

CHAPTER: 4

CONTRIBUTION OF MADHU RAM BORO IN BODO LITERATURE

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4.1 Literature:

Literature is the Oral or Written word's body of work; it gives pleasure and reflects human life. It is a method of recording, preserving, and transmitting knowledge, and entertainment, and it can also have a social, psychological, spiritual, and political role. Literature is an art form; it also includes works in various Fiction and non-fiction. The Fiction genres include Drama, Novels, Short Stories, Poetry, Tales, etc. whereas Non-Fiction genres include: Biography, Diaries, Memoir, Letters, and Essays.

“Literature broadly is any collection of written work, but it is also used more narrowly for writings specifically considered to be an art form, especially prose fiction, drama, and poetry. In recent centuries, the definition has expanded to include oral literature, much of which has been transcribed. Literature is a method of recording, preserving, and transmitting knowledge and entertainment, and can also have a social, psychological, spiritual, or political role. Literature, as an art form, can also include works in various non-fiction genres, such as biography, diaries, memoir, letters, and the essay. Within its broad definition, literature includes non-fictional books, articles or other printed information on a particular subject.”¹

According to Oxford Dictionary literary terms is:

¹ Internet source: <https://en.wikipedia.org/wiki/Literature> (Access date: 20-01-2022)

“A body of written works related by subject-matter (e.g. the literature of computing), by language or place of origin (e.g. Russian literature), or by prevailing cultural standards of merit. In this last sense, ‘literature’ is taken to include oral, dramatic, and broadcast compositions that may not have been published in written form but which have been (or deserve to be) preserved. Since the 19th century, the broader sense of literature as a totality of written or printed works has given way to more exclusive definitions based on criteria of imaginative, creative, or artistic value, usually related to a work’s absence of factual or practical reference (see autotelic). Even more restrictive has been the academic concentration upon poetry, drama, and fiction. Until the mid-20th century, many kinds of non-fictional writing—in philosophy, history, biography, criticism, topography, science, and politics—were counted as literature; implicit in this broader usage is a definition of literature as that body of works which—for whatever reason—deserves to be preserved as part of the current reproduction of meanings within a given culture (unlike yesterday’s newspaper, which belongs in the disposable category of ephemera). This sense seems more tenable than the later attempts to divide literature—as creative, imaginative, fictional, or non-practical—from factual writings or practically effective works of propaganda, rhetoric, or didactic writing. The Russian Formalists’ attempt to define literariness in terms of linguistic deviations is important in the theory of poetry, but has not addressed the more difficult problem of the non-fictional prose forms. See also belles-lettres, canon, paraliterature.”²

² Baldick, Chris. *The Oxford Dictionary of Literary Terms*, 3rd edition. Published: Oxford University Press, eISBN: 9780191727177. Online Version: 2008. Link: (<https://www.oxfordreference.com/display/10.1093/oi/authority.20120105171010470>)

The first Literature of India accepted by the people are “Veda”, “Ramayana” and “Mahabharata”.

4.1.1 Bodo Literature:

Bodo literature began in the second decade of the Twentieth century when Christian missionaries entered the Bodo-speaking areas of North East India. After entering they wrote books mostly in English with examples in the Bodo language. They brought out some books on Religion, Tales, Rhymes, Songs, and Grammar. In the last decade of the nineteenth century, the most noteworthy contribution made to literature was a monograph on the ethnic Bodo community *A Collection of Kachari Folk-Tales and Rhymes* (1895) by J.D. Anderson. It is of seminal significance as it unfolds the hidden treasure of Bodo folk literature. In the second decade of the twentieth century, Reverend Sidney Endle published *The Kacharies* (1911) where he wrote about the Bodo community and composed some folk tales of the Bodos.

According to Phukan Chandra Basumatary and Swarna Prabha Chainary in their book *Monograph of the Boros* (2017):

“The Christian Missionaries are the source of inspiration towards the growth and development of Boro literature both oral and written. It is worth mentioning that J D Anderson and Rev Sidney Endle attempted to collect the genre of Boro folk-literature and published it in book form.”³

And also writes:

“This was the initial endeavor to initiate a stream of written tradition in the Boro society. In real sense, the Christian Missionaries encouraged the Boro peoples to think of their inherent culture and community property and to store it in written form. They also translated

³ Basumatary, Phukan Chandra and Chainary, Swarna Prabha. *Monograph of the Boros*. Lakshi Publisher & Distributors, New Delhi-110092, ISBN: 978-93-82120-98-8, 2017. p. 26

some texts of the Bible into Boro taking the help of the local peoples of the undivided Darrang district of that time.”⁴

Promod Chandra Bhattacharya writes in his book *A Descriptive Analysis of the Boro Language* (1977):

“The Boro literature consists of the vast amount of oral literature including folktales, ballads, idioms and proverbs and of the considerable amount of written and published literature in Assamese and Roman Scripts. The published literature comprises mainly of books relating to poems, stories, prayers and songs on the one hand, and journals and magazines with different types of compositions on the other hand, There is a good number of unpublished novels, dramas etc.”⁵

The first book of pure Bodo language was *Boroni Phisa O Ayen* published in 1915 by “*Habraghat Boro Sanmilani*”. It was an organization of the Bodos of South of the undivided Goalpara district of Assam, formed in 1912.

Some periods can be divided into separate ages in the history of Bodo Literature. The following are the separate age of the Bodo Literary history.

4.1.2 The Modern Age of Bodo Literature:

The Modern age in Bodo literature started with the formation of the Bodo Sahitya Sabha in 1952. The search for Identity assumed a concrete shape and the Bodo language was introduced as the medium of instruction in primary schools in 1963. Gradually the number of published books helped in increasing by leaps and bounds. Poets and authors initiated themselves in the writing of Poems, Short

⁴ Basumatatry, Phukan Chandra and Chainary, Swarna Prabha. *Monograph of the Boros*. Lakshi Publisher & Distributors, New Delhi-110092, ISBN: 978-93-82120-98-8, 2017. p. 27

⁵ Bhattacharya, Promod Chandra. *A Descriptive Analysis of the Boro Language*, Department of Publication Gauhati University. 2007. p.14

stories, Novels, Biography, and Literary criticism. Some authors initiated in the collection and publication of Oral tales, Songs, and Proverbs. The poets and authors of the modern age of Bodo literature were greatly influenced by Bengali and Assamese literature. The literature of that period was characterized by the newest, variety and search for new techniques and modes of expression. Bodo Poets namely Prasenjit Brahma, Jagadish Brahma, Samar Brahma Chowdhury, Brajendra Kr. Brahma, Dr. Mangal Singh Hazowary, Sabha Brahma, Surath Narzary, and others have immensely contributed to enriching the field of Bodo modern poetry.

As a novelist, Chittaranjan Mosahary, M.R. Lahary, Dharanidhar Wary, Ramani Bilash Mochahary, Nandeswar Daimary, Kanteswar Brahma, Katindra Swargiary, Diganta Lawary, Lebenlal Muchahary, Parshu Ramchiary, and Aran Raja had written the progressive novels based on social and cultural lives of the Bodos.

Among the Bodos, the Fiction writers are Nilkamal Brahma, Manaranjan Lahary, Madhu Ram Baro, Dharani Dhar Wary, Prasenjit Brahma, Haribhusan Brahma, Nandeswar Daimary, Dr. Mangal Singh Hazowary, Janil Kumar Brahma, Nabin Mallo Boro, Z.D. Basumatary, Aran Raja, Rajen Basumatary, Rupnath Hazowary, Umesh Brahma, Gwgm Brahma Kachary, Prof. Bhupen Narzaree, Prof. Anil Boro, Prof. Indira Boro, Anju Narzary, Dr. Bijitgiri Basumatary, Jwishri Boro, Rashmi Chowdhury, Dr. Ruphashri Hazowary, Dr. Subungsa Muchahary, and Dhirjyu Jyoti Basumatary have contributed on consciousness for social realism and new techniques in the Bodo literature.

Some authors and essayists have written Essays and Literary criticism regularly since 1952. Among them, the renowned names are Mohini Mohan Brahma, Ramdas Basumatary, and Kamal Kr. Brahma, Madhu Ram Boro, M.R. Lahary, Brajendra Kr. Brahma, Lakheswar Brahma, Dr. Kameswar Brahma, Dr. Mangal Singh Hazowary, P.K. Hazowary, Dr. Anil Boro, Dr. Dinnath Basumatary, Rakhao Basumatary, Dr. Charna Prava Chainary, Prof. Indira Boro is to be mentioned specially.

Thus, Children's literature, Travelogues, and Biographies in the Bodo language were written and published regularly. A large number of journals also

have been published day by day. In the field of Dramas, one-act-Plays, and other plays, Dramatists namely Kamal Kr. Brahma, Maanaranjan Lahary, Madhu Ram Baro, Mangal Singh Hajowary, Janak Jhankar Narzary, Chandra Kanta Muchahary, and Tipu Narzary have written because of the socio-economic condition of the Bodo society in general. The new generation of authors who started their works has enriched contemporary Bodo literature. Poets like Arabinda Uzir, Bijay Baglary, Anju, Anil Boro, Suroj Bwiswmutiary, Bisnujyoti Kachary, Nandeswar Boro, Badal Basumatary, Bineswar Brahma, Dhirjyu Jyoti Basumatary, Bhabani Baglary, Sarada Prasad Muchahary, Dr. Sunil Phukan Basumatary, Guneswar Muchahary, Dhanshri Swargiyary, Santi Basumatary, Jwishri Boro and many others have contributed to modern Bodo poetry with innovative style.

Because of the above, it may be mentioned that the Bodo language and literature are of quality and have well verse works. The Bodo literature has developed and occupied a respectful status in the field of World Literature. Bodo literature has witnessed enormous growth in a very short period of age, the Bodo literature could develop like the other literature of the world.

A perusal of the list of the writers published more and more Bodo books and articles. In addition, various Souvenirs, Bulletins, Journals, and Newspapers also have been published regularly, where a good number of spaces are kept for Bodo literature, especially for the greater interest in the development of the Bodo language and literature. In the last, the analysis works also found that Bodo literature possesses Prose, Poetry, Elegy, Short stories, Novels, Drama, Criticism, Book reviews, Magazine, Journals, and Newspapers.

4.1.3 Contribution of Madhu Ram Baro in Literature:

Madhu Ram Baro enters in Bodo literature in the modern age of Bodo literature by writing *Jariminni Nwjwrao Boro Thunlai* in 1988. After this, he contributed to Bodo, Assamese, and English languages continuously. According to the Bio-data of Madhu Ram Baro, he had written the highest number of

linguistics and literary contributions among the Bodo writers. He wrote seventy (70) books, particularly in Bodo, and published more than five hundred (500) articles and criticisms in Bodo, Assamese, and English Language.

*“Highest number of linguistic and literary contributor among the Boros, writer of more than 70 books particularly in Boro, also in English and Assamese languages, being most of them recognized as textbooks for lower level of education to Master Degree level, language readers beginning from lower level of education from class I to X in series including a few Social Studies and Rapid Readers in Boro. M. R. Baro’s written Text books as language Readers for H.S. School besides collection of Essays and Short story books. Higher Boro Grammar and Boro Dramas and Essay books for degree level of education, writer of text and reference books for Boro Certificate, Diploma, Elective, Major and M.A. course in Boro, also in Folklore and Linguistics, for Degree Elective, Major and M.A. Course in Assamese; Probodh, Bisharad, and Nipun Course in Hindi Rastrabhasa”.*⁶

He covered all the genres of literature like Novels, Drama, Short stories, Poetry, Folktales, Child literature, Biography, Essay, and Criticism. The following books are the contributions of Madhu Ram Baro in literature are as follow:

1. *Jariminni Nwjjwrao Boro Thunlai*, 1988 (A History of Boro Literature)
2. *Abhaoa Swlwnghthaiarw Bini Sanggrangthi*, 1988
3. *Solo Swlai*, 1990
4. *Boro Loka Sahitya*, 1995 (Vol-I)
5. *Gorse Pwisa*, 1996
6. *Mungkhlongni Hangma*, 1996 (In Boro)
7. *Aitar Sisugram*, 1996 (Child Literature)
8. *Biplabi Bir Bishnuprasad Rabha*, 1997
9. *Boro Solo Batha*, 1998

⁶ Talukdar, Khagendra Nath, Bhuban Chandra Kalita. et al. *Subasiita Sadhana Madhu Ram Baro: Jivan Aru Kriti*. N.L. Publication, November, 2011. p. 134

10. *Gwmwthao Solo*, 1998
11. *Gwmwthab Solo*, 1998, (Foreign source)
12. *Gubun Hadotni Solo*, 1998 (Foreign Tales in Boro)
13. *Boro Sadhukotha*, 1998 (In Assamese)
14. *Maxim Gorki*, 1998 (In Bodo)
15. *Dr. Bhimrao Ramji Ambedkar*, 1998 (In Bodo)
16. *Dr. Bhimrao Ramji Ambedkar*, 1998 (In Assamese)
17. *Rao Arw Ransai*, 2000
18. *Mugani Thandwi*, 2002
19. *Jwhwlao Jaolia Dewan*, 2002 (Biography)
20. *Gwdan Jwlwi*, 2006
21. *How to Adorn* (In English)
22. *Gedema Boro Jwhwlao Bishnu Prasad Rabha*,
23. *Garbnai Lamakhwo Naipinhornanwi* (Autobiography)
24. *Thunlai Arw Boro Thunlai* (Literature and Boro Literature, Critical Aspects with Reference to Boro)
25. *Abouni Gami*
26. *Aji Ami Kon Bate*
27. *Boro Thunlaini Saorathayari Jarimin* (Critical History of Boro Literature)
28. *Boro Raithaini Lu* (Criticism of Boro Prose Literature)
29. *Boro Khonthaini Lu* (Criticism of Boro Poetical Literature)
30. *The History of Boro Literature*
31. *Shipung Gungang* (Boro Part)
32. *Boro Rao Arw Harimu* (In Boro)
33. *Boro Loka Sahitya* (Vol-II)
34. *Boro Loka Sahitya* (Vol-III)
35. *Boro Lokogit* (In Assamese)

Altogether a total number of thirty-five books has been found contributed by Madhu Ram Baro in literature. Among these, one book is a Novel, two books are Drama, three books are short stories, two books are Poetry, five books are Folktales, one book is Child literature, seven books are Biography or Life Sketch, twelve books are Literary Criticism, and two books are Essay books.

4.1.4 Classification of Madhu Ram Baro's Literary Contribution:

The contribution of Madhu Ram Baro in language and literature has been divided into two parts- Language and Literature. The Literature is classified into mainly two parts, these are Fiction and Non-Fiction. The contribution of Madhu Ram Baro in literature can be classified as below:

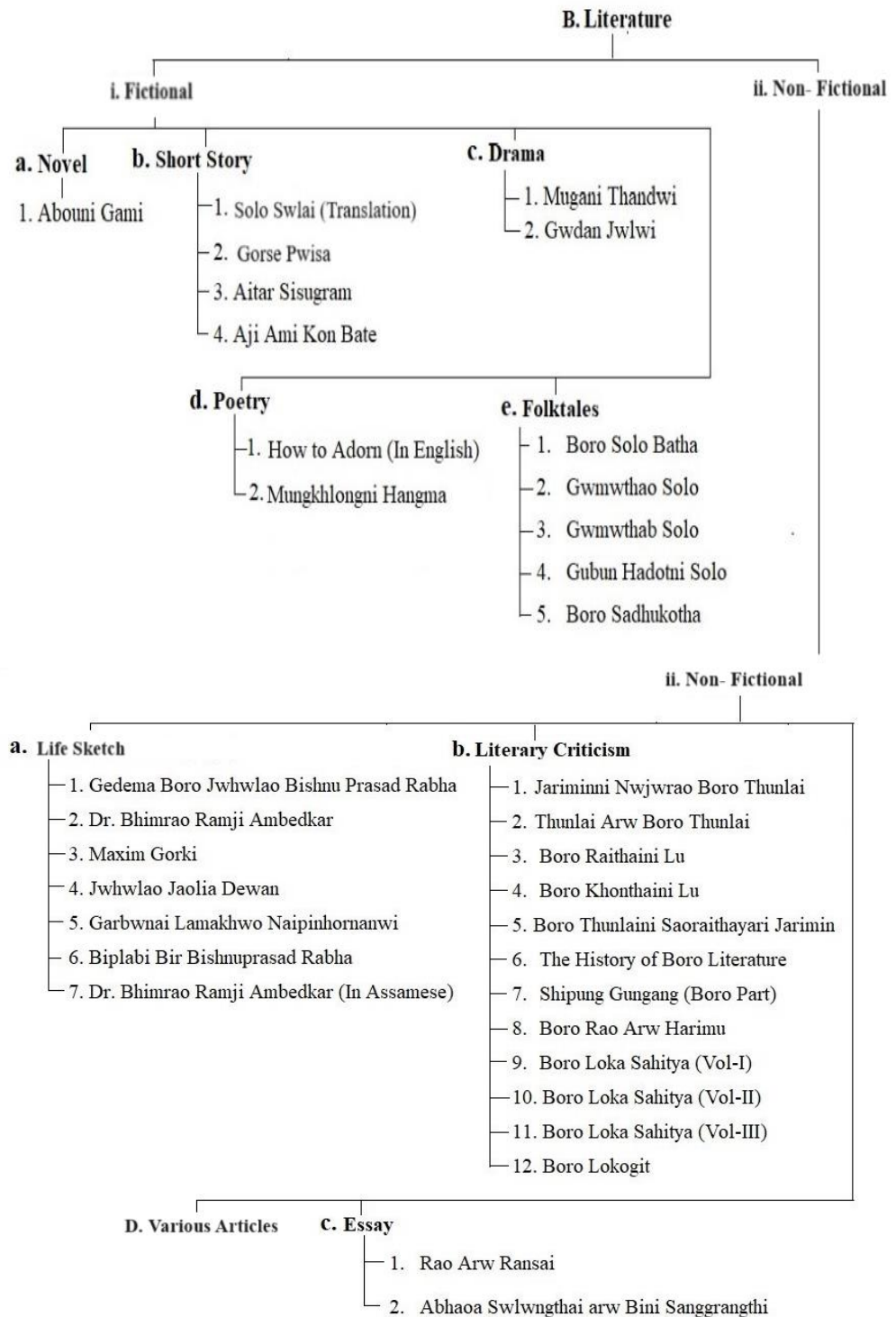


Fig. no. 09 (Classification of Madhu Ram Baro's contribution in Literature)

4.2 Fictional:

Madhu Ram Baro contributed to every genre of Bodo Fiction literature. As a genre Fictional literature, novels, Short Stories, Drama, Poetry, Folktales, and Child literature are there in Bodo literature.

“The creation of a work of fiction implies the construction of an imaginary world. Typically, the fictionality of the work is publicly acknowledged and the audience expects the work to deviate in some ways from the real world rather than presenting only factually accurate portrayals or characters who are actual people. Because fiction is generally understood to not fully adhere to the real world, the themes and context of a work, such as if and how it relates to real-world issues or events, are open to interpretation. Characters and events within some fictional works may even exist in their own context entirely separate from the known physical universe: an independent fictional universe. In contrast to fiction, creators of non-fiction works assume responsibility for presenting only the historical and factual truth. Despite the traditional distinction between fiction and non-fiction, some modern works blur this boundary, particularly ones that fall under certain experimental storytelling genres-including some postmodern fiction, autofiction or creative nonfiction like non-fiction novels and dramas as well as the deliberate literary fraud of falsely marketing fiction as nonfiction.”⁷

“Traditionally, fiction includes novels, short stories, fables, legends, myths, fairy tales, epic and narrative poetry, plays (including operas, musicals, dramas, puppet plays, and various kinds of theatrical dances). However, fiction may also encompass comic books, and many

⁷ Internet source: <https://en.wikipedia.org/wiki/Fiction#Definition>

(Access date: 20-01-2022)

*animated cartoons, stop motions, anime, manga, films, video games, radio programs, television programs (comedies and dramas), etc.”*⁸

4.2.1 Contribution of Madhu Ram Baro in Bodo Novel:

In Bodo literature, the Novel was published in the Modern age of Bodo literature. Chittaranjan Muchahary published his *Jujaini Or*, a social novel in 1962 for the first time. After that, till now, many writers have written Novels in Bodo literature. Madhu Ram Baro also wrote a Bodo novel named *Abouni Gami*, this novel could not be found in markets and in his home. In “*Subasiita Sadhana Madhu Ram Baro: Jivan aru Kriti*” the editor mentioned Madhu Ram Baro’s Novel “*Abouni Gami*” as:

*“Abouni gami, meaning grand father’s village is a Boro social novel, depicting the idea how a fallen marshy place developed to an attractive ideal village due to hard labour of an old man who could establish amity and harmony among the backward Bodo and non Bodo society”.*⁹

Madhu Ram Baro’s “*Abouni Gami*” novel was a social novel that depicted the social structure of the villagers. But the “*Abouni Gami*” novel is not available, it is not founded in the markets as well as his home.

4.2.2 Contribution in Bodo Short Story:

The *Abari* is the first short story in Bodo Literature. It was written by Isan Muchahary and published in the first volume of “*Hathorki Hala*” magazine in 1940. Isan Muchahary created history in Bodo literature by writing the short

⁸ Internet source: <https://en.wikipedia.org/wiki/Fiction#Definition>
(Access date: 20-01-2022)

⁹ Talukdar, Khagendra Nath, Bhuban Chandra Kalita. et al.
Subasiita Sadhana Madhu Ram Baro: Jivan Aru Kriti. N.L.
Publication, November, 2011. p. 139

story named *Abari*. The Social life and Marriage system of the Bodo communities at that age is reflected in this short story. After this Pramod Chandra Brahma also wrote a short story *Phagli* from Maupassant's story, which was also published in the same magazine "*Hathorki Hala*".

Chittaranjan Mochary's *Phwimal Mizing* is the first short story book in Bodo literature published in 1970 in the age of modern Bodo literature. Nilkamal Brahma also published his first short story book *Hagra Guduni Mwi* in the year 1972. Sukumar Basumatary's *Minishri* and Chittaranjan Mochary's *Talim* are short story books published in 1974. After this Monoranjan Lahary published a short story book *Solo Bidang* in 1978. In this same year, *Phungkha* the short story book was published by the editorship of Nilkamal Brahma.

There are some writers of short stories who are to be mentioned for the beginning of Bodo short stories in the Bodo Literature. These are chronologically given below:

Gandu Singni Laijam Gangse by Dharnidhar Ovary in 1979, *Dukhuni Dengkhw* by Satish Basumatary and Narendralal Boro in 1980. Haribuchan Brahma's *Shrimuti Durlai* in 1981. Rohini Kumar Brahma's *Miniglabnai* in 1981, Surjyonarayan Basumatary's *Swlerni Jengna* in 1983. Nilkamal Brahma's *Silingkhar* in 1985, Nondeswar Dwimary's *Thangnaini Daoha* in 1985 Manaranjan Lahary's *Soloni Solo* in 1985, Baneswar Basumatary's *Onnai* in 1985, Haribuchan Brahma's *Rwnao Pagla* in 1985, *Badari* was published in 1987 in the editorship of Jatindra Basumatary, Rupnath Hazowary's *Hangma* in 1988.

