Rajanikanta Bordoloi is best known in Assamese literature for his novels. At least, to a common reader of Assamese literature he is none but a novelist. To some extent, the idea of the reader is not at all wrong, as Rajanikanta is always being discussed and remembered in the history of Assamese literature as a great historical novelist only. At least he does not have a parallel in this arena. But a serious student of Assamese literature, is, perhaps aware of the fact that, apart from his miraculous performances of novels, Rajanikanta's genius hands touched other forms of literature also viz., essay, short-story, poetry, text-book and satirical articles. Though all these forms do not exhibit the same literary potentialities of the writer, at par with the novels, yet the significance of these writings on contemporary Assamese literature cannot be underestimated. Therefore it is thought proper to have an observatory study of all the forms of literature, wherein Rajanikanta Bordoloi exercised his pen.
Rajanikanta Bordoloi's writings can be placed in the following eight distinct literary divisions:

1. Novels,
2. Short-stories,
3. Drama,
4. Essays,
5. Poetry,
6. Numerous and satirical essays,
7. Text-books and
8. Lectures, addresses and letters etc.

There are confusions among the critics regarding the exact number of writings of Bordoloi. Different people have cited about different literary works of Bordoloi. No systematic attempt has been made in this regard and as such, some literary works, which might have been lost or destroyed are never to be found. The writer himself was not at all concerned very much to preserve his writings well for the future. That is the reason why some of his writings are apprehended to be out of reckoning now.1 However, there are a few sources from where we can collect the primary data of the writings of Rajanikanta. One of them is Dr. Nagen Saikia's list of books —

1. Sarma, H.K.(ed); Rajani Bordoloi Racanamala, Preface 0.10
enclosed in *Aupanyasik Rajanikanta Bordoloi*. The other is in appendix of the book named — *Rajani Bordoloi Racanamala* — a centenary souvenir published by Asom Sahitya Sabha which is edited by Dr. Hemanta Kr. Sarma. These two lists envelope almost all the works of the writer. But still there are some writings of the author which has remained untraced.

With the help of the bibliographies, as found in the books, mentioned above, a chronological study of Bordoloi's writings is attempted below. The corresponding years of all of his writings are also tried to be given — as it is deemed necessary in analyzing and studying a particular pattern of a writer.

The list of books as it stands in the catalogues mentioned above are —

(A) **Novels:**

1. *Miri Jiyari* (1895)
2. *Manomati* (1900)
3. *Dandua Droh* (1909)
4. *Rangili* (1925)
5. *Nirmal Dhakat* (1926)
7. *Rahdai Ligirij* (1930)
8. Radha-Rukmini Ran (not in book form) (1926)  
(Published in Asom Hitoishi in its 4th year of publication)


(B) Short-stories:

1. Ga-dhan (1931, Awahan)
2. premar Upasak, (1932, Galpamala)
3. Saundaryar Upasak (1932, Awahan)

(C) Satirical essays:

(Written Under the nick-name - Bholai Sarma)

1. Mai Swadhin ne ? (Awahan, 1934)
2. Atma-binodak Theatre Dal (Bahi, 1909)  
   2nd yr. of publication.
3. Censor-Peol (Bahi, 1909) 1st yr. of publication.
4. Nagar-Sankirtan (Alochani, 1914) 
   7th yr. of publication.
5. Bholai Sarmar Dhav Prabanata (Ujon, 1934) 
   1st yr. 1st volume.

2. According to Dr. Nagen Saikia the essay was published in Bahi in its 1st yr. of its publication. 
(D) **Essays:**

The essays of Rajanikanta Bordoloi can be placed under following sub-groups for convenience.

1) **Historical essays:**
   3. *Mayamora Satrasakalar Bisoye,* (Awahan, 2nd yr. 4th-9th issue)
   5. *Sadiya Rajyar Puranitattva,* (Bahi 13th yr. 2nd - 5th issue)

ii) **Biographical and auto-biographical essays:**
   1. *Srisri Bhattadev,* (Awahan - 8th year)
   4. *Atmajivan carit,* (Bahi, 27th year 1st & 5th vol. 1862 Saka era)
   5. *Mor Jivanar Abhiggata,* (Bahi, 27th yr. 6th vol, 1862 Saka era)
   6. *Mor Sahityik Jivanar Atit Kahini,* (Awahan, 5th yr. 8th issue, 1856 Saka era)
   7. *Bezbaruar Sonwaranit,* (Bahi, 26th yr. (1861 Saka era ).
iii) Presidential addresses of meetings and sessions:

1. Asam Cutia Sammilanar pratham Adhibesanar Sabhapatir Bhasan. (Golaghat Session, 1925)


3. Miri-Sannmilanat Dia Baktrita, (Dibrugarh, 1925) (Published as a booklet)


5. Naradev Tithir Upalakshe Dia Baktrita, (1930, Haveda Tea Estate)

6. Asamiyar Pranar Spandan (1930) (Published in Babi, 26th yr. 12 issue)

iv) Essays on matters of science:

1. Sarir Tattva (1889, in several issues of Jonaki)


3. Raktahari Padap (Jonaki, 1892)

v) Essays on travel:

1. Jaipur Moujar Sitakunda Darshan, (Babi 13th yr. of Publication).

2. Dibrugarhar Aithan Darshan (Bahi, 13th yr. of Publication).

3. Puri Dhraman (Alochani, 5th year, 1914.)
vi) **General essays:**

1. *Asamat Upanyasar Sajuli,* (Awahan, 3rd yr. 7th issue, 1932). (previously delivered as a lecture in Cotton College).

2. *Asadmiyanir Sajpar* (Usha 3rd issue)

3. *Sarat Chatterpadhyar Rachanawali* (Dahi, 26th yr. 10th issue)

4. *Bardai Chilaloi,* (Bardi chilal, 2nd yr. 1934).

5. *Chintu-topanaga,* (Dahi, 26th yr. 9th issue).


8. *Bhadra Chouryyar Hisoye,* (1932, Haved T. Estate)


vii) **Notes and comments in English:**


2. *Potteries of Assam,* (1896), written at Barpeta at the request of Sir E.A. Gait).

3. *The Weaving Industries of Assam,* (1896, written at Goalpara at the request of Mr. Semon).
4. The Chutias of Assam (1909, Written at Nagaon at the request of Colonel Gordon).

5. On the Fisheries of Assam (1909, Written at Silchar).

6. About the Mayamorias (1931, Dibrugarh Published in Cotton College Magazine).

Besides these, Bordoloi composed one poem, named Manar Prati-Akramanar Git. The poem is included in Kavya-pratibha edited by Dimbeswar Neog. He had to his credit the pride of being a dramatist, though with not a solitary effort of his own. He and two other contemporaries of him Kanaklal Barua and Gopalkrishna De, jointly wrote a mythological drama Sabitri-satyaban by name. Over and above this, Bordoloi, with a view to meeting the need of the time wrote a book for children namely Gyan-Sopan.³

Bordoloi's novels and the perspective:

Bordoloi's emergence in the literary scene of Assam occurred in the initial stage of Assamese novels. In fact, prior to his Miri Jiyari published in 1895, we can find only three novels in true sense to name in that period. They are Bhanumati (1891) and Labhari (1892) by

padmanath Gohain Barua and Padum-kunwari (1891) by Lakshminath Bezbaroa. Hence Phanumati is the first specimen of Assamese novels, the history of which began just four years ahead of Miri ji jiyari, Rajanikanta's first creation. To the later part of their literary career both Lakshminath and Padmanath withdrew their pen from writing any more novel. But unlike his two contemporaries Rajanikanta did not like to stop writing novels, but went on with relentless effort to fulfill his desire of composing a series of novels like Bankimchandra did in Bengal. With this purpose he exercised his pen with full enthusiasm and spirit and it was for his endeavour that Assamese literature obtained a golden lining of novels.

