Introduction

To say that the canon simply does not admit any Third World Writers is to misrepresent the bourgeois culture works-through selective admission and selective canonization. Just as modernism has now been fully canonized in the museum and the university and as certain kinds of Marxism have been incorporated and given respectability within the academy, certain writers from the Third World are also now part and parcel of literary discourse in the U.S.A. Instead of claiming straightforward exclusion, it is perhaps more useful to inquire how the principle of selective incorporation works in relation to text produced outside the metropolitan countries.


The birth of the Bodo Sahitya Sabha in the year 1952 is a landmark in modern Boro literature; it indicates the rising consciousness of the Boros. This apart, their cultural identity since 1952 has been
passing through a phase of trial and tribulation. The unrest among them is all about their search for identity: social, economic, cultural, as well as political. Literature is not just a reflection of a psyche that is steeped in the culture, economy and the society of a particular race or an ethnic group, it is rather the sumtotal of the various aspects and the issues of life.

As the Boro life grows complex and fragmented more and more, the strain of modernity becomes very clear in Boro poetry since 1975; with the publication of 'Okhrang Gongse Nangau' (In Search of a Sky) by Brajendra Kumar Brahma. Brahma is unanimously accepted as the greatest among contemporary Boro poets, because he initiated the experimentation of symbolism, particularly the private symbol in Boro poetry. Different poets of the world, both in symbol and the use of language, influence him. His experiment with style, technique and private symbols projects his search for own literary distinction and voice. He grave concerned with the down-trodden and the deprived. He is not in favour of chaos and calls for the end of conflicts and tension in the Boro society. He believes that peace only can give rise to material as well as cultural development of the backward community like Boro, through which the survival could be thought and dreamed. He uses subjective as well as conventional symbols in order to convey
his very personal and intense emotional experiences and reactions. The poet's humanism often finds place in his most of the poems.

Surath Narzary has also made his mark in modern Boro poetry by introducing dramatic monologue through which he searches his own self. He also seems to be the representative of the Boro people with modern views and ideas. His search for identity is steeped in multicultural values. His high sense of introspection opens a new vista for laying the foundation stone of Boro literary renaissance. His use of dramatic monologue is a technique to bring to the surface the deep-felt enlightenment based upon aesthetic sense. His poems are lyrical in nature; there is a vivacity of his poetic form, thought and expression. Narzary writes only then when his poetic impulse is charged with poetic emotion and feelings. Some of the Boro scholars believe that Robert Browning's poems might have influenced him enormously. Surath Narzary like Browning believes the difference between man and God. All moral experience is by its nature a striving of the individual to put himself in right relationship with God: and truth is a record of the infinitude of ways in which man has sought God.

Bishnujyoti Kachary is, to certain extent, like Brajendra Kumar Brahma, experiments with symbols through which he largely expresses nationalistic feelings. His nationalism stirs a great
excitement to search out the lost identity of the Boros. His poems, however, are not obscure; a reader in his poetic realm finds his ways leading to the various worlds of ideas one after another. He is sometimes in melancholic mood for the expression of the royal glory of the past. He just cannot bear the fact of the Boro people losing their royal ancestry. In spite of the downfall of the Boro race, he feels optimistic about their upliftment. He would like to express his mixed feelings of yearning for the past, war ravaged present and the quest for the love of the mother. It is, however significant to note that the sorrow and suffering that the poet expresses is not completely personal, there is the under-current of a race’s sorrow in it. It is the race to which he belongs, in which his identity is deeply rooted. His sorrows also give the impression that the days of their joy are not very far.

Contemporary Boro poetry projects reality, vision, conflict self-reflection and also a continuous search for techniques and it grows through a complex process of self-determination that is very much a part of the on-going history, culture and politics. They seem to have articulated a united voice for the sake of their community in terms of nationalism. They wake up strongly in poetic term with the consciousness that, they are ready to face any challenge at the cost of
life. Contemporary Boro poets show, sometime, enthusiasm and courage for the upliftment their spiritual power, and then, the worldwide perception and knowledge for the new challenges.

Through the discussion of the three major poets, we must find the sumtotal of hopes and aspirations, culture and politics, social and religious background of the Boros, along with the evolution of the themes and techniques.