CONCLUSION

In the previous chapters we have made a detailed analysis of selected works in Bangla literature of the North-east, particularly of the Barak, Brahmaputra regions of Assam, Tripura and Meghalaya, in the post-Independence period. We have come to the conclusion that the various elements of folklore and their sentimental wealth have mesmerized different authors differently.

All the necessary data of the present research project have been collected from ninety-eight selected works of thirty-nine authors. These consist of twelve novels, fifty-four short stories, thirty-two poems and other elements. A regional classification of the authors reveal that the works of thirteen authors from the Brahmaputra region, nineteen from the Barak region, five from Tripura and two from Meghalaya, have been used in this research work.

On the basis of the analysis and evaluation of the folk elements used in the Bangla literature of the North-east, we have arrived at some conclusions. These findings are as follows:

(i) It has been observed that the use of folk elements in the Bangla literature of the North-east in the last two decades of the post-Independence period is quite noteworthy.

(ii) Comparing among the literary works of different regions of North-east, it is observed that the literature of the Barak region have made greater use of folk elements than the other regions.
(iii) Classifying according to the types of folk elements used in the different chapters of this research project, we have prepared the following table. The table specifies the reciprocal importance of the various folk materials comparing their application in literature.

<table>
<thead>
<tr>
<th>Types of folk elements</th>
<th>Folktales &amp; Puranas</th>
<th>Rhymes</th>
<th>Folksongs</th>
<th>Proverbs &amp; Idioms</th>
<th>Riddles</th>
<th>Folk beliefs, traditions, rites &amp; rituals, customs, festivals, ceremonies, folk games, folk dances, &amp; folk art.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of times folk elements are used</td>
<td>22</td>
<td>27</td>
<td>41</td>
<td>77</td>
<td>04</td>
<td>45</td>
</tr>
</tbody>
</table>

A careful study of the above list reveals that in the Bangla literature of this region, of the different categories of folk materials that have been used here, the use of proverbs and maxims have been the largest, while the application of riddles have been the least.

(iv) While using various folk elements, the authors have sometimes used numerous elements as a connective chain among them, as well as stray incidents in others. And in some cases a single folk element has been used as a particular motif.

(v) In portraying the different characters present in the literature the components of folklore have been used to express the author’s description on the one hand and the conversation of the different characters in the literature. Folk components have played significant role in describing incidents, portraying characters and even in determining various plots of the stories.
As an important observation of the application of folk elements in the Bangla literature of the North-east, this research paper has highlighted the significance of the techniques of application of different folk components by different authors.

(a) Different versions of certain folk components has been put to different applications, which deserves applaud. For example, the Bengali proverb, “বাধে ছুলে আঘাতা ঘা,” is used by two different authors in two different texts, having the same connotation but in a slightly altered version. Author Dipankar Kar has represented it as “বাধে ছুলে আঘাতা ঘা, পলিশে ছুলে হাজার”, in his short story ‘Ekti Cliché Kahini’, while author Mithilesh Bhattacharya has presented a slightly changed version of the same proverb, “বাধে ছুলে বারো ঘা, পলিশে ছুলে বাহান্তের”, in his story ‘Kakshapath’.

(b) Many of the authors included in our analysis have occasionally changed the common version of some traditional proverbs to suit their texts. We can cite the instance of the altered representation of a particular proverb, “কারও পৌষ মাস, কারও সর্বারেশ”, as “কারও নিষিদ্ধ সর্বারেশের আড়ালেই তো থাকে অন্য কারও দিকে পৌষের হাতছানি”, in Dipankar Kar’s ‘Kholosh Katha’.

(c) There are even instances of several widely used folk elements being used in the texts by the authors, with a different outlook and different meaning. But here again, representation of a common element with a dissimilar connotation express a different frame of mentality of the authors. This is revealed in Badrudjaman Choudhury’s story, ‘Laakh Takar Manush’, in which he uses the folk song, “সাহেব লাউ বাবাইল মোরে বৈরাগী”. This folk song is based on the traditional Baul philosophy of life, which the author deftly uses to express a rather light moment in his story. Often the
non-melodious prosaic lyric of a Baul song is used to represent a different meaning than that which is lyrically represented.

Besides folk song, this change is observed in the case of folk tales as well. In Jhumur Pande's story, 'Gang-gatha', the use of the concept of the traditional *Savitri Brata*, reflects the author's personal opinion. The hereditary practice of observing certain rites and rituals for the well-being of the family and children have turned out to be just mundane habitual practices in the modern society. The instance of the above-mentioned ritual is presented in the novel, with this satirical attitude.

