INTRODUCTION

0.1. **Identity of the Boros**

The Boros who belong to Tibeto-Burman speech family group are important as the aboriginal tribal community of Assam. They inhabit in all parts of Assam, Arunachal Pradesh, Mizoram, Nagaland, Nepal, North Bengal, Tripura, Meghalaya and in the neighbouring country Bangladesh as P. C. Bhattacharya says in his “A Descriptive Analysis of the Boro language”. The present population of the Boro people is increasing highly in Assam. Among the tribal people of Assam, they are one of the indigenous groups in case of education, culture, custom and tradition. They have a close affinity with other tribal people of Assam like Dimacha, Rabha, Tiwa, Garo, Deori, Chutiya, Koch, Hazong, Sonowal and Tipera as per historical records of Assam.¹ The Bodo had a King who ruled over the plains of Assam for a long time, who had his own kingdom. Except that region some other parts of Nagaland and Bangladesh were also ruled by the Boro Kings. The Boro King of the time Mahamanikya, who is known as Barahi Raja encouraged the great poet Madhava Kandali to translate the Ramayana from Sanskrit to Assamese. The Bodo speakers racially belong to the Mangoloids. S. K. Chatterjee has included the Boro speakers in his new terminology, the Indo – Mangoloids or Kiratas. According to his reference, this term (Indo - Mongoloids) defines at once their Indian connection and their places within the cultural milieu in which they found them as slaves as well as found

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their racial affinity. Fr. Matthias Herrmanns has included the Boro in the term Indo-Tibetans.2

In the words of Fr. M. Herrmanns “as in the case with the Mache (Mech) so, also with the Boro Kochari the Mongoloid features are very prominent, the bones, slit eyes, a slight growth of hair on the body and scant beard. They are shorter and more stocky than the Indians of the north-east.”3

The Indo-Mongoloids or Indo-Tibetans including the Boros made close contact with the Austric, the Mediterranean (Dravidian speaking) and the Nordic (Aryan speaking) races of India in different times. S. K. Chatterjee rightly remarks: Indian from in the earliest time cultural assimilation went hand in hand with a large amount of racial fusion, people of the above mentioned races with Austric Dravidian and Aryan speech as well as Mongoloid of eastern India’s inter marriage with each other. The strong and better organization made for latter generation as it was natural to take wife from the daughters of the weaker or earlier peoples, more often than giving their own daughter in marriage to the members of a backward or supposedly “inferior race”.4

In Assam and Eastern India the Mongoloid and Kirata element in the population was once easily noticeable. Even the Khasi and Jaintia speakers are really Mongoloids. The Mongoloids or Kirata people were described in a number of Sanskrit and old Assamese texts like in the Yajurveda, the Atharvaveda, the Ramayana, the Mahabharata, the Kalika Purana, the Yogini Tantra, the Kachari

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Buranji, the Darrang Raj Vamsavali. The Yogini Tantra clearly admits that the religion of Kamrup (Assam) is the Kirata.

**Origin:** The present people of Assam, Nagaland, Arunachal Pradesh, Manipur and Tripura (Mishing) are known as the Monpa, Aka, Dafla, Adi (Abor), Mikir, Khasi, Syntang, Dimasa, Meitei, Tipra, Hajong, Mijo (Lushai), Naga, Mishme, Singpho, Apatanai, Nokte, Wancho, Kuki-Chin, Khamti and a large number of so-called tribes residing in the hilly regions and plains belong essentially to the Mongoloids or Kirata race.5

The generic name Bodo was applied by B. H. Hodgson in 1846 for the first time.6 The Bada or Bara, Boro or Bara is the name by which the Mach or Mes and the Kacharis call themselves. In Tripura language Bara (K) still means a man and a Kachari or Mech will call himself a Bara-Fisa, a son of Baras to distinguish him from a Sim-Sa, that is a Bhotiya or Chin-Fsa, a son of China. According to Raja Mohan Nath, the Bodo’s migrated from the land called ‘Bod/Bodo bordering China and Tibet, they had been called Boro-Fisa or Bodosa. Some section of the speakers of Sino-Tibetan family of the languages took to move towards the south and west from their original homeland in the plains of China between the headwaters of Huang-Ho and Yang-Tsze-Kiang rivers before pre-historic times. The Bodos appeared first to have settled over the entire Brahmaputra valley and extended west into North-Bengal, they might have been pushed into North-Bihar also. The Bodo kingdom was occupied by the law

