CONCLUSION

The translation of Surendra-Binodini and Sarat-Sarojini and the study of the plays from the colonial perspectives has resulted in the reconstruction of a picture of the nineteenth century. It has been shown how the introduction of education has brought about a complete change in the society. The enlightened youths began to see the disease in the society and tried to restore it to its pristine health. The various social reforms that took place have also been discussed. The urge of improving the society made the youths group themselves into various societies and associations. These were places where they could cultivate their newly acquired knowledge. These were also platforms from where they organized various types of social reforms.

In the early nineteenth century, people were against educating women. They believed it would make them immoral and widowed. When the educated youths launched their crusade against superstitions and prejudices of the society, they struggled hard to introduce women’s education. It has been shown how the education of women proved beneficial to the society at large. Education helped them in performing their duties at home as well as towards the society better than what they had been doing. Simultaneously it has also been shown how people remain superstitious and narrow-minded when they are uneducated. When the women got educated, they began writing in women’s journals urging their less fortunate sisters to seek the blessings of education and change their lives for better.

It has been shown through the study how the public theatre was opened, thereby tracing its journey from the days of Lebedev’s Bengally Theatre, through the period of the amateur theatres to the National Theatre. It has also been shown how the stage came to serve as a platform of reform. The study of the events leading to the recruitment of the actresses and the reaction of the society at their appearance on the public stage has effectively brought out the picture of the difficult path to be treaded, not just by the actresses, but by the actors as well. The stage has been
shown as giving an alternative and more respectable means of earning their livelihood to the actresses who were recruited from the prostitute quarters. They could come out of their earlier stifled and degraded lives, if they so wished.

The study has also included a discussion of two major incidents connected with the staging of Surendra-Binodini and Sarat-Sarojini. One is the marriage of Golapsundari, an actress who had played a part in Sarat-Sarojini. It has been shown how some people were eager to see the actresses well-settled in their lives and brought back to the mainstream. This is exactly why Upendranath Das got Golapsundari married to another actor. However, it has also been shown how the society had not yet advanced so much as to gladly greet a so-called fallen woman back into its fold and help her lead a happy, respectable and chaste life.

The other event is related to the performance of Surendra-Binodini during that time when farces were being staged, mocking the reception of the Prince of Wales at Jagadananda Mukhopadhyay’s house. The events leading to the enactment of the Dramatic Performances Act has been studied in details. It has been shown how the stage could also act as a platform of protest and how a particular production managed to raise a storm in the tea cup. The British Government got so scared at seeing the sword made out of tin, dangling on the stage that they quickly armed themselves with a draconian act.

Surendra-Binodini and Sarat-Sarojini have been translated. The problems faced while translating the drama have also been discussed. It has been show how the readers of the target language will have difficulty in comprehending a text that originally belongs to a foreign culture. They will be able to understand the plays better through the annotations that have been provided. Finally the short biography of Upendranath Das together with a discussion of his compositions helps in making the picture so far developed more complete.