

## CHAPTER-I

### INTRODUCTION

#### 1.1 BODO LITERATURE AND ITS EMERGENT TRENDS

**1.1.1 Missionary contribution to the Bodo Literature:** The Bodo language is an ancient language. There was literature, but not in written form, it was in oral form until the second decade of the 20<sup>th</sup> century. At the period of the century, Christian missionaries entered in the Bodo concentrated areas with intent to preach their religion. They published some books of religious ethics, some and rhymes and songs of the Bodos. The collected rhymes and songs were orally transmitted from generation to generation. They also published some books of grammar and dictionary. Sidney Endle has personally compiled and published 'An Outline of the Kachary Grammar' in 1884 based on the dialect of the Darrang district<sup>1</sup>. In 1895 J.D. Anderson' published entitled *A Collection of Kachary Folk Tales and Rhymes*. Anderson's collection incorporated seventeen Bodo oral tales; and translated in English, besides the original version in Bodo language Sidney Endle's monograph on the Bodos, entitled *The Kacharis* published in 1911<sup>2</sup> where in certain chapters has explained on folk songs, folk tales and rhymes, social folk custom, agricultural practices, festivals, food habits, life cycle, rituals, crafts and textiles of the Bodos.

At the same time they published some grammar and religious books along with books of primary level of school for education with the Modified *Roman Script in Bodo language*<sup>3</sup>. The religious books were Jisukhristani Mwdaini Solo, Jisuni Maonai Dangnai, Nokhrangni lama, Boroni Rwjabgra Bijab, Undai Rwjabgra Bijab, Sadhu Sundar Sing. Books for Primary Level of School were Boro Phoraijennai Bijab, Boroni Poraijennai Bijab, Gothoni Lekha, Lutherni Undoi Phoraigra Bijab and Shanjoraigra Bijab (Books of mathematics for primary level)<sup>4</sup>. The missionaries also published some grammar books, like *Dimasa Vocabulary (1985)*, 'Grammar and Dictionary of Kochary Language (1904)', *A Short Grammar of the Mech or Bodo Language (1884)*, *An Outline Grammar of the Kachary (Dimasa) Language (1880)*, 'Outline of Tibetan Barman Linguistic Morphology (1929) were scholarly contribution to the linguistic field of Bodo language<sup>5</sup>. The missionaries and British administrators played a major role for the development of the Bodo language as well as the

<sup>1</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo : Priodini Press, 1990. P.12

<sup>2</sup> Ibid, P.31

<sup>3</sup> Boro Thunlai Afat. *Raithai Bihung*. Kokrajhar: Publication Board, 2007. Vol-II. P.32

<sup>4</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press, 1990. pp.33-34

<sup>5</sup> Ibid, p.32

*literature by publishing books on grammar and dictionary, along with the books on the tales, folk songs and rhymes.* However some of the published books were not literature in true sense. *It was mentionable that, the contribution of the missionaries helped to create and develop the written Bodo literature which was not written and collected earlier.* After that, the contribution of the Missionaries, brought change and inspired the Bodo people to create the creative writings. In this regard, it may be observed that, the Christian Missionaries gave important towards oral literature of the Bodos and put interest to form the written literature as well as unwritten Bodo literature has come into the written form literary atmosphere in the Bodo Society<sup>6</sup>.

**1.1.2 Movement for socio-educational reform:** After the missionaries the young generation of the Bodos payed attention to create creative literature. The young generation thought that, the education must be spread up, and organized the Bodos in the society. Otherwise Bodo literature will not be developed to a great extent<sup>7</sup>. In the mean time, luckily '*Gurudev Kalicharan Brahma*' attempted to reform the society and launched the socio-educational reform movement which had influenced the students' community and encouraged them to create written literature. As a result he published two books named *Boroni Jolonga* (the bag of the Bodos) in 1952 relating to the traditional Bodo herbal medicine and *Khamani Nem* (rules of work) in 1942 relating to the rules and customs and regulation of Boro prayers, rites and rituals of the Brahma religion<sup>8</sup>. After launching the socio-educational reform movement by *Gurudev Kalicharan Brahma*, more or less consciousness and changed has come up in the Bodo society. As a result, by the advice of Kalicharan Brahma and initiative of the enthosious students along with the some Bodo social organizations came into existence in the society. After that, the organization took responsibility to create literary atmosphere<sup>9</sup>.

During the time the thing was that literature was the only tool to bring immediate solution for all burning social problem of the Bodos. *Gurudev Kalicharan Brahma* had deeply understood it and strongly focused the movement among the Bodos where students were accompanied with Kalicharan Brahma for succeeding the movement; and tried to publish magazines, journals and books. As a result, the socio- educational reform movement of Kalicharan Brahma spreaded among the Bodos and inspired the Bodo people to create the literature for upliftment of the society.

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<sup>6</sup> Op-cit,p.12

<sup>7</sup> Brahma, Riju Kr.*Boro Thunlaini Jarimin Arw Thunlai Bijirnai*. Kokrajhar: Onsumai Library.2007.P.9

<sup>8</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press,1990.p.46

<sup>9</sup> Ibid,p.37

**1.1.3 The Old Bodo Literature and its Trends (1920 to 1952):** The Socio- Educational reform movement of Gurudev Kalicharan Brahma focussed among the Bodos as well as inspired the youths to create the literature for reforming the society. Like so, after the missionaries at the very beginning a poetry book was publishing in 1923 named *Khonthai Methai* (poetry and songs) jointly compiled by Rupnath Brahma and Modaram Brahma .The book contains 8<sup>th</sup> poetries and 16<sup>th</sup> songs with unmodified spelling system of the Bodo language which was considered the starting of the written Bodo Literature in the Bodo literary history. The poetries and songs contain mysticism and pertaining national spirit of the Bodos.

After that, with the vital role of the young Bodo students, in 1919 a student organization namee the *Boro Chatra Sanmilani* has come into existence in the Bodo Society and published a mouthpiece named *Bibar* in 1920 in the manuscript form. But, published as printed form of magazine in 1924<sup>10</sup> under the editorship of Satish Chandra Basumatary. The *Bibar* is considered as the first magazine of the Bodos. After the publication of *Bibar* magazine and hard work of the *Chatra Sanmilani* the written Bodo literature has come into light after the long gap of the Christian Missionaries and took place in the Bodo Society in the early phase of the 20<sup>th</sup> century<sup>11</sup>. The year of 1919-1924 is called as *year mark* of the written Bodo literature.

The early phase of old written Bodo literature may be divided into two sub branches i.e. (a) *Bibar Age* and (b) *Alongbar Age*. The *Bibar Age* is titled after the publication of *Bibar Magazine* (which the age has accepted from the year of 1920-1940. The *Alongbar Age* is 1930-1950<sup>12</sup> next after the publication of the *Alongbar* magazine. The young creative writers of the *Bibar Age* were Satish Chandra Basumatary, Rupnath Brahma, Modaram Brahma, Jaladhar Brahma, Parsuram Brahma, Dwardendra Nath Basumatary, and Umesh Ch. Muchahary and so on. During the *Bibar Age* mentionable poetries were *Bima-Fisa*(mother Children) of Satish Basumatary, *Binai and Jakhangdw* of Jaladhar Brahma, *Jakhang de Borophwr and Bongfhangyao Gakhwnw Dalai Nangou* of Madaram Brahma, *Ishwrni Nam Gwdai and Angni Dabung Apha* of Rupnath Brahma ,*Jwhwlao Jaliya Gotophwr jwng and Jagaijennai* of Darendra Basumatry, *Okha naisi* of Kitish Brahma, and *Ahban* of Bishnujyoty Kochary.

On the other hand, Ishan Ch. Muchahary, Pramad Chandra Brahma, Kali Kumar Lahary, Jagat Basumatary and Brajen Islary were the junior energetic writers of the *Alongbar Age*.

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<sup>10</sup> op-cit,p.38

<sup>11</sup> Ibid,p.15

<sup>12</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers,1991.p.30

The *Alongbar magazine* published in 1938 under the editorship of Pramad Chandra Brahma. During the period of Bodo literature has begun with the Poetry,<sup>13</sup>.The wrot mentioning poetries of the magazine were *Hayenni Suphin, Dwi Bajrum and Bima Fisha of Pramad Chandra Brahma, Mwnabili and Badary of Ishan Muchahary, Jamba Sarkhar Badailainai Jaorikhang Boro and Baidi Mwjang Khourang of Kali Kumar. Lahary, Udang Bwthwr and Bwisagu of Jogat Basumatary, and Angni Simang of Maniram Somphramyary*. At that period, poetry was taking vital role to develop the early phase of the Bodo literature as well as for upliftment of the Bodo society. *The trend of the poetry was on Bodo nationalism, classicism, mysticism andromanticism.*<sup>14</sup>.

Along with the poetry, less of some non-fictional prose was published in the '*Bibar and Alongbar* magazine. As the fiction, only one short story of Ishan Muchahary appeared in *Hatorkhi Hala(stars)* (1940) named Abari<sup>15</sup> of Ishan Muchary which a social short story .The trend of the story was to reform *the traditional system of the Bodo society*.

After the Bibar magazine, Madaram Brahma and Rupnath Brahma as joint editors brought out the second Boro magazine named *Zenthokha (mahendi)* in 1926. The Bithorai of Promad Chandra Brahma appeared in 1932. Pramad Chandra Brahma personally brought out the *Rup O Sintadhara* in 1937. The scripts of this magazine were in Boro and Assamese. The *Alongbar* magazine appeared in 1938, and then *Hatorkhi Hala (stars)* of Pramod Chandra Brahma appeared in 1940, the *Nayak magazine* brought out by the Cottonian under the joint editorship of Mahini Mohan Brahma and Jogen Hazorikha in 1941 with the biennial Boro and Assamese language. Lastly the *Fhungni Hathorkhi (morning star)* appeared in 1949. *The aims and objectives of these magazines were encouraging the Bodos and to highlight the literature and culture of the Bodo*<sup>16</sup>.

The next trend of the literature was to create *drama* in the Bodo literatures. During the time of *Bibar- Alongbar Age* along with the poetries, many published and unpublished dramas were created by the young Bodo dramatist. The young Dramatis were Satish Chandra Basumatary, Madaram Brahma, Sundursing Ovary, Umesh Chandra Muchahary, Dwarendra Basumatary and Bhaben Pwrwngiri. In this regard, the *Nala Buha* of Satish Ch. Basumatary was the first Drama of the Bodos which the drama had been played in the 1<sup>st</sup> conference of the *Boro Chatra Sanmilani in 1919 at Kokrajhar*. The dramatist Satish Ch. Basumatary was

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<sup>13</sup> Op-cit,p.32

<sup>14</sup>Op-cit,p.49

<sup>15</sup> Ibid,p.59

<sup>16</sup> Ibid,p.65

known to be the '*pioneer of the Bodo drama in the early phase of Bodo literature*<sup>17</sup>. He wrote another drama named *Dwrshwn Jwhwlao*. After that, serially *Dimapur Nwgwr Bainai* of Madaram Brahma, the full length drama *Humphe Palla* and *Dukhasri, Chintabati* of Maniram Islary and *Obangni Phao* of Bhaben Pwrwngiri, *Anary* of Sundarsing Owary, etc. were appeared and played popularly among the Bodos in open air stage.

But most of the Dramas of old age were *translated from Bengali Drama*. At that period, the Drama was called Jatra Gaon /Gan<sup>18</sup> which influenced the Bodos<sup>19</sup>. these were shown at open air stage. On the other side, most of the Bodo play write were not qualified and they took the education through the Bengali medium. Hence, they learned and observed the Bengali drama as well as the Jatra Gan of the Bengali literature. Hence they easily translated from Bengali to Bodo and contributed into the Bodo literature. Among the Bodo dramatist Dwardendra Nath Basumatary is the greatest dramatist among the Bodo play writes and wrote more number of Bodo dramas<sup>20</sup>. The written and translated dramas were mainly three types; these were *Social, Historical and Tale & Story*. *The trends of the drama were just to bring social, educational, cultural, religion and economic reform movement among the Bodos*<sup>21</sup>. In this regard the *Bithorai Afat and Ansai Afat* was especially participated to focus the drama in the Bodo Society.

At that period, another mentionable trend of the literature was *prose literature published* through the magazines. In the Period of Bihar Age some popular *proses* appeared in the magazine i.e Kinsit Nibedon of Rupnath Brahma, Kochary Kota of Mani khanta Brahma, Boro Jatilo Kai Akharman of Rabindra Nath Brahma, Jatiyo Sahitya of Parsuram Brahma, and Korma of Namal Chandra Brahma. At that time, some prose of Boro language like Ma jalangkhw of Maniram Islary, Shrimothi Durlai Rondini Paglini, Batrani Serai Solo and Gwmwhwnai Noni Batra were published in the Bihar Magazine.