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of “Doctrine of lapse” during the time of Iragdao (Gobinda Chandra) in the year 1824 by the East India Company, who had ruled over the Cachar region.⁷

0.2 Brief History of Boro Literature

It is important to mention regarding the Boro folk literature that the oral literature which is very rich in Boro literature also started like the other literatures. The oral literature is flowing from period to period since ancient times. There is no written record of its history.

The Boro literature consists of oral literature including folktales, ballads, idioms and proverbs and considerable amount of written literature published in Assamese and Roman script. The published literature comprises mainly of books relating to poems, stories, prayers, songs and some are published through magazines with different types of composition.

A remarkable writer of Boro literature Madhuram Boro classified the folk-literature under three categories⁸ - (i) Folk songs, (ii) Proverbs and (iii) Folktales. According to him proverbs and folktales are included in the prose narratives. In this way the Boro Folk literature may be brought under two clams (a) Verse forms and (b) Prose narrative. The verse forms may be sung as folk songs or may be read as lyrics. The Boro folk songs included the patriotic songs, songs of velour, legendary songs, nursery rhymes, lullaby love songs, hymns and religious songs, comic songs, marriage songs, ridiculous song in marriage ceremony, song of humour, didactic songs, boisagu songs, pastoral song, song of

ritual prayer and philosophy, work songs, Boidasi or bird songs, song of children which is sung in playing and merry making etc. The Boro lyrical verses used in charms, purifications, prayer shooting of illness and diseases etc. are generally rhythmic in style. The quality of verse form of Boro is bigger than that of prose narrative which included Boro folktales, proverbs, folk briefs and customs etc. According to the famous Boro writer Manaranjan Lahary’s comment, Boro folktales are very large in number. According to above mentioned writer, Boro folktales can be classified into various types like legendary, fairy, monster, animal, supernatural, joking, trickster etc. Some of the Boro folktales are supernatural, the heroes and heroines of this kind of tales behave like the animated object, living in this world itself. The characters of those tales may go round the heaven of the world and in the hell. Most of the Boro tales end with comedy, but still some end with tragedy also, some may end with tragicomedy. The characters of the tale - the heroes and heroines are generally taken from the prince and princess, the king and the queens. But some characters have been taken from poor family and some characters of the tales came from kinds like cat, frog etc. and elements of nature like rivers, trees, fruits etc.

Prafulla Dutta Goswami in his editorial of the book on “Kochari Solo” a collection of Boro folk tale written by M. M. Brahma has supplemented with a beautiful criticism of the folk tale in general and with special reference to some of the Boro folk tale. He says that the objectives of these tales that are traditionally told among the different tribes of the world are mainly to satiate the hearts of the nerves. The special characteristics of the tales are surprising

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incidents or wonderful activities and prominence in fancy. Some of the tales are descriptive, bearing the ideals of weak consequences and some are bearing the ideals of stupidity. “Alari Dambra, the first tale of the collection of Boro Kochari solo” a tale of surprising in type. Goswami says that more than half of the tales collected in the book are of surprising type, one of the main objectives of the tales is to impart teaching in the society, in support of morality and traditional customs, the tales of luck and consequence reveal this kinds of ideas. The Boro tales of many parts depict the picture of the honest and open society who are living with animals and creatures in the beautiful nature.

Some Boro tales may be assimilated from Assamese tales. The Boro tale of a frog is akin to Assamese. About the tale of a frog, P. Goswami says that the second part of this Boro tale is comparable to Cinderella type of European folk tales. In the Boro tale of “Khotia Budang and Chandramali” the old man trampling arum has a parallel with the Assamese, Goswami says that perhaps those stories are of Boro origin.10

Another Boro tale “The Intelligence of the Fox” is a formula tale. Rare to get in Assamese, this tale is also included in mischievous or deceitful action’s a kind of Boro folk tales. This type of folk tales are seen to be traditionally old among other Mongolian tribes living in Arunachal Pradesh, Mizoram, Karbi Anglong and in the North eastern regions of India.

