CHAPTER – IX
Summary and Conclusion
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SUMMARY AND CONCLUSION

9. The summary and the conclusion of the thesis is written in this concluding chapter.

9.1. SUMMARY : In the relevant chapters of the present work the researcher has tried to analyse Kamal Kumar Brahma’s plays and to make an assessment of Brahma as a skilled and gifted modern Bodo playwright.

The researcher has written the objective, significance and methodology of the work in the first chapter. This is an attempt to make a critical study of Kamal Kumar Brahma’s four published plays. Some Bodo critics have said that Brahma has brought a sea-change in plot construction, character creation, treatment of theme and style. The significance of the present study is to unearth the art and technique of Kamal Kumar Brahma as a modern Bodo playwright. Apart from his dramatic creation, his contribution to other fields are also discussed in brief in the sub topics of literary, fundamental, cultural and social contributions.

In the second chapter of the work, the history of Bodo dramatic literature is discussed. In this chapter the researcher has tried to discuss the origin and development of Bodo dramatic literature since time immemorial to the present. It is seen that Bodo drama was first originated in the form of folk drama. Translation helps to develop Bodo dramatic literature. Before Kamal Kumar Brahma started writing Bodo drama, Bodo drama was treated as a means of mass entertainment. Many dramatists from Satish Chandra Basumatary to Janak Jhankar Narzary have contributed to the development of Bodo drama.

In the second chapter, the characteristic features of open-air stage Bodo drama are discussed. Before analysing Kamal Kumar Brahma’s plays, the researcher has tried to give
information about the origin and development of *Bodo* drama.

The third chapter of the thesis introduces the major plays of Kamal Kumar Brahma. *Gwdan Fwishali* is a social play which picturises social picture of *Bodos* of the first part of 20th century. *Mingmangni Simang* is also another social play written on the unsettled habit of *Bodo* people. *Raja Iragdao* is a historical revenge tragedy and the *Horbadi Khwmshi* is a modern social tragedy.

The fourth chapter delves into the plot construction of the plays of Kamal Kumar Brahma. The social drama *Gwdan Fwishali (The New Horizon)* is based on the moral flame of the female protagonist - *Shwmshri*. The plot of the play is taken from the new religious uprising among *Bodos* in the first half of the 20th century. The changes of the society through that religious preaching is beautifully shown in the play. The play comprising three acts having some scenes has one main plot and other small sub-plots. Suffering of the protagonist *Shwmshri* is the main plot. She is born to suffer, she suffers to regenerate and regenerate to serve people.

The play *Mingmangni Simang (Dream of Mingmang)* is also another social play written on the unsettled habit of *Bodo* people. The poor and illiterate sections of *Bodo* community are dependant on heavenly bliss. They believe that they have become poor because of God’s anger. But it is seen that not God but their mistaken belief and idleness are the main causes of their poverty.

*Hadang’s* struggle, suffering and ultimately defeat in life is the main plot of the play. *Hadang* struggles but cannot win, he sells his god gifted daughter *Birola* and the paternal property so as to fulfill his dream fallacy. He also denounce Johon, his only son and goes to *Mingmang* alongwith Chilati. But he loses Chilati and his long cherished dream and turns into a street beggar.
The Bidan-Birola-Anaram episode, Mehersing—Chilati episode are sub plots of the play which are closely knit with the main plot.

The historical revenge tragedy *Raja Iragdao. (King Iragdao)* is written on the tragic end of king Iragdao’s life and Kachari state. The Bodo or Kachari state of Iragdao is destroyed by the sibling rivalry of royal family or internal and external conflicts.

The tragic end of Iragdao’s life by the fire of revenge and sibling disunity is the main theme of the play. King Iragdao is left alone, Tularam, the commander-in-chief of the state revolts against him for his father’s killing. The shrewd Tularam provokes Shwmbwr to revolt against his brother king Iragdao. He tempts Gambhirsing to declare war against Iragdao. Iragdao is defeated in the Kachari-Manipuri war. This war brings the beginning of the downfall of the Kachari state. Iragdao flees to Burmese camp. The Burmese—British war takes place and as a result the historic *Yandoboo Treaty of 1826* is signed which ceases the power of Iragdao and his state Kachar.

