

Emergent Trends of Bodo Literature in Early 20th Century in The Society

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Abstract: Literature is the mirror of the society. It is the backbone of a nation. In cooperating with this word Bodo have no literature to make stand the society or a nation. The Bodo language is an ancient language. There was literature, i.e. *Khuga thunlai* .but not in written form; it was in oral form until the second decade of the 20th century. At that time missionaries came among the society and took initiative to form the Literature .*Gurudeve Kalishoron* came amongst the Bodos and took role to create literature. After then emergently new energetic Bodo youth writers took steps to create written literature in the old & new Bode literature. The literature has come into new pace in deference elements of literature.

Keywords: *Khuga,Thunlai, Gurudev Kalishoron*

INTRODUCTION

1. Missionary contribution to the Bodo Literature: At the period of the century, Christian missionaries entered in the Bodo concentrated areas with intent to preach their religion. They published some books of religious ethics, some and rhymes and songs of the Bodos. The collected rhymes and songs were orally transmitted from generation to generation. They also published some books of grammar and dictionary. Sidney Endle has personally compiled and published 'An Outline of the Kachary Grammar' in 1884 based on the dialect of the Darrang district¹. In 1895 J.D. Anderson' published entitled *A Collection of Kachary Folk Tales and Rhymes*. Anderson's collection incorporated seventeen Bodo oral tales; and translated in English, besides the original version in Bodo language Sidney Endle's monograph on the Bodos, entitled *The Kacharis* published in 1911² where in certain chapters has explained on folk songs, folk tales

and rhymes, social folk custom, agricultural practices , festivals, food habits, life cycle, rituals, crafts and textiles of the Bodos.

At the same time they published some grammar and religious books along with books of primary level of school for education with the Modified *Roman Script in Bodo language*³. The religious books were Jisukhristani Mwdaini Solo, Jisuni Maonai Dangnai, Nokhrangni lama, Boroni Rwjabgra Bijab, Undai Rwjabgra Bijab, Sadhu Sundar Sing. Books for Primary Level of School were Boro Phoraijennai Bijab, Boroni Poraijennai Bijab, Gothoni Lekha, Lutherni Undoi Phoraigra Bijab and Shanjoraigra Bijab (Books of mathematics for primary level)⁴. The missionaries also published some grammar books, like *Dimasa Vocabulary (1985)*, 'Grammar and Dictionary of Kochary Language (1904)', *A Short Grammar of the Mech or Bodo Language (1884)*, *An Outline Grammar of the Kachary (Dimasa) Language (1880)*, 'Outline of Tibetan Barman Linguistic Morphology (1929) were scholarly contribution to the linguistic field of Bodo language⁵. The missionaries and British administrators played a major role for the development of the Bodo language as well as the literature by publishing books on grammar and dictionary, along with the books on the tales, folk songs and rhymes. However some of the published books were not literature in true sense. It was mentionable that, the contribution of the missionaries helped to create and develop the written Bodo literature which was not written and collected earlier. After that, the contribution of the Missionaries, brought change and inspired the Bodo people to create the creative writings. In this regard, it may be observed

¹ Boro, Madhuram. *The History of the Boro Literature*. Hajo : Priodini Press, 1990. P.12

² Ibid, P.31

³ Boro Thunlai Afat. *Raithai Bihung*. Kokrajhar: Publication Board, 2007. Vol-II. P.32

⁴ Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press, 1990. pp.33-34

⁵ Ibid, p.32

that, the Christian Missionaries gave important towards oral literature of the Bodos and put interest to form the written literature as well as unwritten Bodo literature has come into the written form literary atmosphere in the Society⁶.