The Boros do not have written documents of their own, because of that reason the advantage of Boro literature spread very slowly and lately. They had adopted different scripts in different times. The written Boro literature starts in

1920, when Bodo Satra Sanmilan was going to publish the ‘Bibar’ magazine in manuscripts in 1919 AD that Bibar magazine appeared in 1924, from the 1st issue under the Chief Editorship of Satish Ch Basumatary. The Christian Missionaries had used Roman script in books for school children and in the translated religious books. Boro writers, on the other hand used Bengali and Assamese script in the 20th century, when they published books and magazines with the introduction of the Boro language as a medium of instruction at the primary level in school it continued up to 1974. However, since 1975 Devnagari script was accepted by the Boros in the purpose of teaching in school and college and after that in university also. The Boros were martyrs of the Roman script movement in 1974, which was led by Bodo Sahitya Sabha and Kokrajhar Bodo Sahitya Sabha.

According to Madhuram Boro, the Boro literature age can be classified under following categories.11

(i) The age of Missionary literature
(ii) The age of Old literature
(iii) The age of Modern literature

(i) The Age of Missionary Literature

The missionary age of Boro literature began with Revarend Sidney Endle’s “Outline of the Kachari (Bara) Grammar” (1884), written in Darrang dialect. The book was written in Bodo grammar. The Kacharis (1911) is another important book published by him based on social and cultural life of Boros in

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which he had included some Boro folk tales in order to illuminate the cultural and social aspects. After Sidney Endle, one who had given more contribution to the development of Boro literature, here the name of J. D. Anderson should be mentioned. His book “A collection of Kachari folk - tales and rhymes” was published in 1895. Apart from these, missionaries in different period of times published works related to Boro language and culture, journals, articles and research papers. Perhaps, among these mentioning are made of G. A. Grierson’s “Linguistic Survey of India” (Vol-3, Part-2, 1903), Gurdon’s “The Morans” (Journal of the Asiatic society of Bengal) (Vol-73, Part-1, 1904), Playfair’s “The Garo’s” (1909), Robinson’s “Notes on the languages spoken by various tribes inhabiting the valley of Assam and its mountain confines” (Journal of the Asiatic society of Bengal) (Vol-18, 1947), Skrefsrud’s “A short Grammar of the Mech or Boro language” (1889), Wolfenden’s “Notes on the tribe name Barafisa” (Journal of the Royal Asiatic society) (1929) and “Outlines of Tibeto-Burman linguistic Morphology” (1929), J. D. Anderson’s “A short list of words of the Hill Tippera language” (1847), Sir Edward Albert Gait’s “Census of India” (Vol-1, 1891) and “A History of Assam” (Revised edition 1963) and others.

In addition to these works, they also formulated some religious books from English to Boro. For example, in 1987 the New Testament Git for the psalms in Boro were done by the Missionaries. The other books which were done by Missionaries are ‘Baibelni Solo’ (1942), ‘Girijani Huda’ (church rituals), ‘Gojam Rodaini Bathra’ (1938), ‘Isuni Maonai Dangnai’ (The life and works of Jisu) in 1938, ‘Undwini Rwjabgra Bijab’ (Songs for children), ‘Boroni Rwjabgra’ and many other booklets.
Besides these, they also wrote primary school text books, which were written in Roman script, edited by Rev H. Halvorsrud. The missionary also published a monthly magazine called ‘Phungni Hathorkhi’ (Morning Star) in 1949 from Haltugaon, Kokrajhar.

The contribution of Christian Missionary for the growth and development of Boro literature is of immense importance and they are the early contributors and pioneers of Boro literature. They made the writing of Boro language simple, elegant with their use of simple words and phrases through Roman script. In fact, it can be mentioned here that the Missionary age is better known for their publication of religious books in Boro. The Missionaries invented the Boro writing system and gave a form of writing this language in modified and simplified Roman script. After all, they influenced the Boros to read and write for the literature to outgrow.