On the other hand some mentionable popular proses published in the Age of Alongbar. The proses were Bwisagu, Jwhwlao Dwimalu, Swrba of Promad Chandra Brahma, *Noni Maidang, Boroni Rao, and Aglani Batra* of Ananda Muchahary, *Boroni Nidan* of Maniram Samprayary, Kocharir Sangkriota Porisay and *Kochary Jatir Itibritra* of Rupnath Brahma and Khamni Nem of junior Khalicharan Brahma. *The aims of the proses was just to create and popularish the Bodo literature as well as to uplift the backward Bodo society through the literature as an emergence of the period.*

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<sup>17</sup> Ibid,p.70

<sup>18</sup> Chainary, Swarna Prabha. *Boro Bhaothaini Bijirnai*. Kokrajhar: Onsumai Library, 2002.p.2

<sup>19</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar : Alaiyaron Publishers, 1991.p.68

<sup>20</sup> Ibid,p.71

<sup>21</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo : Priodini Press, 1990.p.45

During the period Ananda Mushahary was considered as the greatest prose writer among other author because at that period, he only wrote the proses<sup>22</sup>. At the end of the Alongbar Age by the impact of the Bihar Age, encourage to Pramad Ch. Brahma to create more literature, as a result, Pramad individually brought out name *Lirtum Bilai*<sup>23</sup> (*An articles collected Magazine*). In the same time, Nileswar Brahma also personally published a book named *Balab Gase* (one act, a book of lyric) in 1952. Like so, the written Bodo literature initially had been took place in the Bodo society and emergently growth with particular elements of the literature by the initiative of the students and social organization of the Bodos<sup>24</sup>. During the time, the organizations and young students did not ablet to create great Bodo literature, but begun to create and develop creative writers among the Bodos and played a role to produce the written literature. After that, the organizations participated actively to minimise the educational, social, economical, cultural and political problems of the Bodo through the step of mobilizing movement among the people in the society. So, it is to be mentioned that the organizations were took positive and energetic role to establish language, literature and culture of the Bodo as well as the medium of instruction in the school level in responded of the Bodo nation. As a result, by initiatives of the students and personalities come into existance *Bodo literary Club at 'Dhubri' in 1952 for development of the Bodo language, culture, literature as well as society*.

**1.1.4 The Modern Bodo Literature and its Trends (1952 to 2000):** Later by the great role of the above mentioned organizations along with active participation of the young enthusiastic personalities the *Bodo Sahitya Sabha* has come into existance in the Bodo society in 16 Nov.1952 which become the parent socio- literary organization of the Bodos. After coming up the Sabha, the ways of literary trends are slowly changing. At the time by adjusting with situation of the society the new Bodo writers came up and created the new poems, stories, dramas and prose literature with new trends to build up the Bodo literature as well as for the upliftment of the society.

**Poem:** The new Bodo literature has started with the poems of *Balab Ganai* of Nileswar Brahma (1952) which is already mentioned above. The next is *Khontai Bihung* (1952) a collection lyric of Satish Ch. Basumatary, Dwarendra Basumatary and Kali kumar Lahary.

The next poem *Ang Thaiya* (1954-55) of Prasenjit Brahma is appeared with the *focusing of Bodo culture and nationality*. In the same time *Sijou Geremsa* of Chamar Brahma Choudhury appeared with the *focusing of the Bodo culture and religion*. Both the poems

<sup>22</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991. p.58

<sup>23</sup> Op-cit, p.66

<sup>24</sup> Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Kokrajhar: Pioneer Printers, 2009. p.89

appeared in the *Okhaphwr* magazine. The *Dimapur* of Baneswar Basumatary appeared in 1958 where he *expresses about the Motherland of the Bodos to save the Bodo nationality*.

In the year 1963 Bodo language was introduced in the primary level as well as the new era of the Bodo authors has started with the new ideology of creation in the society<sup>25</sup>. Along with this the new Bodo poets came up with new trend and created the poems to contribute the Bodo literature. *That is why this era is called the Bithorai of the Bodo literature. The trend of the era was the classical, romantic and nature*<sup>26</sup> but though, *inspiring the Bodos to survive in the society*. The eminent poets of the year were –*Kamal Kr. Brahma, Manaranjan Lahary, Ramdash Boro, Arun Kr. Borgoary, Ranjit Borgoary, Charan Narzary, Guneswar Mushahary, Binoy kr. Brahma, Brajendra kr. Brahma, Daniram Basumatary, Jagadish Brahma, Surat Narzary* and so on. At the time the poet created poems to make the Bodo literature rich and tried to develop the Bodo society through their creation. But from the very beginning 1967 no poems appeared. But later again it has started from the year of 1968 to the *renaissance age of the Bodo literature*<sup>27</sup>. In the year 1968, the *Sonakhi* poem book of Promad Chandra Brahma appeared (collection poems) where old and new poems are placed. After that, four poems named *Guthal, Boro Khuga Methai, Ang Baonw Haya and Mithingani Dengkhw* have appeared. The Guthal was jointly composed by Iswar Chandra Brahma and Kamykhya Brahma Narzary. *The poets brought a new inspiration to the Bodo people. They expressed regarding the old Bodo civilization which is lost among the Bodos in the present era. So the poems give inspiration to the Bodo for saving the civilization for future.*

Chamar Brahma Choudhury is another poet of the time. He has created *Radab(news) (1968) Poem* where explained regarding the *Radab (the news paper) to live permanently in the Bodo society*. In 1969 appeared a poetry book named *Mithingani Dengkw* (tune of nature) of Chsindra Basumatary where Basumatary *has expressed regarding the nature*.

In the year 1970 two poem books appeared i.e. *Ringkhang* of Lakendra Basumatary and *Aroj Methai* of Moheswar Narzary. Mr. Narzary *has expressed about the Bathou prayer song for highlighting among the students as well as to the Bodo people*. The poem book was generally two parts i.e. *Aroj Gabnai Aida* (the subject of prayer) and another *Methai Aida* (The subject of song). In the year 1971 one famous poem book appeared i.e. *Mwdwi* of Dhranidhar Ovary where some poems of Ovary were placed. *The theme of the poem was*

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<sup>25</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991. pp.89-90

<sup>26</sup> Ibid. p.91

<sup>27</sup> Ibid, p.90

*neither the romantic nor the classical type*<sup>28</sup>. Brajendra Kr. Brahma is another most famous and courageous poet of the new era of Bodo literature. The symbolic style and complex poet Brahma has created the poem ***Okhrang Gongse Nangou*** in 1975. *The theme of the poem is complex and philosophical where the dominated and exploited Bodo nationality and culture has reflected*<sup>29</sup>. In the same year some Bodo poems appeared i.e. ***Fwifin*** of Ramdas Boro, ***Omorni Gwjwn Puri*** of Konkeswar Narzary, and ***Hangmani Daha*** of Ratneswar Uzir, Gwswni Barhungkha of Nondeswar Boro, and ***Khontaini Dengkhw*** (*tune of poem*) of Uttam Chandra Brahma. In 1976 Ramdas Boro was another remarkable poet and he created the poem ***Fwifin*** (*come again*) where he *expressed regarding the autography of the Bodos*.

Monaranjan Lahary is the most energetic poet of the new era of the Bodo literature. In the mean time again he started the *romantic trend in the Bodo poem* by creating the ***Mablaba*** (*some day*) in 1977. The Mababla is the poem collected book and this is the greatest creation of Lahary of the period. *The theme of the poems is completely romantic incorrigible to the new generation of the Bodos*. In the same time some more poems were also created i.e. ***Jagliban*** of Baneswar Basumatary, ***Simangni Khaina*** (queen of dream) of Chosin Basumatary, ***Khontai mala*** of Uttam Chandra Kherkatary, ***Somni Phakonao***, Rupnath Muchahary, ***Gaiya*** of Montry Brahma Choudhury, ***Songkhi Mala*** of Omrendra Basumatary and ***Jwngma*** of Borun Boro. The Poem ***Jagliban*** of Baneswar Basumatary is a *revolutionary poem where he expressed about the save and need to freezes the Bodo civilization, culture language and literature for their identity*. So, he gear up the Bodo people and bring the nationality spirit among the Bodos<sup>30</sup>. ***Simangni Khaina*** is a sonnet poem of the new era of Bodo literature. The ***Gaiya*** (*nothing*) of Chasin Basumatary is a new in Bodo literature but he newly created the *Hopist* and *Prastetism*<sup>31</sup> was the style of poem.

Sagram Chodhury is another remarkable poet of new era of Bodo literature. His ***Jiuni Laitwyao*** (*way of life in the see*) is a great travel and imaginative poem (1978) where his eleven poems were placed. In 1979 Uttam Chandra Basumatary has created the romantic book named ***Methai Bidang*** (*garland of song*). This is the collection poem of Basumatary. *The themes of the poems are romantic, classical and revolutionary*.

Jagadish Brahma is another mentionable courageous poet of the new era of the Bodo literature. In 1980 his famous poem ***Dwimani Fisha Dimasa*** appeared. The trend of the

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<sup>28</sup>Op-cit,pp.93-94

<sup>29</sup> Ibid,pp.95-96

<sup>30</sup> Ibid,p.101

<sup>31</sup> Ibid,p.102



poem is *Realism of Bodo history and Imagination*<sup>32</sup> where he expresses endless great and real historical fact of the Bodo nation and civilization for focusing among the Bodos. Mr. Brahma has created to bring the new trend through his poem. In his poem book his places poems *Alay Khungri* and *Tairy (name of poem)* is remarkable. On the other hand in the same time Kameswar Boro came up as the great poet with his *Sanjari Butuwani Jangkhrikhang* (1980). The poem is *revolutionary* where he expressed his revolutionary spirit on behalf of the Bodos to save itself i.e. the language, literature, culture and religion from the exploiters. So he created the new revolutionary spirit poem in the Bodo literature.

Rupnath Muchahary is also another poet of new era of the Bodo literature. In 1981 he created poem book name is *Nerswn* containing 8<sup>th</sup> poems. The theme of the poem is romantic besides he also creates some poem i.e. *Bobi, Bibar, Jiuni Golap Bibar, Mithingani Roje, Thira and Habfhai, Muklong Puja Borophwrnw*. The trend of the poem is revolutionary regarding the language and culture of the Bodos. In the year 1982 appeared of Anju famous poems. Along with some poems her greatest creation of is *Nwngni Jiu Angni Bibungthi*. The trend of the poem is imaginary, Metaphor and full of symbolic. So it is a quite new trend in the field of Bodo literature. In the same year *Ha fisha Houya* (1981) of Guneswar Mushahary is another mentionable poem of the era where through symbolic style where he expressed the Sadness of the Bodo mother.

In 1984 again he created a poem named *Ferengga Dao* with the elegiac style expressing about the Sade and dangerous situation of the Bodo mother<sup>33</sup>. Next the poem *Khim Daodai* and *Gwjam Biphangni Bibar* (flower of old three) of Prodig Raja appeared in 1984. In the same year *Bujinw Hayai Dengkw* of Bimal Chandra Brahma (1984) and *Naibe Haya Angni* (1984) of Subungsa Mushahary appeared through the elegy style. Both the poems of them is personal sorrow and the trend is stand the men subtle observation and approach along with focusing about the strangeness of personal objective to the universal elegy.<sup>34</sup>

Barun Kr. Brahma is also another poet of new era of the Bodo literature. He created one poetry book named *Abaini Mwdwi* (1985). The trend of the poem was mysticism and narrative. At the same time the poem of *Jiklabse Okhaphwr* of Ramnath Brahma also appeared where subjective nature took place. In 1986 some Bodo poems published necessarily. These poems are *Gwran Subung* of Rituraj Basumatary, *Angni Gwswni Phungkha* of Bijoy Kr. Goyary, and *Renuni Khonthai Mala* of Gabinda raj Daimary, *Jiuni*

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<sup>32</sup> Op-cit, p.103

<sup>33</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press, 1990. p.97

<sup>34</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991. p.108

**Juli** of Bimal and Boro Hari of Badan Swargiary. *The trend of the poems is romantic, Elegy and Bodo culturalism*<sup>35</sup>. Aurobondo Ujir is another great poet of the period of modern Bodo literature. His *Mwndangthini rwjabtai* appeared in 1995. *The trend of the poetry is a persistent and endless shadow of imagist and symbolic*<sup>36</sup>. Bijoy Baglary is also a popular poet of the modern Bodo literature. During the time his poem *Angni Anjaliya Mwsa Pakhry* is a famous poetry which is appeared in 2001. The theme of the poetry is a long love poem.