In 1990, *Solo Swlai* was published under the editorship of Madhu Ram Baro. *Solo Swlai* is a translation short storybook. Some scholars have translated some renowned Assamese writers' short stories into the Bodo language. In the form of the book, this was the first translation short story book in Bodo literature. Along with *Solo Swlai* Riju Kumar Brahma's *Swrgwao Dandise*, Raja Debajith Basumatary's *Gwswni Megonao*, Rakhao Basumatary's *Mungkhlong* were published in 1990. *Bodolandni Mwdwi* was published by the editorship of Dwimmalu Boro Narzy in 1991. In 1992 Gwgmw Brahma Kachary's *Siyalni Haba*, Jotindra Nath Boro's *Baoda Gumwi*, Anil Kumar Brahma's *Mwdwi*, Anip Chandra Basumatary's *Simang Mwgthangni Daoha Lama*, Jumai Dala

Basumatary's *Dwngselo Lama* were published in the same year. Nandeswar Dwimary's *Boxing* was published in 1993. In 1994, Manaranjan Lahary's *Bajwi*, Pwilao Basumatary's *Bwiswni Diriya*, Ranihelen Owary's *Khesbarini Buhut*, Jotindra Nath Boro's *Bungnw Haywi Daoha*, and Horinarayan Kaklary's *Rwisumwi Dera* these all were published in 1994.

In 1996 Manarajan Lahary's *Gaodang*, Madhu Ram Baro's *Gorse Pwisa*, Mongalsing Hazowary's *Fwisali Andwni Solo*, Hangma Brahma's *Phwrmaithi Haywi*, Binonda Swrgiyary's *Mwdwini Bana*, and Jotindra Nath Boro's *Kidnap* were published.

Many new short story writers are emerging, till now, a huge number of short stories are found in Bodo literature.

Solo Swlai-1:

This is a translation short story book translated from the Assamese language into the Bodo Language published by Madhu Ram Baro, Secretary of Guwahati Boro Literary Forum with a financial grant from the Central Institute of Indian Languages (C.I.I.L.) Mysore in 1990. After studying the history of Bodo short stories in Bodo literature, the *Solo Swlai* was the first translated short story in a book form in Bodo Literature. In connection with some renowned Assamese writers, the Bodo scholars translated short stories into the Bodo Language. *Solo Swlai* is the first volume of the book and another volume of this book has not been found. The translators among Bodo scholars are namely: Madhu Ram Baro, Jibeswar Koch, Ratneswar Basumatary, and Bhupen Narzaree. Serially they translated Lakhminath Bezburruah's *Bhodory*, Chorot Chandra Goswami's *Nodoram*, Prafulla Dutta Goswami's *Kherai*, Riju Hazorikha's *Khogenni Siganggao* and Bhabendra Nath Saikia's *Jibwo Donda*.

There are Six (6) short stories in *Solo Swlai*. These are:

- 1. Bhodory**
- 2. Nodoram**
- 3. Kherai**
- 4. Khogenni Siganggao**
- 5. Nerswn and**

6. Jibwo Donda

All these stories are originally composed on the social life of the Bodo community. The above-mentioned short stories have been analyzed one by one.

Bhodory:

This is a short story by Lakhminath Bezbaruah originally written in the Assamese language and translated into Bodo. This short story reflects two opposite characters of a person: angry and patient. It is about a husband committing a mistake in anger and regretting it later. This story is divided into four parts.

Summary of the Story:

In this story, the author divided the story into 4 (four) parts including the conclusion of the story.

In part one of the story:

Bhodory is the wife of Sisuram. They are farmers, who lived in a village and cultivated crops. One day, Sisuram returned home from the paddy field after ploughing and he asked Bhodory for lunch. But Bhodory was still cooking inside the kitchen, she trying to be lit the fire with firewood. The firewood was wet, yet she tried to prepare their lunch. Bhodory was cutting fish to make curry, the fishes are laid on the floor with a big knife inside the kitchen. Sisuram is angry about the delay in preparing lunch and he abuses his wife Bhodory, by asking why she is taking so much time to prepare the lunch, while Bhodory is silently tried lighting fire. She knew her husband's character and understood that her husband was getting angry, so she remained silent. Again, Sisuram abuses his wife very angrily, this time Bhodory replies him talking about the reason that it was a rainy situation, and she could not collect dried firewood, all firewood was wet. Sisuram could not control his anger this time and he cut Bhodory from the back side with the big knife that was kept cutting the fish. Bhodory cried very loud in pain; Sisuram's brother Kinaram (who lived in the neighborhood) arrived at the scene and tried to stop their violence but by the time, Bhodory became unconscious.

In part two:

After three days Bhodory regained consciousness in hospital. She searched and enquired about her husband to the compounder. The compounder tells her that Sisuram is in jail. After learning about her husband, she loses her consciousness. Compounder informs the doctor all about Bhodory and the doctor decides to bring Sisuram before Bhodory.

Part three:

Bhodory regains her consciousness and sees her husband Sisuram, the doctor, and the police. She requested the Doctor and Police to release him as he was not a criminal and he had not cut her but her mistake was that she fell on the floor and got cut with the big knife. Bhodory was trying to hide the crime of her husband as she did not want her husband to be kept in jail. After hearing his wife's words Sisuram realized his mistake and confessed his crime to the Police and was put behind bars.

Conclusion:

After a few days, Bhodory was in good health. Bhodory did not release her husband from jail. According to the law, Sisuram had to spend three months in jail; Bhodory returned home from the hospital.

The message of this story is, how to become violent and why these are happening among the couple of villagers. What results from uncontrolled anger and why does an angry person have to realize it. These all are reflected in Sisuram's character. On the other hand, the wife of a farmer or villager very patient person and the kindest wife who loves her husband forever. How to survive with an angry husband by patiently. These all are reflected in the story by the character of Bhodory.

• **Nodoram:**

Chorot Chandra Goswami's **Nodoram** is a short story translated into Bodo language from the Assamese language. This short story reflects the sorrowful story of the military.

Summary of the story:

Nodoram is a military who joined France's war in 1998. He married a beautiful girl and after six months of their marriage, he goes to fight the France war by leaving his wife and mother, father behind. When Nodoram was in a war

in France, he got a letter stating his wife had gone to his friend Bhatiram leaving his mother and father. Nodoram told about the situation to the officer and the officer sent his letter to the Deputy Commissioner, but he did not get a good response. After one and a half months Nodoram returns home. He tries to bring his wife back with him again from Bhatiram but his wife does not come with him. He takes the help of the police to solve his problem. One day, the head of the police decides to solve their problem and calls Nodoram, his wife, and Bhatiram along with villagers for a meeting to solve the problem. The police officer arrives at the meeting and asks the details about the problem to Nodoram's father. After knowing all about the problems, the police officer decides to solve their problem and declares that Nodoram's wife must return to Nodoram and that Bhatiram shall be sent to jail.

At the end of the story, Nodoram goes to the police officer and requests to free Bhatiram from jail. The police officer also asks him the reason for freeing Bhatiram to which Nodoram states that his wife wasn't able to adjust with him and she is in bad condition because of crying, and that she could not live without Bhatiram. He also says that he could leave her now as he loved her with all his heart. The police officer understands the situation and agrees to release Bhatiram from jail.

Kherai:

Kherai is a short story written in the Assamese language by Prafulla Dutta Goswami and translated into Bodo. The theme and story of this short story is completely based on Bodo Community. *Kherai* is a part of the Bathou religion and a famous religious festival of the Bodos. The Bathou is the original religion of the Bodo community. Comedy and real scene of a couple, who had newly started their family in the Kherai is reflected in this short story.

Summary of the story:

Daoha and Mila are a newly married couple who have started their new family separately from their parents. During the time of Kherai, the Bodo people enjoyed a lot and if someone fell in love, they proposed to each other by the end of the Kherai festival. Daoha and Mila do have not sufficient properties in their new family, even dresses are not available for them. One day in the evening of

Kherai, Daoha goes out leaving his wife Mila telling her to stay at home and look about the house. Mila had no words to say but she also wished to go to the Kherai festival. Mila stayed at home alone patiently. On the way to Kherai, Daoha wore a military overcoat borrowed from a village friend. On the other hand, Potima and other friends of Mila come to call Mila to go to the Kherai festival. But Mila refused saying that she had to care about the cows, goats, and the house as well also she didn't have a proper dress. But her friends pressure her to go and collect new dresses like Dokhona, Jwmgra, and Ashan some ornaments for Mila. Mila wears those dresses and altogether goes to the Kherai festival. At the Kherai festival, everyone could be seen enjoying, some were playing Kham, Sifung, and Jotha and some were dancing with Dwodini while the audience watched. Daoha was also Playing Kham at the festival. Every side of the Kherai was lightened with firewood and none could not be seen clearly. After midnight, among the huge number of people, some boys and girls tried confessing their love to the selected person. Daoha's eyes see the beautiful girl Mila, who wore a new dress and Mila's eyes look for that handsome boy Daoha, who wore a military overcoat. Both of their eyes meet but they don't recognize each other. When Kherai is about to end both Daoha and Mila ask about their marital status to each other. They were so attracted to each other that they planned to elope and move away from the festival yet didn't recognize each other till then.

In the early morning, Mila saw the face of the boy, and looked like Daoha, and Daoha also looked at her and she was none other than Mila. Finally, they recognized each other. With this, the story ends.

- **Khogenni Sigangao:**

Khogenni Sigangao meaning "in front of Khogen" is a short story is written in the Assamese language by Riju Hazorika and translated into Bodo. A farmer and his educated brother's story are reflected in this short story. The theme of this story is found in Bodo society.

Summary of the story:

After long days, the educated elder brother of Khogen, who lives in the town is about to come and visit his younger brother Khogen. Khogen is very happy as his oldest educated brother is coming to his home. The sister-in-law (wife of Khogen) sincerely receives her husband's oldest brother and feeds him with lemon juice, Sworai, and Phitha laodum, and at dinner, Khogen feeds his brother his favorite local fish. The next day in the morning after breakfast when his brother was ready to go, Khogen said, Brother, your paddy is in the Bakhri (store). and one day he would bring it by pounding and cleaning. He also says that he could not gather a good amount of crop for a year as they had kept for him. He tells his brother not to sell his portion of the land to Mukando teacher and that if he sold it, he would buy it back using his wife's ornaments. When he comes Khogen can't tell him, it's not coming from Khogen's mouth. Lastly, Khogen also requests his brother to bring them some of his and sister-in-law's used dresses as they cannot afford to buy clothes. Khogen's brother was dumbstruck and couldn't say anything after seeing their conditions and his love for him. With this, the story ends.

- **Nerswn:**

Nerswn meaning the “symbol” is a short story written based on the social picture of the Bodo people. The belief system of the Bodos is mainly reflected in this short story.

Summary of the story:

Jamuna gave birth to four sons before Faguna (daughter) but none of them survived. After the birth, the sons passed away. During the pregnancy with Faguna, Jamuna had to stay in a house covered with a Fishing net, Hook, Follo, Sijwo plant, and palm tree branch to be safe from bhoot and demons. After the children were born Jamuna had to stay inside the house for ten days with her sons. The father of Faguna had sold Faguna to a person for seven days and after the tenth day, he brought her out of the home by breaking the walls of the house to see the sun for the first time. After being sold now Faguna had two fathers one was his biological father, and another was his religious father who bought her. With these beliefs, Faguna was growing and staying alive. During the admission time of the religious father's son, Faguna helped his religious brother by taking

responsibility for giving money for admission and every month's fees. These types of belief systems were reflected in this short story.

- **Jibwo Donda:**

The title of the story is *Jibwo Donda* which means the name of a snake "checkered keelback". A couple of villagers love each other but can't explain and finally, the man marries another girl, these are reflected in this short story.

Summary of the story:

Janaki was a 32-year-old orphan girl village girl who lived with her grandmother. Lilakanta was a bachelor in the same village. Lilakanta came to Janeki's house regularly for business purposes and he also bought a silica tree from Janeki's home. After that, Lilakanta came to Janeki's house frequently to talk with her. Gradually they fell in love but couldn't express their love to each other. One day after completing the Silica business Janeki enquires about his revisit to her house. To this Lilakanta says that he had come to see her and Janeki tells him not to come again or else the villagers will take action against them. Again, she says, if he wishes to see her then he may take a photo. After a day, Lilakanta comes to Janeki's house, gives her a silk scarf, and says that he is willing to give the profit of the Silica tree. Advise her to take a photo with this silk scarf. Janeki receives the silk scarf. After a few days, Lilakanta came to Janeki's house and asked for the scarf had given her. One day Lilakanta sent a boy to Janeki with the scarf, and she received the scarf. After receiving when she tried to fold the scarf, it showed a mark of Sindur and realized that Lilakanta had married another girl, but she had to keep their scarf. Jeneki directly went to Lilakanta's home, returned the silk scarf to him, and said, your wife and your silk scarf altogether kept in a place. This is the summary of the short story *Jibwo Donda*.

There are six short stories in the *Solo Swlai* books. Every story in these books reflects the social pictures of the Bodo communities. The marriage system, belief system, and living system of the Bodos are found in the short stories of *Solo Swlai*.

- **Gorse Phwisa:**

It's a famous short story book by Madhu Ram Baro in Bodo literature. "Gorse Pwisa" is a collection of Bodo short stories, written by Madhu Ram Baro in 1996 by Madhu Publication, Dwaraka Nagar, P.O.- Devkotanagar, Guwahati-11, Kamrup (M), Assam, India. The meaning of the title of the book "Gorse Pwisa" is "A Piece of Coin". There are a total number of eight short stories in this book. According to the author in the preface of the book- all stories are related to his history of life.

In the, Subasiita Sadhana Madhu Ram Baro: Jivan Aru Kriti book the editor writes about Madhu Ram Baro's short story book "Gorse Phwisa" as:

"Gorse phoisa (the little meaning is a piece of coin) is an anthology of self composed Boro short stories, depicting the idea of social problems prevailing in the Boro society particularly among the distress and poor women folk and children, and their struggle to get rid of them single handlely.¹⁰"

“गरसे फैसा” बिजाबनि थाखाय रायफोरनाय

गरसे फैसाया बेसेन गोनांब्लाबो मानसिया मोजां मोनें बेयो मोनसे आयदा। गरसेल फैसाखौ मानसिया फसाया आरो हिन सानोखाय गोसोआव फोनाडा। मानसिया हिन सानग्रा बेयो मोनसे आयदा। गरसे फैसाया मोनसे सोदोब दि बेयो मानसिनि गोसोखौ बोलांनो हाया। नाथाय गरसे फैसाखौ आं जोबोर मोजां मोनो। सानसेखालि जेबला गरसे फैसाया आंनि आखायाव गोग्लैफैदोमोन अब्ला बे गरसे फैसाखौ आ एसेबां मोजां मोनदोमोन दि बेयो आंनि बिखा बिख्लोआव हाबनाने थालांदो। गरसे फैसा सोदोबा अराय सम आंनि जिउआव नांहाबनानै थालांदो। आंनि जिउआव आं गरसे फैसा मोननो गोनां जानाया जोबोर गेदेर दुखुआ

¹⁰ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996

आंनि गोसोआव खुथरफैदोमोन। बे दुखुआ आंनि जिउ थांनायनि गुदि। बे जाथायानो आंनि जिउखौ दैदेनलांदों। बे बिजाबनि गेजेरजों आंनि जिउनि सोमोन्दै बेखेवथिनो नायगिरदों। आंनि जिउनि सोमोन्दै बुंनो नांगौब्ला बे जाथायजोंसो आवरायजेननो नांगौ।

बेनिखायनो बिजाबनि मुखौ गरसे फैसा दोननाय जादों। फारसेथि आंनि खेंस्रा खेखियै आरो दुखु जारलायै थांनाय जिउ। बेराफारसेथि आं मा लुबैयो, मा मावनो नागिरो बे मथै आंनि जिउखौ आं सालायलांनाय बेखौ आं गरसे फैसा सोदोबजों बुंफोरलांदों। आंनि जिउखौरां आरो जिउनि सैथो खोथाफोरखौ सल बायदियै बनायनानै लिरदों।”¹¹

मधुराम बर”

English rendering:

[Preface for the book of “Gorse Phwisa”

A piece of coin has its value but it's a subject that people don't like. People seldom recall a piece of coin and are not satisfied with it. Ignoring things is a subject matter of human beings. A price of a coin is a word that never attracts people's heart towards it. But I love a piece of a coin. One day when I got this piece of a coin in my hand, I fell in love with it and it remains in my heart. The word a piece of coin always been attached to my life. A deepest sorrow is twisting in my heart as I suppose to get a piece of coin. This sorrow is the reason of my living. This happening is leading my life. Through this book, tries to explain about my life. This is the incident which to be started to say about my life. That is why the name of the book is becoming “A piece of coin”.

¹¹ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996

My zigzag or uncertain path is on the one side, while my sorrow or painful life is on the other. I tried to symbolize myself to the word “A piece of coin” with my willingness, my eagerness to do something in life. My life history and the true events of my life have been written as stories.

--Madhu Ram Baro]

The short stories are as follows:

- 1. Gorse Phwisa**
- 2. Laokharphwrjwng Dandipha**
- 3. Lakhun Bwrai**
- 4. Angni College Phorainaini Agu Bithangkhi**
- 5. Adra Jiu Khangnaini Raha**
- 6. Haoriya Gwswni Hangma**
- 7. Thangkhi) and**
- 8. Nerswnthai.**

➤ **Gorse Phwisa:**

“*Gorse Phwisa*” is a short story that reflects a tragic moment of the author. The meaning of “*Gorse Phwisa*” is a piece of coin. He wrote in the preface of this book; his real-life story is reflected in this story.

Summary:

In this short story, the author was a student of class Seven, one day while he was returning from school with his friends, they met two beggars on the way, and one of the beggars was the mother of Madhu Ram Baro. At first, he was not recognized by his mother because she was a beggar. The mother feels distressed and tells them about Madhu Ram Baro’s mother and tells the hidden story of their family.

After her husband’s death, she was kicked out from home, being a widow, their family threatened her not to come back in the house and barred her from meeting her children. If she tried to meet her children, they would cut both

of them into pieces. That's the reason why she never confessed to being his mother and never met him. The woman tells Madhu Ram Baro that his mother always thought about him and his bright future. She also tells how she was forced to leave the house, how she met a beggar, and how she moved on to stay with the beggar's brother. Her brother who was also not in good condition kept her by making a separate home. She survived alone for long days by farming hens, pigs, and goats. Now that she has become old, and couldn't work hard decided to beg with that old woman. After confessing their life story, she gave a piece of a coin to Madhu Ram Baro and kissed his forehead. After kissing him she said to him don't tell to family about our meeting by saying this she went with that beggar. That is the blessing and advice of his own mother. Once, they discussed with their brothers to bring home their mother and tried to bring her back but she didn't come. She never wishes to bring controversy to her children's life.

After long days of his mother's death, a piece of coin given by his mother is still with Madhu Ram Baro. This kind of two anna piece of coin may not be valuable to others, but this coin was everything to him as it was given by his mother. When he misses his mother, he sees the coin and remembers the evening when he met his mother. The blessing and advice in that time his mother is inspired in everything.

➤ **Laokharphwrjwng Dandipha:**

In this short story, the two and three ages of Madhu Ram Baro's life are reflected. The meaning of "*Laokharphwrjwng Dandipha*" is a moment with the cowboys. One day he went to the field with his brother and cowboys. Sometimes his brother protected him to go and sometimes he went with the cowboys to the field to graze cows. During the time that he spent with cowboys, he saw various kinds of traditional games played by cowboys, listened to traditional songs, went fishing, and bird hunting, and saw some other beautiful crops, paddy fields, and natural living systems of the Bodo villages. He explained all the beautiful sceneries that he had seen during that time with the cowboys in his story. The natural living system of the Bodos is reflected in this short story.

➤ **Lakhun Bwrai:**

Lakhan is the name of an old man. *Lakhun Bwrai* refers to the old man Lakhun. When he was in his college days, he studied at B.Baruah College and stayed in lodging. He worked during the day and studied at night. One day, the kitchen boy killed a puppy by mistake and the owner of the puppy Lakhun Bwrai arrived at this place and cried for this puppy to pick up the dead body. After three months a beggar comes along with some dogs to stay at their place. The name of this beggar is Lakhun. That's called Lakhun bwrai who came from Bihar after the death of his family members due to the influence of cholera. Now he is a beggar, and he lives with dogs. After completing the degree, the writer went to Pune for his master's degree and two years after completing his master's degree when he returned to Guwahati, he looked for the Lakhun Bwrai, but was not seen in Guwahati. With this, the story ends.

➤ **Angni College Phorainaini Agu Bithangkhi:**

In this short story, he explained about the problems he faced during the time of admission into a college after matriculation and how he overcame that situation. During that time the economic condition of his family was not good and his family couldn't support his study and constantly told him to do a job. But he decided he would study in college and he replied to his family.

“नॉसोरनि रांखौ आंनो नाडा। नाथाय आंनिक्रायबो रां दाबि।”¹²

English rendering:

“I don't want your money, but don't ask money from me too.”

He decided to go to his friend Bali's house in Guwahati who lived at his grandmother and grandfather's home. During the time of their grandparents, they were very rich, but it wasn't the same after the death of his grandfather. He went to stay at Bali's place and there he decided to study at B. Baruah College. He studied at night college and worked with Bali during the day, in that way he completed his degree. That's reflected in this short story.

➤ **Adra Jiu Khangnaini Raha:**

¹² Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996. p.21

After the death of her husband, how a widow can survive with her children? That's reflected in the character of Durmao. Durmao is a widow who lives with her children after her husband's death. She starts a shop and runs it with the help of her nine-year-old son. After the death of her husband how a widow and orphaned children survive their critical life is reflected in this short story.

➤ **Haoriya Gwswni Hangma:**

This short story is about the author's childhood and how his mother had to leave him due to the pressure of the family after the death of her husband. During their fishing time, some people kidnapped her to marry Selepha, the widow. The people of that village were pressuring her to get married to Selepha. But she couldn't accept it as she had children to look after, nobody from the village would help her, and she fights alone with Selepha. A widow's sorrowful situation is reflected in this short story.

➤ **Thangkhi:**

The creation of a Primary School into a university-level institution in a backward village is reflected in this short story. Through the sacrifices of Deben teacher and local intellectuals of the area, how they completed their aim to create a primary school to university level educational institution. They maintained the financial problems on their own by sacrificing, cultivating crops, fishing, and also donating themselves in the name of the educational institution. These are reflected in this short story.

➤ **Nerswnthai:**

This short story is about awareness. In this short story, a village organizes a social awareness program among the villagers by inviting local MLA, SDC, and local intellectuals. In the program they discuss solving anti-social activities, social and economic problems, etc. are reflected in this short story.

There are eight short stories in the book *Gorse Phwisa*. According to the author in his preface, he had written about his life history in this book. Many stories in this book are inspiring the young generation. His stories like "*Gorse Pwisa*", "*Lakhun Bwrai*" and "*Angni College Phorainaini Agu Bithangkhi*" can be used to motivate the students. In the short story "*Laokharphwrjwng Dandipha*", the author wrote about his childhood. The village life of Bodos,

cultivation, traditional games, traditional songs, traditional fishing, hunting, and eating habits of wild vegetables or non-cultivated vegetables are reflected in “*Laokharphwrjwng Dandipha*” short story. A widow’s sorrowful life story and how they have to survive in society are reflected in “*Adra Jiu Khangnaini Raha*” and “*Haoriya Gwswni Hangma*” short stories. These two stories have been mainly written based on his mother’s life and feminism is reflected in these stories. The author has written about his aims in the “*Thangkhi*” and “*Nerswnthai*” stories.