(ii) The Age of Old literature

The age of old literature is said to be started in 1920 when the magazine ‘Bibar’ was being edited by Satish Chandra Basumatary in manuscript form, later it was published in 1924 AD. Its 1st issue by the association Bodo Satra Sanmilan, which was formed in 1919 AD. According to a remarkable writer of Boro literature Madhuram Boro the age of old literature period lasted only upto 1952.\(^\text{12}\) The second magazine ‘Jenthoka’ appeared in 1925 which was jointly edited by Madaram Brahma and Rupnath Brahma. The poetry book ‘Boroni Gudi Sibsa Arw Aroj’ by Padmashri Madaram Brahma was published in 1926. Brahma wrote this poetry on the base of prayer song of Boro religion Bathou,

this poetry book is translated by M. R. Lahary into English for which it gets highlighted among other literatures also. The another poetry book ‘Khontai - Methai’ was published in 1923, Rupnath Brahma and Madaram Brahma had jointly edited it in the Bibar age. It is important to say that editing and publishing poetry was taken as a major magazine during that time. The Boro youths of the period who tried to highlight certain problems in the Bibar Magazine. It is already mentioned that poetry section has taken huge volume and major role in ‘Bibar’ magazine and then came translation work on drama. Basically Bengali drama is translated into Boro literature at the beginning of Boro written literature, Bhaben Swargiary translated (7) seven Bengali dramas into Boro.

Satish Chandra Basumatary also took part in translation work from Bengali and Assamese origin books. Besides this, they also wrote with their own language about social life like ‘Nala Buha’ and ‘Naiphinjawi’. Darendra Nath Basumatary wrote a historical drama ‘Nilambar’ and a social drama ‘Sukharu-Dhukharu’.

The drama “Nala-Buha” written by Satish Chandra Basumatary was performed in the first session of Bodo Satra Sanmilan in 1919. This play is regarded as the 1st drama or play in Boro language. In this way, several Boro dramatists like Maniram Ishlary, Amarendra Brahma, Nabin Brahma, Madan Brahma, Lalmohan Brahma got encouragement and brought revolution in the field of Boro drama with which they try to awaken the backward Boro society.

Most of the Boro dramas were written in between the year of 1920 and 1940 with well developed plots, characters, dialogues and music.

Satish Chandra Basumatary wrote a short story named ‘Randasi Phagli’, wrote the pen name ‘Rangdini Phagli’ through ‘Bibar’ magazine. But it could not
get recognition as a full fledged short story. Later in ‘Abari’ written by Ishan Chandra Mushahary about society was published in 1930 in the magazine ‘Hathorkhi Hala’ which was edited by Promod Chandra Brahma. This short story marked the beginning of Boro short story in Boro literature. Due to the fulfillment of all the elements in the short story, it is considered as a milestone of Boro short story in the history of Boro literature. Another Boro magazine ‘Bodosa Bitorai’ was also edited by Promod Chandra Brahma which is appeared in 1932. Some young writers of this magazine are Golok Brahma, Nibaram Brahma, Nakul Brahma, Naran Brahma etc.

The young writers of the Magazine “Olongbar” are Ishan Chandra Mushahary, Kali Kumar Lahari, Dwarendra Nath Basumatary, Mohini Mohan Brahma etc.

Taking into account the publication of the magazine “Olongbar” this period is also considered as Olongbar age by some people. Nevertheless, the age remains to be the old age of Boro literature.  

