Chapter II

Experimenting New Style and Subject:
*Themes and Techniques of Modern Boro Poetry*

I want you in my body, and then I want me to find
How and when this body meets with the mind
I want you in my mind too, digging deep into soul
I want to see whether you’re there to take control
If you are there, then I don’t care what’s said and done
You are my lover, my father, my brother and my son...


Emergence of modern Boro poetry dates back to 1952, the year Boro Sahitya Sabha came into being. Its birth is the result of the increasing consciousness of the readers, critics and writers. The Boro Sahitya Sabha provides a forum where the process of shaping the literary sensibility goes on. It not only protects Boro literature, but also prepares a ground for the thematic as well as technical exploration. Spiritualism, nationalism, nature, love, man, society, myth, legend, religion, history, and politics are the recurrent themes of their poetry.
Surath Narzary’s *Jiuni Alongbar* (The Light of the Life, 1989) is an anthology of devotional poems. He searches the infinity with Satsang\(^1\) principles deeply anchored in his mind. Being in Satsang-fold, Narzary is in the quest of knowledge and peace of life. In this context, Motilal Basumatary is also worthy of mention. He has two collections of anthologies on the same faith and philosophy entitled *Jiu Ansula* (Kind Hearted of Life, 2001) and *Nwngnw Angni* (Thouself is mine, 2002). It is significant to note that some enlightened persons of the Boros have switched over to new faith of religion namely Satsang. Surath Narzary, Motilal Basumatary, Raghunath Boro etc. are some of them, who are among the modern poets of the Boros. They compose devotional poems on the infinite power and acts of the God. The intensity and texture of their poems are mystic and metaphysical based on the new theme of faith and philosophy. Brajendra Kumar Brahma, Basonto Kumar Brahma, Jonil Kumar Brahma, etc are the poets who compose devotional poems based upon the philosophy of the enlightened Gurudev Kalicharan Brahma. Kalicharan Brahma is the first Boro who felt the necessity of reformation and upliftment of the Boro society. A good number of devotional poems have emerged in the history of Boro poetry on the belief of *Brahma Dharma*,\(^2\) preached by devout Gurudev Kalicharan Brahma. Another group of devotional
poets are Bishnujyoti Kachary, Mongalsing Hazowary, Guneswar Moshahary, Sarada Prasad Moshahary. They are the devotees of traditional-fold namely Bathouism. Kachary's 'Gosai Angrw Nanga Nanga' (God: I don't Desire), Hazowary’s anthology Bathou Aroj (The Songs of Bathou, 1990) Sarada Moshahary’s anthology Ba Gossai (The Five Gods, 1994) are on the faith, principles and philosophy of the Bathou. In between Brahmaism and Bathouism, though there are some disagreements on rites and customs, they openly share the religious discourses and practices.

Kamal Kumar Brahma, Nil Kamal Brahma (Bikram), Bishnujyoti Kachary have composed some poems on Sufi philosophy also. Poets like Jagadish Ch. Brahma, Brajendra Kumar Brahma, Surath Narzary, Bishnujyoti Kachary, Kamal Kumar Brahma, Bikram, Ramdas Boro etc. are influenced by different philosophical ideas: Hinduism, Christianity (as already a great number of the Boros converted into Christianity too) Islam (through Sufi), Buddhism, apart from their traditional religious belief. These influences and the ideas are mainstay of the modern Boro poetry at large.

Nationalism is found largely from the beginning till-date in Boro poetry. Sickna John Wary, an eminent Boro critic, says about nationalism as...
the identity crisis of small groups of people world over is the result of the prevailing democratic spirit which promote regional consciousness or encourages the separateness of small ethnic groups, while earlier such groups were eclipsed by the dominant ones. Being radically opposed to homogeneity, democracy believes in equal status of all sections of people regardless of the size of population in a society. Boro consciousness grew simultaneously with the growth of Boro literature. All the earlier Boro writers were conscious of some sort of threat posed by the loss of language and culture. It is a natural phenomenon that a man loves his language and culture for simple reason that he has grown in that language and culture. So it is very normal that a man is alarmed when he feels his language and culture are under the threat of engulfment. Similar thing happened to Boro people in the early twentieth century when they had started to go to school for education. The
germ of nationalistic assertion can be found in the works of almost all the Boro poets from beginning till date with only the variance of intensity of feelings. In the poem ‘Khwidang’, (Horrible) Surath Narzary is very patriotic. It is built upon the theme of self-scrutiny in the perspective of the Boro history. Self-analyses are also the theme of Brajendra Kumar Brahma’s poetry. The theme of self-analyses is the main characteristic feature in the poem of both Surath Narzary and Brajendra Kumar Brahma.4