Belsri and the mock religious episode comprise the sub-plots of the play. Sometimes these may also be analysed as episode rather than sub plots. These sub plots or episodes have close relation with the main plot of the play. The playwright’s mastery in plot construction is praiseworthy.

*Horbadi Khwmsi (Dark as the Night)* is a modern tragedy. The plot of this modern tragedy is based on the suffering of the family which stands in between the old and the new. Prof. Daman’s educated family is divided between the struggle of old and new. Prof. Daman is suffering and struggle remains as the main plot of the play. Prof. Daman is an educated man and intellectual who always takes care of his children. Prof. Daman who was born and grown up in a moralistic environment starts to live in an urban, newly grown up town. His children are more influenced by
the modern complex culture. Morality is outnumbered, ambiguous and complexity reign supreme. His younger children—Anathi and Uduram always trouble him. His conflict with them thus brings his tragedy and darkness looms over his sky.

The fifth chapter deals with the art of characterisation in the four plays of Kamal Kumar Brahma. Shwmshri who has all the three qualities of human being turns into a blessed damsel. By her act of committing suicide she becomes a nun and mother. There is Songraja, the religious man who acts as the preacher of the new religious ideology among Bodos. He is the right person who has taught about friendliness and love. He not only helps Shwmshri to transform into a blessed damsel but also helps many villagers. Shinkhaori the wicked lady, the widow who remarried Lokhob, the widower and acts as a devil. Shinkhaori acts as an agent of evil spirit, who brings suffering to the lives of Lokhob, Shwmshri, Bugob and others. But this wretched lady realizes her sinful acts through her endless suffering at the end of the play.

Hadang, the major character of the play Mingmangni Simang is a type character who represents the idleness and poor. This poor and idle Hadang feels unable to live at his own birth place. He sells his daughter Birola to Anaram and the small plot of land. He goes to Mingmang to accomplish his dreams and to satisfies his wife Chilati. Hadang, the poor, who lives by his dream loses his cherished dream and Chilati too.

Bidan, the young with full fancy who dreams to unite the poor and rich promises to marry Birola—the poor and illiterate. But he fails to rescue Birola, his beloved from the clutches of his father. Birola is the most tragic character of all the female characters of the playwright. She is deprived of parents’ care, sold by her parents, married by the father of her lover and killed by her own brother.

There are three types of characters in the play. Such as (a) socially corrupt characters
(b) socially good with lofty idealism and (c) innocent who suffers miserably.

The superb handling of characterization in the historical revenge tragedy *Raja Iragdao* is praiseworthy. His mastery in the art of character creation is seen through the art of characterization in this play. There are two sorts of characters – historical and literary. The historical characters are good creations who are above the crudities and oddities of historical realities. These historical characters are not only interesting but also life-like. They are able to hold the interest and attention of readers and audience. Likewise the imaginary characters such as Belsri, Khwmdwn, Shwmbwr are fine creations in the history of Bodo literature. Their thought, beliefs, actions and dreams are much more interesting and free from dull and lifelessness of the reality.

The creation of king Iragdao sometimes seems to be complex, but this complexity occurs because the dramatist emphasises on historical events rather than character creation.

Prof. Daman is a perfect creation of life-like characters who struggles and suffers in life. Ambiguous character delineation makes him interesting and living. Prof. Daman is a strict follower of moral teaching. This morality always collides with the morality of Anathi and Uduram. This collision of morality is the root cause of the struggle and suffering. This struggle and suffering is the main cause of the tragedy of Prof. Daman’s life and his family.

But this educated fellow with strict morality towards the later part of his life surrenders before his children. He becomes helpless for money and starts begging people. His youngest son Uduram comes forward to provide candle to alight him. Uduram remains only a living man to help Prof. Daman.

