



Office of the Principal
MURAZAR COLLEGE

P.O. Murazar : Pin : 782439, Dist. Hojai : Assam
Estd. 1989

Permanently affiliated to Gauhati University, Guwahati

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Ref. No.

Date : 22-04-2024

CRITERION – 3
Research, Innovations and Extensions

Key Indicator: Number of books and chapters in edited volumes/books published and papers published in national/ international conference proceedings per teacher during last five years

NAAC DVV CLARIFICATIONS

Metric ID	Deviations Details
3.3.2	Total number of books and chapters in edited volumes/books published and papers in national/ international conference proceedings year wise during last five year

HEI Input:

2022-23	2021-22	2020-21	2019-20	2018-19
0	0	0	0	01

Findings DVV	HEI Response
1. HEI is requested to kindly note that the calendar year is to be considered in this metric, as book published in year 2018 comes under 2018-19 and so on and book in 2023 should be consider in year 2023-24 so please relook and provide correct revise data. Thus DVV suggested input for 2022-23 is 0	1) The HEI relooked and revised carefully and reloaded the revised data.
2. Please provide the English translation of all the supporting documents which are provided in Hindi/Regional language, which should not be considered.	2) All the Hindi and regional language supporting documents are translated into English and provided.
3. Please provide Web-link of books.	3) Web link of books are provided

4. Please provide Cover page, content page and first page of the selected publication.	4) The Cover page, content page and 1st page of selected publication is provided.
5. Please note that Publications with ISBN number only would be considered.	5) The publication with ISBN is provided.



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SI No	Name of the Teacher	Title of the Book/ Chapters published	Title of paper	Title of the proceeding of the conference	Name of the conference	National/ International	Calendar of the publication	ISBN number of the proceeding	Affiliating institute at the time of publication	Name of the publisher	Link of the source website
1	Ashim Das	Adhunik Bharatiya Sahitya	Adhunik Asomiya Sahitya	-	-	-	2019	978-81-79-96-290-9	Taxshila	Taxshila	https://www.takshila.net/publication.html



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Modern Indian Literature

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Modern Indian Literature
Editor

Dr. Rajendra Mishra Modern Indian
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modern indian literature

Edited

by Dr. Rajendra Mishra



Tarnashila


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2

Modern Assamese Literature

Dr. Aseem Das

Assamese is one of the languages recognized by the Indian Constitution. Assam is the center of North-East India and the native language of its province is Assamese. Like every caste, the Assamese caste also has a history and Assamese literature is a witness to it. Literature itself is the identity of a caste. Assamese literature is also not untouched by this. Today's Assamese literature is the fruit of thousands of years. Like every caste, the Assamese caste also faced a lot of ambushes and the proof of which is Assamese literature. It took a lot of hard work to reach the position where Assamese literature stands today.

Assamese literature also continued to progress with the flow of different eras and times. Before knowing the history of Assamese literature, it is important to know the origin of Assamese language. The origin of this language is believed to be from the tenth century.

Pragjyotishpur, mentioned in Mahabharata and Puranas, later along with the arrival of Kamarupa and Ahom kings, the name of this province becoming Assam (ie unequal province) is also a history. However, there are many differences of opinion regarding the origin of the name 'Assam'. Nevertheless, since the time of Ahom kingship, the name of this province has been known as Assam. Pragjyotishpur, the birthplace of kings like Bhagadatta-Narakasura mentioned in the Puranas, later on with the arrival of Kamarupa and then Ahom kings, till today everyone knows this province by the name of Assam. Asaniya literature narrates the history of the Assamese caste living in Assam. Like the literary history of other languages, the history of Assamese literature is also full of different literary genres from ancient times till today.

The topic is from 'Modern Assamese Literature', hence it would not be wrong to say that like other Indian languages, the modern period in the literature of Assamese language too is very interesting.

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Another important point in the ancient period, Assamese literature got translations of Ramayana like Madhav Kandali, who is considered to be the first translator of Ramayana into modern Indian language. Similarly, the modern period got translations of Ramayana which the great poet Shankardev, Madhavdev, similarly the modern period also got litterateurs Lakshminath Bezbaruwa, Chandrakumar Aggarwal, critic Dr. Maheshwar Neog, Jnanpith winner Dr. Mamoni Rayasam Goswami (Indira Goswami), Assamese poet, lyricist, music director Dr. Found a person like Bhupen Hazarika.

Through Kirtanghosa and Namghosa, the great men Shankardev and Madhavdev had united the entire Assamese race, while today's modern Assamese literature has also been given a unified voice by people like Dr. Bhupen Hazarika, poet Navkant Barua, Homen Borphua, Ram Vin Terag, Imran Shah. Tried to create a separate identity. Today, many modern works written by Lakshminath Bezbaruwa, Dr. Mamoni Rayasam Goswami Syed Abdul Malik have been translated into other Indian languages.

Like other Indian languages, modern Assamese literature is also full of stories, plays, novels and poems. Like the naturalist poet of Hindi literature, Sumitranandan Pant, there are naturalist poets like Raghunath Chaudhary in Assamese literature, there are also Nalinivaia Devi like Chhayavadi poet Mahadevi. Just as Hindi got people like critics Acharya Ramchandra Shukla, Hazariprasad Dwivedi, Ramkumar Verma, similarly Assamese literature also got eminent personalities like Dr. Maheshwar Neog, Dimbeshwar Neog, Dr. Satyendranath Sharma.

Modern Assamese literature got people like Jyoti Prasad Agarwal who, like Kaviguru Rabindranath, created a stir throughout Assam during the freedom struggle through patriotic songs.

The history of modern Assamese literature also bears today's modernity. There is also such a platform like 'Assam Sahitya Sabha' established by Padmanath Gohai Barua in 1917 with which every Assamese who is fond of literature is associated. 'Chir Chenehi Mor Bhasha, the mother is the echo of this platform.

Era division of modern Assamese literature

Like Hindi, Bengali and Oriya languages, the origin of this language is also believed to be from the tenth century. The literature of this language also has great importance. Its initial example is seen in the Charyapadas written by Sahajayani Siddhas. The proof of the Charyapadas directed toward propagating Buddhism, which is indicative of Assamese literature, has been mentioned in Saranchi Shosika by the Chinese Parivrajaka Evenchang who came to Kamarupa in his writings. In this context, he has said that the language of Assamese and ancient Kamrup was somewhat different from the language of Central India. From this it becomes clear that this language already existed before the tenth century, but there is no clarity about its outline, hence it is not wrong to say that this language originated from the tenth century itself. But it is also a fact that this language could not take its full form in the tenth century. At that time Kamarupi Apabhramsha and Navya Arya language

A mixed form of was prevalent. With time this language took a new form and Assamese literature also started developing in a prosperous manner. The form that Assamese literature has been able to take in the vast movement from the tenth century to the present day can be divided into different eras. Regarding the content of literature, the situation of that time or other reasons may have been chosen by the literary critics for the convenience of dividing the era.

The era division of Assamese literature was first done by Pandit Hemchandra Goswami. Their era division was something like this

1. Song Age (600-800 AD)
2. Mantra and Bhanita Age (800-1200 AD)
3. Pre-Vaishnava era (1200-1450 AD)
4. Vaishnava era (1450-1600 AD)
5. Expansion era (1600-1800 AD)
6. Present era (1800-present)

Pandit Shri Goswami ji's Yuga division cannot be considered 100% correct because there seems to be disagreement regarding the first two Yugas. Like songs or mantras cannot be created only for one era. It has been composed at different times. That is why determining its exact time is not an easy task. Mixing of Bihunam in some songs, variation of Bhaktiras etc. are some of the things on which later critics like Dimbeshar Neog, Dr. Satyendranath Sharma, Dr. Maheshwar Neog etc. have disagreed to a great extent regarding the division of eras.

From the point of view of content, language and style of composition, the age division of Assamese literature can basically be divided into two parts, ancient and modern, yet in detail it can be divided in the following manner -

1. Aadi Yuga (from tenth century to fourteenth century) can only be taken as the only written example of this period. Rest of the songs, Dak's words, all these were prevalent orally which were later written down, but from the point of view of language element, it is not possible to take these compositions till that time. That is why it is impossible to find literary examples of that time. As if everything is flowing in the motion of time.

2. Pre-Shankari era (from the fourteenth century to the end of the fifteenth century)

From this time till the present era, Assamese literature also shows the identity of a huge movement. Hem Saraswati, Madhav Kandali, Harivar Vipra etc. all the major poet-great men were even before Shankardev. That is why he is also called the former poet of Shankardev.

That is why it seems appropriate to call this era the Pre-Shankari era. of this era

Special fame is the translation of Ramayana which was done by Madhav Kandali. But this era cannot be called Vaishnav era because at that time only a small flow of Vaishnav religion was flowing in Assam. However, even at that time, Vaishnavism texts like those of Shankardev and Madhavdev were created. Still that time was different.

3. Shankari era (starts from the end of the fifteenth century to the end of the seventeenth century i.e. the entry of Shankardev, the originator of Navavaishnav religion, into the literary world) This era is the golden age of Assamese literature. There is one person at its center and that is the great man Shankardev. Along with neo-Vaishnav religion, Yugdashta Shankardev also contributed to the leadership of Vaishnav literature. Apart from these, there were literary figures like Madhavdev, Ram Saraswati, Anant Kandali etc. who composed various literary genres like Vaishnav poetry, drama, Geet-Matma etc. At the same time, Bhaktadev's prose literature gave a new direction. After the disappearance of Shankar and Madhav, Charita literature also gave initial rise in this era. But this era cannot be called Vaishnav era because Vaishnav literature has been composed before and after this era also. Four poets of this era, Pitambar, Mankar, Durgavar and Sukriti Narayandev etc. were such poets who freed themselves from Vaishnav influence and created a new category of literature called Panchali.

4. Uttar Shankari era (from the end of the seventeenth century to the beginning of the nineteenth century) This era is also called the Uttar Vaishnav era, Ahom era and Vistara era. Vaishnav literature was echoed in the literature of this time too and since no significant changes were found, it does not seem appropriate to name this era as Uttar Vaishnav era. Assamese literature of this era became prosperous only due to the inspiration of Koch Raja, Dargi Raja and Ahom kings. Due to the influence of Ahom kings mostly in this region, this era is also called Ahom era. In this era, after the compositions like drama, songs etc., Buranj historical texts, Charitaputhi Islamic literature further expanded the Assamese literature. That is why this era is called the expansion era.

5. Modern era (from the early part of the nineteenth century to the present time) In 1826 AD, when Assam, like other provinces of India, came under the British, it was inevitable that Western influence would come in the world of Assamese literature and due to this, the content and subject matter of Assamese literature changed. There was a complete change in the style of composition. This era can be divided into three sub-parts-

- (a) Pre-Romantic era (1836-1889) Dr. Maheshwar Neog has divided it into two parts named 'Adi British era' and 'Hemchandra Baruwar period' (ie the era of Hemchandra Baruwa). This era was a period of obscurity in Assamese literature.

On the other hand, it can also be called the era of reconstruction, because by that time, the Bengali bureaucrats who had come from Bengal in 1830, influenced by someone's influence, had expelled the Assamese language from the schools and courts of Assam, but Anandram Bekryal Phukan, Hemichandra Barua and due to the efforts of Vashishtha missionary, Assamese language was able to regain dignity in the year 1873. A new trend was transmitted in the Assamese literary world through newspapers like 'Arunodai', 'Asam Nijaj'. Along with the theme of Christianity, texts like Assamese drama and novels also started.