**Prose:** The next step of the literature is prose creating to contribute the literature as well as for the welfare of the society. At the time, by the initiative of Bodo Sahitya Sobha and by the step of courageous creators some prose are created in the hand of Bodo writers. The new authors are Mahani Mahan Brahma, Lakeswar Brahma, Nilkamal Brahma, Binoy Kr. Brahma, Bishnu Prasad Rabha, Manaranjan Lahary, Prasenjit Brahma, Nirmal Ch. Brahma, Arun Narzary, Kamal Kr. Brahma, Herembo Narzary, Brajendra Kr. Brahma and some others. Some appeared prose are Boroni Jolonga, Mithihwnai Kourang and Kamanini name (1952) of Kalicharan Brahma, Mithihwnai Khorang and Kamanini Nem. *The subject of the prose's are religious and traditional medicine system of the Bodos.*

In 1964 *Serja Siphung* of Rahani kumar Brahma composed namely Serja Siphung. He expressed in his prose regarding the *traditional cultural instruments of the Bodos* which instruments are coming from the forth fathers relating to the Goddess Bwrai Bathou and Burai Bathou of the Bodos. In the year of 1968, *Bathou Githa* of Nabin Brahma appeared in the time of emergent period of the rich Bodo literature. *The subject matter of the prose was completely religious regarding the Bathou and Gita.*

In the year of 1969 appeared the *Phwlerni Fwida* of Mahendra Narzary. Mr. Narzary again published a poem named Nary Jouga in 1970 and he also published Brahma Giyan in 1972 regarding the *Brahma knowledge of Brahma religion*. Relating with this the *Ulta Baba Asramni Guru Swami Nabin Brahasarini Sanphrambw Pujigra Huda* is also published in 1973 serially by Mahendra Narzary. The Raithai (prose) of Kamal Kr. Brahma appeared in 1974. After the appearing of Kamal Kr. *Brahmas the Bodo Prose literature became bloom and standardize*<sup>37</sup>. In 1975 Taneswar Boro published two Prose's literature i.e. **Sindi Jog** and **Akhol Bodol**. In 1976 edited of Taneswar Boro Raithai Bijab appeared. In 1976 professor Lakeswar Brahma published *Baisagu arw Harimu*. *The subject matter of the prose is Boro culture and identity of Bodo culture. It is the greatest prose literature of the year in the*

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<sup>35</sup> Op-cit,p.109

<sup>36</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000.p.50

<sup>37</sup> Ibid,p.63

**Bodo literature.**<sup>38</sup> The Raithai Bihung of Kamal Kr. Brahma appeared in 1979. Manaranjan Lahary published *Thunlai Arw Gohena* in 1979. *The subject matter of the prose is a criticism of literature.* After that, he published *Raithai Bidang* in 1979 with 28 proses. In the year of 1980 Kagen Lahary has published his *Dourily* a religious prose. Rahini Kr. Brahma is also author and created a humor prose book in 1981. His more created proses are *Burlungbuthur*, *Jinggasiar Swdwmsri*, and Boro Kochary and Kouse Fhakon.

Manaranjan lahary is one of the great essayists. He has edited by naming *Gwdan Boro* in 1982 where he placed his some prose. *The theme of the prose is critical and analyzing regarding the Bodo culture and civilization.* In the year of 1983 the Jougakhangnai Dahar Arw Jangkhrikhangnai of Gabinda Narzary appeared. In the year of 1985-85 two prose literatures has appeared i.e. (1) Bwrai Bathou Kheraisali of Girish Narzary (1984), another one is (2) Subung Phwtainai (1985) of Sukumar Basumatary. *The theme and subject matter of both the literature is focusing regarding the religious faith and belief and it's of the Bodos in the society*<sup>39</sup>.

Brajendra Kr. Brahma is a great essayist and critics of the year 1986. In this year his greatest creation is *Thunlai Arw Sansrhi*. After the creation of standard prose literature of Manaranjan Lahary, the Thunlai Arw Sansrhi of Brajendra Kr. Brahma is the 2<sup>nd</sup> standard prose literature in the new era of the Bodo literature where his 15 prose's are placed. *The trend of the prose's are mostly analytical and criticism on the present and future prospect i.e. language, literature and Society of the Bodos which was emergent of the literature*<sup>40</sup>. Jariminni Nwjjwrao Boro Thunlai of Brajendra Kr. appeared in 1991. The Raithai Mala and Nwjjwr Arw Swrji appeared in 1994. His another *Thunlai Arw Thunlai* appeared in 2005. Mangalshing Hazoyary is not only a poet and dramatist but also great essayist. He published his collection of critical essays and reviews entitle *Raitai Arw Sansri* (Essays and thought) in 2002.

**Short Story:** The next trend is the short story creation. During the early period of Bodo literature, only one short story has been created named *Abary* of *Ishan Muchahary* which appeared in the Hatorkhi Hala Laishi (Hatorkhi Hala magazine) in 1940. But in the new era of Bodo literature or after the birth of Bodo Sahitya Sabha, the trend of story creation has come into rapid change and emergently created more and more stories through the new trend for contributing to the Bodo literature. Like so, the new story has begun from the story named

<sup>38</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991. p.117

<sup>39</sup> Ibid, p.120

<sup>40</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000. p.64

*Gwswni Daha* of Lila Brahma which appeared in the Bodo magazine in 1953. His another one *Buhul Janai* has again appeared. After that *Undaha* of Gahind Basumatry has also appeared in the magazine. In the year of 1954-55 one more story of same writer *Maithaini Okhaphwrao* appeared in the said magazine. Again his *Barhungkhani Unao* is appearing in 1956. The story was elegiac trend. In the same year two stories has appeared i. e. *Buthuya* of Mikel Basumatary and another one is *Buhul Janai* (mistaken) of Lilaboty Brahma.

Ramdas Boro was generally a great poet but he created *Sangrema in* 1959. Chiken Brahma was also an energetic story writer. He created *Jioni Mwdai* (1959). In this year *Bandi* of Manaranjan Lahary also appeared. *The theme of the story was a social reform of the Bodos where the position of a widow in the Bodo society and it has drawn*<sup>41</sup>.

In the new era of Bodo literature the creativity spirit of short story is more developed from later part of 1960 and periodically increases more and more. In 1963 some stories appeared i.e. *Hotosurya Kaphal* of Narendranath Brahma, *Benwtho* of Iswar ch. Brahma, *Dwimuni Mwdai*, and *Akhuni Bantha* of Birendra Giri Basumatary.

In 1964 *Laji Gaiyai* (samless) of Jagadish Brahma appeared. *The trend of the story is prestige for saving of the women in the society*<sup>42</sup>. This picture has drawn in the story. In the same year another two stories *Guthal* and *Mwdai Thwbse* (a drop of tears).

During the 1965 the famous two stories was *Lodraini Simag* (dream of Lodrai) of Manaranjan Lahary and *Agu Nerswn* of Chiken Brahma. *The theme of the stories was completely social and rural base where a social picture of the Bodos has drawn in the story.*

After that, the *Dwithun* of Daniram Basumatary published in 1966. After that, many Bodo students' young courageous story writers came up and created stories to contribute to Bodo literature in 1968. The created stories of this year are *Ang Swrkou Gwswthwnaimwn* of Surate Narzary, *Fwimal* (Spoile) and *Mwdwini Mohor* of Binoy Kr. Brahma, *Bish* (poison) of Lakheswar Brahma, and *Arwinw* (nothing) of Nilkamal Brahma. *The trend of the stories was social to reform social problems of the Bodos*<sup>43</sup>.

Next in 1970 another new techniques of stories creation has come and created relating to the social stories by the writers. The mentionable created stories are *Bijamadwini Jingga* of Janaki Prashad Basumatary, *Haorya Khapal* of Bachanti Narzary, *Laji Gaiyai* of Pramila

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<sup>41</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991. pp.126-127

<sup>42</sup> Ibid, p.128

<sup>43</sup> bid, pp.128-129

Brahma, *Beyonw Gabnai Arw Mininai* of Nabin Basumatary, *Khwmshi* of Joymati Brahma, *Giri, jiuni Bisigi* of Dhajendra nath Brahma, *Beher, Gwswni akol Meganni Mohor* of Nilkamal Brahma, *fwimal Mijink* of Chittaranjan Muchaharyand, *Gamini Simang* of Nilkamal Brahma.

In the year of 1972 Nilkamal Brahma has come up as the best story writer among the Bodo story writers applying the modern technique of plots where he had drawn best art and ultra style in his storyies<sup>44</sup>. During the time his stories were focusing the old and new social picture of the Bodos. His first collective story is *Hagraguduni Mwi* (deer of the deep jhngle) In this year other appeared stories are- *Hangma* of Kamykia Charan Narzary, *Gwdan Jiu* of Binoy Kr, Brahma and *Bijuli Baruah* of Janil Kr. Brahma where the plot is brought from the remote village. In 1972 another appeared stories are- *Gwswni Hangma* of Manaranjan Boro, *Pling Flang Khalam Hinjao Mwngrwn Dlam* of Nani Gopal Brahma. Chittaranjan Muchahary was not only novelist but he also created short story. This *Talim* story appeared in 1974. In the same year the *Minishry* of Sukumar Brahma appeared.

In the year of 1975 some stories appeared i.e. *Pagli* of Mahesh Kr. Brahma, *Bobi Hatachy* of Nobin Owary, and *Phakan* of Santala Basumatary which were social stories. In 1977 some social shories have also been created named *Orge* of Jonil Kr. Brahma, *Gangse Palli* of Manaranjan Lahary, *Ang Gwrib* of Jatirmoi Mohilary and *Gandu Singni Laijam* of Dharnidhar Owary.

In 1978 mentionable other created short stories of the authors are i.e. *Solo Bidang* (collection) of Manaranjan Lahary, *Fungkha* (mime) of Nilkamal Brahma. The *Fungkha* story has brought a big change in the Bodo short story in the new era of Bodo literature. In the same year again some mentionable and remarkably stories were created named *Sakhondra, Unni Bilaiyao Nai* of Nilkamal Brahma, *Daokha Kamplai* of Horeswar Basumatary, *Gwrwntiya Swrni* of Ratneswar Basumatary, *Baolangnai Dinni Gwthang Nerswn* of Horendra Boro.

Next in 1979 some more inspirable stories appeared, these are *Radai* of Benudhar Basumatary, *Asokhanda, and Twinai Orgeng* of Janil Kr. Brahma, *Gwdan Bar* of Hareswar Brahma, *Nikaorini Jiou Dinga, Naleb, and Dokhna Rwbai* of Pormeswar Brahma. *The stories were reforming the social, cultural educational problems of the Bodos*<sup>45</sup>. From this

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<sup>44</sup>Op-cit, pp.129-130

<sup>45</sup> Ibid, p. 131

year the quantity and qualities is developing and improving along with the technique of stronger plot creation.

In the year of 1980 some mentionable stories have published named Shrimoti *Durlai* of Haribhusan Brahma, *Fiyary* of Parmeswar Brahma, *Mandar Bibar*, *Bidisha* of Nilkamal Brahma, *Barhungkha* of Guneswar Brahma and *Dwithun* of Buddadev Basumatary. In 1981 the appeared short stories are *Anaruni Jiou Dinga*, *Hangma*, *Bishni laithw* of Jara Pagla, *Bwisagini Simang* of Debeswar Boro, *Busaramni Songshar* of Herembo Narzary, *Dwisri Sikla* of Daniram Basumatry. During the 1982 in the hand of permanent authors some trend of social reform stories were created i.e. *Tapeni Laijam* of Nagen Brahma, *Rinkangnai Dengkhw* of Abinash Brahma, *Khapal* of AnjuJuya Nobin wary, *Thaigir Bibarni Mwdai*, *Onnaini Begeng* of Banduram Basumatary, *Aina Gongse Mwkhang Gongnai* of Nilkamal Brahma, *Horni Unao* and *-Habani Unao* of Surat Narzary.

In the year of 1983 except the senior aauthor the junior aauthor also came out and created the Bodo *social reform stories*. i.e. *Hatashi Kapal* of Binoy Kr Brahma, *College week* of Khatindra Swargiary, *Sase Gikhoni Andainai* of Banduram Basumatary, *Dukhusri Mwdai* of Rupnath Mushhary, *Genglao Bibar* and *Khapalni Ripinai* of Benuthor Basumatary. The *Silingkhar* of Nilkamal Brahma appeared in 1984. Another *Sirinai Mandar Bibar* has appeared in 1985. Both the stories was collective and the theme of the stories in social related and inspiring to the Bodos for changing the society.

The stories like *Hor Soseni Solo* of Ranjit Naryan Brahma (1985), *Sat Bahai* of Nilkamal Brahma (1985), *Onnai* of Baneswar Basumatry (1985), and *Jugami* (collection) (1986) of Rupnath Mushahary appeared serially. In the same year other created stories are *Jwhwlao* of Obinash Islary, *Print Guganai Photograp* of Nilkamal Brahma, and *Raja Lama* (milky way) of khatindra Swargiary. In this year another mentionable story is *Mandar Bibar* of Nilkamal Brahma. In the same year Harihusan Brahma has published two stories i.e. *Srimoti Durlai* and *Rwnao Pagla*. The theme of the storie was relating to the satirical for illimiting the social problem of the Bodos.<sup>46</sup>

Nilkamal Brahma is a strong Bodo short story writer in the Bodo literature. His another remarkable story is *Sakondra* which appeared in 1987. In the year of 1993 the *Boxing* of Nandeswar dwimary appeared. The *Ang Mwjang Mwnnaini Dairy* of Indramalati Narzary is appeared and another *Gaodang* appeared in 2004. The *Dumphaoni Pitha* of Janil Kr Brahma appeared in 2006. Mr. Brahma where draw the socio- Economic transition of the Bodos.

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<sup>46</sup> op-cit, p.134

**Novel:** The novel in Bodo literary history came much later in comparison to the other genres and this type of literary genre has come into being in 1962 in the new era of Bodo literature. In 1962 Chittaranjan Muchahary has created namely *Jujaini Or* (fire of the husk). Muchahary has created the first Bodo novel in Bodo literature and he is considered as the founder of Bodo novel in the Bodo literary history<sup>47</sup>. *The trend of the story is purely social where the socio – cultural and economic picture of the Bodos has reflected in the novel and ultra modern characters has also reflected in the novel.* The novel *Khupalni Bwswn* of Ramchandra Bsumatary published in 1972. In this novel also the Socio- cultural picture of the Bodos has reflected. After this no novel has appeared upto 1976 in the Bodo literary history but in 1976 there were two novels *Kharlung* by Manaranjan Lahary and *Hangma* by Khmaikhya Charan Narzary.