(vii) Since North-east India is the home of various communities and tribes, bonded by different cultural relations, therefore, the authors of Bangla literature of this region, while using folk components in their works have not been restrictive to draw upon Bengali folk components alone. Rather, we can observe the application of various folk elements pertaining to the different tribes and clans of the region, dominant in their literature. We can refer to the instances of the Boro folk tale referred to in Amalendu Guha's poem 'Bihu'; the tribal folk song of Tripura used in Shyamal Bhattacharya's short story 'Bharong Paakhir Naach'; the Khasi folk song used in Anjali Lahiri's novel 'Biloris', in support of our observation.

(viii) Dialectical variation of some verbal folk elements in Bengali language is observed in the Bangla literature of the North-east. Such a change is observed in a proverb used in the novel 'Alekjander Purer Kathakata', viz.

"হামার শিল, হামার লোড়া, হামারাই ভাঙছে দাঁতের পোড়া".
(ix) In the research paper under discussion, of the various characters using different types of folk elements, only the identity of the characters present in the stories and novels are definitely apparent. A table is prepared on the basis of gender division, age specification, socio-economic condition and regionalism of these characters. A detailed account of the background of the characters using various folk elements is presented by the table. Although the gender identity and regional specification of the characters using folk components are definitely determined, their age and socio-economic status are simple approximation.

### Table-2

<table>
<thead>
<tr>
<th>Types of Folk Elements</th>
<th>Gender</th>
<th>Age</th>
<th>Socio-economic status</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>1-15</td>
<td>16-50</td>
</tr>
<tr>
<td>Folktales &amp; Puranais</td>
<td>11</td>
<td>04</td>
<td>01</td>
<td>11</td>
</tr>
<tr>
<td>Folk songs</td>
<td>12</td>
<td>22</td>
<td>0</td>
<td>21</td>
</tr>
<tr>
<td>Rhymes</td>
<td>09</td>
<td>13</td>
<td>04</td>
<td>14</td>
</tr>
<tr>
<td>Proverbs</td>
<td>51</td>
<td>17</td>
<td>0</td>
<td>55</td>
</tr>
<tr>
<td>Riddles</td>
<td>03</td>
<td>01</td>
<td>0</td>
<td>02</td>
</tr>
<tr>
<td>Others</td>
<td>20</td>
<td>17</td>
<td>02</td>
<td>24</td>
</tr>
<tr>
<td>Total</td>
<td>106</td>
<td>74</td>
<td>07</td>
<td>127</td>
</tr>
</tbody>
</table>

1. Surveyed on the basis of gender perspective, it can be said that the number of men using folk elements is larger than those of women.
2. Surveyed on the basis of age, it is seen that folk elements are mostly used by men and women belonging to the age group of sixteen to fifty years.

3. Observation of the socio-economic characters reveals that mainly poor and labourious people are akin to use the maximum amount of folk elements.

4. Study based on regional division show that the application of folk components is greater among the characters of the towns and cities than that of the rural areas.

5. Children and youngsters are mainly wont to use rhymes.

6. In the case of folk songs, the number of females using folk songs is more as compared to their male counterparts. Alternatively, in the case of the use of proverbs male characters are largely seen to use proverbs.

7. Middle-aged people are the maximum users of proverbs.

8. While the middle class intelligentsia is largely the user of folk tales, it is the labourer class who are given largely given to use folk songs.

9. It is observed that the middle class characters of the novels and stories are the larger number of users of proverbs.

(x) We have also observed that while correcting and editing their texts, the authors have sometimes changed some of the folk elements also to suit their requirements. That is the folk elements used by an author in one of his previous edition can later be changed in a revised edition. For example we can cite the instance of modifications of a story by Dipankar Kar. In 1999 a
story ‘Bhoy’ was published in the collection titled ‘Uttar Purber Bangla Galpo’. Later on, in 2002, the same story was published with a new title, viz., ‘Ekti Ćliché Kahini’. Further, in the story ‘Bhoy’, was included a proverb, “প্লাঠি যার নোষ তার”, which was excluded in the following edition. On the other hand, he has added the rhyme, “আমার সোনা চীঁদের কণা/সবাই বলে দেনা দেনা”, in his story, ‘Ekti Ćliché Kahini’.

Modern social science lays emphasis on documentation and preservation of cultural study. There are two kinds of documentations—visual documentation and written documentation. Just as a photograph can reveal antique form of a cultural element, so also the image of cultural origins can be preserved in the literary works of a litterateur. It is important to mention that documentation and preservation is necessary to identify the historical evolution of cultural elements. We observe that Bangla literature of the North-east depicting the cultural phenomena of Bengalee and other communities plays an important role in the documentation and preservation of the cultural traits of North-east.

The present research paper is an original study aimed at examining the influence of different folk cultures of the North-east on the Bangla literature of this region. Our analysis reveals that this paper would pave the way for further research in the following related areas—

1. The influence of tribal folk culture on the Bangla literature of the North-east.
2. The reflection of the inter-cultural relationship of the different language-based communities along with the Bengalees on the literary works of the North-east.
3. A critical study of co-existence of tradition and modernity in the Bangla literature of the North-east.