(b) Romantic era or Romanticism (1889 to 1993 AD) It seems correct to call this period as Dr. Maheshwar Neog's Bej Barua era because this era was led by litterateur Lakshminath Bezbaruwa. This era is the era of Jonaki, Usha, Baahi, Chetna and Avahan. The romantic ideologies of western literature gave a distinct identity to Assamese literature. Romantic thoughts were also able to bring a new dawn in Assamese songs, short poems, stories, dramas, novels and dialogue literature.

(c) Post-romantic or contemporary era (from AD 1939 to present) This era is called it can also be called post-Swaraj era. The literature of this era reflected the situation and problems of the country after the Second World War and independence. In terms of content, poetry and drama of a new stream are the special contribution of this era.

It is mentioned above that the period division of Assamese literature can basically be divided into two parts, ancient and modern. The subject of criticism is from modern Assamese literature, hence it seems appropriate to discuss only the modern period in detail here.

Presentation and information of the modern era (missionary era)

The British rule in Assam (1826-1947) was not only a political change but also a remarkable change in Assamese literature in terms of content and style of composition. If it is said, Assamese literature took a new direction only after the British rule. That is why critics consider the beginning of the modern era to be from the period of British rule and designate Assamese literature from that time till today as the modern era.

For some time there was darkness in the sky of Assamese literature but fortunately with the arrival of 'Arunodai' a light started flickering. Bengali language was becoming prevalent in the Assamese literary sky, only Bengali language was being used in all the schools and courts at the behest of the Bengali bureaucrats. The educated Bengali bureaucrats brought to Assam by the British were behind this. Some British rulers also



Were working on signals.

In 1836 AD, Bengali language replaced Assamese in schools, courts etc. of Assam. According to the law of 1837, the local language was accepted in all places of India, but in Assam, instead of Assamese language, Bengali language was being used. That time was a painful situation for every Assamese.

But the fortunate thing is that in the year 1836-37, Reverend Nathan Brown, O.T. American Baptist missionaries like Kattar and Miles Branson came to Assam to propagate Christianity. Thereafter, Assamese language was used instead of English language for religious propagation. Assamese language was very useful in making the public understand. Within a very short time the missionaries had understood the Assamese language and in 1839 AD, Robinson Saheb wrote a grammar of the Assamese language called (A Grammar of the Assamese Language) in the English language, and then in 1848 AD, Dr. Nathan Brown (Grammatical Notices on the Assamese Language) and in 1867 AD, Dr. Miles Branson published Assamese and English Abhishek consisting of fourteen thousand words. In 1840, Vocabulary and Phrases of English and Assamese was published by Mrs. Kathar. It was due to the efforts of the missionaries that Atmaram Sharma translated the Bible from Nagaon in 1813 AD. If seen in this way, at this time the Christian missionaries along with the propagation of Christianity in Assam made every possible effort for the advancement of the Assamese language and gathered together with people like Anandram Dekiyal Phukan to get the rights of the Assamese language and appealed to the British rulers. He was successful in convincing the people that the permanent language of Assam is Assamese and not Bengali. That is why Assamese language should be used in schools in Assam. Later, to explain that Assamese language is different from Bengali language, Anandram Dekiyal Phukan published a book titled 'A few remarks on Assamese language' in 1855 AD. Thereafter, in 1873 AD, Assamese language got its rights and Assamese language started being used again in all schools and courts.

It was due to the efforts of the missionaries that the Assamese language got its place and also donated an Assamese monthly magazine titled 'Arunodai' (1846-1880 AD) to the Assamese people. This magazine was published from Sivasagar Missionary Press from the month of January 1846 and along with this, a new stream started being published in the world of Assamese literature. Its first editor was O.T. Kattar. The main objective of this magazine was the propagation of Christianity, yet history, science, astrology, moral stories, biography, nature related and news of India and abroad also started getting published in this magazine.

'Arunodai' also has a historicity as the first news magazine in Assamese language. Along with this, many Assamese histories like Deodhar Assam Buranji, Kamrup Buranji were published in serial form. The self-realization of literary figures like Anandram Dekiyal Phukan, Nidhi Liwai Farooque Hemchandra Barua, Balram Phukan, Dharmpran Budhagodai is reflected in this.

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It happened from Arunodai magazine only

A remarkable essay by Anandram Dekiyal Phukan for the progress of Assam and the Assamese race was published in 'Arunodai', some excerpts of which are as follows:

"O merciful Lord of the universe, give the people of this country of Assam the strength to be civilized, knowledgeable and religious, give them the knowledge to know the lack and distance of civilization, and by your strange power civilize them and make them worthy of your animals and livestock. There will be ships, houses and bricks, thousands of mountains in villages, hospitals, shelters for the suffering and poor, and the time when people will not do violence to each other and love each other for brotherhood Supreme Father, Lord of the universe, quickly reduce it.

For the first time in Assamese literature, there was a coordination of ancient and modern. The spirit of Western literature started flowing for the first time. The descriptive poetry published in 'Arunodai' gave newness from the point of view of subject matter, yet the same ancient verse style also remained intact. 'Arunodai's praise of God, published in 1847, is as follows -

The Supreme God multiplied by all virtues

Formless form, good power, terrible,

No Chukhya, No Karna, No Hastakar

and so does the rajan observance destruction.

Assamese language is different from Bengali language, this was proved by ancient texts as well as 'Arunodai'. A magazine and a newspaper publish the current events of a caste and country. Stories, poems and contemporary dialogues were also published in 'Arunodai' which gave a new information to the Assamese people and inspired by this, Assamese magazines like 'Assam Wilsini', 'Assam Mihir' took Assamese literature towards progress.

Missionaries translated many texts into Assamese language. In 1848 AD, Dr. Nathan Brown published the Assamese version of the New Testament, 'Amar Savior Jesus, the New Testament' and in 1854 AD, 'Creator Description Aaru Shubha Yatra' from the Bible. Brown's wife Eliza Brown also published a children's variant story, Geography Description, in the Assamese language.

Sivasagar's religious leader A.K. When Garmi edited 'Arunodai', he composed an Assamese novel named 'Kaminikanth'. Even though it is not a meaningful novel from the point of view of composition, it can be called the first Assamese novel. This novel was composed to propagate Christianity. Its story is like this -

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Kaminikant abandons Hinduism and embraces Christianity and with the help of his friend Narendra, through letters, explains to his wife Sarala that Christianity is superior to Hinduism, Brahma etc. religions. At first Sarla showed disagreement in accepting this, later on she accepted Christianity and along with Sarla, Narendra and his wife also accepted Christianity.

A.K. Gami not only composed 'Kaminikant', after this she composed books like 'Elokeshi Beshyar Vishya', 'Kani Beheruwar Katha', 'Purani Niyama (Old Testament)', 'Ruth Josepher Kahini' etc. Mrs. Gami also composed 'Phulmani' and 'Karuva'. Made a remarkable contribution to the world of Assamese literature through the book named.

Assamese Christian Nidhi Farwell also wrote such poems as 'Vinay Vachan', 'Nistarar Upaya', 'Narkar Description in Arunodal', etc. on the basis of ancient Vaishnav poetry. Even after these texts, the missionaries called 'Bibler Sadhu', wrote notable books like 'Jatrikar Yatra', 'Josepher Kahini', 'Mauri Chhowali', 'Afrikar Kovar', 'America Avishkar' etc.

Missionaries donated magazines in Assamese language, religious texts as well as Assamese dictionaries. He himself was an Englishman, that is why grammar texts from Abhidhan also entered the Assamese language. In this region, they created new Assamese words through the Assamese vernacular. For example, instead of Barf, the word Shilpani or Panishil, instead of Angur, the word Latapanial was used.

Missionaries did not pay attention to spelling but paid attention to pronunciation. Even though there were errors in syntax, later Assamese literature got a lot of inspiration from these texts. If Missionary people had not entered Assam, then Bengali language would have remained in use and Assamese language would not have got its rights.

In 1873 AD, when Bengali language was again replaced by Assamese language in the school courts of Assam, Hemchandra Barua started writing school-useful curriculum, in 1873, 'Jonaki' magazine started coming out.

Dr. Maheshwar Neog has said that the period of publication of 'Jonaki Patrika' from 1873 AD to 1889 AD was a special era for Assamese language literature.

The reason for this is that many magazines were born and published at that time. Such as 'Asam Vilasini' (1871-83) published by Aunisi Satradhikar, Hemthach Barua's 'Assam News' (1882-85), Gunabhiram Barua's 'Asam Bandhu' (1885-86) Harinarayan Bara edited Balinarayan Bara's Bhau (1888), from Guwahati Gharmaprakash. The publications of Sridhar Baruk's 'Asam Tara' (1889-90) and Karunabhiram Barua's children's magazine 'Lashbandhu' (1880) are notable. During this period, literary forms like essay literature, novel, modern drama, history of modern method, travelogue etc. and communication service gained pride of place.



That lesson of social consciousness and humanity through Assamese literature, Shri Ganesh is in itself an introduction to modernity. Children's literature, publication of children's magazines, invitation of women into the literary world were also the specialties of this era. In this era, it is natural for there to be spelling mistakes or manipulation of literary customs because that time was just the beginning. Nevertheless, some characteristics are seen in the literature of this period such as-

Emergence of humorous literature - Due to the ancient Assamese literature being religious, humor is not found there, but during this period, humor is visible in the writings of Hemchandra Barua. Hemchandra Barua tried to bring awareness in the Assamese society through satirical literature. That is why Satyendranath Sharma said that 'Euphemism and satire were his main weapons.'

Apart from Hemchandra Barua, Gunabhiram Barua's 'Kavita Shabdar Rahasya Vyakhya', Balinarayan Bara's 'Balu' and the poem titled Dangria also contain plenty of humor.

Illumination of ancient literature Another specialty of this era was the publication of ancient literature. The contribution of missionaries in this area is noteworthy. They showed an example by publishing a couple of books related to the history of Assam but did not pay attention to the ancient religious texts. In this region, Harivilas Agarwal (1842-1916), father of the famous Assam poet Chandrakumar Agarwal, showed another path to Assamese literature by publishing ancient religious texts. In 1876, he published books like 'Kirtan', 'Naamghosa', followed by 'Gunmala', 'Bhatima', 'Bargeet', 'Dasham' etc. Apart from these, Dattadev Goswami (1836-1914) published ancient texts like 'Dhruvacharita', 'Dakshayagya'. Kaliram Barua published ancient texts like 'Dasham', 'Kirtan', 'Geetagoinda', 'Naamghosa' etc. and exposed the glory of ancient literature in front of everyone. Tried to do.

Ethnic Awareness - The emergence of ethnic consciousness is a notable feature of this period. Was speciality. The concern about the subjugated India was troubling every literary person and that is why caste sentiments are visible in the poems and essays of Gunabhiram Barua, Kamalakant Bhattacharya, Bholanath Das. The sentiment of awakening everyone for Swaraj is found in the writings of this time.

With time, the era kept changing, its specialties also kept changing, but it is important to remember the Assamese literature of this era on the pages of history. A brief introduction of Assamese literature of this era is as follows-

Hemchandra Barua (1836-97) was a person who took the knowledge of English education despite opposition from the society and family and was helped in this field by Captain Brody, ahab and Baptist priests.