2. Movement for socio-educational reform: After the missionaries the young generation of the Bodos pays attention to create creative literature. The young generation thought that, the education must be spread up, and organized the Bodos in the society. Otherwise Bodo literature will not be developed to a great extent⁷. In the mean time, luckily '*Gurudev Kalicharan Brahma*' attempted to reform the society and launched the socio- educational reform movement which had influenced the students' community and encouraged them to create written literature. As a result he published two books named *Boroni Jolonga* (the bag of the Bodos) in 1952 relating to the traditional Bodo herbal medicine and *Khamani Nem* (rules of work) in 1942 relating to the rules and customs and regulation of Boro prayers, rites and rituals of the Brahma religion⁸. After launching the socio-educational reform movement by Gurudev *Kalicharan Brahma*, more or less consciousness and changed has come up in the Bodo society. As a result, by the advice of Kalicharan Brahma and initiative of the enthusiast students along with the some Bodo social organizations came into existence in the society. After that, the organization took responsibility to create literary atmosphere⁹.

During the time the thing was that literature was the only tool to bring immediate solution for all burning social problem of the Bodos. Gurudev Kalicharan Brahma had deeply understood it and strongly focused the movement among the Bodos where students were accompanied with Kalicharan Brahma for succession the movement; and tried to publish magazines, journals and books. As a result, the socio- educational reform movement of Kalicharan Brahma spread among the Bodos and inspired the

Bodo people to create the literature for upliftment of the society.

1.1.1 The Old Bodo Literature and its Trends (1920 to 1952): The Socio- Educational reform movement of Gurudev Kalicharan Brahma focused among the Bodos as well as inspired the youths to create the literature for reforming the society. Like so, after the missionaries at the very beginning a poetry book was publishing in 1923 named *Khonthai Methai* (poetry and songs) jointly compiled by Rupnath Brahma and Modaram Brahma .The book contains 8th poetries and 16th songs with unmodified spelling system of the Bodo language which was considered the starting of the written Literature in the Bodo literary history. The poetries and songs contain mysticism and pertaining national spirit of the Bodos.

After that, with the vital role of the young Bodo students, in 1919 a student organization name the *Boro Chatra Sanmilani* has come into existence in the Society and published a mouthpiece named *Bibar* in 1920 in the manuscript form. But, published as printed form of magazine in 1924¹⁰ under the editorship of Satish Chandra Basumatary. The *Bibar* is considered as the first magazine of the Bodos. After the publication of *Bibar* magazine and hard work of the *Chatra Sanmilani* the written Bodo literature has come into light after the long gap of the Christian Missionaries and took place in the Society in the early phase of the 20th century¹¹. The year of 1919-1924 is called as *year mark* of the written Bodo literature.

The early phase of old written Bodo literature may be divided into two sub branches i.e. (a) *Bibar Age* and (b) *Alongbar Age*. The *Bibar Age* is titled after the publication of *Bibar Magazine* (which the age has accepted from the year of 1920-1940. The *Alongbar Age* is 1930-1950¹² next after the publication of the *Alongbar* magazine. The young creative writers of the *Bibar Age* were Satish Chandra Basumatary, Rupnath Brahma, Modaram Brahma, Jaladhar Brahma, Parsuram Brahma, Dwarendra Nath Basumatary, and Umesh Ch. Muchahary and so on.

⁶ Op-cit,p.12

⁷ Brahma, Riju Kr.*Boro Thunlaini Jarimin Arw Thunlai Bijirnai*. Kokrajhar: Onsumai Library.2007.P.9

⁸ Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press,1990.p.46

⁹ Ibid,p.37

¹⁰ op-cit,p.38

¹¹ Ibid,p.15

¹² Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers,1991.p.30

During the Bibar Age mentionable poetries were *Bima-Fisa(mother Children) of Satish Basumatary, Binai and Jakhangdw of Jaladhar Brahma, Jakhang de Borophwr and Bongfhangyao Gakhwnw Dalai Nangou of Madaram Brahma, Ishwrni Nam Gwdai and Angni Dabung Apha of Rupnath Brahma, Jwhlwao Jaliya Gotophwr jwng and Jagaijennai of Darendra Basumatry, Okha naisi of Kitish Brahma, and Ahban of Bishnujyoty Kochary.*