It has been mentioned in the previous chapter that Jonaki and Bijuli with their appearences in coeval Assamese literary history opened up a new avenue to enculture different forms of literature in Assam. The literate and educated youths of Assam, being contacted with English and Bengali literature, planned within themselves to create a rich and sophisticated format of Assamese literature. With this master plan in mind, they had no other way but to fill the granary of their motherland with all varieties of literary genres. There were all and around a never-decaying

dearth of all forms. With a view to meeting the want of the time, a small group of these youths came out to try their ability as novelists. But all of them were not so successful, because, (1) the time was not at all conducive enough to start with the tradition of novel-writing and most possibly (2) they did not acquire that much creative talent, keen observation, and the experience of life - which are mostly regarded as prime materials for writing novels. Hemchandra Barua's *Bahire Rang Cang Bhitoro Kowabhaturi* (1876) showed some sorts of elements of novel within it, but its ruthless satire on everything made it a different class. Padmavati Devi Phookanani's *Sudharmar Upakhyan* (1884) was more a religious booklet than a novel. The stories, found in these literary works, were missing with requisite artistry of true novels. But whatsoever, these works were the precursory of a good era to come.

During the period of Jonaki, a selected few of Assamese writers, acquired themselves well with the nature and characteristics of novels in the light of western literature and started with the job of composing novels. But they were primarily faced with a serious problem on the selection of the subject-matter in which they should construct the plot structure. Readers of the society, by that time were acquainted with the social novels of Richardson, Dickens and George Eliot's like. These novels were very popular with
the readers but the thematic descriptions of the life-
cycle of the unhindered, liberal western society were not acceptable to the people, accustomed in illiterate, superstitious, poverty stricken and opium-addicted Assamese middle-class society. Hence the idea of writing a social novel can not be thought of at that time. Then the second line of thinking was to compose historical novels. The novels of Scott were there to take the idea of the kind - but the history of the land was not so explored like that of Scott's land. Therefore it was an ardous task. Moreover, the novelists neither had the essential deep knowledge of historical values of their land nor they had the scope there to study it. In this juncture the novelists had no other option but to stand in between these two genres. They used to take half of the theme from the history and the other half from the society itself. They created a new tradition by admixing the historical elements with the themes collected from real social life. They placed in their novels - a reflection of what they found in their day to day life of the society. They realised that their all-existing social life was itself a great resource of their novels. The society of Assam of that time was a

5. Sarma, S.N. : \textit{Asamiya Upanyasar Phumika}, p. 54.
feudal one and hence the reflection of feudalism was a
dire necessity in the literature. Casteism and clannish-
ness was prevalent all through the time. The portrayals
of all these social settings were treated as the relevant
elements of the literary tradition. In novels we can find
all these - the different picture of social set-up. The
protrayal of elite - class stratum was then a must —
Bezbaroa's padum-Kunwari and Gohain Barua's Dhanumati and
Lahori are the best examples of it. The novelists did not
care much for the portrayal of the picture of the society,
 existed in the lower stratum of life. This trend continued
upto Rajanikanta Bordoloi. He had a keen observation of the
trend of the literature, that was taking turn. He was in-
fluenced by all systems of the society. And while writing
his novels, excepting his miri Jiyari he could not overlook
the trend. Significantly almost all the characters of his
historical novels, excluding those of Dhanumati are adopted
from the lower stratum of life.

Other than this literary perspective the personal
life of the Novelist too, had a great influence on his
career. Rajanikanta's father Narakanta Bordoloi was a
Government employee, with the charge of revenue — serving
under an European Officer. With the passing of time Narakanta was promoted to much elevated posts in latter life
which earned him status, wealth, land and property.
Being the eldest son of such a well-to-do father Rajanikanta had all the good fortunes and prosperities at his disposal. This personal life of abundance and vastness influenced Bordoloi in moulding his career as a novelist.

Bordoloi's family was a devout Hindu family, which held high esteem for the traditions and customs prevalent in the society. Though accustomed to the newest trend of life in the light of English education, the members of Bordoloi's family did not surrender to it rather they were too conservative to hold on the age-old customs intact. They had jobs, professions and education from the Europeans no doubt, but they maintained the minimum possible social and personal relations with them. The family was a watertight compartment of orthodox Hinduism – which marked a significant experience in moulding the personalities of the novelist.

Rajanikanta Bordoloi's life was thus a confinement in his students days. Being the son of a strict disciplinarian Rajanikanta had to keep himself in isolation from the outer world. Instead, he had to resort to stories of immortal episodes, myths, legends, fairytales and so on and so forth to pass the leisure time. This had a different nature of influence on moulding of his literary career.
Moreover the influence he gathered from various quarters, and the sources of inspiration he obtained in course of his writing novels from different persons with whom he came into contact reacted vehemently in creating the perspective of novels of Rajanikanta Nordoloi. Reference to all these events would be discussed in detail later in suitable occasions.

Rajanikanta Nordoloi's career as a novelist can be divided into three distinct phases -

(1) **First phase** — In the first phase, which ranges from 1895 to 1901, he composed two novels - **Miri Jiyari** (1895) and **Hanomati** (1901). Significant is that out of these two novels one is a social novel while the other is a historical one.

(2) **Second phase** — Ranges from 1901 to 1910. In this phase three novels were written (i) **Dandua Droh** (1909), (ii) **Nirmal Bhakat** (1909) published in 1925 and (iii) **Rangili** (1909) published in 1925.

The years of writing of the novels show it clearly that from **Hanomati** to **Dandua Droh** there was a big gap of nine years. It was the suffering phase of Rajanikanta's literary career. He himself admits that, transfer, departmental examinations and occasional promotions kept him
awfully busy in some period of his life and so he could not concentrate on his writings in these periods. 6

(3) 3rd phase - This phase starts from 1910 and extends till to his death. In this phase we find four novels - (i) Tamreswarir Mandir (1926), (ii) Rahdai Ligiri (1930), (iii) Radha Rukminir Ran, (iv) Khamba Thoibir Sadhu. Of these four Radha Rukminir Ran and Khamba Thoibir Sadhu were not published in book form. The former was serialised in Asam Hitoishi and the latter in Awahan.

An attempt has been made in the following pages to be acquainted with the outlines of Bordoloi's novels.

