has been stopped on account of social evil, superstition and poor economic condition of lovers or beloved. The love locked heroes and heroines have been shown to accept failure because of the strict norms of the society and sometimes they themselves are burning in utter agony, enduring all the pangs of passion. In some stories the physically attracted hero and heroines sacrifice their physical love in the altar of idealism so as to set a good example to the society. In order to get a mental solace some characters deviate themselves from the path of worldly affairs and has recourse to asceticism being disgusted in conjugal love affairs.

Most of his characters, specially the woman are adorned with Indian idealism and they acquire from it the
power of forebearance and patience. They also become able to make exulted their passion of love to a higher idealism. The heroes of the stories are idealistic in Indian style so much so that they solemnize rites of fast to get the beloves. When he loses her he consols himself with the thought that his failure is due to his bad deeds of past life. All torture inflicted upon the woman by her husband or in law's have been tolerated by them and they adored their husband and in law's like divine being to respect the ideal of Indian family life. His women are adorned with virtues like patience and restraint and highly influenced by the Indian ideology.

His male characters have also been inspired by these ideals but they are lacking in boldness. Out of fear for the society some of his male characters have stopped midway while proceeding towards their goal of love. Instead of revolting against the prevalent practices of society some of them become the part of it. Though most of the woman characters are weak, a few of them try to embolden some of the male characters.

We can classify his love stories as follows:

1. Stories of Romantic love
2. Stories of conjugal love
3. Stories of illicit love
4. Stories of Indian ideological love
5. Stories of farcical love
Stories of Romantic love

Love of young boys and girls have been beautifully revealed in his stories. If sometimes a young girl feels the love for a married man he puts in on an idealistic plan. Similarly when married women are attracted to young man they did not disgrace themselves by physical intimacy.

Most of the Choudhury's romantic love stories are written on the backdrops of village life. He has written a few love stories with urban life as its background. He has even adopted the foreign location in some of his stories. In the story Smiriti¹ (The remembrance) the story of a soldier being attracted towards a woman is portrayed in a foreign location. He has also portrayed the unaffected and natural love of the tribal and hill communities.

In Chaudhury's love story the lovers under the passion of romantic love, tries to overcome all sorts of obstacles that come in their way. They even accept death without hesitation. Sometimes aristocracy and wealth have stood in the way of lovers as a barriers.

Some of his notable romantic love stories are discussed below in detail.

¹ Nagendra Narayan Chaudhurîr Golpa
"Pratigya" (The promise):

How the aristocracy and riches have stood in the way of union of the lovers are aptly displayed in this story. Sudharani and Hemkanta are two sincere lovers but Sudharani's parents keep her under strict surveillance and prevent her from meeting Hemkanta as he is a poor fellow. All efforts on the part of Hemkanta are in vein and Sudharani is married off to another youth. He is now determined to kill both groom and bride on the bridal night. But a saint gives him a great message of love, that true love is selfless and divine. Hemkanta learns from the saint that he has not acquired the true love. Therefore he decides to turn a new leaf by giving up the idea of revenge.

"Parivartan" (The change):

A plain, simple and rustic love of a rural youth and a girl has been depicted in the story. Jagat develops love towards Dubari, but it is thwarted by the conspiracy hatched by Dutiram. Jagat is delayed while arranging dowry to marry Dubari, so when he reaches his house he finds that her marriage is already solemnized with Dutiram. The dowry that he has collected is offered as a gift to her on the occasion of her marriage.

2. Naqendra Narayan Chaudhurir Galpa
3. Naqendra Narayan Chaudhurir Galpa
A young tribal girl named Pohari is attracted to Doctor Dinabandhu without his knowledge. Pohari lovingly fondless and kisses the pen of doctor which he had left in her house. Her beauty attracts 'Member' who belongs to the same village and attempts to molest her. In order to escape from the clutches of 'Member' Pohari goes to seek the help of Doctor. Fearing that his wife might misunderstand she takes refuge in the jungle near the house. One night she is detected by the doctor when she comes roaming near his yard. He gives her refuge in his house.

One day she is detected by the wife of doctor while she is kissing the doctor's pen. Though at first she develops a sense of suspicion that doctor and Pohari are in love affairs, after a brief discussion between the couple the misunderstanding has been overcome. She is sent to a distant place for study and after taking a course in nursing she is appointed a nurse in the Local Board. Even after this long gape she has not got over her love for the doctor and she in return sent gifts to the wife and children of doctor as a token of her love for him.

4. Nagendra Narayan Chaudhuri Galpa
"Tuni" (a name of a girl):

In this story a picture of love or a simple tribal girl has been painted. Tuni a beautiful hill girl show her love equally to both Thangring and Bakhang, the two Jubilient youth of her community. Both of them contest to win her hand. Meanwhile, there appears another contender. He is a Military man known as 'Bhandara chipahi'. Under the influence of intoxication of wine one day Tuni agrees to marry Bhandara, who has impressed her by his power and social status. Shortly after realizing her mistake she run away and embraces Thangring to get rid of Bhandara.

"Smriti" (The remembrance):

A beautiful young girl named Neera, has saved Buda chipahi, from the enemy, being enamoured of his love. She has given her a ring as a taken of love. This emblem of love often reminds him of Neera. Buda chipahi in his old age also is filled with passion and warmth when he remembers this incident of his vigorous youth. Thus in the midst of fearful surroundings, a tale of love and passion has been beautiful woven.

5. Nagendra Narayan Chaudhurir Galpa
6. Nagendra Narayan Chaudhurir Galpa
Stories of Conjugal love

Out of all Chaudhury's love stories, in the stories of conjugal love we find an idealistic picture of strong and sharp love. In it we find not only how a couple are deprived of enjoyment of true love due to the pressure of society, where there prevails evil customs, superstitions, and family stricture, but also how the couple have the fervent desire to reach their goal of conjugal love in the midst of these adversities with patience. Even though the writer has written on deep love of married life as well as on its hatred and aversions, he succeeds in projecting the magnanimity and greatness of conjugal love.

In these stories the female characters are endowed with patience. The male characters have not raised their voice against the strict control enforced by the prevailing social system and even and even some of them by becoming the part and parcel of the system have ill treated their wives beyond descriptions. Sometimes the male characters have also become purified by the effect of beautiful ideals and act of sacrifice by the female characters.

Some of the stories of conjugal love are discussed below:
"Tāmar Tabiz\textsuperscript{7} (an amulet of copper):"

Premadhar's mother is bent on shattering the golden dreams of Premadhar and Rukmini. Premadhar at last has thought of living separately from his mother by taking his wife along. But Rukmini, the ideal woman, refuses to leave her mother-in-law and gives up her own chances of happiness.

After the birth of her son Rukmini's mother-in-law's hatred towards her has turned into love. Premadhar and Rukmini's married life becomes one of joy and happiness.

The story projects the universal jealousy of the mother towards her daughter-in-law for snatching away her son from her. Chaudhury perhaps does not write this story from this modern psychological viewpoint but he projects through it, the prevailing family customs and superstition of those days.

"Lāhari\textsuperscript{8}" (a name of a woman):

In this story the Lalitmohan's love of music ultimately turns to mere idleness and because of this the conjugal happiness begins to ruin. Lahari marries Lalitmohan being enamoured of his sweet music. Gradually she becomes disillusioned by his laziness and life of leisure. As a result of his laziness, poverty encircles the family and Lahari

\textsuperscript{7} Nagendra Narayan Chaudhur\textsuperscript{r} Galpa
\textsuperscript{8} Nagendra Narayan Chaudhur\textsuperscript{r} Galpa
being disgusted with her husband, returns to her own house. Lahari's father invites his son-in-law to stay at his house, to which he does not agree.

He sells his harmonium and with the money, he goes to Calcutta and works there as a businessman and returns home a richman. There the story ends. We see no development in the character of Lalitmohan and so the story lacks the special appeal.

'Bijoya' (a name of a girl):

There is a striking example of genuine sincerity and loyalty of the woman towards the man in the matrimonial life in the story. Bijoya, the wife of Sasadhar comes with husband to her mother house. She suddenly falls ill and she is left in her mother's house. When she has recovered, Sasadhar sends a person to bring her back. But her father refuses to send her saying that she is still too weak to proceed. At this Sasadhar loses his patience and he marries for the second time to teach her a good lesson. On hearing this Bijaya comes to husband's house but she is sent away in disgrace by her mother-in-law. Once Sasadhar comes to Gauhati for the medical treatment of his second wife and he suddenly falls ill of cholera. Knowing no one in the town except the people of Bijaya's house, he at last sends a

9. Nagendra Narayan Chaudhurir Galpa
message of his ailing to her house. Bijoya immediately comes to Sasadhar's bedside and by her selfless nursing she proves her sincere devotion to her husband and thereby these two, husband and wife again unite.

**Stories of illicit love**

Chaudhury has written a few stories on illicit love. Although these stories show that the men and women are attracted to each other, they have no special desire for any sort of physical union. Sometimes for fear of the society, the male characters do not wish to advance into the world of illicit love. Sometimes the female characters drawback from the love affairs on moral and ethical ground. Sometimes even though a few women characters come forward to fulfil the passion but they are stopped midway.

"Dutirāmar Sangsār" (The family of Dutirām):

The story beautifully depicts how the glow of first burst of love remain unchanged after settling into a married life. Dutiram, an aged man marries Dubari, snatching away from her former lover by his power and money. One day Dutiram finds his wife Dubari exchanging love with her former lover. In order to get rid of him he brings her with him to the tea garden. Here again the Sahib (white tea planter) is

10. Nagendra Narayan Chaudhurīr Galpa
attracted to her and sends his man to bring her to his quarter in a night. Dutiram refuses to comply with the wishes of tea planter. There is an encounter between the Sahib and labourers for this matter. Dutiram is fatally injured in the incident. He heaves a sign of relief and dies a peaceful death only after he has handed over Dubari to Jagat, her former lover.

This story could be said to be another chapter of the story Uchara which is discussed in the head of romantic love story. The love of Dubari and Jagat can not really be called an illicit one, for they had been in love before her marriage took place. It has been put in this group because Dubari is found engaged in love affairs with Jagat after she leads a conjugal life with Dutiram.

"Madhumālatī" 1 (a couple, Madhu and Malati):

It is a story of illicit love of a young boy to a woman whose husband has been taken as dead. The distress of the woman, that she is facing in her father-in-law's house makes Madhav, a college student sympathetic at first and ultimately it turns to a sort of love. One day being unable to tolerate the torture any longer she rushes to Madhav's study room, she is even ready to run away with Madhav; but he lacks the courage to do so. Insulted and

11. Nagendra Narayan Chaudhurir Galpa
abused Malati decides to end her life by jumping into a pond and dramatically Madhu, who was supposed to be dead by a snake biting enters the scene. Really he had not died, but lost his consciousness and after regaining the consciousness by dint of a hermit, he followed him and after a long gap he returned to his house. Madhu notices that a woman is jumping in the pond, he also jump into it to rescue her and thus they become united dramatically.

"Punarjanmar Dakhinia"¹² (a sacrificial present of rebirth):

This story can not be called a love story in the true sense of the term. It is a story of the hardship of a teacher and finally his emerging and getting a new lease of life as a rich man. Here the writer has described an incident of a teacher involved in illicit love with a widow. For this incident he has to leave his job after which he established himself as a business-man.

Harkishore is attracted towards Brinda, a widow, belonging to Hira (a low caste) caste. One day he is caught red-handed, holding the hands of Brinda and exchanging endearment by two village-Mandals. After this incident he has put an end to this love affairs but he has to seek her help for money in order to pay debts. Ultimately the teacher Harkishore has lost his jobs and he is outcasted by the society for his entanglement with a low caste woman.

¹² Nagendra Narayan Chaudhurir Galpa
Brinda's help makes Pandit Harkishore to grow as a businessman. A year later, Harkishor meets Brinda in Palasbari where he has established himself as a rich businessman. There Harkishor returns all the items he had taken from her on loan to start his business. At that time people of swaraj movement (freedom movement) come to collect money. On seeing Harkishore pay a sum of rupees one hundred to swaraj movement Brinda also gives away all the utensils she has just received from Harkishore for the cause of the national movement. The contribution that Harkishor offers to the people of the society, who once deprived him of his service, is termed here as remuneration of his rebirth.

In this love story, illicit love raises itself from the mundane to the higher level of patriotism.

Stories of Indian Idealistic love

In Chaudhury's stories we do not find any clash of ideas of the ancient and the modern outlook, but we do find that he has a leniency to Indian ideology. His characters inspired by Indian spiritual idea, have never overlooked or rejected morality and idealistic way of life. If some of the characters deviates themselves from these ideals they are disturbed by the qualms of their conscience. Some characters, becoming fed up of a life of disgrace and defamation, have chosen a path of spiritual peace by becoming
a hermit. Some of them have been confronted with the controversy of being involved in a mundane love affair and at the same time not wanting to sacrifice higher spiritual aspiration, some characters steeped in Indian spiritual ideals, accept and welcome death peacefully as a simple fact of life. In the story 'Jora phāci' (two victims of hanging) Nareshwar welcomes death with the Gita clutched to his breast in front of his Guru (spiritual guide).

In love affairs also this Indian spiritualism plays an important role. His such stories are:

'Boqītara'\(^3\) (a name of a girl):

This is a story of an exploitation of a plain and simple woman in her father-in-law's house who finally emerges pacified with spiritual strength. The final outcome of a proud husband is shown by the husband asking for aims from his own wife. The wife Boqītarā who is turned a nun, recognises her husband, but decides not to go back to worldly life and continues her spiritual life.

'Nayantarā'\(^4\) (The name of a girl):

Nayantarā is in the habit of chanting hymns from a very early age and so has developed a religious persona-

\(^{13}\) Nagendra Narayan Chaudhurīr Galpa
\(^{14}\) Nagendra Narayan Chaudhurīr Galpa
This spiritual bent has helped her to tide off all her sufferings with patience. When she finally unites with her love she accepts this joy and happiness as the divine wishes of God.

"Adhikārara Dāvi" (The claim of possession):

This is mainly a love story but even here we see the presence of Indian spirituality. Bhubaneswari is in a quandary when she does not want to envelop herself in a conjugal life with her husband but to spread the message of universal love. But at the next instant she feels the urgency of uniting with her husband Biswanath as all woman would.