On the other hand, Ishan Ch. Muchahary, Pramad Chandra Brahma, Kali Kumar Lahary, Jagat Basumatary and Brajen Islary were the junior energetic writers of the Alongbar Age. The *Alongbar magazine* published in 1938 under the editorship of Pramad Chandra Brahma. During the period of Bodo literature has begun with the Poetry,¹³. The wrote mentioning poetries of the magazine were *Hayenni Suphin, Dwi Bajrum and Bima Fisha of Pramad Chandra Brahma, Mwnabili and Badary of Ishan Muchahary, Jamba Sarkhar Badailainai Jaorikhang Boro and Baidi Mwjang Khourang of Kali Kumar. Lahary, Udang Bwthwr and Bwisagu of Jogat Basumatary, and Angni Simang of Maniram Somphramyary.* At that period, poetry was taking vital role to develop the early phase of the Bodo literature as well as for upliftment of the Bodo society. *The trend of the poetry was on Bodo nationalism, classicism, mysticism and romanticism.*¹⁴.

Along with the poetry, less of some non-fictional prose was published in the *'Bibar and Alongbar* magazine. As the fiction, only one short story of Ishan Muchahary appeared in *Hatorkhi Hala(stars)* (1940) named *Abari*¹⁵ of Ishan Muchary which a social short story. The trend of the story was to reform *the traditional system of the Bodo society.*

After the Bibar magazine, Madaram Brahma and Rupnath Brahma as joint editors brought out the second Boro magazine named *Zenthokha (mahendi)* in 1926. The *Bithorai* of Pramad Chandra Brahma appeared in 1932. Pramad Chandra Brahma personally brought out the *Rup O Sintadhara in 1937.* The scripts

of this magazine were in Boro and Assamese. The *Alongbar* magazine appeared in 1938, and then *Hatorkhi Hala (stars)* of Pramod Chandra Brahma appeared in 1940, the *Nayak magazine* brought out by the Cottonian under the joint editorship of Mahini Mohan Brahma and Jogen Hazorikha in 1941 with the biennial Boro and Assamese language. Lastly the *Fhungni Hathorkhi (morning star)* appeared in 1949. *The aims and objectives of these magazines were encouraging the Bodos and to highlight the literature and culture of the Bodo*¹⁶.

The next trend of the literature was to create *drama* in the Bodo literatures. During the time of *Bibar- Alongbar Age* along with the poetries, many published and unpublished dramas were created by the young Bodo dramatist. The young Dramatis were Satish Chandra Basumatary, Madaram Brahma, Sundarsing Ovary, Umesh Chandra Muchahary, Dwarendra Basumatary and Bhaben Pwrwngiri. In this regard, the *Nala Buha* of Satish Ch. Basumatary was the first Drama of the Bodos which the drama had been played in the 1st conference of the *Boro Chatra Sanmilani in 1919 at Kokrajhar.* The dramatist Satish Ch. Basumatary was known to be the *'pioneer of the Bodo drama in the early phase of Bodo literature'*¹⁷. He wrote another drama named *Dwrshwn Jwhlwao.* After that, serially *Dimapur Nwgrw Bainai* of Madaram Brahma, the full length drama *Humphe Palla and Dukhasri, Chintabati* of Maniram Islary and Obangni *Phao* of Bhaben Pwrwngiri, *Anary* of Sundarsing Ovary, etc. were appeared and played popularly among the Bodos in open air stage.

But most of the Dramas of old age were *translated from Bengali Drama.* At that period, the Drama was called *Jatra Gaon /Gan*¹⁸ which influenced the Bodos¹⁹. these were shown at open air stage. On the other side, most of the Bodo play write were not qualified and they took the education through the Bengali medium. Hence, they learned and observed the Bengali drama as well as the *Jatra Gan* of the Bengali literature. Hence they easily translated from

¹³ Op-cit, p.32

¹⁴ Op-cit, p.49

¹⁵ Ibid, p.59

¹⁶ Ibid, p.65

¹⁷ Ibid, p.70

¹⁸ Chainary, Swarna Prabha. *Boro Bhaothaini Bijirnai.* Kokrajhar: Onsumai Library, 2002. p.2