(i) Miri Jiyari

Miri Jiyari is Bordoloi's first novel. It is also his only social novel. The writer has confessed all about the background of writing Miri Jiyari. When was at North-Lakhimpur as sub-deputy collector, Rajanikanta came into the direct contact of the Miri society. There he got the opportunity of studying the Miri language, and their social customs. It was long long ago — and Rajanikanta forgot


7. Miris are presently known as Mishings, but we have retained the term Miri here, as used by Bordoloi himself, for better understanding his writings.
all about it. In the meantime, Sir E.A. Gait influenced him to look at the life, religion, nature and ancient history of different tribes of Assam. At his request Bordoloi wrote an article about the Miris. This article reminded him the observations he made earlier when he was at North Lakhimpur. It persuaded him to compose a novel on the plot structure on Miri social-system and its folk-custom. As a result, in 1894, when he was travelling on a country-boat from Barpeta to Dighalbari on a departmental tour, composed the novel on the boat. The novel was later published in 1895.

**Miri Jiyari** is a tragedy of love — the eternal bond of relationship of man and woman. Janki and Panei, the hero and heroine of the novel are two Miri Young boy and girl. They were born on the bank of their dearest river Subansiri and brought up too on the dearly lap of it. They loved each other very much from their very childhood. They used to play on the gold-producing sands of subansiri - they guarded their paddyfields together and played, sang and danced together with all the merriments and joy of life. Thus their childhood life passed away, but with the passing of time and attainment of their youth — this togetherness of these two young lovers did not remain merely as a friendship — rather it transformed to something more of their
Time rolled on and so their love. With the advancement of age and days their love became more and more deep and ultimately they found themselves in a position from which they could not look back. Janki and Panei's love was not for the momentary attraction of two boys and girls of exuberant youth. Nor it was the love of ordinary nature. Rather their love was born out of the eternal signalling of the human heart which had no price and value in this materialistic world. It was a phenomenon of platonic love.

To make their love an ultimate success, Janki and Panei, one day, took oath on the sand of the river Subansiri on the name of their god - Karsing-Kartan - that they would not part away with each other even at the cost of their lives. But things were not so easy, as they thought it to be. Panei's father Tamed was a different man with serious greed for money. He committed to give his daughter in marriage to one Kamud, son of an iron, the richer and powerful village headman. Kamud offered dowry to Tamed and he, being blind of the glittering shine of money, forgot to cater for the daughter's heart. Panei happened to come
to know all about this. She did not like Kamud at all. She could not think of any other people to come to her life except Janki. She protested against her father's proposal. But Tamed was too obstinate to yield to his daughter's will. There arose the conflict and as a result Panei sought the help of her beloved to elope her to an unknown place. They did so, but as ill luck would have it, they were caught hold in their effort. A legal pursuit took place against Janki in the District Court. Panei was ordered to be kept in her father's custody by the court till the case was disposed. This time Tamed forcibly tried to give marriage of Panei to Kamud. But Panei fled away beforehand — this time alone — as Janki was away in another village to earn money for marrying Panei. All the nearby villages were searched by Tamed's man but in vain. Janki happened to know all about Panei's disaster and becoming restless at the plight of his beloved, went out for her help they met each other — but alas! not for their ultimate union. In course of their hiding in fear of Tamed's man they were trapped by a group of Gosi Miri — a hilly sub-tribe of Miri — uncivilized and cruel in nature. They made Janki and Panei captives of their society and kept them in confinement till the trial in the Baregam, the supreme body of their society. Janki
and Panei knew all about their future and hence one night, attempted in desperation to flee from their captivity. But success did not pay in their plan and they were treated as serious offender. At length the trial took place and it was decided by the baregam to nail them with a spear and throw into the river Subansiri. Accordingly all arrangements were made by the cruel people for the death of these two lovers. Their dead bodies were finally discovered by Panei's parent on the river. This is the end of this tragic episode.

It is the simple plot of this novel on which the central theme revolves. But in this simple plot-structure too, the novelist has added an extra-dimension to the same by infusing a very versatile character Dalimi by name. Dalimi appeared in the novel for a very short span of time, but even then she played a vital role in the development of the plot. Dalimi, a simple Miri damsel, came into the scene when Janki was at Ghunakhuti village to earn money. Janki and Dalimi came into close contact — Janki openly confessed to Dalimi all about his love-affairs with Panei. But by that time things did take another turn as Dalimi found herself in love with Janki. But being a true-champion of sacrifice she did not reveal her inner-instinct to Janki. She knew that Janki was out and out in love with Panei.
So she should not appear in between them and give hindrance in their pursuit. So she suppressed her feelings and sympathized Janki in his affairs. In stead of her jealousy to panei, what a woman ordinarily is supposed to possess, she helped Janki in all his plans to reunite with panei. Towards the end she bade adieu to Janki when he went out finally in search of panei. Thus Dalimi stood as a true champion of eternal love and ultimate sacrifice.

The episode of Dalimi's affair with Janki is an example of eternal triangle of love.

Manomati:

Manomati is the second novel of Rajanikanta Bor-doloi and the first of his historical series. The novel is of complex plots written on the background of third Burmese invasion to Assam. The story goes like this —

Halakanta Barua of Jugirpam and Chandi Barua of Barnagar, two most well-established family-heads of erstwhile Kamrup District were always at their daggers drawn. Their hostility stood for no logical reasons at all — it was only for the establishment of egotism and pedanticity on each other. Between these two, Halakanta was more aggressive, more pedantic and more jealous than Chandi
Barua. Halakanta always considered Chandi as a strong rival of power and status and as such was in eagerness to grasp the moment when he could 'feed fat the ancient grudge' he bore Chandi.

At length, the moment came. During the third Burmese invasion he took advantage of the situation. He compromised with the Burmese general, proceeding towards the western Kamrup. He had the sole intention to pay Chandi Barua a lesson with the help of Burmese people. But this did not take place as was planned. Lakshmi Kanta, son of Halakanta fell in love with Manomati, daughter of Chandi Barua. Contrary to their father's hereditary hostility Lakshmi-Manomati was in deep involvement of human bond — the love. Their affairs was clandestine one, which grew in their first meeting at the Daul festival of Barpeta Kirtanghar. Their relationship grew deeper and deeper at the instance of Santiram and Pamila, two dependants of Chandi Barua. Clever Pamila could read the heart of Lakshmikanta and his weakness. She capitalised the weakness and one day made provisions for Lakshmikanta's stay at Chandi Barua's premises. Lakshmikanta came to Barnagar for mobilising man power to resist the Burmese. When on the night he was at Chandi's residence, Halakanta and the Burmese invaders attacked the premises,
ransacked it and made all the inmates captive, including Lakshmikanta, Manomati, Chandi Barua and Pamila. The Burmese with the help of Halakanta looked various places of Kamrup. After some days they camped at Moinbari. The Burmese general Mingimaha planned to do away with the captives therein the camp. Meanwhile Padumi, who was also one of the captives of the Burmese came to know all about this plan. Padumi was in love with Santiram. Therefore, she did not allow her former lover to be a victim of Burmese massacre. She however freed Santiram. Santiram in turn made all the captives free with the help of village people. They even took with them Halakanta who was mistaken to be Chandi in the darkness. Thus Chandi was left alone. The Burmese when found that all but one had fled away, became impassionate and killed Chandi and Padumi brutally. The released captives took shelter for some days with one Anath Choudhary of Kanara and later in Barpeta Satra. Consequently the Burmese were defeated by the British and they retreated back. In their return way, the Burmese attacked and looted the satra. A group of young people, headed by Lakshmikanta tried to resist them but all was in vain. After the Burmese left, Lakshmikanta and Manomati got married. Halakanta apologised to the widow of Chandi Baruah and left the materialistic world
as an ascetic. Santi and Pamila too got married and these happy reunions had brought the end of the novel.