From 1873 onwards, he translated Adipath, Pathmala, 'Assamese Larar Grammar' (1886), Swasthyaraksha Ba Ga Bhafe Rakhibar Upaya (Wal to Health) respectively, due to which he also received an award from the government and all the texts were distributed in schools when they were sufficient. Assamese

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Laid a new foundation in the value judgment of language. After this, he wrote Assamese Grammar (180) 'Padashashuli Abhidhan' (1892) for determining the year's language pearl in Assamese vocabulary and for enhancing grammatical knowledge, and 'Hemkosh' (1900) published after his death, gave such a donation to the Assamese language that no one can. The ritual should have been performed. This work of his will last for ages. Apart from this, dialogue magazines like 'Assam News' (1883-85) helped a lot in the field of propagating modern style of composition. After this, Patrika p., raising voice on superstition, bad culture in the name of medicine and illiteracy prevalent in the society in the past, wrote such books as 'Bahire Ranchan Mitane Kuwamatari', 'Kantik Kirtan' (1967), etc. He did some similar work in his life also. Because of which he is the greatest today. Barua p., who spoke in favor of widow remarriage, himself did not marry again.

Gunabhiram Barua (1837 - 94). Gunabhiram Barua received more modern education than Hemchandra Barua. With the efforts of Anandram Dekiyal Phukan, he studied for two years at the Presidency College, Kolkata. Worked as Assistant Commissioner of the British Government for thirty years (1860-90).

From this it can be said that he saw everything that was shown by the government. Despite this, the negligence of Ishwarchandra Vidyasagar of Kolkata and Gunabhiram of Brahmo Samaj movement also fell on him.

At the time when, as a result of the movement, widow remarriage was accepted in 1858, in 1856, a play titled 'Ram Navami' was composed in Assamese language, inspired by Umesh Chandra Mitra's Bengali language social critical play titled 'Widow Marriage'. Where the gift of social drama was given through a conversational environment full of logic and reasoning on the topic of widow remarriage. 'Ram Navami' drama can be named as the first modern social drama of modern Assamese literature. A scene from Gunabhiram's social drama 'Vivah Rahasya' was published in 'Asam Bandhu' (1880).

'Anandram Dekiyal Phukan Jeevan Charitra' (1880) written by him is such a biographical book which becomes easy and pleasant for the readers. He published 'Assam Burani' (1884) under the inspiration of Haliram Dhekiyal Phukan's Bengali Burani. The specialty of this history was that along with historicity, a new perspective was created through simple and easy language.

The footnote is provided.

His writings greatly encouraged Assamese young men and women. Like Hemchandra Barua's 'Assam News', Gunabhiram Barua's 'Asam Bandhu' proved a guiding light for the Assamese educated people. Due to his inspiration, his wife Vishnupriya Baruvani, daughter Swachhanta Desons Karunabhiram and Gyanabhiram Barua made notable contributions to Assamese literature.

Kamalakant Bhattacharya (1853-1936) 'The journey started from Arunodai itself. Kamalakant Bhattacharya is a personality who remained associated with modern prose poetry throughout his life. Bhattacharya, famous as 'Agnikawi' who spewed fire through poetry, was worried about the subjugated India. His 'Chintanal' was published in Agachhowa (1890), Sheshchhowa (1892), and Chintataring (1933). Bhattacharya's essays were published in magazines like Arunodai, Assam News, Assam Bandhu, Jonaki, Baahi, Usha and Avahan etc. Tupri Dokan, Kachari Jatir Buranji, Mor Manat Para Katha, etc. are such texts which remained unpublished.

Padmavati Devi Phukanani (1853-1927) Anandram Dekiyai Phukan's daughter. Padmavati Devi's "Sudhmar Upakhyan" (1884), despite not being a novel, can be called a remarkable effort after "Kaminikant". Apart from this, a small book written for children like "Hit Sadhika" was also published.

The missionary era was the beginning of modernity in which it would be wrong to judge the quality of the style of composition because at that time a language had become extinct in its own birthplace. It was only through the efforts of Christian missionaries that a new meaning was reported. Where apart from the above mentioned writers, Ratheshwar Mahant (1864-93), Putnakant Dev Sharma's poetry also appeared in Jonaki Patrika. Was published.

Kaniya Kirtan Ramnavmi, Vivaah Rahasya etc. are such plays which introduced modernity. Rudram Bardalai's play titled Bengal-Bangalini (1871) can be called the first level modern Assamese play. Plays like 'Hardhanumang' and 'Harishchandra' (1893) by Poonamitra Devsharma and 'Abhimanyu Vadh' and 'Shakuntala' by Hareshwar Sharma Barua were very popular. Basically, this era certainly showed a path from the point of view of Assamese dramatic literature.

Ramaya Yuga

Ideal of Jonaki and AIMS

The year 1888 was a glorious and bright year for the history of Assamese literature. In the same year, for the progress of Assamese language, Assamese students who went to Kolkata for higher education created a literary council titled 'Assamese Bhashaar Unnati Sadhini Sabha'. The Assamese literary movement started from this platform. Before this, an Assamese Literary Society titled "Assamese Sahitya Chara" was started in the year 1872, but due to its influence not lasting long, in the later period, A.B.U.S.A i.e. Assamese Language Unnati Sadhini Sabha Taking a new form, he started the magazine "Jonaki" in 1889. This A.B. It was the mouthpiece of U.S.A. A.B.U.S.A. The mouthpiece 'Jonaki' gave birth to Assamese literary figures like Lakshminath Baij Barua, Chandrakumar Aggarwal, Hemchandra Goswami, Padmanath Barua, Satyenath Bara, Kanaklal Barua to the Assamese literary world. Due to which even today Assamese literature is proud. It was only due to the efforts of people like Lakshminath Baij Barua, Chandrakumar Aggarwal, Hemchandra Goswami living in Kolkata that AAI was first established, and then the mouthpiece



'Jonaki', a monthly newspaper, gave a new direction to modern Assamese literature. The work of collecting texts on Awhiya subbayikarsh, pure Assami language, social and religious customs and policies of ancient Assam was also done by AAI. Happened from the stage.

Chandrakumar Aggarwal was the first editor of the monthly magazine 'Jonaki' in 1889. Aggarwal ji also provided financial assistance for this magazine. Through this magazine, poorly educated youth served Assamese literature in a new way.

"Jonaki built a bridge between the East and West."

The literature of this era was influenced by English, Bengali etc. literature. Due to the fusion of English literature, in the initial stage of 'Jonaki', the emergence of new forms of criticism and poetry in texts like Litika, Prahassan, Padum Kuwari, Lahari, Bhramarang title translation, drama, Kripavar Baruva etc. is seen.

Romanticism or romantic sentiment The way the poems of English poets Wordsworth, Coleridge, Byron, Shakti Keats introduced Romanticism in the English literary world, its impact was not only on Hindi, Bengali etc. literature, but also in Assamese literature through 'Jonaki', a new trend was created. Informed, it was started by Chandrakumar Aggarwal, Baahi Patrika. Did it through poetry publication.

After this, the poet's statue is an example in the poetry collection 'Pratima' (1914) and 'Been Baragi' (1923). The Ramnyasa era got a new world through the ideals of depiction of nature, worship of beauty, vision of the beloved in nature, love-filled imagination etc. A picture of human worship was depicted in Chandrakumar Aggarwal's poem in this way -

Manuhel dev, manuhel sev

manuh bine nai kev.

Get the puja done

Jai Jai Manav Dev, (human worship)

Regarding the Romantic era, Dr. Prahlad Kumar Baruwa says that "Through the magazines Bijuli, Usha, Bahi etc. published since 1889, Assamese literature started a new trend by avoiding the ideology of the earlier published Arunodar magazine. This stream is known as Assamese literature. Marked as the romantic stream of

This sentiment started from Jonaki, Bijuli (1890), Baahi (1910-29), 1934-36, (1938-40) Usha (1907-12), Alochni (1910-17), Avahan (1929-62) etc. magazines. Through this she was able to bring completeness to Assamese literature in various fields.

Jonaki and Romanticism gave a lot to Assamese literature, examples of which are as follows -

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1. Through this group, Assamese poetic literature was completed with nature based romantic poems, condolence poems, satirical poems and Aphe Pal Bhaas Bhi poems.
- * There is a newness in prose literature with the advent of the story novel and Tibandh of various Bhaas.

3. An attempt was made to create similar drama in Assamese with the inspiration of Tragedy, Comedy etc. of Azezi drama.
- * Helped in encouraging literature lovers through Abhatsa and Jochaki.

Basically, a lot of changes took place in Assam from 1889 to 1940. Education expanded and political movements took place. New ideals replaced the ancient ones, and the effect of all this is visible in literature.

A brief introduction of the great people and litterateurs that this school of Romantic group gave birth to in Assamese literature is as follows -

Chandrakumar Agarwal (1867-1937), the first editor of 'Jonaki' and the originator of Piti poetry in Assamese literature. Agarwal was born in Tezpur. He took school and college education in Kolkata. In 1889, he founded 'Jonaki magazine' along with Hemchandra Goswami and Lakshminath Bezbaruwa. 'Batkuwari' written by him is the beginning of modern poetry. 'Pratima' (1913), 'Been Baragi' (1923) etc. are his poetry collections. Beauty, human love and Vedantic influences are visible in his poetry. The combination of Eastern and Western sentiments in Agarwal's poetry was also a notable feature.

Lakshminath Bezbaruwa (1864-1938) was a leader of modern Assamese literature. The corresponding name is Lakshminath Beyeruwa. Rasraj Lakshminath Bezbaruwa, full of rasal personality, had his primary education in Sivasagar. After admission, he did graduation from Kolkata. M.A. and B.L. B. The study remained incomplete. In 1891, he married Pragyasundari Devi, daughter of Hrishchandra Tagore of the famous Tagore family of Bengal. He gave completeness to Assamese literature by composing literature in almost all genres. Some critics also call the period of fifteen-twenty years of romantic influence as 'Bezbaruwa era'. He was also a poet, playwright, humorist, storyteller and critic. Bezbaruwa's literary beginning was with the play 'Litikai'. This play was published in the first year of 'Jonaki'. After this, Kamat Krittiva Lagar Sanket (1903), Kripavar Baruwar Kaktar Topola (1904), Padumkuvari, Novel (1905), Surbhi Granthsangraha (1909), Kripavar Baruwar Ubhatani (1909), Dinnath Bezbaruwar Jeevan Charitra, Shankardev (1912), Budhi Iyer. Bezbaruwa composed many such texts as Sadhu, Kaka Deuta Aaru Nati Lara (1912), Chikarpati Nikarpati, Nomai Naat, Pachani Naat, Jonbai Galpasamridha (1913), Shankardev Madhavdev (1914), Bakhar (1914), Jaymati, Belimar etc. His only poetic work was Kadamkali (1913). Even after writing, he edited 'Baahi' magazine from 1909 to 1929, an extraordinary

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Lakshminath Bezbaruwa was an officer of talent. He was also the emperor of comedy and satire. He has

characteristics like Bezbaruwa's self-politics, Jemshila in nature etc., incomplete composition etc. He is also called the father of children's literature.

Namchandra Goswami (1872-1928) After completing his schooling in Nagaon, Assam, he did his higher education from Kolkata. Due to being associated with 'Jonaki', Hemchandra Goswami was the editor of 'Hima Jonaki' in the second year of his graduate studies. It was due to the efforts of Goswami ji, who invested more in research work, that 'Namrup Research Committee' became famous. On behalf of the same committee, he edited and published the Katha Geeta of old Assam Buranj and Bhatidev. He named 'Assamese Sahityar Chanek'. Collected and edited ancient Assamese literature in seven volumes. Through this book, an attempt was made to show examples of literary creation from the ancient era to the modern era.