So in these stories we find the expression of ideas on sin and redemption, luck or fate and consequences of life based on one's own action done in the previous life. These are the Indian spiritualistic ideas which have been illustrated elaborately by the writer in the stories.

Stories of Humoristic Satire

Chaudhury has also written stories which have the punch of humour mixed with sarcasm. The satirical humour that we find in the literature of Lakshminath Bezbaroa has been the source of inspiration to a number of writers and

15. Nagendra Narayan Chaudhurir Galpa
they have tried to enrich and enliven their stories in a similar manner. Although Chaudhury has not been much influenced by Bezbaroa's method of humorous love stories, social evils receive a humorous and satirical treatment in his story in an individualistic style. A middle aged man, while running after a girl, a frantic youth, mad after a girl; but falls into the clutches of another one; and arises a situation of comedy of errors such are the common theme of his humorous stories. Some stories of this kind are discussed below.

"Asampurna Ain"\(^1\) (Incomplete law):

An old man files a case against his son because he (the son) disapproves his father's marriage to a girl who could have been his grand daughter. Nagendra Narayan Chaudhury has thus drawn the attention to the then custom of the society where women have no right to choose themselves their life partner and they had to abide by whims of their families.

"Durdaiva\(^2\) (ill fate):

Golok Behari is attracted to a girl and sends a letter to her. His love letter is mistaken by his elder sister who is still unmarried. She comes herself with the reply of the letter and also makes him aware of the fact that her

\(^{16}\) Nagendra Narayan Chaudhurir Galpa
\(^{17}\) Nagendra Narayan Chaudhurir Galpa
younger sister is a married one. Golok Behari has lost all enthusiasm to bestow love on her.

'Kukutmedh Yajna' (a ritual of sacrificing chicken):

A lover has refrained from taking chicken to please his lady love. But later on seeing a callousness on her part, he himself prepares the curry of chicken to have it. At that time the father of his friend in whose home, curry is being prepared by him, comes to know that chicken (which is strictly prohibited food for Hindus) is being prepared in his home, he in a sudden wrath throws the curry by his feet and at that time the forehead of the lover is burnt by the hot curry. The wound of his forehead remain as a forehead mark or a 'tilak' for a long time.

'Maidām Anusandhān' (Search of graveyard):

It is a humorous story of how two youth were incited and instigated. Bhabananda and Karmeswar make a journey to Kurua at the instigation of two girls by a machine boat and at last they became aware of the fact that they are deceived by those two girls. These two girls give them information that their brothers can show them the gravayards of kings on Ganesh hill. They became delighted in the hope

18. Nagendra Narayan Chaudhurīr Galpa
19. Nagendra Narayan Chaudhurīr Galpa
that a treasure of Gold and other valuable matter are hidden under the graveyard. But at last they become disappointed when they come to know that the girls defraud them only to get their house at an early hour by their engine boat.

By writing different love stories like these, Chaudhury ushered in a new era of Assamese short story and he held the place of pride as a writer of the first order. He has shown his talent and creative capacity by writing on the pages of the Awahon silently and continuously. He has enriched the Assamese short stories by variety of moods, emotions and artistic ideas. His stories are long and commonplace. The method of his story writing is simple but as one of the earliest writers, his name will always be remembered for he set to a distinguishing trend in Assamese short story and also inspired the story writer of his time with his individualistic zeal.

Nakul Chandra Bhuyan

Nakul Chandra Bhuyan begins his career as a story writer by writing in the magazine the Banhi and the Chetana. It is in the Banhi that he shows his proficiency in the art of story writing. His stories have been compiled in two books under the name of Chorangchowar chara and Galpar sarai.

He has written stories on various topics like social injustice, national integration and idealism of love. In some of his stories the object of his reformation is also
evident but he has not tried to give solutions to the material and economic problems of the society.

Bhuyan's love stories hold an important place in Assamese literature. He has written some stories where he has illuminated romantic outburst and feverish love, associated with the Bihu, the spring festival of Assam. In love stories also he sometimes goes on to speak of national integration and some other social problems; and that is why they foil to impress reader by intensity of the emotion of love.

His love stories have been classified under the following heads.

1. Romantic love stories
2. Stories of marital love

**Romantic love story**

Even though Nakul Chandra Bhuyan lacks romantic imagination and passionate emotion, some of his love stories give expression to deep emotional feelings. In some of his short stories in the first flush of romance, the young lovers have ignored the criticism of society or they have not feared to end this life or have not hesitate to shoulder each other's burden in life.

He chooses his characters from the surroundings in which we live. None of the characters are eccentric or
extra-ordinary. Some characters have also been chosen from remote village, from the tea gardens. Some of his love stories are:

"Gabharor Bāchānī"\(^{20}\) (The selection of damsell):

This is a love story of a vigorous youth who is selected by Phulu for his masculine vigour. Phulu and Bir Bahadur both are passionately fall in love. Ram Bahadur, the lazy man who works around the court, comes to marry her. But Phulu runs away on her wedding night. Ram Bahadur finds her and places her before the magistrate. Phulu openly declares in the court that she wants to marry a hard working man like Bir Bahadur and not a lazy man like Ram Bahadur who is merely a office worker.

"Bihu Ne Bīā"\(^{21}\) (Whether Bihu or a marriage):

This is a love story based on the love of a young boy and a girl associated during the Bihu festival. Dhanvar wins the heart of Jonāki by his expertise in the Bihu dance. Inspite of her father's disapproval Jonāki is adamant to marry Dhanbar. The whole community come and push on him on their behalf. So the father is forced to accept the wishes.

\(^{20}\) Bānhi (13th yr, 12th issue)
\(^{21}\) Awāhon (1st yr, 6th issue)
of the community and gladly agrees to give his daughter's hand to Dhanvar.

'Kavita Byārtha' (baffled poetry):

The story illustrates the intense love of Nabin on the one hand and Mrinal's indifference towards Nabin, on the other. Mrinal likes Nabin's poetry, not the poet himself. So she ultimately marries a barister. Nabin goes away from Mrinal because he feels restless and dissatisfied. There he gets a job of clerk with a jamindar. A poet now turns to a clerk defeated by his lover.

'Abhinetār Katha' (the story of an actor):

Prabha is attracted towards Nanda for his expertise in acting on the stage. But she is married to a young lawyer on the pressure of the family. After her marriage once she witnesses a theoretical performance where Nanda takes a part. Seeing Nanda on the stage she is reminded of her past love and she falls ill and begins to speak deliriously. As it luck would be that Prava's husband takes the matter an effect of Nanda's realistic acting. So instead of suspecting Nanda he pours a praise on him and invites him to a party arranged in his house. But Nanda perceives the real truth and goes away from Prava for good.

22. Āwāhon (1st yr. 4th issue)
23. Āwāhon (1st yr. 5th issue)
"Jakāichukat Chikār" (hunting on a remote corner):

It does not possess a well arranged story on love. It is rather a story of attraction of a young lad for a young girl of interior place in Assam for whom, the enamoured lad has to suffer only for his simplicity. Indra Phookan, while he is an hunting he is enamoured of a group of Assamese girl and he engages his look on a particular girl. Being a girl of remote interior place she does not grasp the meaning of his look and in utter fear, she screams. On hearing her screams the villagers comes and without asking anything they begin to beat him, which resulted a great wound on him. At last the villagers and the girl herself are moved at his simplicity, and they bestow on him love and reverence.

Stories on marital love

There is not much variety in the topics of Bhuyan's love stories. Besides stories on romantic love he has also written a few stories on marital love. These stories are:

"Tirotār Ātmakathā" (a story of woman's self):

It is a story based on the suspicion of a husband on his wife. A town boy falls in love with a Mirigirl.

24. Awāhon (2nd yr. 10th issue)
25. Chetanā (1st yr. 9th issue)
This young lad is suspected by the husband of the woman (who is the hero of the story) because he is moving up and down in the front of their house. Once he orders his wife to shot at the boy and she has also done it accordingly. The husband's doubt is eradicated when the Miri girl weep over the body of the young lad. Then her husband realises his mistake that the boy was the wooer of that Miri girl, not of his wife.

"Pani Mātir Katha" (The matter of land and water):

The hero meets a beautiful girl while travelling from Tezpur to Dibrugarh by boat. She suddenly falls ill on the boat. The hero who is a doctor cures her of illness. On his return to Dibrugarh he comes to know that she is the sister of his Bengali friend Romoni Mohan. They fall deeply in love and they get married. The girl has an apprehension that after the marriages the husband will ignore on being her a Bengali girl but she finds that there is no lack of love. Here in the story the writer wishes to bring integration between the two communities.

In the history of Assamese short story Bhuyan occupies an important place not because of his extra-ordinary genius, but for his unique effort to raise the Assamese short

26. Āwāhon (3rd yr. 5th issue)
stories to a higher level by contributing stories of various modes. His stories rarely show the artistic excellence. He has not given any importance to systematic writing and is less concerned to express the suggestiveness through his description. His stories are bare narration of some outward incidents. But sometimes his poetic imagination awakes in the story and then it becomes a piece of beautiful poetry.

Haliram Deka

One of the notable short story writers of the Awahon age is Haliram Deka. It could easily be said that the foundation of the Assamese short story was fortified by him. He brought about a unique change in the descriptive short stories. He brought the consciousness of art in them. Suggestiveness was one of the prominent feature of his stories. His stories having beautiful combination of intelligent humour, satirical twist and sweetness have occupied a special place in Assamese literature.

Like his predecessors he too writes a number of beautiful stories based on the social problems and contemporary life. He has criticised the bad customs of the society with the help of intelligent humour and satire. But his talent has been revealed in his love stories. His romantic love stories reveal the passion and warmth of romance in dramatic situation. However, he has revealed the deep love
Graphic description of the feeling of love of different characters in different social environment are seen in his stories. He has brought into focus the degraded woman of the society and has shown them to be possessed of ardent feelings of love.

Besides the universal love of men and woman, he has shown unique example of fraternal love in some of his stories. The story has been narrated beautifully in the story "Re Bare Bhāi" (O, older brother) is a notable illustration in this regard. Love between human beings and other creatures has been shown beautifully in some of his stories. For example the tale of a pet dog, rescuing the son of a magistrate from drowning in the river and sleeping with him is the theme of his beautiful story "Balibhat".

Famous critic Trailokyanath Goswami while criticizing Deka's stories has stated; "It seems that Deka intentionally describes psychological traits of his characters in a coarse and humorous manner rather than describing them in a finer way manner. He does not expose the inner conflict of the characters. His imagination is attracted towards the broad outlook of life and not towards its depth."
Though Sri Goswami's comments are found to be true in case of most of his stories, yet some of his stories show his capacity to go into the depth of life. The psychological study of some of his characters is also very fascinatingly displayed in many of his stories.

Even though there are not different types of love in his stories, still his love stories can be grouped and reviewed under the following heads.

1. Stories of Romantic love
2. Stories of Conjugal love
3. Stories of Physical love
4. Stories of Indian Idealistic love

**Stories of Romantic love**

Haliram Deka's love stories are few in number. Description of fervent love of young boys and girls have been dealt in some of his stories. Sometimes he has narrated the romantic zeal in a poetic way without giving much importance to the story and characters. His imaginative mind can be seen from his stories where the hero of the story sometimes muses like a poet when he goes to describe the beauty and power of love of his beloved. Once a hero muses thus
I have no sorrows and sufferings. I have the memories. 
I have no lust, you appear in the horizon of my imagination. 
You are pervading the whole universe and beyond. You are 
dream like reality. In this vastness of this world you are 
onmi present, my sweet heart—(Smriti Deep^30)(flame of 
remembrance).

Thus the romantic outburst often comes to the 
level of a poetry in his romantic love stories. Some of his 
beautiful love stories are:

*Sukh Mritya^31* (a happy death):

The hero loves a Bengali girl named Joshi. Narmada, 
an Assamese child widow, studying in Calcutta is a friend 
of Joshi. Bipin meets her in Joshi's place. As time passes 
Joshi's attraction towards Bipin begins to wane. Bipin 
fails to find out the reason. Meanwhile Joshi's father 
proposes to Bipin to marry his daughter. Bipin refuses the 
offer, out of sheer pride. Then Joshi's father suggests 
that he should marry Narmada. Out of frustration Bipin 
takes poison. When the action of poison subsides, Bipin 
finds Narmada at his bed side. She is nursing him and 
looking at intently Bipin has grasped the meaning of look 
in her eyes and says "had I known earlier". Narmada replies

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30. Awahon (1st yr. 5th issue) 
31. Awahon (1st yr. 7th issue)
"It is not necessary to know all, something should be perceived." The story thus illustrates deep romantic love as well as the sincere love of two friends. Narmada's love is shadowed behind the act of sacrifice by Joshi.

"Deep Śikha"32 (flame of a lamp):

The hero is engulfed in romantic love with a prostitute who takes shelter in his home. The purity of the hero's character cleanses the prostitute of her lust. She gives all her worldly possession to the hero and goes away from him. The hero's romance with the heroine has been beautifully expressed in the story. The desire and lust have been wiped out by the idealistic love of the hero and she is thus purified.

"Bīā Bibhrāt"33 (confusion in a marriage):

Dutiram's romantic love has been exposed in a humorous way. Dutiram fell in love with Aparna, at first sight. Aparna is also equally attracted. On the other hand, Mohit was also drawn towards Aparna. Mohit proposes to Aparna's father his intention of marrying Aparna and the marriage is settled. Dutiram could not muster courage to give the proposal to her father. But he (the father) feels

32. Āwāhon (1st yr. 12th issue)
33. Haliram Dekār Galpa Sankalan
for him. As Dutiram is financially well off the father of Aparna manages to give her daughter to Dutiram and on the wedding night he secretly give in marriage of his maid Lakhmi to Mohit and gave the hand of his daughter to Dutiram.

"Parākākat" (old document):

This does not contain any story as such, but it illustrates the devotion of a love lorn heart. From fragments of some letters we come to know that the hero being unable to tolerate separation from his lady love, goes to seek solace from a harlot. Inspite of it, he could not forget the image of his beloved.