Nabin Owary is also one mentionable novelist among the Bodo novelist in the Bodo literary history. He created *Bwiswni Dengkhw (music of age)* in 1977 which is an adult Bodo novel. The *Joumwanni Borsha* of Bireswar Basumatary appeared in 1978. *The picture of plot of the novel is Adults and romantic which is real fact of the society.*

Dharanidhar Owary is one mentionable and famous novelist among the Bodo novelist in the Bodo literary history. He has created still only one tragic social novel namely *Mwihur (the hunting)* in 1980. *The plot of the novel is regional but reflects relating to the real socio-economic and cultural fact of the Bodos*<sup>48</sup>. There are some traditional habit and racial bad habit of character in the society i. e. migrated to near about the forest, hunting and entering without any permission with violating govt. restricted in the forest reserve areas. So, these are reflecting in the novel to purify the society. Manaranjan Lahary comments that, *the Novelist wants to disclose some social problems of the Bodos and some indications as well as to solve them. The novel has the historical background of the Bodos and its socio-religious and economic conditions is prevailing at present and consisted at past*<sup>49</sup>. The next novel is the *Mnjubala Devi* (1980) of Nandeswar Daimary. It is a successful social novel having *psychological argumentations, philosophical ideas*<sup>50</sup> regarding caste and religion classified by so-called high class of the society.

In 1981 the *Anaruni Jiou Dinga* of Hangma appeared. It is a social novel ending with the tragedy. Anaru was the son of a poor man Gandrai who was formerly very rich but lost

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<sup>47</sup> Boro, Anil Kr. *A history of Bodo Literature*. New Delhi : Sahitya Academy, 2000. p.76

<sup>48</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press, 1990. pp.112-112

<sup>49</sup> Ibid, pp.118-119

<sup>50</sup> Ibid, p.116

everything due to his heavy drinking .Anaru and Mira are the main character of the novel. They fall in love deeply and married illegally. But the tragedy has come in their family. The theme of the novel is that, *novelist has tried to express the idea of him changing form of marriage in the society. The marriage is to be solemnized by the consent of the boys and girls to be married and not by that of parents.*<sup>51</sup>

The *Devajit Malina Arw Ang* (*Devajit Malina and I*) of Navin Malla Boro is a successful social novel appeared in 1983. This novel is a standard social novel where the social change has reflected. *In this regard the novelist inspired the people to go in modern stage by achieving new ideology in the society through the novel.*<sup>52</sup>

The *Phaguni* of Khanteswar Brahma appeared in 1984. It is a tragic novel. Phaguni and Binanda are the main character of the novel. Phaguni is the daughter of a rich man and did not like Binanda who is from a poor family. But Binanda was a meritorious boy who could secure B.Sc degree through struggle. But later Phaguni and Binanda fall in deep love and participated in the struggle for the development of the society. *The picture of the novel is script movement of the Bodos which occurred during 1974-75*<sup>53</sup>.

The *Hainamuli* (*a medicine*) of Manaranjan Lahary appeared in 1985. It is purely a social novel. Bodos are agriculturist and agriculture is a way of maintaining life. But today Bodos have become multi purposeful for maintaining life in the society. *The agriculturist Bodos has now turned into modernization.* Tiren Boro is also best novelist among the new trend of Bodo literature. His socio-political reflect *Bigrai arw Dwisrai* (*Bigrai and Dwisrai*) appeared in 1992. *During the time Bodos were struggling with the movement for creation of the Homeland for their political rights which is the main focus of the novel.*

The *Khithir* (*revenge*) of Chittaranjan Muchahary appeared in 1993. The novel is a social novel where the rural village life is reflected in the novel. During these time Bodo villages was not develop and not hygienic, always filled with the backwardness i.e. no communication, school, Hospital due to the lack of consciousness. *But if some one have will like Maloi of the novel than can everything which is the philosophy of the novel.* The *Gwter Thulinsi* of Magesh Narza Boro appeared in 1997 . This novel is another best novel of the new Bodo literature.

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<sup>51</sup> op-cit, p.121

<sup>52</sup> Narzary, Chinan. *Soloma Arw Boro Solomani Bijirnai*. Guwahati: N.L. publication, 2010. p.61

<sup>53</sup> Ibid, pp.120- 121



*The novel is a social novel that depicts the tensions and rifts arising out of religious differences in the Bodo society*<sup>54</sup>.

The ***Rebekha*** (a name) is next novel of Manaranjan Lahary which appeared in 1999. The novel is a social novel where social picture of the bodos have reflected. *Today the Bodo women also became upto date in the society. They are not traditionalized but tried to adjust with the present world like Rebekha in the society which is focusing in the novel.*

Khatindra Swargiyary is also a novelist in the modern Bodo literary history. His social novel ***Khwmsiniphrai Swrangthing*** (*dark to light*) is appearing in 2002. In this novel, during bodoland movement of the bodos the cast conflict has happened between the Bodos and non bodos. *So the novelist finding a solution i.e. inter cast marriage which the picture has reflected in this novel.*

The next novel ***Alaishri*** (a name) of Manaranjan Lahary appeared in 2003. The Alaishri is the latest social novel of Lahary. The novel is a social and feminism. *Women are socially dominated in bodo society. But the novelist tried to reform and focuce this tendency through the Alaishri of the novel which is main theme of the novel.*

The ***Bwrai phagladiyani Gwdan Dara*** novel of Nabn Malla Boro appeared in 2007. The novel is a social novel where the completely social picture of the Bodos has reflected. *The theme of the novel is bodos are giving up the old traditional system in every ways of life and accep the socio- economic modern system for their living in the societys*<sup>55</sup>.

**Drama:** The next step of the new era of the Bodo literary history is to develop the Drama. In the modern literary history of the Bodo, *the dramatist creates the social and historical drama.* Because, from early to till the Bodos doesn't free from the social problems and did not alert towards the own history. Hence the dramatist brought the said types of dramas in the literature to make conscious about the history and to develop the society. In the modern literary history of the Bodo, mostly the social trend of drama has created along with less historical drama. One thing is that, during the period appearing maximum dramas were one act play but likely appeared the full played dramas.

The name of Kamal Kr. Brahma is remarkable and mentionable as the best dramatist of the modern Bodo drama. He continually created boat the social and historical drama. His one social drama ***Gwdan Fwisaly*** (new pordah) has appeared in 1963 and begins the new trend of

<sup>54</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000. p.80

<sup>55</sup> Chainary, Swarna Prabha. *Boro Solomani Bijirnai*. Guwahati: Gumur Publication, 2009. p.105

drama in the modern Bodo literary history<sup>56</sup>. In the same time he also created a social drama *Aouwa Fouwa (no distinct)*. His *Mimangni Simang* one another best drama has appeared in 1995 where a traditional social and a migratory bad character of the Bodos as focused in the drama for the upliftment of the society. His *Horbadi Khwmshi (dark as night)* (1993) is one another best social drama. On the other hand as the historical drama he created the *Raja Iragdao* in 1978 where a picture of real historical fact of the Bodo kingdom has focused.

The next dramatist is Manaranjan Lahary. He is not only poet but novelist also. He created *Mohorgirini Simang* (one act play) published in 1964. Another his creation is *Hinjaou Nainw Thangnaiyao* a purely social reflected drama which appeared in the year of 1970.

As a dramatist name of Mangalsing Hazowary is also mentionable in the modern literary history of the Bodos. He created three historical dramas name-*Swmdwn (the hero Swmdwn) Jaolia Dewan* (legendary) in 1990. Another is *Jwhlwao Dwimalu* in 1990. The plot of the Swmdwn is real historical fact of the Bodo Dimasa of Cachher where Swmdwn was a hero of the Bodo Dimasa and who fought against the British ruler for the freedom of the Cachher. On the other side Swmdwn was the real historical Bodo spiritual brave hero tremendously who rain the Manipur and, Burma states. In his plot creation of dramas Lakeswar Brahma said that, *Mr. Hazowary is trying to give some real picture that are being usual in the society with some hints of reformation through the plays.*<sup>57</sup> He created another social drama namely *Siman* (One act play) in 1982. Another of his most remarkable drama is *Roman Hangkhw Binw Thangnaiyao* (1984) where a Bodo movement for language development has reflected.

Surat Narzary is another playwrights who has only created *an interesting the socio- myth religious play in Bodo*<sup>58</sup>. Although the play is a mythical play, the playwright has followed the technique of mourned Bodo drama in the modern Bodo literary history. He created *Sandw Baodia* (1988) where a Bodo mythological picture has completely reflected.

*Sigun Raja* (vulture king) of Jatindranath Boro is a detective play which has depicted the socio-political reality of the contemporary society. The play has realistically portrayed type character like the political leader, the journalist, and the police officer and rice

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<sup>56</sup> Op-cit, p,122

<sup>57</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press, 1990.p.110

<sup>58</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000.p.72

contractor: and the nexus between the politician, the rice contractor and the police officer has been exposed with some success.

Madhuram Boro is also one another playwrights among the other Bodo play wrights. He created the *social and rural setting play* namely ***Gwdan Jwlai*** (*The new generation*) reflecting to the social life of the Bodos in transition of the *recent decades*. There are representative characters portraying different professions and section of the Bodo society. Here the play wright concentrates his gaze on the role of the new generation in building a new society.

During the time accept the full long of drama, many Bodo playwrights created the one act play. Among them mentionable playwrights are Janak Jhankar Narzary, Nilkamal Brahma, Joy Chandra Muchahary, Sagram Choudhury, Bimal Brahma Goyary, Lohendra Basumatary, Arup Gwra Basumatary and many others. The created most of the play are *social trend for the upliftment of the society*. At the time Janak jhangkar Narzary was the expert and talented one act play wright. He created and publish two one act play i.e. ***Phakanni Lamayao*** (on the way of whirlpool), ***Habani Mala*** (the weeding garland) (1965) and other is ***Undaha*** (Repentance), ***Mwnabilini Hangma*** (evening sights), ***Gwdan Lama*** (The new path) and ***Baonai Bibar*** (The floral offerings) (1965). His plays replete with suspense and trill that keep the mind of the audience engrossed and captivated. Like Narzary Nilkamal Brahma is also one successfully one act playwrights. He wrote and published ***Jwmai Dokarse*** (a path of cloud). Another two interesting one act play wrights are Biren Thanedar and Arup Gwra Basuatary publishing the ***Daiya Swrni*** (*Whose fault is this?*) and ***Mona*** (*Devour*).

In the seventies of last century playwrights like Bimal Brahma Goyary, Lohendra Basumatary, Rati Kanto Basumatary, Mathur and Joychandra Muchahary wrote successful one Act play for the stage. The appeared one Act plays are mainly relating to *the social issues and problems rampant of the Bodo society*<sup>59</sup>. The same trend is continuing till the nineties of the last century. In the eighties like Sagram Choudhury, Renu Boro, Uttam Cherkhatary, Mahendra Boro, Bandhuram Basumatary, Siba Prasad Khaklary writing their best one act plays in the language. Sagram Ckoudhury has tried to capture the turbulent days of Bodo language movement through his play Hangkhwni Lamayao and ***Bublini Linghornai*** (Call of hour).

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<sup>59</sup> Op-cit,p.74

At the same time one new trend of focusing of one act play has come through the *All India Radio station which is popularizing the Bodo one act play among the Bodos*<sup>60</sup>. These system of play is completely popularizing the value of One Act play which help the Bodos for abolishing the social problems of the Bodos in the society. It can be said that, till date no experimental play has been written by the Bodo play writers but thou they emergently create the plays to contribute Bodo dramatic literature as well as to uplift the Bodo society through the playwrights.

The Bodo Sahitya Sabha has created the Bodo writers Organization name Bodo Writers Academy in (1985, 16 Feb.). The academy takes share and responsibility along with Sobha for abolishing the literary problem. The Sobha is for the time being held the seminar and two conferences to develop the Bodo language and literature. The Sabha is took responsibility to upgrade and developed by saluting the socio- literary problems of the Bodos. Hence , the Bodo Sahitya Sabha from the very beginning took defferent actions and steps for the upliftment of the literature as well as the society and also doing the work to highlight along with the spreading up of Bodo literature into the abode as great literature<sup>61</sup>

## **1.2 Contemporary development of the Bodo literature**

After the socio- religious and educational reform movement of *Gurudev Kalicharan Brahma* little bit of change has came in the Bodo society<sup>62</sup>. The Bodos become conscious and tried to think up regarding the necessity of the literature for the solution of the society backwardness. As a result, by the strong initiative of some enthosious Bodo students and personalities, the Bodo social organizations have grown, in the early period of 20th century and deeply rooted in the Bodo society for abolishing the exits problems of the Bodo society.