The plot of the novel is completely woven with two major events - (i) the love-affair of Lakshmikanta and Manomati and (ii) the hereditary hostility of two dignified families. The novelist has chosen history as the easiest way of his plot-construction. While historical elements in this novel are rarely of any distinct significance, the descriptions of the social scenes has played an important role in the development of the plot. Otherwise the novel is a loose-knit one. The social scenes of Assam in the perspective of third Burmese invasion provide interesting reading. Moreover some descriptions like the daul festival of Barpeta, Koch Kingdom, Kirtan-ghar etc. are noteworthy features of the novel. Legends and stories also have played a vital role in the construction of the plot. Most of the characters are collected from the novelist's own imagination and fancy. Perhaps Bordoloi, as a novelist, tried in this novel to mix the historical elements with traditional ones, and thus made Manomati a unique creation.
Dandua Droll:

Dandua Droll is the first historical novel of his second phase of career.

The central theme of the novel centres round the long-cherished revolt and its ultimate consequence faced by Hardatta. Hardatta and his brother Birdatta was the most powerful Choudhary of Jikeri, in the regime of Ahom King Gaurinath Singha. Badan Chandra Barphukan was then in charge of viceroy for the lower Assam. Badan Chandra was an autocrat in administration. Particularly he was too severe and ruthless to the Kamrupis as he did not like them at all. The Kamrupi people, particularly the aristocrats and the dignified ones, were provoked by the misrule and oppression of the Viceroy. They were in no case no less persons to be misbehaved like that. But the hatred of Badan Barphukan to Kamrupis was all along there. He disliked them so much that he even did not allow them to stay at Guwahati during day time. The Kamrupis tolerated it silently, but could not always stand by the oppressions, they met with. Their endurance became totally unbearable when once Barphukan’s arrogant son, at the behest of his father’s advise set free three elephants to trample the Kamrupi people assembled to witness a bihu observance in Guwahati. Several died in the incidence - and several
others were injured. Many others were rendered homeless. At this sorry plight of their people, the local rulers prayed for the justice from the Barphukan. But all was in vain as Barphukan remained unmoved at the prayer of the dhekeris a term he used to call them in slandering aspersion. The local heads of the district felt humiliated and they resolved to express their deep anguish in the form of a rebellion. The rebellion was first engineered by Hardatta. He had money, wealth and man-power at his disposal. Besides, he had by his side the all faithful bravery of his brother Birdatta. Soon, the Kamrupis mobilised themselves and started the rebellion against the Barphukan on a war footing. In his enterprise, Hardatta was helped in all respects by one Mahiram, an adopted son of him. Mahiram was an orphan from his very childhood and used to live in the premises of Hardatta, who adopted him out of his virtuous gentlemanhood. In course of time's passing Mahiram fell in love with Padmakumari, the grown up daughter of Hardatta.

Meanwhile Barphukan came to know all about the preparation of the revolt by the Kamrupi people, and as a result five fierce confrontations took place between the Ahoms and the Kamrupis. The Ahom general was defeated in four previous occasions, but in the fifth and final
round of encounter Hardatta's people could not repeat the feat. It was rather impossible on the part of the civilians like the Kamrupis to continue the war for such a long period and that too against the class of strategy and acumen of Badanchandra's like. During his good days Hardatta could acquire the help of nearby Koch Kingdoms of Darrang and Bijni — moreover he hired a regiment of Sikh soldiers too. But with the time passing out, all these left. Furthermore, he lost the command and grip over the rebellion. No rebellion against a powerful government could last long. Same became the case with this revolt also. The Sikh regiment, under the Generalship of Kumedang bangal abducted his own force and joined hands with Kalia Bhomora Barphukan, the new Ahom ruler who replaced Badan Chandra as viceroy. Kalia Bhomora quelled the rebelling Kamrupis. Birdatta died, fighting valiently in the battle-field. Meanwhile Padmakumari was given in marriage to Mahiram. Consequent upon his defeat in the hands of the Ahoms, Hardatta hurriedly abandoned his premise. Mahiram made provision for his hide-out in a dense forest, but soon he was found out by Kumedan. He was made captive and taken back to the bank of the river, where Baruphukan court-martialled Hardatta. He was found guilty in the offence of flaring up a revolt against the king.
Consequently death sentence was executed upon him and Hardatta was impaled in a stake. After the death of Hardatta, a scuffle took place in between Mahiram and Kumedan. Mahiram died in the same. Seeing the death of her husband Padma Kumari jumped into the nearby river and met with her death like a true chaste.

This is the story in a nutshell. The story is based on the history of Ahom Kingdom — a story historically known to the people as the darkest chapter of Assam's misrule by a few Ahom Kings in whose periods, bureaucrats like Badan Chandra and Purnananda let loose the reign of terrorism, oppression and autocracy among the people. The infighting of these bureaucrats were the root-causes of these events.

The introduction of love-stories has enlivened the narratives. Though the theme of the novel is adopted from the history — yet legends and tales have played a distinct role in the development of the plot. In fact the novelist has acknowledged the influences of these materials in the preface of the novel. All these points of discussion would be raised in due course.
The plot-story of Rangili is not a well-knit one. It is the story of the period of decline of Ahom rule which began along with the enthronement of Swargadeu Chandra Kanta Singha in 1815. The King was of tender age when he ascended the throne; as such Purnanda Buragohain, the most powerful politician-minister of the Ahom rule administrated the state with all his acumen and merit.

The story of the novel revolves round the fate of four pairs of lovers namely Satram-Rangili, Santiram-Padumi; Joyram-Keteki and Bichitri-Monai. The treatment of loves of these boys and girls - the success of some of them and the failure of the rests are described in the light of contemporary historical situation. The love of Satram-Rangili and Santiram-padumi was effected by the dire events of history, while Joyram-Keteki and Monai-Bichitri succeeded in their affairs. Satram, the hero of the novel was the son of Bhut Kukurchowa. He and all other boys namely, Santiram and Joyram were friends of King Chandra Kanta Singha. Satram was an arrogant and over-enthusiast by nature and he exploited every advantages of his friendship with the king. Rangili, the daughter of Narahari Sensowa loved Satram. But Satram, an arrogant as he was, did not cater much for Rangili's love. Satram's attitude
towards the senior bureaucrats in the royal court was unbearable. Specially Purnananda Buragohain was extremely worried with the derisive behaviour of Satram. The king was compelled to remain immutable. Purnananda endured all disrespects till it reached the worst. One-day both Borgohain and Barpatragohain, two other ministers were humiliated by Satram. By that time he was given the office of Charingia Phukan by the king. Being elevated to a dignified post, Satram forgot the slightest code of behaviour to the seniors. All the three elderly executives of administration made a concerted effort to overdo this unruly man. Satram was tried in the royal court; King’s judiciary passed the verdict to excommunicate Satram to Naga hill with his head shaven and body poured with lime-water. Rangili, though once discarded by Satram, met him in this disaster and attended the poor man with her healing touch. Santiram was also banished for his alleged relationship with Padumi. They met together and destined to join in the rebellion, harboured against the king by Badan Chandra Barphukan. Satram was slain in the battle-field. Rangili became a religious mendicant. Same became the condition of Santiram — he turned to be a bhikaji. Padumi was made a captive of the Burmese general and latter she was made a concubine of him. The other two love-pairs
Joyram-Keteki and Monai-Uichitri lived happily. Here the story ends.