(iii) The Age of Modern Literature

The age of modern Boro literature begins in the year 1952, when Bodo Sahitya Sabha was formed on 16th November of the same year at Basugaon under the presidency of Joy Bhadra Hagjer. This age of modern literature played a major role in the development of Boro language and literature for which the Boro language was introduced as a medium of instruction in primary level. It began in 1963. According to Brajendra Kumar Brahma, this age or period is

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known as ‘Swrjilu muga’ means ‘creative age’. Because of introducing the Boro language in school level there was need of school text books. So some of the young social workers took initiative in writing some school books. They always tried to indulge themselves in social welfare for the development of Boro society. They were Jagendra Nath Basumatary, Dhanindhar Basumatary, Sona Ram Thaosen, Sita Nath Brahma Choudhury, Bishnu Charan Basumatary, Samar Brahma Choudhury, Prasenjit Brahma, Charan Narzary and many more. The young literature organization led by them had an objective not only to uplift the Boro literature but also to reform the society through education. The young social workers tried to unite the people under the same banner of the Bodo Sahitya Sabha. The Sabha proposed to bring out an ‘organ’ (mouth piece) called ‘The Boro’ for this purpose. ‘The Boro’ appeared in 1955 with its 1st issue under the editorship of Satish Chandra Basumatary. Young student scholars of the then period like, Kamal Kr. Brahma, Samar Brahma Choudhury, Prasenjit Brahma, Charan Narzary etc. tried to revise the spelling system and terminology in grammar and also to join new vocabularies to expand word stock. So that all section of Boro people could maintain uniformity in writing the language. After the Boro Sahitya Sabha next literary organization of Boro group is Bithorai Aphat, through this organization the Bodo Sahitya Sabha got more strength and could work for the social upliftment. Prasenjit Brahma brought a revolution in Boro society by writing some articles through ‘The Boros’. Some young Boro writers also wrote more valuable articles in ‘The Boros’ taking the base of their education system, economic condition, religious system, cultural development and position or place of the time. The years from 1952 to 1963 and even upto present period, which has much importance in the social history of the Boros,
who are struggling with their utmost will for their survival. In the age of modern literature or period some Boro valuable books were published by some young Boro writers like ‘Konthai Bihung’ in 1952 by Kali Kumar Lahari. The poems and songs of Satish Chandra Basumatary, Dwarendra Nath Basumatary were also included. In the same year 1952, a book of songs and poems named ‘Balabganwi’ was published by Nileswar Brahma who was also an eminent artist of Boro, and the first Boro playback singer who made gramophone records in Calcutta in the year 1951. He was conferred the title ‘jwhwlao’ for his pioneering efforts and contributions.

Moreover many books like ‘Okhaphwr’ (The moon), ‘Ang Thwia’ (I will not die) written by Prasenjit Brahma (1954-55) and ‘Shijou Garemcha’ wrote by Samar Brahma Choudhury were also published.

In the year 1958, Samar Brahma Choudhury published a collection of poems named ‘Radab’. Besides this, Samar Brahma Choudhury also published a journal called ‘Bwirathi’. He was also an editor of the newspaper ‘Radab’ in 1968. ‘Boro-Khuga-methai’ of Mohini Mohan Brahma was published in 1960. This book reveals him as an essayist in Boro, Assamese and in English also. He had a vast knowledge on Sino-Tibetan languages. All the elements of the folk songs are incorporated in his book ‘Boro-Khuga-Methai’.

The Boro language was introduced as a medium of instruction in schools and colleges in 1963. The book production committee was formed under the guidance of eminent literary figure Kamal Kumar Brahma with the task of publishing text books for the students. Many text books viz. ‘Sona Bidang’, ‘Khonsai Bidang’, ‘Khontai Bidang’ were published. A new generation of Boro
poets got some spaces in these text books. These poems are meant for the school students which were simple, but of high literary quality. Among the poets of new generation, those who had capacity and more talent in writing techniques were Kamal Kr. Brahma, Manaranjan Lahary, Ramdas Boro, Sachindra Kr. Basumatary, Arun Kr. Borgayary, Dhaniram Basumatary, Tarun Narzary, Charan Narzary, Samar Brahma Choudhury, Dhananidhar Wary and many others.