¹⁹ Lahary, Manaranjan. *Boro Thunlaini Jarimin.* Kokrajhar : Alaiyaron Publishers, 1991. p.68

Bengali to Bodo and contributed into the Bodo literature. Among the Bodo dramatist Dwarendra Nath Basumatary is the greatest dramatist among the Bodo play writes and wrote more number of Bodo dramas²⁰. The written and translated dramas were mainly three types; these were *Social, Historical and Tale & Story*. *The trends of the drama were just to bring social, educational, cultural, religion and economic reform movement among the Bodos*²¹. In this regard the *Bithorai Afat and Ansai Afat* was especially participated to focus the drama in the Society.

At that period, another mentionable trend of the literature was *prose literature published* through the magazines. In the Period of Bihar Age some popular *prose* appeared in the magazine i.e. Kinsit Nibedon of Rupnath Brahma, Kochary Kota of Mani khanta Brahma, Boro Jatilo Kai Akharman of Rabindra Nath Brahma, Jatiyo Sahitya of Parsuram Brahma, and Korma of Namal Chandra Brahma. At that time, some prose of Boro language like Ma jalangkhw of Maniram Islary, Shrimothi Durlai Rondini Paglini, Batrani Serai Solo and Gwmwhwnai Noni Batra were published in the Bihar Magazine.

On the other hand some mentionable popular prose published in the Age of Alongbar. The prose were Bwisagu, Jwhlwao Dwimalu, Swrba of Promad Chandra Brahma, Noni Maidang, Boroni Rao, and Aglani Batra of Ananda Muchahary, Boroni Nidan of Maniram Samprayary, Kocharir Sangkriota Porisay and Kochary Jatir Itibritra of Rupnath Brahma and Khamni Nem of junior Khalicharan Brahma. *The aims of the prose were just to create and popularize the Bodo literature as well as to uplift the backward society through the literature as an emergence of the period.*

During the period Ananda Mushahary was considered as the greatest prose writer among other author because at that period, he only wrote the prose²². At the end of the Alongbar Age by the impact of the Bihar Age, encourage to Pramad Ch. Brahma to create more literature, as a result, Pramad individually

brought out name *Lirtum Bilai*²³ (*An articles collected Magazine*). In the same time, Nileswar Brahma also personally published a book named *Balab Gase* (one act, a book of lyric) in 1952. Like so, the written Bodo literature initially had been took place in the society and emergently growth with particular elements of the literature by the initiative of the students and social organization of the Bodos²⁴. During the time, the organizations and young students did not able to create great literature, but begun to create and develop creative writers among the Bodos and played a role to produce the written literature. After that, the organizations participated actively to minimize the educational, social, economical, cultural and political problems of the Bodo through the step of mobilizing movement among the people in the society. So, it is to be mentioned that the organizations were took positive and energetic role to establish language, literature and culture of the Bodo as well as the medium of instruction in the school level in responded of the Bodo nation. As a result, by initiatives of the students and personalities come into existence *Bodo literary Club at 'Dhubri' in 1952 for development of the Bodo language, culture, literature as well as society.*

1.1.2 The Modern Bodo Literature and its Trends (1952 to 2000): Later by the great role of the above mentioned organizations along with active participation of the young enthusiastic personalities the *Bodo Sahitya Sabha* has come into existence in the society in 16 Nov.1952 which become the parent socio- literary organization of the Bodos. After coming up the Sabha, the ways of literary trends are slowly changing. At the time by adjusting with situation of the society the new writers came up and created the new poems, stories, dramas and prose literature with new trends to build up the Bodo literature as well as for the upliftment of the society.

Poem: The new Bodo literature has started with the poems of *Balab Ganai* of Nileswar Brahma (1952) which is already mentioned above. The next is *Khontai Bihung* (1952) a collection lyric of Satish Ch.

²⁰ Ibid,p.71

²¹ Boro, Madhuram. *The History of the Boro Literature*. Hajo : Priodini Press,1990.p.45

²² Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers,1991.p.58

²³ Op-cit, p.66

²⁴ Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Kokrajhar: Pioneer Printers,2009.p.89

Basumatary, Dwarendra Basumatary and Kali kumar Lahary.