"Pritilata" (a name of a girl):

Even though this does not contain a well narrated tale, it expresses intense sorrow at losing his loved one. The lover wants to embrace his dead beloved for the last time and even in her lifeless body he sees an unparallel beauty.

34. Āwāhon (2nd yr. 11th issue)
35. Āwāhon (2nd yr. 11th issue)
Rajbandi: (Royal captive):

This story is based on a political background. It would have simply remained a tale of Tapan's political career, had not Tapan been attracted gradually to Kamala. So it narrates the deep emotional ties between Tapan and Kamala. Kamala's dialogue reveals the deep feeling of her love for Tapan.

Mr. Haliram Deka's stories express his individualistic romantic ideals and feelings. He even superbly blends them like the problem of society on the one hand and the realistic expression of love on the other in his stories.

Stories of Conjugal love

Haliram Deka has written a few exclusive stories based on marital love with the help of ideas like sacrifice and idealistic sincerity. He has beautifully projected the closeness and sweetness of marital love. Sometimes there has been a betrayal in this life but it has also been cleansed and purified by the idealistic beliefs. Sometimes when a few female characters had been injured by their husband then they had taken resort to revenge. But they finally resented it and suffered from mental conflicts. Some of his conjugal love stories are intensely heart rendering and deeply pathetic.

36. Awahon (3rd yr. 5th issue)
Another important feature of his marital love stories are that there we get picture of marital life of different types of societies. He is at ease when writing about a Hindustani Jaruwala (the sweeper) and with equal ease he writes of a man of a Muslim community. Perhaps his occupation of a judge helped him in the portrayal of different classes of society in a realistic manner.

"Joddar" (a name of a person):

Joddar is a super example of conjugal love. Jhilli returns home after quarreling with her husband. One day Joddar comes to fetch her, but then she was suffering from tuberulousis. Jhilli's parents would not allow her to accompany her husband, so while attempting to run away with her husband she fell down and died instantly.

"Safeda" (a name of a woman):

In this story too we see the intense love of husband and wife through the characters Abul Kader and Safeda. Because of her step mother-in-law's conspiracy, she left her in law's house and returns to her parents home. Abul comes to fetch her because he can not endure her separation. He was accompanied by Majfur, the faithful driver.

37. Āwāhon (2nd yr. 1st issue)
38. Āwāhon (3rd yr. 11th issue)
and love of his step-mother. Majaffar, at the direction of Abul's step-mother, aims his gun to kill Safeda. But Abul refuses to let Majaffar to kill her alone. He embraces Safeda and orders Majaffar to kill them both and they die a peaceful death. The story is written on a queer psychological view.

Here we see a husband who loves his wife and also is possessing a destructively trait wish to annihilate his beloved and himself.

"Dutia Paksha" (The second wife):

This is a story of a confession of a second wife about her temporary weakness to a person whom she had approached to bear a child because of her old husband's incapability. This is how, a woman's longing for a child and whose absence may makes a conjugal union, a source of unhappiness, is beautifully expressed in the story.

"Bidhan" (a decree):

The story illustrates the various phases of love and suspicion in married life. Tarun suspected that Lavanya still loved her childhood-friend Nabin; so he left his house without solemnizing the second part of the marriage ceremony which is known

39. Awahon (2nd yr. 6th issue)
40. Awahon (1st yr. 3rd issue)
as 'Sántibia'. He informed her that she could marry Nabin and he had no objection to it. After a few days, he dies leaving a letter by his bedside. It discloses that he has been suffering from tuberculosis and therefore refrains from marrying Labanya. The letter also reads that he has known of the friendship between Labanya and Nabin but he also knows that she has not gone astray, and even though she had, he would not take it seriously, Labanya on the other hand is content to live with the memory of Tarun.

"Ākarsan"\(^{41}\) (attraction):

This is a story based on the suspicion in married life, and how it can generate anger in a person. Having heard the story of how the newly married driver is betrayed by his wife, the Assistant manager of a tea garden begins to suspect his wife too, who is at that time in her mother's home. In the dead of night he suddenly arrives at his father-in-law's house to clearify his suspicion and doubt. But he sees that her wife then slept in a deep sleep.

"Bidhibām"\(^{42}\) (unfavourable luck):

Here we see Salita engages in taking revenge because she has been sent away from her husband's house, on the clue that she is unable to give birth to a child.

\(^{41}\) Awahon (13rd yr. 6th issue)
\(^{42}\) Awahon (2nd yr. 4th issue)
The husband marries again. After returning home she meets her childhood-friend Dibakar. Again the intimacy grows between them. She wants to prove fertility by uniting with Dibakar and thus takes her revenge on her husband. But Salita suffered from mental conflict and finally for this immoral act done by her; She becomes bed ridden. She dreams that she has a beautiful child in her womb. But she dies before her dream can materialise and prove her fertility.

Stories of Physical attraction

Haliram Deka's stories on physical attraction have been written in an artistic manner. Some of his stories are very life-like. Another writer of the same period Lakhmidhar Sarma had written in stories on sexual attraction in a more expressive and detailed manner. But Deka cannot attain Sarma's dexterity in expressing physical passion.

Haliram Deka's characters even when influenced by sexual attraction did not forget their humanitarian stand. After having overcome their lapses they are shown to be highly penitent. Some stories have developed a highly pathetic scene from the deep urge of physical attraction. In the story "Jivan Samādhi" Barua's intense desire towards woman physique became the cause of his death.

43. Āwāhon (3rd yr. 2nd issue)
But before he dies he achieves mental peace by bequeathing his property by a deed to his beloved and thus his physical urge develops into real love for her in the end.

"Kāmanar Chavi"\(^{44}\) (The picture of lust):

An old woman is narrating the tales of her past lustful events to some young man. In their company there was also a young girl who expresses shyness while offering betel nut to a young lad. Then the old woman comments that even though the woman seemed to be shy they are also full of passion. The hero then notices the intense physical desire in her looks.

"Julekha"\(^{45}\) (a name of a girl):

Mr. Duara gives shelter to Julekha, a nomad and her illicit child. Duara is attracted to Julekha and thinks she will be an easy prey to his lust, for she already had an illicit child. When he embraces Julekha passionately, she is enraged like an angry snake. She wants to kill her child which has made it seem that she is easy with her virtue. Duarah prevents her from committing such a deed and asks her to kill him instead.

\(^{44}\) Awāhon (25th yr. 4th issue)
\(^{45}\) Awāhon (4th yr 7th issue)
Haliram Deka's style gives to Assamese short story a good shape. He feels that story writing is an art. In one of his article entitled 'Galpa' (short story) while discussing about short story he stated that "there is a close affinity between an artist and a story writer. There is no limit for a writer for expression of ideas and imagination nor fixed colour for a painter. They use as much colour and imagination as is necessary to make it seem realistic and natural". Deka has wished to illuminate this truth in his stories, so he is always conscious of expression of his stories. Though he has even used humour in some of this stories and caricatures the social evils he does it with an artistic skill and so they retain an universal appeal.

Lakshmidhar Sarma

Lakshmidhar Sarma contributed some unusual stories to the pages of Awahon reviewing the social set up and human sexual behaviour from a realistic point of view. Though he became the object of strong adverse criticism the magazine firmly supported him and kept his revolutionary spirit alive. Many moralists began to severely criticise his stories and cautioned him of self control and good taste but he went on writing in his own whim.

Some of his stories are collected in his story book Barthyatar Dan.

Lakhmidhar Sarma is mainly a reformer and an ardent believer in Gandhian thought. But at times he also shows his acquaintance with Marxian ideology too. He has aroused a revolutionary fervour among the poor and downtrodden and the working class. He also exhibits his reformative spirit by expressing the ugliness and brutality of the prevailing customs in the society.

But the real importance of Sri Lakhmidhar Sarma lies in his vivid and lifelike picturisation of the actions and reactions of the physical attractions in the life of man. In most of his love stories he has presented picture of the sexual attraction of man and the problems associated with the internal sufferings of woman in expressing their natural passion. Sometimes a few of his woman characters raise a voice of protest to them. In the story Bidrohinī a widow is prepared to ignore the social censure by giving birth to an illegitimate child on the ground that in the society man and woman have equal right to enjoy the sex; and after giving birth to a child by her lover the widow courageously stands before the leaders of the society and tries to establish the justification of her act. She also embolden her lover to come forward to stand against the social injustices.

47. Bṛhatāṭār Dān
In some of his stories he has expressed passionate desire of youth in a realistic manner, rarely attained by his former or later writers. Sri Trailokya Nath Goswami not finding Sri Sarma's equal in writing emotional stories amongst the writers before him or those of his contemporaries says this of him,

"Like Sri Haliram Deka, Sarma did not wish to write the external variety of life but wishes to enter into inner depth of physical attraction". 48

In depicting the physical passion he is ahead of his contemporaries. Under the influences of Freud, the great psychologist, he very vividly portrays the mental state of an individual and the action and reaction of unconscious world.

The stories of Lakhmidhar Sarma can be adjudged in the following groups.

1. Stories of Romantic love
2. Stories of Physical love
3. Stories of Conjugal love
4. Stories of Humorous love

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Stories of Romantic love

In most of Lakhidhar Sarma's stories on romantic love he has illuminated the picture of physical attraction. But he has written a few stories where he has presented the picture of an reformative ideal and idealistic love. Some of these stories are:

Parajoy \(^49\) (The defeat):

Even though this is a story based mainly on social awareness it's a story on the ideal love of Mahesh and Subrata. Mahesh at first ignores Subrata because of appeal of love was less stronger than his zeal for reformation. But when he really falls in love with Subrata and is smothered mentally with the memories of Subrata's love he was knocking on the doors of death. He was madly in love with Subrata but the terrible diseases the tuberculosis was a great barrier between Subrata and him. In order to keep himself away from Subrata (so as not to infect her) he commits suicide. Subrata wishing to keep the memory of Mahesh's love, fresh, remained unmarried adopting Mahesh's ideal to love and serve the people.

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\(^49\) Adhunik Asomiya Galpa Sangrah (Edited by Troilokyanath Goswami)
It is a story of ideal love. Kamini, a young lawyer who is not in favour of marriage but unknowingly falls in love with Pakhili, a maid of his house. Being unable to tolerate the sight of his mother’s suffering in cholic pain once he gives her a heavy dose of Morphin which kills her. Pakhili who is all along with the patient is suspected by police. She also herself claims as guilty for the murder in order to rescue her lover. Kamini is moved at Pakhili’s love for him which forced him to admit his guilt. Kamini’s confession makes Pakhili acquitted. Kamini is sentenced for life imprisonment. Kamini thinks that death would be better than passing life in this manner in jail. So he applies for a death sentence. To his surprise the Court releases him and then he comes directly to home but his brother is not ready to accept him. On hearing Kamini’s release Pakhili comes to his house and has hidden herself near his room. At the dead of night Kamini hastens to the river Brahmaputra. Apprehending that he may commit suicide, Pakhili follows him and hears him shout her name loudly and sits down by the bank of the river in utter depression. Pakhili could hold herself no longer. She rushes to him and falls at his feet crying “My Lord”. Then they go away to some unknown destination sailing by a boat.

50. Āwāhon (4th yr. 1st issue)
This is also a story on ideal love. A young girl decides to lead a lonely life even though she is in deep love of Bhaben, Kamala and Gauri both are attracted to Bhaben but ultimately Kamala and Bhaben get married. Shortly after the marriage of Kamala falls ill and she dies. Before her death Kamala asks Bhaben to marry Gauri; and accordingly Bhaben has sought Gauri's opinion to which she disagrees. Gauri replies in tears that memory of Kamala's face has given her strength for all sacrifice. Her memory will also remain as a talisman between them to protect the purity of their relationship. After that, she plunges herself into the national movement of India. Here writer shows the power of elevation of pure love. The idealistic approach is very clear in these stories.

Stories of Physical love

Along with presenting the passion and lust, the attraction of physical love is also portrayed boldly and vividly in his stories. In some of his stories after the fulfilment of the physical urge the attraction of lovers is not diminishing rather it enhances the intensity of love. Though some stories begin with a physical attraction, it ultimately turns into a deep love. In short, no writer of
his time could narrate the stories on physical desire in such an agreeable manner as he does.

Some of his stories of this group are:

Siraj (a name of a person):

Kandarpa, a young college student loves Sabitri, the maid. They have physically consummated their love where by Sabitri becomes pregnant. Kandarpa's parents refuse to accept this maid as their daughter-in-law and wish to destroy the child in her womb.

On knowing this she comes to Siraj's house for shelter and there she gives birth to a girl and dies. After a long time when Kandarpa visits Siraj's house he discovers his daughter Sita. He sends her to study in Calcutta. There she falls in love with Anil. Kandarpa agrees to give her in marriage to Anil but before marriage he divulges the mystery of Sita's birth. Hearing this, Anil withdraws his offer of marriage even though she is expecting a child. Kandarpa's wife after knowing the truth sends her away from the house. Poor Sita again rushes to Siraj, who again welcomes her warmly.

In this story we see the picture of Kandarpa's physical love and the respect he shows to that love attachment but on the other hand, Anil the another character of the story possess only the physical lust and that is why he

52. Neog, Maheswar; Das, Jogesh & Sarma, Narayan (Edit) Asamia Galpaguccha
thwarts the love of Sita on the ground of her doubtful parantage.

"Munna" (a name of girl):

Perhaps this is the best love story where physical love is elevated to a higher realm of sophistication. Munna a gypsy girl is entangled in a love affair with a married man. He even goes to the extent of enjoying her and this sexual involvement makes his love a more intense one. Kapur the lover of Munna comes to know the fact and takes her away to Rachi. The hero of the story who is unable to endure separation follows them to Rachi. Seeing this, Kapur is extremely furious and decides to kill him. He keeps a poisonous snake in his room. Munna aware of the fact come to save his another wooer but she is bitten by the snake. Before she dies she yields a promise from both of them that they will live as friends. She loves both of them in equal degree and her love will be immortal if they remain as close friends. Both Kapur and the hero of the story are united by a bond of friendship. They both remember their lover Munna in moonlight and tears come down from the eyes of them. Kapur embrace his family with a deep love and one day while one son of the hero on hunting a tiger falls upon him and Kapur rescues him sustaining a great wound and he

53. "Awahon (4th yr. 3rd issue)
ultimately dies. The hero of the story is also waiting death to meet Munna and Kapur in the life beyond.