In the year 1968 ‘Sonaki Bijab’ written by Promod Ch. Brahma in the year 1969 and 1972 ‘Boro Khuga Methai’ (part-I & II) written by Sukumar Basumatary appeared in the literary horizon. Like wise in 1973 ‘Orgeng’ by Bishnu Jyoti Kachary, ‘Okhrang Gongse Nangou’ by Brajendra Kr. Brahma in 1975, ‘Phwiphin’ by Ramdas Boro in 1976 were published respectively. These anthologies of Boro poems contributed to a great extent in the development of Boro literature and indurate a new philosophy and principle in composing Boro poems.

Kamal Kr. Brahma is an important figure in the spare of new social drama. His “Gwdan Phwisali” (New Horizon) in 1959 is a full length drama with the socio-religious aspects of the Boros. The character of the priest Sang Raja in this drama has been interpreted by some critics as none other than Srimat Kalicharan Brahma. Thereafter, he wrote a number of dramas and established himself as a well-known dramatist in the history of Boro literature. Besides him, some figurable Boro dramatists, wrote Boro plays and games. Among the Boro dramatist or drama writer Mangalsing Hazoary, Sangram Choudhury, Arup Gwra Basumatary, Kanak Deory, Katindra Swargiary, have contributed some
remarkable Boro dramas. Basically they wrote three types or kinds of plays about social, historical and imaginary. Apart from these full fledged drama the young generation of those period wrote one act-play on the basis of social problem to show on the stage the measure in which the problems arising in the society.

The development of prose section also has started in 1952 with the works of Babaji Kalicharan Brahma’s (Junior) essays. He was the chief follower of Kalicharan Brahma, who helped hard and soul in case of preaching the Brahma religion in Boro society. In this purpose he wrote many Boro essays in simple style with lucid language. As for example we get ‘Boroni’ in (1952), ‘Methiwnai Khourang’ (1952), ‘Khamanini Nem’ etc. It is important to say that those works were not written on the literary perspective though it had its own literary value in the history of Boro literature. The another essay collection book written by Rahini Kumar Brahma by the name ‘Serja Siphung’ published in the year 1964 was also noteworthy in that period. The writer narrated the original of the Serja and Siphung in the book. He also collaborated the history of origin of ‘Sibrai’ and his philosophy, the first and the prime God of the Boros. Kamal Kumar Brahma edited and published a collection of essays in the book ‘Raithai Bidang’ in 1974, which bring out the turning point in the field of Boro essays. The another essay collection written by Lakheswar Brahma is ‘Bwisagu Arw Harimu’ which was published in 1976, written on standard language tried to show his own cultural development. Apart from this book, his several essays appeared in different magazines and journals also.
Eminent literary figure Manaranjan Lahary also wrote different types of essay books and published his one of the most remarkable books named as ‘Thunlai arw Gohena’ which appeared in 1979. This book deals with rhetoric and prosody, which is first of its kind in the Boro literature. ‘Thunlai arw Sansri’ written by Brajendra Kumar Brahma is another valuable prose book of that period which was published in 1986.

Further, Rupnath Brahma, Madaram Brahma, Bishnu Prasad Rabha, Mohini Mohan Brahma, Madhuram Boro, Ram Charan Brahma, Kameswar Brahma, Kamal Kumar Brahma, Girindra Brahma Dwimary, Charan Narzary, Tarun Narzary, Dimbeshwar Narzary, Nilkamal Brahma, Guneswar Mushahary, Mangolsing Hazoary and many others have contributed to a great extent in enhancing the field of Boro literature.

In the field of short story, the Boro literature is growing very slowly. It began in twentieth century with the name of Ishan Chandra Mushahary, which appeared in the mid of 1930’s with the ‘Hathorkhi Hala’ edited by Promod Chandra Brahma. The name of the first short story is ‘Abari’ written on the basis of society. He mainly tried to show the picture of Boro culture. ‘Gwswni Daha’ another short story written by Lila Brahma was published in 1953, and the theme of this story is again based on society. ‘Buhul Janai’ is the another Boro short story written by Lilabati Brahma which was published in 1955, it was written by applying new technique. The selection of daughter-in-law ‘Sangrema’ in the story is worth mentioning written by Ramdas Boro, which appeared in 1959 was noteworthy.
In the year 1965, two short stories were published. Those were M. R. Lahary’s ‘Lodraini Simang’ and another by Siken Brahma’s ‘Angw Nerswn’ only after 1960’s.