On the similar idea, Peter Brooker’s writing must fit to it. He writes about Nationalism:

nationalism arises in one nation’s dealings with another rather than in isolation, whether between states, or without them, since states or nations are not identical...where this relationship is oppressive as in the history of IMPERIALISM, the conquering Nation will impose its identity as the model of civilization
upon another whose identity is thereby suppressed. (Brooker 174)

For the reason stated by Sickna John Wary, Boro nationalism emerges in modern Boro poetry. Prosenjit Brahma, Jagadish Ch. Brahma, Samar Brahma Choudhury, Charan Narzary, Brajendra Kumar Brahma, Surath Narzary, Bishnujyoti Kachary, Guneshwar Moshahary, Ramdas Basumatary, Ramdas Boro, Dhoronidhar Wary, Baneswar Basumatary, Nandeswar Boro are the strong advocates of nationalism in modern Boro poetry. Prosenjit Brahma’s ‘Ang Thwiya’ (I shan’t die), Jagadish Ch. Brahma’s title poem ‘Dwimani Phisa: Dimasa’ (Dimasa, the Son of the River), Samar Brahma Choudhury’s ‘Sijau Geremsa’ (Stalwart Cactus), Charan Narzary’s ‘Anaru Thu Sigang’ (Anaru Go ahead), Ishwar Ch. Brahma’s ‘Jwngnw Nangou Udang Jiu’ (We need Free Life), Brajendra Kumar Brahma’s ‘Dubri Hagra’ (Carpet Grass), Surath Narzary’s ‘Khwidang’ (Horrible), Bishnujyoti Kachary’s ‘Mungkhlong’ (Martyr), Romakanta Basumatary’s ‘Ang Aray Bwwithi’ (I’m always on the Streams) are the poems of soul stirring feelings. Modhuram Boro’s ‘Mungkhlongn Hngma’ (the Sigh of a Martyr) is the expression of an imaginary martyr who sacrifices his own life for the sake of his motherland. Prosenjit Brahma’s ‘I shan’t die’ is the expression of subjective feeling
who represents the nation in true spirit. He speaks about his race that will never perish in the wake of modern life. His race must cope up with any situation to survive in the world. Jagadish Brahma’s ‘Dimasa, the Son of the River’ speaks that his race is as great as the river Brahmaputra. He also reminds the lost culture and identity of the Boros. Samar Brahma Choudhury’s ‘Stalwart Cactus’ speaks about Boro’s traditional religion and its deep rooting in the civilization of India. Charan Narzary’s ‘Anaru Go Ahead’ is the example of rising patriotic consciousness among the Boros. He invites the Boro youths to go for a search of their own lost identity. Being the indigenous people of the region, they seek their political rights. Ishwar Ch. Brahma’s ‘We Need Free Life’ is the articulation of a great desire for the freedom of life. Brajendra Kumar Brahma’s ‘Carpet Grass’ is also another example of the emergent voice of human rights. Mongalsingh Hajowary’s title poem ‘Thwijwng Lirnai Dwngse Khonthai’ (A Poem Written by the Drop of Blood) speaks about the Boro youths’ sacrifice for the cause of motherland. The Boro people are constantly facing the threat to their language and culture; hence, their poetic articulation itself is a call for the protection of Boro culture, identity and ethnic sensibility. This is what again Bishnujyoti Kachary focuses through his poem entitled ‘Mungkhlong’. ‘Mungkhlong’ means martyrdom and is
the symbol of sacrifice for freedom, particularly the freedom of the Boros. In this way, Boro nationalism is concentrating on their rights and freedom, culture and identity, language and literature. Romakanta Basumatary’s ‘I’m always on the Streams’ is the voice of a unique force of the Boro race. His poetic impulse shows the mighty power of his race, the poet expresses it in subjective style. Thus modern Boro poets make use of both subjective and objective style in their nationalistic lyrics.