Here we see the greatness of love which turns two enemies to bosom friends. The ecstasy of physical passion and magnamity of true love go hand in hand in this story.

**Stories of Conjugal love**

Sarma has written a small number of stories on conjugal love. He shows a broad vision about this love by demonstrating the view that one may make mistake in this conjugal life but it can not put an end to the magnanimity of this love. It has its own intrinsic value. He depicts some character in these stories who have saved the honour of conjugal love at the cost of every thing and this act becomes an example for those who deviates from the real path. Though Sarma lavishly deals with the sexuality in his stories he has a great regard for the conjugal love.

"Barthyatār Dān"54 (Gift of despair):

When Lalit is deeply mourning the death of his wife the tea planter's wife Lili is attracted towards Lalit, seeing in him an attractive personality. But Lalit does not turn up. Enraged at Lalit's indifference, she teaches

54. Barthyatar Dān
him a lesson by her husband instigating him to rebuke Lalit. It also brings no change in Lalit. At last she acknowledges defeat before him and comes to his house. She finds him deeply mourning for her dead wife. Seeing this devotion to his dead wife she comes to realise the fact that it is not only just a prayer to one woman but it is an honour to the universal womanhood. So she should not hamper his devotion.

The story witnesses a psychological insight of the heroine and thereby the writer shows his proficiency to portary the psychic world of an individual as the modern writers do.

There is something new about this story too. Renu is a married woman divorced by her husband. Jatin falls in love with her and impregnates her. He has felt pity for Renu's loneliness and this sympathy for Renu makes their love intense. Renu once writes to Kamala, Jatin's wife and tells her the whole truth. Kamala angrily writes to her husband that she thinks him to be a god, but now he turns to a devil. Therefore she is leaving him forever. Jatin in reply writes to his wife that Renu is not to be blamed. It is the society that is to be blamed as it does not acknowledg-
ledge the yearning of love of a young lonely woman like Renu. Kamala is his wife and he will always love her. He is only physically attracted to Renu for a short while. The affair with Renu is for the moment, while the relationship between husband and wife is not brief and momentary. This relationship can not be broken even if a blunder has been committed by any one of them. So Kamala forshakes her resolution and should return to Jatin.

The story also highlights the injustices of man towards the woman in the society.

**Humorous love story**

Though Lakhmidhar Sarma has written these stories with the object of reforming the society they have not been as effective as the stories by Bezbaroa. He has presented it humour through the story or with the help of long speeches. In the story *Galpa Prayas* 56 has taken resort to humour.

Here in this story Rabin, a young lad is inexperienced in the matters of love. So a young girl of an advocate comes to help him in educating him on love. Rabin actually wants to fall in love in order to write a story. This story is thus the narration of the harassment that he has to undergo in this process.

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56. *Awahan* (4th yr. 5th issue)
Rabin the young player, inexperienced but tries to fall in love and falls into the clutches of Kamala. Rabin is once discovered by her parents in his process of exchanging love and Rabin’s father ends this drama of love by teaching his son a lesson and Rabin never thinks of falling in love with Kamala again.

Lakhmidhar Sarma’s love stories are full of spontaneous outburst of emotion and realistic approach. The manner in which he depicts the sexual desire with the use of images and with suggestiveness, He writes very few stories in his short span of life. Had he lived longer we would have been fortunate to read many good stories written by him.

Lakhmidhar Sarma’s love stories are highly emotional and at the same time life like for its realistic approach of psychological aspect. His beautiful manner of handling the plot and delineation of characters makes his stories unique and extraordinary. He will be ever remembered for his boldness in depicting the physical passion in exactitude. He writes very few stories in his short span of life. Had he lived longer we would have been fortunate to read many good stories from his pen.
Trailokyanath Goswami

Another noteworthy writer of the Āwāhon age is Trailokyanath Goswami. His published short story collections are Arunā, Morichīkā, Sīlpīr Janma and Jivanar Jīyā Jui.

Sri Goswami usually speaks the inequalities, injustice and ancient reformation of society and stirs a mild revolution in his stories. He depicts touching sight of how a man's life becomes intolerable by poverty, dishonesty, and injustice of society. He does this sometimes with the use of comic humour and sometimes by seriously describing them in his stories. He has a great sympathy for the widows, prostitutes and bastards. In some of stories the youth being unable to bear such injustices made to widow and wretched women raise a voice of protest.

In Goswami's stories depiction of love endearments are not so vivid. He possesses a sharp realism and regarding love also he seems to advocate for realistic approach rather than sentimental or idealistic one. His stories do not have much romanticism so his love stories mainly concentrates on physical love. In his stories he projects the rich class of our society and the rogues nad for the satisfaction of their physical desires. In a few stories he has written profusely on romantic love but even in these stories physical lust has attained more prominence than romantic love.
We can classify Goswami's stories under the following heads:

1. Stories of romantic and ideal love
2. Stories of physical love
3. Stories of conjugal love

**Stories of romantic and ideal love**

Goswami is mainly a realistic writer. His stories are based upon the sorrows and sufferings brought about to common men and women by the male adjustment of society and the evil social forces. So his stories do not possess ambitious romantic imagination. His characters are also dominated by a realistic sense rather than by emotion and sentiment. Sometimes a few of the characters of his stories instead of being swayed by the excess of romantic love at the time of choosing their partners, they are guided by their own sharp feelings of reality. The noble aspect of love is not denied by the writers and it is shown in some characterizations that noble emotion of love has enabled them to remove the stains of their own doing. Some of his romantic love stories are:

"Aruna" [a name of a girl]:

Aruna, while making love with her lover is assured by him that he will never accept anybody as his life partner.
except Aruna. But when they are at the height of their love affairs suddenly Aruna dies.

After Aruna's death the hero forgets his promise. He falls in love with a beautiful girl and marries her. Aruna's dissatisfied soul reminds his promise and echoes the assurance of her lover. The soul also forewarns that he will have to answer for his inability to keep his promise in the next life.

"Sipini" (a woman skilful in weaving and spinning):

Pakhili is a widow and a skilful weaver. She is attracted by Paban, a smart young boy doing service in Shillong. But Pakhili selects Dharani, an expert weaver as her life partner because they would weave a lot of clothes and by that they would be able to remove the sufferings of the people. Dharani is a industrious person and he will go to sell the clothes to the common people. And thus the flowers and lotus that she weaves in clothes will be enlivened.

"Patit aru Patita" (Fallen man and woman):

A surpressed widow used to pray God but her God does not have sympathy for her. But it is the priest who realises her agony of sufferings. Ignoring the social

58. Jivanar Jia Jui
59. Ibid.
customs the priest showed his deep sympathy to her. He even ignored the fears of torture and social stigma and united into wedlock with the widow.

"Nimati Kainā"\(^60\) (dumb bride):

This is an idealistic love story of a common man who out of sympathy accepts one dumb girl as wife. He becomes sympathetic to this girl for her miserable plight. Unlike the priest and the "Patit aru Patita" the hero is not possessed with a sentimental romantic love but he is endowed with a deep humanitarian feeling.

"Sadari"\(^61\) (a name of a woman):

Sadari and Kamal's love become unsuccessful because of Ratan's cruelty. He comes in between them. But at last love wins the field. Ratan has lost his beastly nature and it is Ratan himself who brings her lover Kamal to her. Though Kamal in the meanwhile is married to another girl, Kamal welcomes Sadari to his life.

"Kapahi"\(^62\) (a name of a woman):

Disgusted by his wife's behaviour Haranath Barua

\(^{60}\) Jivanar Jia Jui
\(^{61}\) Awahon (8th yr. 10th issue)
\(^{62}\) Awahon (9th yr. 1st issue)
is one day physically attracted towards maids Kapahi. That affair remains as a memorable day to both Kapahi and Harnath. Kapahi treasures that single love affair for the whole of her life. She sacrificed her whole future and preferred to remain for the last other life in Barua's house and showers her love on Barua's child.

"Pratisodh"<sup>63</sup> (the revenge):

Biren a womanizer has enjoyed sex with Bina's elder sister and then poisons and kills her. Then Bina fell under his clutches. She is fearing to take revenge but she is helpless. Bijoy, Bina's lover has tried his best to recover her but in vain. Ultimately he comes in the disguise of a hermit and has taught her how to take revenge. He even gives her a weapon with which she would murder Biren. Bina is unwilling and has no courage for murder. Then Bijoy comes forward to do this act himself. Bina does not wish her lover to be a murderer; so she agrees to kill him herself. But out of anguish she kills herself instead. Bijoy on the otherhand does not allow Biren to go off so easily. He has killed Biren and then kissing the dead Bina's leaps he went away.

Thus Goswami writes some beautiful romantic stories filling with some heart throbing incident therein.

<sup>63. Banhi (21st yr. 10th issue)</sup>
Stories of physical love

Trailokyanath Goawami in his stories depicts the passion of physical lust very accurately. In some of his stories, pictures of lust has been over done, but most of them have achieved artistic excellence. Though his characters are hankering after lust, yet they are trying to purify themselves, on the other hand he has tried to revolt against the licentious behaviour of the rich class of the society. Such type of stories are as follows:

"Āharmahā Jui" ⁶⁴ (Intense fire burning):

Latika, Pranab's beloved, rejects him and accepts Srikanta as her husband. Pranab on the otherhand is enjoy ing a lustful life. Pranab feels passionately attracted towards Lakhirmani who satisfies fully his desire. Then the next woman who enters into his life is Bimala. She also submits herself fully to his furious and restless lust. At his request she even kills the foetus of her womb. She wants to become his wife but Pranab refuses to marry a dancer. She does not accept his refusal easily and Pranab notices the fire of revenge in her eyes.

⁶⁴. Šilpir Janma
"Raktavij" (a demon, reborn from the shedding blood of his own):

This story expresses the illicit love affair of a man by the name of Sanjoy. He has indulged in sexual acts with the widow Pakhila but ultimately he has to admit defeat before the force of young rebellions. The members of 'Navoday Sangha' are determined to hand over Pakhila to Sanjoy. The author thereby wishes to point out that social awareness can help to fight against such man who indulges in sex, and in this way he beautifully ends the story.

"Jāraï" (the bastard):

This story also relates the desire of a high ranking man of the society. Ratan is a bastard who has received nothing but bitterness and disregard from the society. Out of bitterness and anger he is about to kill Rabindra, the clerk who lives near his mother, with a hammer. When his mother stops him and introduces the clerk as his father then the hammer falls down from his hand and tears of happiness welled up in his eyes.

"Mākar Maram" (Love of mother):

Sāgarikā gives birth to an illegitimate child.

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65. Jivanar Jia Jui
66. Awahon (8th yr. 3rd issue)
67. Jivanar Jia Jui
from a reputed man of the society. The same story is repeated in the case of Minakshi. She gives birth to a girl by the name of Anjali. A tea planter promises to marry Anjali and abducts her. After satisfying his lust he disappears. Anjali then writes to Sagarika narrating her position. Sagarika understands and feels deep sympathy for Anjali from the experience of her own life.

**Stories of conjugal love**

In Goswami's love stories he has depicted a few rare picture of conjugal love. He has not only projected its evils but has also high-lighted its good qualities. But he does not project any picture of sacrifice in the altar of conjugal love. These sort of stories reveal the sense of lust, sexual attachment and vice. We can also find reference of the charming heart of woman. The passionate brutal male characters bow down before the magnanimity of the female characters. Some of his stories of this type are:

"Prayachitta"\(^68\) (Penance):

While he was a medical student the hero was engaged in a sexual relationship with a Hindusthani woman. After her death he continued this relationship with her daughter, Phulu. But he breaks the affairs with Phulu on 68. Awahon (10th yr. 4th issue)
the ground of her madness. Then the hero marries Sarala. Phulu again intrudes into his life feigning madness. Fearing that he may be exposed of his past lecherous behaviour in front of his wife, he ultimately decides to kill Phulu. When he raises the weapon to strike her, his wife comes between them and a finger of her gets lopped off. Feeling apologetic he narrates his past misdeeds but Sarala forgives him and the hero is deeply moved by her power of forbearance and love to her husband.

"Rupahi" (a name of a woman):

Another similar story is Rupahi. The wife forgives the fault committed by her husband Khagendra, an office worker in the forest office. He has sent his wife away because she tries to hamper him in his reckless way of living. Again he marries another girl. Khagendra is a drunkard and a womaniser. Now he used to do every thing to please his newly married wife Lavanya. He becomes completely penniless by submitting to whims of his newly married wife. Khagendra then begins to misuse the office money and he has to go for imprisonment.

After returning from jail Khagendra finds an empty house. Lavanya has gone away from home. His first wife takes pity on the depressed husband and takes him to her house. She also calls Lavanya to her place. She tries hard to bring joy

69. Āwāhon (10th yr, 9th issue)
and happiness into Khagendra. But Khagendra could not become his old self and he is gravely sorry for his past misdeeds.

Sri Goswami has tried to project the variety of life in his stories. In most of his stories there can easily be detected a strong desire for the rectification of fallen men and women. His revolutionary spirit gets aroused whenever he sees injustices in society but that good spirit never gets reckless or out of control. His characters are plain and simple. They have not been made complicated by various types of psychological complexes. He has secured an important place in Assamese short story by his descriptive powers, attractive manner of conversation and use of moderate humour and satire.

Mohichandra Bora

Mohichandra Bora was one of the first grade writer of the Awahon age. Some of his published stories have been recently edited in a single book named Ukilar Janna Rahasya.

Mohichandra Bora could be called the Bezbaroa of the Awahon age. He engages himself like Bezbaroa in criticising with his weapon of sharp satire and humour. He exposed social hypocracies with the medium of satire and humour.

People of all walks of life have been to the target of his criticism but mainly he has depicted those Assamese people who tries their best to please the British Sahibs.
during the British Colonization. We observe thus in Bora's stories an under current of patriotism.

Bora being mainly a writer on social reformation he did not give much importance to the sweet and soft emotional feelings of love. He stresses on the moments of dramatic absurdity of middle aged and aged men's love affairs rather than natural love theme when Balabhadra Barua wished to get married at a ripe old age the author supplies the sarcastic humour. Some simple and attractive characters can be found in the following stories. They can be classified under the heading of humorous love stories.