The Boro short story got new trend with some new techniques in the story e.g.

(i) Ang Shwrkhou Gwswthwnaimwn: By Surath Narzary

(ii) Fwimal: By Binay Kr Brahma

(iii) Monogra: By Banduram Basumatary

(iv) Arwinw: By Nilkamal Brahma

The first Boro short story book ‘Phwimal Mijing’ by Chittaranjan Mushahary was published in 1970 was written on the social basis. He composed three stories, they are-

i) Phwimal Mijing

ii) Phangnwi Nalengkhor and

iii) Gwmanai Diary

Nilkamal Brahma occupies the most prominent position as a writer of Boro short story for his writing techniques and huge contribution to Boro literature. He got the title ‘Samrat’ for his earmark creation “Hagraguduni Mwi” which was published in 1972. Nilkamal Brahma brought a new trend in the history of Boro short story. He always thought about the problems of society and tried to highlight the people of present situation in his story. In this way, we can note that he follows the element of story writing e.g. characterization, plot
Nilkamal Brahma composed six short story books and published it serially as:

i) Hagraguduni Mwi (1972)
ii) Silingkhar (1984)
iii) Sirinai Mandar (1985)
iv) Shakhandra (1987)
v) Mam Daodwi (1995) and
vi) Phungkha (edited), etc.

In these stories he selected some modern characters and some of village folks. Manaranjan Lahary also composed some Bodo stories with a view of realism, which are published in 1978. His writing technique can be compared with Bengali writer Rabindra Nath Tagore. Manaranjan Lahary tried to give social picture to his story and his literary language was very simple accepted by the (taken from) village folk. The other earmark stories of that period are ‘Gandu Singni Laijam Gangse’ of 1981 written by Dharnidhar Owary was also about the Boro society. The writer through the story took major role to change the education system of that time of Boro society for female member of the society.

‘Srimati Dularai’ (1980) written by Haribhusan Brahma in ironical style brought a revolution in the field of Boro short story, because he tried to solve the problems and troubles of Boro society with ironical language. Humour was his another style. In this way, he has tried to compare his stories with the Assamese stories of Lakshminath Bezbaruah.

In the field of Boro short stories, there are many writers who wrote with different techniques and modern technological ideas. Details will be discussed in
another chapter. Moreover some young writers who brought new trend in the Boro stories, they were none other than Janil Kr. Brahma, Rani Helen Owary, Katindra Swargiary, Nabin Malla Boro, Nandeswar Daimary, Mahan Boro, J.D.Basumatary and many others.

In the field of Boro novel, it was growing very late. Chittaranjan Mushahary has published ‘The Jujaini Or’ (The fire of the husk) in 1962 for the first time and he is considered as the father of Boro novel till date. Chittaranjan Mushahary tried to highlight mainly the social picture in his novels. Some of his famous novels are ‘Bikhaya Gaoyw Khugaya Geoya’, ‘Sujata’, ‘Phulmathi’, ‘Girls Hostel’ (Part- I II and III), ‘Undaha’, ‘Habani Astham’, ‘Khameng Dwia Bwhwibaitayw’ etc. Manaranjan Lahary is a remarkable Boro novelist, his famous social novel ‘Kharlung’ was published in 1976. His other novels are ‘Hainamuli’(1985), ‘Dogre’(1996), ‘Rebekha’(1999), ‘Alaisri’(2003), ‘Daini’ (2007) etc.

Boro literary critic Dinanath Basumatary said in his comment that the writing style of M. R. Lahary can be compared with the Assamese novelist Rajani Kt. Bordoloi. His famous novel ‘Alaisri’ represents very well the present century. The novelist tried to highlight mainly education system for Boro female section which was not given equal status during that time. The other mentionable Boro novelists who wrote basically on social picture and characterization of the novel are Dharanidhar Owary’s ‘Mwihur’(1980), Nandesawer Daimary’s ‘Manjubala Devi’(1980), Budhadev Basumatary’s ‘Dwithun’(1980) etc. At present Boro novel is not backward in comparison with

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other. The young Boro novelist try to bring out all kinds of novel by the influence of contemporary literary creations. The mentionable young Boro novelist are Tiren Boro, Katindra Swargiary, Dwimalu Boro, Samjit Kumar Brahma and Nabin Malla Boro. They wrote with perfection and style.