The subjective and objective methods have been used in the short stories of “*Gorse Pwisa*”. In “*Gorse Pwisa*”, “*Laokharphwrjwng Dandipha*”, and “*Angni College Phorainaini Agu Bithangkhi*” the author has used the subjective method. In these short stories, the author takes the role of character. On the other hand, “*Adra Jiu Khangnaini Raha*”, “*Haoriya Gwswni Hangma*”, “*Thangkhi*”, and “*Nerswnthai*” the author has used an objective method, where the author has not taken the role of the character.

➤ **Aitar Sisugram:**

“*Aitar Sisugram*” book is a collection of short stories by Madhu Ram Baro written in the Assamese language, Published in 1996 by Priyadini Brahma, P.O.- Hajo, Kamrup, Assam, India. there is a total of six (6) short stories. These are

1. **Eta poisa**
2. **Lokhnu bura**
3. **Mor collegejot porar opotiya prostuti**
4. **Beyotabhora bukur homuniyah**
5. **Jugmo porikolpona**
6. **Aitar sisugram**

Among these six (6) short stories, the “*Eta poisa*”, “*Lokhnu Bura*”, “*Mor Collegejot Porar Opotiya Prostuti*”. and “*Beyotabhora Bukur Homuniyah*” a total four (4) short stories are translated from his short story book “*Gorse Pwisa*”. He translated “*Gorse Pwisa*” in Assamese “*Eta Poisa*”, “*Lakhun Bwrai*” in Assamese “*Lokhnu Bura*”, “*Angni College Phorainaini Agu Bithangkhi*” in Assamese “*Mor Collegejot Porar Opotiya Prostuti*” and

“Haoriya Gwswni Hangma” in Assamese “Beyotabhora Bukur Homuniyah”. The “Jugmo Porikolpona” and “Aitar Sisugram” are collected from others.

Along with “Aitar Sisugram” short story book, he writes another short story book in the Assamese language. The name of the book is “Aji Ami Kon Bate”. But this book is not available in the market and is not found in his home also.

4.2.2.1 Social Picture Depicted in Short Stories of Madhu Ram Baro:

There are some social pictures of the Bodos depicted in the short stories of Madhu Ram Baro. The cultivation, farming, Fishing, Use of wild vegetables and marriage systems of the Bodos and the folksongs of the Bodos are depicted. Along with these, feminism is also strongly depicted in the short stories of Madhu Ram Baro

➤ `Cultivation:

“ফোথারনি সম সম মাবনায় মাড়, বেসর, সবায়, ফাথো
খুসেৰফোৰা আঁনি গোসোআব গোদান গোদান সোলায়-সোল মৱৰজোঁ
বোকথাবনায় লাৰোনো হায়োমোন।”¹³

English Rendering:

“Sometimes, the regular variety of rice, mustard, green mug beans, jute, and sugarcane from the field brought new twists and turns to my mind.”

➤ Farming hen, pigeon, fig, goat:

¹³ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996. p.6

“..... दाउ, फारेव, अमा, बोरमा, फिसिना, सिफोर दाना
फानै फानै सोलिदोमोन।”¹⁴

English Rendering:

“They were surviving by farming hens, pigeons, pigs, and
goats, and by selling their weaving cloths.”

➤ **Bodo folksong:**

लावखार मेथाइ (Cowboy song):

“रंखोर खिलि गौ गौ

माबार जा उदै सुफुं

नोंसोर जागोन गुफुं।”¹⁵

English Rendering:

“Engkhwr¹⁶ growth and growth

Eat past make a full stomach

You will become healthy.”

➤ **Fishing:**

“बिलोनि दैयाव बान्दो थेयै थेयै ना गुरनाय सिखलाफोरा
मिनिग्लाब मिनिग्लाब मेथाइ खनै खनै रोजाबोमोन।”¹⁷

English Rendering:

¹⁴ Ibid. p.3

¹⁵ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka
Nagar, Guwahati-11, Assam, 1996. p.8

¹⁶ Engkhwr: One kind of plant which is favourites for cows as
grass.

¹⁷ Ibid. p.10

“The girls who were fishing in the water of the lake sang the songs by laughing.”

*“रमाया दुब्रि आरो सनाफुलिमोनजों ना गुरनो ओंखारलांबाय।
लोगोआव गामिनि आरोबाव सोरबा सोरबा सिखलाफोर हिनजावफोर
आरो गामि खाथिनिबो सिखलाफोर, हिनजावफोर ज' ज' सखला
बिलोआव ना गुरदों।”¹⁸*

English Rendering:

“Romai went, fishing along with Dubri and Sonaphuli. Along with them, some more girls from the village, women, and girls from near the village are fishing together in the lake.”

➤ **हिनजाव बोनानै हाबा खालामनाय**

*“नाथाय सेलेफा बालनदानि गामिनि हिनजावफोरा बिखों
मदद होबाय। मोनसे दावहाथिलिबायदि जाबाय। बिसोर दुब्रि आरो
सनाफुलिखों नारगारहरबाय आरो बुरगावनि उन उन हिनजाव बोनायजों
थांफाबाय। बेथ आगु बिथांखि खामोन। बेबायदिनो रमायखों बुरगावआ
सिला बाजोआ दाउसा मुरियाखों साबना लांनाय बायदि बुद्रुलांनायसै।”¹⁹*

English Rendering:

“But the women of the village of Selepha Balonda (widow) supported him. It has become like a battlefield. They threw away the dagger and the jewel and followed them with the female carvings. It was a pre-planned one. Thus, Romai was dragged away by a kite carrier as if he were carrying a bird.”

¹⁸ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996. p.38

¹⁹ ibid. p.41

➤ **Used of wild vegetable:**

“बिलो जिं जिं गाहायनि हाग्रायाव रज'नाय खेरा दाफनि,
लोनथि, लाफा सायख' आरो दैसा जिं जिं हाब्रुआव रजनाय आनजाय,
सिब्रु मेगं खानाय सिखलाफोरा रंजा रंजा रोजाबनाय खोनायोमोन।”²⁰

English Rendering:

“The joyous songs were heard in the forests sung by Bodo girls who collect the wild vegetables in the bank of the rivers.”

➤ **Used of Language:**

“दाउ फिसाफोरबादि बिमानि बिखायाव देराब्लाबो फानजारि
सिडावनो देरना ला, मानसि जानो नाजा।”²¹

English Rendering:

“Even if you don't grow up in a mother's heart like a chicken, grow up inside the cage and try to become a great man.”

“बाला बारियाव दैगारजानाय खासेव बिदैबादि फिसा जागिना
गाव गावनो देरहैदो।”²²

English Rendering:

“He grows up on his own, as small as a turtle thrown into a sand dune.”

“बेबायदिनो रमायखौ बुरगावआ सिला बाजोआ दाउसा
मुरियाखौ साबना लांनाय बायदि बुदुलांनायसै।”²³

²⁰ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996. p.10

²¹ ibid. p.4

²² ibid. p.4

English Rendering:

“Thus, Romai was dragged away by the Burgao as if he were carrying an eagle.”

➤ **Feminism:**

“सानना ला आं दिनै हारसिं नडा, आंबादि भुगिनांग्रा बे हानजानि गोबां हावरिया दुखुथिया हिनजाव माहारिनि जिउमाया आंनियाव हाबफैदों। आं नोंखौबो गिया। बिबेसार गैयें समाजखौबो गिया। सानसे नडा सानसे बर'नि बे गाज्जि हुदाया जोबथारनांगोन। दिनैनि आंनि गोसोनि जांख्रिखांनाया गासै बर' हिनजाव माहारिनि इयुन जांख्रिखांनायनि इसारा होन्नानै मोनथिखा। आंबादि हावरियाफोरनि गोसोनि हांमा सुरनाया सानसे बयनिबो बिखायाव सौदावहैगोन।”²⁴

English Rendering:

“Imagine that I am not alone today, the souls of many miserable women in this group of victims like me have entered inside me. I'm not afraid of you too I am not afraid of a lawless society. One day or the other, this evil practice of Boro must end. Today, my heart revolt is known to be a sign of future revolution for the entire Bodo women. The heartache of a woman like me will one day hit everyone's heart.”

²³ *ibid.* p.41

²⁴ Baro, Madhu Ram. Gorse Phwisa. Madhu Publication, Dwarka Nagar, Guwahati-11, Assam, 1996. p.43

4.2.3 Contribution of Madhu Ram Baro in Bodo Drama:

Dramatists wrote Drama in two categories, one for Private reading and the other for public entertainment. The Bodo drama started with KHEMTHA and THAKHRI-PHALLA in Bodo society meant for public entertainment only.

“In 1919 Satish Chandra Basumatary was written a one-act play, name “Nala Buha” which is the first in Bodo Literature. Along with Satish Chandra Basumatary, some famous dramatists are found in old-age Bodo literature. Namely: Lomesh Chandra Mushahary, Darendra Basumatary, Maniram Islary, and Madaram Brahma.”²⁵

In the modern age of Bodo literature, Bodo drama has not increased and cannot be found in a huge number. Some dramatists found in this age of Bodo literature are: Aniram Basumatary, Manaranjan Lahary, Kamal Kr. Brahma, Mangal Singh Hazowary, Surath Narzary and Madhu Ram Baro.

Bodo dramas are classified into four categories. These are:

1. Social drama
2. Historical drama
3. Legendary drama and
4. Mythical drama.

1. Social drama:

The famous Social Bodo dramas are Monoranjan Lahary’s “*Anari*”, and Kamal Kr. Brahma’s “*Gwdan Phwisali*”, “*Horbadi Khwmsi*”, “*Mimangni Simang*”, Madhu Ram Baro’s “*Mugani Thandwi*” and “*Gwdan Jwlwi*”.

2. Historical drama:

The Historical Bodo dramas are:

Mangal Singh Hazowary’s “*Swmdwn*” and Kamal Kr. Brahma’s “*Raja Iragdao*”.

²⁵ Lahary, Manaranjan. *Boro Thunlaini Jarimin*, P.K. Bhowmick, Onsumoi Library, Kokrajhar (B.A.C.). November, 1999. p. 68

3. Legendary drama:

The Legendary Bodo dramas are:

Aniram Basumatary's "*Gambari Sikhla*", Mangal Singh Hazowary's "*Jwhwlaio Dwimalu*" and "*Jaoliya Dewan*".

4. Mythical drama:

The most famous mythological Bodo drama is "*Sandw Baodia*" written by Surath Narzary.

Madhu Ram Baro also wrote two Bodo dramas. These are "*Mugani Thandwi*" and "*Gwdan Jwlwi*".

Anil Kumar Brahma says:

“मधुराम बर नि ‘मुगानि थानदै’, ‘गोदान जोलै’ आरो देवराम
बर महिलानि ‘उदांनि जारिमिन’ फ्रा मिलि फावथाइ”²⁶

English rendering:

“*Madu Ram Baro's 'Mugani Thandwi', 'Gwdan Jwlwi' and Deoram Boro Mohila's 'Udangni Jarimin' are the mili dramas'.*”

➤ **Mugani Thandwi:**

“*Mugani Thandwi*” is a full-length social Bodo drama, Published in 2002. According to his bio-data about “*Mugani Thandwi*”.

“*A full-length Boro social Drama, with the title meaning the representative of the agelera, depicting the idea of a young enthusiastic and promising student's hard struggle to advance the Boro tribe in field of linguistic, literary and cultural movement in rapid order during the*

²⁶ Brahma, Anil Kumar. *Boro Thunlai Bizirnai*, NL Publications, Kokrajhar. ISBN: 978-93-81183-18-2, 3rd edition, 2021. p. 227

complicated period of the inception of Boro medium education in between 1963 and 1975.”²⁷

Adaram Basumatary also writes in his unpublished thesis about the Madhu Ram Baro and his Drama, “*Mugani Thandwi*”. He says that:

“MADHURAM BORO : The retired Associate Professor of Linguistics of Gauhati University has also written a social play-Mugani Thandwi (Representation of the Era). In this play Madhuram Boro depicts the character of Mwdan, the protagonist of the play. Mwdan is the representative of the new era, the era of education and stiff competition. Mwdan the university student of Gauhati University can’t continue his study here at the University of Gauhati due to Indo Chinese war. His thirst for higher education leads him to Pune University. He returns home after completing his education in Pune. He stays with his uncle at north Guwahati. He mobilizes people and teaches them that education is the back bone for human civilization. It only can lead people to the upstairs of human society.”²⁸

Summary of “Mugani Thandwi”:

Madhu Ram Baro’s “*Mugani Thandwi*” is a full-length Bodo Social drama. It is set between the years 1962 to 1966, on the northern bank of the Brahmaputra opposite the city of Guwahati and explores the Social, Economic, Educational, Cultural, and individual aspects of the Bodo society. Mega Babu is presented as an authoritative, aged, well-informed, economically stable individual. He is the head of a family of four, owns a humble job and house he calls home a wife and two children in addition to a farmhouse which he bought with much

²⁷ Talukdar, Khagendra Nath, Bhuban Chandra Kalita. et al. *Subasiita Sadhana Madhu Ram Baro: Jivan Aru Kriti*. N.L. Publication, November, 2011. p. 140

²⁸ Basumatary, Adaram. *Plays of Kamal Kumar Brahma: A Critical Study*, (unpublished thesis submitted to Gauhati University in 2011), p. 28

persuasion from a Bodo family who were intending to migrate to clear forest to settle in the remote vicinity of the forest. He is a teacher by profession. His wife though uneducated is well aware of the need for education for her children. They have brought up their children Anjalu and Mainaoshri to be open to new changes, hospitable, courteous and obedient, and respectful. It in fact it represents Madhu Ram Baro's perspective of the Ideal Family. In his farm, he has two hands Joy Bahadur and Milan both of them from two different communities but over the years they are on the way to being assimilated into the Bodo community. Alaishri, a widow lives near the farm with her daughter Maidangshri who is poor but works hard. Amidst them revolves the main protagonist Mwdan in his mid-twenties nephew of Mega Babu. Mwdan hails from a distant village of Tangla and came to study in Guwahati. It is through the protagonist the author brings to the fore the chaos and fear associated with the Chinese invasion, which finds its reflection in his fleeing from the University campus. Shadow of fear and war looms large throughout Act 1. The scenes narrated and the journey taken by the protagonist depict the looming fears such as the students vacating the hostel one after the other, the warden's order to vacate the hostel and make way for the Indian armies if necessary, training of the students in civil defense, the chaotic helter-skelter movement of people in the city who are trying to heed homebound or hide somewhere thought to be safe, the wait and crossing of the mighty river at the wee hours of the evening as desolate as one can imagine, etc. the author further utilizes the article 'Newspaper' to open a window to a larger stage. It plays an important role in highlighting the divide of thoughts within the masses within the state of Assam. Some supported communism while some were pro-Indian. It is affirmed in Act 1 scene IV in the discussion of the arrest of communist leader Bishnu Prasad Rabha. The chaos is further elaborated with the chaotic demonstration chanting pro-Chinese with torch and drum beats which moved towards the city. Mugani Thandwi poignantly or predominantly pictures the journey of a Bodo youth through the character of Mwdan. He is a young Bodo youth who has to make his life's journey in a tumultuous time. It was a testament to a time when one had to move from far-flung villages to the city to get higher education.

➤ **Gwdan Jwlwi:**

“*Gwdan Jwlwi*” is a second full-length drama book by Madhu Ram Boro published in 2006. The meaning of “*Gwdan Jwlwi*” is “New Generation”. This is a full-length Bodo drama book. There are four sections, and, in every section, there are three plots or classifications.

Priyadini Brahma says in the preface of the book-

“Gwdan Jwlwi” drama has been written based on the folk literature and culture of the Bodos. This book has significantly focused on the following dimensions-

1. *Folk Literature*
2. *Material Culture*
3. *Folk Custom and*
4. *Performing art forms*

Further, this book has also highlighted Folk tales and folk songs like- Laokar methai, हाबा मेथाइ (marriage songs), बैसागु मेथाइ (bwisagu songs), बाथा खोन्दो (phrases), बाथा भाव (proverb), बाथा फानदाय (idiom) and believe system. Along with those folk tales and folk songs, Marriage dance and Kherai Dance have also been taken at priority.”²⁹

“Gwdan jwlwi, a full length Boro social Drama, meaning new generation, depicting the idea of Boro culture to protect it for self identity for future also.”³⁰

²⁹ Baro, Madhu Ram. *Gwdan Jwlwi*, N.L. publications, Panbazar, Guwahati-1, 2006.

³⁰ Talukdar, Khagendra Nath, Bhuban Chandra Kalita. et al. *Subasiita Sadhana Madhu Ram Baro: Jivan Aru Kriti*. N.L. Publication, November, 2011. p. 140

In this book, a sense of love, romance, sorrow, broken heart, crying, laughing, fun, execution of energy and power, hatred or a feeling of intense dislike, hero, scare, surprise, happiness, etc. can be found.

The story seems to have a happy ending with the various characters but there are lots of complex characters related to marriage, like the marriage of Laoswm and Maidang, Merbang, and Maipri, etc. The story brings the marriages of three couples at the end. The new generation of these marriages is symbolized as the Boro language, Literature, Culture, and Bodo people and their promises towards success even if there are a thousand difficulties.

4.2.3.1 Social picture depicted in Dramas of Madhu Ram Baro:

The dramas *Mugani Thandwi* and *Gwdan Jwlwi* by Madhu Ram Baro depicted some social pictures of the Bodos. The Bodo people live in rural areas, and they depend on agriculture. They have lots of traditions and beliefs, festivals, and worship. The depicted social pictures are mentioned below:

Festivals of the Bodos:

“बिनान :दिनेँ कार्तिक फोरबोखौथ नोंसोरबायदि संग्रा
हिनजाव आरो सिख्लाफोरासो खुडो।”³¹

English Rendering:

“Binan.....These days, the festival of Kartik is
celebrated only by young boys and girls like you.”

“सेथि लावखार : माइ नारानि गिदिर बुनदालै आबौ। सोरां बारां
जों माइ नाराखौ बोयो। बेबायदिनो फाननानै गिदिर खालामो। बावा

³¹ Baro, Madhu Ram. *Gwdan Jwlwi*. N.L. Publication, Panbazar, Guwahati-1, Assam, 2002. p.10

माइनि नारायासो बेलागुर आरो बेलाफुजिनि थाखाय औवा गोलाववाव हेबनो मोजां जायो।³²

English Rendering:

"The first cowboy: the great bundle of paddy straw grandfather. We bring the paddy straw early evening and make it great bundle. The paddy straw of Bhowa is better to prepare the Belagur with the long bamboo."

“माइदां : नडा आबौ, नों दिनैनि दमासिनि दिनाव जेबो जिंगा दासि। गामियाव मालायफोरा फिथा- सिथाव जाहैदों। जाँबो सोरखौबा लिंहरना जाहोनांगौ। नडाना आबौ।³³

English Rendering:

"Maidang: No, Grandpa, you don't worry today's Domasi festival. Some are feeding Phitha and Sithao in the village. We also need to call someone to feed them. Is it not grandpa."

Cultivations of the Bodos:

“बिनान : देलै गामब्रा, सानैबो बेयावनो दसे जिरायनि। माइ फोथार गेजेर गेजेर थाबायबोना मेंनायबायदि मोनबाय।³⁴

³² ibid. p.44

³³ Baro, Madhu Ram. *Gwdan Jwlwi*. N.L. Publication, Panbazar, Guwahati-1, Assam, 2002. p.47

English Rendering:

“Binan: Let's both sit here for a while. It feels tiring to walk through the paddy fields.”

“बिरगाव : माखासे गायबाय। बेसर, मुगु सबाय, मुसुरफोरबो एफा जौबाय।”³⁵

English Rendering:

“Birgao: planted some Mustard, Green Moog, and dallis have also been growth.”

Traditional Games of the Bodos:

“थामथि लावखार : थखसि गेलेदों, बाथा गेलेदोंबायदिसिना।”³⁶

English Rendering:

“Playing Thokhsi, playing Batha³⁷ games, etc.”

“थामथि लावखार :आइगल फाइगल कक्रानां

खावरि खोथा माहामै,

नोंनो आखाइ दाहानदि

³⁴ ibid. p.26

³⁵ Baro, Madhu Ram. *Gwdan Jwlwi*. N.L. Publication, Panbazar, Guwahati-1, Assam, 2002. p.36

³⁶ ibid. p.41

³⁷ *Tokhsi, Batha: traditional games of the Bodos*

गवालपारा दुदरुसि

आराइ थाखा उनिस बिस।”

“नैथि लावखार :आसौ बिसौ गुमरि बिसौ

सालगावदां गावदां

जुजाइनि अर

सिलिं सिलां खार खार।”³⁸

Making and Used of Traditional Materials of the Bodos:

“.....गावनि जग्रा खथायाव हायावनो दाहा गुवार बनानै
खादा हेबबाय थायो।”³⁹

“.....He making Dhahra (bamboo mate) on the
floor in his living room.”

Folk Believes:

“बिनान : नांगौब्ला नायहैथां। नाथाय दिनै दाननो मोननाय
नडा, सुनिबार।”⁴⁰

English Rendering:

³⁸ Baro, Madhu Ram. *Gwdan Jwlwi*. N.L. Publication, Panbazar, Guwahati-1, Assam, 2002. p.42

³⁹ *ibid.* p.13

⁴⁰ *ibid.* p.37

“Binan: Check it out if necessary but can't cut it today, Saturday.”

“लावदों : आरोबाव मोनसे फारागा जादों हारसाफोरा सोरांना सान ओंखारब्लासो बेलागुर आरो बेलाफुजि सावो। बर'फोरा नाथाय दाउखा गा होननायनि सिगां सान नुजायैयावनो खोमसि खोमसि बेफोरखौ सावो। बर'फोरनि फोथायनाय बायदियैब्ला सावनायखौ दाउखाया नुयोब्ला सुवा जायो।”⁴¹

English Rendering:

“Laodwng: Another drawback is that other tribes are slaughtered only when the sun rises in the day. The Boros, however, spend the dark in the absence of the sun before crowing the crow. According to the belief of the Boros, the fire is extinguished when the bird is sighted.”

“बिनान : औ। बर'फोरनिया नाथाय बेबायदि नडा। गोजांनायजों जिद नांनानैसो दै गुसुजों दुगैयो। गुसुंजों नडा। बिसोरनि मथैब्ला बेनि गोथौ ओंथिया बे रंजाथाइनि गेजेरजों बै दिननिफ्राय गोजांनायखौ होखारस्रानाय।”⁴² गोदान जोलै- p45

English Rendering:

⁴¹ Baro, Madhu Ram. *Gwdan Jwlwi*. N.L. Publication, Panbazar, Guwahati-1, Assam, 2002. p.44

⁴² *ibid.* p.45

“Binan: Yes, but the Boros, have not like these. They were challenged with the cold and bathing in the cold water. According to them, it has a deep meaning to remove the cold from that day through this festival.”

4.2.4 Contribution of Madhu Ram Baro in Bodo Poetry:

Poetry is a part of literature that uses words chosen and arranged for their meaning, tone, and rhythm to elicit an emotional response in the reader. In the field of poetry, Madhu Ram Baro has contributed by writing two poetry books. These are:

1. Mungkhlongni Hangma, 1996

2. How to Adorn 1990

1. Mungkhlongni Hangma:

“Mungkhlongni Hangma” is a collected poetry book by Madhu Ram Baro. He published it in 1996 depicting the prevailing incident in the present world along with Bodo social living system.