"Ukilar Apad" (the adversities of an advocate):

Jutika is married to the lawyer Priya Kanta. Their happy family life is spoiled by a lady of the neighbourhood. She quietly informed his wife that the lawyer was to marry a girl by the name of Nalini. So Jutika begins to suspect her husband. While a client has left behind a love letter when he came to discuss about his case relating to love affairs, Jutika is much upset when she finds this letter. She is gradually becoming thinner and thinner by worrying herself and ultimately she becomes sick. In the end the truth comes to light. When Jutika comes to know that the letter has been

70. Ukilar Janma Rahasa
with her lawyer husband because it may be needed in the
court case, her suspicion is removed.

In this story the ardency of love has not been
exposed rather seems that the lawyer, has been made the
object of attack.

"Keranir Kapal" 71 (The destiny of clerk):

The story portrays the love of a couple, but the
emotional value of the story is destroyed by the satirical
humour. Kinaram somehow manages to save his wife from the
jaws of death. But while he was thus busy with his ailing
wife the chirastadar to please his wife dismisses Kinaram
from service and engages a distant relative. When Kinaram's
wife wants to return to the village home the truth is brought
to light. Kinaram has got his job after giving a sum of
money to chirastadar by selling the village property.

"Juddha Biroti" 72 (The cease fire):

The story reflects the desire and lust of the
rich people Balabhadra Barua in order to show his loyalty
to the British, leaving his wife, who has joined the picketers,
has moved to the village home. Here Barua wants to marry
Cakreswar Bhattacharji's young daughter by the name of

71. Awahan (2nd yr. 12th issue)
72. Awahan (2nd yr. 12th issue)
Bukuzur, for the third time. Bhattacharya agrees to give his daughter in marriage by receiving a lot of cash money as dowry from the bridegroom and manages to transfer half of his property in the name of his daughter. Later Balabhadra Barua receives a letter warning him that he is going to violate the famous act Sarâda by marrying a minor girl. He is frightened and returns to his wife Bijuli Barua.

"Asāra Khalu Sangsāra"73 (In this futile world):

This story portrays in a humorous manner the lust and desire of an old man. When Sristidhar’s second wife dies he wishes to marry for the third time. He gets a number of proposals from parents of young girl and ultimately he choses a girl by the name of Sristitarini. At the same time Labanya- lata of the Mahila Samiti has passed a resolution that man can not marry for the second time. She comes and informs her that Sristitarini is her aunt’s daughter. She leaves for Sibsagar to stop the marriage. While in the groom’s house all arrangements for marriage are complete, the news comes from the bride’s house that they withdraw their proposal because it has come to their knowledge that the groom is already twice married.

73. Ukilar Janma Rahasya
"Aviskār"74 (The discovery):

Over zelousness of Aswini Kumar for marriage has been beautifully exposed in a comic way. The story shows how Aswini Kumar and his friends are humiliated when they go to see bride arranged by his elder brother.

Borah's contribution to the love stories of the Awahon age is very small but he has drawn a number of portrayals of man and woman. He is adept in story writing and even though he over emphasises and exaggerates the descriptions yet the stories have the capacity to attract the reader. The sweetness of the language also enriches his stories.

Lakhminath Phukan

The stories of Lakhminath Phukan who has established himself as a short writer through the magazine Banhi, Awahon and the Jayanti, have been published in four collections of short stories named Mālā, Ophāidang, Maramar Mādhuri and Ānande Nadhare Hiā.

Phukan has painted realistic pictures of the lavish and extravagant but shallow life of the rich and middle class people, who have been brought up under the influence of modern civilization. He has even disclosed his

74. Ukīlar Janma Rahasya
reformative zeal with the use of humour and Satire. He has also portrayed the pathos that exists in the lives of the middle class people who find it difficult to meet the necessities. On the one hand he has exposed the shallowness of a type of people who puts up a show outwardly and talk big to hide their poverty. While again in some stories he has ably portrayed the presence of great qualities in the personality of the ordinary characters seen in our day to day life. For example in the story "Reen Parishodh" the miser Bhairab Chandra Hazarika not only does he smilingly lend a sum of rupees three thousand to Aniruddha but he also tears up the handnote in which Aniruddha had written the amount as well as the interest for the money. Similarly in the story "Ophaidang" he has created the poverty stricken character Ananta, who has hidden his poverty by his big talk and costly dress. When he portrays life he always goes for perfection. He has beautifully portrayed the different moods of the passions of romantic love mingled with physical desire. In some stories in order to express more clearly the various expressions of love he goes far from the main story. Sometimes he gives unnecessary descriptions of minor experiences related with love. In the story "Reen Parishodh", Bhairab Chandra Hazarika, who is very

75. Maramar Madhuri
76. Ophaidang
77. Maramar Madhuri
particular about minor matters, even goes to the length of spying on his daughter when she is studying with her tutor at home. He wants to be certain that the master will not pinch his young daughter when handling the book or press her feet under the table. These descriptions were unnecessary and makes it lengthy. In his hand, romantic love consequently became deep and serious in nature. The passion of physical lust is over come. Even in his love stories he sometimes describes the pathos of life with a tinge of humour. In his stories, characters are realistic, fresh, passionate, full of desires and vigour.

Phukan's stories may be classified under the following headings:

1. Romantic love story
2. Stories of conjugal love
3. Stories of sexual attraction

Stories of Romantic Love

Lakhminath Phukan has written a number of stories on romantic love. He has tried to express it with physical gestures rather than using romantic ardour, warmth or mental conflict. He has portrayed the romantic love of modern life realistically as well as a love episode of a santhal youth. He has shown the picture of eternal love in a clear and vivid manner in all sorts of persons in society.
"Maramar Madhuri" (The sweetness of love):

This story could be said to be mainly the love story of Manik and Makoni. Underneath this story there flows the love of Makani and Gautam as an undercurrent and presents a romantic environment. Even though Manik had abducted Makani on the advise of Gautam but Makani's first love was Gautam. But Gautam did not pay attention probably on the ground of self respect. But after a long time when Makani's son has grown up and is working as a clerk in an office, is arranging to sell some land to Gautam. Then Gautam comes to the owner Probodh's residence and is surprised to meet Makani, who is Probodh's mother. Makoni is still possessing the sweet feelings for her first love. So in order to remind him of his former love affairs, she appears before him wearing the same Chaddar (a kind of clothes worn by Assamese women) that Gautam had presented long back. The depth and ardency of Makani's love is exposed towards the end of the story when Makani requests Gautam to take the land free of cost and towards the end she almost breaks down, there is lumps in her throat, and she could hardly speak.

78. Maramar Madhuri
"Bāhir Sur" (Flute Music):

Another romantic story of Lakshminath Phukan is "Bāhir Sur". It is the description of the love of Bichitra and a santhal lad named Uday. One day Bichitra runs away with him. But she is caught by the villagers on the edge of the forest. The people of village want to ex-communicate them. Then Jayram, a young boy who is not frightened of his father's angry eyes, comes forward to marry her and so preserves her self-respect.

"Ei Chowālibor" (These girls):

This story too, describes the romance of young boys and girls. This story portrays vividly the true love of Seema and Bivekananda. Seema loves Bivekananda and shows due respect to true love by marrying him, inspite of the disapproval of everyone. While on the other hand Bivekananda's brother Paramananda loves Seema's sister Minati. Minati has refused the hand of Nabin, an educated young man, for Paramananda. But when Paramananda goes to England for higher study, he forgets Minati, married an English girl and does not return home. In order to give prominence to the true love of Seema and Bivekananda, the another love story of Minati and Paramananda has been related.

79. Maramar Mādhuri
80. Maramar Mādhuri
**Stories of conjugal love**

In his stories of conjugal love Phukan has drawn appropriate picture relating to love and hatred, faith and faithlessness, respect and pride in married life. Some of these stories are following.

"**Medhi**"\(^{81}\) (a title of a person):

The main topic in this story is the simple love of Medhi bears for his wife. Even though Mrs. Medhi indulges in illicit love affairs, the writer puts forward many arguments to defend her. The reason behind this illicit affairs is her childlessness. Mr. Medhi also understands this. So when Gopal, a village boy, wants to bring her back from the house of Muhidhar, Medhi stopped him saying the reason behind her abduction is his inability to give her a child. Medhi sends Gopal to enquire after her and send also 50 silver coins which he has collected in her name even she has run away with Mohidhar. This sort of depiction of conjugal love is rare and unique.

"**Sumitra**"\(^{82}\) (a name of a girl):

Sumitra is the story of an ideal woman, accepting death in the end to satisfy her husband. Gopi Mohon loves

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81. Maramar Madhuri
82. Jayanti (10th yr. 4th issue)
his sister-in-law Sabitri and sends a proposal for marriage to his father-in-law. Sumitra tries hard to reason with her husband but without success. Sabitri the sister of Sumitra becoming aware of the feelings of her brother-in-law, writes to him that she is not ready to marry him. After receiving his letter Gopi Mohan becomes dejected. Ultimately Sumitra gives permission to her husband to marry Sabitri and writes to her father that the marriage should be settled. Then Sumitra writes a letter to husband wishing their happy union with his new wife and then commits suicide.

"Dwitiya Pakhsya"83 (The second wife):

In this story Gakul becomes overwhelmed when he remembers the sweetness of his former married life. Gakul remembers his first wife Promila when he becomes dissatisfied and disgusted with the abuses of his second wife. Promila, whom he had found highly irritable when alive because of her obstinacy now on reminiscing it seemed that she had great affection for him. On realizing this he was overwhelmed with happiness, so that he clutched the photo of Promila to his breast and unconsciously tears welled up in his eyes and streamed down his checks.

83. Maramar Madhuri
"Bihu Sanmilan" (Bihu Conference):

In this story the writer has successfully depicted a modern conjugal life. Bichitramoyee attempts to capture a number of persons with her charm but in the end Hukumchand Babu falls under her clutches. While Bichitramoyee delivers lectures in meeting, listened to songs, Bichitramoyee's husband has to look after their child at home.

Stories of sexual attraction

Lakhminath Phukan does not hesitate to give descriptions on sexual desires. He has described such sequences of young men and women in a number of his stories. In other stories too he hints at sexual attractions whenever he gets a chance. Some of his noteworthy stories of this type are:

"Natun Jivan" (New life):

In this story the writer while describing Bimal's natural gaiety and restlessness of youth, has also mentioned about her sexual weakness. When she was studying in class ten she had run off with a young lad named Annadakanta but she was brought back by her elder brother. Then Nabin, a distantly related maternal uncle comes into her life. On the pretext of teaching her sums he satisfies her sexual

84. Ophaidang
85. Maramar Madhuri
yearnings. Bimal becomes pregnant and then with Barkat Ali's help she goes to Calcutta for abortion. Then she returns and marries an upper division clerk.

His stories exhibit his able handling of humor and satire. The language is full of suggestiveness.

Bina Barua

Literary figure Birinchi Kumar Barua writes under the pen name of Bina Barua in the pages of Awahon. His collected short stories are Aghoni Bāi and Pat Parivartan.

In some of his stories we find that he writes on the injustices in society, on the extreme poverty of poor, and his deep sympathy for them. But he has written mainly on the love of young college going boys and girls. He has also portrayed the picture of love and affection of the simple Assamese village life as well as the sincere love of simple Naga girl. In many of his stories he has attempted to describe in a realistic manner the mental state of a college girl. In his stories we can observe in the characters the warmth and ardency of love of youth. We do not find any mental conflict but we can perceive his attempts to give the psychological analysis in a beautiful manner. We find just as there are female characters that sacrifice their lives in the altar of love. Similarly we find male characters that remain bachelor for life to preserve the
purity of their love. The lovers sometimes sacrifice every earthly things for the honour of love.

Barua used to depict the characters of his known surroundings. In "Aghonibai" we find the portrayal of Layani and Podo's conjugal life and the physical attraction of Bhodo for the widow Aghoni against a familiar village background. His stories on romantic love has been discussed below.

"Lapeli" (name of a girl):

Lapeli is one of his best romantic love stories. Lapeli, a Naga girl who lives in a village near Kohima falls in love with a doctor from the plains. Gradually their love deepened. The Nagas generally do not tolerate such type of play with the men who is not of the hill. The doctor also will not be excused. Lapeli gives this information to the doctor and asks him to leave. The doctor wishes to take her with him what she refuses.

Fearing for the life of her love Lapeli secretly brings the doctor to a place where the doctor can board a bus in the morning. The pang of separation envelops doctor's mind. The doctor spends the sleepers night resting his head on his luggage. In the morning some whispering sound made

86. Aghonibai
87. Aghonibai
him awake. He saw some people are gazing at a thing curiously and it is nothing but the dead body of Lapeli.

Lapeli sacrifices her life and thus proclaims her love though she could not unite with her lover.

"Jan Sankhya" (The population):

Both Barua and Phukan fall in love with Gita. Phukan is the son of a richman, so Gita's mother was in favour of Phukan. Phukan presents a car as gift hoping that their marriage would thus become final. But the opposite becomes the result. Gita's pride is hurt. She becomes engaged and marries Barua. Her father is pleased at having a lawyer son-in-law. Phukan remains a confirmed batchelor. With cracking health he visits Gita and Barua at Shillong and presents all his property to Gita and dies. In this manner Phukan records testimony of his love.

"Experiment"

Mr. Barua is deeply attracted to Miss Das. Barua is making preparation to go to England. Miss Das even offers financial help. But Barua does not like to be indebted to someone for the sake of love. When he goes to England he forgets all about Miss Das and marries Margaret. For some-

88. Pat Parivartan
89. Pat Parivartan
times Miss Das remains unmarried. Ultimately she marries a tea garden owner's son.

"Pat Parivartan"\textsuperscript{90} (Change of scene):

In this story a girl's psychological state has been analysed. He has vividly picturizes the life of girls staying in the hostel in Calcutta. The incident of Nilima, who has vowed not to marry, ultimately marries and acquires happiness. Thus the writer advocates in favour of marriage in the life of a woman.

"Prabes Nisedh"\textsuperscript{91} (No entrance):

Ajit Chaudhuri falls madely in love with Numoli. Thinking that she is engaged with someone, he writes letters to her one after another expressing his love. When he does not get any reply he writes that he will commit suicide. Then also Numoli on the advice of her friend put no importance on his suicidal death. When he finds that she does not put much importance on his death, he decides not to do suicide and writes to her that committing suicide he will break the will of God so he has changed his mind.

