CHAPTER-VIII

CONCLUSION
8.00 THE CONCLUSION:

Bhārtendu Hariśchandra and Sāhityarathī Lakṣmīnāth Bezbaroā were the two epoch-makers, torch-bearers and the well-wishers of the society in their respective literatures, Hindi and Assamese respectively. Both of them were the leading writers of their literatures in the critical juncture of the age. They freed their contemporary writers from the mediaval literature and ideals and tired to strengthen modern literature. Therefore, their ages have been named after them as the 'Bhārtendu era' and the 'Bezbaroa era' of Hindi and Assamese literature respectively. The importance of both of them in their respective literatures can easily be imagined from this.

Both Bhārtendu and Bezbaroā awoke contemporary literary consciousness particularly through magazines. By their time, the British rule was gradually consolidated. There was a renaissance in Indian literature through English literature. As a result there had been enough changes in Indian life-style. With the establishment of schools and colleges, there had been increase in the educated class. There had been a change in the values of life in the society. Both of these two writers witnessed the lives of educated, half-educated and illiterate people from very near. Therefore, there are certain elements in their literature which bear more similarities than dissimilarities.

Being born at the juncture of Indian history, Bhārtendu and Bezbaroā co-ordinated the old and new elements and the oriental and the western elements. They were conscious of the political, social, religious economic and literary changes due to the British rule. The age of the Bhārtendu as well as of the Bezbaroā was the first stage of Indian renaissance.
Bhartendu and Bezbaroa were nearly contemporaries, and were the representatives of the then society. Bhartendu was of the North India and Bezbaroa of the North-Eastern India i.e. Assam. It is remarkable that the extent to which the impact of Indian renaissance fell upon the political, social and religious life of the North India, did not fall upon in those fields so much in Assam. So, Bezbaroa is not found equally politically conscious like Bhartendu. Bhartendu was from a rich family of Benaras and therefore had nothing to think of his livelihood. He could engage himself without any trouble. But Bezbaroa was not so well-to-do. After finishing his school education in Assam, Bezbaroa spent most of his time in Calcutta. He had to spend few years at Sambalpur, Orissa for his independent business. Although Bezbaroa spent his time outside his birth place Assam, yet his heart was always with Assam. Therefore, the life in Assam got its concrete shape in the hands of Bezbaroa.

In consideration of religion, both Bhartendu and Bezbaroa were Vaishnavites. Both of them had enough faith on the basic principles of Hinduism. But they could not tolerate the superstitions and other evil customs in the name of the religion. Practically speaking both of them were influenced by the favourable and contradictory impacts of political, social and religious fields. Therefore, whenever and wherever they felt it necessary, they expressed their reformatory ideas through humour and satire.

Both Bhartendu and Bezbaroa were born in aristocratic families. Both of them inherited literary and cultural legacy from their families. So, they dedicated their whole lives to literature.

Bhartendu as well as Bezbaroa entered into different fields of literature and established their sway over them. Of all forms, they were mainly dramatists. They wrote dramas to fulfil the political, social and religious needs of the time. As dramatists both of them were like vigilant sentinels of the society, So they tried to use their reformatory view-points to
expose the corruptions of the society. Both of them were inspired by the thought of upliftment of their motherland. So they selected the ancient glory of India as their subject matter of the dramas.

In dramas the characters have special importance. Both of them successfully depicted all sorts of characters like the ideal, the real and the low characters etc. The characters of a drama are not personal ones but they belong to certain classes. There are the depictions of all types of characters of different classes in the society like kings and princes, the scholar class, the 'Sadhu class', the educated class, the patriots, the businessman, the Pandas (Priest class) and so on. Their characters represented all the classes in the society.

Bhartendu and Bezbaroa used humour and satire full in their dramas. It is not easy to speak against the rulers openly in dependent countries. Both of them wanted that there should be reformation of all types of corruptions – political, social, cultural, religious etc. Therefore, both of them wanted to establish a healthy social tradition by doing away with the corruptions, superstitions and evil customs and traditions through humour and satire in their dramas. The economic condition of India during the British rule was quite pitiable. The British tried to destroy cottage industries of India. They imported Indian raw materials and, exported finished goods from Britain. It had a very bad effect on the economy of India. Both Bhärtendu and Bezbaroa critisised severely the Indian economic policy of the British.

They also criticise those Indians who began to love other’s language and to hate their own and did not recognise the glory of Indian languages. Both of them whole-heartedly wanted the progress and development of their mother tongue, and therefore, they could not tolerate the neglect of their mother language. They believed that without the progress and development of one’s language, there can be no progress of the nation. So both of them clearly understood that without a firm basis of mother language the root of
'Swarajya' can never be firm one. Therefore, both of them depicted such characters in whom our defects may be inherent. They tried to correct the corruptions in literature through humour and satire. It goes without saying that both of them were successful in their attempts.

Indian common life was also greatly influenced by the waves of western renaissance. In this case literature was not an exception. Both Bhārtendu and Bezbaroā also learnt many thing about modern forms through English literature. But they did not allow themselves to be swayed down by the western wave. Both of them kept their Indian culture in tact. They recognised the varieties of Indian folk-culture and introduced them in their writings. They believed that we should take up western culture without destroying our own i.e. to the extent in which the western culture may not effect our culture adversely. Therefore, they were very angry when witness any neglect towards our Indian culture. So, they took the help of humour and satire to arouse the Indians.

As stated both Bhārtendu and Bezbaroā were contemporaries and were very much influenced and inspired by ancient literature and culture of India. Both of them had reverence to Indian culture: and therefore, they could not tolerate any corruption of culture. Practically speaking the identify of any society or nation is inherent in its culture. When there is a corruption of culture, there is the fear of social disaster. So, Bhārtendu and Bezbaroā were very much vigilant to customs, traditions, dress, food habit and such other part of culture and whenever and wherever they find any discrepancy, they tried to correct them. Thereby they tried to keep the kingdom of their culture in tact.

Both Bhārtendu and Bezbaroā depicted the traditional customs, dress and apparels, food and drinks, way of life in their own dramas in simple and easy ways. Side by side they used local language and dialects, similes and metaphors and proverbs and sayings. Both of them expressed the dialogues
and conversations in a very beautiful manners. From the point of the stage and performance, both of them are successful dramatists. Although the plots of Bhārtendu and Bezbaroā’s dramas had contemporary impacts yet it should be agreed that there are much similarities between the dramatists and less dissimilarities.

In fact, both Bhārtendu and Bezbaroā were dramatists of high qualities. From the point of literature they were not only successful play writs but also the torch-bearers to their contemporary and later generations of dramatists. Bhārtendu and Bezbaroā were the glory of Hindi and Assamese literature respectively.