“Mungkhlongni Hangma” (The title meaning martyr's sigh) is an anthology of self-composed poems in Boro, depicts particularly the idea of some burning problems prevailing in the present society particularly among the Boros. He criticises these problems as social disease and gives some suggestions also to discard them”⁴³.

There are fifteen poems in this book. These are:

1. Mungkhlongni Hangma

⁴³ Talukdar, Khagendra Nath, Bhuban Chandra Kalita. et al. *Subasiita Sadhana Madhu Ram Baro: Jivan Aru Kriti*. N.L. Publication, November, 2011. p. 139

2. Khwosethi
3. Sima Benggiri
4. Mithingga
5. Da Nwng Bobeyao
6. Khwndwse Daha Khonthai
7. Nwi Buhum Nwng
8. Dukhuni Nerswn
9. Wi Okhwrang
10. Dwnngse Bwidasi Methai
11. Okhwrang Gwdan
12. Jathai Solo
13. Nerswn
14. Abadari
15. Phwi Khwose Jani.

➤ **Mungkhlongni Hangma (The Sigh of a Martyr):**

The martyr on the verge of death does not think of becoming a martyr to live in memory after his death. Nor does he think to become a failure in his living state. He thought that his mother country should stay peacefully in freedom without being downtrodden by others.

He thought that his co-worker friends would lay even their lives to make their mother country victorious without any cheating.

But the matter of sigh was that he could not have any information before his death, whether his friends could keep their promise to make their mother country all victorious. Because they promised to serve their mother country selflessly only for the cause of patriotism and duty as binding to their children without caring what sort of luck might wait for them in the future.

➤ **Khwosethi (Unity):**

The nations under U.N.O. countries and nations, villages, and families-all these groups of organizations remain powerful until they are not divided. But doubt arises when unity is seen to be divided, for instance, the children of the

same parents get separated from the family organization. The reason is that politics has more powerful policies than any other, like "Divide and Rule, Split and Break" etc. Thus, the Culture itself turns into failure, because "Many a man, many a mind". Isn't it so? Then who will come forward with pride to proclaim: The failure of politics and success of culture! Likewise, the success of unity and failure of diversity. It may be so that truth itself will change into different ideality for times to come in the age of human civilization.

➤ **Sima Benggiri (Border Guard):**

Standing alert, as if, not tired at all, by tolerating rain and sun, by making the night a day and day a night, he is the hero, jawan of the country, to continue his guarding the border. He has the most modern and dreadful weapons of the modern scientific age to emit the eruption of the volcanoes. He has the order to obey without question, to stay wherever he is put to stay, and to stand alert until a new order is not issued. He has the right to kill enemies one after another in groups by shooting and smashing them into pieces. But an order is there, too, to wait until the problem does not arise for his self-protection. He has the mouth to eat sufficiently when supplied to him, but he has no voice to question at random at any time. His right lies under the control of the Central Policy and is tightly attached to the tags of the main file of the ruler of the country.

Thus, weapons in hand, he is none but a slave to obey the order and has to submit the account of every piece of the bullet in his possession, being engaged himself at all times standing, as if, a border post.

➤ **Mithingga (The Nature):**

Nature is equal to everyone, and it is always waiting to welcome everybody. It remains the same as before in an untired state. Others too can see nature in the same state as the poet has seen it now.

In the winter season, nature becomes dull, dry as if, burnt a little; but in the summer season, it seems lively and green - all perpetual and deep. The ever-changing state of beauty in nature attracts everybody. It is pure and has no enmity for anybody in its heart. It is the only friend to all, as if, its own. remaining

equally happy and mirthful everywhere in the world. It is a resting place all day and night long. Also, it is a place of food and drinks for everybody by any means. The Poet is also halting in its pacifying bosom for a few days until he lives.

He will depart one day suddenly taking leave from it on the very day when his term of life comes to an end. To repay for its credit for food and drink that he received from it, he will leave his dead body behind as a total price for it.

His gratitude will remain for it for the reception that it gave to him at the moment of my arrival as a guest and for the hospitality that it offered to him till the moment of my departure.

➤ **Da Nwng Bobeyao? (Where are You Now?):**

For a long time, he has not seen her. Likewise, she also has not seen him. Now he is an old man. The tall and glowy body structure that could be seen by her to fall in love with him has now turned weak.

The hair is getting white, the teeth have fallen, the eyes cannot see distinctly, and the ears are almost deaf. The colour of the body has become blackish, he is now pulling on his life somehow here in this place. This is so much about his health and there is nothing more to say.

He has asked her not to come to his side because she will surely start up suddenly to see him and feel very sad in her heart to see his state.

He wants to know how she is pulling at present. He says that her bright rosette beauty still appears in his dreamy picture. His mind then rejoices in such kind of thought.

He asks her to stay alive in happiness and mirth at all times in his dreamy abode with the same state of beauty as like as he saw her in the old days. He has no hope of seeing her again because he does not know where she lives now. He does not wish to see her intentionally, as the imagination of his love may break down in reality if he were to see her physically. Again, he, too, may start up to see her because with the passing time she might also had changed physically in appearance and become weak under the whirlpool of time.

➤ **Khwndwse Daha Khonthai (A Part of Elegy):**

This book of elegy which he had started writing long years back to express the theme of pangs and sufferings through it, has appeared in its full book form. The stanzas are intermittently arranged little by little with lines in days, weeks, months and years which have now appeared in the form of the book. He could not arrange some parts of his life history in proper order that had undergone topsy-turvy, but lately, he could arrange the stanzas of the elegy composed by himself.

He has got a little relief after being tired and suffocated while he was engaged in the struggle of life all alone.

They who tried to make his love to her failure by force and to make his heart vacant by snatching his beloved off from him, could not be successful. He with his vacant heart which remained almost paralyzed and weak due to the loss of his beloved for a long, could gain live breath slowly alone after coming to his senses with showers of jerks. He did not die and could not die also. He wished to die by committing suicide but had to live, because, during the moment of forced departure, she went crying by heaving deep sighs, the scene of which gave him a mental power to live once again. He confirmed that it would not be possible to leave behind their pure love permanently by such kind of death. So, he decided to write an elegy on it for this purpose. Although he was not a poet, he composed this book of elegy with his utmost trial, though late, taking the theme from the part of his life history to offer this to the readers with his own hands.

➤ **Nwi Buhum Nwng (O You Earth!):**

The Earth is the abode of various animals, birds, insects and human beings, The trees and plants have grown here to collect manure and water from it; the animals and creatures have collected food of any taste whether bitter, sour or sweet from trees, The rivers, streams, seas, oceans, lakes, marshes and also wind, cloud, rain have been created on it to appease the heart of the animals and of the earth itself.

The animals and creatures possess their own voice and language to exchange their thoughts to each other and to unite the respective species together.

It is the earth under the sky foundation of the house under the roof of and the same sky to be used as residence by all. The land, the water and the air are the respective places of rest for different creatures and animals. They live independently and separately by selecting their own places in nature sufficiently enough to identify them. Mankind has interfered with the lives of different species of nature and enslaved them in domestic works. Birds and animals have been domesticated, the zoo has been established to make the life of the birds and animals inside dependent and half enjoyed. The plant and trees have been cut down and with some of them gardens have been opened, thus even the cities of deep forests have been turned into villages. Animals and other creatures have been killed for food causing loss to nature. Rainfall decreased due to deforestation, and rivers and marshes have become shallow, making the bosom of the earth dry. The leaves and fruits of the trees and plants have been reduced, the cultivation has become almost a failure make loss to the earth. Insecticides and pesticides are used in cultivation, bombs are tested in the sky leaving the land, water and air polluted. The jungles and hills have become vacant as the trees are being cut down and animals are being stolen for trade and consumption making nature helpless. The trees and plants are helpless, they don't have their own voice, even if the animals and creatures are endowed with voice, have no right to express their thoughts; the powerless people and the mean less poor, though endowed with language have been suppressed with suffocated throat to exercise the right to speak.

The poet asks the earth about its earlier position, but now being bereaved and dug out of its bosom and back. Human beings, although their own children have ploughed, their bodies in search of something applying the scientific method. The earth is now not in the same state as the ancient times. The powerless are now unable to live; the environment itself has become polluted, the science itself has become a failure today. Science has been both a boon and a curse and doomed by its own cause also. Now, it can no longer generate the stream of peace.

➤ **Dukhuni Nerswn (A Symbol of Pathos):**

That day she heard that he looked at her (daughter) with glowing eyes as if to swallow her like ripe fruit in a single attempt, as he behaved before. Sixteen years back also he did the same to herself, a young girl of sixteen years of age, by approaching her day by day due to her attraction of glittering beauty, as like as a standing lamp attracts a moth towards itself. But he did not burn like a moth. Rather, reversely, he tried to appease her with his tears rolling out from his eyes due to his soft pretended love towards her, like the moth trying to extinguish the fire of the lamp with the fluttering of its wings. She did not die easily while she could have the idea of the false show of his love like the lamp does not extinguish easily with the little fluttering of the wings of the moth. But there remained secret evidence for them, as a result of their attachment to each other due to an interaction of fire and water in their heated bosom.

He went to the far far-off place on the very day and still remained there without the knowledge that his symbol of love existed in her womb. He became afraid of society and asked her to spoil the existence once inside itself by applying medicine so as to conceal the fact. But she feared that she also might be killed along with the existence and further he also promised to take her away one day from there even after it was too late.

Now, sixteen years had passed away. After she was born to her she was brought up with care. She grew up to be a glowing young girl of sixteen years of age. She became charming even to himself who asked one day to kill her inside. She could attract everybody with her surpassing beauty. Now, could he be able to kill her? Could his heart become a piece of stone? If not so, could he be able to accept her with the relation that she was going to disclose to him? She was ever waiting for him till then with patience to hand over the charge of this very girl to him none but as his own daughter, representing the depressed class of women like her in the significance of a symbol of pathos.

➤ **Wi Okhwrang (O Sky!):**

The sky encircling the round earth, seems to be round itself if we look at it. It surrounds the earth with its round deep green crust. It is located above the

earth remaining everywhere equal and free. Its deep green appearance is attractive to the eyes and mind and even pacifying to the body.

The science says that it is a large vacant space floating above having no existence at all. But it looks like it has a wide spacious crust with a clear deep-green colour. In its wide endearing bosom, there are flies' insects and birds. On the earth under it, there rest animals and creatures, trees and creepers grow, and rivers flow up to the seas.

While fondling her grandchild to sleep at evening in the court-yard, the grand mother tells a folk tale that the sky was very low attached to the earth. But it went up to the present position high above when a hunchback old woman beat it angrily with a broom at the time of striking her hunch while she was sweeping the courtyard.

The sky like roof had dearly received the earth, its plants and creatures, rivers and seas under it like the members of the same family as the grandmother tales about it.

It is believed that nobody can cross through its crust remaining like a round covering of the egg and everybody in the world rest everywhere in peace without any fear of falling astray. The poet also wishes to take a pacifying dive into its wide bosom like that of a sea and goes out to soothe his heart which is tired of sorrows. Further he wants to go above there to stay like a star in its bosom to look at the world clearly enough from there. Then his mind flies away immediately to its side.

The poet endeavors to have a broad heart equal to that of the sky in his petty heart so as to reach over everybody to love all equally and have a evergreen heart like that of sky to attract anybody and everybody everywhere in order to encourage them to appease their hearts that are tired of sorrows.

➤ **Dwngse Bwidasi Methai (A Minstrel Song):**

Oh! Alas!! What sort of days are waiting for them in their luck! There is shortage of paddy and rice, arising out wants. There is shortage of fruits and roots,

leaving almost none. There is shortage of land and country. The human population has been rising. The land and country of the people have been snatched off.

There is no king and no security as well compelling the people to be distressed. There is democracy, but for mere entity only. The politics is getting stronger in power, for which the laws have been compelled to be discarded. The treasurer has been stealing money and the politician also has been collecting his share forthwith.

The rich are growing richer and the poor are getting poorer. They have been compelled to hand over those what have remained in their possession to the rich again. The foundation of their family has also been lost slowly, the wives and children are compelled to become slave. There is no food to eat, no water to drink, the clothes have been torn. To maintain their livelihood, the poor have been engaging themselves to beg alms from house to house.

When the rich engaged themselves in their meal, the poor had to wait for them to have something being thrown away by them to pick to eat. They have no house, no belongings but to stay anywhere without any encumbrance. They have to stay in the streets and roads like dogs roaming without their guardians. The sky is the roof and the earth is the foundation of their house, the place by the sides of the trees are their permanent beds offered to them by the nature. The street dogs and cows are the members of their society, the darkness is the part of their life, the rain, the sun, the air is their own, the hunger itself is their attached friend.

➤ **Okhwrang Gwdan (The Modern Sky):**

The sky of today is the sky of the modern age of the progress of science, It is not the sky of old that is told about it by grandmother in folktale relating that it flew high above to the present position due to the striking of a hunchback old woman with her broom to get rid of its touch on her hunch and is not impenetrable roof of the foundation of the earth. Its deep green coloured appearance is nothing but a hallucination of the eye. When approached it becomes clear that it is an empty space having no round crust to safeguard anything of the earth inside its circle.

Along with the progress of science, the bosom of the sky also has become narrow. The inquisitive mind of the scientist has now become restless inside its circle and cannot feel peace in its bosom. The modern men have been able to cross through the binding of its circle. They have flown by the help of the wings of the aeroplane. They have got many clues by searching above it. The rocket and Sputnik have flown above surpassing even the aeroplane by getting rid of the gravitation of the earth and have crossed through though there is no air above. By trying day after day, the adamant men have become now successful to fly over to the moon to fall and step on it, thus becoming victorious over nature. After becoming victorious over the satellite moon, men have tried over other planets also and have sent scientific apparatus and dug the planets Venus and Mars, thus have examined their earth, water and air.

Men on earth has been trying to occupy new areas to establish their colony over there, manifesting their character of inherent attachment to victory besides gain. They will occupy new areas of land over there someday and compete for colonization and be engaged themselves in deadly war by using weapons of bomb and ammunitions to thunder out the land, water and air. The sky of the old has been extended to a new one. The world also has become universe by its new additions. The wise men of the scientific age do not try to think that the environment of the universe is going to be more polluted.

➤ **Jathai Solo (The Factual Story):**

The grandson asks his grandmother why she closes the door and windows of the house so soon and asks whether she also is afraid of a ghost, even it is getting just evening and men are roaming outside.

The grandmother replies why she should fear a ghost and asks whether he has ever seen a ghost. She says that the tale is nothing and people should in no way fear it now a days. But they have to fear men because there have been arising cheating and murder everywhere.

The grandson then anticipates that the people should fear those men of the factual story, about whom the grandmother takes to tell every day after reading newspapers.

The grandmother says that his idea is true; even then they are not inactive characters of the tale, but the men of the incidences that are taking place in usual way with killing of some people suddenly without any question.

The people fear those men who create these usual incidences that are taking place day by day. They fear those heroes of the actual story that is ultra-modern and later developed even than that of the modern age. They have deadly fear to those young chaps of the future generation, that have come out with promise to give a new shape to the modern world in accordance with their idea by carrying modern weapons in hands, although they have given words to harm nobody without one's own faults.

➤ **Nerswn (The Example):**

He is the son of a distressed widow. He could establish himself on the highest level of education at last by developing little by little on the path of progress. The rich did not like to take the news of his distress. To have a mouthful of eating and to get a rupee somewhere it was a matter of dream only. His widowed mother encouraged to educate him even by begging; his mental power also made him courageous to be sure of success.

He might have remembered that while seeing his shortage of money, many approached him with a bundle of money, and some with an objective to give their daughter to him in marriage by exhibiting a fondling love. But he said, "It is too late now. I cannot entangle my two legs by combining with those other two of somebody's daughter to falter on. I have my mother still alive even to advise me. She is all in all. I have come forward to face life struggle even through dangers and difficulties to fulfil my mother's objective and to keep my promise also. I will become successful one day singly through struggles."

He could surely become successful slowly through the states of having and not having. He could keep his promise by helping the poor students in their advance of study and writing permanent books with the knowledge he got from study.

The example he draws out is: to learn no much money is required; the mind itself is its capital money.

Each of his sayings has now become like a proverb. To buy learning mental capacity is necessary where money may fail in it. A formless learning must be acquired with the help of heart and mind only. Everything may be acquired with the help of learning. Everything comes under its power. Knowledge comes if learning is there. The mind of learned men become broaden. Learning is like a lamp of knowledge; it gives bright light even through the darkness of dangers.

➤ **Abadari (The Cultivator):**

The cultivator is the protector of everybody. He does very important service above all. He works in the field to feed even the king and helps him to be mighty enough to serve the people. He is the greatest worker among all in the world. Besides feeding himself and his family, he has to work in the field to have surplus production to feed the educationist and the educator, and many others working in the office. He has to work for further surplus of production to feed the poor and mean less, to feed insects a little and other animals and creatures in mouthful.

His earning from cultivation also comes to the national account of treasury as capital money. Besides following his old method, he produces more by applying the modern scientific method to his cultivation field according to the demand of the public.

The land owner with his landed property along with his male and female workers in the field is called a cultivator but for mere name only. In the same way, the land-holders also earn money from landed property without handling the plough.

The workers in the cultivation field cannot be called real cultivators though they engage themselves wholeheartedly. The good variety of fruits that they have produced in the field may or may not be possible to be enjoyed by them depending upon the mentality of their land-owner protectors.

Including them all members, the rich land owners and land holders organize cultivator and labour union, where from the real cultivators are deceived. Those who totally depend upon cultivation by themselves are the real cultivators in the proper term. In the countries where the cultivation is the main crop, they

should be the leading rulers of the country. In the cultivator and labour union, they should be the actual leader. But due to lack of money and education they act as the supporters of others in the world. Besides this, there is the crooked policy of democracy in politics. To discuss about this fact, it is useless for the men like them. Reversely, they should better try to revolt with their labour and cultivation to produce as much as they can for their self and to serve the public at large with their surplus production in exchange of its value. They should never think of only for living somehow being half-fed or by taking bad quality of food or by fasting.

➤ **Phwi Khwose Jani (Come Let Us Be United):**

Come, let us all be united together. Let every man, each family, each village, each city, each state, each country, and each continent be united together. Let each sea be united with each ocean, each river with each forest, each marsh with each lake. Let us be united everywhere in sky and air, in road and street. The world has become smaller today, the far off place can be reached very soon. The object never seen before can be seen at home itself. We can talk with a man of far-off place by sitting at home.

The present days are not same as they were before, now a days, nobody should fear in the foreign countries. In wants and difficulties and also in peace and happiness one should accompany with the other. There is only one sky. Likewise, there is only one world for us. We have same water and air, also same food, the same body, and the same red blood. So, our mental state should equally be the same.

Therefore, the civilized people of the modern age, let us then be united together. With the objective of United Nations Organizations let us stay together with concomitant hearts. With a couple of white pigeons being flown over, let with messengers of peace. Let us sing a chorus of unity by standing together us send under the same white and sacred banner.

➤ **How to Adorn:**

This is a collection of English poetry books, written by Madhu Ram Baro and published in 1990. Along with the Bodo literature he contributed to English

literature also. This poetry book is one of the examples. The poetry book *How to Adorn* is totally written in the English language and has nineteen poetries. The author has mentioned that all poetries were written during his student's life and only a few poetries were written during his teaching career. According to the author, he has mentioned in the preface that some of the poetries have been translated by himself into Bodo and Assamese languages and published in different books.

1. A Dream
2. The First- Sighted Love
3. The Jungle Flower
4. A Request
5. On the Way of Bidding Farewell
6. Leave Me Alone Last Farewell with Tears
7. The Passive World
8. The Ferryman at River Crossing
9. The Poorest at the Mouth of the River
10. About a beggar
11. A Sweeper
12. So Alone Am I
13. The Light-Post
14. The Temple at Burial Place
15. About a Cultivator
16. A Chorus
17. The Stream
18. My Will
19. How to Adorn

4.2.5 Bodo Folktale:

Bodo Folktale is a part of Bodo folk literature. Before Bodo literature, the Bodo folktales were very famous among the Bodo People. The old men and women told folktales to children in the evening time of the full moon. The Hero, King, Queen, Prince, Princess, Soldier, and Villain were the main characters of

the Bodo folktales. The Monster, Demon, and Minotaur were found as villain characters in the Bodo folktales. Maximum Bodo folktales are worth listening and are full of moral lessons. The Bodo folktales were not in written form, they were narrated by our grandparents orally and passed from one generation to another generation. Nowadays, Bodo folktales are also found in written form. Some educated people took the initiative to compile them in the form of books by collecting them from older generation people in the Bodo villages as the habits of telling and listening folktales, and stories are reducing in the Bodo community.

*“They have their own, rich socio-cultural heritage. But they didn’t have any written records about their language, literature and culture before the entry of Christian Missionaries. By the passage of charter act of India in 1813 CE, the Christian missionaries got permission to propagate their religion in India. In this way the missionaries entered among the Boro-Kacharis in the early years of nineteen century CE and did some charitable works as well. The missionaries were the first to meet the Boro people in terms of literature. Among the missionaries Rev. Sidney Endle and J.D. Anderson took main role to preserve the language, literature and culture of the Boro-Kachari. Firstly, they published some books about the Boro Kacharis. Among their published books, “A Collection of Kachari Folk-Tales and Rhymes” 1895 by J.D. Anderson is one of the most famous Bodo folk tales book. After this some educated Boro people compiled some Bodo folk tales. These are Sukumar Basumatary’s *Abwi Abwoni Solo* (1996), *Khwnaperwi Solo* (1972), *Solo Bathani Duli*, *Daori Sikla*, *Daoringgadaoni solo*. Mohini Mohon Brahma’s *Daobo Raja*, *Boro Kacharini Solo*, *Raona Raonini Solo*”⁴⁴.*

⁴⁴ Narzary, Sibisan and Mahilary, Dr. Laishri. “An analytical study on Bodo folktales as compiled by Madhu Ram Baro.” *Dogo Rangsang Research Journal* 11. (3) 2021: 64.

4.2.5.1 Contribution of Madhu Ram Baro in Bodo

Folktale:

Madhu Ram Baro composed total 5 (five) folktale books in the year 1998. He composed all these books within the pone year.

1. *Boro Solo Batha*, 1998
2. *Gwmwthao Solo*, 1998
3. *Gwmwthab Solo*, (Foreign Source), 1998
4. *Gubun Hadotni Solo*, (Foreign Tales in Boro), 1998
5. *Boro Sadhukotha*, 1998

Among his published books the “*Boro Solobatha*” (1998) and “*Gwmwthao Solo*” (1998) are the most famous folktales of the Boro literature and he collected these folktales from the Bodo society.

1. Boro Solobatha (Bodo Folktale):

“*Boro Solobatha*” is one of the most famous folktale books in the Bodo literature. In this book, he composed a total of 39 (thirty-nine) Bodo folktales.

The folk tales are namely:

1. Alari Dambra.
2. Gwmbira Bir (Jwhwlao).
3. Dimashrwn.
4. Alsiashrwn Jwhwlao.
5. Maoriyashrwn Jwhwlao.
6. Maoriyashrwn (2).
7. Belmuthi Sikhla.
8. Bida Pongbai Sabrwini Solo.