Bina Barua has beautifully presented the deep love of his heroes and heroines in his romantic stories and

\textsuperscript{90.} Pat Parivartan
\textsuperscript{91.} Pat Parivartan
all are very realistic. He clearly depicts the differences between love and physical attraction. Even though he has written stories on physical attraction he has not exhibited its intensity.

Barua’s expression is simple and the dialogues in his stories are natural. The dramatic treatment of the themes and suggestiveness are the main attraction of his stories.

**Dr. Hem Barua**

Dr. Hem Barua is one of the talented writers of the Awahon Era. His only published book of stories is named *Chapania*.

Dr. Barua has written some realistic stories based on his own experience. He treats some characters in the line of Freudian psychology. He has also exposed in his stories the beliefs and superstitions of Assamese people. He has referred to freedom movement in Assam in some of his stories.

His stories exhibit picture of robust love of the common people. In a very able manner he could write what the psychological factors contribute to make different level of human love and passion. To his modern outlook even the naked truth is not ugly.
A few of his well known love stories are:

"Chapania" (a man living at the house of a woman who keeps him):

The writer narrates a love episode of Paymal and Golapi in this story. Paymal was first attracted to Golapi while they were just kids. Consequently they were over head and ears in love. Paymal is contemplating the idea of abducting her. But Golapi herself comes to him. Aniruddha, Golapi's father, leaves the house to his daughter and son-in-law and himself goes to live with a widow.

"Jahara" (not born in wedlock):

Freudian psychology has had an influence during the Awaohon age and this story is one of the illustration of it. In the story the illicit sexual behaviour of Kehodoi has been nakedly exposed. In this story we find the madness of sexual desire.

"Pretatmār Prem" (The love of an evil spirit):

Dr. Barua has written some delightful love stories basing on the Assamese belief of Ghost and one of its repre-
sentative example is "Pretatmar Prem". Kanu is found unconscious under a tree when he has gone loitering with his fellow Laboram. He regains his consciousness by the effort of the doctor and the "Daroga" of the police station. When he comes to himself he narrates how, while returning after drinking at "Nepalipam" two young maidens pulled him towards the forest. Then he sits under a tree and discards his clothes near a dry stream and after that he does not remember anything. Somebody enquires if he was not reminded of his wife. He replies that she is still with him now. But really his wife was standing far away, and when she comes near to him and as soon as she catches hold of his hand, an unseen hand slappes her and she staggers and fell down. Instantly Kanu also becomes unconscious. At that the doctor and the "Daroga" sprinkled water on Kanu's face and tied two talisman on the arms of Kanu and his wife Ratami.

Hem Barua is a realistic writer. The modern psycho-analytical view give him love stories a touch of reality.

Rama Das

One of the noteworthy writers who ushered in a new trend in Assamese short story is Rama Das. Das's stories, besides being published in Āwāhon and Jayanti, are also published in a number of short stories collections. They are "Ramadashār Srestha Galpa, Jāhnobi and Barsā Jetiyā Nāma."
He has secured a distinguishing place in Assamese short story by writing only on the passion of romantic love and does not write on social problems or any other ideals. He had to face a lot of criticism because he frankly wrote on the intensity of sexual desires. Critic Trailokya Nath Goswami opines that his pictures of amorous feelings and desires depicted in the stories could not create a new sentiment or a new pleasing feeling.

There is no doubt about the fact that Rama Das is adept in narration and construction, but they do not hint at any other worthy aims other than profuse romantic fantasies. His characters run after sexual desires as if it is the only sensational thing in this jet set age. The female characters are restless and without inhibitions they try to satisfy their lust. In a few instances we find a few characters who have some ideals but often these ideals have not been fruitfully represented. A few characters are aware of social reformation but they are too lifeless. To sum up we can say that they are shining examples of the restless twentieth century men with their individualistic ego, who always concerned with their own being and completely self centred.

In Rama Das's stories we have found various moods and types of love. In his stories the excitement of romantic love and fierce passion of love have advanced simultaneously and at a similar pace. He has tried to hide the disloyalty
in married life but even then we find the presence of the desire for illicit lust. Das does not try to present psychological analysis in his characters when he narrates these striking presentations of love or promiscuous sexual intercourse.

Lakshmidhar Sarma, the another powerful writer of the Awahon Age had written on the intensity of sexual behaviour and on the psychological effects but Rama Das did not show any inclination in that direction. Das wanted to attract the attention of the college students and therefore had ignored the Art in story writing. His characters have thin personality because of their tumultuous passionate desires. They appear to us rather to be living symbols of passionate lust.

Out of all the writers of the Awahon Age, Das belongs to a particular trend. Romantic stories reached maturity in his able hands. He has perfectly projected romantic imagination, impulse and passion, desire for beauty and sexual lust. Das's love stories can be classified under the following heads:

1. Romantic love stories
2. Stories on physical love and sexual lust
3. Stories on conjugal love
Romantic love stories

Most of Rama Das's romantic stories are based on the first love of adolescence and of love affairs that suddenly enters into one's married life. The characters became extremely restless and are full of exertion due to the chastisements of love. In these stories we find characters who are hunger for lust. There are also group of characters who have idealistic views. The sensual gestures of these characters have been reproduced in a very natural manner.

Some of these stories are given below:

"Jähnobi" (a name of girl):

Pankaj and Pranab both compete for the hand of Jahnobi. Pranab takes it as a matter of life and death and is determined to defeat Pankaj in this war of love. But he thought of giving up Jahnobi when he saw the intimacy between them.

One day during Pankaj's absence Jahnobi goes on ride in Pranab's car. She makes silent amorous advances to him which surprises Pranab. Though Jahnavi is already engaged to Pankaj her philosophy is completely different. She clasped him to her breast and said, "Being engaged does not mean that I have lost my physical desires".

95. Jahnavi
"Durjoqar Rāti" (A fearful night):

This story illustrates the simple love of Tarun for Basanti on the one hand and Dipi's deception on the other. In the beginning Tarun could not fathom the carnal and deceptive love of Dipi and when he grasp it, he becomes angry and rebellious. It is then that he discovers Basanti on the cinema hall verandah. Tarun is attracted by Basanti's beautiful eyes and her sheer faith. He once again discovers the warmth and charm of life. Basanti does not possess the sophistication of Dipi but she possessed a simplicity and deep earnest love for Tarun. Tarun is enchanted by these qualities and he goes to choose her.

"Ruddha Souwan" (The chained youth):

This story reveals a secret love affair of a girl. This girl who has been once 'jilted' does not wish to offer her love to her new lover. Probably for fear of being deceived again. She would never go near him yearning for his love instead from afar she would be content to express her love. She writes love letters to him everyday but does not wish to exchange physical love. She has set one condition that she would write love letters ceaselessly to her lover, but in return she never expect any exchange of love from him.

96. Ramadasar Srestha Galpa
97. Jāhnavi
"Priti Upahar" (Gift of love):

This story also illustrates the sorrowful results of love. Lakshmi does not marry Biju because of his poverty. Though Biju's father gave him financial help to study.

Rajen decided to marry Biju, since Lakshmi does not marry her and invites Lakshmi to the marriage.

Lakshmi loves a poor girl by the names of Kamala. Lakshmi decides to send her a scarf and write to Kamala to attend Biju's marriage wearing the scarf. Before he could send the letter with the scarf he gets the news of her illness. Lakshmi immediately goes to Guwahati in the bridegroom's car and finds that she is already dead.

Lakshmi writes a letter to Biju telling her why he does not marry a daughter of a rich man like her, due to his extreme poverty. Along with the letter he sends the scarf requesting her to accept it as a gift of his love.

"Marā Suti" (The dead rivulet):

'Mara suti' is a love story of a high standard. This story beautifully expresses the deep feelings of love of a young man. In the dead of the night Debojani, the wife of Ashim, goes and sits on the concrete bench under the

98. Jahnavi
99. Barsa Jetia Name
\begin{quote}
'Sewali' flower tree and with a heavy heart is gazing at the shining waters of the distant lake. When Ashim is eager to know the reason behind this behaviour, Debojani suddenly related to him the story of the memory of her first love. Manik, her friend Madhabi's brother, used to write love poems and read them out to her. These poems were expressions of a love sick and love lorn heart. But she was not aware that she was the inspiration behind these poems because he was younger than her and had not thought that she could attract him. One day he kissed her as a gesture of his love. The next instant he apologized and asked him to forgive her. He then went away waving his hand and suddenly fell into the lake and died. After this Debojani is gravely hurt and comes to this place to remember him.

"Barsā Jetiyā Nāme"\textsuperscript{100} (When the rains fall):

This story relates the love story of a young lecturer named Jayanta. Jayanta is loved by a number of women, among them were Anjali, a married woman, young girls Bandana and Chitra. Jayanta chooses Chitra because she does not possess the artificiality of the other two women.

He told Chitra that he has ignored Bandana's letter of invitation and has come to her because he is
\end{quote}

\textsuperscript{100. Barasa Jetia Nāme}
deeply attracted to her. Both stood before an open window and the sky shows signs of portending rains. Jayanta hugged Chitra hard and expresses his deep love for her. He feels very happy and sensations of pleasure passed through his body. The two hungry souls embraced each other and Chitra is hidden in his hungry embrace.

This story illustrates the physical urge of Jayanta and Chitra. The picturization of the other women characters is also noteworthy. Married woman Anjali shakes off all inhibitions and social norms to acquire Jayanta's love. Arati refuses to get entangled in marriage and threatens to lead an independent life, while Bandana takes advantage of her parents' absence to invite Jayanta to her house.

**Stories of physical love and lust**

In these stories Rama Das has reproduced the feelings of emancipation and independance of lustful youth. He has created some characters who have ignored the norms of society and were bent on satisfying their sensual lust. He has drawn pictures starting from the exhilaration and excitement of the self willed and uncontrolled young men and women to the descriptions of illicit relationship among themselves. He has shown a special power of vivid imaginative descriptions, in these stories. Some stories of such kind are discussed below.
"Asariri"\textsuperscript{101} (Bodyless):

This story projects the passionate love of a lady teacher who had passed her youth. Amala, the lady teacher, was married to Parag. One day during Parag's absence, being restless for amorous sexual relationship Amala approaches Basanta, a college student. In this story the writer has narrated in a vivid manner the amorous relationship between an immature youth Basanta and a woman who has just crossed the threshold of youthfulness.

"Prayachitta"\textsuperscript{102} (Penance):

This story displays a social awareness of a common people. Haris driver. While he has seen a beautiful girl at Swarup's house he enquires about her. Swarup, the friend of Haris narrates the story of the girl how she has been delivered from a house of prostitute. She was a Brahmin girl, but after the death of her husband she came to the house of her brother-in-law for shelter. But the brother-in-law after satisfying the carnal desire has left her at railway station where from some ruffians took her to a prostitute house and fulfill their lust. Swarup rescued her from that place and took her as wife.

\textsuperscript{101} Jähnavi
\textsuperscript{102} Āwāhon (9th yr. 5th issue)
Haris, a noble person could not tolerate this sort of injustice done to an innocent woman. He searched out that wicked brother-in-law and murdered him cruelly. After performing his duty Haris also committed suicide.

**Stories of Conjugal Love**

In the stories of conjugal love Ruma Das has not depicted the sweetness of married life, rather he concentrates his talent on describing the passion of lust, associated with the conjugal life.

Some of these stories are as follows:

*"Chale Bale Kausale"*¹⁰³ (By hook or by crook):

This is a simple incident that took place in the bedroom of Achintya and Aparna. Aparna is unwilling to sleep with her husband, but prefers knitting and speaks of Madhuri, one of her friends, with a sullen resentment and pride. At last her husband manages to bring her to his bed by narrating a ghost story.

*"Ateet"*¹⁰⁴ (The past):

Dipti was married to a bank clerk Rajib, posted in Calcutta. Dipti was absent-minded remembering her former

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¹⁰³. Jahnavi

lover Mukul. One day Rajib found a letter written by Dipti
to Mukul. He did not tell anything to her but he started
acting as if he has already engaged with a girl friend by
the name of Leela Nag. Dipti feels jealous of the girl and
this jealousy gave her inner outlook to judge her own case.
She now repents for her past behaviour and makes up her
mind to win Rajib's love.

"Jeewanar Erati"^105 (One night in one's life) :

This story narrates the illicit love entanglement
of a mother of three children, Sneha with Kamal. Sneha is
showed as a symbole of sensual pleasures and desires. Kamal,
the friend of her husband and her lover of the days of her
youth, has the impression that if a man married after the
age of thirty five, it was not a life worth living. On the
other hand, Sneha even after giving birth to three children
still felt the unusual urge for sexual pleasures. The main
topic of the story is the description of Sneha's love making
with her lover Kamal.

"Jauvanar Bidroh"^106 (The revolt of youth) :

In this tale the writer Rama Das projects a loving
picture of conjugal love through the sacrifice of Apara,

^105. Barsa Jetia Name
^106. Barsa Jetia Name
the female character of the story. Apara fell in love with Mr. Dutta and ran away with him, settles a conjugal life in an unknown alley of Calcutta. But there she has to led a sad and hard life due to want and poverty. Still she is happy memorising her first love.

"Premāru Prithivi"\textsuperscript{107} (Love and the world):

This story relates how love disappear from a couple's life and how the man is attracted to a new woman. Even though Dutta has choosen his own marriage partner, he is not satisfied in his conjugal life. He finds great happiness and pleasure in an empty headed girl as well as a day dreamer by the name of Daisy when he takes a ride in her car.

"Acal Takā"\textsuperscript{108} (Counterfeit Rupee):

Another story of this sort is Acal takā. Here Mini Andrew has illicit sexual relationship with the hero who has just married. The story bears the evidence of modern outlook, what does not care for the traditional sense of good and evil.

Rama Das is different from the writers of his time. He could observe the changing value of time, specially

\begin{footnotesize}
\begin{enumerate}
\item Ramādasar Srestha Galpa
\item Auahon (9th yr. 2nd issue)
\end{enumerate}
\end{footnotesize}
after the second world war and has acquired the quality of expressing fearlessly the secret facts of life. His power of narration is very pleasing. He has the credit of inspire a new group of writers to write in his new trend.