In the sixth chapter of the thesis the researcher has deals with the theme, social picture and appropriateness of title of Kamal Kumar Brahma’s plays.
Holiness of mind with holy horizon should be the aim of life. Shwmshri, the heroine suffers in her previous life when she wishes for worldly bliss. She gives up this wishes and able to unearth heavenly bliss.

Journey from the real world to the dream world is the main theme of the play. Again this main theme may be called a journey from the west to the east. Hadang and Chilati dream of better livelihoo there at Mingmang. They left no stone unturned to fulfill their cherished dream, but they lost their dream, at Mingmang. Bidan-Birola dream of unification between rich and poor is shattered and broken by Anaram. Anaram’s dream of marriage to virgin Birola, beloved of his son Bidan also brings tragedy to his life.

Revenge motif is the main theme of the play Raja Iragdao. Tularam takes revenge on king Iragdao for killing his father. The shrewd and diplomat Tularam takes all measures to defeat Shwmbwr as the future king of Kachar. They unable to detect his cruelty, belief in him and take part in the Kachar –Manipuri war. This war resulted for the Yandaboo Treaty of the year 1826 signed between Burmese and British East India Company. Shwmbwr takes revenge on his brother king Iragdao for not getting princely share. Queen Induprobha warns her husband king Iragdao and goes out. She warns to take revenge for insulting and dehumanizing her. Gambhirsing too warns Iragdao for revenge.

But this revenge motif is made more active and forceful by the lust of power. It is seen that revenge is motivated strongly by the lust for throne and power.

Moral degradation is the main theme of the play Horbadi Khwmsi. Prof. Daman keeps strict vigilance on his children. He wants to draw happiness from them, but can harvest only troubles and agonies. This morally strict educated person becomes submissive to money. After retirement he runs after money which compels him to send Minaram, the school teacher to join
timber merchant business.

This moral degradation and lack of moral responsibilities again found with Uduram and Anathi. They are opposite to their father Prof. Daman. They do never care for others but themselves. Uduram leaves home and got arrested and sent to jail for his illegal involvement with anti-social activities. Anathi, who engages Helaram to carry love letter to her lover. She later on elopes with him.

Another theme of the play is cultural compromise. The conflict between father and his children is symbolically conflict of two cultures – old and new. It is the conflict between disciplined and indisciplined, decent and chaotic society and it is the conflict between the simple and complex cultures.

_Horbadi Khwmsi_ is a modern play. The treatment of its theme, structure and characters are seen something different from the previous ones. Here is a homely theme which in seen in the present society. There is universal tune in this theme. The character creation of Prof. Daman and Uduram- Anathi have something vitalising force in it. The dramatist uses some symbols and images and the title of the play itself has symbolic meaning.

The social play _Gwdan Fwishali_ is replete with social pictures of _Bodo_ society of the first half of the 20th century. The peasantry life of _Bodo_ people, their livelihood, festival, customs and traditions, marriage, religion are beautifully picturised in the play. The playwright has more interest in representing the simplicity of _Bodo_ people and the new religious uprising.

The social play _Mingmagni Simang_ has some social pictures. The playwright having his intention to satirize, picturises the unsettled habit, disparity between rich and poor, marriage and slavery.

The religious scene of the Act-I, scene- iv has depicted social realities of that time. This
scene signifies the religious unrest of Bodo people. The allegation towards Iragdao and his brother Krishna Chandra becomes evident. The allegation says that they have refused to accept the traditional religion but adopted new religion under the influence of Hindu religion.

The title of the play *Gwdan Fwishali* is appropriate, apt and suggestive. Appropriateness of the title is also seen in the *Mingmangni Simang*. The title of the play is relevent to the theme of the play. The *Raja Iragdao* is appropriate as the title of the historical revenge tragic play. The playwright tries to established Raja Iragdao as the tragic hero of the play.

The title of the *Horbadi Khwmsi* is appropriate, significant and suggestive to its theme. Though Kamal Kumar Brahma deals with moralities as its main theme, it is seen that he confuses with it and therefore fails to give a concrete conception of morality. He is adamant to his own culture and morality. But later on, after the retirement of his service he loses his previous morality and run after money. Therefore it would be better to say that there is cultural conflict in the play rather than moral conflict.

