



STUDY OF ASSAMESE SHORT STORIES OF THE POST-RAMDHENU ERA (1970-2020)

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ABSTRACT

Short stories are one of the parts of modern Assamese literature. The post-Ramdhenу period is dated, the background is considered and an overall evaluation of the short stories of this period is presented. In view of the limited scope of the research work, the physical aspect will be covered with special mention of some Assamese short story writers of this period.

Keywords: *Assamese, Short Story, Literature.*

1. INTRODUCTION

Short story is a popular part of modern Assamese literature. This section of literature has reached its present level through changes at different times without being confined to traditional definitions. On this path, *Jonaki* (1889), *Banhi* (1909), *Awahan* (1929), *Jayanti* (1936), *Ramdhenу* (1) 950 the contribution of such magazines is no less. With the progress of time, short stories have always adopted new themes and styles. The 'Ramdhenu Era' began in the fifties of the 20th century with the focus of *Ramdhenу* magazines and this magazine stopped publishing in 1963. As soon as it happens, the *Ramdhenу* dynamics are seen to be slowing down. Instead of capturing the *Ramdhenу* genre, the storytellers started presenting the content, creation, gestures, etc., especially in some directions. Assamese short stories in the direction of forms began to look for more innovation and consequently the concept of forms in the Assamese short story genre attracted the readership. The political, of contemporary society, The creation of stories centered on economic, cultural, etc. expands the field of short stories. The emotional storytellers prevalent in the society are spread through short stories with the help of different organs. Seen trying to do it.

2. SUBJECT OF RESEARCH

The contribution of Assamese short stories from every era is remarkable. Assamese short stories in each genre have progressed through certain customs. Similarly, in the story of the *Post-Ramdhenу* era, it is seen with specific experiments.

3. PURPOSE AND IMPORTANCE OF RESEARCH

It is important to study Assamese short stories of the post-Ramdhenу era. Systematic research studies in the short story aspects of this period are limited. The purpose of this research is to make a systematic analysis of the short story code while discussing the aspect of Assamese short story aspect of the post-Ramdhenу era. The 21st century stories will cover the intimate aspect of the 17th century (1970-2000).

4. METHODS OF RESEARCH

This research book uses analytical and theory based methods.

5. HYPOTHESIS

Short story will be decided as an example.

- a) The aspect of short stories of the Post-Ramdhenу era will be revealed.
- b) The dynamic nature of Assamese short stories of the Post-Ramdhenу era will be decided.
- c) The form of the Assamese short story of The Post-Ramdhenу Sugar can be expected to emerge.

6. RESEARCH CONTENT

The history of Assamese short stories can be divided into four broad sections as follows:

1. Early age or *Jonaki* era (1892-1929)
2. *Awahan Era* (1929-1940)
3. Post-war era or *Ramdheni* era (1940-1970)
4. Post-*Ramdheni* Era (1970- 2000)

The next stage of the *Ramdheni* era has been named as the Post-*Ramdheni* Age. Gobinda Prasad Sharma has named this period as the *Post-Ramdheni* Age and said this - in the early sixties though the *Ramdheni era* is over. It can be said that despite the running of *Ramdheni* Magazine, no magazine could take charge of the quality of rainbow and the leadership of contemporary literature for many more years despite *Manideep's* bread and enthusiasm from the readers. Some features are revealed in the story of this time:

- 1) Importance of one's own experience, feelings, perceptions, etc. in short stories.
- 2) The creation of story less stories instead of story stories.
- 3) Exclusion of traditional organs of the story.
- 4) Avoid family, love and love, social, etc. in the story.
- 5) Description of the inner aspect of the mind rather than the external aspect of the person or character.
- 6) To give up the tradition of creating as many characters as possible. Avoid establishing a character as a heroine or villain.
- 7) Understanding the scope of a particular situation, the author analyses the character mentality at his own discretion.
- 8) Avoid ingestion of the way the reader is surprised by the specific end of the story.
- 9) Giving up the tendency to tell a circular story. Does not pick up an event as the author wishes, naturally leaving it to happen as it happens.
- 10) The focus is on plot less, long-term dialogue lenses', so the story is not just about feelings, but on it.
- 11) The mystery of the inner world is the main feature of this time's story.

Here is an attempt to discuss the short story aspect of some of the storytellers who have made short stories of the post-*Ramdheni* era a watch-

Pranabjyoti Deka (1939-) who made her debut in story literature after the Post *Ramdheni* era are *Kailashnath* (1971), *Ekuri Saal Kahani* (1996), *Anirgam Path* (2004), *Ezak Alyhua Kauri Sadhu* (2012), *Bewaris Lass and other stories* (2013), *Bihuvati Bird and other stories* (2016).

The story collections of **Harekrishna Deka** (1943) are among the story makers of the Post-*Ramdheni* era - *night processions, natural and others* (1985), *Madhusudan's bridge* (1992), *Bandiyar* (1996), *Post Modern or Story* (2001), *Death Penalty* (2006), *Story and Fiction* (2009).

Another storyteller of the post-*Ramdheni* era is **Manorama Das Medhi** (1950). His collection of stories is *God in the dock* (1995), *Sapna's Sonaru* (2003), *Prem-Gathana* (2003) and the collection of stories published in Bali .1 .2005. Manorama Das Medhi's story is a simple language non-stop publication. The beginning of her story is sudden and unsatisfied with the end.

Another notable storyteller of the Post-*Ramdheni* era is **Puravb Barmudai** (1950-2019). His collection of stories is *Winter Fog* (1977), *Selected Story 1* (2002), *finally Rain* (2016). Although the theme of **Purabi Barmudai's** story is innovative in innovation forms art is bound by traditional style. Deep psychological analysis explores human beings with a reflection of the misery, the suffering, the humungous, the aspirations of human life.

Arupa Patangia Kalita (1956-) stories that made their debut in story literature in the seventies are *Maruyatra and Others* (1992), *Maneka and others in the desert* (1995), *Deo In the ruins of the hills* (1999), *the later courtyard kathakta* (2000), *the millennium dream* (2002), *the alexander banur net* (2005), *the dream of kurushwa, my dream, Their dream* (2007), *the golden eagle got eggs, Bailey gave umni* (2010), *Moriham Austin or Hira Barua* (2012). His story deepens the inherent value of Assamese social life from the seventies to the early 21st century; the neglected sections of society are reflected in the harsh sadness, happiness and sorrow, problems. The real events of social life are reflected in the story with the help of their own philosophy of life.

Bonti Chenchoa (1960-) is a notable storyteller of the post-*Ramdheni* era. His collection of stories is *Nishad Gandhar* (2003), *Saral and Sundar* (2006), *Dupar Par Bird* (2009), *Mausara* (2012). The narrative of his story is distinct and innovative. In the context of short stories, some aspects look for innovation. Modernity exists in the narrative of stories, expressions, etc. Poetic, the narrative can be strengthened by making the story vivid in a sign language.

7. CONCLUSION

Assamese short stories in the post-rainbow era Assamese stories that have been widened by fireflies, *awahans* and rainbows can be said to be able to innovate towards the forms and literature even if somewhat. The art of telling or showing the stories of the next level of story-makers of the rainbow seems to have made the story literature of this period very interesting.

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