The next poem *Ang Thaiya (1954-55)* of Prasenjit Brahma is appeared with the *focusing of Bodo culture and nationality*. In the same time *Sijou Geremsa* of Chamar Brahma Choudhury appeared with the *focusing of the Bodo culture and religion*. Both the poems appeared in the *Okhaphwr* magazine. The *Dimapur* of Baneswar Basumatary appeared in 1958 where he *expresses about the Motherland of the Bodos to save the Bodo nationality*.

In the year 1963 Bodo language was introduced in the primary level as well as the new era of the Bodo authors has started with the new ideology of creation in the society²⁵. Along with this the new Bodo poets came up with new trend and created the poems to contribute the Bodo literature. *That is why this era is called the Bithorai of the Bodo literature. The trend of the era was the classical, romantic and nature*²⁶ but though, *inspiring the Bodos to survive in the society*. The eminent poets of the year were –*Kamal Kr. Brahma, Manaranjan Lahary, Ramdash Boro, Arun Kr. Borgoary, Ranjit Borgoary, Charan Narzary, Guneswar Mushahary, Binoy kr. Brahma, Brajendra kr. Brahma, Daniram Basumatary, Jagadish Brahma, Surat Narzary* and so on. At the time the poet created poems to make the Bodo literature rich and tried to develop the society through their creation. But from the very beginning 1967 no poems appeared. But later again it has started from the year of 1968 to the *renaissance age of the Bodo literature*²⁷. In the year 1968, the *Sonakhi* poem book of Promad Chandra Brahma appeared (collection poems) where old and new poems are placed. After that, four poems named *Guthal, Boro Khuga Methai, Ang Baonw Haya and Mithingani Dengkhw* have appeared. The *Guthal* was jointly composed by Iswar Chandra Brahma and Kamykhya Brahma Narzary. *The poets brought a new inspiration to the Bodo people. They expressed regarding the old Bodo civilization which is lost among the Bodos in the present era. So the poems give inspiration to the Bodo for saving the civilization for future*.

²⁵ Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991. pp.89-90

²⁶ Ibid. p.91

In the year 1970 two poem books appeared i.e. *Ringkhang* of Lakendra Basumatary and *Aroj Methai* of Moheswar Narzary. Mr. Narzary *has expressed about the Bathou prayer song for highlighting among the students as well as to the Bodo people*. The poem book was generally two parts i.e. *Aroj Gabnai Aida* (the subject of prayer) and another *Methai Aida* (The subject of song). In the year 1971 one famous poem book appeared i.e. *Mwdwi* of Dhranidhar Owary where some poems of Owary were placed. *The theme of the poem was neither the romantic nor the classical type*²⁸. Brajendra Kr. Brahma is another most famous and courageous poet of the new era of Bodo literature. The symbolic style and complex poet Brahma has created the poem *Okhrang Gongse Nangou* in 1975. *The theme of the poem is complex and philosophical where the dominated and exploited Bodo nationality and culture has reflected*²⁹. In the same year some Bodo poems appeared i.e. *Fwifin* of Ramdas Boro, *Omorni Gwjwn Puri* of Konkeswar Narzary, and *Hangmani Daha* of Ratneswar Uzir, *Gwswni Barhungkha* of Nondeswar Boro, and *Khontaini Dengkhw (tune of poem)* of Uttam Chandra Brahma. In 1976 Ramdas Boro was another remarkable poet and he created the poem *Fwifin (come again)* where he *expressed regarding the autography of the Bodos*.