His book titled 'Assamese Puthir Table (Descriptive Catalog of Assamese Manuscripts)' was published in 1930 by the University of Kolkata. 'Priyatmar Chithi' published in Jonaki is known as the first selected poem in the Assamese poetry world. Goswami ji's Kako Aaru Hiya Nivilao, Kamati, Dhara Pare etc. are notable poetry collections. His management and research books are more but still less in number. Despite this, his poetry holds a remarkable place in itself.

Padmanath Gohai Baruwa (1871-1946): He was born in Nakari village of North Lakshmipur, Assam. After completing his schooling in Laximpur and Sivasagar, he studied for a few days in a college in Kolkata. a. Bha. Like that, Gohai Baruwa, who was associated with Bijuli, edited the monthly magazine Bijuli in 1890. His first novel 'Bhanumati' was published in Bijuli itself in 1890-91. After 'Bhanumati', his second novel Lahan was published. 'Leela' was published in 1899 and 'Jurni' Khandakavya was published in 1900. Gohai Baruwa's contribution to dramatic literature is noteworthy. In 1900, he composed historical plays like Jaymati, Gadadhar (1907), Saghni (1911), Lachit Barphukan (1915) etc. Apart from this, he composed comedies like Gaonbudha (1897), Teton Tamuli (1909), Bhoot Ne Pret (1924) etc. and the only mythological play Vanaraja (1932). His popular book Shri Krishna was published in three parts. Many books were also published for the policy, education and curriculum of Padmanath ji. Edited 'Usha' in 1907. The blueness of historicity and linguistic literature was a notable feature in his writings. In fact, he was the originator of the Assamese novel and the historical drama was started by him. That is why some critics call his novel "Bhanumati" the first novel of Assamese literature. Gohai Baruwa's name holds a special place in the history of Assamese literature.

The contribution of other literary figures in this era is also noteworthy like Anandchand Aggarwal, Hiteshar Barbaruwa, Mafizuddin Ahmed Hazarika, Chandradhar Baruwa, Raghunath Choudhary.

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Can take the name of Durgeshwar Sharma. Among which are Chandru Aggarwal's 'Koral Paeth', 'Shishupath Jitikan' (1920), 'Gyanmañi' (1896) by Mafizuddin Ahmed Hajarika etc. are the prominent ones.

Naturalist poet Raghunath Chaudhary's poetic texts like Sadri (1910), Keteki (1923), Karwala (1924), Dahiktara (1939) and Navamalika (1958) etc. were composed which gave new life to Assamese literature.

Baahi, Usha, Alochani, Asam Vandhav, Chetna etc. were the magazines of this time. These magazines, which ran for a few years, gave birth to Assamese literature poets like Nilaman Phukan, Yatindranath Duvra, Ambikagiri Roychoudhury, Nalinibala Devi, Dimbeshwar Neug, Parvati Prasad Barua.

An important feature of this era is the freedom struggle. Like every province, it had its impact in Assam too. And the names of Jyotiprasad Aggarwal (1903-1951), Vishnuprasad Rabha (1909-1969) who wrote songs for independence are noteworthy. Jyotiprasad Aggarwal's notable contribution is the production of the first Assamese film 'Jaymati'. Tried to create awareness in Assamese society through patriotic songs. Vishnuprasad Rabha also tried his best for the independence of the country through his revolutionary songs. Devkant Barua's 'Sagar Dekhichha' (1948), Padmadhar Chaliha's Phulni (1915), Swaraj Sangeet (1921), Geetalhari (1928) etc. are notable poets. The contribution of these people in the world of poetry is important.

Ambikagiri Roychoudhary started writing for the independence of the country through the magazines 'Chetna', Deka Assam etc. He composed ethnic poetry and songs. Through his notable poetic texts like Tumi (1915), Veena (1926), Anubhuti, Sthapana Kar, (1958), Vedanar Ulka (1964) and Aji Bando Ki Chhandere etc. he tried to light the flame of patriotism in the entire province of Assam.

Another notable name among the romantic poets is Nalinibala Devi (1898-1977). Like the Chhayavadi poet Mahadevi Verma, finding the supernatural through the worldly was a major feature in Nalinibala's poems. She has been able to highlight the romantic characteristics in her poems like Sandhiyar Sur (1928), Saponar Sur (1948), Parshamani (1957), Yugdevata (1958), Jagriti (1952), Alaknanda (1964) etc. He received the Sahitya Akademi Award in 1968 for his poetry book Alaknanda. The depth of life was also recognized in the poetry of this era and every poet tried to show a tone of sympathy through his poems, sometimes imagination, sometimes ideal, sometimes reality.

Origin and development of modern dramatic literature

Modern Assamese drama basically began with comedy. Drama-comedy started with themes like politics, fanaticism, mental and physical condition.

It was due to the ideal of Western theatre, that like Kolkata, theater got established permanently and temporarily in Guwahati in 1875, Jorhat in 1899, Tezpur in 1897, Golaghat in 1895, Sivasagar in 1899 and Nagaon in 1902. Historical drama started with Jaymati in 1900. Among the mythological plays, plays like Ramakant Chaudhary's 'Sitaharan' (1870-80) and 'Ravana Vadh' (187-80) were born.

The first social drama of the modern era can be called Gunamiram Baruwa's 'Ramanavami' (1857). In 1861, Hemchandra Baruwa's 'Kaniyar Kirtan' was published, where in the name of religion, an attempt was made to bring social awareness on the subjects like blind imitation, misogyny, atrocities etc. 'Bengal Bengalani' was published in 1872. In 1888, Ramakant Barkati, Gunjanan Baruwa and Ratnadhar Baruwa jointly published Shakespeare's Comedy of Errors under the name Bhramrang. Bharatchandra Das's 'Abhimanyu Badh' (1885), Savitri Satyavan (1891) and Hardhanu Mang (1893) by Purnakant Sharma are especially notable. Baruwa's historical and mythological plays like 'Gaubuda' (1897), Moot Ne Pret (1924), Jaymati (1900), Gadadhar (1907), Sadhani (1911), Lachit Barphukan (1915) etc. gave a new look to the history of Assamese literature.

Along with this, Bezbaruwa's 'Nomal Pachani', 'Chikarpati Nikarpati' was published in 1913. Apart from this, the ill effects of lack of women's education and polygamy were shown through Benughar Rajkhowa's farces like Mula Gabharu (1889), Tini Chaini (1928), Ashikhita Chaini (1912), Kuri Shatkar Civilization (1908) etc. Chandradhar Baruwa's mythological plays like 'Meghnad Vadhi' (1904), 'Tiletama Sambhav' (1926), Rajarshi (1937) etc. also made a special contribution to the history of Assamese literature. Jyotiprasad Aggarwal also made a special contribution to the history of Assamese literature through his historical play Karengar Ligiri (1930). Described very beautifully, his plays like Labhita (1948) and Vishal Patbhoomi (1931), Agnipariksha (1937) are serious plays.

Atulchandra Hazrika directed Nandadulal (1933), Kurukshetra (1936), Rukminiharan (1949), Narakasura (1930), Shriramchandra (1937), Savitri (1959), Marjiana (1939), Manas Pratima (1948), Kalyani (1939) etc. are the developed form of the drama stream of Jonaki era. These plays contributed a lot to Assamese literature, which became ideal even till the transitional times.

prose literature

Prose literature also developed in the modern era. Because in the ancient era, Assamese prose was used but was not that popular. Its development is seen only in the present era. All the genres of prose literature like novel, story, essay, biography and criticism etc. are the contribution of the modern era.



Padmanath Gohai Barua's *Bhanumati* (1891), *Lahari* (1892), Lakshminath Bezbaruwa's *Padumkuvari* (1905, composed 1890), these three novels can be called the beginning of the modern novel in nature.

Manomati (1900), *Rangili* (1925), *Nirmal Bhakat* (1926), *Rahdai Ligin* (1930) etc. are novels written in the historical background of Rajnikant Bardalai (1869-1939), who is called the "Novel Emperor" in Assamese literature. In these novels, the bravery of the Assamese race of the past was shown. Encouraged for freedom struggle, Dandinath Kalita's novels

Phool (1908), *Parichay*, *Ganaviplav* (1948), *Sadhna* (1929), *Avishkar* (1951) etc. gave a lot of inspiration to Assamese literature. Out of which '*Sadhana*' and '*Avishkaar*' are social ideological novels. Devchandra Talukdar's '*Ghuwali Kuwali*' (1922), '*Apoorva*' (1930-31), '*Aagneygini*', '*Vidrohi*', '*Adarshpeeth*', '*Duniya*' (1962) etc. are social cultural novels inspired by Mahatma Gandhi. Historical Background But Sharat Chandra Goswami's '*Panipath*' (1930) and Harinarayan Dutt Barua's '*Chitdarshan*' (1931) are notable contributions to the novel world. Hareeshar Sharma's '*Kusumkumuri*' (1905), Dandighar Sonowal's '*Chapala*' (1920), Chintaharan Patgiri's '*Sansar Chitra*' (1911), Naveen Bhattacharya's '*Chandraprabha*' (1908), Snehlata Bhattacharya's '*Venjal*' and '*Veena*' (1926), Dinarath Sharma's '*Usha*' (1940) etc. are notable social novels.

These novels show that a wave of novels continued till 1940. In the first stage, historical and then social novels also gave a legacy to Assamese literature.

Story

In the field of storytelling, Lakshminath Bezbaruwa is called Janak. His *Saaghu Kathar Kuki* (1910), *Surabhi* (1909), *Jonbiri* (1913), etc. are notable stories. Out of which '*Jonbiri*' is the first story collection of Assam literature.

All the characteristics of humanity, sociality and beauty are found in the stories like Sharat Chandra Goswami's *Galpanjali* (1914), *Mayna* (1920), *Bajikar*, Lakshminath Phukan's *Mala* (1918), *Ufaidaan* (1951) etc. Among other story writers, Nagendra Narayan Choudhuri (1881-1942), Haliram Ojha (1900-1962), Lakshidhar Sharma (1900-1935), Nirmal Devi, Mahichandra Bara, Sadenand Das are

Essay and other prose literature

Essay literature started with '*Arunodai*' itself. Through magazines like '*Assam Vilasini*', '*Assam Bandhu*', '*Assam News*' etc., writers like Hemchandra Barua, Gunabhiram Barua, Ratneshwar Mahant, Kaliram Barua etc. made every effort towards the progress of essay literature. The essays of this era were mostly thoughtful and realistic.

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Bezbaruwa ji's 'Kripabar Baruwar Ubhatan' (1909), 'Kripabar Baruwar Bhavar Burkhurki' (1951), 'Barbaruwar Bulni' (1964) etc. are satirical and humorous essays. After Bezbaruwa, Satyanath Bara (1860-1925) was a notable essayist. His humorous essays 'Sharathi' (1915), 'Chitakali' (1925), 'Sahitya Vichar' (1922), and 'Kendrarama' (1924) based on social ill-culture were published.