During the time, when the Bodos were critical in various levels, the students were personally or organizationally took responsibility to reform the Bodo Society, through the creative literature. Fect is that, during the period, the creation of literature was only the way to bring change in the Bodo society for upgrading the people in the society. Hence, the young Bodo writers created the literature contemporarily and developed through the organization as well as personally too. The students were tried to uplift the Bodo society trough the contemporarily developing of the literature. But during the time, only few books were published by the personalities. The magazines were published by the organizations along with the few books of drama at the crucial time of the Bodo society. At the time, most of the

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<sup>60</sup> Ibid, pp.74- 75

<sup>61</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers, 1991.p.82

<sup>62</sup> Narzary, Biddasagar. *Swrangni Lamajwng*. Bongaigaon: Bodosa Publication,2003.pp.44-45

poetry was published in the magazines, some prose and countable short stories also placed in the particular magazines and journals. But after the birth of Bodo Sahitya Sabha the literature developed more than before and contemporarily created the literature for the upliftment of the Society. *Anyhow the organizational leaders took role for creating the contemporary development of the Bodo literature through the creative young writer in the early phase of '20<sup>th</sup> Century 'that only interest for reforming the Bodo society'*<sup>63</sup>.

**1.2.1 Development in the pre Bibar Age:** In the year of 1912, the Bodo students of south bank of Brahmaputra valley formed the socio-literary organization *Habraghat Boro Moha Sanmilani*. The organization has published the first Bodo book named ***Boroni Fisa O Ayen*** in the year of 1915 contains a history and social folk custom of law of the Bodos to unite the prastrated Bathou religious Bodo people of the area under the editorship of Ganga Charan Kochary(Das) and Naravati Chandra Kochary<sup>64</sup>. The students, literarist and enthosiouistic personalities of the said bank has again formed the literary organization i.e. *Dokhinkhul Boro Sahitya Sanmilani in 1917*. By the initiative of the Sanmilani of the velley of southtern bank the ***Bathou Nam Baikhaguni Gidu*** had been published by Prasanna Kr. Kakhlyary in connection with the Bathou religion and Baisagu festival of the Bodos. Mr. Kakhlyary published it as the hand book of Bodo bwisagu folk song in 1920. At the time, according to the mentioned in the Boroni Fisha O Ayen ,Noravathi Chandra Kochary published two books for the Bodo primary level i.e. one is book for ***class I (one)*** for basic learning and other was ***Golaikhanai sannai phari Bijab***( a book of mathematics).

During the period Prasanna Kr. Khakhlary, Kamala Khanta Kochary, Jutishtir Hazowary (Hasugmary), Naravati Chandra Kochary, Gonga Charan Kochary(Das) were the great literary creators among the Bodos of Dokhinkul areas of the Brahmaputra valley. During the time, Prasanna Kr. Khakhlary created the ***Boro Khemta Gaon ,Bathou Bisway, Bardwai Sikla, Daokha Rajani Rani and Bathu nam Bwikhaguni Gidu***<sup>65</sup>. On the other side at the same time, Jutisthir Hazoyary created the ***Songs***. Kamala Khanta created the ***songs*** and ***Drama***. Like that, from the year of 1912, the literarylist of Dokhinakul created the literature up to birned of ***Dokhinkhul Boro Sahitya Sanmilani*** (Bodo Sahitya Sabha)(1917) for the upliftment of Bodo society as well as for contributing to the Bodo literature.

During the period of the poetic literature of the Bodos, Rupnath Brahma and Madaram Brahma jointly published the poetry book in 1923 i.e Khontai ***Methai*** (*poems & lyrics*) contain 26<sup>th</sup> poems i.e. 18 lyrics and 8 poems. The Khontai Methai is the first poetry book of

<sup>63</sup> Brahma, Riju Kr. *Boro Thunlaini Jarimin*. Kokrajhar: Onsumai Library, 2007. p.60

<sup>64</sup> Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Kokrajhar: Pioneer Printers, 2009. p.9

<sup>65</sup> Boro Thunlai Afat. *Raithai Bihung*. Kokrajhar: Publication Board, 2007. Vol-II. p.233

Bodo language of the Bodo literature<sup>66</sup>. But the spelling system of the words was unscientific. The poems and lyrics are mostly composed by Rupnath Brahma and Madaram Brahma. However, lyrics of Satish Chandra Basumatary i.e. Apha Laori (oh! father almighty) is added and appeared in the book *Khontai Methai. The trend of the contains poetries were regarding the mystic, classical and nationality to uplift the backwardness towards the education, religion, economic, culture ,political as well as the society of the Bodos.*

**1.2.2 Development in Bibar to Alongbar Age:** After that, the first Bodo magazine *Bibar* was published and Ratiram Brahma, Rajendra Nath Brahma have also been incorporated<sup>67</sup> Many of the enemies are in the nature of devotional song and religious rhymes and lyrics likes *Ondo-Jongkho Apha* (be merciful to us too oh father) was published in 1924, by the editorship of Satish Chandra Basumatary, a mouth piece of the Boro Chatra Sanmilani. It is the first magazine of first Bodo student organization. The Boro Chatra Sanmilani (Assam Boro Chatra Sanmilani) born in 1919 by the role of the Cottonian under the advise of Gururudev Kalicharan Brahma and the organization was beginning to published the *Bibar* from 1920 with the manuscript form. But it has published as printed form in 1924 and continues up to six editions. In this magazine most of the articles were poems. Some of few were essay in Assamese and Bengali languages.

*The trends of the article were towards the mysticism, nationalism, socio-political, religious, educational and economical problems of the Bodos*<sup>68</sup>. The trends were inspired the Bodo people to go ahead in the society by challenging mood against own existing problems to reform the society.

After the publication of *Bibar* magazine, the Bodo literature properly has just started to bloom within the period by the young creative writers. Most of the writers were students but participated to develop the Bodo literature in the period through the *Bibar* magazine. *So, in this period has been called Bibar Age (bloom age) in the Bodo literature.*<sup>69</sup> Satish Chandra Basumatary (1901-1974) participated as the first poet and essayist in the Bibar Age of the Bodo literature. His poems and essays appeared in the *Bibar* magazine .His poems not only appeared in *Bibar*, his collection of poems have also been published in a book form namely *Khonthai Methai in 1923*. He created poems of lyrics and essays which are *reflecting with the spirit of the mysticism, 'nationalism' and patriotism style*<sup>70</sup>.His creation was simple and natural rhythm as well as evoke strong feeling of community bond of togetherness and self

<sup>66</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers,1991,p.32

<sup>67</sup> Op-cit,p.38

<sup>68</sup> Ibid,p.52

<sup>69</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000.p.25

<sup>70</sup> Boro, Madhuram. *The History of the Boro Lietrature*. Hajo : Priodini Press,1990 p.28

awareness which are necessary for the upright of the community that has long remained engrossed in ignorance and self abnegation<sup>71</sup>. His poems were *Habab Phonbai Godai (oh, my last brother)* 2. *Za Habab (Oh)*.

Dwarendra Basumatary was another great poet of the period who contributed to the poetry literature of *Bibar* Age. Basumatary is well remembered for his patriotic song and lyrics. There were his immortal creations, named *Jwhwlao Jalia Gothophwr Jwng* (young heroes we are) *Ma Esi Mwjang Dinwini Dinalai* (how sweet is the day) and *Jagai Jennai* (the beginning)<sup>72</sup>. Like Basumatary, Padmashri Madaram Brahma was also one another poet of the 'Bibar' age. He contributed with his eminent poems like *Swr Nwng* (who are you), *Ayo Bibar* (oh rose), *Jakhangdw Boropwr* (gear up the Bodo), *Bongphangao Gakhwnw Dalai Nangow* (need branches to climb to tree). He wants his poem to be religious purpose and inspiring to the Bodos. He personally published religious books namely *Boroni Gudi Sibsa Arw Aroj* in 1926 that get 'literary award' on this poetry book. The book contains prayer songs the *Kherai* festival to appear *Bathou*, the main god of the Bodo<sup>73</sup>.

During the period other poets who created poetry were Kshitish Brahma, Jaladhar Brahma, Bishnu Charan Basumatary, Jogendra Nath Kochary and Parsuram Brahma. These poets revealed their creative talent in uniting poetry through the handful of poems published in the phases of *Bibar* period, especially poems of Kshitish Brahma reflective and decriptive interspersed with the beauty of nature and cultural symbols of the Bodos. Four of his poems which are *Okha Naisi* (the dawn), *Bilagur Saonai* (burning the bilagur), *Udang Bwthwr* (the spring season), and *Baisagu Garza* (Bodo terms). Jaladhar Brahma has created three poems, these are *Binai* (wanting), *Jakhangdw* (step up) and *Bibar* (rose). His poems were meaningful in connection to the Bodo nationality.

At the same time, with the two poems *Phungni Solo and Undai* (song of phagun and child) of Bishnu Charan Basumatary contributed to the *Bibar* age of Bodo literature<sup>74</sup>. At the same period, another poet Prasanna Kumar Khakhlary needs to be mentioned, single elderly this poet initiated the literary movement in the Southern Bank of the *Burlung Buthur* (Brahmaputra) by writing some of the best poems the language can both of he created immortal poems like *Bathou Nam Baikhanguni Gidu* in 1920 (lyrics and rhymes of Bathou worship and Basisagu festival)<sup>75</sup>. *Gidu* or *God* is the local Bodo term for song. Bathou Nam

<sup>71</sup>Op-cit, p. 27

<sup>72</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*. Kokrajhar: Alaiyaron Publishers,1991.p.39

<sup>73</sup> Ob-cit, p. 37

<sup>74</sup> Boro, Madhuram. *The History of the Boro literature*. Hajo: Priodini Press, 1990.p.40

<sup>75</sup> Boro Thunlai Afat. *Raithai Bihung*.Kokrajhar: Publication Board,2007.Vol-II. p.232

means the Rhyme of prayer song regarding to the Bathou religion faith an indigenous and traditional religious belief followed by the Bodo since time immersion.

After the first Bodo Magazine *Bibar* was published under the editorship of Satish Chandra Basumatary, Mada Ram Brahma and Rupnath Brahma and joint editor brought out the second Bodo Magazine name *Zenthokha* in 1925 by the initiative of Boro Hostel at Thubri. The editors were the imminent poet of the said Magazine. After that, Madaram Brahma' personally published the Book intitle *Boroni Gudi Sibsa Arw Aroj* in 1926 which has already mentioned<sup>76</sup> specially regarding the Bathou religion of the Bodos.

The *Alongbar magazine* was published in 1938 under the editorship of Pramod Chandra Brahma. After the publishing of Alongbar magazine, next is said the Alongbar Age in the Bodo literary history. Pramod Chandra Brahma' was the great and eminent poet of the Alongbar Age. He was not only eminent poet, but *greatest creative writer of the early phase of 20<sup>th</sup> century*<sup>77</sup>. He himself edited *Alongbar Magazine* in 1938 and *Hatorcki Hala* was published in 1940. In both the magazine there were second generations of creative writer's writting more articles and published poetries in composition to the poets of the earlier generation. *The trend of classicism and romanticism was developing and enlarges in this period*<sup>78</sup>. *The poets were gating change to promote their writing through the Alongbar and Hatorcki Hala magazines.*

The three major poets of the Alongbar age were 'Pramod Chandra Brahma, Ishan Mashahary and Kali Kumar Lahary. Pramod Chandra Brahma individually published a own book of collection of poetry named Sanaki *Bijab* which contains poems of the poet as well as the proverb and saying of the Bodos. Besides, his poems were published in the Alongbar and Hatorcki Hala magazines. His best poetic creation were Hayenni Suphin (The flute of plains), *Dai Bajrum* (water fall), *Daha* (sorrow), *Danswrang Horao* (A moonlight night), *Kabi Nwng* (a poet you are), *Aron* (the jungle), *Undaha* (repentance), *Thwinai* (death), *Sangsarni Onthai* (the stone of the world), *Halua* (peasant). Ishan Muchahary is one another great poet of the Alongbar age. Brahma has contributed with his some pertaining Romantic and nature reflected poems. *He was the best and expert romantic poem creator of the Biba Alongbar age. He borrowed the writing technique from the English poet Jhon Keats. The fact is that, the writing style of Kheats has reflected in the writing of Ishan Muchahary poems. Hence call him was john Keats of the Bodo literature*<sup>79</sup>. His major poem are *Mwnabili* (the evening),

<sup>76</sup> Lahary, Manaranjan. *Boro Thunlaini Jarmin*. Kokrajhar: Alaiyaron Publishers,1991,p.38

<sup>77</sup> Boro, Madhuram. *The history of the Boro literature*.Hajo: Priodini Press,1990, p.49

<sup>78</sup> Op-cit, p. 49

<sup>79</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy,2000.p. 31



*Badari* (the lubber jack), *Gwsw Mwblib* (lightening of the mind), *Gwthwibari* (the grave yard), *Mwdai* (the tears).

Kali Kumar Lahary was another major Poet of the Bibar-Alongbar age and he created *romantic and satirical*<sup>80</sup> poetry. His best poem are – *Dodere Phangdang* (sweat heart), *Swrnwng Bibar* (who are you, oh flowe?), *Jamba-Sarkar Badailainai* (debate between an educated and ignorant) *JouniGwhw* (the power of alcohols), *Sadu Sikhao* (the pion thief), *Sarkar Hinjao* (literate woman), *Sarkar Jalai* (the newly literate person). His poem was mostly published in Hatorkhi Hala Magazine. His trend of the poems is *classical, satire and romantic*. His *Jamba- Sarkar Badailainai* (Competition between learned and pool) poem is another remarkable *style of satire* and famous poem of the Bibar –Alongbar Age of the literary history of the Bodos.