The seventh chapter delves into the dramatist's use of language and style. Playwright's use of language and style is also note-worthy. His language is sweet and replete with proverbial meaning. His artistic quality is seen in his style. There are easy and straight forward prosaic language in his play. His characters talk in straight but short sentences. Rhetorical art is not much used in the play. Characters speak colloquial and common language. This simplicity in the use of language does not mean that his language is weak and dull. His language is simple but forceful, common but standard and prosaic with plenty of literary qualities.

There are poetic and prosaic languages used in the play *Raja Iragdao*. Iragdao, Shwmbwr-Tularam use court language. In normal period other characters use prosaic language. His use of court language has poetic flavour. He uses short and figurative language.
In the eighth chapter, Kamal Kumar Brahma is analysed as a modern Bodo dramatist. In this chapter the art of plot construction, art of characterisation, treatment of themes, painting of social picture, appropriateness of title, language and style are analysed.

9.2 Conclusion :- Kamal Kumar Brahma has brought the new era in the history of the Bodo dramatic literature. His plot construction, art of characterization, treatment of themes, his painting of social and cultural life are more minutely observed and analysed. In his plot construction it is seen that Kamal Kumar Brahma has written in three acts. The *Mingmangni Simang* and *Horbadi Khwmsi* begins with flash back method. From the art of characterization it is seen that he has variety of characters. All the characters are life like. There are antithetical characters among them. This sort of antithetical nature helps to emerge his characters fully. The themes that Brahma mostly deals with are — worldly desire as the cause of human suffering and revenge motif. His plots are collected and designed from the history and social activities and beliefs of his community. Yet these do not lack universality. Brahma is a good painter of his society. He is a good satirist too. Brahma is a stylist writer. His unique style of writing makes him stand out and apart from the other playwrights and authors of the *Bodo* language.

Kamal Kumar Brahma is the representative of the modern *Bodo* dramatist. Though some drawbacks have been seen in his plays, yet he surpasses them all by his compact plot construction, superb character creation, homely style, beautiful representation of his society, and poetical beauty of his language. It is doubtful whether any *Bodo* writer has ever been so popular as Kamal Kumar Brahma was in his life time, popular not only with one class but with all classes, rich and poor, young and old alike.

His plot construction as has already been said is rigid plot construction. All events and episodes have been seen well knit together to build a compact plot. This artistry leads him to
create some unforgettable characters. The agony of king Iragdao, simplicity and piousness of Shwmshri, frustration of Prof. Daman, which come as through unfulfilled dream, always come in our mind. His scrupulous observations make him to be a Juvenalian satirist.

Kamal Kumar Brahma is the first Bodo dramatist who has helped Bodo drama to come up to the raised platform of curtain raiser stage. Before him plays written by many dramatists were not fit for such stage, these were staged in an open-air stage. The plot, character, language, theme and many more were being befitted for such stage.

But Kamal Kumar Brahma’s plays like Gwdan Fwishali (1959), Raja Iragdao (1963), Mingmangni Simang (1971) and Horbadi Khwmsi (1993) are required for raised platform with curtain. Socio-literary organizations like Jeoary Affat and Bithoray Ajfat came forward to dramatise his plays in many places. Many literate audiences turned to the theatre to enjoy these plays and so the theatre party as a whole received good response and public applause. Thus Kamal Kumar Brahma was encouraged to write plays one after another. This alarming popularity thus encourages and shows the way for some contemporary and young writers to write modern plays. Mention may be made the names of Monoranjan Lahary, Nilkamal Brahma, Janak Jhankar Narzary, Mongolsing Hazowary and others.

So, he is the first Bodo dramatist who has contributed a lot towards the development of modern Bodo plays from a crude open-air stage to the curtain raiser platform. He is the Bodo dramatist who has written great plays unlike his predecessors. He has created life-like characters. He has given universal theme and painted nicely the Bodo society of different periods. He has helped to broaden and standardise Bodo language.