Suryakant Uri (1894-1964) is another notable name in the history of Assamese literature. Surya Kant, who was the Vice-Chancellor of Guwahati University, wrote biographical books like 'Gopal Krishna Gokhale' (1916), 'Rabindranath Tagore' (1920), 'Anandram Barua' (1920), 'Jonaki' (1928), 'Chaneki' (1923), 'Assam Jiyari' (1935) etc. Apart from this, 'Kovar Revolt' (1948), 'Buranjari Vani' (1951), 'Ramani Gabharu' (1951), 'Buranjimulaak Prabandhavalir Table' (1955), 'Mirjumular Assam Invasion' (1956), 'Rajeshwar Singh' (1974), 'Ladhit' Historical factual books like 'Barfukan' etc. were published. His English works include 'Anglo Assamese Relation' (1950), 'Alan Burahohain & his times' (1955), 'Lachit Borphukan and his times' (1942), 'An Assamese Nur-Jahan' (1926), 'Studies in the Literatures of Assam' (1926) is notable. Apart from these, Benudhar Sharma (1894-1981)'s 'Ravinchandra Ghosh' (1918), 'Rampata' (1943), 'Jawaharlal Nehru Biography' (1935), 'Maniram Devan' (1950), 'Ambikagiri Raychaudhuri's Deka Dekarir Veda Aaru Aahuti' (1953), etc. are notable works. Gyannath Bara's 'Yugatatva' (1914), 'Prithvi' (1953), 'Purani Assamese Sahitya' (1956), 'Modern Assamese Sahitya' (1961), etc., such literary critical texts on social, political, caste problems are priceless gems of Assamese literature. Among the biographical literature, Gopinath Bardoloi's 'Tarunram Phukan' (1940), Satish Chandra Kakati's 'Lenin', 'Hitler Mussolini' (1938), Keshav Pathak's 'Mahatma Gandhi' (1922), Kaliram Vaishya's 'Benjamin Franklin' (1930) are notable.

Fakruddin Ahmed's 'Hazrat Mohammed' (1929), 'Hazrat Omar Farooq' (1930), Mahadev Sharma's 'Mohammed Charit' (1928), 'Buddhadev' (1924), 'Jesus Charit' (1938), 'Ramkushna Paramahansa' (1941), and other biographical works based on great men, gave a new direction to Assamese literature.

Among the critical and investigative texts, Lakshminath Bezbaruwa's 'Shankardev' (19120), 'Shankardev Madhavdev' (1914), 'Devanand Garali's 'Assamese Language Fundamental Thoughts' (1912) and Kaliram Medhi's 'Assamese Namkaran Aaru Bhasa Tatva' (1936) are noteworthy.

From the point of view of criticism and literary history, the name of Dimbeswar Neog is paramount. In his books 'Modern Assamese Literature' 'Buranji' (1936), 'Assamese Sahityar Buranjit Bhumukhi' (1940) and 'Assamese Sahityar Buranji' (1956) etc., light was thrown on the origin and evolution of Assamese language and literature. In this field, Dr. Virchi Kumar Barua's 'Assamese Literature' (1941), Hemchandra Goswami's 'Assamese Sahityar Chaneki' (1923-29) are notable.

After Bezbaruwa, there were such critics who were called the best critics of the modern era.

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He is Dr. Vanikant Kakati (1894-1952). His "Purani Assamese Sahitya" (1940), "Sahitya Aaru Prem" (1948) are notable books where the features of poetry, beauty and poetic feeling are deeply criticized. There are two more names in the field of criticism like Satyanath Bara, Birichi Kumar Baruwa, Harmohan Das etc.

Literature of post-war period

The heights to which all the writers of Jonaki level and Romanticism took Assamese literature and Vikasdhara remained the focal point of inspiration even in the later period. When India gained independence in 1947, independent sentiments emerged widely in literature also. Assamese literature took new momentum. The contemporary problem, the reality, and at some places the Marxist ideology also took the present era towards a new direction. The experimental school of thought gave a new turn to poetry. Amulya Baruwa's poems like 'Beshya', 'Kukkur' etc. brought innovation. Navkant Baruwa was another poet who showed the new path. His 'Hey Aranya Hai Mahanagar', 'Eti Duti Egharti Tara', 'Chhavi Aaru Sketch', 'Samrat', 'Raavan', 'May Aaru Prithvir' are noteworthy. In 'Hai Aranya Hey Mahanagar', he has described the degradation of the society and how that crooked pace of life shook the poet.

In the fifties and sixties, sensitive and proficient language authorities like Hari Barkakati, Dr. Nirmalprabha Bardolai appeared. Hari Barkakati's "Kohova Sheetar Ek Baga Sandhiyat" (1971), "Hari Barkakati Kavita" (1978) Nirmalprabha Bardolai's "Ban Farinder Ran" (1967), "Dinar Pachat Din" (1977), "Samepeshu" (1977), "He became a very popular poet in the seventies with the text "Antarang" (1978). Among the contemporary poets are Neelmani Phukan's 'Nirjantar Shabd' (1970), 'Surya Heno Nami Aahe Aei Nadiyedi' (1963), 'Aaru Ki Nai Shabd' (1968), 'Phoolthaka Suryamukhi Phooltor Phale' (1973), 'Gaulapi Jamur Lagna' (1977) 'Kavita' (1978) had a notable role.

Keshav Mahant, Hiren Bhattacharya as Geeti poets like Marxist schools of thought Lyricists came forward and also tried to depict rural life through poetry. Keshav Mahant's 'Amar Prithivi' (1946), Hiren Bhattacharya's 'Raudra Kamna' (1964), 'Mor Desh Premar Kavita' (1969), 'Vivhinn Dinar Kavita', 'Sugandhi Pakhila' (1981) etc. have inspired the country. Gave love-oriented and meaningful lyricism to Assamese literature. After this, Bhaven Baruwa's 'Sonali Jahaz' (1971), Harekrishna Deka's 'Ratir Shobhayatra', 'On Age' (1986) are among the notable poems.

Along with poetry, novels, stories and essay literature also achieved special status in contemporary times. The use of pseudonyms is visible in the field of fiction. Novelists became famous by writing novels under pseudonyms. Out of which the name of Virinchi Kumar Baruwa is notable. Under the name of Veena Baruwa, she wrote 'Jeevanar Batai' (1945) and another pseudonym



Wrote novels of the new trend like "Sejji Patar Kahini" (1958). Dinanath Sharma's *Usha*, *Sangram* (1954), *Mati Aaru Manuh*, *Madaar* (1956), *Shanti* (1961) were published, highlighting the problem of the middle-class family. Mohammad Piyar's *Preeti Uphaar* (1948), Hitesh Deka's '*Aajir Ganuh*' (1952), '*Natun Paththi*' (1956), '*Bhaada Ghar*' (1967) etc. are among the popular novels.

Another name in the field of Assamese literature is Syed Abdul Galik. His notable works are *Chhaviya* (1958), *Matir Chaki* (1959), *Suruyamukhir Swapna* (1960), *Jiya Jurir Ghat* (1960), *Baj Akash Anya Tara* (1961) etc. Virendra Kumar Bhattacharya's '*Iyanuingam*' (1961), *Shataghini* (1964), *Mrityunjay* (1969) etc. are such novels where the reality of rural life has been shown.

Among other novelists, Homen Bargohai and his wife Nirupama Bargohai can also be mentioned with respect. Homen ji's '*Father-Son*' (1925), '*Astarag*', '*Timir Tirtha*' and Mrs. Bargohai's '*Seindi Nirvadhi*' (1963), '*Ejan Budha Manuh*' (1966), '*Iparr Par Siparr Ghar*' (1978), Modernity and conflict all emerged in novels like Jhanpith winner Mamni Rayasam Goswami's *Neelkanthi Braj* (1980), *Magre Kar Taroal* (1980), Nirod Chaudhary's *Devi* (1969), (1970), Dr. Leela Garg's '*Vai Yaay*' (1981), Navkant Baruwa's '*Kakadeutar Haar*' (1922) were very popular. In today's era, Dr. Rita Choudhary's novels '*Deolankhul*', '*Makaam Ne K*' Gained popularity.

The name of Syed Abdul Malik is paramount in the field of storytelling. In the early period of modernity, his stories like *Parshmani* (1946), *Ranga Ghada* (1953), *Marha Papri* (1954), *Ejni Gar Chhowali*, *Garam Garam Laage* (1961), etc., where the level of modernity was at its level; sexuality, sociality, each and every part of the story. The strangeness gave a new turn. Storytellers like Virendra Ku Bhattacharya, Yogesh Das, Medini Chaudhary, Chandraprasad Shaikia, Mahim Bara gave completeness to modern Aramaic literature. Homen Bargohai's various stories like *Karacha* (Prem Aaru Mrityur Karane (1957), *Swapna Smriti*, *Vishad* (1967) depicted the incident of *Samaj Andhari Gali*, which is unusual from other stories. Yogesh Das's '*Prithiveer Asukh*' (1979), *Gadarar Vedana* (1963) etc. are the stories of society's Dunni and Dugandhi. In the field of stories, Mahim Bara's *Kaunbari Ghat*, *Rasti Phula Phool* (Bhavendra Nath Shaikia's *Pranan* (1963), *Gahawar* (1969), *Sendur* (1970), *Lakshminandan* (1970) are some of the stories. *Rah Ke Achin Kala* (1961), *Gopan Godhuli* (1969) etc. are notable.

Among the essayists, the names of Dr. Hemchandra Sharma and Kirtinath Hazarika are especially prominent. Kirtinath Hazarika's *Nardar Diary* (1970), Lalit Bara's *Ranveer* (1900), K Adda (1958), Sagar Dekhiha (1960), Israel (1967), Agalendu Guh's *Sachir* *Desh Abhumukhi* (1958) are travel essays.

From the point of view of literary criticism, Dr. Maheshwar Neog's 'Assamese Sahityar Ruprekha' (1962), Tirthanath Sharma's 'Sahitya Vittal Parikrama' (1962), Mehendra Bara's 'Assamese Poems' (1962), Bapchandra Mahant's 'Sahitya Darshan' (1963), Jeevan Aaru Sahitya (1963), Satyendranath Sharma's 'Assamese Novelist Bhumi' (1965), 'Upanyasar Gadithara' (1960) etc. are noteworthy.

After independence, Assamese drama also took a new form. Notable names among playwrights are Sarada Kant Bardalai, Yugal Das, Praveen Phukan, Anil Choudhary, Lakshyaghar Choudhary etc. Sarada Bardalai's Magribar Aazaan (1948), Pahila Tarikh (1956), Sei Batedi (1957) etc. were popular public plays. Apart from this, there are historical plays like Phani Sharma's Bhogajara (1957), Praveen Phukan's Maniram Devan (1948), Lachit Barphukan (1949) etc. Lakshyaghar Choudhary's 'Nimila Aru' (1965) and Girish Choudhary's Minbazar (1958) are notable as their reflection of economic-social problems. Where relations like wickedness, lust etc. have been revealed. In the history of modern Assamese literature, the post-Swaraj period is a stage of progress in the fields of prose, poetry, essay and criticism. Like the modern era of other languages, the modern level of Assamese language has also been of a very high standard and is moving towards a new direction at a constant pace.