Boro magazine has provided a good platform for the aspiring Boro youths to write essays, criticisms, one act plays, dramas and other articles.

In the field of biography a few number of books have been published e.g ‘A Life Sketch of Gurudev Kalicharan Brahma’(junior) appeared in 1973, ‘Mengnw Rwngwi Maothi Jhwklao Satish Chandra Basumatary’ published in 1977 by Dimbeswar Narzary. ‘A life sketch of Padmashri Madaram Brahma’ was written by Mangalsing Hazoary which was published in 1988 named as ‘Madaram Basumatary Ni Jiukhourang’. Another life sketch of ‘Srimat Kalicharan Brahma’ written by Kameswar Brahma was published in 1986 is a standard biographical work. In this book, the writer describes elaborately Gurudev’s social programme, reforms, along with his work with religious upliftment of language and literature. Apart from the above mentioned works many children’s books on the same purpose e.g. ‘Lal Bahadur Shastrini Jiu Khourang,’ ‘Mahatma Gandhi ni Jiu Khourang,’ ‘Adwi Nehru’ etc. were published. At present, in Boro literature the young writers are trying to write some of the life sketches in high standard.

In the field of criticism, the Boro literature has grown very rapidly with the writing of some young Boro critics. It is important to say that, after the inclusion of Bodo language in 8th schedule in parliament, the development of its literature is in full swing. The young generation those who have contributed
many more articles as a book form, to Boro literature are first of all Swarna Prabha Sainary, Phukan Basumatary, Sunil Phukan Basumtary, Adaram Basumatary and many others.

0.3 Importance of the study

The importance of the study is to explore the social life of Boro community, their custom, culture, folk beliefs, religious celebration, seasonal festivals, economic condition, political condition, the livelihood of Boros.

A literature is like a mirror of a community. As in a mirror a person’s face appears clearly, like that in a literature also a community’s good-bad, progress-deplorable, religious philosophy, thought-idea, all these come to the writers’ views or perspectives. Every man of literature is like a community’s leader. As mother nature is the owner-teacher of all creation or creature. Likewise, a community’s each and every man of literature are like mother or father-teacher. A human society’s peoples thought-idea, works, progress, their period’s civilization reflects with the creation of their literature. Thus, we can say that a community who does not have their own literature that community has no chance to locate its identity. Boro literature was also servile and small. Literature is a media of one race and community. As much wider the field of a literature community’s culture, civilization, progress will also enlarge widely.

(As an example, progressive country peoples’ spreading of literature will also increase from which small-small race-community’s people can earn knowledge and learn from them by reading their literature.)
As mention in the above paragraph, in my race-community’s language’s literature may can step forward equally to develop along with other progressive community. Taking these perspective written on different period or time, situation, conditions of Boro race as it has been depicted with real picture as depicted in the form of story’s plot in some stories which I have tried to show them with analytical view or perspective is the importance of study in my research subject or theme.)

0.4 Sources

The Primary and Secondary sources have taken to do research work success as followed.

As a Primary source it is followed on publication of Boro short story only.

As a Secondary source it is followed on Articles published on Megazines, Mouthpiece and Journals paper. Another it is taken help of different books on short stories. Further followed the valuable advice and guide and seniors.

Moreover to get more knowledge and idea it has been visited to different libraries like G.U.K.K. Handique library, G.U. Kokrajhar Campus library and other individual library like Ansumwi Library of Kokrajhar as secondary sources.

0.5 Methodology

The study work has done with analytical method. Further it is followed with comparative method also when it is needed details on expression.
Another applied as the analytical method and comparative method, it has been followed with different writers views and works. Thus literary works have been done in different times and places.

The study work have been done including own literature with other literature also followed by their view and comments.