The novel is constructed on four love episodes. Out of which Rangili-Satram's one is the main theme of the novel. The rests do not play any significant part in the development of the story. The sub-plots are drawn with the theory of line of parallelism in literature. All the events are relatively less incoherent in the construction of the plot of the novel. But the novelist has ably drawn a connecting thread of these events with the contemporary history.

Nirmal Bhakat:

The model of this small novel is taken from the Enoch Arden of the famous English poet Tennyson. But the Assamese novelist has placed the events of the English-story-poem in complete Assamese social set-up. Like all other Bordoloi's historical novels, the story of this novel also, centres round the Burmese invasion on Assam.

The Central theme of the story is the triangular love of Nirmal, Aniram and Rupahi. Nirmal and Aniram both loved Rupahi — but it was Nirmal, whose love found the ultimate solace in Rupahi's heart. Aniram could not do
anything but remained silent as he knew that to win Rupahi's heart at this moment would be a 'love's labour lost'. Nirmal eloped with Rupahi, when there was a bhaona performance in the village and took shelter in his aunt's house. At the instance of this kind lady Nirmal and Rupahi were tied by the nuptial bond in presence of a satradhikar. But the happiness of their conjugal life did not last long as Nirmal had to plunge into the noble deed of saving his mother land from the Burmese in their third invasion to Assam. The battle was lost and along with other fellow compatriots Nirmal was taken away to Burma as a captive. He was kept in exile there for long twelve years. During this period Nirmal could do nothing but yearn for his wife, Rupahi at home. Twelve years of patience to wait for her departed husband made Rupahi a different lady. The stern realities of life stood as an arduous hindrance before her womanhood and she had to ultimately surrender herself to the will of Aniram, another courtier of her in the yester years. Aniram stood by her side all through these struggles of her life. As a woman of heavenly affection she could not refuse the longings of Aniram's heart. He was always within the proposal of heal the wounds of her heart, created by the long absence of Nirmal, whose return was then a far distant possibility.
Finally Rupahi accepted Aniram as her husband. But, man proposes God disposes! Nirmal returned—returned with his long-cherished desire and ardour to meet the beloved, but alas! everything was undone! When Nirmal found that Rupahi was no longer the Rupahi of his ownself, he was overwhelmed with grief and sorrow. But he did not like to disturb the happiness of his beloved and like a true champion of heavenly love sacrificed his personal wishes for the sake of his beloved wife. He did not reveal his identity. People could not recognize him for his beard and other physical changes. With this state of things Nirmal stayed in a nearby house of Aniram-Rupahi's residence, who knew him only as a poor old man without anyone as his kinship. Nirmal got heavenly satisfaction at his wife's present happiness. With the ultimate attainment of wisdom of life, this poor man, the idol of greatest human sacrifice, breathed his last. After his death, however, everything came into light and Anirma-Rupahi sorrowfully paid their homage to the departed soul. The story ends there.

This Assamese version of Tennyson's *Enoch Arden* is depicted in the form of a novel by Rajanikanta Bordoloi in a novel way. The complete story is placed on the perspective of historical background of a particular time.
But the significance of history in the development of the plot is neither effective for any co-relation to different episodes nor pertaining to any purpose thereof. History is placed in this novel to play the role of second string and as such it was devoid of pure qualities of a genuine historical novel. The development of the plot of this novel has been extended upto various phases. The novelist had to remould the archetype of the original English story in the attire and costume of Assam and on doing so the novelist had to dispense with many events of the original theme. Unlike the English version, Bordoloi kept Rupahi and Aniram alive for more than a hundred years to enable them to attend the funeral of Nirmal, which is unlikely to be so in reality. Besides this, the religious and spiritual attainments, which made Nirmal, Aniram and Rupahi capable of performing astonishingly in the name of tolerance, endurance and sacrifice are unbecoming of human beings. In spite of all these critical short-comings, Bordoloi's Nirmal Bhakat has a place in the history of Assamese novels.

Tamreswarir Mandir:

The novel deals with the story of a passionate couples—Dhaneswar, an ordinary youth and Aghoni, a simple maiden. Their Union is deterred and crossed by several
factors. The greatest among these was the Tantricism of the shrine itself. The union is finally effected by the victory of Vaishnavism over Tantricism - of all embracing love over blind ritual. The novel has historical setting but it is devoid of direct episodes of history. Perhaps the novelist had the idea to point some malpractices like human sacrifices, prevalent in the society and establish it as one social ill. The novel centres round the chronological lining of third Burmese invasion.

Rahdai Ligiri:

Rahdai Ligiri is possibly the biggest of all novels of Rajanikanta Bordoloi. The novel is composed of a long series of events - the sequence of which can be divided into three major stages.

Rahdai and Dayaram were in love from their very childhood. They loved each other profoundly. With the bliss of love divinely bestowed upon them the two pedestrians of the charming path of life decided to lead a happy and prosperous life in the days to come. But alas! man proposes, God disposes. Rahdai and Dayaram's love lost all its way when Chandra Kanta Singha, the Ahom King, took away Rahdai to the palace. It was all made at
instigation of Satram a friend of the king. Rahdai was made a page of the king. There was none to protest the misdeed of the King. Dayaram was completely lost at these happenings. But he could do nothing but lament and weep.

Rahdai's enshrining beauty made Chandra Kanta blind of his eyes. He attempted courting Rahdai. At the plight of the king's unwanted behaviour to a village damsel the royal mother became infurious and tried to resist her son from his misdeeds. She dismissed the matter with the officers of the King's Court and as a mark of solution to the problem she arranged the king's marriage with Padmawati. Padmawati too stood like a wall on the way of frenzied Chandrakanta's whimsical activities.

Inspite of all these intricacies of her life Rahdai was not disheartened at all. Rather she stood like an intangible rock with her body and soul in complete involvement with Dayaram's love and overpowered all royal temptations. By the time Burmese bodies were coming to Assam for their first-ever invasion. Hectic political activities took place in the capital to thwart away the invasion. Padan Chandra took over as minister in place of Purnananda. He advised the king to keep Rahdai in confinement in a secret place and marry her in the advantageous moment to come. Meanwhile Padan was murdered in a conspiracy by Rupsing Subedar. After this
murder, everything in the capital was up-side down. The Rajmāo dislodged Rahdai from the capital. When she came to know all about the relationship of Rahdai and Dayaram, she at once ordered banishment of Dayaram and arranged the marriage of Rahdai with Rupsing. But before it could take place Rahdai jumped into the river and saved the situation for herself.

Rahdai did not die in the event. Her unconscious body was found by a Tantric Sadhu who taught her the path of spiritual attainment by the Tantric way. With the help of Yoga Rahdai transformed her youthful physique into an age-old appearance and she took the new name Prishnadasahi Bairagi. She roamed all through the country and rendered invaluable human service. In course of her roaming once she met Dayaram. Recognizing him Rahdai enlightened Dayaram with the teachings of ultimate wisdom - that human service was the real service to God.