Among the new writers are Homen Bargohai, Nirupama Bargohai, Laxminandan Bara, Dr. Nagen Shaikia, Sheelbhadra, Virendranath Dutt, Yagyeshwar Sharma, Upendrachandra Lekharu, Tilak Majumdar, Shailen Bharali, Ramcharan Thakuria, Dr. Bhupen Hazarika, Lakshheera Das, Hiren Bhattacharya, Leela Gange, Amalendu Guh, Mamni Rayasam Goswami, Rita Chaudhuri, Harekrishna Deka, Ranju Hazarika, Dr. Ghubajyoti Bara, Ramb Tera, Kanaksen Deka, Upendra Rabha Hakacham, Kavi Neelima Kumar, Prayag Shaikia, Dr. Hiren Gogoi, Imran Shah, Dr. Hemant Kumar Sharma, Dr. Prahlad Kumar Baruwa, Dr. Bhupendra Nath Roychowdhury, Dr. Charu Chahariya Nath, Anuradha Sharma Pujari, Anupa Patongia Kalita, Dr. Usharanjan Bhattacharya, Dr. Udayaditya Bhattacharya, Dr. Amalendu Chakraborty, Dr. Amarjyoti Chaudhuri, Dr. Jayshree Goswami Mahant, Dr. Ramesh Pathak, Dr. Parmanand Rajwanshi, Mahiram Bardalai, Apoorva Bezbaruwa etc. are notable. The introduction of two eminent poets and litterateurs from the post-Swaraj period till today is as follows -

Navkant Baruwa - (1926-2002) Born in Nagaon, Assam, Navkant Baruwa was also a poet, children's litterateur and novelist. Most of his six poetry books 'Hey Aranya Hey Mahanagar', 'Eti Duti Egharti Tara', 'Chhavi Aaru Sketch', 'Samrat', 'Ravan', 'Mor Aaru Prithiveer' are notable. His three novels and children's literature and monographs are also notable. Through his novels 'Kapiliparia Sadhu' (1954), 'Kakadeutar Haar' (1972), 'Garma Kuwari' (1980) etc., the level of conflict between nature and human beings has been beautifully depicted. He compared the national crisis and the role of the nation with the contemporary situation through the poetic book titled 'Samrat' through Dhritarashtra of Mahabharata.



Syed Abdul Malik (1919-2000) gave a distinct identity to Assamese literature as a novelist and story writer. His "Sthaar Chakri Ghure", "Banjui", "Chhavidhar" (1958), "Matir Chaki" (1959), "Suruyamukhir Swapna" (1960), "Jiya Jurir Ghat" (1960), "Anya Akash Anya Tara" (1961) etc. Novelistic art aesthetics played a special role in the novels. Your other novels include 'Aadharshila' (1961), 'Umla Gharar Dhuli' (1964), 'Prachin Aaru Prantar' (1968), 'Aghari Atmar Kahini' (1969), 'Sharirat Ekura Jui' (1998) etc. More than 100 novels have been published. In these novels of yours, romanticism and disregarded characters of the society have been observed. In the field of stories, 'Parshamani' (1946), 'Ranga Gadha' (1953), 'Marha Papari' (1954), 'Ejni Natun Chhowali', 'Maram Maram Lage' (1961) are notable, where there is a lot of sexuality, and Voices of sympathy for the neglected and suffering persons are also heard.

Dr. Bhupen Hazarika (1926-2011) was a lyricist, composer and musician not only in India but all over the world.

Dr. Bhupen Hazarika, famous as a singer, was born in Sadiya, Sivasagar. He had an identity in Assamese Geeti literature. Gave the gift of timeless songs to Assamese literature through his lyric poetry like 'Jilikaab Lutare Paar' (1952), 'Sangram Lage Aaji' (1962), 'Agali Bahare Lahari Gagana' (1964), 'Baddhimaan Brahmanputra' (1980) etc. Because of which every Assamese today feels proud of Bhupen Hazarika. Every Indian remembers your musical world even in Assamese, Bengali and Hindi songs.

Dr. Bhavendra Nath Shaikia (1932-2003) Dr. Bhavendra Nath Shaikia was the second story writer to take modern Assamese literature forward. Dr. Shaikia, who was a science professor, was also a storyteller and film producer. An attempt was made to give a lively form to small incidents in your stories. One of his specialties was his proficiency in language. Story collections like Aapke Prahari (1963), Gahwar (1969), Sendur (1970), Shrinkhal (1973) and Tarang (1979) etc. were published. Dr. Bhavendra Nath Shaikia was a rare talent who was also associated with the Assamese film industry. Gauhati University Professor

Like Dr. Shaikia, there are few names among the academicians also.

Dr. Mamni Rayasam Goswami (1942-2011) Jnanpith winner Dr. Mamni Rayasam Goswami was a professor in the Department of Modern Indian Languages of Delhi University. Real name Dr. Indira Goswami. Dr. Goswami ji, who researched Ramayani literature, informed a new trend in the Assamese novel world. Her novels filled with neglected characters and women-centric tragic stories gained immense popularity. Goswami ji's 'Chonavar Sot' (1968), 'Vachiruddinar Chaku' (1970), 'Neelkanthi Braj' (1976), 'Ahiran' (1976), 'Mamre Ghara Taroval' (1979), 'Dataal Hatir Unye Khowa Howda' (1988) etc. are such novels where he informed the new Digant about the laborers and their incidents.



magazine and newsletter

The journey of magazine and newspaper which started from Arunodai continued in later times also. Mahadev Sharma edited 'Arun' (1926), Hare Poonanya Sharma's 'Pakhila' (1923), Virichi Kumar Bhattacharya's 'Akan' (1935), Randhar (1948), Ibrahim Ali's 'Kachijon' (1932). Children's magazine is noteworthy. 'Deepak' (1954-66), 'Jonbai' (1961-70), 'Chandamama' (translated) Sasura are being published.

Among the newspapers mentioned are 'Natori Assamese', 'Janambhoomi', 'Neelachal', 'Nagrik', 'Agradoot', 'Dainik Batari', 'Assamese Pratidin', 'Assamese Khabar', 'Amar Assam', 'Niyamiya Varta'.

Nowadays Sadin, Gariyasi, Prantik are being published in literary magazines. Apart from this, new magazines being published every year have been able to take Assamese literature to greater heights.

It has already been said that modern Assamese literature started with Arunodai. At that time 'Arunodai' was not only a literary magazine but it was also playing the role of a communication paper. After this, Auniati Satradhikar Dattadev Goswami ji's Asam Vilasini (1971-1883), Laxmikant Barkakati edited 'Asam Darpan' (1874-75). The magazines of Dihingia Gosain of Nagaon were notable. 'Assam News' (1882-85) was published in both English and Assamese languages. Apart from this, 'Gowalpara Hitesadhini' (1876), Harinarayan Bara edited 'Maa' (1886), Sridhar Baruwa edited from Auniati Satra 'Assam Tara' (1886-90) Gunabhiram Baruwa's 'Larabandhu' (1888) had a notable role. 'Jonaki'

magazine published in 1889 gave a new direction. 'Jonaki' is the source of digestion and built a bridge of union between the West and the West. In 1890, 'Bijuli' was published, edited by Krishna Prasad and with the efforts of Padmanath Gohai Baruwa, Benughar Rajkhowa. Then - 'Asam Banti', under the editorship of Padmanath Gohai Baruwa, ran for thirty years from 1901. Meanwhile, it was published every week from Monday. 'Assam Sapta' was published from 1894 to 1901. In 1907,

'Usha' was published from Tezpur under the editorship of Padmanath Gohai Baruwa and in 1909 'Saahit' was published from Kolkata under the editorship of Laxminath Bezbaruwa. 'Usha' was closed in 1912. But till 1945 'Baahi' magazine was running under the editorship of Amiya Kumar Das and Ladhavchandra Bezbaruwa. 'Aavahan' magazine published in 1929 created a similar stir as 'Jonaki'.

With the advent of 'Aavahan' the power of 'Baahi' started decreasing. Before 'Aavahan', 'Chetna' (1991-26) edited by Ambikagiri Roychoudhury, 'Assam Hitaishi' (1925-29) of Ramalakant Bhattacharya, mouthpiece of Assam Students' Conference 'Milan' (1923) edited by Prasannakumar Baruwa, Neelmani Phukan, 'Alochani' (1910-17), agricultural magazine 'Assam Rait' (1910), 'Assam Bandhav' (1917) published from Tezpur edited by Teranath Chakrabati,



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"Assamese Alochan Kavitalata" (1911), Hemchandra Goswami's children's magazine 'Akan' (1918), Raghunath Chaudhary's edited children's magazine 'Maina' (1921), and women-centric magazine 'Gharjeuti' (1928) edited by Kanaklata Chatila from Kolkata are noteworthy.

In the post-Swaraj period, 'Ramdhenu', published from Guwahati in 1951, ran till 1968. These magazines, which ran till 'Jayante Pachova' (1949-51), brought more accessibility to the new stream of Assamese literature. The content of the story and the style of composition changed through these magazines. Apart from this, 'Manideep', 'Amar Pratinidhi' The contribution of 'Poorvakash', 'Assamiya', Sentinel 'Navyug', 'Natan Pratinidhi', 'Samakal', 'Gariasi' is also noteworthy.

wave of new poetry

A different trend starting from the 19th century gave a novelty to Assamese literature. In which there is hope, the concerns of progress and Marxism are also seen mixed. Hem Barua's much talked about poem 'Mamtar Chithi' is something like this where it has taken a different form in prose -

**If you are coming down
through the narrows of
the river Kiang,
Please let me know beforehand
And I will come out to meet you
As far as Chou-fe-sa**

(Ezra Pound)

marble

Light this candle. Today, I wrote a letter to you, the idol of many days.
Outside, Urunga went crazy and beat Mamdal.
Chaon Khirikikhan Japai.

A woman's heartache has been expressed in this poem. Here prose has given new life to the poem.

In 1951, modern Assamese literature got the gift of "romantic poetry" through poet Navkant Baruwa. One of his poems is as follows -

life dream death aaru banchanar

is a metropolis

country period

light rain path lakh koti

Nikhary Newt

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22/4/24



The creator is eternally present,

the dawn of consciousness is always one.

(achievement)

Understanding the meaning of these poems can be said to be very complex.

Some lines of the poem titled The Black Girl in Section of God by poet Baruva are as follows-

Nirma Naatkar Para

Ishwar Ahil Nami

mukhat churat

Kale

Pohar Pohar Haq

What could this mean? Here God descends from the drama Nirgo. Where is this drama from? What was going on there? Many questions arise like how God came etc. Understanding feelings is not an easy task.

Similarly, a lot of intoxication is visible in the character of Assamese poetry in the fifties. Of which the poems of Hem Baruva, Mahendra Bara, Homen Bargochain, Veerashar Baruva are notable. Some lines of the poem titled 'Mahanagar' are-

Death comes from fatigue

lifer immovable foolish aspirant

Heatless despair,

What is the meaning of what Homen ji has talked about here like 'Mityur Klantye'? There is an intoxication of sound behind it. One can see the philosophy of Symbolist poetic style. Basically, the influence of the symbolism of the English poet Eliot in the fifties is present in the modern Assamese poetry. The symbolic form of Neelmani Phukan's portrayal of women created by the intoxication of sound is like this.

Maye rachichilo ei path

Jui aaru karbeer tun aaru tarunir

aaru ek antasatta ulang kamukta narir.

(Nilamani Phukan: Pratishruti)

A similar depiction is also seen in Bireswar Baruva's poem titled 'Mukhamukhi'



Ghuwali Chahar, Hai Nari Tomar Naked
 Tar Lajuk Vinayi Palatak Aei Amanishar
 Footpath Tita, Mahanagarir Avil Angikaar
 Bhanga Kaanch Aru Badamir Aru Nirab Foolar Yantranar.