9. Malbudangni Solo.
10. Buthua Arw Lathua.
11. Daubo Raja.
12. Bagbali Raikhos.
13. Maidangshree.
14. Baswr Bwniya.
15. Ambushrwn Jhwlaolao.
16. Danek Raja.
17. Lapha Saikho Dau.
18. Hadwi Dogla Dauni Solo.
19. Daushri Khophathini Solo.
20. Ha Phisa Hwoa Dau.
21. Khwthiya Budang Sondromali.
22. Habani Bantha.
23. Lwkhishree Sikhla.
24. Swimani Solo.
25. Mwswo Janai.
26. Sase Bwiragi.
27. Bihamjw Nagirnai.
28. Maoji Arw Siyal.
29. Bwrai Khirphin (Khale).
30. Aphemaya Solo.

31. Siyalni Budi.
32. Bwrai Thadun Gainaini Solo.
33. Ganda Arw Ganda Thiphling Dau.
34. Maidangshreeni Solo.
35. Dau Ringaoni Solo.
36. Raona Raonini Solo.
37. Sase Sorda Borda Hwoani Solo.
38. Sase Abrani Solo.
39. Sisuni Jwnwm.

Madhu Ram Baro translated all these Bodo tales into the Assamese language entitled *Boro Sadhukotha* in the same year 1998. Among these folktales, “*Sase Abrani Solo*” has already been compiled by J. D. Anderson in the book *A Collection of Kachari Folk-Tales and Rhymes* in 1895 with the name of “*Abrani Khorang*”.

2. Gwmwthao Solo:

“*Gwmwthao Solo*” the meaning is “Amazing Story”. This folktale book is also an anthology of amazing stories collected by Madhu Ram Baro and published in 1998. In this book, Madhu Ram Baro has compiled 7 (Seven) folktales. The folktales are:

1. Phangse Gwmwthao Biphang.
2. Khaphalni Bwlw.
3. Sonani Akhtham.
4. Gongse Gwmwthao Bilwma.
5. Duganaini Phinsaja.

6. Gwsw Lwrbang Rajkhungri.

7. Gongse Birnai Phera.

From the collection of his folktales, society can learn a lot of knowledge. There are many moral lessons in every folk tale and reflected social pictures, beliefs, and customs of the Bodo Community.

3. Gwmwthab Solo:

The “*Gwmwthab Solo*” is an anthology of folktales collected from foreign sources and compiled by Madhu Ram Baro and published in the Bodo language in 1998. The meaning of “*Gwmwthab Solo*” is “Surprised story”. There are nine foreign folktales compiled. These are:

1. Khaphal Gwnang Ruwathi
2. Sase Gajri Akhuni swomar
3. San Arw Lwithwni Solo
4. Rani Alsestis Arw Harkyolis
5. Nainw Gajri Hangsw Phisa Mase
6. Bwthwr Sohwni Bibar
7. Sase Buddigwrwng Hinjao
8. Baradrai Lubwigrani Jalla
9. Sikhri Sikhiani Solo

All the stories in this book are foreign sources but very interesting and full of moral lessons.

4. Gubun Hadotni Solo:

“*Gubun Hadotni Solo*” meaning is “Foreign stories”. This is also an anthology of folktales collected from foreign sources and compiled by Madhu Ram Baro and published in the Bodo language in 1998. There are twelve stories, they are:

1. Mukhani Hajw (Collected from Middle Asia)
2. Dregon Baidi Thiktika (Collected from Africa)
3. Dauha Manw Gong Gwia (Collected from China)
4. Sase Abadari Arw Mase Muphur (Collected from Russia)

5. Bolod Mwswo (Collected from China)
6. Goraini Bikhungao Swithan (Collected from Pakistan)
7. Nikita Musiar (Collected from Russia)
8. Songkhrinibaidi Mwjang Mwnnai (Collected from Turkey)
9. Hangsw Raja Arw Undwi Hinjaosa (Collected from Russia)
10. Solo Mwjang Mwngra Raja (Collected from Sri Lanka)
11. Bima Phisa Gado Janai (Collected from Persia)
12. Buhut Hinjao (Collected from America)

All the stories were collected from different foreign countries and published in the Bodo language. The author collected one story from Asia, one story from Africa, two stories from China, three stories from Russia, one story from Pakistan, one story from Turkey, one story from Persia, and one from America. These are the great contributions of the Madhu Ram Baro to Bodo literature. Society can gain a lot of knowledge and moral lessons from these folktales. All folk tales are full of moral lessons reflected in social scenarios, customs and beliefs.

5. Boro Sadhukotha:

“Boro Sadhukotha” is the translated version of *“Boro Solobatha”* (Bodo folktale). Madhu Ram Baro translated it from the Bodo language to the Assamese language in the same publishing year 1998. There are thirty-nine folktales and all folktales of *“Boro Sadhukotha”* book were translated into Assamese.

Story and Moral Lesson:

In the stories of *“Boro Solobatha”* folktales book by Madhu Ram Baro, there were many important moral lessons. In the story of *“Dimashrwn”*, Dimashrwn and his mother are very genuine people who never do wrong. The

Mother has been discriminated against by the king who was her husband and also by his six stepbrothers. Both the mother and the son were very truthful people who could never think bad for others and always had faith in God. In the last part of the story, Dimashrwn has a grand success in his life and becomes the king of the country. Finally, Dimashrwn and his mother lived peacefully in the Country. This is a great moral lesson for every person.

In the story of *“Alsiashrwn Jwhwlao”* there are seven brothers in a family. Among the seven brothers, Alsiashrwn Jwhwlao is a very lazy person, in this regard, the six brothers hated him. Because he does not do any kind of work, he only eats and sleeps on the bed. This is also an important moral lesson for everyone. Lazy people do not get love and support from others but active people always get love and support from everyone.

From the stories of *“Maoriyashrwn (2)”*, *“Bida Pongbai Sabrwini Solo”*, *“Malbudangni Solo”*, *“Maidangshree”*, *“Baswr Bwniya”*. General people can learn moral lessons that those who hate others and those who are jealous of others’ property will become poor themselves. Many moral lessons can be learned from the folktale book *“Boro Solobatha”* and the Story, themes, and plots of this book are very ancient.

On the other hand, *“Gwmwthao Solo (Wonderful story)”* is also a folktale book compiled by Madhu Ram Baro. In this book, a total number of 7 (seven) folktale stories has been compiled. In every story of this book, moral lessons can be found.

Reflection of the Social Picture of the Bodo:

The folktales *“Boro Solo Batha”* and *“Gwmwthao Solo”* compiled by Madhu Ram Baro have found many situations that portray the social livelihood of the Bodo people. For instance, in *“Gwmbira Bir (Jwhwlao)”* it has seen the pictorial plowing scene in the season of monsoon which is the major time for their food items. As well as, this Scene has reflected in the stories *“Alsiashrwn Jwhwlao”*, *“Maoriyashrwn Jwhwlao”*, *“Maoriyashrwn”*, *“Ambushrwn Jwhwlao”*, *“Ha Phisa Hwoa Dau”* and *“Bwrai Thadun Gainaini Solo”*.

Further instances of social reflection can also be seen in *“Alsiashrwn Jwhwlao”* and *“Abrani Khorang”* where there are passages that show rearing

animals like goats and cows. Rearing animals are a great part of the Bodo farming procedure.

In the stories “*Alaridambra*”, “*Dimashrwn*”, “*Lapha Saikho Dau*”, “*Dau Ringaoni Solo*” and “*Maidangshreeni Solo*” hunting systems of the Bodo Community are reflected. As well in “*Maidangshree*” and “*Hadwi Dogla Dauni Solo*” the fishing pictures of the Bodo women can be found. Hunting and fishing are age-old traditions of the Bodo community.

Traditionally the Bodo women are known as very excellent in the weaving system. The picture of the weaving is reflected in the story “*Alaridambra*” through the act of two sisters *Ashagi* and *Bwisagi*.

4.3 Non-Fictional Literature:

Literature is mainly divided into two parts: Fiction and Non-Fiction. Non-fictional literature is based on real life and based on true events. It includes History, Essays, Criticism, Biographies or Life Sketches, Autobiographies and Memoirs, Travel guides and Travelogues, Academic texts, Philosophy and Insight, Journalism, Self-help and Instruction, Guides and How-to Manuals, and Humour and Commentary.

*“Nonfiction is a broad genre of writing that encompasses all books that aren’t rooted in a fictional narrative. Nonfiction writing can be based on history and biography, it can be instructional, it can offer commentary and humor, and it can ponder philosophical questions. If a book is not rooted in a made-up story, then it is nonfiction.”*⁴⁵

Madhu Ram Baro has written some nonfiction literature in the genres of autobiography, biography, literary criticism, and essays. The nonfiction literature written by Madhu Ram Baro is discussed below.

⁴⁵ Internet source: <https://www.masterclass.com/articles/learn-about-nonfiction> (Access date: 27/09/2022)

4.3.1 Life-Sketch:

The Writers writes about the great person's life history, works, and contributions to society. This is called a Biography or Life sketch. The Biography includes basic facts about a person's education, work, experience, relationship, and death. The biography gives lots of knowledge to the readers. Students can learn from a successful person's work and experience.

“A biography, or simply bio, is a detailed description of a person's life. It involves more than just the basic facts like education, work, relationships, and death; it portrays a person's experience of these life events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of their life, including intimate details of experience, and may include an analysis of the subject's personality. Biographical works are usually non-fiction, but fiction can also be used to portray a person's life. One in-depth form of biographical coverage is called legacy writing. Works in diverse media, from literature to film, form the genre known as biography.”⁴⁶

Madhu Ram Baro has also written some great men's biographies. These are discussed below:

1. Gedema Boro Jwhwlao Bishnu Prasad Rabha, 1995
2. Dr. Bhimrao Ramji Ambedkar, 1998 (In Bodo)
3. Maxim Gorky, 1998 (In Bodo)
4. Jwhwlao Jaolia Dewan, 2002 (Biography)
5. Garbwnai Lamakhwo Naipinhornanwi (Autobiography)

1. GEDEMA BORO JWHWLAO BISHNU PRASAD RABHA:

⁴⁶ Internet source: <https://en.wikipedia.org/wiki/Biography> (Access date 27/09/2022)

Madhu Ram Baro wrote a short biography of Bishnu Prasad Rabha in the Bodo language with an Assamese script entitled “*Gedema Boro Jwhwlao Bishnu Prasad Rabha*” in 1995. He translated this book into the Assamese language in 1997 entitled “*Biplabi Bir Bishnuprasad Rabha*”. He wrote about the experiences and works of Bishnu Prasad Rabha. He was a great person from the state of Assam, and he is popularly known as Kalaguru Biplabi Bir Bishnuprasad Rabha. During his students' life, he was a communist, he participated with heart and soul in the freedom movement of India.

*“Bishnu Prasad Rabha was an Indian cultural figure from Assam, known for his contributions in the fields of music, dance, painting, literature as well as political activism. As an advocate of people's cultural movement, he drew heavily from different genres of classical and folk cultural traditions.^[1] Considered a doyen of the Culture of Assam, the Assamese people affectionately call him **Kalaguru** (meaning: "the master of the arts"). He is also called by Marxists as **Sainik Silpi** (sainik "soldier", silpi "artist")^[2] for his active participation in the armed struggle, led by the Revolutionary Communist Party of India (RCPI).”⁴⁷*

Madhu Ram Baro writes his biography divided into eleven parts. In the first part, Madhu Ram Baro wrote about the main family of Bishnu Prasad Rabha. Bishnu Prasad Rabha is the son of Gopal Chandra Rabha and Gethi Rabha. He was also a well-known member of the Bodo family. He started the family of Bishnu Prasad Rabha from his grandfather Suniran Muchahary. Gopal Chandra Rabha was the son of Suniran Muchahary and Bishnu Prasad Rabha was the son of Gopal Chandra Rabha. During the childhood of Gopal Chandra Rabha, when his mother was on his deathbed, his father Suniran Muchahary handed over Gopal Chandra Rabha to a relative of the Rabha family Chandbar Rabha in the Udalguri

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Internet

source:

https://en.wikipedia.org/wiki/Bishnu_Prasad_Rabha (Access date 14/10/2022)

district of Assam. In this regard, the Rabha title became his surname instead of Muchahary.

In the second part, he writes about the birth of Bishnu Prasad Rabha. Bishnu Prasad Rabha was born in 1909 in Dhaka (the capital of Bangladesh).

In the third part, he writes about the childhood and education of Bishnu Prasad Rabha. He spent his childhood in Dhaka and also did his schooling in Dhaka with the Bangla medium. He was very interested in drama and played many character roles in dramas. He received a 'Queen Empress Prize' for scoring the first position at the entrance of all students of the Darang district.

In the fourth and fifth part he writes about college life and his revolutionary life. As a college student, Bishnu Prasad Rabha participated in the freedom movement in India during his college life.

In the sixth part he has written about his marital status. Bishnu Prasad Rabha was married to Priolata Dow in 1936. Unfortunately, she passed away after 13th months of marriage due to Pneumonia and Typhoid. Bishnu Prasad Rabha remarried Kanaklata Mehdi in 1952 and had two sons with her. It was also a very unfortunate incident that after the 10th of the marriage, Kanaklata Medhi also passed away due to a serious disease. After that, he again remarried Mohini Basumatary, who belongs to the Bodo community.

In the seventh part, the author had written about his cultural activities. Bishnu Prasad Rabha has actively participated as a Singer, Musician, and Dancer, played a character in the drama as an Artist. The author also mentions that Bishnu Prasad Rabha has composed more than 300 songs. Along with the Rabha, Bodo, and Assamese songs he had also composed English, Bengali, Nepali, Hindi, and Uriah languages. As a musician, he knew to play some musical instruments like Tabla, Esraj, Behela, Cetar, Piano, Orgen, Khola, Flute, Kham, and Bortal. Bishnu Prasad Rabha received the Kalaguru Award from Dr. Servepalli Radhakrishnan in 1941.

In the eighth part, the author wrote about the literary creation of Bishnu Prasad Rabha. He contributed by writing articles in magazines and editing books. Some famous essays are "*Manobjati*", "*Manuh*", "*Atit Assam*", "*Upala*", "*Bodwisila*", "*Sokdwisila*", "*KwinoTako Mane UrkeNopore*", "*BortiSuti*", And

“*Shrisangkardev Borgayon*”. He wrote a short story, named “*Phung*” and he wrote two novels named- “*Mising Keneng*” and “*Jivan Lalsah*”. He also wrote some drama books named- *Geoni Reoni, Muti Deol, No Pritibir Notun Jug, Bangla Gohrot Jue Lage, Juddoketro Siti, Moh*”, and *Jivan Nodir Sipare*. Bishnu Prasad Rabha also had written some literature in Bodo and Assamese languages, those are- “*Boro Songskritit Sivor Shan*”, And “*Siphungbahir Sur*” and also published some books namely as “*Boro Kristi*”, “*Boro Jatir Etihis*”, “*Deotar Jivan*”, “*Simantor Sipare*”, “*Brahmaputrar Pare Pare Evaru Adom Kaibo*”, and “*Bane Kebang*”. He also had written two essays in the Bodo language, those were- “*Bwirathi*” and “*Siphungni Jwnwm*”. Madhu Ram Baro mentions Bishnu Prasad Rabha's literary creations were mainly based on the farmers of remote areas.

In the ninth part, he wrote about Bishnu Prasad Rabha's political life. He was a great political leader, when he joined the Freedom movement during his college life, he was indirectly supported by Mahatma Gandhi. He joined in Revolutionary Communist Party of India (R.C.P.I.) after this Communist Party of India (C.P.I.) and lastly (C.P.I.) political parties and worked against the Congress government.

The tenth part was about the death of Bishnu Prasad Rabha. He died on 20th July 1969 after living for 41 years. In connection with the day, the death day of Bishnu Prasad Rabha i.e., 20th of July is observed as Rabha Day/ Rabha Diwas in Assam.

In the last part, the author writes Bishnu Prasad Rabha as a multi-talented person. He was a multi-talented personality and an all-rounder. He contributed in many different ways like- Politics, the Cultural field, singers, dancers, Artists, and musicians. In the field of literature, he has written many Essays, Dramas, Poetries, Short stories, and Novels. For example, 'Hiyar Pung', 'Sonpahi', 'Sapon Kuwali', 'Kuri Bachar Jail', 'Mamir Har', 'Banua Panchyat', 'Krishak' are the literary creation of Bishnu Prasad Rabha.

2. DR. BHIMRAO RAMJI AMBEDKAR:

Madhu Ram Baro wrote about the life and works of Dr. Bhimrao Ramji Ambedkar. He published these books in 1998 in Bodo and Assamese two languages. Dr. Bhimrao Ramji Ambedkar was an Indian Educationist, Jurist, Economist, Social Reformer, and Politician. He oversaw the committee that drafted the Constitution of India from the debates in the Constituent Assembly, he served as a Minister of Law and Justice in Jawaharlal Nehru's first cabinet after enunciating Hinduism, which inspired the Mahar (Dalit) Buddhist movement.

Madhu Ram Baro wrote about Dr. Bhimrao Ramji Ambedkar's Birth, Childhood, School life, College life, foreign student, Job life, Marital status, Social activist, Political activist, Writings, change of Religion, and Awards.

Ambedkar who was born into the Mahar (dalit) caste was discriminated against based on their socio-economic status and was treated as Untouchables. Ambedkar and other untouchable children were made to sit separately from other students even though they sat and attended the school in the same classroom, teachers paid them little to no attention nor did they give any assistance. They were not allowed to take a seat in the class, they were made to sit on the floor in a corner of the classroom. If untouchable children were thirsty someone from an upper caste had to pour the water for them because they were not allowed to touch the water. Even in this type of situation, Ambedkar earned lots of degrees in his life, he completed his M.A., MSc., Ph.D., DLit., LLB, and LLD. from different foreign Universities. Dr. Ambedkar was the first Ph.D. holder of an Indian in economics from a foreign University.

*“आम्बेदकारा फोरमान खालामना होलांदोंदि, रां गैयाब्लाबो
मानसि जानो हागौ। गोसो थायोब्लानो जेबो जायो। गोसो गैयैब्ला राजाबो
फेलें जानो हागौ। गोसो थायोब्लासो रहा ओंखारो (Where there is will,
there is way) नखराव रां गैयाब्लाबो बुहुम फरायसालिनि जौसिन
दिविफोरखौ गुबुन हादताव थाहैनाने रनथाब खुथाबैब्लाबो फोजोबनो*

हादोमोन। बियो थानायाव गुरै नाथाय साननायाव गोजोमोन (Simple in living but high in thinking)। बिनो बेखौ गेदेमा मानसि दादोमोन।”⁴⁸

English Rendering:

Dr. Ambedkar was trying to solve caste ways discrimination among the Hindus of India and finally, he made a success by writing the Indian constitution.

“बियो बर्न हिनदुफोरनि इनाय अनागारखौ बोसांनो उन्दैनिफ्रायनो नाजानानै भारतनि संबिजिर लिरनानै नाख्रेबजानायफोरनि गोबां गनखान्थियारि मोन्थायखौ आइनमतै लानो हानायनि राहा खालामनो हादोमोन।”⁴⁹

English Rendering:

And also he says,

“My pen is mightier than thousand of swords”⁵⁰

This kind of quotation is very encouraging for the young generation. In 1990, India’s highest Civilian Award, the Bharat Ratna, was posthumously conferred to Dr. Bhimrao Ramji Ambedkar, in connection with his one-hundredth birth anniversary.

3. MAXIM GORKY:

⁴⁸ Baro, Madhu Ram. *Dr. Bhimrao Ramji Ambedkar*. Priyadini

Brahma, 1998. p. 28-29

⁴⁹ *ibid.* p. 29

⁵⁰ *ibid.* p.. 20

Madhu Ram Baro wrote a world-famous writer Maxim Gorky's life sketch in Bodo Language and published it in 1998. He was a world-famous Russian writer, Socialist Political thinker, and Proponent.

“Maxim Gorky was a founder of Soviet literature and the author of world-famous works such as Mother, Childhood, My Apprenticeship, My Universities, The Life of Klim Samgin, and many plays, stories and publicistic articles. Destitute as a youth, became Russia's foremost writer; he joined the Bolshevik party in 1905 and helped organize their first legal newspaper, but drifted away during the first world war. In 1905, the first meeting between Lenin, leader of the Russian Revolution, and the great proletarian writer took place in St. Petersburg. Maxim Gorky came to know Lenin more closely in 1907 at the London Party Congress, of which he has written a detailed description. These two men were linked by true friendship and profound mutual respect. Lenin highly appreciated Maxim Gorky's work. "There can be no doubt," he wrote in 1917, "that Maxim Gorky's is an enormous artistic talent which has been, and will be, of great benefit to the world proletarian movement. Gorky opposed the revolution in October 1917 and left USSR in 1921, but returning in 1931, he accommodated himself to Stalin.”⁵¹

Madhu Ram Baro wrote about Maxim Gorky's childhood, his hard work, his jobs, book reading, revolutionaries, writing, and some other activities till his death.

Maxim Gorky was an orphan who lost his parents in his childhood and grew up under the care of his grandmother and grandfather. His full name was Alexei Maximovich Peshkov but people called him Maxi Movich and Alexei but his grandmother called him Alowasa. Maxim Gorky belonged to a poor family and faced lots of crises. He started working in a shoe shop at the very early age of ten

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Internet

source:

<https://www.marxists.org/glossary/people/g/o.htm#gorky-maxim>

(Access date 15/10/2022)

and later worked as a checker on a ship. After that, he hunted wild birds and sold them to his grandmother to sell in the market. He drew pictures at an owner's house, worked as a cook boy in a hotel and did night chowkidar in a small railway station.

While working on the ship he met Babursi Simuri, who loved reading lots of books. Maxim Gorky is becoming a good book reader; he loved reading books and gathered lots of knowledge by reading books. His grandmother restricted and punished him for reading books but he didn't stop reading and read various books. When he was fifteen years old, he went to Kazon town and met a lot of groups of thieves, political leaders, and revolutionary members. He read lots of revolutionary books banned by the Russian government. Maxim Gorky read "*The Das Capital*" by Karl Marx which was in a handwritten manuscript. After gathering lots of knowledge, he joined the revolutionary group to make Russia free from the Jaar government. He was arrested by police, and long days after his release from jail he met Kero Lesco, who was a renowned writer in Russia, and read his poetry. After this, he wrote a novel and published it under the name Maxim Gorky. He wrote many revolutionary books against the Jaar government. His famous books are as follows:

His Short stories are- "*Chelkash*", "*Old Izergil*", And "*Twenty-Six Men and a Girl*". Dramas are- "*The Philistines*" (1901), "*The Lower Depths*" (1902), and "*Children of the Sun*" (1905). His Poems are- "The Song of the Stormy Petrel" (1901); his Autobiographical Trilogies are- "*My Childhood*", "*In the World*", "My Universities (1913–1923); and his Novel- *Mother* (1906).

Maxim Gorky died on 18th June 1936 due to pneumonia.

4. JWHWLAO JAOLIA DEWAN:

Madhu Ram Baro had written the biography of the famous Bodo legendary hero Jwhwlaio Jaolia Sewan and published it in 2002. This book was approved by the Board of Secondary Education, Assam (SEBA) as a rapid reader in Bodo Modern Indian language (MIL) for class X vide letter no. *SEBA/AB/RR/15/84(Pt-11)/58537-636 dtd. 25-02-2005.*

Jwhwlao Jaolia Dewan was a legendary hero of the Bodo community. He was an agent as well as a powerful chief of the Bhutanese army when Bhutan in terms of politics and economics since ancient times, when England's Regime in India. He was the ruler of the Bhutan duar region as an agent to the Bhutanese king and a powerful chief of the Bhutanese Royal armies. In the Anglo-Bhutan War or Duar War Jwhwlao Jaolia Dewan, Thengpakhri, and Gambari Sikhla together fought against the British soldiers under the East India Company to free the Duar region. But unfortunately, all of them were defeated and killed in the battle. He did not support the English regime.