This long story of Rahdai is described in the novel in three different stages of her life. The first phase covers her life of youthful beauty in which Dayaram and Chandrakanta got attracted and for which rahdai had to loose all the materialistic glories of her life.
In the second phase falls the tantric attainment of Rakhai and her roaming throughout the entire country to preach morality and wisdom.

The third phase is the re-union of the two poor lovers in complete attainment of goodness, beauty and moral strength of human life.

In fact the plot of the actual novel has ended with the conclusion of the first phase of life of Rakhai. The other two phases are only the addendum of the previous episodes. Moreover the elucidation of Tantricism in the latter part is unbecoming of existence in the novel.

*Radha-Rukminir Ran:*

The novel *Radha-Rukminir Ran* is not found in book form. It was published in *Adam Slobish* in its 4th year of publication. It was known from the sources of the journal that the novel was serialised in its 4th issue and continued upto the ninth. In the end of this part indication was there in that it was to be continued in the next issue. But neither the journal nor the part of the novel was found in latter years. Perhaps the publication of novel stopped with the discontinuation of the journal. In all possibilities *Radha-Rukminir Ran* is not a complete novel.
The novel depicts the heroic exploits of Radha and Rukmini, who with their deodhani dance performance inflamed the revolt of the Moran’s against the Ahom rulers.

During the reign of Ahom King Lakshmi Singha, there was a prominent Moran Nahar Khora by name. Nahar’s forefathers were of a royal generation. Mayamariyas or Morans by that time were being ill-treated and neglected by the Ahom throne. Particularly the torture of Dorraja Phuleswari and Kirtichandra Barhorua, against them in the name of religion and casteism bred a bitter sense of relationship in between these two communities. Even the religious head of the Morans - the Mayamaric mahanta was not scared by these imprudent royal administrators. At the initial stage the Morans kept quite. But with the passing of days and increasement of ill-behaviour they could not tolerate it any further.

Nahar’s second wife Rukmini was in love with Raghav Moran in their childhood. But their love found no expression as Raghav Moran was timid and shy. Raghav Moran was a nephew of Nahar Khora. In course of time Nahar married Rukmini. But unfortunately Rukmini remained childless. This state of her womanhood and jealousy of co-wife, Radha, initiated an urge in her mind to return
again to Raghav's life. But Raghav refused her, as because she belonged to another man. At this Rukmini came with another proposal to divorce Nahar, her husband. But this time too Raghav deferred any decision.

By that time the rebellion was flaring on. Raghav was humiliated by Kirti Gobinda Barbaru. The Hayamariyas were already a desperate lot, now they became almost impatient on hearing the slandering behaviour on their people. They planned to revolt and the spadework was done at the initiative of Raghav, Nahar and Ramananda, son of Nahar.

The morans invaded the Ahoms. In the invasion several hundreds of morans took part with their native weapon of and armoury. Radha and Rukmini two cowives of Nahar led the attack dancing deoghari and thus inciting people to be hostile against the Ahoms. The Ahoms lost the battle. Lakshmisingh the Ahom king was made a captive of the moran. The morans established a kingdom of their own and Ramakanta was made the king. Raghav became the Barbaru.

All the three wives of the Ahom king Lakshmisingh was kept as concubines by Raghav. In his state of this one day Rukmini approached him with the prior proposal.
She had already divorced her previous husband to make it socially acceptable the possible marriage of her with Raghav. But, Raghav being blind of his new power and abundance rejected the proposal outright. Being saddened, Rukmini prayed for a little room to stay in the palace of Ramakanta, her step son and led the rest of her life with tears in her eyes all through.

This is in short the story of the novel. The novel as has been mentioned earlier being an incomplete one does not speak of any literary quality at all. Perhaps the complete and full text of it would have brought to us some sorts of structural elements in it and made it a more readable episodes.

Khamba-Thoibir Sadhu Katha:

It is the last piece of novel by Rajanikanta Bordoloi. The origin theme of the story is a Manipuri tale — Bordoloi learnt Meitei language when he was in Silchar. With the help of the language he could study well the Manipuri Literature and customs of the society. In course of pursuit of knowledge Bordoloi came across several popular legends, tales and ballads of Manipur. One of these was Khamba Thoibir Sadhu.
The story in brief is as follows:

Khamba was the young and energetic boy of Khuman royal family. The total condition of the family was on a decaying note and the surviving family hereditors were leading their lives very miserably.

Thoibi was the princess of Moirang. Khamba's grandfather came to Moirang in search of livelihood. But here too they could not live happily. Khamba and his sister Khumnu became orphans at their very childhood. They had to pass life in hardship. But fortunately, Khumnu and Thoibi became friends with each other and that marked the coming of a new life to Khamba. With the help of Khumnu, Khamba and Thoibi fell in love with each other. But life of them became not rosy at all, as Kongyemb a, a wrestler of Moirang King stood as a rival of Khamba's love. Kongyemba tried his best to endanger the life of Khamba and at his behest Khamba became a man of hatred in the eyes of the King. But in every crisis, he faced, Khamba overcame these all — withstood all the evil elements he met with. But the young king was not still satisfied with Khamba. At last he asked both Khamba and Kongyemba to establish their own right by a test. They were required to kill a jungle tiger on the spot by throwing a spear.
Kongyemba died on the attack by the tiger; Khamba killed the animal. The king was happy with Khamba and gave in marriage of his daughter to him. But one night Khamba, when tried to enter the room of Thoibi with a view to proving her chastity was mistaken to be other people and was killed by Thoibi with a spear.

Later on, when she came to know all about it - she jumped into Khamba's death-bed and became a chaste.

The story in brief in this. Mindful one should be that though Khamba Thoibir Sadhu has been designated as a novel, its basic conceptional structure is not becoming of it. The use of the term sadhu is indicative enough that the story-telling pattern of the book is that of folktale or its line. This point will be discussed later on in appropriate context.

This is in brief all about the stories of all the novels of Rajanikanta Bordoloi. Having a basic idea of his novels now we can come to the conclusion that the salient features of Bordoloi's novel-work are as follows:

i) A deep sense of national spirit always reacted in his novels.

ii) Love to his country and its people was his primary objectives of writing.
iii) He recreated history so as to remind the people of their past glories, heritages and rebuild in them a sense of respect for it.

iv) He was very much proud of his society, its tradition, culture and heritages as its composite element. He maintained deep regards for the age-old traditions of tribal societies.

v) Religious ideology and traditions and superstitions and ethical attainment borrowed deep respect from the novelist.

vi) Depiction of society in its real form and shape, feudalism, classicism and clannishness, communal disharmony and the conflicts born out of these malhabits of the society are commonly deliberated by the novelist.

vii) He was romantic in outlook but classic in approach.

e) It is often said that Bordoloi's novels have heroine-oriented plots only. It is admissible that "Bordoloi's female characters possess special charm. The love, fidelity, tenderness, mental resourcefulness, resolution and extra ordinary courage they display in the face of heavy odds, make his women admirable. Yet the novelist does not show a great inclination to draw their full portraits."\(^8\)

\(^8\) Barua, B.K.: History of Assamese Literature, p. 170.
Essays:

As an essayist Rajanikanta contributed a series of writings to the literature of Assam. The subject-matters of his essays cover various fields - ranging from physiological aspects to religious matters; from psychological affairs to ethical concerns; from scientific dealings to literary discussions and so on and so forth. In fact, he has displayed tremendous dexterity and profound knowledge in all the subjects he attempted in his essays. His notes on some historical dealings and cottage industries of Assam provide valuable information.