Jagat Basumatary, Brojen Islay and Maniram Sampramary were also great poet of the **Bibar** and **Alongbar** era where they contributed with their *natural and nationalism poems*<sup>81</sup>. Jagat Basumatary has created four poems, these were *Udang Bwthwr* (spring session), *Phanfewali Dao* (king fisher), *Dao Khouwou* (a seasional bird, *Khuli* in Assamese) and *Baisagu* (the *Bihu*). The poet Brojen Islay create only one poem i.e. *Gwswni Daha* (the sorrow), Maniram Sampramary did not write poems but keep promoting the poetic literature of the Bodos.

During the time, some *proses* were also published in the Bibar- Alongbar and Hatorki Hala Magazines. The mentionable proses are – *Kinisid Nibedon* of Rupnath Brahma, *Kochari Khota* of Mani Kanta Brahma, *Boro Jatilo Kai Akharman* of Karindra Boro, *Karma* of Nomal Ch. Brahma, *Jatio Sangit* of Parchu Ram Brahma, *Ma Jalagkhw* of Maniram Islay, *Srimati Rongdini Pagli* (nick name), and *Gwmw Hwnai Noni Batra* of Satich Ch. Basumatary Ishan Muchahary wrote *Jatio Sangit* (Bangla). Ananda Mochahary wrote *Boroni Rao* (The language of the Bodo), *Aglani Batra* (About the past) and *Nani Maidang* (The treasure of the Home).

Maniram Sampramari wrote *Boroni Nidan* in 1932. Rupnath Brahma wrote *Boro Kacharir Sangkhipto Parichay* (a brief introduction to the Bodo Kochary) *Kachari Jatir Etibritta* (About the Kacharis) and *Boro Kachari Sanskrit Kinchit Abhas* (A brief introduction to the Bodo Kachari), Kalicharan Brahma wrote *Naitya Kria* (Bangla)<sup>82</sup>, again Kalicharan Brahma (Junior) wrote *Khamanini Nem* (1942)<sup>83</sup>. Bishnu Prasad Rabha is one of the most

<sup>80</sup> Ibid, p. 32

<sup>81</sup> Lahary, Manaranjan. *Boro Thunlaini Jarmin*. Kokrajhar: Alaiyaron Publishers,1991.pp.50-51

<sup>82</sup> Boro, Anil Kr. A *History of Bodo Literature*. New Delhi: Sahitya Academy, 2000.p.39

<sup>83</sup> Ibid,p.39

original and intellectual prose writer, who wrote *Humanizing and thought provoke essays in the Bodo language*<sup>84</sup>. He wrote essays like *Bairathi*, *Boroni Harimuaao Siva (Role of Siva in Bodo culture)*, Promod Chandra Brahma is another essayist and prose writer of the essay phase in Bodo literature. He contributed to Bodo literature with writing prose in the Bodo Magazine and Jarnal like the prosees Baisagu *and Jwhlwao Daimalu and Swrba*.

In the Essay phase of the Bodo literature, two stories were appeared which stories published in the Hatorkhi Hala magazine i.e *Abari of Iswan Muchahary*, next one is *Phagli* of Satish Chandra Basumatary<sup>85</sup>. Satish Chandra Basumatary himself considered that, his *Phagli* translated from the Parashi story. But Ishan Muchahari's *Abari* was own compose. So, in the literary history of Bodos the *Abari* took first place as the first story of the Bodos as well as in Bodo literature<sup>86</sup>.

The novel and type of criticism, prose and essay were not appeared in this period .After the Bihar and Jenthokha some magazines and journals were published in the essay period of Bodo literature i.e *Bitorai(bulb)* in 1932, *Rupa Oh Sintadhara* in 1937 (Assamese and Bengali scripts), *Alongbar* in 1938 by Pramod Chandra Brahma, *Nayak* in 1940(Assameses and Boro languages) under the editorship of Mahini Mohan Brahma (Chief editor) and Jagen Hazarikha as joint Editor which the magazine runs from 1940-43.The *Phungni Hatorki (morning star)* was published in 1949 by Rev. H. Halbrashrud of Missionaries in Kokrajhar. The next one was *Boro Lirthum Bilay* (1950) edited by Sukram Basumatary. This was the last one of Bodo magazine in the early part of the Bodo literature<sup>87</sup>.

The Essay phase of the Bodo Literary history is most creative and festive in the field of Dramatic literature. In that time, some Bodo writers took the art of writing drama and used it *as a weapon for social reforming and enlightenments*<sup>88</sup>. At the time, many young writers wrote and translated from the Bengali Jatra Dal. The young dramatists of the period were Maniram Islay, Umesh Muchahary, Darendra Basumatary, Satish Chandra Basumatary, Madaram Brahma, Bhaben Phwrwngiri, Lalmohan Brahma and Maniram Islary.Maniram Islary is considered to be the pioneer among the full leng play writer of the period<sup>89</sup>. His *Humphe Palla (the Hamphe plot)* is the first full length Drama in Bodo language which had been written during 1924-25. After the Humphe he again created more drama named Bima

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<sup>84</sup> Op-cit, p. 39

<sup>85</sup> Boro, Madhuram. *The History of the Boro literature*. Hajo: Priodini Press, 1990. p. 46

<sup>86</sup> Ibid, p. 59

<sup>87</sup> Ibid,p.69

<sup>88</sup> Ibid, p. 69

<sup>89</sup> Boro, Anil Kr. *A history of Bodo Literature*. New Delhi: Sahitya Academy, 2000. p. 34

*Bathul* (Step mother), *Mewar Kumary* (princess of Mewar), *Neyothi* (Destiny), *Pap Mukti* (Salvelin) and *Raj Puja* (the Raj puja).

Umesh Muchahary was another play writer who popularized and expert in the Bodo Jatra during the time that known to be the *Uza*<sup>90</sup> (Medicine man) of the Bodo Jatra who was well versed in acting and playing all the musical instruments used in dramatic performances. He became famous for introducing *Jhal Taranga* (water wave) in his concerts. His play *Gundamar* was the most unique contribution to the Bodo dramatic literature.

Among the Bodo play writers Dwarendra Basumatary was also another most famous and remarkable play writer of the early period of the Bodo literature. Basumatary was a gifted play writer who took his training in writing and directing in Kolkata. He contributed the large number of playwright in companion to other Dramatist in Bodo Dramatic Literature. Mostly he used in his drama as the *Historical dramas*<sup>91</sup>. His created plays were *Raja Nilambar* (King Nilambar), *Sonani Maibang* (Gold of Maibong city), and *Rangalu Jwhwlao* (Rangalu the Hero). Besides his play write creation was not only the *Historical trend but also towards the social and anthologies plays (tales story)*. His social and anthologies are like – *Bima Batul* (Step mother), *Chitrangoda* (*Chitrangada King*), *Anasan*, *Kalasan* (*Anasan and Kalasan*), *Danak Raja* (*Danek king*), *Sukaru-Dukaru* (*sukaru and Dukaru*), *Juli-Bijuli* (*bodo term*) and *Nihari* (*the Nehari*).

Padmashri Madaram Brahma was also not only poet but he is also an original play writer in the Bodo literature. He contributed the three dramas in the essay phase in Bodo literature. These three plays were *Raimali* (the Raimali) in the year of 1926, *Dimapur Nwgwr Bainai* (ruine of Dimapur City) and *Saudang Bairagi* (the Saodang Priest). During the period, in his plays have also appeared the *Historical feild and reflect the social life of the Bodos of early period of 20<sup>th</sup> century*<sup>92</sup>.

Satish Chandra Basumatary was the first editor of the first Bodo magazine *Bibar*. Basumatary was not only essayist and poet but also the *social and historical trend of play writer of the Bibar age*. Among the Bodo play writers his name is top one as the first Bodo play writer of the early phase of Bodo literature. In this regard he begun the first Bodo drama and after his drama the dramatic literature is serially came into develop in the Bodo literature. In respect of it whose considered the father of the Bodo drama or *pioneer* of the Bodo

<sup>90</sup> Lahary, Manaranjan. *Boro Thunlaini Jarmin*. Kokrajhar: Alaiyaron Publishers,1991.p. 69

<sup>91</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo : Priodini Press,1990.p.71

<sup>92</sup> Lahary, Manaranjan. *Boro Thunlaini Jarmin*. Kokrajhar: Alaiyaron Publishers, 1991 .p.43

drama<sup>93</sup>. His first play writes begun with *Nala Buha* (1919) in the early phase of Bodo literature.

The *Nala Buha* of Satish Chandra Basumatary was enacted on the stage in 1919 to mark the celebration of the 1st conference of Boro Chatra Sanmilani at the premises of Kokrajhar (Kokrajhar Town) malty purpose Higher Secondary School of undivided Goalpara district<sup>94</sup>. The other popular social reform play of Basumatary were- *Dwrswn Jwhlaw* (the Dwrswn hero), *Bikani Or* (Fire of the Hearth), *Rani Laimuthi* (Laimuthi Queen) and *Naipin Jayi* (The neglected).

Another play writers like Sundarsing Wary, Lal Mohan Brahma, Ananda Muchahary and Bhaben Phwrwngiri were the famous writers of this period. In this period the social dramas i.e *Anary and Mainakobary* of Sundarsing Wary, *Dumsugudiao Bisar Hwlangnai* of Lalmahan Brahma, *Lekha Gwrwng Howa Lekha Rwngai Hinjao* (One act play), *Obangni Phao* of 'Bhaben Phwrwngiri and *Sintha Bothi* (the *sintabathi*) of Maniram Islary appeared in the early phase and contributed contemporarily to the Bodo literature. *The trend of dramas was social for minimizing the social problems of the Bodos and for the upliftment of the society.*

During the time, *the type of dramas was Historical, Social and regarding the tales. The topics were written mainly on national spirit to infuse in the heart of the Bodo people as regards of religion, customs, tradition, language, literature, culture, education and society*<sup>95</sup>.

Like that, many dramas have appeared in the period but most of the appeared dramas were unpublished it was in manuscript form. Some were lost due to lack of preserving system and manuscript form. But *most of the dramas of the Bibar age were historical and social dramas which had been written just to bring social reformation among the Bodo as well the society.* Towards the last part, the social trend embracing the Alongbar period and the Bibar age had historical dramas from the hands of 'Dwarendra Nath Basumatary and Nabin Brahma etc.

It is mentionable that, According to 'Dimbeswar Narzary, *the dramatically movement among of the Bodo society run through Bibar age to the age of Bodo Ansai Apat, organized specially for theatrical (mobile) party*<sup>96</sup>. This organization could take pride of one Umesh

<sup>93</sup> Boro, Madhuram. *The History of the Boro literature*. Hajo : Priodini Press, 1990.p.41

<sup>94</sup> Lahary, Manaranjan. *Boro Thunlaini Jarmin*. Kokrajhar: Alaiyaron Publishers, 1991.pp.70-71

<sup>95</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo : Priodini Press, 1990.p.45

<sup>96</sup> Ibid, p. 43

Chadra Moshahary who was expert like his father 'Rai Saheb Jagat Chandra Moshahary' in the playing different musical instruments.

**1.2.3 Development after the creation of Bodo Sahitya Sabha:** After the born of Bodo Sahitya Sabha, the literature has turned into another way. The initiative has been taken by the Sabha and contemporarily created Bodo literature. In this regard the workers of the Ansai Afat namely *Nilu, Proji and Saben* along with other students actively took part to develop the literature and culture by organizing the Bodo drama from the traditional Jatra Gaon (jattragan) to theatrical new system among the Bodos<sup>97</sup>. The workers personally took part and played role in the drama. They organized great Bodo jatra party and moved from place to place in the Bodo concentrated areas to act drama for highlighting Bodo culture as well as the upliftment of the society. By the initiative of Sahitya Sabha the different genres of literature have been created step by step where young new generation writers have co-operated to the Sabha as well as personally too created the genres for building the Bodo literature.

After the birth of Bodo Sahitya Sabha the development of Bodo literature has begun from the poetry. During the time the Ansai Afat has actively participated to develop the Bodo literature as well as culture among the Bodos. In fact of that, the workers of the organization co-operated with the Sabha to grow the literature. In respect of that, at the very beginning by the initiative of the organization name *Balab Ganai (1954)* a poem book of Nileswar Brahma has published containing the Bodo folk songs.

In the year of 1968, Pramod Chandra Brahma has collected his some old poems and published a book of poem name *Sonakhi Bijab*. At the time, the poem book *Guthal* jointly Iswar Brahma and Khamaykya Brahma Narzary appeared. After that, the poem *Ang Nwngkhon Baounw Haya* of Bidya Sagar Narzary appeared next in 1969.

Then came *Bithorai Afat*, a literary and dramatic organization having *Musukha* as its literary organ towards the last part of the Bihar including Alongbar Age which literary organization brought the literary movement in the Bodo society for reforming the great Bodo nation through the literary activities.

At that period, Prasenjit Brahma, Chamar Brahma Choudhuri and Nileswar Brahma are also great poet of the Bodo literature. They contributed some poems to the literature named *Ang Twiya, Ang Dabw Adam Imfni Roje* of Prosenjit Brahma, and *Radab* of Chamar Brahma Choudhuri. Nileswar Brahma has contributed some poem and lyrics i.e. *Bibwnang*

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<sup>97</sup> Boro Thunlai Afat. *Boro Sahitya Sobhani Jarimin*. Kokrajhar; Bodo Publication Board, 2016. p.7

*Godai, HonaiSanjaha Swrang Bwgou*, etc. The poem *Ang Twiya* of Prasenjit Brahma is a famous poem to the Bodo people of the period.