Manaranjan Lahary is the most energetic poet of the new era of the Bodo literature. In the mean time again he started the *romantic trend in the Bodo poem* by creating the *Mablaba (some day)* in 1977. The *Mablaba* is the poem collected book and this is the greatest creation of Lahary of the period. *The theme of the poems is completely romantic incorrigible to the new generation of the Bodos*. In the same time some more poems were also created i.e. *Jagliban* of Baneswar Basumatary, *Simangni Khaina* (queen of dream) of Chosin Basumatary, *Khontai mala* of Uttam Chandra Kherkatary, *Somni Phakonao*, *Rupnath Muchahary, Gaiya* of Montry Brahma Choudhury, *Songkhi Mala* of Omrendra Basumatary and *Jwngma* of Borun Boro. The Poem *Jagliban* of Baneswar Basumatary is a *revolutionary poem where he expressed about the save and need to freezes the Bodo*

²⁷ Ibid, p.90

²⁸ Op-cit, pp.93-94

²⁹ Ibid, pp.95-96

civilization, culture language and literature for their identity. So, he gear up the Bodo people and bring the nationality spirit among the Bodos³⁰. *Simangni Khaina* is a sonnet poem of the new era of Bodo literature. The *Gaiya (nothing)* of Chasin Basumatary is a new in Bodo literature but he newly created the *Hopist* and *Parasitism*³¹ was the style of poem.

Jagadish Brahma is another mentionable courageous poet of the new era of the Bodo literature. In 1980 his famous poem *Dwimani Fisha Dimasa* appeared. The trend of the poem is *Realism of Bodo history and Imagination*³² where he expresses endless great and real historical fact of the Bodo nation and civilization for focusing among the Bodos. Mr. Brahma has created to bring the new trend through his poem. In his poem book his places poems *Alay Khungri* and *Tairy* (name of poem) is remarkable. On the other hand in the same time Kameswar Boro came up as the great poet with his *Sanjari Butuwani Jangkhrikhang* (1980). The poem is *revolutionary* where he expressed his revolutionary spirit on behalf of the Bodos to safe itself i.e. the language, literature, culture and religion from the exploiters. So he created the new revolutionary spirit poem in the Bodo literature.

Rupnath Muchahary is also another poet of new era of the Bodo literature. In 1981 he created poem book name is *Nerswn* containing 8th poems. *The theme of the poem is romantic* besides he also creates some poem i.e. *Bobi, Bibar, Jiuni Golap Bibar, Mithingani Roje, Thira and Habfhai, Muklong Puja Borophwrnw*. *The trend of the poem is revolutionary regarding the language and culture of the Bodos*. In the year 1982 appeared of Anju famous poems. Along with some poems her greatest creation of is *Nwngni Jiu Angni Bibungthi*. *The trend of the poem is imaginary, Metaphor and full of symbolic*. So it is a quite new trend in the field of Bodo literature. In the same year *Ha fisha Houya* (1981) of Guneswar Mushahary is another mentionable poem of the era where through symbolic style where he expressed the *Sadness of the Bodo mother*. like so it is continuing to till.

Prose : The next step of the literature is prose creating to contribute the literature as well as for the welfare of the society. At the time, by the initiative of Bodo Sahitya Sobha and by the step of courageous creators some prose is created in the hand of Bodo writers. The new authors are Mahani Mahan Brahma, Lakeswar Brahma, Nilkamal Brahma, Binoy Kr. Brahma, Bishnu Prasad Rabha, Manaranjan Lahary, Prasenjit Brahma, Nirmal Ch. Brahma, Arun Narzary, Kamal Kr. Brahma, Herembo Narzary, Brajendra Kr. Brahma and some others. Some appeared proses are Boroni Jolonga, Mithihwnai Kourang and Kamanini name (1952) of Kalicharan Brahma, Mithihwnai Khorang and Kamanini Nem. *The subject of the prose's are religious and traditional medicine system of the Bodos*. In 1964 *Serja Siphung* of Rahani kumar Brahma composed namely *Serja Siphung*. He expressed in his prose regarding the *traditional cultural instruments of the Bodos* which instruments are coming from the forth fathers relating to the Goddes Bwrai Bathou and Burai Bathou of the Bodos. In the year of 1968, *Bathou Githa* of Nabin Brahma appeared in the time of emergent period of the rich Bodo literature. *The subject matter of the prose was completely religious regarding the Bathou and Gita*.