(Deereshar Barua Mukhamukhi)

Man has been in contact with symbolism for years. That is why a thinker has said something like this regarding symbolism-

"All great cultures have been rooted in Peasantries, in free Peasantries" (All Time The Men of Letters in the Modern World, P-312)

By the sixties, following the wave of symbolism and acousticism, the stream of poetry took a new form. Poet Harekrishna Deka's 'Samudra Bhati' is a poem where the process of world nature has been imagined in the form of a mysterious primitive woman -

The ocean is filled with fear, however, the ocean itself is fearless,

no one knows how many secrets are hidden, and the ocean is deep and full.

Jidre nubujo mai garbhamati narir drishtik

jidre nubujo taair klantijirna nayanar bhasha

jidre nubujo ei samudrak.

Samudra Nije, a very ancient woman.

In the era of new poetry, the name of Hiren Bhattacharya is notable for his 'Mor Desh Mor Premar Kavita' (1972), 'Vibhin Dinar Kavita' (1994). One characteristic of his poems was lyricism. It is as if love for nature, moments of joy and pain of the individual's heart, everything has been revealed through poetry.

More desire and expectations

Rib Rib Hemant

Mrityutto eta shilp

jeevanar difficult shilat kata

nirlobh bhaskarya

(various dinar poems)

Poet Nirmalprabha Bardai is also one of the contemporary poets who shows a strange rhythm in the character of poetry. In this section of the poem, the confluence of speech and speech was said something like

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Pachi Juvalit Haat Tiyaar Dayar

Paachat Dinar.

अंगुलित खुटियार

कहाट जय

सेबोर लीलावती,

मेच्या मैच? Shuhi

lay jaaye cheki angulire hai jabo

khoja ichhar jaan-

jabor? Nimaumau

Jayal Sandhiya Ebuku.

(latent)

The contradiction of the new poet in his busy life is worth seeing -

Ure day various karmavyastat

May shul thakon.

Get the essence, Jetya Chaku Mudon Raati

(Ure Din Nirmal Prabha Barawel)

In this the poetess wants to say that after being busy with work throughout the day, she finds herself awake only at the time of sleep.

Poet Amulya Barua describes the war between wealth and poverty, full of mechanics, in his poem titled "Prostitute" -

Oh mechanical gugar yantrapray worldpriya.

Why are you a warrior?

You who are against the dense sect of

the Banuwar class struggle

Eta is a dangerous 'strategic wear' Tumi

Kuri Shatikar, a naked troublemaker,
a fearless warrior.

(prostitute)

In fact, the modern Assamese literary world has received many such new poets and approach was achieved which led to modern Assamese literature and other Indian language literature. Like kept moving forward. In today's era, Sayyid Abdul Malik, Anich Uz Zaman, Of poets like Anubhav Tuli, Neelim Kumar, Anupama Basumatary, Rafiqul Hussain, Jeevan Narah

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Poetry, new verses, new wave, new hope, moving towards a new journey.

A glimpse of updated Assamese prose literature

Updated Assamese prose literature is moving forward with a new form.

Prose literature remains a guide in various genres like novel, story, biography, travelogue, essay etc.

Novel - Notable names in the field of novel are Nirupama Bargohai, Ghanakant Garg, Syed Abdul Malik Padma Barkatki, Nirod Choudhary, Kanchan Barua, Devendra Nath Acharya, Homen Bargohai, Chantraprasad Shaikia, Mamani Raysam Goswami, Rita Choudhary etc.

Syed Abdul Malik's "Aghari Atmar Kahini" (1969), "Pahumra Habir Thai" (1970) "Man Jethukar Paat" (1973), Dr. Arunamar "Asampooma Jeevani" (1975), "Mor Babe Nuruwa Malate Full" (1975), "Ekabeka Vritta" (1975), "Ratir Kavita", "Rupabani Palsu", "Swapnamang" (1985), "Gathinat Tejar Karal" (1988) etc. are such novels where along with descriptiveness, romanticism is also a notable feature. Has happened.

From the point of view of language beauty, Padma Barkatki's novels like 'Ashleel' 'Jeevan Eshna' (1965), 'Bidhaas Babe' (1961), 'Najwala Dhoopar Itikatha' (1967) etc. show the style of composition and psycho-analysis as well as the influence of sexual depiction and socialism. Is visible.

Pashupati Bhardwaj's novel Ranga Ranga Tej (1967) is another novel written on the Second World War and the 42nd Movement.

Kumar Kishore's novels include 'Shatabdir Swapna', 'Shesh Seemantar Surya', 'Prabal Prachaur', 'Ranarurekha', 'Maun Krandan', 'Shikhar Company', 'Chhayapath', 'Kapili Neerbe Kande', 'Kabar Aar Kankal', 'The psychology of sexual life has been expressed in novels like 'Smriti Smriti' (1967), 'Juye Dhova Aaru Chhai' (1969), 'Im Aaru Idipaghchha' (1976), 'Ranga Tej Kala Ran', 'Himani Hillol' (1975) etc.

Laxminanda Bara's portrayal of rural life is noteworthy in 'Uttar Purush', 'Aakash Chamki' and 'Meghali Dupar', 'Balukat Bijuli' (1968), 'Shikhar Surbhi' (1986), 'Matir Meghar Chha' (1970) and 'Patal Bhalravi' (1986). are.

In Shilabhadra's novel, the plight of the old elite class affected by the new age has been shown. Such a picture has appeared in his novels like 'Madhupur' (1971), 'Tarangini', 'Aagamnir Ghat', 'Ahatmuri'. Homen Bargohai's "Suwala" (1963), "Tantrik" (1967), "Halayiya Chaare Bau Dhaan Khay" (1973), "Vishaas Aaru Sansaya" (1968), "Timir Tirtha", "Father Putra", "Saudhar Putke Nauneli Jaaye" Like rural life, modernity and antiquity in novels. Conflict, Sexuality has been depicted.

Rohini Kumar Kakati's novels like 'Ek Nakshatar Nishya' (1964), 'Sheta Rad', 'Suryarekha', 'Rad Aa Kuvali', 'Bhagnash', 'Sagar', 'Suti Aaru Klanti' etc. use new skills. Famous novel Kanchan Barua's "Asimat Jar Heral Seema" was published in 1945.

After this, "Puvati Tara" (1964), "Maunpuk" (1970), "Grahamant" (1970), "Ashant Prahar" (1973) etc. are among the notable novels of Assamese literature.

The historical events of Assam and some incidents of the Second World War have been depicted in Devendranath Acharya's novels like 'Anya Yug Anya Purush' (1970), 'Kaalpurush' (1976), 'Janrag' (1982) etc.

Mahim Bara's 'Putia Ghar' (1977), Ram Ban Teran's 'Ranmilir Haahi' (1983), Jayanti Rampi's 'Puvarta Ejak Dhanesh' (1977), Kailash Sharma's 'Vidrohi Anami Nagini' (1963), 'Dalimir Sapon' (1972), Kanaksen Deka's 'Surya Puwat Nuthe' (1969), 'Temsar Para Luitlai' (1967), Rita Chaudhuri's 'Abirat Yatra' (1981), 'Daolankhui', 'Makam', etc. are among the updated novels.

Nirupama Bargohai's 'Iparar Ghar, Siparar Ghar' (1979), 'Nami Aahe Ae Sandhiya' (1978), 'Din Pratidin' (1988), Mamani Rayasam Goswami's 'Cheenabar Sot' (1968), 'Bachiruddin Chakra' (1970), 'Neelkanthi Braj' (1976), 'Ahran' (1976), 'Mamre Dhara Tarowal' (1979), 'Dataal Hatir Uye Khowa Howda' (1988) etc. novels have taken the updated Assamese novel world to great heights.

Apart from these novelists, novelists like Ranju Hazarika, Manikuntala Bhattacharya, Arun Kumar Sharma, Dinesh Sharma, Radhikanandan Bhagwati, Kumudeshwar Barthakur and the new generation are getting some gifts or the other in the world of novels every day.

The updated stories include Lakshminath Phukan's "Aashat Utafull Pran" (1965), 'Anand Naghere Hlya' (1967), Nagendra Narayan Chaudhuri's 'Nagendra Narayan Chaudhuri Galp' (1978), Hafiram Deka's 'Photographer', 'Sahaj Sambandh', In the stories 'Parajay', Mahichandra Bara's 'Ukilar Janam Rahasya' (1970), Radhika Mohan Goswami's 'Destiny', 'State Transport' etc., the story of humorous satire and hope and despair of the lower middle class society has emerged.

Trailokyanath Goswami's 'Jeevanar Jya Jui' (1970), 'Dutakiya Note', 'Patit Aaru Patita', 'Controller Cheni', 'Vidhwa', 'Danidrar Binni' etc. are among the stories written on the events after the Second World War. Syed Abdul Malik's 'Chhay Number', 'Uttar' (1968), 'Bahut Bedna Etopa Chakulo' (1985), Yogesh Das's 'Prithivir Asukh', Mahim Bara's 'Kathnibarir Ghat' (1961), 'Raati Phula Phul' (1977), Chandraprasad Shaikia's 'Mayamrig', 'Nachpati Phool', Lakshminandan Bara's 'Ehat Dawa', 'Golam' (1973), Bhaven Shaikia's 'Shrinkhal' (1973), 'Tarang' (1979), etc. The subject has also been given a much bigger form.

Ranju Hazarika's 'Laaz' (1967), 'Marmar Chandana' (1969), 'Roop Sachetna' (1970), 'Kalir Kunt' (1980), Durgeshwar Sharma's 'Sandhyarag' (1988), Sheelmadra's 'Taruwa Kadam' (1979),



Satish Chaudhary's 'Eti Sagar Sandhanat' (1987), Hiren Baruwar 'Mrigatrishna' (1985), Sneha Devi's 'Ekuki Galp' (1988), Nirupama Bargohai's 'Anek Aakash', 'Jananir Sangharit' etc. are among the updated stories. After this, stories of new storytellers are being published in Na Sampharan. Notable names among the updated story writers are Medini Chaudhary, Kishorel Shaiqiya Mad Bara, Udayaditya Bharali, Bhadrashar Rajkhowa, Bhupendra Narayan Bhattacharya, Pelen Barakati, Na Chandra Sharma etc.

Essays and critical texts

Among the updated Assamese essays, historical essays like Suryakumar Maa's 'Lachit Barfukan' (1971), Rajesh Singh (1974) etc. are notable.

Kamal Chaudhuri's 'Chitra Jagatar Vichitra Katha' (1980), Nirodh Chaudhuri's 'J Bolkhabar Itihaas' (1985), Phani Sharma's 'Ra-Biram' etc. are among the popular essays written on Assamese cinema.

Maheshar Neog's 'Andhar Aaru Pohar' (1988), Leela Gagai's 'Assam Sanskriti' (1952), Nirmalprabha Bardalai's 'Assamese Folk Culture', Naveen Chandra Sharma's 'Assamiya Load Sanskritir Abhas' (1989), Virendra Kumar Bhattacharya's 'Dersh Bachharar' Assamese Culture Ebhumuki' (1978), etc. are essays on Assamese ethnic culture.

Apart from this, Binichi Kumar Baruwar's 'Asmar Folk Culture and Literature Aaru Sanskriti' (1987), Pramod Chandra Bhattacharya's 'Asmar Lok Utsav' (1969), Yogesh Das's 'Asmar Jana'

Adi are notable essays written on Assamese folk literature.