Rajanikanta wrote essays when he was only a college student. In fact, his literary life as an essayist, began at the instance of Hemchandra Goswami, one of the famous trio of Jonaki era. Rajanikanta Bordoloi was a student of B.A. class then. He and his other fellow-mates were residing in a private mess then at Number 67 Mirzapur Street in Calcutta. It is worth mentioning here again that, Rajanikanta was then a student of Medical College also. To that private mess, came oneday Hemchandra Goswami and asked its inmates to write something for the Jonaki to be published in no time under the editorship of Chandra Kumar Agarwala. At his request, Rajanikanta wrote jātrātattva an essay on
physiology. He choose this topic, because he was pro-
cutting then a medical course in a Calcutta College.9 That
was in 1889, and that marked the beginning of his literary
career as an essayist. The essay was of high literary stan-
dard and was acclaimed by one and all. Perhaps, for this
reason, the essay was published in several issues of the
journal. Bordoloi demonstrated profound knowledge in phy-
siological discussions. With his limited knowledge of
medical education, which he did not complete for obvious
reasons, Rajanikanta tried to give Assamese readers a
glimpse of this subject, discussion on which was a non-
starter in that time. His another attempt on science
matter - rather botanical matter - in Getau Prani Aru
Udbhidar Majat prarthkya ki? This essay was composed in
North Lakhimpur in 1892 on being requested by Panindra Nath
Gogoi. Latter Panindra Nath included it in his Sahitya-
Sangrah edited for the students as a text-book. Another
essay on botanical aspect Raktahari madap by name was
written in the same year and in the same place Bordoloi
had himself confessed that he found incentives for these
his two essays, because he was a medical student for a
brief period. His own inspiration and original urge worked
less in this context.

The Religion of Miris is his significant attempt on a serious matter. Sir B.A. Gait influenced him to look at the life, religion, culture and ancient history of the different tribes residing in Assam. It was on his request that Bordoloi submitted to him this note on the Miris, which deals with the various aspects of social system of the tribe. The essay was written in 1894 before his transfer to Barpeta.10

Under his inspiration, again in 1890, when he was in Barpeta, Bordoloi wrote a note on the name and style The Potteries of Assam. It is a valuable account of the artistry and history of this traditional industry of Assam. Another significant contribution of identical topic The Weaving industry of Assam is an attempt to show the rich textile heritage of Assam. This note in English was submitted to Semon at Goalpara, who praised Bordoloi for the high standard of the writing. On the Fisheries of Assam (1909) speaks volume of Bordoloi's depth on a diversified aspect.

Thus, praise and inspiration played a vital part in moulding his career as a true essayist. Success rolled on his career with the passage of time and influences and inspirations urged him to go further. By this time, Bordoloi had to travel intensively within the state for his

Governmental appointment and promotions. This helped him to collect various aspects of knowledge on different fields. In the meanwhile a deep sense of attraction to history of his motherland espoused within himself a strong inertia to recast its past. With this purpose in mind and with a matured hand in essay writing he then concentrated on dealing some historical aspects of Assam. Besides discussing some episodes of Assam history in his novels, Bordoloi tried to delve in some other topics on some ethnic tribes of Assam. His _The Chutias of Assam again a note in English_, is a masterpiece. It is all about the Chutias of Assam who had one time a royal heritage in the State. The note was written at the request of Colonel Gordon and presented to him in 1909 when Bordoloi was in district administration at Nagaon.

In the same year he wrote _Manipur Jati an essay on the history of the Manipuris of erstwhile Assam_. The essay was published in _Alochani_ in its 7th issue. Other essays, which were based on the history of races are - _Sadiya Rajyar Purani Tattva, Mayamara Satrasaklar Bisoye_ (1931). _Sadiya Rajyar Purani Tattva_ is an attempt on the history of a famous ancient kingdom. It was published in _Bahi_, in its 13th year of publication. _Mayamara Satrasaklar Bisoye_ is an attempt on the one-time famous Morans of Assam and their rich cultural and religious heritages.
Bordoloi as has been mentioned earlier toured vigorously in different places of Assam. In course of his extensive tour he came into contact with different types of people with their diversified knowledge and learning. While meeting these people, Bordoloi came to know all about the traditional and cultural aspects of their places, including even the originalities of different episodes relating to these. To express the knowledge, he gathered in course of his travel-work, Bordoloi wrote a few-essays which may be termed essays on travels. Dibru-garhar Aithan Darsan, Dibruqar Anchalar Jipur Moujar, Gitakunda Darsan, and Puri Bhraman are his these type of essays, which describe the place names of the religious places, its temple and shrines & monuments etc.

Bordoloi wrote three autobiographical and biographical notes, which provide immense valuable information of his literary career. His Atmajivan Charit is the most reliable source from which a biographer of Bordoloi can collect material, Mor Sahityik Jitvan Atit Kahini reveals the various phases of his literary career. The essay, though incomplete, is of valuable information as Bordoloi has himself confessed the different influence and inspirations, he received in course of his writings. The essay
was serialised in Awahan in its eighth issue. Netbarvar Sonwaranit is written on the memories of Late Lakshminath Bezbaroa, the legendary genius of his contemporary period. The memoir published in Bahl is a bold confession of a true litterateur who had differences of opinions with Bezbaroa in respect to some basic conceptions of matters. But the essay is a tribute to this great architect of modern Assamese literature whom Bordoloi, as a whole, always respected as the lighter of the kindle flame in the all prevailing darkness of the pre-Junaki period of Assamese literature.

Besides these - Asamat Upanyasar Sajuli and Chinta-taranga are his two most outstanding articles on literary topic. The former one deals with the availability of materials for the writing of novels in Assam. It is still regarded as a helping factor to the novelists of all time. Chinta-taranga is a critical approach on the poetic qualities of Kamala Kanta Bhattacharyya's lyrical collection of same name. Likewise Sarat Chattopadhyar Rachunwali is a brief commentary on six writings of this illustrious figure of Bengali literature.

Three biographical essays of three great saints of medieval Assam with their religious teachings were written by Bordoloi in different times. Among these Mahapurush
Srisri Sankardeva was a lecture-article written on the occasion of Sankardeva's titthi festival, observed in Dibrugarh. Later on, the lecture was published in the form of a booklet. Deva Damodar aru Hindu dharma is an attempt on the religious teachings of famous Damodaria cult of Vaishnav religion. The essay was published as a booklet. Srisri Bhattachya is a biographical attempt on Bhattachya, the first prose-maker of Assam. Dakshinpat Satrar Naradev Satradhikar was written on the installation ceremony of Naradev Satradhikar. The article depicts the history of this famous satra institution of medieval Assam. The article was deeply acclaimed by colonel Gordon and it was he on whose behest a little portion of this essay was extracted on the question paper of Assamese of Oxford University to get it translated into English by the examiners.