In the year of 1969 appeared the *Phwlerni Fwida* of Mahendra Narzary. Mr. Narzary again published a poem named *Nary Jouga* in 1970 and he also published Brahma Giyan in 1972 *regarding the Brahma knowledge of Brahma religion*. Relating with this the *Ula Baba Asramni Guru Swami Nabin Brahmasarini Sanphrambw Pujigra Huda* is also published in 1973 serially by Mahendra Narzary. The *Raithai* (prose) of Kamal Kr. Brahma appeared in 1974. After the appearing of Kamal Kr. *Brahmas the Bodo Prose literature became bloom and standardize*³³. In 1975 Taneswar Boro published two Prose's literature i.e. *Sindi Jog* and *Akhol Bodol*. In 1976 edited of Taneswar Boro *Raithai Bijab* appeared. In 1976 professor *Lakeswar Brahma* published *Baisagu arw Harimu*. *The subject matter of the prose is Boro culture and identity of Bodo culture. It is the greatest prose literature of the year in the Bodo literature*.³⁴

³⁰ Ibid,p.101

³¹ Ibid,p.102

³² Op-cit,p.103

³³ Ibid,p.63

³⁴ Lahary, Manaranjan. *Boro Thunlaini*

Jarimin.Kokrajhar: Alaiyaron Publishers,1991.p.117

The Raithai Bihung of Kamal Kr. Brahma appeared in 1979. Manaranjan Lahary published *Thunlai Arw Gohena* in 1979. *The subject matter of the prose is a criticism of literature*. After that, he published *Raithai Bidang* in 1979 with 28 proses. In the year of 1980 Kagen Lahary has published his *Dourily* a religious prose. Rahini Kr. Brahma is also author and created a humor prose book in 1981. His more created prose is *Burlungbuthur*, *Jinggasiar Swdwmsri*, and Boro Kochary and Kouse Fhakon. Now deference types prose is continuing in the hand of youths.

Short Story: The next trend is the short story creation. During the early period of Bodo literature, only one short story has been created named *Abary of Ishan Muchahary* which appeared in the *Hatorkhi Hala Laishi* (*Hatorkhi Hala* magazine) in 1940. But in the new era of Bodo literature or after the birth of Bodo Sahitya Sabha, the trend of story creation has come into rapid change and emergently created more and more stories through the new trend for contributing to the Bodo literature. Like so, the new story has begun from the story named *Gwswni Daha* of Lila Brahma which appeared in the Bodo magazine in 1953. His another one *Buhul Janai* has again appeared. After that *Undaha* of Gahind Basumatry has also appeared in the magazine. In the year of 1954-55 one more story of same writer *Maithaini Okhaphwrao* appeared in the said magazine. Again his *Barhungkhani Unao* is appearing in 1956. The story was elegiac trend. In the same year two stories has appeared i. e. *Buthuya* of Mikel Basumatary and another one is *Buhul Janai* (mistaken) of Lilaboty Brahma. Now so many short stories has created in the hands of new generation of story writers in the Bodo literature.

Novel: The novel in Bodo literary history came much later in comparison to the other genres and this type of literary genre has come into being in 1962 in the new era of Bodo literature. In 1962 Chittaranjan Muchahary has created namely *Jujaini Or* (fire of the husk). Muchahary has created the first Bodo novel in Bodo literature and he is considered as the founder of Bodo novel in the Bodo literary history³⁵. *The trend of the story is purely social where the socio – cultural and economic picture of the Bodos has reflected in the*

novel and ultra modern characters has also reflected in the novel. The novel *Khapalni Bwswn* of Ramchandra Bsumatary published in 1972. In this novel also the Socio- cultural picture of the Bodos has reflected. After this no novel has appeared up to 1976 in the Bodo literary history but in 1976 there were two novels *Kharlung* by Manaranjan Lahary and *Hangma* by Khmaikhya Charan Narzary. The novel also creating more like short story in the hands of new youth writers.