Radhikamohan Goswami

Although Radhikamohan Goswami gains popularity by writing novels in this period, he shows his proficiency in story writing also. Goswami does not publish his stories in book form. They have appeared in magazines and have appeared in some short story collections occasionally published with the stories of different writers.

Goswami displays a new social consciousness in his stories. He attempts to express this social awareness, by portraying light and shadow of life, and thereby pointing out to the inequality prevailing in the society. He has produced realistic picture of joys and sufferings of ordinary people.

Goswami does not have many love stories to his credit but in these small number of stories of their picture of love and romance are noteworthy. Though the characters are suffering from poor economic conditions yet they have dreams and desires. His picture of love in conjugal life is more fresh and lively than the pictures of romantic love.
He sometimes brings to the light of rich peoples' whim in regard to keeping artificial relation with women whom they disregard secretly. Sometimes the mental conflict is also reflected. Some of his love stories are included in the following heads—

(1) Stories of conjugal love
(2) Stories of physical attraction

Stories of conjugal love

"Niyati"¹⁰⁹ (The fate):

Kamal, the sickly driver had married Champa. But because of poverty they losses all hopes and happiness. Kamal loses his mental strength also due to constant wants and deprivation. His wife Champa goes to Mr. Barua for help at the instigation of Dhan's mother, a nearly lady. She tempted her to turn to a prostitute. Champa does not follow her advice, But Kamal being fed up of constant poverty send her to 'Bar Bopa'. Son of Mr. Barua to bring some money. 'Bar Bopa' offers money with a secret desire to enjoy Champa and Kamal accepts the money. Here the writer shows the basic hunger is more powerful than any other things.

The writer also seems to convey that flame of love subsides and submit itself before the cruel hand of poverty.

¹⁰⁹. Borgohain, Homen & Talukdar, Nanda (Edit)
Roudra Nilima, 1959
This story is based on the conjugal life. Instead of marrying his beautiful beloved Ajit marries ugly Anita. Ajit gets abnormal pleasure in hurting his wife by calling ugly. Anita's parents also helped in widening this gap between them. They take away Anita to their house. When she is ill inspite of Ajit's disagreement her parents decides not to send her because Ajit pays no visit to them. On the other hand Ajit fixes his second marriage and invites his father-in-law to this wedding ceremony and also ask him to bring his child.

Anita is greatly hurt to learn the matter that Ajit is going to marry for the second time. She decides to kill herself but for the child she becomes unable to die. Her father feels for her and he takes her to Ajit's house. But when she sees the fanfare at Ajit's house Anita receives a great shock. When her father is ready to move forward alighting from the car, he finds that already weak Anita is now lying dead in the car.

This story has not exhibited the love of married life but instead, it has illuminated Anita's sacrifice before the Altar of love.

110. Àwáhon (10th/11th issue)
"Asampurna" (Incomplete):

This story illustrates some ugly aspects of married life. The main characters Bimal and Abha. They are married but are not happy. Abha, a rich person's daughter leaves her husband and goes to England. Bimal marries for the second time but again gets separated. This story clearly illustrates that a young man who acquires great fame and reputation in other aspects is a failure in his family life.

"Hamid" (a name of a person):

Hamid, a poor person becomes pick pocketer because of the financial difficulties. But he shows a deep attachment towards his married life. His deep love for his wife and daughter is illustrated in this story and that is why we feel sympathy towards him.

Stories of physical attraction

Goswami's stories of physical attraction also retain a special appeal. One of his such stories is 'Patita' (fallen woman). Rajani, the maid becomes pregnant because of her physical attachment with Borua's son. To save his son from defamation Barua gave her to one Mahavir in spite of

111. Jayanti (10th yr. 6th issue)
112. Jayanti (10th yr. 6th issue)
113. Awahon (9th yr. 10th issue)
her strong unwillingness. But Mahavir disappears after leaving her alone. She has to go with Haripad just to avoid the marriage of Niranjan, her first love. Haripad when once put into jail, Rajani due to extreme poverty has to turn to a harlot. She now suffers from terrible disease luesy. Before her death she wishes to see Niranjan and so comes to his house. Because of her ugly appearance Niranjan could not recognize her. Getting this shock she could not go long and dies on the road. No one touches her ugly dead body and no one recognizes her as Rajani, who was once a beautiful harlot.

The writer has portrayed variety of life through his stories. He has a strong idea of revolt against social inequalities and injustices and he raises a voice of protest against them. In some places he has tried to express this idea through humour and satire also.

Umakanta Sarma

Umakanta Sarma is one of the distinguishing writer of Awahon age. Some of his stories have been collected in a book named Ghuraniā Prithivir Beka Path.

Sarma generally writes on those people of the society whom we meet in our day to day life. His characters vary from an artist to that of a sincere worker like an ordinary guard or chowkidar of a college.
Sarma has written a few love stories. He has a tendency to take a simple matter to a philosophical discussion rather than describing the hopes and despair of love in a man’s life. At times he attempts to describe sexual desire in a few of his stories but his sense of refinement seems to remind him to be controlled in those sort of descriptions. That is why we do not find the subtle sexual analysis in his stories as we find those things in the stories of Lakhmidhar Sarma or Rama Das. But we find a general underlying idea in his stories that there is a spiritual ways to get rid of earthly difficulties and man woman can also be reformed to some extent by this great power.

"Pakhi"  (The name of a girl):

Pakhi is a simple beautiful love story. The hero loves a simple girl of Haflong by the name of Pakhi. But his family members have arranged his marriage elsewhere. The timid hero is intending to leave Haflong without meeting Pakhi. But accidently Pakhi meets him. The hero apologizes her. Pakhi assures him that she will remain satisfied by loving him from distance. She does not want anything, except his love. Though she showed boldness, actually the

114. Ghurania Prithivir Bekā Path
feeling of separation made her sick and embracing her love for the last time she becomes senseless.

"Ghurania Prithivir Bekā Path"\textsuperscript{115} (The round about way of the circular earth):

In this story the writer tries to give a good cover on man-woman relationship with some philosophical sayings. Asim has a weakness for Achani. One day Achani refuses when Asim invites her for a walk. Asim was deeply hurt. At the moment of Asim's decision to go to Dargeeling Achani comes and Asim realises the unseen charm of love that Achani bears for him.

"Kone jene kihar chā\textsuperscript{116} (Who knows about this ashes):

This story narrates the love between Nirod and Capala. Capala could not forget her former lover of adolescence days even after her marriage. So she picks a quarrel with her husband and on that pretext she returned to her parent's house. Here she again begins an affair with Nirod. Then after some days she gets the news that her husband dies of fever. After hearing this news Capala now realizes her mistake and takes the death of her husband as a penance of her vice.

\textsuperscript{115} Ghuraniā Prithivir Bekā Path
\textsuperscript{116} Ibid.
Though romantic, Sarma's writings are not very light. A sense of maturity is seen in all his stories.

Dinanath Sarma

Another well known writer of the Awahon age is Dinanath Sarma. His published books on short stories are Dulāl, Akalmariā, Kowa Bhaturiā Othor Talat, Kalpana āru Bāstab and Pohar.

Although Dinanath Sarma is a prolific writer, he lacked variety. Generally he chooses some small incidents of life to wrought a story. He does not try to expose social problems nor does he try to bring reformation in the society.

He has tried to depict the different types of people in the society. His characters possess humanitarian qualities but they are not unique. We do not find any psychological complexes in the characters.

Dinanath Sarma has proved his expertise in writing love stories, and these sort of stories have been based on different types of backgrounds. They have been drawn from the Assamese village, the tea gardens and foreign places.

Most of his love stories are romantic. In some of his astonishing love stories he uses the method of co-incidents. The characters succeed in expressing the diffe-
rent gestures of love. There are a number of characters who are ready to sacrifice themselves for this noble passion.

Some of Sarma's important love stories have been represented here.

**Romantic stories**

"Putting Na Prem"\(^{117}\) (Pity or love):

Here we see the hero who feels a great sympathy for a neglected girl. This sympathy later transforms into love without his knowledge. The hero Bokul feels great sympathy for Asha because no one came forward to marry her. She is ignored by everyone because she is not a beauty. Ultimately her marriage is settled and hearing this, Bokul is very happy. But when Asha leaves for in law's house after her marriage, then Bokul feels a void and he wonders why he feels like this. Here he narrates how the sympathy may also turn to pure love.

"Bhal Powa"\(^{118}\) (To love):

This story projects how a person abandons everyone very easily for the sake of her lover. Sonpahi loves Rupam but her father Rudram Mahajan stood in the way of their love. Rupam decides to go to war being unsuccessful

\(^{117}\) Dulal

\(^{118}\) Koa Bhaturia Othor Talat
in love. He wants to meet Sonpahi but due to her father's strict surveillance this is not possible. Ultimately finding no way out, Sonpahi lights a fire in her father's barn and in the confusion escape from the house and meets her lover by the river-side.

"Jivanar Byarthata" (Uselessness in life):

Noram and Tilottama love each other but Nabin Saikia stands between them. Nabin Saikia ultimately marries Tilottama with the power of his wealth. But Tilottama is not happy. So Nabin thinks that Naran is the cause of this. So he sends him to prison on a false charges. Tilottama falls ill and goes to her mother's house. There she is lying on her death-bed. In the meantime Noram is released and he rushes to her bedside like a mad man. Tilottama clasps both his hands to her breast and dies a peaceful death.

"Daiba Chakra" (Circle of destiny):

This story wishes to convey a message that if a man commits a misdeed in his youth he could not be called a bad man. Everyone thinks that Padum was a characterless man because of his former affair with a girl by the name of Joytikona, who worked in the theatre. But Padum loves

119. Koa Bhaturia Othor Talat
120. Koa Bhaturia Othor Talat
Meena from his core of heart. He becomes a serious and studious man because of his love for her. Meena's elder brother is pleased to see this transformation in Padum and in the end arranges to give the hand of his sister to Padum.

"Juddhar Bibhisika" (Terror of war):

This beautiful love story is based on a foreign background. There is panic in the Chinese villages because the Japanese were victorious. Some hundreds of Chinese soldiers were fleeing and they were closely followed by Japanese soldiers.

The Chinese soldiers took shelter in a quiet village. Two guards caught a man alleged to be a spy. The captain ordered them to shoot him. After the killing they discover that the spy is a woman. She had come under disguise for fear of the Japanese soldiers, in search of her own people. When the Captain closely examined her, he recognized her as his dear wife. He then took poison and commits suicide.

"Prem Samādhi" (Grave of love):

Luisa loves Sudaski. He had to go to war. He took leave of her leaving behind his pet dog, Jack.

121. Koa Bhaturia Othor Talat
122. Koa Bhaturia Othor Talat
The Captain Kaganonso sought the hand of Luisa but Luisa did not like him. She protected herself from him by producing a pistol. But before leaving her the Captain proclaimed that he would take his revenge on the coward Sudaski.

Sudaski returned from the war. At the very moment of the union of Sudaski and Luisa Captain came and killed Sudaski. In utter sorrow Luisa pulls the trigger of the pistol to commit suicide. At the same time Jack, the dog, jumps over the pistol kills himself to save his mistress, but she is already dead.

"Protishodhna" (Is it revenge):

This story has also foreign background. Ibaruri is the lover of Count Jordan. They were engaged to be married but because of Devilla's cruelty they could not be united. Devilla, the rival of their love shoots count Jordan from the plane. This turns Ibaruri to an insane and she is bent on taking revenge. After killing Devilla brutally she leaves behind a scrap of paper on which were written these words 'Revenge—Ibaruri'. Then she commits suicide being unable to bear the pangs of separation of her lover.

Sarma's stories are full of events. His descriptions are vivid and the incidents are narrated in a realistic

123. Koa Bhaturia Othor Talat
manner. His language is simple. Instead of giving psychological analysis of the characters he gives descriptions of outward activities of the man and woman of the stories.

Krishna Bhuyan

Krishna Bhuyan comes forward with a great promise in the Awahon Age. But after writing a few good stories he discontinues his practices. Some of his short stories have been published in the book form, namely Ramdhenur Rang.

Bhuyan has written his stories on love and on other humanitarian sentiment. Many of his stories are vivid and alive because of his superb use of romantic imagination, description of passionate feelings are beautiful. He has been able to project the chief qualities of the characters even though the love stories have been narrated in a simple manner.

He has attempted to describe the mental world of the characters. Some characters are willing to suffer pain for the sake of love. Again a few characters are reticent to express their eagerness to unite with their lovers. While in a few other characters he shows a sharp difference between love and sexual desire.

Some of his important stories are the followings.
Aniruddha's first love had been Jahanara. The sweet memory of his past love forced him to go to Jahanara's house. There he meets her brother Makhan who is advanced in age. He informs Aniruddha that Jahanara had died at her young age of eighteen.

Aniruddha is deeply hurt and feels that by her death he has lost everything. His own family, wife, daughter and son seems to be of no importance. He gazes at the distant rainbow and thinks that just as rainbow loses its colour so also does he lose all the gaiety, pleasure and colour in his life.

Prince among men

Every one thinks that prince is a bad man. They call him a love lunatic. But it is the teacher Ajit Master, who unveiled the mystery of Prince's life. Really prince is a loyal lover. He loves a girl by the name of Kalindi but Kalindi loves Kamal Lochan. When this does not satisfy her she again falls in love with the artist Navakanta. After Kalindi's marriage prince becomes upset and dejected. He hands over the responsibility of his home to Ajit and

124. Ramdhenur Rang
125. Ramdhenur Rang
proceeds to Gauhati with the intention of going to Mathura, Brindavan and Badrinath, the pilgrimage of India.

In the meantime Ajit's sister is charmed by prince's personality. When Ajit writes to prince of his mother and sister's arrival during the Puza holidays, prince returns home. She becomes excited when she sees prince.

Prince's personality is one of the story's important features. While writing of love he has also expressed the malpractices of society.

