

AGONY OR ECSTASY IN KATINDRA SWARGIARY'S "HONGLA PANDIT" AND SIKEN BRAHMA'S "THE SYMBOL OF LOVE"

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ABSTRACT: *Agony or ecstasy disintegrates the relationships to exist with the wishes. The short story writers of Boro Literature explore the multiple dimensions of life of simple living village people in the midst of complexities and hardships. Kantindra Swargiary and Siken Brahma both delved deep into the subjects and became liberal to present the picture of dilemmas and traumas in the characters. The present paper tries to focus on the inner sufferings of man.*

Key words : *agony or ecstasy , Hongla, Awaram, characters*

INTRODUCTION

Among the genres of literature , the Bodo short stories opened new vistas for the development of Bodo written literature. . Many budding writers took this genre a positive form of platform to express their creative talents. In post 70's short stories , there was a sudden shift on the stories and the writers mainly concerned on the social happenings and its outcomes. In 1970 , Chittaranjan Mochahari's short story "Phwimal Mijing" which is considered the first collection of short stories published in book form became a guiding light in the field of boro short story. Nilkamal Brahma's excellent creation "Hagra Gwdwni Mwi" published in 1972 made an impressive impact among the readers and showcased the writer one of the best short story writers in Bodo literature. In their own language and style, the writers of Bodo short stories are able to express the lives and thoughts of grass root people. The writers present their stories with a new outlook and expand their writings with vigour and enthusiasm. Katindra Swargiary is preoccupied with solitary individuals "emotional life", its obscurities and traumas and seems interested in the "human condition itself". The terrible traumas and crushing despair of men and women which he reveals through his writings are ample articulation of the silent suffering of humanity. It is obvious that the present story illumines the inner upheaval , nightmarish torments, enervating tortures an individual is condemned to suffer.

To a certain extent , Siken Brahma captures the agony and inner turmoil seeths within the characters. His protagonist is such a character who has been driven into extremity of despair by the causes of the surroundings. Through trials and tribulations , anxieties , torture , guilt, Brahma underlines and finally communicates the agony and predicament of humanity reeling under it.

KATINDRA SWARGIARY'S "HONGLA PANDIT"

In "Hongla Pandit" Kantindra Swargiary's concern with the nature of mankind and its fallibility was represented through the character of Hongla Pandit. Making the uniquely untouched Hongla the cardinal hinge of events he illustrates the fallibility of man by the actions of his daughter and his son Navajyoti.

Hongla , the protagonist of "Hongla Pandit" shows certain qualities of mind and heart which asserts his attainment of an outlook of life. His humility, his natural piety and his compassion deserve attention in the story. In him , there is the ability to ignore physical pain while concentrating on the larger object which is to be achieved. At one time Hongla was the sole source of strength and survival for the family but under the changed context , it becomes a faded pattern requiring renewal and reshaping with deeper vision.

A son of a Gaon Bura, Hargobinda better known as Hongla Pandit lived in Samthaibari determined to be a good role model for his children and his villagers. To keep his will strong and to inspire his best effort he never allowed his family members to mix with ordinary people of his village. He rather ignored to settle the wishes of his family members and remained firm in his words. Considered himself a pandit among the villagers , he boasted his son Navajyoti would fulfill his dream. The words of Hongla remained the sign of his ultimate observation of a father :

"Will a rat be born in a pandit's house and not a pandit ? My son Navajyoti is a greater pandit than me,"

However the wish of a father and the happenings cannot reciprocate each other and expose an extreme untoward condition for the lives. Grim conflict crept within Hongla. He stood divided against himself. Inner turmoil and turbulence haunted his mind.

Being a learned man of the society and a father of four children Hongla could not convince his mind to adjust with the situation which compelled him to do so. The acceptance of his thoughts deprived him for fulfilling all his dreams he already dreamt while sending his younger son for higher studies. Hongla's heart filled with dread and anguish when he ponders over the gravity of his choice and decision. When he heard his son's new name in his friends' mouth and Navajyoti's relationship with the common people in his society he became soft spoken and performed his fatherly duties as much as his wish. This not only broke the heart of Hongla but he endured without compromising and this realized him the possibilities of the outburst of one's crooked nature :

"he sighed , ish, ish .what a name to choose ! Irakdao, Firakdao –sounds so awkward. Finding him naïve someone must have influenced him to take this name."

As a father Hongla had deep faith on himself and believed that his daughter Devjani, commonly known as Delasri by the local people also would fulfill her father's dreams but Delaisri's ultimate step to marry a Bihari Bank clerk , her motherhood and the single life

without her husband became a shock to which Hongla never justified by reason. Hongla was at his wits ends to decide the issue. A sense of yearning was however collapsed and this reflects the harrowing situation of one's life.