The author wrote about his birth, childhood, and all his life till death. There are a total of 13 (thirteenth) parts in this book. In the first part, the author introduced the geographical areas of the Duar region. The duars covered an area of around 4,400 (four thousand and four hundred) square miles and it was divided into 17 (seventeen) duars under the Kingdom of Bhutanese from the 17th (seventeen) century. The Bodo people lived in these duar areas and they had to pay taxes to Bhutanese kings.

In the second part, the author writes about the birth story of Jwhwlao Jaolia Dewan. There was a couple in Daoshri Habrang or Deoshri village, who did not have any children. The name of the couple was Saoria and Deoshri. In the last, the name of the village Daoshri Habrang was known in the name of this woman Deoshri. They were a very rich couple, they had everything and only did not have a child due to which they were not satisfied in life. Deoshri prayed every day to her deity Bathou Bwrai or Sibrai for a child. Sibrai also came for her prayer in a day and told her to solve their problems, just keep in belief do not tell others. After a long day, When Deoshri is alone inside the room Sibrai comes into the room in the disguise of her husband Saoria a few times. After Sibrai left, her husband Saoria came from the paddy field along with cattle and she shocks him by showing and she asked her husband. But her husband was also shocked and he bites her for that. On this night Sibrai comes into the dreams of Saoria and tells him *“This was me, coming to solve your childless problem”*. For this problem, the village was calling a meeting and through this meeting, the villagers decided to leave the baby in the forest when it was delivered. In this regard, when the baby

was born a boy, the villagers left this boy in the forest. After this, the old Bhutanese couple got the boy and the boy grew up in the care of this old couple Jongda Dupha and Lotha Dupha. They named the boys as Jaojeng and after Jaojeng who later became Jwhwlao, Jwhwlao Jaolia Dewan.

In the third part, the author wrote about Jaojeng's childhood period. In his childhood, he started to go to the forest with the cowboys. He shows his talent and confidence to cowboy friends. Other cowboys were also shocked by showing his power, he climbed the tree and ran on the hills. One day Jaojeng killed a tiger when the tiger came to eat their cows.

In the fourth part, Madhu Ram Baro writes about the adulthood period of Jaojeng. when Jaojeng was in his adulthood he didn't go with the cowboys instead he went to Bhutan's greatest festival Losal and participated in Cultural programs with his friends.

In the fifth part, the parents of Jaojeng decided to marry him with Asisukhi and went to the parents of Asisukhi. Both families were ready to get married after the next Losal festival, which was to be organized at Chirang Duar. Along with the cultural events, some other competitions were to be held like sword fighting and horse riding in the coming year's Losal festival.

In the sixth part, the author wrote about the Losal festival held at Chirang Duar. Especially about Jaojeng who had won the sword-fighting and horse-riding competition. Sengswo Khampa, one of the powerful fighters of the Bhutanese kingdom lost the competition along with all the Buthnese fighters.

In the seventh part, the author wrote about the king of Bhutan offering a job to Jaojeng as a collector.

In the eighth part, Jaojeng goes to Assam Duar along with 1000 soldiers and does his duty. He met three named Jumidars Ratna Uzir, Bijit Narayan, and Sikhna Mes. Among these jumidars, Ratna Uzir wasn't satisfied with the new subedar Jaojeng and protected his works. Ratna Uzir, Bijit Narayan, and Sikhna Mes all jumidars discussed and protected the new subadar Jaojeng from doing his work. But Sikhna Mes didn't support them. On the other hand, Ratna Uzir and Bijit Narayan meet with old subadar Sengswo Khampa and he agrees to support them. They spread false rumors in the public against the new subadar Jaojeng.

In the ninth part, Ratna Uzir and Bijit Narayan meet Devid Scot who was the major agent of East India Company, and agree to fight against the Bhutanese.

in the tenth part, the author wrote about the parents of Jaojeng Jongda Dupha and Lotha Dupha who were physically not in good condition as they were turning old. Asisu comes into Jaojeng's house and takes care of his parents. Both the parents and Asisu constantly prayed to god Sibrai for Jaojeng.

In the eleventh part, Ratna Uzir, Bijit Narayan, Sengswu Khamp, and Devid Scot unitedly prepare for the war. They decided to attack the Losal festival at midnight. Jaojeng came to know about their plan and decided to fight them back with the help of the Bhutanese soldiers. Jaojeng taught the soldiers new techniques, and ideas and prepared them for the war.

In the twelfth part of the book, the author wrote about how the war began and how it came to an end. At midnight of the Losal festival, the British soldiers attacked the Assam Duar from the east side. The British soldiers lost the battle against the Bhutanese soldiers in those three days of war. After losing the war, they again decide to attack the Assam duar from the three sides and prepare themselves for the war. When Jaojeng came to know about their plan, he also started preparing for the next war. This time Jaojeng promises to kill the two jumidars Ratna Uzir and Bijit Narayan. Jaojeng collects the uniforms of the British soldier and goes to their camp in their uniform disguising himself as one of them. Jaojeng killed the two jumidars Ratna Uzir and Bijit Narayan and brought their heads from the British soldier's camp.

The next war began, this time the British soldiers attacked the Assam Duars from three sides and Sengswu Khampa also protected the border between Assam and Bhutan. Due to a shortage of food and water, many soldiers didn't take part in the war. Finally, the British soldiers won this time but Sengswu Khampa died in the war. The Bodo legendary Heroes and Heroines like Sikhna Mes, Thengphakhri, and Gambari died in this war along with Jaojeng (Jaolia Dewan) and Bhutanese soldiers. When Asisu came to know about the death news of Joajeng, she couldn't bear the pain of losing him and committed suicide by jumping into the Leopha River.

In the Anglo-Bhutan War or Duar War, Sikhna Mes, Thengphakhri, Gambhari, and Jaolia Dewan together fought against the British soldiers under the East India Company to free the Duar region. But unfortunately, both of them were defeated and killed in the battle. He was a freedom fighter of Bodo leader in the northeastern region when England had the regime in India. Jaolia Dewan did not accept the English regime. They fought against England to stop the English regime and to recover the villagers by a small Bodo team in the area.

4.3.2 Literary Criticism:

Literary criticism is one of the most important parts of non-fictional literature. It develops Fictional literature, studies, evaluates and interprets fictional literature. Literary criticism has different types.

The Literary criticism book was not available in the Bodo literature. *Thunlai Arw Gohena* is the first literary criticism book in Bodo literature. It was published by Monoranjan Lahary in 1979. After this, Brojendra Kumar Brahma published *Thunlaiarw Sansri* in 1986, and *Jariminni Nwjjwrao Boro Thunlaiin* in 1988 published by Madhu Ram Baro.

Guneswar Mushahary writes about the literary criticism of Madhu Ram Baro, “बर’ आव सावरायनाय थुनलाइ” (Literary Criticism in Bodo).

“मधुराम बर’आ गोबां रायथाइ आरो थुनलाइ सावरायनाय
लिरबिदां लिरलांबाय। बिथांनि सावराय थुनलायनि गेजेराव *History of
Bodo Literature* आनो मख’जाथाव। इंराजी रावयै लिरनाय *language*
नि सायाव लिरनाय बिजाबा फरायसाफोरनि थाखाय जोबोद गोनां
होननानै बुंनो हायो।”⁵²

English rendering:

⁵² Brahma, Anil Kumar. Boro Thunlai Bijirnai, N.L. publications, Kokrajhar, Assam, 3rd edition, 2021. p. 33

*“Madhu Ram Baro has written many essay and literary criticism. Among these, his **“History of Bodo literature”** is mention able. His language study, written in English language is very important for the students.”*

And also, Guneswar Mushahary writes about the Madhu Ram Baro’s contributions,

“बर’ थुनलाइनि जारिमिन”, “The Historical Development of the Bodo Language” नि लिरगिरि मधुराम बर’ आ सोरजिलु थुनलाइ दानायाव नांथाबदों। बिथानि बे गानें बिजाबा फरायसाफोरनो गोनं खामानि फेगोन- बेयाव बुंनांगौ गैया। बर’आ बिनि अनगायैबो गोबां थुनलाइ आयदानि लिरबिदां लिरदों। बिथानि सावराय थुनलाया जोबोद मानगोनां (Standard) गोजौ थाखोनि जादों।⁵³

English rendering:

*“The writer of **“History of Bodo Literature”**, **“The Historical Development of the Bodo Language”**, Madhu Ram Baro is writing in the creative literature. These two books of Madhu Ram Baro will be very helpful for the students. Along with these books Baro writes many articles in literature. His literary criticism is very high levels standard.”*

⁵³ Brahma, Anil Kumar. Boro Thunlai Bijirnai, N.L. publications, Kokrajhar, Assam, 3rd edition, 2021. p. 34

The literary contributions of Madhu Ram Baro are as follows -

1. *Jariminni Nwjjwrao Boro Thunlai, 1988*
2. *Thunlai Arw Boro Thunlai (Literature and Boro Literature, Critical Aspects with Reference to Boro)*
3. *Boro Thunlaini Saorathayari Jarimin (Critical History of Boro Literature)*
4. *Boro Raithaini Lu (Criticism of Boro Prose Literature)*
5. *Boro Khonthaini Lu (Criticism of Boro Poetical Literature)*
6. *The History of Boro Literature*
7. *Shipung Gungang (Boro Part)*
8. *Boro Rao Arw Harimu (In Boro)*
9. *Boro Loka Sahitya, 1995 (Vol-I)*
10. *Boro Loka Sahitya (Vol-II)*
11. *Boro Loka Sahitya (Vol-III)*
12. *Boro Lokogit (In Assamese)*

1. Jariminni Nwjjwrao Boro Thunlai:

This book is a collection of History of Boro Literatures published in 1988 under the editorship of Madhu Ram Baro. Chronologically it is the third book in literary criticism in Bodo literature.

The author writes in the introduction of this book:

“The Bodo group of languages include Bodo Kachari, Dimasa Kachari, Rabha, Garo, Tiwa, Tipra, Chutiya, Koch, Hajong. Karbi and some other allied sub-groups of it. The Boro Kachari or simply Boro language is spoken all over Assam. Arunachal, Nepal, Bhutan, Meghalaya, Nagaland, Manipur, Tripura, West Bengal and Bangla Desh. According to the Census Report of 1971, the Boro speakers of Assam was estimated at about 6 lakhs. The Boro spreading areas stretch from Dhubri in the west to North Lakhimpur in the east. In Assam it has different dialects viz. (1) Kokrajhar and Dhubri, (2) Goalpara and South Kamrup, (3) North Kamrup. (4) Darrang. (5) Nowgaon and Karbi Anglong.

The Boros have no Script of their own. The Christian Missionaries used Roman Scripts while translating their religious books and composing text books for school towards the end of the 19th century for the first time. The Boro writers proper used Assamese (also Bengali) scripts for composing their books and magazines during the first quarter of the 20th century "Bibar" was the first Boro magazine edited by Satish Chandra Basumatary in 1924. "Boroni Gudi Sibsa aro aroj" was the first book written by Mada Ram Brahma. It was published in 1926 as its first edition.

The Boro books and magazines were very irregularly published upto 1952. The year of the inception of the Bodo Sahitya Sabha, Boro Literary Organisation. The publication of Boro books and magazines and also Souvenirs were to some extent regular after this year. Boro language was recognized as a medium of instruction in primary level of school teaching from 1963. Lot of books were published thereafter in regular way. The scripts for the school teaching were Assamese upto 1975. when Devanagari scripts replaced Assamese for school children in 1976.

The language it recognized as M.I.L. by Gauhati University Northeastern Hill University (Shillong), It was recognized associate official language of Assam in 1984. The Bodos are Now trying to fulfil their requirements of this language having mongmiten from the centre

Boro language consists of rich folk literature as a first age in literary works. The second age of literary perfection was started by the Christian Missionaries from the last period of 150 century. The third period of classical work started towards the first quarter of the 20th century by the Bodo scholar proper Modern period began from 1963 when the language was recognized as the medium of instruction in school teaching. Renaissance could be brought immediately after this

year to bring out all sorts of books in the college. The language and literature are now developing in a rapid order.”⁵⁴

There is a total of 18th articles in this book. All articles are very important for the higher education level of Bodo medium students. Deferent renowned Bodo writer's articles have been found in this book. They criticized all genres of literature. The articles and writers are given below:

1. **Boro Thunlaini Mugaphari** (Division of Ages in Bodo Literature) by Madhu Ram Baro.
2. **Boro Thunlaini Pharidaoga (Boro Endle Muganiphrai Alongbar Mugasim)** (The Trends of Boro Literature from Endle Age to Olongbar Age) by Herombo Narzary
3. **Boro Khuga Thunlai** (Boro Folk-literature) by Madhu Ram Baro
4. **Boro Jatragan Arw Phaothai** (Bodo Dramatic Show on Open Stage and Boro Dramatic Literature) by Dimbeswar Narzary
5. **Boro Thunphaothai: Bini Mithinwgwnang Akhuphwr** (Salient Features of Boro Drama) by Kamal Kumar Brahma
6. **Boro Khuga Thunlai** (Boro Folk-literature) by Madhu Ram Baro
7. **Boro Jatragan Arw Phaothai Thunlai** (Bodo Dramatic Show on Open Stage and Boro Dramatic Literature) by Dimbeswar Narzary
8. **Boro Thunphaothai: Bini Mithinwgwnang** (Salient Features of Boro Drama) by Kamal Kumar Brahma
9. **Athikhal Boro Khonthaini Bithun** (Trend of Present Boro Poetry) by Dharnidhar Owary
10. **Boro Soloma: Sungdo Saoraiithai** (Boro Novel: A Short Criticism) by Guneswar Muchahary
11. **Sungdo Solo: Boro Sungdoni Pharidaoga** (Short story: The Trend of Boro Short Stories) by Horeswar Basumatary

⁵⁴ Baro, Madhu Ram. *Jariminni Nwjrwo Boro Thunlai*. N.L. Publications, Guwahati, 2007

12. **Boro Jiukhworang Thunlai** (Boro Biographical Literature) by Girindra Brahma Dwimary
13. **Boro Solomani Phongwisw** (An Aspect of Boro Novel) by Rajendra Nath Brahma
14. **Boro Raithai arw Saoraitai** (Boro Essays and Criticism) by Brajendra Kumar Brahma
15. **Boro Methai Thunlai** (Boro Music Literature) by Madhu Ram Baro
16. **Boro Gotho Thunlai** (Boro Child Literature) by Pryadini Brahma
17. **Boroni Dhwrwm Thunlai** (Boro Religious literature) by Madhu Ram Baro
18. **Boro Khothaini Mithinwgnang Bathra** (Some Aspects of Boro Poetry) by Madhu Ram Baro
19. **Boro Laisi** (Boro Magazines) by Dinonath Basumatary
20. **Boro Laisi Arw Radab Bilai** (Boro Magazines and News Papers) by Madhu Ram Baro
21. **Boro Thunlai Daogaphunaini Somphari** (The age of Rapid Progress of Bodo literature) by Madhu Ram Baro

Among these articles, the eighteenth and the seventh article was written by Madhu Ram Baro. The seventh article written by Madhu Ram Baro is analyzed below:

1. **Boro Thunlaini Mugapari (Division of Ages in Bodo Literature):**

In this article, Madhu Ram Baro wrote about the Missionary Age in the Bodo literature. According to Madhu Ram Baro in this article, missionaries wrote the Bodo grammar in 1884, Mech Grammar in 1889, and translated the bible into the Bodo language. They wrote the Bodo language using the Roman script. For these, this period was known as the Missionary Age.

The years from 1920 -1952 is known as the Developing Age of the Bodo Literature. Some Magazines and books were published during this period.

The year 1952 is known the Era of the Bodo Literature. During this year, some educated Bodo people like Dhornidhar Basumatary, Jogendra Basumatary, Sonaram Thaosen, Biren Brahma Pathgiri, Anandaram Muchahary, and Prasenjit Brahma were trying to establish Bodo literature.

The Bodo Language was established as an Associate Official Language of Assam and introduced as the Medium of Instruction in Lower Primary (LP) Schools within Assam in 1963. Gauhati University accepted the Bodo as a Mother Indian Language (MIL) subject in 1977. For this reason, this period is known as the Renaissance of Bodo literature.

2. Boro Khuga Thunlai (Boro Folk-literature):

In this article, Madhu Ram Baro wrote about the Bodo Folk literature. He divided Bodo Folk Literature into two parts: Folk songs and Essays.

The author mentions about the divisions in Folk songs like Patriotic song, Ballads, Farmer's songs, religious songs, Songs of a Cowboy- Laokhar Methai, Child Care Songs- Gotho Burkhainai Methai, Romantic Songs, Marriage Songs, Prayer Songs, Bwisagu Songs, Comedy Songs, Enjoyment Songs, Playing Games Songs, and Hymns- Mwnthwr.

The Author also mentioned about some divisions made in the Essays. These are Folktales, Proverbs, and Beliefs. The author has included so many folksongs in this article.

3. Boro Methai Thunlai (Boro Music Literature):

In this article Madhu Ram Baro wrote about the history of Bodo Music literature. He mentioned some of the published Bodo Dramas and Folk song books. Those are- *Balab Gase* by Nileswar Brahma published in 1952, *Khonthai Bidang* by Kali Kumar Lahary in 1952, *Folk Songs of the Bodos* by Mohini Mohon Brahma in 1960, *Bwisagw Nerswn Methai* by Kanindra Lahary in 1981, *Methai Bidang* by Gobinda Ramciary in 1984, *Sonakhi Bijab* by Pramod Brahma in 1968 and *Dimapur* by Baneswar Basumatary in 1968.

There are some songwriters in Bodo Literature like Osthad Kamini Kumar Narzary, Bhaben Narzy, Girindra Brahma Dwimary, Dr.Liladhar Brahma, Giyannigiri Mathur Basumatary.

“रुंसारि नीलेस्वर ब्रह्म आरो गिरीन्द्र ब्रह्म दैमारीनि
लिरनायफोराव बर मेथाइनि गोथो सानस्रिगुदि आरो नंगुबै सल
बेरखाडो”⁵⁵

English Rendering:

[The principal features of Bodo song and real pack are reflected in the songs of Nileswar Brahma and Girindra Brahma Dwimary.]

4. Boroni Dhwrwm Thunlai (Boro Religious Literature):

Madhu Ram Baro discusses the writings of the Bodo Religion. The people of the Bodo community didn't have the habit of writing. All of the Folk Tales, Dramas, and Songs were passed orally from generation to generation therefore religious books are not available in Bodo literature.

Madhu Ram Baro mentioned that Joynarayan Basumatary's *Bathou Dhwrwm Bijab* published in 1977 had some traditional rules and regulations, prayers of Bathou written in this book. Some critics had also published religious books in Bodo literature. The author mentioned Modaram Brahma's *Boroni Gudi Sibsa Arw Aroj* (1926), Mohini Mohon Brahma's *Folk Songs of the Bodos* (1960), Bhaben Narzry's *Boro Hokolor Somaj Aru Songskriti* (1966), Pramod Chandra Brahma's *Sonaki Bijab* (1968), Sukumar Basumatary's *Boro Khuga Methai* (1969), Khogen Lahary's *Dworilai* (1980), Lobin Boro and Uddhob Muchahary's *Kherai Mwsanaini Santhwo* (1982), Mothur Basumatary's *Bathou Mwnthina* (1983), Bihuram Boro's *Gibi Bithai* (1984), Girish Chandra Narzary's *Bwrai Bathou Kheraisali* (1984), Mohendra Narzary's *Boroni Nidan* (1961), *Akhol Bodol* (1969), *Brahma Giyan* (1972), *Siddi Jog* (1975), Bishnu Prasad

⁵⁵ Baro, Madhu Ram. *Jariminni Nwjrwo Boro Thunlai*. N.L. Publications, Guwahati, 2007. p. 63

Rabha's *Boro Harimuaao Shib* (1976), Moheswar Narzary's *Moni Bathou* (1984), Nobin Brahma's *Sanphrwmbw Phujigra Huda* (1980).

Some religious literature was also published in some form of collected books and magazines. Madhu Ram Baro mentions Kameswar Brahma's "*Dhwrwmkhwo Da Neosi*" (Swdwmsri-1975), Ganesh Brhma's "*Ung Brahma Songbijit*" 1976, "*Boro Dhwrwm Harimu*", "*Dwimu*", 1982, Manoranjan Lahary's "*Boro Hari*", "*Boro Dhwrwm*", "*Gwdan Boro*" 1982, Madhu Ram Baro's "*Borophwrni Dhwrwmni Bithun*", "*Raithai Bihung*" 1979, "*Boro Harimuaao Bathou*" "*Thansali*" 1980, "*Iswar*", "*Gwdan Thunlai*" 1980, "*Dhwrwm Thunlaini Bini Jengna*", "*Ringkhangshri*" 1985, "*Bathou Firfila*" 1985, "*Bathoua Dhwrwmna Jathwse Puja*" and "*Uziphinnai*", and "*Songrai*", 1985. Madhu Ram Baro mentions about his seven articles on criticism of Bodo Religious literature in different books.

The author also mentions the contribution of Christian Missionaries to the religious literature of the Bodos. The missionaries also translated some religious books into the Bodo language. They were- *Gwjan Radaini Batra* (1938), *Jisuni Maonai Dangnai* (1938), *Gwdan Radai* (1938) (New Testament), *Bible ni Solo* (1942), *Jisu Christoni Mwdwini Solo* (1944), *Gitphwr* (1961), and *Gwdan Dengkhwni Methai* (1975).

5. Boro Khonthaini Mithinw Gwnang (Some Aspects of Bodo Poetry):

In this article, the Author wrote about some prevailing aspects of Bodo Poetry. According to Madhu Ram Baro, Poetry is the highest number in Bodo literature and he discusses old and new Bodo poetries. Modaram Brahma's "*Boroni Gudi Sibsha Arw Aroj*" 1926, Modaram Brahma and Rupnath Brahma's "*Khonthai Methai*" 1936, Kalikumar Lahary's "*Khonthai Bijab*" 1951, "*Khonthai Bihung*" 1952, Pramod Chandra Brahma's "*Sonakhi Bijab*" 1968. Classical, Mysticism, or Romanticism were the main trends of old Bodo poetry.

As a modern Bodo poetry Madhu Ram Baro discussed, Somor Brahma Chwodury's "*Radab*" 1958, Guneswar Muchahary's "*Ha Fisa Hwoa*" 1981, "*Ferengga Dao*" 1984, Khungkhra's "*Amorni Gwjwnpuri*" 1976 translation, and Anju's "*Nwngni Jiu Angni Bibungthi*" 1983. In the modern Bodo poetry,

Mysticism or Romanticism is reducing and the modern trend of poetry Symbolism and Elegy are increasing in the modern Bodo poetries.

6. **Boro Laisi arw Radab Bilai (Boro Magazines and News Papers):**

Madhu Ram Baro wrote about the Bodo magazines and Newspapers. The Magazine and the Newspapers are also a part of the literature. The magazine plays a major role in Bodo literature from the very beginning of the Bodo literature. Madhu Ram Baro mentioned “*Boroni Fisa Oh Ayen*”1915, as a Magazine of Haoraghat Boro Sonmiloni Organization. This was the first book of Bodo Literature. “*Bibar*”1924 was also a magazine of the Boro Satro Sonmiloni. After this, he mentions Pramod Chandra Brahma’s “*Bithorai*” 1932, “*Mushri oh Sansri*” 1937, “*Alongbar*” 1938, “*Hathorkhi Hala*”1938, and “*Fungni Hathorkhi*”1952. Except for all these 7 (seven) magazines, Madhu Ram Baro mentioned a total number of 104 (one hundred and four) magazine names and the first publications years till 2002. These magazines were published by the Bodo community’s Social Organizations, Political Organizations, and Religious Organizations.

