As mentioned earlier in the Introduction of the research work (See Introduction, 0.20) an attempt has been made to showcase different aspects of Rabha literature in written form highlighting the works of prominent Rabha litterateurs representing the three eras in the history of Rabha literature. From the various discussions made in this particular research work it has been understood that Rabha litterateurs have much to contribute in the field of literature - both Rabha and Assamese. The significant fact about all the prominent Rabha writers is this that the number of literary contribution made by them in Assamese is much more than in the Rabha language. In other words to say, Assamese literature has been benefitted much by the literary contribution made in the Assamese language by Rabha writers. Topping this list of Rabha writers Nagendra Narayan Choudhury and Bishnu Prasad Rabha is worth mentioned.

There is no such field in literature which the Rabha litterateurs haven’t explored. Whether be it the major fields such as lyrical literature, poetry, short story, novel and drama or other fields such as essay, criticism, translation and children literature, the Rabha litterateurs have been able to establish themselves both in Rabha and the Assamese language. The Rabhas can boast of a rich stock of oral literature among which different kinds of folk songs play a prominent role. Rajen Pam, a Sangeet Natak Akademi artist, took the initiative of compiling his own lyrical creations and named the compilation *Karha Nolor Mou Sora Sur*. It is significant to note that all the songs of this compilation was composed in the Rabha language. But the lyricist took the novel initiative of including the literal meaning of each Rabha song in the Assamese language. This has been regarded as a unique effort of the lyricist and singer Rajen Pam. Prasanna Kumar Pam was the contemporary to Rajen Pam who, through his immortal songs, breathed life into the tradition of composing Rabha songs and popularising it among the masses. In the same way Bishnu Prasad Rabha’s memorable contribution towards
Assamese lyrical literature cannot be denied. Of the later generation Jiten Deka (Rabha) has been able to uphold this trend. It has to be noted that each one of the above mentioned four personalities were composers, lyricists as well as singers. The vibrant Rabha life and culture, becomes live in the songs of Prasanna Kumar Pam. Aspiration of the common man, his longings and lust for life are some vital aspects of the songs of the Rabha lyricists like Rajen Pam, Jiten Deka (Rabha) and some of the other Rabha lyricists. Patriotism, love and introspection into life are the major aspects of the songs of Bishnu Prasad Rabha. Through this research work all the prominent aspects of the songs composed by Rabha lyricists have been brought to light. It is hoped that these findings will enable enthusiastic persons to explore new vistas related to the lyrical creations of Rabha lyricists.

The Rabha poets have been greatly influenced by the Assamese romantic poets. It has been understood that the Rabha poet Khagen Hato’s compilation of romantic poems Hachuini Khurang is a milestone in the history of Rabha poetry. Patriotism, love for nature and one’s kinsmen are the major aspects of this compilation of the poet Khagen Hato. All the Rabha poets have maintained the common characteristics of romanticism in their poems. Whether be it those poems are always the same. Apart from the well-being of their fellowmen they also strive to depict and glorify beautiful nature in all her bounty. But it has been observed that only a few among the Rabha poets have been able to introduce new trend in their poems. To some extent Birinchi Rabha and Pranita Rabha has introduced new symbols and metaphor in their poems. Still they have a long way to go. Lack of proper exposure and analysis of the writings of the Rabha poets has been considered as the stumbling stone in this endeavour.

A good number of Rabha writers have produced fictional works in both Rabha and Assamese. Here the creative works produced by them is much more in Assamese than in Rabha. The first short story writer of Rabha lineage in Assamese is Nagendra Narayan Choudhury. This short story writer who made his presence felt in the Assamese literary magazine Awahon portrayed Rabha folk life in all its simplicity. He wrote some other short
stories related to numerous sensitive aspects of the human mind. After Nagendra Narayan Choudhury it was the turn of another short story writer of Rabha lineage to carry on this noble pursue. He was Bishnu Rabha. Short story writers like Rajen Pam, Listi Rabha Rongkho and Duryodhan Rabha has protected not only Rabha society but also the greater Assamese society in their creations. Individual and his internal conflicts, society and changing times - all these have been well-illustrated in the short stories of the Rabha writers. Short story writers of the later period such as Lalit Chandra Rabha, Hara Gobinda Rabha etc. has tried to delve into the human mind and bring to focus the innermost world of an individual, his complexities, pain and anxiety. Those Rabha short story writers writing in the Rabha language, has chosen simple incidents and realisations related to mundane life. From the critical point of view these Rabha short stories are simple narratives. But as far as the evolution of the Rabha short story is concerned, these simple narratives have much significance. It is left for the future researchers to explore many more unexplored vistas of Rabha short story.

Unlike short stories Rabha writers contribution towards novel writing is less. Till the year 2005 only eleven novels have been published by Rabha novelists. Among these only two novels have been written in the Rabha language. These two novels are Gangadhar Rabha Hadu’s *Nango Choksa Mana* (1998) and Listi Rabha Rongkho’s *Charpakngi Jhora Chap* (2005). Unfortunately both of the novels couldn’t attract the attention of the intellectual class due to poor publicity. The other ten published novels have received recognisation from the readers. But compared to numbers and quality, Rabha novelists have still more miles to cover. In this particular research work I have brought into discussion various aspects of the novels written by Rabha novelists. (See Chapter Two, sub-section 2.31) I believe that my work shall provide the scope to inquisitive minds to understand some aspects of the Rabha novel.