Man's awareness of his responsibility for his sudden and crucial decisions underlines the feelings of dread or anguish which accompanies all choice and ensuing action. Hongla, a man of hope always determined to satisfy the needs of his family members but with the sudden death of his wife Ruphati, his yearnings for safe and secure life of his daughter were paralysed with the passage of time. Hongla could not colour his imagination with the touch of reality Delasri's future gave him utter dejection, hopelessness and meaninglessness of life.

SIKEN BRAHMA'S "THE SYMBOL OF LOVE"

Awaram, the protagonist of the story had a strong and violent passion for playing Serja. Playing Serja, inexhaustible valour in the mind, sharp sight in the eyes were the indomitable features in the nature of Awaram. Time changed the cycle of life of Awaram. The sudden unexpected death of his parents gave Awaram inexplicable pain in the heart and threw Awaram in the world of Manbar which welcomed him with open heart. He grew up through toil and misery in the house of village chief. However the tune of Serja helped him to remove his pains and explored a new life for him. He made a sigh of relief:

"I was able to play a tune on the Serja. I feel as though its tunes remove pains of my heart. New rays of hope came into my life."

Witnessing the death of five children and offering oblations to the God Bathau, Manbar, the village chief and Khowali, his wife could not convince their mind for taking any risk in Rowathi. As Manbar's affection for his daughter Rowathi was immense and loved her wholeheartedly, he believed only on the situations which compelled him to perform. However Khowali, a simple and kind hearted woman did not like daughter's love affair with a servant. This incident not only realized them the importance of the existence of elderly people in one's household but also a sign of understanding of two families in building a new relationship.

The tale of Awaram occurred about sixty years ago had hurled him into the world of hardships. His love affair with Rowathi, the daughter of village chief made them to face challenges came into their way. They were convicted for making themselves drowning in the flood of love:

"On a summer afternoon, the elders of the village gathered under the jackfruit tree in front of Manbar's house. Only two persons in that gathering were downcast: one of them was me and the other Rowathi. The villagers set a trial for both of us."

However a peaceful atmosphere and a life full of happiness was the utmost need in the future life of Awaram. He made up his mind to adjust himself with new situations. Time passed with rejoicing and he also agreed to do whatever he had with him. The outburst of his feelings:

"Nevertheless, Manbar, defying his wife's dictum and with a view to fulfilling the wishes of his daughter, accepted me as his son-in-law some days later. When Rowathi and I were married, he showered his heartiest affection but Rowathi's mother heaped only curses."

The expectations of new life with new vigour were just the dreams which never came to reality in the life of Awaram. The journey from playing Serja, becoming a servant in the house of village chief and a husband of Rowathi and the life of solitude without Rowathi—all were a nightmare Awaram never dreamt of. His happiness did not last long and hurled him into the world of utter dejection and loneliness. He suffered and suffered out of the affliction of their curses. He torments at last:

"I gave out a long cry in utter agony, beating my breast. I saw a big vacuum all around. My world turned into a graveyard. The stage of my life was encircled by deep gloom."

The story revolves round the central character Awaram who is pure and simple minded man with unfulfilled colourful dreams. Being a resident of village Dewrapuri he kept his sorrows under the cover of his big smile. Though he lost the glow of his eyes, his smiles revealed the man behind the scene. Awaram was in search of peace, a peace of mind, mental satisfaction without any affliction of losing his dear and near ones. However his devotion towards them exposes his heartfelt sorrow and also a revelation of one's outlook to observe the entire situation. He has learned a lot about how to live and function with his wounds and he behaves well. He has been violated physically, emotionally and spiritually. He is a wounded man who is trying to keep his life from being complicated but he knows that one day he will conquer his neuroses. Awaram was a man—a man of great stamina and will power who endures whatever is to come.

Brahma projects Awaram as one endowed with essential goodness from within. The Symbol of Love looks at the inner workings of a man and the circumstances in which he faces the world he occupies. His resolution is always strengthened by some such thought as this and he acts in accordance with it.

CONCLUSION :

In stead of depicting of joy of achieving one's ultimate wish and love "Hongla Pandit" reveals the helplessness, agony and pathos of the protagonist. Defeated aims, frustrated ends and thwarted wish take away the light from the heart of man and fill it with gloomy darkness that benumbs the spirit. Hongla has already known the hollowness and meaninglessness of his own life. This results from his experience about the society in which he lives. On the other hand Siken Brahma's "The Symbol of Love" is a representation of life as a struggle against the unconquerable natural forces in which the consciousness of an individual awaiting death and struggling for one final time to clarify the values by which he lives. Awaram is not rebel against the ruling powers of the Universe. Both the writers tried to explore the depth of everyman's struggle to survive in the midst of agony and ecstasy which exist among the relationships of different characters.

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