Over and above all these, Rajanikanta Bordoloi wrote a few more essays on different topics and matters. His Manobignan a booklet than an essay, deals with the expression of Bordoloi's experiences of yoga performance and tantric path. It was published in his own journal Ushā. In and around 1907, he wrote a note on Assamese

language at the request of Sudmerson, principal of Cotton College. An identical attempt was made in Silchar to facilitate the non-Assamese speaking people of Assam to get the first-hand knowledge of the language. It was published in Nanti. Sanskrit sikshar nisoje is another attempt on the Sanskrit education. Bardachilaloi is a tribute and ode to the journal of the name-sake (published in its 2nd year). Bhadraichouryvar nisoje and Satyanusindran are two other general essays. The former one ridicules at the pseudo-elite class of the society while the latter delineates in the discovery of the cognisance of the eternal term — the truth.

Besides these essays of different categories Bordoloi delivered some lectures in the form of presidential address and others. All these lectures have got their own literary values. Out of these essays, a few of them namely grisri Sankardeva and Devadamdar Deva are Hindu Dharmak and Daskeypat Sattrar Naradev Adhikar etc. are already discussed earlier in different headings as these are published in booklet form. Excepting these, the remaining presidential addresses of different occasions deserve special mention as they deal with some important deliberations. The presidential address of Nagaon session of Asami Jibity jihi (1945) is of common and traditional importance of its kind and has been wisely
included in the galaxies of addresses in Asam Sahitya Sahitha Bhisanawali. Lectures delivered in the Golachhat session of Chutia Sammilan (1925), second conference of the Siri Sammilan (1928), Dangari Kachari Sammilan etc. dealt with the history and heritages of the tribes and were concerned. Out of these, the two lectures mentioned first were printed and published. Asamiyar Pranar Spandan a lecture given in Dibrugarh and latter published in Dahi is a small but concrete attempt of Bordoloi's expression of the sorry plight of Assam and the Assamese.

This is in brief all about the essays of Rajanikanta Bordoloi. But mere outlines and chronological data cannot speak volume of the potentialities of an essayist of Bordoloi's calibre. Bordoloi's essays, like his novels, deserve special discussion which may throw new light and dimension on his literary career. As an essayist Bordoloi demonstrated depth of his knowledge, cognisance, and last but not the least his perpetual command over the lucidity of language. With the help of this concluding remark and in the light of contents-materials of his essays in the outlines made above we can summarise to find the salient features of Bordoloi's essays as such -
i) Dealings of variety of subjects.
ii) Searching of past glory in the vast heaps of ruins and relics of ancient age.
iii) Dualism in approach – modern scientific values are always in confrontation with the orthodox ethical ethics of the past.
iv) Patriotism – nationalism are the back bone of a nation.
v) He had immense faith in the doctrine of Karma, propounded by the great Bhagawat Gita. In the light of these outlooks he even overlooked the social differences – differences of the poor and the rich — the happy and the unhappy.
vi) Immense faith of the writer in the religions, beliefs, prevailing caste-system and traditional conservative Hinduism.
vii) Great fascination of the essayist to bring into light the history and heritages of tribes and races of the country – a deep sense of regard reacted within the mind of the writer.
viii) Essayist's role of a reformer.
ix) Essayist's strong and strict moralistic role.
Humorous and satirical essays:

Bordoloi wrote five satirical essays under the pseudonym of Bholai Sarma. In the first of its kind *Censor Peol* the writer described the experiences of an enumerator appointed to do census work in the village of Assam. *Atmabinodok Theatre dal* is the personal experience of writer's own cooperation in staging *Bhramaranga* and *Kichak badh*. *Nagar Sangkirtan* is a satirical outburst to lampoon the people's belief and their surrender to it. *Mai Swadhin Ne?* is an assemblage of some witty questions to his own and his realisation of the answers. It is a satirical attempt on the autobiography of the writer. In *Dhavprabanata* the writer had described humorously the influence of *Yoga Basiṣṭha*, a Hindu sastra on the life of the people and the society.

In these five satirical essays one can see and feel the spontaneous flow of humour, satire, wit, paradox and caricature. These essays were earlier published in various magazines, but latter on were collected together and published in a book from. It is mentionable herein that during Bordoloi's time there was the trend among the writers to look into some social problems with an eye of satire and humour. These are various examples of this kind. Lakshminath
Bezbaroa wrote paradoxical essays under the pseudonym, Kripabar. Bezbaroa's Obbatani, Keshuvani, Kakatar Topola, etc. and Satyanath Bora's Kendra Sabha are the examples of sharp satire used for the purpose of exposing an unexpressed and unrevealed world. Though not of that class, Bordoloi's satirical essays in Bhola Sarma's name are of bearer of a time's predicament. Perhaps Bordoloi accepted the name of Bhola Sarma in the ideology and imitation of his contemporary satirist Lakshminath Bezbaroa. Bhola Sarma's satire is not Don Quixotic at all, yet the sense of humour and satire it evoked in course of discussing some vital problems is worth reading. Moreover the essays are loaded with description of some beliefs and superstitions, customs and traditions which would surely help us in finding the folklore material out of this writer's creation.

Short stories:

Bordoloi in his voluminous literary career composed only three short-stories. Among these three short-stories Ga-chan is his original pen-work. The other two stories Premar Upasak and Saundaryar Upasak are adaptation of English stories. Only original work Ga-chan published in Awahan is a portrayal of his contemporary Brahmanic society where dowry-system was prevalent. The story in narrative of all the evils
of the system and revolves round the theme, conflicted by the same.

Others:

Besides these major contributions Bordoloi wrote a text book for the students of primary education. *Gyan Sopan* his only text-book, was written in 1897 and approved and included in the syllabus of lower primary examination. In 1890 Bordoloi and his other two friends Kanaklal Barua and Gopalkirshna Dey jointly wrote a drama named *Sabitri-Satyaban* to meet the dearth of Assamese drama to stage. Mention has been made about his only poem *Nanar prati-Akramanar Git*. The poem is a ballad more than a poem, which describes the valour and courage of Assamese people in resisting the invasions of the Burmese.

This is all about the literary works of Rajanikanta Bordoloi. His voluminous literary career engulfs within itself two major contributions of the writer. First as a novelist he had the supremacy over all the contemporaries of him and as an essayist he filled a big vacuum of Assamese literature. In fact, the period of five great years (from 1890-95) was a period of his literary maturity. In these period itself, Bordoloi wrote almost all of his major compositions. The knowledge and influence he acquired in his
formative period of childhood, and the traditional environment he came across in his youth inserted a monumental impact on his career. The closeness of other great contemporaries was always there which helped him in joining hands with them for the welfare of the nation and betterment of its literary environment. Anglicised educational achievement and Brahmo-preached religious attainment were two most contradictory factors which scrupulously crept into his writings and created an unviable literary trend. His contributions to the realm of Assamese novel cannot be expressed by the words itself and therefore he is still being regarded as the uncrowned king of the discipline. Though same kind of credit cannot be attributed to him for other disciplines, yet his role in giving the Assamese literature a true and genuine shape will always be remembered as that of a anchor-person.