The Newspapers of the Bodos are not available in the Bodo literature. “*Bonzar*” 1972, was a weekly newspaper published by Bihuram Boro. It was the first newspaper in Bodo literature. Madhu Ram Baro mentioned 13 (thirteen) names of the newspapers, the year of the first publication, and the location. These are-

1. ‘Bonzar’ (1972) Weekly from Udalguri, Assam
2. ‘Argeng’ (1976) Weekly from Barama (Baksa District) Assam
3. ‘Radab’ (1977) Weekly from Kokrajhar, Assam.
4. ‘Bodosa’ (1991) Weekly from Kokrajhar, Assam.
5. ‘Bibungsar’ (1991) Weekly from Guwahati, Assam.
6. ‘Bodoland Radab’ (1993) from Kokrajhar, Assam.
7. ‘Jwngblit’ (1993) Weekly from Udalguri, Assam.
8. ‘Bibungthi’ (1994) Half-monthly from Guwahati, Assam
9. ‘Thulungga’ (1996) Weekly from Guwahati, Assam.
10. ‘Horkhab’ (1997) Weekly from Udalguri, Assam.

11. 'Songbhad Shaptahik' (1997) Multilingual weekly from Guwahati, Assam.
12. 'Gwdan Khworang' (1985) Bilingual (Boro and Assamese languages) half-monthly from Guwahati, Assam.
13. 'Gyan Bigyan Barta' (1990) Bilingual (Boro and Assamese languages) half-monthly from Guwahati, Assam.

7. Boro Thunlai Daogaphunaini Somphari (The Age of Rapid Progress of Bodo literature):

Madhu Ram Baro analyses the rapid progress of the Bodo literature. While he was writing, Bodo books were not available. But the Bodo books are very needful for students in that time. Every genre of literature- Poetry, Short story, Drama, Novel, Child Literature, and Criticism books was very limited for society. Only a few poetry books and short story books were published. Now, the Bodo books are also increasing in numbers in every aspect of the literature. The author also mentioned that along with the rapid progress of the Bodo literature books, there was also a rapid progress of the Bodo language in the fields of Administration and Academics.

The whole article of this book introduces the developing progress of the Bodos. This book displays the old families of the Bodo community, and the rapid progress of their Linguistics, Literature, Administrative, and Academic fields.

Most of Madhu Ram Baros's literary contributions are not found in markets as well as his home. The mentioned below books are not to be found, they are:

1. Thunlai Arw Boro Thunlai (Literature and Boro Literature, Critical Aspects with Reference to Boro)
2. Boro Thunlaini Saorathayari Jarimin (Critical History of Boro Literature)
3. Boro Raithaini Lu (Criticism of Boro Prose Literature)
4. Boro Khonthaini Lu (Criticism of Boro Poetical Literature)
5. The History of Boro Literature
6. Shipung Gungang (Boro Part)

7. Boro Rao ArwHarimu (In Boro)
8. Boro Loka Sahitya, 1995 (Vol-I)
9. Boro Loka Sahitya (Vol-II)
10. Boro Loka Sahitya (Vol-III)
11. Boro Lokogit (In Assamese)

4.2.2.3 Essay:

Essay is a very important part of the Non-Fiction literature and is also needed while studying for the degree courses. It forces us to do things like to clarify, arrange ideas and information, evaluate sources, and employ critical judgment, it improves knowledge and aids in the learning process. The essay is typically a condensed written assignment that presents the author's point of view.

“Essay, an analytic, interpretative, or critical literary composition usually much shorter and less systematic and formal than a dissertation or thesis and usually dealing with its subject from a limited and often personal point of view.”⁵⁶

Madhu Ram Baro also wrote some essays in Bodo Literature. He published (2) two essay books and also wrote essays for some magazines and journals and newspapers. Madhu Ram Baro’s two essay books are:

1. *Abhaoa Swlwngthai Arw Bini Sanggrangthi, 1988*
2. *Rao Arw Ronsai, 2000.*

1. Abhaoa Swlwngthai Arw Bini Sanggrangthi, 1988:

This book was written by Madhu Ram Baro based on the subject Environment as the rapid reader for Class Nine (IX) and Ten (X) Bodo medium students. Later it was revised and enlarged by Shri Ganesh Chandra Wary and published in 1988. The book is completely written on Environmental Studies and the main target of this book is awareness about Environmental Science among the

⁵⁶ Internet source: <https://www.britannica.com/art/essay> (Access date 30/11/2022)

students. The meaning of this book is Environmental Study and its Awareness is approved by the Board of Secondary Education, Assam (SEBA) vide no. *SEBA/AB/RR/15/84/2359-88 dtd. Guwahati. the 4th December 1997.*

It was a very encouraging take by Madhu Ram Baro to write about Environmental study, part of science along with Language, Literature, and Culture. There are a total of 9 (nine) chapters along with the Introduction and Exercise in *Abhaoa Swlwnghai Arw Bini Sanggrangthi (Environmental Study and its Awareness)* 1988. All chapters are connected with the topic. The chapters are as follows-

1. Chapter- I, Introduction
2. Chapter- II, Environment and its Constituents- i
3. Chapter- III, Environment and its Constituents- ii
4. Chapter- IV, Environmental Pollution and Its Impact on Life
5. Chapter- V, Preservation of Nature- Its Importance
6. Chapter- VI, Some important historical pollution related accident
7. Chapter- VII, Legal Measures for Preservation of Environment
8. Chapter- VIII, Environment- Tradition and Culture
9. Exercise

Chapter- I: Introduction:

The author writes about nature, animal life, and their relationship in the introductory chapter of this book. He also mentions the relationship between nature and people. He depicts Nature as the teacher of the people. People have learned everything from nature since time immemorial. But people have become sincere and knowledgeable about other animals in this world. They have society, culture, politics, economics, and literature. In the field of science and technology, they are growing advanced among others in the world.

All people know, the relationship among nature, animals, and the people. Without nature, there would be no animals and people but people are going to destroy nature by cutting trees, hunting wild animals, and using a huge number of scientific-technological devices like cars, water pumps, generators, wood cutter machines, bombs and making factories and using fertilizers, medicine. Air, Water,

and Soil pollution are affecting nature, animals, and human life as well. This way, the environment has become imbalanced. After this, when people realized their mistakes, they started organizing various types of seminars and workshops in different countries around the world. As well as the Green Revolution movement was also started.

Chapter- II: Environment and Its Constituents (i):

Madhu Ram Baro wrote about the environmental constituents and structure in detail. According to the author, the meaning of environment is-

“A surrounding of external conditions including development or growth of people, animal, plants, living or working conditions”⁵⁷.

In this chapter, Madhu Ram Baro divided the environment in a broad sense into two types. These are :

1. Internal Environment and
2. External Environment

1. Internal Environment: The Social structures, living status, Law and order, and Cultures are the Internal environment.

2. External Environment: Air, water, Soil, Forest, and other natural events and the sources of animal food systems are the External environment.

Again, the external environment was divided into two parts- The Natural environment and the social environment or the Physical environment which is called the Non-Physical environment.

The environment consists of five spheres, these are- Space, Atmosphere, Hydrosphere, Lithosphere, and Biosphere.

Along with these, the author mentioned the food chain of animals and the environmental balance.

Chapter- III: Environment and Its Constituents (ii):

⁵⁷ Baro, Madhu Ram. *Abhaoa Swlwngthai arw Bini Sanggrangthi*.

Dibya Prakashan, Panbazar: Guwahati-Assam. 1998. p. 13

In this chapter, the author wrote about the study of the External environment. The environment is different types in different geographical areas. But its characteristics are the same. There are some disciplines divided into study the of environmental science. These are:

1. Ecology
2. Historical background of Ecology
3. Biosphere
4. Biodiversity
5. State of the environment

The author discusses these very deeply in the five disciplines of the elements of environmental study.

Chapter- IV: Environmental Pollution: Its Impact on Life:

The author wrote about Environmental pollution and the causes of pollution. When the natural status of environmental elements changes that are called environmental pollution. The sources of environmental pollution are two types. These are:

1. Natural source and
2. Human creation source or innovation.

1. Natural source: Natural sources are completely natural. Earthquakes, Volcanoes, Tsunamis, Landslides, Storms, etc. are the natural sources of environmental pollution, they can change the environmental status. This is called environmental pollution.

2. Human creation source or innovation: Some works of people are making the environment polluted. The use of Machines, Vehicles, the working of Industries and Factories, and the use of medicine cause environmental pollution. These kinds of pollution are man-made, and people can reduce/discard it if they wish.

There are some pollutions that affect humans, animals, and plants. These are:

1. Air pollution
2. Water pollution
3. Land pollution
4. Sound pollution

5. Environmental pollution due to radiation.

1. Air pollution: There are some causes of air pollution. These are:

1. Use of vehicles and machines.
2. Foundation of Industries and factories.
3. From the garbage's.
4. Some Natural causes.

Some hazards from air pollution are as follows:

- Health Hazards
- Hazards to Flora and Fauna.

2. Water pollution: The causes of water pollution are as follows:

1. Unnecessary water uses at home.
2. Water uses of industries.
3. Use of medicines.
4. Flood

Polluted water has some kind of effects that are harmful to humans, animals, and plants.

3. Land pollution: The land is also polluted due to the human nature. If people urinate anywhere on the land, throw garbage wherever they want, and throw animal dead bodies anywhere in an open field, the land will be polluted. The causes of land pollution are-

- Due to human nature.
- Destroying of forests/ deforestation
- Industrial works.
- Due to cultivation by using medicines.

4. Sound pollution: Sound pollution is also environmental pollution. The human can receive a sound in a difference from 20 Hz frequency to 20,000 Hz frequency known as human Audio Frequency. The intensity of a sound for a human is 30 decibels to 40 decibels. If the intensity is crossed over 40 decibels, then there is sound pollution. The causes of sound pollution are the horns of Vehicles, the sounds of Industries, airplanes, Ships, Bomb blasts etc.

5. Environmental pollution due to radiation: The rise in the natural radiation levels brought by human activity is referred to as Radioactive Pollution. According to estimates, 20% of the radiation we are exposed to is the result of human activity. The use of radioactive materials in Mining, handling, processing, and storage, the use of radioactive reactions to produce energy (such as nuclear power plants), use of radiation in research and medicine (such as X-rays) are examples of human activities that release radiation. And author asked again what about modern conveniences like computers, microwaves, radio transmitters, wireless devices, and smartphones?

Consequently, the radiation comes from a variety of sources and poses a number of health issues, high-energy radiation is primarily responsible for radiation contamination (such as cancer or death). So, when analyzing the causes of radioactive contamination and its impacts, we will concentrate on the sources of radiation with a significant potential for health effects. Yet, other radiation types (at low doses over a longer period of time) may still have negative effects on health, such as Neurological, Reproductive, and Cardiac issues.

Chapter- V: Preservation of Nature- Its importance:

In this chapter, Madhu Ram Baro wrote about the importance of Natural Resources and their Preservation and Protection. He mentioned three types of Natural Resources. These are-

1. Renewable Resource
2. Non-Renewable Resource and
3. Permanent Resource.

1. **Renewable resource:** Any resource that can naturally replace itself over time is said to be Renewable. It is sustainable even after human consumption. The Renewable resources are- Hydropower, Geo-thermal power, Wind energy, and Solar energy. Biomass refers to organic material from plants or animals.

2. **Non-renewable resources:** Oil, Natural gas, Coal, and nuclear energy are the four main categories of Non-Renewable energy. Fossil fuels are terms that refer to Coal, Natural Gas, and Oil all together. The term "fossil fuels" refers to the

fossilized remains of plants and animals that were produced deep within the Earth over millions of years.

3. Permanent resource: There are some Permanent Natural Resources. These are the sun, Wind, Water, and Rocks. These kinds of resources are never ends.

Chapter- VI: Some important historical pollution-related accidents:

The author wrote about some Pollution-related accidents in the world in this chapter. He mentions five major Pollution-related accidents from different countries, they are as follows:-

1. Minamata Lake accident in Japan: The condition is known as Minamata disease because it was first identified in the city of Minamata in the Japanese prefecture of Kumamoto. It began from 1932 to 1968 with the release of methylmercury in the industrial wastewater from a Chisso Corporation–owned chemical plant. It has also been proposed that some of the bacteria in the sediment may have converted some of the mercury sulphate in the wastewater to methylmercury. When the local population consumed fish and shellfish from Minamata Bay and the Shiranui Sea contaminated with this highly toxic chemical, mercury poisoning occurred. Chisso and the Kumamoto Government did little to stop the epidemic. During these 36 years, poisoning and related deaths of both people and animals persisted. Cats who experienced the effects were referred to as having "dancing cat fever" because they were so intense.

A Neurological condition known as Minamata illness was brought on by severe mercury exposure. Signs and Symptoms include Ataxia, numbness in the hands and feet, general muscle weakness, loss of Peripheral Vision, and damage to Hearing and Speech. In extreme cases, insanity, paralysis, coma, and death followed within weeks of the onset of symptoms. A congenital form of the disease affects the fetuses in the womb, causing Microcephaly, extensive Cerebral damage, and symptoms similar to those seen in cerebral palsy.

2. Gas leak in Bhopal, India: A chemical leak in the year 1984 caused the Bhopal disaster in the Indian state of Madhya Pradesh. It was dubbed as the worst industrial accident in history at the time. About 45 tons of the hazardous gas Methyl Isocyanate escaped from a pesticide plant controlled by the Indian

division of the American company Union Carbide Company on December 3, 1984. Tens of thousands of people sought to evacuate Bhopal as the gas floated over the heavily populated neighborhoods surrounding the factory, killing thousands of people instantly.

It was predicted that between 15,000 and 20,000 people died in all. A few hundred dollars in compensation were given to many of the about 500,000 survivors who experienced Respiratory issues, Eye irritation or Blindness, and other illnesses as a result of being exposed to the deadly gas. Investigations eventually revealed that the accident had been caused by lax operating and safety practices at the understaffed plant. The location of the defunct factory was given to the state of Madhya Pradesh in 1998.

3. Chernobyl disaster in Russia: The 1986 Chernobyl disaster was brought on by a defective reactor design that was operated by unqualified staff. At least 5% of the radioactive reactor core was discharged into the environment as a result of the steam explosion and flames, which led to the deposition of radioactive elements across much of Europe. On the night of the catastrophe, two Chernobyl plant workers perished in an explosion, a total of 3 lakh people died along with 28 additional persons passed away from acute radiation sickness a few weeks later. As a result of the catastrophe, about 350,000 people had to be evacuated, relocation efforts are still ongoing in those locations. The International Atomic Energy Agency was notified by Ukraine on February 24 that Russian forces had assumed control of all Chernobyl installations.

4. Three Mile Island accident in America: The Three Mile Island accident occurred when the Three Mile Island, Unit 2 (TMI-2) reactor partially melted down on the Susquehanna River in Londonderry Township, Pennsylvania, not far from Harrisburg, the state capital. It started around 04:00 am on March 28, 1979, when radioactive vapours and iodine were released into the atmosphere. The incident represents the deadliest nuclear power plant accident in US history. It has a Level 5 - Accident with Wider Implications rating on the International Nuclear Event Scale, which is a seven-point scale. A stuck-open pilot-operated relief valve (PORV) in the primary system and subsequent breakdowns in the non-nuclear secondary system caused significant amounts of nuclear reactor coolant to leak

during the accident. The initial inability of plant personnel to identify the problem as a loss-of-coolant accident exacerbated the mechanical difficulties (LOCA). Operators and management were unprepared for the worsening crisis due to Insufficient training and procedures. These shortcomings during the incident were made worse by design flaws, such as awkwardly placed instruments and controls, the use of multiple alarms that were similar to one another, and a failure of the equipment to clearly indicate the level of coolant inventory or the location of the stuck-open PORV.

The incident crystallized public and activist worries about nuclear safety and resulted in new rules for the nuclear sector. It hastened the failure of new reactor construction initiatives. Concerns over the accident's potential health consequences on the region were made by anti-nuclear groups. While other studies did not find a statistically significant rise in the rate of Cancer, several epidemiological studies examining the incidence of Cancer in and around the area since the accident did. The nature of this research makes it challenging to establish a causal link between the event and cancer.

5. Some mentionable environmental pollution accidents: The author mentions some environmental pollution-related accidents in the world. These are analyses below:

a. Torrey Canyon oil spill:

“Torrey Canyon left the Kuwait National Petroleum Company refinery at Mina Al-Ahmadi, Kuwait (later Al-Ahmadi), with a full cargo of crude oil, on 19 February 1967. The ship had an intended destination of Milford Haven in Wales. On 14 March, she reached the Canary Islands. Following a navigational error, Torrey Canyon struck Pollard's Rock on the extreme Western end of the Seven Stones between the Cornish mainland and the Isles of Scilly on 18 March 1967.”⁵⁸

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Internet

Source

(https://en.wikipedia.org/wiki/Torrey_Canyon_oil_spill)

Date

04/04/2023

Around One lakh birds and a lot of water insects and fishes died in this accident.

b. Chemical accident in Frankfurt, German: The explosion of a Silo in the Palatinate town of Oppau in 1921 resulted in 561 fatalities, making it the deadliest chemical mishap in German history. Glass panes broke in Frankfurt am Main, and Munich can hear the crash.

c. Cleveland East Ohio Gas explosion: On Friday, October 20, 1944, in the late afternoon, there was a gas explosion in East Ohio Cleveland. Over 131 people were killed as a result of the gas leak, explosion, and flames that followed, and a square mile of Cleveland, Ohio's east side was completely devastated.

In this Chapter, the author wrote about some important and world-historical environmental pollution-related accidents to the aware of this kind of accident.

Chapter- VII: Legal measures for the preservation of the Environment:

In this chapter Madhu Ram Baro wrote about Environmental pollution and its legal measures for the protection and preservation of the environment. The author mentions some World and countries' legal measures or laws and acts of environmental preservation.

Generally and globally he mentioned several nine acts, Nine acts for air pollution, One act for Sound pollution, five acts for water pollution, seven acts for dangerous and bad, two acts for radiation pollution, three acts for insecticides, three acts for flora and fauna, three acts for Smokes protection, two acts for land use and development, two acts for homeland, one act for environment, one act for surrounding, four acts for flora and fauna, and two miscellaneous acts for environmental preservation.

For example:

1. Nuclear test ban treaty - 1963
2. Increasing Nuclear ban treaty - 1968
3. Constitutional Rights to oil pollution in the south ocean – 1963
4. Air pollution protection act- 1981
5. The Indian boiler act- 1923
6. The factories act- 1948

7. The Industries (Development and Regulation) Act- 1951
8. Sound Pollution Act – 1951
9. Industrial Act – 1948
10. Petroleum Act – 1934
11. Atomic Act – 1934

The author mentions a total number of fifty-four acts for the preservation of the environment.

Chapter- VIII, Environment- Tradition and Culture:

Environment- Tradition and Culture have a deep internal relationship with each other. Madhu Ram Baro wrote about the generics of the people and their culture in the environment. The people stay in different locations and adjust to the environment of that area. Their living system, food habits, and all cultural structures are adjusted according to the environment of that area. The environment and weather are not equal to other locations or countries. In this regard, the colour of people is also not equal in comparison to different countries. For example- Aryans are White, and Nigerians are Black. These all are for different environmental structures in different countries.

Exercise: After discussing eight (8) chapters in detail about the Environmental Study and its Awareness, the author kept an exercise part in the last part of this book.

In every chapter of this book, the author keeps questioning in chapter wise. Which questions teach students the basics and importance of environmental science.

Generally, the *Abhaoa Swlwngthai Arw Bini Sangrangthi* (Environmental Study and its Awareness) book is very important for society. The people are the main culprit for the Environmental Pollution. Balancing the environment is in the hands of people. People must be aware of environmental pollution. Environmental pollution can react and harm every animal's life. This book is suggested to people with a lot of knowledge about environmental science.

2. Rao Arw Ronsai (Language and Essay) 2000

Rao Arw Ronsai meaning “Language and Essay” is a treatise Bodo written by Madhu Ram Baro where the writing techniques of Language, Grammar, Composition, Literature, and Essay are composed. It was published by N.L. Library, Guwahati, Assam first edition in 2000. It’s a very important book for the Bodo medium students in the Higher Secondary level to university level. This book was composed on the need basis of Bodo medium students. This book is very important, and many new things have been found in this book that are very important in the present day for students to participate in the Competitive Exams. The book is mainly divided into two parts- the first is “Language and Grammar” and in the second part he composed “Composition”. Along with these two parts he had divided this book into six chapters.

The main chapter of this book is mentioned below:

1. Chapter- I, Language, Grammar, Classification of Grammar
2. Chapter- II, Phonology, Vowels, Consonants
3. Chapter- III, Morphology
4. Chapter- IV, Syntax
5. Chapter- V, Composition
6. Chapter- VI, Essay

The author writes the Language and Grammar in part-1, chapter-I to chapter-IV, in this book, and another two chapters are Composition and Essay in chapter-V, and chapter-VI. All chapters of the “Rao Arw Ronsai” book are going to be analysed chapter-wise.

Chapter- I: Language, Grammar, Classification of Grammar:

In the part on language in this chapter, the author wrote about the meaning of Language, Bodo language as the Associate Official Language and its Dialects, Regional Language, Link Language, International Language, Artificial Language, Argot, Code Language, and Sign Language.

In Chapter One, Madhu Ram Baro analyzed the Bodo Language, Grammar, and classification of Boro Grammar. To read clearly and understand easily chapter 1 has been divided into two parts. These are “Language” and “Grammar”.

In the part of Language, he explained very clearly about the language. According to Madhu Ram Baro, the language is:

“समाजाव मानसिफोरा गावबागावनि साननाय हनायफोरखौ
सासेया गुबुन सासेनि सिगाडाव गारां बोनानै फोरमायनाय राहायानो
राव।”⁵⁹

English Rendering:

“In a social setting, the medium through which one another communicate one’s thoughts and ideas vocally is language.”

Madhu Ram Baro mentioned that the Languages had been created differently by Family, Community, Society and Area in a different situation. For example, there are Assamese and Bodo Language in Assam, the Assamese Language belongs to the Indo-European Language Family and the Bodo Language belongs to the Sino-Tibetan Language Family. Time and Situations have created dialects between a Language and among these dialects, only a particular dialect becomes a Standard Language. The Kokrajhar dialect is considered the Standard Language of the Bodo people. He also mentions that the Bodo language was accepted as an Associate Language of Assam. Bodo language is the mother tongue of the Bodo community, English is the second and Hindi is the third language of the Bodos. Assamese is the regional Language of Assam; Hindi is the National Language of India and English is the International Language of the world.