Next significant growth in the theme of the Boro modern poetry is inclination towards nature. Nature plays a major part in the poems of Jagadish Ch. Brahma, Samar Brahma Choudhury, Monaranjan Lahary, Kamal Kumar Brahma, Brajendra Kumar Brahma, Bishnujyoti Kachary, Ramdas Boro, Dhoronidhar Wary, Baneswar Basumatary, Sachin Basumatary, Dukheswar Brahma, Jonil Kumar Brahma, Arbinda Uzir, Anju, Bijoy Baglary and Anil Boro. But poets like Brajendra Kumar Brahma, Bishnujyoti Kachary, Ramdas Boro, Arbinda Uzir, Anju (Anjali Basumatary), Bijoy Baglary and Anil Boro make use of nature as a private symbol; Monaranjan Lahary, Kamal Kumar Brahma, Dukheswar Brahma, Dhoronidhar Wary, Baneswar Basumatary and Sachin Basumatary speak of the beauty of nature like the romantic poets. Hence, nature is a symbol of their existence, their
emotion, feeling, joy and sorrow, heroism, courage, mental growth and the challenges of life. Poets like Jagadish Ch. Brahma, Samar Brahma Choudhury, Jonil Kumar Brahma and Anil Boro make use of it for the high sense of nationalism. Nature is the heart-pulse for the Boro poets. There is also a serious reason for the use of nature by the Boro poets: the Boro people love to live amidst natural beauty. They love moonlight, murmuring of the river and the stream, colour and fragrance and vivacity, and the soft dewy touch of the tender grass and the playing of the bird, pleasant winding in the vast open sky. Hence, modern Boro poets cannot write a poem in which images are not drawn from nature. They represent the Boro nation including its land, water, environment and forest resources in their ideas of nationalism, apart from, their history, culture, society and political rights.

Love is one of the major themes of the modern Boro poets. Samar Brahma Choudhury’s ‘Radab’ (the News), Monaranjan Lahary’s ‘Nujlainai’ (Meeting), Brajendra Kumar Brahma’s ‘Angni Anjalinw’ (To My Beloved), Surath Narzary’s ‘Angni Thwinai Swinai’ (My Lost Darling), Bishnujyoti Kachary’s ‘Angkhou Nwng Mablaba’ (If You to Me Some Day), Dhoronidhar Wary’s ‘Gwsw Khangnai Rao’ (Reminded Rhythm), Ramdas Boro’s ‘Phwiphin’ (Come Back), Bijoy
Baglary’s ‘*Angni Anjalia Mwsa Phakhrj*’ (My Darling is a Spotted Tigress) are the example of some of the impressive love poems.

Monaranjan Lahary’s love is not about second birth; it is all about existence. He believes there is no rebirth of life. Brajendra Brahma’s love is an unknown phenomenon, which started before the human civilization. Sufi or platonic love influences Kamal Kumar Brahma’s love. For Surath Narzary love is an unending course like that of Browning’s passionate love. Bishnujoyti Kachary depicts another picture on love. To him life is not a bed of roses. Subungsa Mwshahary composed an anthology of poetry on the theme of love entitled ‘*Anjalinw Gangse Laijam,2000*’ (a Letter to a Beloved,2000). The poet delineates a blending and beautiful love lyric where love and hatred, life and death, loss and gain, joy and sorrow are enshrined.