In the year of 1963 Bodo language has introduced in the primary level as well as the new era of the Bodo authors have started with the new ideology of creation in the society<sup>98</sup>. Along with this the new Bodo poets are coming up with new trend and created the poems to contribute the Bodo literature. Therefore this era is called the Bithorai of the Bodo literature. The trend of the era was the classical, romantic and nature,<sup>99</sup> but though, inspiring the Bodos to survive in the society. The eminent poets of the year were –*Kamal Kr. Brahma, Manaranjan Lahary, Ramdash Boro, Arun kr. Borgoary, Ranjit Borgoary, Charan Narzary, Guneswar Mushahary, Binoy Kr. Brahma, Brajendra Kr. Brahma, Daniram Basumatary, Jagadish Brahma, Surat Narzary* and so on. At the time the poet are created poems to make rich the Bodo literature and tried to develop the Bodo society through their creation. But from the very beginning to 1967 no poems has appeared with the long gaps.

But later again it has started from the year of 1968 to the *renaissance age of the Bodo literature*<sup>100</sup>. In the year of 1968, the Sonakhi poem book of Promad Chandra Brahma has appeared (collection poems) where old and new poems are placed. After that, four poems i.e. *Guthal, Boro Khuga Methai, Ang Baonw Haya and Mithingani Dengkhw* have appeared. The Guthal was composed jointly by Iswar Chandra Brahma and Kamykhya Brahma Narzary. *The poets brought a new inspiration to the Bodo people. They are expressing regarding the old Bodo civilization which is lost among the Bodos in the present era. So the poems give inspiration to the Bodo for saving the civilization for future.*

Chamar Brahma Choudhury is a one another poet of the time. He has created *Radab (1968) Poem* where explained regarding the *Radab (the news paper) to live permanently in the Bodo society*. In 1969 appeared a poetry book named *Mithingani Dengkw* of Chasindra Basumatary where Basumatary *has expresses regarding the nature.*

In the year of 1970 two poetry books published named *Ringkhang* of Lakendra Basumatary and *Aroj Methai* of Moheswar Narzary. Mr. Narzary *has expresseed about the Bathou prayer song for highlighting among the students as well as to the Bodo people*. The poetry book was two parts i.e. *Aroj Gabnai Aida* (the subject of prayer) and another one is *Methai Aida* (The subject of song). In the year of 1971 one famous poem book appeared i.e.

<sup>98</sup> Lahary, Manaranjan. *Boro Thunlaini Jarmin*. Kokrajhar: Alaiyaron Publishers, 1991. pp.89-90

<sup>99</sup> Op-cit,p.91

<sup>100</sup> Ibid,p.90

*Mwdwi* of Dhranidhar Owary where some poems of Owary has placed. *The theme of the poem was neither the romantic nor the classical type*<sup>101</sup>.

Brajendra Kr. Brahma is another most famous and courageous poet of the new era of Bodo literature. The symbolic style and complex poet Brahma has created the poem ***Okhrang Gongse Nangou*** in 1975. *The theme of the poem is complex and philosophical where the dominated and exploited Bodo nationality and culture has reflected*<sup>102</sup>. In the same year some Bodo poems appeared i.e. Fwifin of Ramdas Boro, Omorni Gwjwn Puri of Konkeswar Narzary, Hangmani Daha of Ratneswar Uzir, Gwswni Barhungkha of Nondeswar Boro, and ***Khontaini Dengkhw*** of Uttam Chandra Brahma. In 1976 Ramdas Boro was one another remarkable poet and he created the poem ***Fwifin*** where he *expresses regarding the autography of the Bodos*.

Manaranjan Lahary is the most energetic poet of the new era of the Bodo literature. In the mean time agin he started the *romantic trend in the Bodo poem* by creating with the ***Mablaba in 1977***. The Mababla is a coollection of poem and this is the greatest creation of Lahary of the period. *The theme of the poems are completely romantic incorrigible to the new generation of the Bodos*. In the same time some more poems are also created i.e. ***Jagliban*** of Baneswar Basumatary, ***Simangni Khaina*** of Chosin Basumatary, ***Khontai mala*** of Uttam Chandra Kherkatary, ***Somni Phakonao***, Rupnath Muchahary, ***Gaiya*** of Montry Brahma Choudhury, ***Songkhi Mala*** of Omrendra Basumatary and ***Jwngma*** of Borun Boro. The Poem ***Jagliban*** of Baneswar Basumatary is a *revolutionary poem where he expressed about to save and need to freserve the Bodo civilization, culture language and literature for their identity*. So, he gear up the Bodo people and bring the nationality spirit among the Bodos<sup>103</sup>. ***Simangni Khaina*** is a sonnet of the new era of Bodo literature. The ***Gaiya*** of Chasin Basumatary is a new in Bodo literature but he newly created the *Hopist and Prastetism*<sup>104</sup> was the style of poem.

Sagram Chodhury is also another remarkable poet of new era of Bodo literature. His ***Jiuni Laitwyao*** is a great travel and imaginative poem (1978) where eleven poems were placed. In 1979 Uttam Chandra Basumatary has created the romantic poetry book named ***Methai Bidang***. This is the collection of poem of Basumatary. *The themes of the poems are the romantic, classical and revolutionary*.

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<sup>101</sup> Ibid, pp.93-94

<sup>102</sup> Op-cit, pp.95-96

<sup>103</sup> Ibid, p.101

<sup>104</sup> Ibid, p.102

Jagadish Brahma is another mentionable courageous poet of the new era of the Bodo literature. In 1980 is great poem of creation is namely *Dwimani Fisha Dimasa*. The trend of the poem is *Realism of Bodo history and Imagination*<sup>105</sup> where he expresses endless great and real historical fact of the Bodo nation and civilization for focusing among the Bodos. Mr. Brahma has created to bring the new trend through his poem. In his poem book his places poems *Alay Khungri* and *Tairy* is remarkable. On the other hand in the same time Kameswar Boro is come and appears as the great poet with his *Sanjari Butuwani Janghrikhang* (1980). The poem is *revolutionary where he expresses his revolutionary spirit on behalf of the Bodos to safe itself i.e. the language, literature, culture and religion from the exploiters. So he created the new revolutionary spirit poem in the Bodo literature.*

Rupnath Muchahary is also one another poet of new era of the Bodo literature. In 1981 he created poem book name is *Nerswn* containing 8<sup>th</sup> poems. *The theme of the poem is romantic* besides he also creates some poem i.e. *Bobi, Bibar, Jiuni Golap Bibar, Mithingani Roje, Thira and Habfhai*. Besides one poem is *Muklong Puja Borophwrnw*. *The trend of the poem is revolutionary regarding the language and culture of the Bodos.* In the year of 1982 appeared Anju's famous poems. Along with the some poems his greatest of poem is *Nwngni Jiu Angni Bibungthi*. *The trend of the poem is imaginary, Metaphor and full of symbolic.* So it is a quite new trend in the field of Bodo literature. In the same year *Ha fisha Houya* (1981) of Guneswar Mushahary is another mentionable poem of the era where through symbolic style where *he expresses the Sade of the Bodo mother.*

In 1984 again he created a poem name *Ferengga Dao* with the elegic style *expressing about the Sade and dangerous situation of the Bodo mother*<sup>106</sup>. Next the poem *Khim Daodai* and *Gwjam Biphangni Bibar* of Prodib Raja is appearing in 1984. In the same year *Bujinw Hayai Dengkw* of Bimal Chandra Brahma (1984) and next *Naibe Haya Angni* (1984) of Subungsa Mushahary is appear through the elegy style. Both of the poems of them are personal sorrow and the trend is stand the men subtle observation and approach along with focusing about the strangeness of personal objective to the universal elegy.<sup>107</sup>

Barun Kr. Brahma is also another poet of new era of the Bodo literature. He created one poetry book named *Abaini Mwdwi* (1985). *The trend of the poem was mysticism and narrative.* In the same time one poem i.e. *Jiklabse Okhaphwr* of Ramnath Brahma also appears where subjective nature is take place. In 1986 some Bodo poems are appearing

<sup>105</sup> Ibid, p.103

<sup>106</sup> Boro, Madhuram. *The History of Boro Literature*. Hajo : Priodini Press, 1990.p.97

<sup>107</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin. Kokrajhar: Alaiyaron Publishers, 1991. p .108*



importantly. These poems are *Gwran Subung* of Rituraj Basumatary, *Angni Gwswni Phungkha* of Bijoy Kr.Goyary, *and Renuni Khonthai Mala* of Gabinda raj Daimary, *Jiuni Juli* of Bimal and Boro Hari of Badan Swargiary. *The trend of the poems is romantic, Elegy and Bodo culturalism*<sup>108</sup>.

Auronbindo Uzir is another great poet of the modern Bodo literature. His famous *Mwndangthini Rwjabthai* appeared in 1995. In his poetry *there is distinct personal idiom converged with a lyrical flow and economy of expression.*<sup>109</sup> Prosenjit Brahma is also another great poet among the modern poets of the Bodo literary history. His high level poetry *Ang twiya* is appearing in 2000. The poem is relating to the old economic, cultural, political system but which is transioning in the present society. Bijoy Baglary is a poet among the Bodo Poet. Like so his poem *Angni Anjaliya mwsafraqi* is published in 2001. The poem is ironic and elegy style where migrating character of the Bodo has reflected.

The next step of the literature is *proses* creating to contribute the literature as well as for the welfare of the society. At the time by the step of Bodo Sahitya Sobha and by the step of courageous creators some prose are created in the hand of Bodo writers. The new authors are- Mahani Mahan Brahma, Lakeswar Brahma, Nilkamal Brahma, Binoy Kr. Brahma, Bishnu Prasad Rabha, and Manaranjan Lahary, Prasenjit Brahma, Nirmal ch Brahma, Arun Narzary, Kamal Kr. Brahma, Herembo Narzary, Brajendra Kr. Brahma and some others. Some appeared prose are- Boroni Jolonga, Mithihwnai Kourang and Kamanini name (1952) of Kalicharan Brahma, Mithihwnai Khorang and Kamanini Nem. *The subject of the prose's are religious and traditional medicine system of the Bodos.*

In 1964 *Serja Siphung* of Rahani Kumar Brahma composed namely Serja Siphung. He expresses in his prose regarding the *traditional cultural instruments of the Bodos* which instruments are coming from the forth fathers relating to the Goddess Bwrai Bathou and Burai Bathou of the Bodos. In the year of 1968, *Bathou Githa* of Nabin Brahma appeared in the time of emergent period of the Bodo literature to enrich the literature. *The subject matter of the prose was completely religious regarding the Bathou and Gita.*

In the year of 1969 appeared the *Phwlerni Fwida* of Mohendra Narzary. Mr. Narzary again published name Nary Jouga in 1970 and he also published Brahma Giyan in 1972 *regarding the Brahma knowledge of Brahma religion.* Relating with this the *Ulta Baba Asramni Guru Swami Nabin Brahmasarini Sanphrambw Pujigra Huda* is also published in

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<sup>108</sup> Ibid, p.109

<sup>109</sup> Boro, Anil Kr. *A History of Bode literature.* New Delhi: Sahitya Academy, 2000. p.50

1973 serially by Mahendra Narzary .The Raithai (prose) of Kamal kr. Brahma appeared in 1974. After the appearing of Kamal Kr. *Brahma the Bodo Prose literature bloom and standardize*<sup>110</sup>.in 1975 Taneswar Boro published two Prose's literature i.e. *Sindi Jog* and *Akhol Bodol*. In 1976 edited by Taneswar Boro Raithai Bijab appeared. In 1976 professor Lakeswar Brahma published *Baisagu arw Harimu. The subject matter of the prose is Boro culture and identity of Bodo culture. It is the greatest prose literature of the year in the Bodo literature.*<sup>111</sup>

The Raithai Bihung of Kamal Kr. Brahma appeared in 1979. Manaranjan Lahary published Thunlai Arw Goohena in 1979.*The subject matter of the prose is a criticism of literature.* After that he next published Raithai Bidang in 1979 where totally 28 prose is placed. In the year of 1980 Kogen Lahary has published his Dourily a religious prose. Rohini kr. Brahma is also authors and created a humor prose book in 1981.His another more created prose are –*Burlungbuthur, Jinggasiar Swdwmsri*, and Boro Kochary and Kouse Fhakon.

Manaranjan Lahary is one of the great essayists. He has edited by naming Gwdan Boro in 1982 where he placed his some prose. *The theme of the prose is critical and analyzing regarding the Bodo culture and civilization.* In the year of 1983 the Jougakhangnai Dahar Arw Jangkhrikhangnai of Gabinda Narzary is appearing. In the year of 1985-86 two prose literatures has appeared named (1) Bwrai Bathou Kheraisali of Girish Narzary (1985), another one is (2) Subung Phwtainai (1986) of Sukumar Basumatary. *The theme and subject matter of both the literature is focusing regarding the religious faith and belief and it's of the Bodos in the society*<sup>112</sup>.