In the Grammar part of the chapter-1 Madhu Ram Baro had analyzed about the meaning of Grammar. According to Madhu Ram Baro Grammar is:

⁵⁹ Baro, Madhu Ram. *Rao arw Ronsai*, N.L. Publications, Guwahati, 2000. p.1

“जाय बिजाबखौ फरायोब्ला मोनसे रावखौ थार हिसाबे
 फरायनो, लिरनो आरो रायज्जायनो हायो बेखौनो रावखान्थि (grammar)
 बुडो। बेयो राव सोलौनायनि गोजाम खान्थि।”⁶⁰

English Rendering:

“Books contributing significantly in reading, writing and speaking a particular language can be said grammar. It is a traditional method of learning a language”

In the grammar section of part 1, the author wrote about the meaning of Grammar, Traditional Grammar, Linguistics, Grammar for studying Subjects, and the History of Grammar.

In the last part of this chapter Classification of Grammar, the author wrote about the Classification of Grammar, Phonology, Morphology, Syntax, Sound level, and Words.

Along with the meaning of Grammar, he also clarified Traditional Grammar. The Grammar which was earlier studied in Educational Institutions is Traditional Grammar. Presently Language is being studied from the viewpoint of Linguistics. Linguistic study is the new method to study a Language. *The Outline Grammar of the Kachari (Boro) Language* (1884) by Reverent Sidney Endle was the first Bodo Grammar in language. He composed this grammar by collecting the Bodo dialect from the Darang district.

Madhu Ram Baro classified Grammar into three parts. These are:

- Phonology
- Morphology and
- Syntax.

Chapter- II, Phonology, Vowels, Consonants:

⁶⁰ Baro, Madhu Ram. *Rao arw Ronsai*, N.L. Publications, Guwahati, 2000. p.2

Phonology is most frequently used, it studies the Speech sounds of a language or languages and the laws governing them, particularly the laws guiding the composition and combination of speech sounds in language. The vowel letters indicate sounds where the Vocal tract is always open, whereas consonants represent sounds where the Vocal tract is closed. Pitch, Emphasis, Volume, and Length are used by vowels to distinguish their sounds.

In Chapter- 2 Madhu Ram Baro discussed very Phonology, Vowels, and Consonant letters of the Bodo language.

In the phonology section of chapter II, he discusses letters of use in the Bodo language and clearly mentions these. The letter can be pounded into two types, Vowel and Consonant letters. There are a total of Twenty-two indigenous letters in the Bodo language. Among these six are Vowels and 16 are Consonant letters. Along with these 22 letters, sometimes another letter of Devanagari script is also used in case of writing the loan words in Bodo.

Vowels: The six indigenous vowels of Bodo language are: अ, आ, इ, उ, ए, औ. These are short in pronunciation- ई, ऊ, ऋ, औ, this letter of Devanagari script is also used in Bodo to write the Loan words. These all are monophthong letters. The symbol of Vowels, when used with the consonant letters, are as follows –

- The 6 vowels and their symbols are used in the indigenous Bodo language.

अ-’ आ – ा इ – ि उ – ु ए – े ओ – ो

- The vowels and its symbols which are non-indigenous are used only in Loan words of the Bodo language.

ई – ी ऊ – ू ऋ – ृ ऐ – ै औ – ौ

- **Consonants:** There are sixteen indigenous consonants in the Bodo language. These are: ख, ग, ङ, ज, थ, द, न, फ, ब, म, स, ह, र, ल, व, य. Along with these the letters क, घ, च, श, ष, झ of the Devanagari script are also used to write the Loan words in the Bodo language.

As mentioned by Madhu Ram Baro, there are some differences between Vowels and Consonant letters. These are:

- Vowels are uttered smoothly without any but consonant gets many obstructions.

- Vowels can be pronounced without any combinations but Consonants cannot be pronounced without the help of Vowels.
- All Vowels are uttered from the oral cavity but some consonants are uttered using the nose like ɔ̃ , ɔ̃ , ɔ̃ are called Nasal consonants and others are Oral Consonants.
- A Vowel can make a Consonant nasal by placing the Nasal Consonant before the vowel. For example ɔ̃ , ɔ̃ , but a Consonant letter cannot make a Nasal consonant.
- The Vowels of the Bodos are short but when it is placed in the last position of the word, it is pronounced long. On the other hand, the Consonants are short and always short.
- The Consonant letter has a cluster for example: ɔ̃ but Vowels cannot be clustered.
- All Vowel letters are voiced but some consonant letters are voiceless for example: ɔ̃ , ɔ̃ , and some consonant letters are voiced for example: ɔ̃ , ɔ̃ .

Chapter- III, Morphology:

The study of Morphology examines how morphemes or the Constituents of Words combine or stand alone to convey a variety of meanings. Madhu Ram Baro discussed Morphology in this chapter- III. He discussed all parts of the Morphology. These are-

Noun, Adjective, Pronoun, Gender, Number, Case, Declension, Person, Declension Pronouns, Verb, Mood, Verbal Tense, Conjugation, Roots, Indeclinable, Voice, Change of Voice, Compound, Copulative Compound, Relative Compound, Determinative Compound, Appositional Compounds, Numeral Compounds, Indeclinable Compounds, Suffixes, Primary Suffixes, Secondary Suffixes, Feminine Suffixes, Affixes, and Numeral Definitive.

Chapter- IV, Syntax:

Syntax is the placement of words in Clause, Sentences, and Phrases as well as the study of how Sentences are put together and how their elements interact. Madhu Ram Baro discussed all the parts of Syntax in the Bodo Language. The parts of Syntax discussed by the author are as follows-

Kind of Sentences, Expansion and Contraction of Sentences, Conversation of Sentences, Combination of Sentences, Analysis of Sentences, Narration, Parsing, Interchange of Part of Speech, Idioms, Phrases, Word and Sentence Construction, and Proverbs.

Chapter-V, Composition:

The act of writing or the finished piece of writing are both referred to as Composition. The “Composition” word’s meaning and definition is-

“The word composition comes from the Latin componere, meaning "put together" and its meaning remains close to this. Writing classes are often called composition classes, and writing music is also called composition. This can also describe things besides writing that are "put together." You could say an abstract painting has an interesting composition. Any mixture of ingredients can be called a composition. Geologists study the composition of the earth: what it's made of and how it formed.”⁶¹

Madhu Ram Baro in this chapter wrote about the ideas of Composition writing with examples. He divided Composition into 4 (four) parts and discussed it in detail. These are:

1. Expansion of Idea
2. Letter Writing
3. Diary
4. Work experience
5. Literature
6. **Rhetoric**

1. Expansion of Idea: Expansion is the process of growing larger than previously or the state of doing so.

Central Idea, Substance, Comprehension Test, Precis Writing

2. Letter Writing: Letter writing is a medium of written communication that is printed or handwritten on paper. It is typically mailed or delivered to the

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Internet

source

<https://www.vocabulary.com/dictionary/composition> (11/04/2023)

Addressee in an envelope. Such messages sent by mail is a Letter, a written form of exchanging ideas between two people.

Dalil or Agreement Writing, Case Memo writing, Bill, Challan, Payment Receipt, Sale deed for cow, Hundi, Copyright for selling book, Hand note, Advance payment receipt, Sale deed.

3. Diary: The diary is a type of autobiographical writing where the writer frequently keeps a record of their thoughts and actions. The diary is candid in a way that it is written for sole purpose and not for publication. The author explained the diary writing in Bodo with the example of the table in the book.

4. Work experience: Work experience is a student or an Employee's history and Volunteer experience each of them should be described in clear, simple, yet descriptive language. A potential Teacher or Officer should be able to understand from reading- his/her work experience by description, of what his/her duties were, what skills he/she has acquired, his/her talents, and his/her accomplishments.

Along with this, the author also mentioned that a student can also write their work experience after completing the Course. A Student can write Work Experience on- what he learned, and how much he has improved during the period of the course. The author explained very well about the work experience with examples.

5. Literature: Every written work can be considered literature, but the term is used more precisely to refer to writings that are specifically regarded as works of art, particularly Prose Fiction, Drama, and Poetry. The concept has been broadened to encompass Oral literature in recent centuries, most of which has been transcribed.

The author mentions two types of Literature. These are- Subjective and Objective. Subjective Literature is when the author writes about their own and own characteristics Autobiography, Elegy, Meditation, Essay, and Criticism are the types of Subjective Literature.

On the other hand, Objective Literature is when the author writes about others is called Objective literature. For example- Biography, Epic, and Ballad are the basic Objective types of literature.

6. Rhetoric: Rhetoric is the language used to write literature that makes the literature and the sentence very inspiring, informative, motivational, and persuasive to the readers and listeners. Rhetoric is used in literary writings and Figures of Speech.

The author mentions two Rhetoric in the Bodo language. These are:

The Figure of Words and the Figure of Speech:

The Figure of Words: The Figure of Words makes the sentence adorn and sweet which is impressive to the listeners or readers. The Flavour (गोरुब हांखो गहेना), the Fun (बिखनले गहेना), and the Equivoque (खेखा बिबुंसार गहेना) are the main parts in Figure of Words. Madhu Ram Baro explained it very well with examples.

The Figure of Speech: The Figure of Speech is any deliberate departure from a literal statement or accepted use to emphasize, make clear, or accentuate a spoken or written expression. The Simile (रुजुनाय), the Contrast (उत्था), the Hyperbole (बायगना), the Irony (खेखारि), the Metaphor (रुजुथा- रुजुग्रा), the Personification (सुबुंखिन्धि) the Transferred Epithet (बोस्लायथि गुन), and the Metonymy (लैखोन) are the main parts of the Figure of Speech. The author explained it all very well with examples.

7. Prosody: Prosody is the study of rhythm and sound effects as they appear in verse, as well as the many descriptive, historical, and theoretical approaches to the study of these structures. It is a branch of contemporary Literary criticism. The Tone, the Stanza, the Lines, the Measure, the Symbols, the Vowels, the Triplets, the pause, and the rhythms are discussed in the prosody. The author discussed these very clearly along with the examples.

8. Passion: Passion is generally a desire or feeling. Passionate feeling that motivates action is referred to as fervour, ardour, enthusiasm, and zeal. The term "passion" refers to an intensely moving or uncontrollable feeling. Madhu Ram Baro mentions about nine (9) passions. Those are- 1. Love, 2. Heroic, 3. Fearful, 4. Pathetic, 5. Disgustful, 6. Quietestic, 7. Comic, 8. Wonderful, and 9. Terrible.

The author explains these very well along with the examples.

Chapter-VI: Essay:

The Essay is broad and combined with the Letters, a Paper, an Article, a Pamphlet, and a short Fiction. An essay is a piece of writing that presents the author's argument. Common uses for Essays are Literary Criticism, Learned arguments, Observations of everyday life, Memoirs, and author reflections. Works of Verse have been given the name "Essays," but almost all modern essays are written in Prose. Madhu Ram Baro divides an Essay into three types and an essay should include an Introduction, Explanation, and Conclusion. These types of Essays are:

1. Descriptive, 2. Narrative, and 3. Reflexive

1. Descriptive: The Descriptive Essay is a type of essay where the students are asked to describe an item, person, place, event, and feeling. The ability of the learner to write an account of a specific experience is encouraged by this type of essay. As an example of the descriptive type of essay, the author writes fourteen essays. Those are given below:

1. The Cow, 2. Paddy Crops, 3. Tea Garden of Assam, 4. Natural Resources of Assam, 5. Flood of Assam, 6. Drugs, 7. Kaziranga National Park, 8. Television, 9. Library, 10. Home industry of Assam, 11. Home industry of the Bodos, 12. Journalism, 13. Guwahati City, and 14. News Paper.

2. Narrative: One might imagine narrating a story when writing a Narrative essay. These types of essays are frequently Personal, Experiential, and Subjective, giving students the ability to express themselves in original and frequently deeply emotional ways. As an example of the Narrative essay, the author wrote seven essays. Those are given below:

1. Bwisagu, 2. Christmas, 3. Kherai, 4. Country Traveling, 5. Traveling, 6. Mahatma Gandhi, and 7. Chathis Chandra Basumatary.

3. Reflexive: The Reflexive type of essay is a kind of creative writing where an experience or scenario is studied through self-reflection in reflective writing. New ideas learned or shared opinions on a particular experience while writing is a Reflective Essay. It can also be made up but it is typically personal writing about an experience. As an example of the Reflexive Essay, the author wrote eleven essays. Those are given below-

1. Roles of Students 2. Students and Politics 3. Social Movement 4. Forest Festival, 5. My Aim in Life, 6. Environmental Pollution 7. Contribution of Science at Present 8. Olympic Games 9. Unity of India 10. Population Problems of India and 11. Some Problems of the Bodos.

Madhu Ram Baro wrote all those essays and explains it's very well with clear examples.

4.3.4 Various Articles:

As per other articles, found a lot of articles of Madhu Ram Baro's in different magazines, souvenirs, and newspapers. As per some critics, Madhu Ram Baro has written over 500 articles in Bodo, Assamese, and English languages.

According to Mangalshing Hazowary:

“बर, असमीया, इराजी रावनि गुबुन गुबुन लाइसि मोखां बिलाइ, खुगा लाइसि, लाइथुन खौरां लाइसिआव (500) लिरबिदांफोर साफाइना नुजालांबाय। खन्थाइ, राइथाइ, सल', सल'मा, फावथाइनि दासिम दिहुनजानाय मधुराम बर'नि बिजाबफोरानो बयनिखरुइबो बांसिन।”⁶²

English rendering:

“There are (500) articles have been published in various magazines, newspapers, souvenirs, and mouthpieces of the Assamese, English, and Bodo languages. Madhu Ram Boro's books on poetry, essays, stories, novels, and dramas are the highest number among of the Bodo writers.”

⁶² Phulung, Mouthpiece of North Kokrajhar Anchalik Committee, All Bodo Students Union, 7th issue, 2014. p.p. 6,7.

The given below are the article of Madhu Ram Baro. Collected from the deferent magazines, souvenir, etc.

1. Bharatni Swlwngthai Mohor

Bharatni Swlwngthai Mohor is an essay written by Madhu Ram Baro he writes this article the educational status of India and published in *Sujunai Bijab*, it's a syllabus-approved textbook of Bodo (MIL), collected and compiled by Madhu Ram Baro, Bhupen Narzaree, and Surendra Nath Goyary. Which is Prescribed by the Assam Higher Secondary Education Council for the first and second year of Higher Secondary Courses and published by Mrs. Sunita Ladia, Bhagawati Prakashan, Panbazar, Guwahati. On behalf of Assam Higher Secondary Education Council, Assam. First edition- August 1997.

2. Gwribsin

Gwribsin is a poem by Madhu Ram Baro. He wrote this poem on the poorest person in the country and published it in *Khonsai Bidang (Bathi Bahagw)*. Its newly prepared syllabus approved textbook on Bodo language for Class IX and X, which is compiled and approved by the Board of Secondary Education, Assam, Guwahati-21, 7th Edition: 1997.

3. Boro Raoni sayao osomiya Raoni gwhwm

A criticism is written by Madhu Ram Baro on the influence of the Assamese language in the Bodo language. It's published in the *Bagsari* a Souvenir of the 37th conference, Bodo Sahitya Sabha held at Baganpara, Nalbari, B.A.C. Assam. Edited by the editorial board and published by the reception committee. on 10, 11 & 12 March 1998.

4. Osomiya Bhasar Gortonot Boro Hokolor Obodhan

A criticism written by Madhu Ram Baro on the contribution of the Bodos in the development of the Assamese Language. It was published in the *Smriti Granho* a souvenir of Silver Jubilee of Barama College in 1999.

5. Boro Thunlaiyao Boro Aijwfrni Bihwma

A criticism of the contribution of Bodo women in the Bodo literature by Madhu Ram Baro and published in *Barma Bisombi*. A souvenir of the 33rd annual conference of the All Bodo Students Union and the 29th Annual Conference of Nalbari District Committee, ABSU held at Julee Mwidan, Barama, Nalbari. It was edited by the editorial board and published by the reception committee, in the year 2001.

6. Khuga Thunlaini Akhuthai (Characteristics of Folk Literature)

A criticism by Madhu Ram Baro on the Characteristics of Folk Literature and published in *Sonathi Khampha*. A souvenir, Golden Jubilee celebration the 41st annual session of Bodo Sahitya Sabha and the 34th annual conference of All Bodo Students Union, All Bodo Women's Welfare Federation (7th), All Bodo Employees' Federation (7th), Dularai Bodo Abadari Afad (1st), and Bodo Writers' Academy, published by the reception committee at Jehelao Swmbra Phwthar Goybari, Basugaon, B.A.C. Assam, 2002. Chief editor- Zumaidala Basumatary

7. BTAD ni Unao ABSU aa ma Maonanggwn

A criticism on the activities of the All Bodo Students Union, after the Bodo accord, Bodoland Territorial Area District in 2003 with the Central Government, State Government and the Separate state Bodoland movement team of the Bodos. This article is published in the *Rou Rwthwn*, a souvenir of the 36th annual conference of the All Bodo Students Union and published by the reception committee, held at Rowta Chariali on 14th & 15th February 2004.

8. Jwngblaori Khunthiya

Jwngblaori Khunthiya is a poem by Madhu Ram Baro, written on the milestones of scientific developments around the world. This poem is published in *Sujunai Bijab*, a syllabus-related textbook of Bodo (MIL) for H.S. 1st year & 2nd year under A.H.S.E.C. compiled and editor by Madhu Ram Baro, Bhupen Narzaree and Dinanath Basumatary and published by N.L. publications, Panbazar, Guwahati, first published in 2005.

9. Thunlai: Beni Sungdo Sinaithica

A criticism writing on the literature and its short introduction by Madhu Ram Baro. It's published in the *Ban Raja*, a souvenir of Bodo Sahitya Sabha. Which is edited by the editorial board and published by the reception committee, on 16th annual conference of Bodo Sahitya Sabha, held at 42 NI Mungkhlong Fwthar, Sirajuli, Dhekiajuli in the district Sonitpur, Assam. on 19th, 20th, & 21st, January 2007.

10. Subung Somajni sayao Buhumnangari Bengkon Khantini Gwhwm

A criticism on the impact of globalization communication in society by Madhu Ram Baro. It's published in the *Mugani, Sakhi* mouthpiece of All Bodo Students Union, a Special issue of the year of education, 2006-07, published on the occasion 39th annual conference at Jaoliya Dewan Fwthar, Kasikatra. In the district of chirang, B.T.A.D. Assam. on the 13, 14, 15, and 16th February 2007.

11. Sanbwlaori Raithai Thunlai

A criticism writing on the fictional literature by Madhu Ram Baro, published in *Bonjai* It's a souvenir of the 39th annual conference of All Bodo Students Union held at Jaoliya Dewan Fwthar, Kasikatra in the district of Chirang, B.T.A.D. Assam. Which is Published by the reception committee, on the 13, 14, 15, and 16th of February 2007.

12. Hinjao Maharikhou Swlwgwra Khamnaini Bithangkhi

A criticism by Madhu Ram Baro writing on the decision to make the clever women. It's published in *Rani Phukhri* a souvenir of the 11th biennial conference of the All Bodo Women's Welfare Federation (ABWWF) held at Mahiranga Phaothinasali, Khoirabari, under the district of Udalguri, B.T.C. Assam. Which was edited by the editorial board and published by the reception committee, in the year 2010.

13. Habab Nidankhwo Man Hor

Habab Nidankhwo Man Hor is a poem written on the problems of people by Madhu Ram Baro. It's published in *Thunlai Sujubijab*, a syllabus-approved textbook of advanced Bodo. Which is prescribed by the Assam Higher Secondary Education Council, for H.S. 1st year & 2nd year class and published by N.L. publications, Panbazar, Guwahati-1 on behalf of Assam Higher Secondary Education Council, 1st edition: August 2006.

14. বি টি এ ডিৰ লক্ষ্য

A criticism in the Assamese language on the future of the Bodoland Territorial Area District (B.T.A.D.) by Madhu Ram Baro. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol-2, Issue-1, January 2013, and published by the publicity cell.

15. প্রশাসনীয় ক্ষমতাৰ বিকেন্দ্ৰীভূত

A criticism in the Assamese language written by Madhu Ram Baro, on the power exercise of the police. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol-2, Issue-3, March 2013, and published by the publicity cell.

16. ৰাজনীতিত ত্যাগৰ আদৰ্শ

A criticism in Assamese language written by Madhu Ram Baro, on the role models of politics. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol-2, Issue- 4, April 2013, and published by the publicity cell.

17. বিশ্বায়নৰ প্ৰভাৱ

A criticism in Assamese language written by Madhu Ram Baro, on the effects of globalization. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol- 2, Issue- 6, June 2013, and published by the publicity cell.

18. কলাগুৰু বিষ্ণুপ্ৰসাদ ৰাভাৰ ব্যক্তিত্বত এভূমুকি

A criticism in the Assamese language written by Madhu Ram Baro, on the Kalaguru Bishnuprasad Rabha's short life sketch. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol-2, Issue- 7, July 2013, and published by the publicity cell.

19. সুকীয়া বৰো ৰাজ্য গঠনৰ প্ৰসংগত

A criticism in the Assamese language written by Madhu Ram Baro, on the creation of a peaceful separate state Bodoland. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol- 2, Issue-9, September 2013, and published by the publicity cell.

20. বৰো সকলৰ জাতীয় সত্ৰ

A criticism in the Assamese language written by Madhu Ram Baro, on the National spirits of the Bodo organizations. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol- 2, Issue-10, October 2013, and published by the publicity cell.

21. ভাৰতৰ বৰ্তমান ৰাজনৈতিক প্ৰেক্ষাপট

A criticism in Assamese language written by Madhu Ram Baro, on the political context at present in India. It was published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol- 3, Issue-2, February 2014, and published by the publicity cell.

22. ৰাজনৈতিক কুটিলতা

A criticism in Assamese language written by Madhu Ram Baro, on the politicization of politics. It's published in *Bodoland*, a Monthly Bi-Lingual News Magazine of Bodoland Peoples Front (B.P.F.), Vol-3, Issue- 3, March 2014, and published by the publicity cell.

23. Boro Subung Methai

An essay on the folk songs of the Bodo. It has been written in the Assamese language by Madhu Ram Baro and translated by Dr. Laishri Mahilary. It's published in *Siphung Gungang*. A collection of Essays by various authors on the folk songs of different tribal groups of plains of Assam. Which is edited in Assamese by Birendra Nath Dutta, and translated editor in Bodo by Dr. Ismail Hussain, and published by N.L. publications Kokrajhar, BTR, Assam. In October 2019.

There are a total 23rd articles of Madhu Ram Baro found in this study from a variety types of books. Among these, 3 articles are poems, 1 article is an essay, and 19 articles are criticisms. Among these 19 criticism articles, 9 articles are written in the Assamese language and others are written in Bodo language.

4.3 Finding:

In this chapter, the study discusses Madhu Ram Baro's literary contribution in Bodo literature. The major findings of this study are –

1. Madhu Ram Baro has contributed a total of 35 (thirty-five) books in literature.
2. His contribution in literature can be classified mainly in fiction and non-fiction.
3. Madhu Ram Baro has contributed in every genre of literature. One (1) book is a novel, two (2) books are drama, three (3) books are short stories, two (2) books are poetry, five (5) books are folktales, one (1) book is child literature, seven (7) books are biography or life sketch, twelve (12) books are literary criticism and two (2) books are essay books.
4. His literary contributions can find in three languages- Bodo, Assamese, and English.

5. The themes of his contribution in Assamese and English Literature is also taken from the Bodo community.
6. Maximum of his literary contributions are very social.
7. Maximum of his literary contributions are approved for high school to University levels courses.
8. The readers can learn lots of knowledge, moral lessons, and inspiration from the literary contribution of Madhu Ram Baro.
9. The maximum books of his literary contributions are not available in the markets as well as not found in his home.