"Madhavilata" (The name of a girl):

Madhavilata a widow, who is enamoured by her own beauty. She often remembers Lombodar's weakness for her. But now in this present state also she does not lack admirers. Seeing this sort of behaviour among the man she develops a hatred for them. Lombodar's father also comes near her with a proposal to marry her. At last Madhavilata decides to marry Lombodar's father and asks Lombodar not to come near her. He is a young man and he will get a beautiful girl as his wife. But she is a widow and she may be fit for a widower like his father. Lombodar in utter distress goes away and Madhavilata burst into tears for losing her true love.

126. Rāmdhanur Rang
"Gharuā Sikhā"¹²⁷ (Home tutor) :

This story illustrates a strange love that Chitran-gāda bears for her home tutor Master Bisnu. At first Chitran-gāda is indifferent to the love that Bisnu offers, for she is then attracted to Madan by whom she is pregnant. Later she is attracted to her teacher and informs Madan's that the teacher is the father of the child in her womb. She speaks this lie to take her revenge on Madan for she could never love Madan though she sleeps with him. Her first love is the Master Bisnu. Disclosing everything before her home tutor she bends down on her knees to offer obeisance as a gesture of her deep love. The home tutor is puzzled to see her uncommon love.

This story presents the picture of passion and love, love and hatred of human being originated in a curious way.

"Bedanār Smriti"¹²⁸ (A memory of sadness) :

A patient who is highly impressed by nursing of a nurse, loves her deeply and one day he comes to meet lover in hospital. But to his utter disappointment he finds her nursing another patient with the same sympathy and loving care. He is touched to see the humanitarian personality

¹²⁷ Rāmṛhenur Rang
¹²⁸ Rāmṛhenur Rang
hidden within her and she appears to be goddess to him.

By narrating such smaller and insignificant incidents he stresses on the magnanimity present in love. He gives equal importance to technique as well as to his language. He does not over burden the stories with unnecessary conversation or setting.

**Munin Barkataki**

Another writer who begins writing short stories by later discontinued it is Munin Barkataki. His talent is evident by the few stories that he writes in the pages of the Awahon.

Sri Barkataky's stories have exhibited the sweetness of love. He has shown beautiful portraits of characters suffering from mental anxieties because they were dependant on the social customs and taboos and were not free to in their own free will.

One of the Barkataky's love story is Niyam

| Bandha āru Prānar Tara | Bandha āru Prānar Tara | The knot of Regulation and the heart's love Tara. The hero Makan submitting to the will of the society marries Fenu whom he does not love. She commits suicide. Makan loved Munu dearly and also sought her as her wife but he did not marry her for social restric-

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129. Awahon (2nd yr. 8th issue)
tion. He carried the burden of agony throughout life to give recognition to the society's rule and customs.

His another story Aprākasar Bedana\textsuperscript{130} (The sorrow of unexpressing) echoes the same tune. The poet Tarun loves Lily but Lily marries another man. Tarun marries Akani but the memory of Lily still haunts him even after becoming a father. He falls ill at an early age and awaits death. When Akani nurses him during his illness even then he thinks of Lily. It happens that Lily visits him with her husband. Then Tarun realizes that not only he but also Lily is not happy.

Barkataki's style is simple and his technical achievement is small.

Some other writers

A band of writers, who were full of promise first wrote prodigiously but later discontinued their effort. Among a few of them, later contributed one or two good stories to the pages of Magazine Jayanti. Most of them did not publish any individual collection of short stories. A representative collection of short stories Roudra Nilima\textsuperscript{131} however, retained a few stories by some of these writers.

\textsuperscript{130} Āwāhon (3rd yr. Ist issue)
\textsuperscript{131} Borgohain, Homen & Talukdar, Nanda (Edit) Roudra Nilima, 1959
As these writer began to writer towards the latter part of the age, they tried to disgress from the traditional method of their forrunners and thus brought a novelty into Assamese literature.

The common theme of these writers is the social injustice on the common man. The precarious economic life of the lower middle group is also exposed very beautifully in their stories. They also establishes the love episodes on these background. Instead of displaying more the richness of their poetical genius, the warmth and play of their fancy in narrating love stories, they give them a realistic footing. Their courage to break down the traditional customs and norms of the society is also noteworthy. Some of these writer give much importance to the individual ago being indifferent to the prevalent social norms. On the other hand they vehemently criticise their predecessors also for their involvement in illegal sexual affairs.

These writers excel in the creation of men and women drawn accurately from life. The analysis of their motives and emotions, which is necessary for the complete and satisfying study of humanity, bear the power of character sketching of the writers.

In a sense these writer show round the path of modernity to the writers of the coming age of the subsequent period.
We have referred to a few writers here.

Nalinikanta Barua

Nalinikanta Barua who writes stories and novels in the pages of Awahon has written a number of good love stories. In his story *Amar Jahan* (our ship) he raises the issue of women’s protest against the male domination. Here he not only criticises the matter but embolden a character to take her own path to give the value of her individual ego. The heroine Ranu sees that her mother has stayed with Ranu’s father Sarat even though she is not happy with this conjugal union. Ranu on the other hand being vexed by the brutality of her husband becomes ready to leave him and accept her lover unhesitatingly. The hero also breaking the traditions and customs of the society embraces Ranu, a married woman and starts for a new place by ship in the cover of the night.

Ranu, unlike the heroines of Rama Das, is not influenced by passionate desires, she possesses the true emotions of love and a sense of protest against the male domination to which she and her mother are victims.

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132. Roudra Nilima
Sadananda Das

In Sadananda Das's story 'Nila Chitti' the hero, like the heroine of the 'Āmar Jahān', witnesses the forbearance of his mother to the torture and oppression of his father. She also led a conjugal life in spite of the maladjustment with her husband. The hero is sorry for her mother. But on the celebration day of his father's death anniversary when he comes to know from a letter written to his father by some widow, that his father had an illicit relationship with her and had killed a child born of them, he could not stand it no longer. In order to show his protest against his father's doings he decides not to perform the ritual of his father's death anniversary.

Thus the writers of the later part of this age show a departure from the trend of the traditional love stories. They also do not hesitate to herald a revolution against the injustices and misdeeds of their ancestors; they have done to the women.

Chitrabhanu Chaudhuri

His stories have given great importance to social criticism. He has revealed his social awareness in the series of short stories written under the same name of 'Jivanar

133. Awahon (13th yr. Ist issue)
Khalābamāt (ups and downs of life). In one of the stories the leader of the society Janaki Sarma had an illicite child by Uttara and later he himself becomes the judge and entangled an innocent young man with this incident. The hero of the story (who is describing the story in his own version) feels sympathetic for Uttara and takes her on a pilgrimage with her father. On the way the father having died, the hero accepts the fallen girl and marries her. They lead a happy life secluded from society.

In another story of this name, it illustrates how the society makes life bitter by its cruelty, the conjugal life of a couple Lakshmi and Ramkishan. The society put Ramkishan into jail under false charges and in the meantime Lakshmi died for want of medicine. In the end Ramkishan also died in want and miseries.

**Indibar Gogoi**

Indibar Gogoi contributed some remarkable stories to the pages of the Awahon. Some of his stories are collected in a story collection entitled "KarunarKarun Kahini". He is also a socially conscious writer but he at the same time hints to the point that the sorrow and sufferings of the common people is associated with financial hardship. He goes

134. Awahon (2nd yr. 4th issue)
to narrate some story of lower middle wages group whose monthly pay is exhausted the very pay day in discharging the debts and credits. But in the midst of this economic depression, life shines through the glory of love. In the story 'Prānar Upahār' (present of heart) Adar and Sadar were friends. Adar loves Arati. Arati's guardian neglects Adar for his deplorable economic condition and arranged her marriage with Sadar who is rich. Adar goes far away from Arati. When Sadar came to know that Adar was in deeply love with Arati, he set out to search him on the instant. Thus the story unfolds the two aspects of love: love of beloved and love of friendship. The writer possesses a deep love to the animals also. In 'Jīvṛith Mānab' (Man, the lost of all beings) he very pathetically describes a story about a cruel torture of a man on a pregnant bitch which resulted in her sorrowful death.

Gogol has portrayed the magnanimity of the common people on the one hand, while on the other he has tried to expose the blemishes of the leading citizens of the society.

Hariprasad Ray Gorkha

Hariprasad Roy Gorkha becomes famous by writing a small numbers of stories. He has tried to project in the story 'Māgen' (a name of a girl) a pure emotional love of a simple girl gets smothered and squashed by the cruelty.

135. Auahon (2nd yr. 4th issue)
136. Karunar Karun Kahin
137. Auahon (8th yr 4th issue)
of a lover. A married businessman Saikia falls in love and marries a Burmese girl Magen. Hearing of his father's death he leaves Burma leaving Magen behind, never to return. Magen comes to India in search of Saikia and founds Saikia with his wife. Though Magen is eagerous to get his lover she control herself knowing the fact that Saikia is a married man. She also comes to know the fact Saikia will be communicated if she goes to his house as his second wife; so she remain aloof from him hoping that she will be united with her lover in the next life. It is somewhat interesting to note that the Indian spiritual idealism is expressed though a common Burmese girl. Love can attribute wisdom on a person and the character of Magen is the best illustration of it.

Gobinda Chandra Paira

Gobinda Chandra Paira's stories are fraught with novelty. He has portrayed the pure love present among the common oppressed person to whom we turn our nose. The story Pranar Vedana (The sorrows of heart) exposes the nobility resides in the heart of prostitute. She is to turn a prostitute for the oppression of the affluent classes on her. Being sympathetic to Barua, the hero of the story, who is suffering from a disease after getting a refusal from his beloved, the prostitute Lila comes forward with a financial help to Barua.

138. Āwāhon (9th yr. 6th issue)
for his euxocwey. She has also deep love in his heart but it is not fulfilled and she is drawn away to this path. She reveals before him that she will continue to be in business and will drage all the oppressors to a degraded life by her dazzling beauty. She is now intending to establish an orphanage with all her earnings and probably this will help her to purify her sins. In the story Sopro aru Samriti (Dream and remembrance) he has shown how people learn to be patient because of love. The husband of Manju forgives Manju after their marriage being aware of the fact that she was impregnated by the home tutor, for the deep love he bore to Manju. Her repentance purifies her.

Jamiruddin Ahmed

Jamiruddin Ahmed has published a number of story books besides writing in the literary journal the Awahon and the Jayanti regularly. They are Jarina, Andhar Nishar Jui, Motichahorghat etc.

In the stories he also shows his social awareness by revealing the fact how the social leaders get involved in sexual attachment on the pretext of social service. In the story "Motichahar ghat" (The bank side of Motichahar) a lady social worker spends one night, with a teenager in a same bed in the lonely house by river ghat.

139. Awahon (9th yr. 1st issue)
His love stories are often filled with the episodes of startling incidents. In the story *Chāparir Pām*\(^\text{140}\) (farm in the low lying area) a father indulges in sex with his own daughter. In an another story *Tāri Dokan*\(^\text{141}\) (Dealer in Tari) the dancer Syama kills her husband Mahim to embrace her lover. He has also written simple stories of love based on village life. In the story *Anarthak*\(^\text{142}\) (Meaningless) swaheeda goes to fetch his wife from her house during Idd festival inspite of the insult he had received from his father-in-law, because the deep love he bore for his wife.

Besides these writers there are also some remarkable story writers who concentrate their talent in other field of literature. They also produce some stories emphasising on the charm and power of human love and sentiment. It will be injustice if we do not even refer to them. These writers and their worthmentioning stories are Anandachandra Barua's *Kapālar Pher*\(^\text{143}\) (The luck) Banshidhar Sarma's *Bidhāva*\(^\text{144}\) (The widow), Maheswar Neog's *Jalā Jui Akura*\(^\text{145}\) (a glowing fire), Harendra Nath Kalita's *Doulat Ki Dunia*\(^\text{146}\) (The world of wealth), Prasannalal Chaudhuri's *Galpar*.

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140. Awahon (1st yr. 4th issue)
141. Awahon (2nd yr. 1st issue)
142. Awahon (10th yr. 6th issue)
143. Awahon (8th yr. 4th issue)
Patani"147 (The preface to a story), Bipin Borgohain’s "Bundhutta Mathon"148 (Friendship only), Ganesh Chandra Phookan "Doshi Kom"149 (Who is culprit), Bijoy Chandra Bhagawati’s "Lalita"150 (a name of a girl).

Awahon age witnesses the florescence of romantic revival in the literature of Assam. Love is the main subject matter of romantic literature. So in the Awahon age we notice the exuberance of outburst of romantic love through the short stories of the writers of the first stage but gradually a faint ray of the realism break through the writings of the later part of the age. This trend of realism becomes the prominent feature of the stories of Ramdhenu age.

Till 1940 the Awahon by its unique effort raises the standard of Assamese literature to a considerable height and specially the short stories derived real benefit from it. Along with the Awahon, towards the later part of thirties another literary magazine the Jayanti (1936) under the editorship of Raghunath Chaudhuri, the romantic poet comes to light. The magazine help a lot to set a new trend in Assamese literature specially in the field of poetry.

147. Awahon (8th yr. 6th issue)
148. Awahon (8th yr. 6th issue)
149. Awahon (8th yr. 6th issue)
150. Awahon (1st yr. 5th issue)
The contributors to the field of short story in the magazine are very small. The only remarkable story writer is Syed Abdul Malik but he also shows his real talent in the subsequent Ramdhenu period. So his stories will be discussed elaborately in the next chapter. Besides him there is two other names of importance who after writing some stories divert their attention to other field of literature. They are Kumar Kishore who undertook to write novel and Tirthanath Sarma who now devotes his talent to the field of literary criticism. Kumar Kishore writes some love stories in the manner of Rama Das but he could not show the spontaneity and vitality that Das possesses. His characterizations of the stories are sometime too much emotional. Tirthanath Sarma narrates one or two love stories in a very lighter vain but sometime the serious phase of life is hidden under this comic situation.

There is no dearth of short stories in the pages of the magazine but most of the writers are the same writers of Awahon period and that is why the pattern and value of the stories are almost same. This new journal creates a group of new writers but they could not show their individual talent excepting imitating their predecessors. The Marxian ideology arrested the attention of most of the new writers and because of this fact the love stories also bear the testimony of this new fascination of the writer.
Some other writer of importance of the *Jayanti* are Tilak Kakati, Kamaleswar Chaliha, Daiba Chandra Talukdar, Golokeswar Barua, Sudha Barua, etc.