About poetry Matthew Arnold writes: “Poetry is the criticism of life.”(Hudson 69). This criticism is particularly of the human life. Thus man is another major theme of modern Boro poets. Monaranjan Lahary is of the opinion that there is no second coming for man in this world. Hence whatsoever he has to do in life, he must do in course of his life. In addition to it, he says that, as because a tree never returns to life after death, man being part of Nature never returns to life after death. And the idea and faith of life after life is nothing but a utopia or
religious dogma. (Lahary 1). Brajendra Kumar Brahma speaks for humanity, writes for humanism and works for society. His ‘Okhrang Gongse Nangau’ (In Search of a Sky) is a poem, for example, for such kind of philosophy and idea. His open sky is rather an open and pure heart. There is no caste, creed, sex, religion, and region in the realm of his open heart. In addition to it, he expresses his apprehension about different religions for different communities. For him not religious scripture but pure heart is necessary for the sustenance of the peace in the world. Surath Narzary is another major poet who speaks about humanity. Though he is nationalist for the cause of identity, he is assertive for the sake of humanity and peace. He is not in favour of traditional belief and culture. He has later switched over to the Satsang religion for the quest of better and further exercise of humanism and enlightenment. Hence, Narzary composed his poetic work Jini Alongbar (The Light of the Life) in the quest and praise of the infinity on Him; he has firm and deep belief. Similarly, Bishnujyoti Kachary is another luminary among the modern Boro poets who speaks about man. He becomes very sensitive for his nation’s issue, but he is too never against the humanism. His man should be given political rights as many others. Being the organ of the national streams, the Boro people must enjoy every possible rights under the provision of Indian
constitution. Most of Kachary’s poems are the articulation of this theme. He also embodied different men and culture in many of his poems. Another famous contemporary poet, Bikram reminds us about Christian theology. His ‘Ang Dabw Adam: Ebni Roje’ (I’m still Adam and Eve’s Darling) depicts modern age in terms of human civilization. The routine wise murder, rape, looting, barbarism etc. are not a sign of civilization rather of destruction, erosion and hollowness of the human civilization. Nandeswar Boro’s ‘Hangma Gwnang Jiu’ (The Pathetic Life) intensely expresses the tragic state of life verses the rich and sound life. His poems represent the voices of working class and downtrodden people who constitute the subject matter of his poetry. Another significant modern Boro woman poet is Anju (Anjali Basumatary), who is the voice of the weaker sections, women in particular, in the society. Her poem entitled ‘Phasini Daulengao Akhaphwr’ (the Moon Being in the Hanging Rope) is the highlight of a slander woman, who has lately become a mother. And a child, who is half of the mother’s age, too looks skinny like his mother. This is just a social observation: a poor family is dying of hunger, such condition is found abundantly in India. ‘Gandaula’ (Grass Hopper) is the poem by Arbinda Uzir. Uzir’s poem is always symbolic and characterized by a high sense of humanism. Man dies in high dream, but, yet he never
gives up his cherished dream. It is found in the symbolic poem ‘Grass hopper’ by Uzir.

Another major theme of modern Boro poetry is social change. Almost all the modern Boro poets are more or less socially and culturally conscious. Sometimes they speak about their own society; sometimes, they are assertive about the nation’s culture or Indian culture and some other times, they express concern over the situation of the world. For example, Brajendra Kumar Brahma’s poems ‘Okhrang Gongse Nangau’ (In Search of a Sky), ‘Balmikini Samaijwng’ (By the Promise of Valmiki), ‘Bodhidrumni Horoi’ (Beyond the Bodhidrum) and the anthology of his shorter lyric Sanmwkhangari Bibar Jananwi (Being a Sun-Facing Flower, 1994) show the socio-cultural consciousness of Boro poets. Surath Narzary too is a socially conscious poet. He is concerned with the traditional way of habits and living. For sometime, he works for the emancipation of the society. Narzary desires to dedicate his life as Gurudev Kalicharan Brahma did, the devout leader of the Brahma Dharma of the Boros. Bishnujyoti Kachary’s poems are emotive so far as the chaos and crisis of the society are concerned. He is not an easy man to accept the sorry state of the Boros. Hence his poetry focuses strong national sentiment. Kachary is also greatly concerned with the innocent
and disabled people of the world. Kachary expresses such type of theme in his poem ‘Gubungle Swdwmsri’ (Polluted Civilization).