Drama: The next step of the new era of the Bodo literary history is to develop the Drama. In the modern literary history of the Bodo, *the dramatist creates the social and historical drama*. Because, from early to till the Bodos doesn't free from the social problems and did not alert towards the own history. Hence the dramatist brought the said types of dramas in the literature to make conscious about the history and to develop the society. In the modern literary history of the Bodo, mostly the social trend of drama has created along with less historical drama. One thing is that, during the period appearing maximum dramas were one act play but likely appeared the full played dramas.

The name of Kamal Kr. Brahma is remarkable and mentionable as the best dramatist of the modern Bodo drama. He continually created boat the social and historical drama. His one social drama *Gwdan Fwisaly* (new pordah) has appeared in 1963 and begins the new trend of drama in the modern Bodo literary history³⁶. In the same time he also created a social drama *Aouwa Fouwa (no distinct)*. His *Mimangni Simang* one another best drama has appeared in 1995 where a traditional social and a migratory bad character of the Bodos as focused in the drama for the upliftment of the society. His *Horbadi Khwmshi (dark as night)* (1993) is one another best social drama. On the other hand as the historical drama he created the *Raja Iragdao* in 1978 where *a picture of real historical fact of the Bodo kingdom has focused*. At the same time one new trend of focusing of one act play has come through the *All India Radio station which is popularizing the Bodo one act play among the Bodos*³⁷. These system of play is completely

³⁵ Boro, Anil Kr. *A history of Bodo Literature*. New Delhi : Sahitya Academy, 2000. p.76

³⁶ Op-cit, p,122

³⁷ Ibid, pp.74- 75

popularizing the value of One Act play which help for abolishing the social problems of the society. It can be said that, till date no experimental play has been written by the Bodo play writers but they emergently create the plays to contribute Bodo dramatic literature as well as to uplift the society through the playwrights. Now the drama is also more created in the literature by energetic Bodo play writers in the literature.

The Bodo Sahitya Sabha has created the writers Organization name Bodo Writers Academy in (1985, 16 Feb.). The academy takes share and responsibility along with Sobha for abolishing the literary problem. The Sobha is for the time being held the seminar and two conferences to develop the Bodo language and literature. The Sabha is took responsibility to upgrade and developed by saluting the socio- literary problems of the Bodos. Hence , the Bodo Sahitya Sabha from the very beginning took different actions and steps for the upliftment of the literature as well as the society and also doing the work to highlight along with the spreading up of Bodo literature into the abode as great literature³⁸

CONCLUSION

After the socio- religious and educational reform movement of *Gurudev Kalicharan Brahma* little bit of change has came in the Bodo society³⁹. The Bodos become conscious and tried to think up regarding the necessity of the literature for the solution of the society backwardness. As a result, by the strong initiative of

some enthusiast students and personalities, the Bodo social organizations have grown, in the early period of 20th century and deeply rooted in the Bodo society for abolishing the exits problems of the society.

During the time, when the Bodos were critical in various levels, the students were personally or organizationally took responsibility to reform the Society, through the creative literature. Fact is that, during the period, the creation of literature was only the way to bring change in the society for upgrading the people in the society. Hence, the young Bodo writers created the literature contemporarily and developed through the organization as well as personally too. The students were tried to uplift the society trough the contemporarily developing of the literature. But during the time, only few books were published by the personalities. The magazines were published by the organizations along with the few books of drama at the crucial time of the Bodo society. At the time, most of the poetry was published in the magazines, some prose and countable short stories also placed in the particular magazines and journals. But after the birth of Bodo Sahitya Sabha the literature developed more than before and contemporarily created the literature for the upliftment of the Society. *Anyhow the organizational leaders took role for creating the contemporary development of the Bodo literature through the creative young writer in the early phase of '20th Century 'that only interest for reforming the Bodo society'*⁴⁰

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³⁸ Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991.p.82

³⁹ Narzary, Biddasagar. *Swrangni Lamajwng*. Bongaigaon: Bodosa Publication,2003.pp.44-45

⁴⁰ Brahma, Riju Kr. *Boro Thunlaini Jarimin*. Kokrajhar: Onsumai Library,2007.p.60