In regard to the discussion of dramas written by the Rabha dramatists, a noticeable
aspect that has come to notice is that most of the dramas aren’t preserved in manuscript form. The dramatists have written dramas keeping in mind the theatre. Treating the dramas and dance-dramas of Bishnu Prasad Rabha as exceptional, according to the data available it has been found that the dramas written by Rabha dramatists and staged in theatres received wide recognition from the masses. In recent times some enthusiastic persons as well as organisations have come forward to preserve some monumental works of Rabha dramatists either in the form of manuscripts or printed form. In this regard individual effort has been taken by Tarok Rabha, Nistamohan Santok and Upen Rabha Hakacham. At the organisational level the Rabha Bhasa Parishad has taken praiseworthy steps to preserve some significant dramas and dance-dramas written by Rabha dramatists in print form. The dance-dramas written by Rabha dramatists showcase rich Rabha music. Some more aspects of Rabha life gets reflected through the dance-dramas. Lack of proper exposure of these dance-dramas have deprived us from enjoying the artistic beauty of these dance-dramas. This research work is an initial attempt to throw light on the dance-dramas written by Rabha dramatists. Lack of sufficient data has made my work restricted to the mere mention of the dance-dramas only. It is hoped that in future enthusiastic individuals will take up to endeavour to explore the field of dance-drama written by Rabha dramatists and bring to light significant aspects of those dance-dramas.

Apart from the major fields of literature Rabha writers have also tried their hands at writing essays, critical writings, children literature and translation works. I have seen in my discussion on essay that most of the Rabha writers have contributed essays related to various topics dealing with socio-cultural as well as linguistic and literary aspects. Some of these essays have been considered as valuable documents related to the development of socio-cultural aspects of Rabha life.

As far as criticism is concerned there are only a handful of Rabha writers who have taken to critical writing. Among the senior writers Rajen Rabha, Mani Rabha, Hari
Mohan Rabha and Listi Rabha Rongkho have contributed a few critical writings on various aspects in Assamese. On the other hand, Prakash Rabha, Charu Mohan Rabha, Sandesh Baksak and Jantri Cherenga have been contributing their critical writings in Rabha language. At present, Upen Rabha Hakacham has strived to be a competent critic covering all major aspects of Rabha life, culture, and literature as a whole. It is worthwhile to mention that apart from showcasing Rabha life, Upen Rabha Hakacham has contributed some valuable critical works related to language, literature, and culture keeping the greater Assamese society in mind. In this research work, the importance and relevance of some distinct critical works of Upen Rabha Hakacham have been discussed. Malina Devi Rabha has also made a number of contributions towards critical writing. Her field of discussion is Rabha folk life and folk literature. Her contribution cannot be ignored either.

With the growing awareness of society towards the psychological and mental growth of the child, litterateurs too, have made efforts to contribute towards this cause in the form of children literature. Though less in number, Rabha writers have made contributions towards children literature in both Rabha and Assamese. Their works include folk tales based on moral values and those practical lessons closely related to day-to-day life of common people. The simple narratives described in colourful language attracts the attention of young readers. Rajen Rabha has been the first Rabha writer to initiate such an effort. His Rabha Sadhu Katha and Rabhar Sadhu Katha published in Assamese by the Asom Sahitya Sabha and Tribal Research Institute has been pathbreaking efforts in this field. Whereas in Rabha Lakshi Phenan and Upen Rabha Hakacham has initiated such an effort concerning the spreadth and popularisation of children literature. In this regard, the novel initiative of the CIIL (Central Institute of Indian Languages), the Bebak Rabha Krourang Runchum and Assam State Resource Centre is memorable. There is abundant scope of the evaluation of the works published by the above-mentioned organisations.
As I have quoted earlier in this research work that translation is that medium through which the literary essence of a particular language group can be enjoyed by others, so also Rabha literature isn’t left out of this. In fact Rabha translators have made sincere effort of translating Rabha literary works into Assamese and vice versa. In this regard it has been understood that the translators have been able to achieve their goal. This Ph. D. Thesis has highlighted on the various translation works of Rabha writers.

With the changing times it has been seen that in Rabha Society too, many women writers are able to make their appearance felt. In the course of the various discussions I have seen that the Rabha women writers have been able to make remarkable contribution in the field poetry, short story, essay writing and children literature. Rabha poetesses like Riniki Churchung Pam, Sumitra Hato, Hima Rabha and Pranita Rabha has proved their worth as poets. Their poems not only manifest the diversified sentiments and humanity is also being displayed in their poems. In the same way the women short story writers have selected diversified topics as plot of their short stories. A few among these women short story writers have written a number of substantial short stories both in Rabha and Assamese. The situations projected in the short stories reflect reality in an artistic form. They have also tried to analyse certain characters in their short stories. Portrayal of conflictious characters is quite touching and affects the readers to the core. Those women writers venturing into the field of essay writing and children literature have been able to make niche for themselves. This has been seen as an encouraging trend as far as the creativity of Rabha women writers is concerned. Through this research work an initial effort has been made to showcase the creativity and achievement of Rabha women writers along with their male counterparts. It is hoped that this particular research work will be of help to enthusiastic individuals who are interested in the exploration of new vistas in Rabha literature.

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