Another poet Bikram is also concerned with the problems of human civilization. His poem ‘Ang Dabw Adam: Ebni Roje’ (I’m still Adam and Eve’s Darling) depicts modern age in terms of so-called human civilization in impressive symbol and image. At the same time the poet reminds Christian theology and human evolution. In this manner modern Boro poets Nandeswar Boro, Ramdas Boro, Nin Gwma Swargiyary, Bineswar Brahma, Anil Boro, Gohin Basumatary, Badal Basumatary, Uthrisar Khungur Basumatary, Phukan Basumatary compose a good number of poems. Marxist and socialist ideas find expression in the poems of Nandeswar Boro, Ramdas Boro, Anil Boro, Gohin Basumatary, Uthrisar Khungur Basumatary etc. Nandeswar Boro’s poems ‘Haluai’ (the Cultivator), ‘Anharnai Haluainw’ Regards (To the Cultivator), and ‘Mithisoywi Thili’ (Unknown Region) are the poems which present the pathetic life of the cultivators and the poor. Boro is the sympathizer of the cultivator and the poor. He wants to dismantle the boundary of haves and haves-not. Once a veteran communist leader of Assam, Bishnu Prasad Rava fought against the British. Rava composed a good number of revolutionary lyrics, which are the strong voices of Assamese people for the cause of the freedom.
of India in general and Assam in particular. These spirits and voices have encouraged modern Boro poets to go on similar tracts at the time of their search for deserved rights and freedom. Hence, Ramdas Boro, Ningwma Swargiyary, Gohin Basumatary, Anil Boro have also composed a good number of poems on the same theme. Ramdas Boro’s latest collected poetic work, ‘Bishnu Rava Dabw Murulangakhwi’ (Bishnu Rava hasn’t yet fallen asleep, 1992) is the symbol of the great hero Rava, and the poet speaks about Ravas’ artistic achievement, in other words, literary enthusiasm for the cause of the downtrodden. Bineswar Brahma’s poems are simple and straightforward in language and structure. His poetic works ‘Aini Mwdwi’ (Tears of Mother, 1985) and ‘Bardwi Sikhla’ (Storm-nymph, 1996) are of great importance.

Myth and legend are the part and parcel of Boro literature. Modern Boro poems are largely built upon their own and neighbouring mythologies. For example, Bihuram Boro’s ‘Gibi Bithai’ (the First Creation, 1984) is the projection of these mythologies. Many Boro scholars like Bijoy Baglary, Dinonath Basumatary, Rajendranath Basumatary speak highly about it. According to them ‘Gibi Bithai’ is an “epic verse” in Boro. An eminent critic Anil Boro writes:
Bihuram Boro is a renowned Boro poet who has revived the tradition of metrical verse in Boro poetic literature. His book of metrical verse *Gibi Bithai* was published in 1984. His poetry is collected from the oral tradition of the Bodos and is religious in tone and texture like Kavya literature of the Vaisnavite poets of Assam and Bengal. The narrative verse has given a detailed account of the tenets of principles of Bathou, the five teachings of Monsingsing. Complete in thirty-two chapters or cantos, the narrative verse provides the first ever example of excellent Boro Kavya literature based on oral mythological sources.(Anil 143-144)

In this connection Khagendra Brahma Narzary’s *Boro Hari* (the Boro Race, 2nd ed.2000) can be discussed. ‘Boro Hari’ is also composed with same technique and structure. Maheswar Narzary, Pradip Raja Brahma have been adapting some valuable religious scriptures. Moheswar Narzary’s some adaptations like Puranas, entitled ‘*Puran Phithikha*’ and the Geeta, entitled ‘*Shreemat Bhagavat-Gita*’
(2005) have been taken from Bangla. Pradip Raja Brahma has translated the seventh episode of Ramayana entitled ‘Snibiphan Ramayan’ in 2006. Mongalsingh Hazowary, Sarada Prasad Moshahary, Kshitish Bhusan Brahma have composed some anthologies on Boro religion. These are Bathou Aroj (the Songs of Bathou, 1990) by Hazowary, Ba Gossai (Five Gods, 1998) by Moshahary, and Bathou Githal (Bathou-Songs, 2003) by Brahma. On the legendary figures there are poems of Kamal Kumar Brahma like ‘Swmdwn’, ‘Sandwbaodia’, and Rupnath Basumatary’s ‘Sambudhan Kachary’.