Satyendra Nath Sharma's 'Assamese Literary Review Chronicle' (1983), 'Assamese Kahini Kavyar Pravah' (1970), 'Assamese Novelist Gadithara' (1976), Maheshar Neog's 'Assamese Literary Outline', Hemant Kumar Sharma's 'Sahitya Vichitra' (1985), 'Sahil Jeuti' (1990), Parag Kumar Bhattacharya's 'Rabindranath Aaru Assamese Galp' (1988), Dayanan Pathak's 'Adhunik Iraj Natya Sahityar Ruprekha' (1988) etc. in critical texts.

Apart from this, critics like Hiren Gohai, Bhaven Baruva tried to introduce a new momentum from Marxist ideology. Hiren Gohai's 'Sahitya Aaru Satya' (197) and 'Sahitya Aaru Chetna' (1976) are among the notable texts.

Among the recent critics, the notable names are Hiren Dutt, Prafulla Katki, Govind Prasad Sharma etc.

Biographical Literature - In the field of biographical literature, Yatindranath Goswami's 'Sahitya Bezbaruwa' (1967), Shashi Sharma's 'Rasraj Bezbaruwa' (1968), Kamleshwar Chaliha 'Akanir Bezbaruwa' (1966), Yugal Das's 'Assam Keshari Ambikagiri' (1986) Talukdar's 'Banfuller Kavi Duvara' (1970), Hem Baruwar Pratibha Aaru Parivarta' (19 "Suryakumar Bhuun" (1984) etc. are biographical texts written on Assamese literature.

Sahitya Sabha also published Dimbeswar Neog Smriti Granth (1966), Deshbhakti Fukan Smritimalya (1977), Hem Baruwa (1979), Nalinibala Devi (1979), Upendra Chandra Lekharu (1981) on his life published.

After this, Bapchandra Mahant's 'Rahul Sanskritiyaan' (1983), Akshay Kumar Mishra's 'Dr. Sarvepalli Radhakrishnan' (1988), Bhugumohan Goswami's 'Jeevaniya Sanyog' (1984), Hemant Kumar Sharma's 'Jivani Saurabh' (1987) etc. are noteworthy.

Travelogue Update: Travel literature or travelogue has a special role in Assamese literature. This region includes Subrata Buruwa's 'Himtittha Badrinath' (1961), Shrinath Dev Goswami's 'Bharater Tirtha Kahini' (1971), Nirupama Katki's 'Devbhoomi Badrinathar Para Debi Kanyakumari' (1973), Dharmadutt Sharma's 'Dakshinavari' (1983), Hemlata Dutt's 'Alaknandar Para Sagartirlai' (1978), Kusum Ujir's 'Gadyaga Yamunar Uts Bichari' (1982), Sharda Devi's 'Punyabhoomi Bharatvarsh' (1984) etc. are such travelogues where the tour of South India from Badrinath and the entire Pavindra Talukdar's 'Vaichitramay Europe' (1979), Suren Goswami's 'Europar Prantare' (1986), Bhavendranath Shaikia's 'Ei Bandar Abeli' and Nalini Bara's 'Elandat' were written on the basis of his trip to India. Seven Months (1983), Krishnagopal Bhattacharya's 'Londoner Chithi' (1989), Arunima Bharali's 'Smriti Lekha' (1980), Dilip Chaudhuri's 'Agen Vigyanir Drishti Soviyat Desh' (1982), Roshan Ara Khatun's 'More Central Asia Tour and There are travelogues like 'Pavitra Hajyatra' (1983), Deepika Bhattacharya's 'Mohamayi Nepal' (1982) etc. With the passage of time, the travelogue literary genre is also updating the Assamese literature with new momentum.

Pseudonyms of modern Assamese writers

pseudonym	Real Name
Anagard Mekanat	Ambika Prasad Goswami
Ekhu Kekaideu	Navikant Baruwa
Kathar Sagar Bhalbhalla	Yogendranath Barakati
Kumar Shri Madhusudan	Maheshchandra Des Goswami
Kripabar Baruwa	Lakshminath Bezbaruwa
Ganapati	Gorikant Talukdar
Deepanwita Chaudhuri	Dr. Lalit Mohan Baruwa
Kenad	Keshav Narsyan Dutt
kerpal sharma	Binanda Chandra Baruwa
Chitra Choranchova	Shankarshar Sora
Chitra Des	Atulchandra Hajanka

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Chitrabhanu	Ishwar Prasad Choudhuri
Chitradevi Yakharia	Haliram Deka
Chitradevi Yakharia	Mahendranath Dekafukan
Chitradevi Yakharia	Deenath Medhi
Chitradevi Yakharia	Ishwar Prasad Choudhuri
Chitradevi Yakharia	Ratnakant Barakati
Chitradevi Yakharia	Nidhi Levi Farrowell
Chitradevi Yakharia	Tirth Nath Sharma
Chitradevi Yakharia	Umakant Sharma
Chitradevi Yakharia	Yogendranath Barakati
Chitradevi Yakharia	Radhanath Hajarika
Chitradevi Yakharia	Dr. Indira Goswami
Chitradevi Yakharia	Rajmohan Nath
Chitradevi Yakharia	Virichi Kumar Barua
Chitradevi Yakharia	Vanikant Kakati
Chitradevi Yakharia	Suryakumar Bhu
Chitradevi Yakharia	Janikant Bardai
Chitradevi Yakharia	Fani Talukdar
Chitradevi Yakharia	Gaurikant Talukdar
Chitradevi Yakharia	Harendra Nath Barua
Chitradevi Yakharia	Yogendranath Barakati
Chitradevi Yakharia	Yatindranath Duara
Chitradevi Yakharia	Kirtinath Sharma Bardai
Chitradevi Yakharia	Ishwar Prasad Choudhuri
Chitradevi Yakharia	Vishwanarayan Shastri
Chitradevi Yakharia	Virichi Kumar Barua
Chitradevi Yakharia	Revatinmohan Gutt Choudhuri
Chitradevi Yakharia	Hemchandra Barua
Chitradevi Yakharia	Hemachandhar Sharma
Chitradevi Yakharia	Surendranath Medhi
Chitradevi Yakharia	Parvati Prasad Barua

The modern Assamese writers mentioned above did not write under real names but under pseudonyms.

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He has composed poems, stories, novels etc. under the name. This is visible not only in Assamese literature but also in world literature. The popularity of these writers is also due to their pseudonyms. Sometimes it becomes difficult to find out the real name from the pseudonym. The pseudonyms about which the reference was found are given here.

Epilogue

The stream of modern Assamese literature started from 1826 and is flowing at a great pace till today. In 1826 AD, when the entire Assam province came under the control of the British under the Treaty of Tairdabu and Bengali language replaced the Assamese language in 1836, then the Assamese language got acceptance only due to the efforts of the Baptist missionaries who came to propagate the religion. The initial period was very painful, that is why it is important to look at Assamese literature not from the point of view of customs and policies, but from the point of view of initial information and introduction. Gradually the Assamese language started moving towards modernity and with the great influence of scholars like Lakshminath Bezbaruwa, Hemchandra Goswami, Chandra Kumar Aggarwal, through 'Jonaki', modern Assamese literature could take a new form. It was due to the efforts of the Assamese youth living in Kolkata for that education that 'A. Like, U. Sa Yoni', the establishment of 'Assamese Language Unnati Sadhini Sabha' and subsequent publication of 'Jonaki' as a mouthpiece from the same Sabha in 1889 was notable for modern Assamese literature.

Assamese literature has progressed with modernity. Romanticism of English literature, progressivism of other Indian languages, experimentalism, post-Swaraj period etc. had their impact on this literature and within no time, some of the Assamese litterateurs started getting Sahitya Akademi and some even Jnanpith awards. Today, in the world of modern Assamese literature, there are poets like Navkant Baruwa, Hiren Gohai, Hiren Bhattacharya, Devkant Baruwa and also singers and lyricists like Dr. Bhupen Hazarika. Present day novelists like Dr. Mamni Syasam Goswami, Dr. Rita Choudhury, Ranju Hazarika Manikuntala Bhattacharya and storytellers like Bhaven Shaikia, Leela Garou, Mahim Bara are also the gifts of this Assamese literature.

Via Dr. Maheshwar Neog, Dr. Satyendranath Sharma, Dr. Vanikant Kakati, No. Eminent critics like Udayaditya Bharali, Homen Bargohai are also contributions to modern Assamese literature.

Like other Indian languages, the modernity of Assamese language is also growing at full speed in the era of Digital India. Day by day novels and poems are taking new forms and moving in new directions. Many litterateurs are being rewarded for their respective successes.

People of different castes and religions are also writing in Assamese language for the unity of this birthplace. And they also call themselves Assamese.

The echoes of Jai Assam are still being heard throughout Assam through platforms like Assam Sahitya Sabha, established by Padmanath Gohai Baruwa in 1917 and later, through the efforts of people like Hiren Hohai, Assam Sahitya Sanbhilni.



It is not possible to include the introduction and literary career of many writers of modern Assamese literature, hence only the main writers have been kept at the centre. Modern Assamese literature is continuously progressing.

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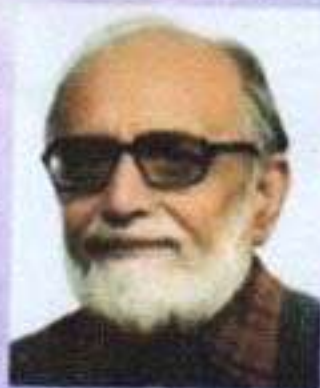
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Dr. Rajendra Mishra has created literature in various genres. His 94 books have been published so far. This is his 95th book. In this, the author has edited articles on literature of 14 Indian languages. His collection of creative literature has also been published in 11 volumes. He got M.P. He has also received two National Awards of Sahitya Akademi. He has also given lectures on Hindi language and literature in universities of South India under the scheme of Government of India. 'Concept of Indian Literature' is his very important book.

Dr. Rajendra Mishra has edited this book keeping modern Indian literature at the center. This is the first book in this context and is being published 30 years after the book on Indian literature was published.

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2

Modern Assamese Literature

Dr. Aseem Das

Assamese is one of the languages recognized by the Indian Constitution. Assam is the center of North-East India and the native language of its province is Assamese. Like every caste, the Assamese caste also has a history and Assamese literature is a witness to it. Literature itself is the identity of a caste. Assamese literature is also not untouched by this. Today's Assamese literature is the fruit of thousands of years. Like every caste, the Assamese caste also faced a lot of ambushes and the proof of which is Assamese literature. It took a lot of hard work to reach the position where Assamese literature stands today.

Assamese literature also continued to progress with the flow of different eras and times. Before knowing the history of Assamese literature, it is important to know the origin of Assamese language. The origin of this language is believed to be from the tenth century.

Pragjyotishpur, mentioned in Mahabharata and Puranas, later along with the arrival of Kamarupa and Ahom kings, the name of this province becoming Assam (ie unequal province) is also a history. However, there are many differences of opinion regarding the origin of the name 'Assam'. Nevertheless, since the time of Ahom kingship, the name of this province has been known as Assam. Pragjyotishpur, the birthplace of kings like Bhagadatta-Narakasura mentioned in the Puranas, later on with the arrival of Kamarupa and then Ahom kings, till today everyone knows this province by the name of Assam. Asaniya literature narrates the history of the Assamese caste living in Assam. Like the literary history of other languages, the history of Assamese literature is also full of different literary genres from ancient times till today.

The topic is from 'Modern Assamese Literature', hence it would not be wrong to say that like other Indian languages, the modern period in the literature of Assamese language too is very interesting.

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