Ishwar Ch. Brahma, Kamakhya Brahma Narzary, Guneswar Moshahary, Dhoronidhar Wary, Baneswar Basumatary, Barun Boro, Bidya Sagar Ramchiary, etc. make use of a large number of Boro legendary heroes. A host of poets like Brajendra Kumar Brahma, Surath Narzary, Bishnujyoti Kachary, Ramdas Boro, Bikram, Anju, Arbinda Uzir, Bijoy Baglary, Gopinath Brahma, Anil Boro, Sarath Ch. Boro, Gohin Basumatary, Badal Basumatary, Bhupendra Narayan Basumatary, Jaolia Dewan Mech, Uthrisar Khungur Basumatary, Phukan Basumatary, Sumal Narzary, Phwjwngsar Goyary, Santa Kumar Basumatary, Dhiraj Basumatary, etc. are making use of different myths and legendary heroes and heroines to heighten the sense of lost identity and their cultural significance.
Historical elements are also found abundantly in modern Boro poets. In the course of their search for culture and identity, the Boros have decided to rewrite the history. Though they are the aboriginal people of this region, they have not been looked upon with proper recognition and dignity. And they have been facing threat to their culture, language and existence. Keeping this in mind, the Boro poets have been giving a new shape and significance to their literature. Jagadish Ch. Brahma’s poem ‘Dwimani Phisa: Dimasa’ (Dimasa, the Son of the River) and Brahma Choudhury’s poem entitled, ‘Sijau Geremsa’ (Stalwart Cactus) are based on the historical civilization of the Boros. Brahma speaks about age-old civilization of the Boros on the confluence of the mighty river Brahmaputra. Brahma Choudhury speaks that the Bodos have been passing through great trial and tribulation.

With the growth of Boro civilization, they have become social and cultural thinkers and interact among themselves on issues like society, culture, identity, literature and their future. Ishwar Ch. Brahma and Kamakshya Brahma Narzary composed an anthology of poems Guthal (Whirpool, 1969) which is largely built upon the Boros’ history and culture in relation to nationalism. Brajendra Kumar Brahma and Bishnujyoti Kachary have also composed a good deal of poems on the
same theme. Brahma and Kachary are more matured in articulation of poetry. They make use of complex and ambiguous symbols. In the development of technique and texture, they have been influenced by Baudellair, T.S. Eliot, Mallarme, and, Ezra Pound. Neighbouring poets like Navakanta Barua, Hemchandra Barua (of Assamese), Jibanananda Das and Sunil Gangapadhyya (of Bangla) have too influenced the modern Boro poets. Surath Narzary, Bishnujyoti Kachary, Anju, Arbinda Uzir, Bijoy Baglary have composed a good number of poems on history.

The style and technique of Boro poetry have matured with the exposure of Boro literature to neighbouring regional literature like Assamese and Bangla in particular and European in general. The colloquial or conversational style is found in Prosentjit Brahma’s poem ‘Arong: Nwng Jwngkhou Gwbadw’ (Arong: You Embrace Us). Brahma has also excelled in his fragmented style that has been developed by T.S. Eliot. He draws images from diverse sources, which add a new meaning to his poetry. He is the first Boro poet to master free verse too. The myths and legendary figures of the East and the West are blended together in his lyrics. With the introduction of myths and legends Brajendra Kumar Brahma, Surath Narzary, Ramdas Boro, Anju, etc. articulate their feelings. This also becomes a style in the
cultivation of modern Boro poetry. Modern Boro lyrics are also rich in dramatic monologue. Surath Narzary is exceptional in this field. He matured dramatic monologue being influenced by Robert Browning. His second collection of poetry 'Angni Thwinai Swinai' (My Lost Darling, 2000) is the best testimony in which he incorporated the dramatic element. Narzary speaks about Boro society in satirical vein. Neo-classical and neo-romantic styles are evolving in Boro poetry. Monaranjan Lahary's poems are largely based on neo-romantic technique. He believes that man should enjoy any sort of love while he is living, as there is no second chance of birth. Brajendra Kumar Brahma, Surath Narzary, Bishnujyoti Kachary, Ramdas Boro, Kamal Kumar Brahma, Bijoy Baglary, etc. have composed their poetry based on platonic love. Nandeswar Boro, Anju, Arbinda Uzir, Gopinath Brahma contribute to neoclassicism in Boro literature. Brajendra Kumar Brahma explores both private and public symbols extensively. His 'In Search of a Sky' a project, characterized by private symbols like that of Navakanta Barua of Assamese, Jivanananda Das of Bangla and T.S. Eliot of English. Bishnujyoti Kachary, Anju, Bijoy Baglary, Anil Boro, Katindra Swargiyary, Ramdas Boro, Dhoronidhar Wary, Nandeswar Boro, Guneswar Moshahary, Ningwma Swargiyary, Bhupendra Narayan Basumatary are modern Boro poets, who adopt
symbolic technique in their poetry. Arbinda Uzir is highly responsible for the emergence of imagism in Boro poetry. His anthology ‘Mwndangthini Rwjabthai’ (Singing of the Feelings, 1998) is complex, obscure and ambiguous. Modern Boro poets, however, have explored a good deal of diverse techniques, which trigger the thought of the readers. In the field of form; the ballads, the sonnet, the ode, the elegy, the dramatic style, the haiku, the limerick are found largely used by the Boro poets. Though free verse is the main form of modern poetic composition, modern Boro poets like Monaranjan Lahary, Kamal Kumar Brahma, Arun Kumar Borgoyary, Bosonta Kumar Brahma, Sarada Prasad Moshahary, Motilal Basumatary, Subungsa Mwshahary, Bidyasagar Ramchiary, Swapna Rani Basumatary, and many budding poets have stick to rhymed form.
End-Notes:

1. *Satsang* as a religious organization is new to Boro community. One of the major poets of Boro literature, Surath Narzary is converted to this fold after being dissatisfied with the age-old *Bathou* religion.

2. *Gurudev Kalicharan Brahma* preached *Brahma Dharma* among the Boro people. He started this mission in the Boro villages in 1913 under the influence of Sibnarayan Paramahamsa of Kolkata. It is noteworthy to mention that 'Brahma' surname was written by the Boro people after Devout leader Kalicharan Brahma preached the *Brahma Dharma*.


4. Sickna John Wary is one of the contemporary Boro critics. He is working as a lecturer in English at Kokrajhar College. Personal interview. 10 April 2006.

5. *Bodo* is used in the wide sense in terms of the whole Mongoloid
people of north-east India.

6. *Mansingsing*—according to Boro oral myth God *Aham Guru*, initially created two birds—one male and another is female. The female one laid three eggs. From the first egg all evil spirits as well as insects were born. Out of the other two eggs *Mansingsing* (God) and *Diba Dibi* (god-goddess) were born.

7. *Swdwn* is a Boro Ballad composed by Kamal Kumar Brahma. *Swdwn* is known to have fought and have been killed by British in India.

8. *Sandwbaodia* (also Chandrabaoedia) is a Boro Ballad composed by Kamal Kumar Brahma, based on Boro oral myth.

9. *Sambudhan Kachary* is also a Boro ballad poetry composed by Rupnath Basumatary. *Sambudhan Kachary* is none other than *Swdwn*, a legendary Boro hero.
Works-Cited:


President of B.S.S. Mr. Brajendra Kr. Brahma, paying homage to ex-President of BSS “Subungthini Thandwi Bineswar Brahma”, on the occasion of his 5th Death Anniversary:
A link between past and present.

Daokhi Park on the bank of Gaurang river, Kokrajhar:
A confluence of tradition and modernity.