Brajendra Kr. Brahma is a great essayist and critic of the year 1986. In this year his greatest creation is *Thunlai Arw Sansrhi* .After the creation of standard prose literature of Manaranjan Lahary, the Thunlai Arw Sansrhi of Brajendra Brahma is the next 2<sup>nd</sup> standard prose literature in the new era of the Bodo literature where his No of 15<sup>th</sup> prose's are place. *The trend of the prose's are mostly analytical and criticism on the present and future prospect i.e. language, literature and Society of the Bodos which was emergent of the literature*<sup>113</sup>.

The next is the creation *Short story*. During the early period of Bodo literature, only one short story has been created i.e. *Abary* of *Ishan Muchahary* which was appearing in the

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<sup>110</sup> Ibid,p.63

<sup>111</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin.Kokrajhar: Alaiyaron Publishers,1991* .p.117

<sup>112</sup> Ibid,p.120

<sup>113</sup>Boro, Anil kr.*A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000.p.64

Hatorkhi Hala Laishi (Hatorkhi Hala magazine) in 1940. But in the new era of Bodo literature or after the born of Bodo Sahitya Sabha, the trend of story creation has repeat change and emergently created more and more stories through the new trend for contributing to the Bodo literature. like so, the new story has begun the name *Gwswni Daha* of Lila Brahma which was appearing in the Bodo magazine (1953). His another one i.e. *Buhul Janai* has again appeared.

After that *Undaha* of Gahind Basumatry has also appeared in the magazine. In the year of 1954-55 one more story of same writer *Maithaini Okhaphwrao* is appeared in the said magazine. Again his *Barhungkhani Unao* is appearing in 1956. The story was elegiac trend. In the same year two stories has appeared i. e. *Buthuya* of Mikel Basumatary and another one is *Buhul Janai* of Lilaboti Brahma.

Ramdas Boro was generally a great poet but he created *Sangrema in* 1959. Chiken Brahma was also an enargetic story writer. He created *Jioni Mwdai* (1959). In this year *Bandi* of Manaranjan Lahary is also appearing. *The theme of the story was a social reform of the Bodos where the position of a widow in the Bodo society and it has drawn*<sup>114</sup>.

In the new era of Bodo literature the creative spirit of short story is more developed from later part of 1960 and periodically increases more and more. In 1963 some stories were appeared i.e. *Hotosurya Kaphal* of Narendranath Brahma, *Benwtho* of Iswar ch. Brahma, *Dwimuni Mwdai*, and *Akhuni Bantha* of Birendra Giri Basumatary. In 1964 *Laji Gaiyai* of Jagadish Brahma is appeared. *The trend of the story is prestige for saving of the women in the society*<sup>115</sup>. This picture has drawn in the story. In this year another appeared two stories are *Guthal* and *Mwdai Thwbse*. During the 1965 the famous two stories was *Lodraini Simag* of Manaranjan Lahary and *Agu Nerswn* of Chiken Brahma. *The theme of the stories was completely social and rural base where a social picture of the Bodos has drawn in the story.*

After that, the *Dwithun* of Daniram Basumatary appeared in 1966. After that, many Bodo students' yong courageous story writers came up and created the stories to contribute the Bodo literature in 1968. The crated stories of this year are-*Ang Swrkou Gwswthwnaimwn* of Surate Narzary, *Fwimal* and *Mwdwini Mohor* of Binoy Kr. Brahma, *Bish* of Lakheswar Brahma, and *Arwinw* of Nilkamal Brahma. *The trend of the stories was social to reform social problems of the Bodos*<sup>116</sup>.

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<sup>114</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin. Kokrajhar: Alaiyaron Publishers, 1991 .p.126-127*

<sup>115</sup> Ibid, p.128

<sup>116</sup> Ibid, pp.128-129

Next in 1970 another new technique of story writing has come and created relating to the social stories by the writers. The mentionable created stories are *Bijamadwini Jingga* of Janaki Prashad Basumatary, *Haorya Khapal* of Bachanti Narzary, *Laji Gaiyai* of Pramila Brahma, *Beyanw Gabnai Arw Mininai* of Nabin Basumatary, *Khwmshi* of Joymati Brahma, *Giri, jiuni Bisigi* of Dhajendra nath Brahma, *Beher, Gwswni akol Meganni Mohor* of Nilkamal Brahma, *fwimal Mijink* of Chittaranjan Muchaharyand, *Gamini Simang* of Nilkamal Brahma.

In the year of 1972 Nilkamal Brahma has coming up as the best story writer among the Bodo story writers applying the modern technique of plots where he drawn best art and ultra style in his stories<sup>117</sup>. During the time his stories were focusing the old and new social picture of the Bodos. In this year other appeared stories are- *Hangma* of Kamykia Charan Narzary, *Gwdan Jiu* of Binoy Kr. Brahma and *Bijuli Baruah* of Janil Kr. Brahma where the plot is brought from the remote village. In 1972 some other appeared stories are- *Gwswni Hangma* of Manaranjan Boro, *Pling Flang Khalam Hinjao Mwngrn Dlam* of Nani Gopal Brahma. Chittaranjan Muchahary was not only novelist but he also create short story. Like his *Talim (rehalsale)* story is appeared in 1974. In the same year the *Minishry* of Sukumar Brahma is appeared.

In the year of 1975 some stories appeared named Pagli of Mahesh Kr. Brahma, *Bobi Hatachy* of Nabin Qwary, and *Phakan* of Santala Basumatary which were social stories. In 1977 some social short stories have also been created, these are *Orge* of Jonil kr. Brahma, *Gangse Palli* of Manaranjan Lahary, *Ang Gwrib* of Jatirmoi Mohilary and *Gandu Singni Laijam* of Dharnidhar wary. In 1978 mentionable other created strong stories of the authors were Solo *Bidang* (collection) of Manaranjan Lahary, *Fungkha* (collection) of Nilkamal Brahma. The *Fungkha* story has brought a big change in the Bodo short story in the new era of Bodo literature. In the same year again some mentionable and remarkable stories have been created i.e. *Sakhondra, Unni Bilaiyao Nai* of Nilkamal Brahma, *Daokha Kamplai* of Horeswar Basumatary, *Gwrwntiya Swrni* of Ratneswar Basumatary, *Baolangnai Dinni Gwthang Nerswn* of Horendra Boro.

Next in 1979 some inspirable created stories were *Radai* of Benudhar Basumatary, *Aswokhanda, and Twinai Orgeng* of Janil Kr. Brahma, *Gwdan Bar* of Hareswar Brahma, *Nikaorini Jiou Dinga, Naleb, and Dokhna Rwbai* of Pormeswar Brahma. *The stories were*

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<sup>117</sup> Op-cit, pp.129-130

social for reforming the social, cultural educational problems of the Bodos<sup>118</sup>. From this year the quantity and qualities is developing and improving along with the technique of plot creation is stronger than before<sup>119</sup>. In the year of 1980 some mentionable stories were appearing named Shrimoti *Durlai* of Haribhusan Brahma, *Fiyary* of Parmeswar Brahma, *Mandar Bibar*, *Bidisha* of Nilkamal Brahma, *Barhungkha* of Guneswar Brahma, *Dwithun* of Buddadev Basumatary.

In the 1981 some more stories appeared. This were *Anaruni Jiou Dinga*, *Hangma*, *Bishni laithw* of Jara Pagla, *Bwisagini Simang* of Debeswar Boro, *Busaramni Songshar* of Herembo Narzary, *Dwisri Sikla* of Daniram Basumatry. During the 1982 in the hand of permanent authors some trend of social reform stories were created i.e. *Tapeni Laijam* of Nagen Brahma, *Rinkangnai Dengkhw* of Obinash Brahma, *Khapal* of Anju, Juya of Nobin wary, *Thaigir Bibarni Mwdai and Onnaini Begeng* of Banduram Basumatary, *Aina Gongse Mwkhang Gongnai* of Nilkamal Brahma, *Horni Unao* and *-Habani Unao* of Surat Narzary. In the year of 1983 accept the senior aauthor the junior aauthor is come out and create the Bodo social reform stories. i.e. *Hatashi Kapal* of Binoy Kr Brahma, *College week* of Khatindra swargiary, *Sase Gikhoni Andainai* of Banduram Basumatary, *Dukhusri Mwdai* of Rupnath Mushhary, *Genglao Bibar* and *Khapalni Ripinai* of Benuthor Basumatary.

The *Silingkhar* and *Hagra Guduni Mai* of Nilkamal Brahma appeared in 1984. The Hagra Guduni Mai is the greatest creation for contributing to the literature. *Soloni Phungkha*, *Sirinai Mandar Bibar* of Nilkal Brahma. The stories like *Hor Soseni Solo* of Ranjit Naryan Brahma (1985), *Sat Bahai* of Nilkamal Brahma (1985), *Onnai* of Baneswar Basumatry (1985), and *Jugami* (collection) (1986) of Rupnath Mushahary are appearing serially. In the same year other created stories are *Jwhwlao* of Obinash Islary, *Print Guganai Photograp* of Nilkamal Brahma, and *Raja Lama* (collection) of khatindra Swargiary.

The novel in Bodo literary history came much later in comparison to the other genres and this type of literary genre has come into begin in 1962 in the new era of Bodo literature. In 1962 Chittaranjan Muchahary has created namely *Jujaini Or* (fire of the husk). Muchahary has created the first Bodo novel in Bodo literature and considered him the founder of Bodo novel in the Bodo literary history<sup>120</sup>. *The trend of the story is purely social where the socio – cultural and economic picture of the Bodos has reflected in the novel and ultra modern characters has also reflected in the novel.*

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<sup>118</sup> Ibid, p. 131

<sup>119</sup> Ibid, p. 131

<sup>120</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000. p.76

The next published novel is *Khapalni Bwswn* of Ram Chandra Bsumatary and published in 1972. In this novel also the Socio- cultural picture of the Bodos has been reflected. After this no novel has appeared upto 1976 in the Bodo literary history but in 1976 two novels have been created namely *Kharlung* by Manaranjan Lahary and *Hangma* by Khmaikhya Charan Narzary.

Nabin Owary is also one mentionable novelist among the Bodo novelist in the Bodo literary history. He created *Bwiswni Dengkhw* in 1977 which is an adult Bodo novel. The *Joumwanni Borsha* of Bireswar Basumatary published in 1978. *The picture of plot of the novel is Adults and romantic which is real fact of the society.*

In 1993 the collection of story *Boxing of Nandeswar Daimary* has appeared. *In which story is reflecting the current socio-political situation of the Bodos.* Angni Mwjang Mwnnaini Dairy of Indramalati Narzary appeared in 1995 and the *Gaodang* has also appeared in 2004. *The theme of the stories is reveal close observation of the rural and folk society and a knack for selecting characters from the cross section of the Bodo society*<sup>121</sup>.

Dharanidhar Owary is one mentionable and famous novelist among the Bodo novelist in the Bodo literary history. He has created only one tragic social novel uptill now namely *Mwihur (the hunting)* in 1980. *The plot of the novel is regional but reflect the real socio-economic and cultural fact of the Bodos*<sup>122</sup>. There are some traditional habit and racial bed habit of character in the society i. e. migrated to near about the forest, hunting and entering without any permission with violating govt. restricted forest reserve areas. So, these are reflected in the novel to purify the society. Manaranjan Lahary comments that, *the novelist wants to disclose some social problems of the Bodos and some indications as well as to solve them. The novel has the historical background of the Bodos and its socio-religious and economic conditions are prevailing at present and consisted at past*<sup>123</sup>.

The next novel is the *Mnjubala Devi* (1980) of Nondeswar Daimary. It is a successful social novel having *psychological argumentations, philosophical ideas*<sup>124</sup> regarding caste and religion classified by so-called high class of the society.

In 1981 the *Anaruni Jiou Dinga* of Hangma appeared. It is a social novel ending with the tragedy. Anaru was the son of a poor man Gondrai who was formerly very rich but lost

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<sup>121</sup> Op-cit. p.59

<sup>122</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press,1990.pp.112-112

<sup>123</sup> Ibid. pp.118-119

<sup>124</sup> Ibid. p.116

everything due to his heavy drinking .Anaru and Mira are the main character of the novel. They felt in love deeply and married illegally. But tragedy has come in their family. The theme of the novel is that, *novelist tried to express the idea of changing form of marriage in the society. The marriage is to be solemnized by the consent of the boys and girls to be married and not by that of parents.*<sup>125</sup>

The ***Phaguni*** of Khanteswar Brahma published in 1982. It is a tragic novel. Phaguni and Binanda are the main character of the novel. Phaguni is the daughter of a rich man and did not like Binanda which from the poor family as her did. But Binanda was a meritorious boy who could secure B.Sc degree through struggle. But later Phaguni and Binanda felt in deep love and participated in the struggle for the development of the society. *The picture of the novel is script movement of the Bodos which occurred during 1974-75*<sup>126</sup>.

In the year 1985 ***Hainamuli*** of Manaranjan Lahary has appeared where purely social dominating system of picture of Bodos has been reflected. Next ***Rebeka*** in 1999 and ***Alaishri*** in 2003 have appeared. The them of the novels indicates the modern bodo girls how ever Alaishri is bring the freedom of the women in the society. In 1997 Sase Laokharni Solo of Maniram Moshary has appeared. His novel presents the *struggle of the Bodos in the free independence period*<sup>127</sup>.

Khatindra Swargiyary is also a novelist in the modern Bodo literarary history. His social novel ***Khwmsiniphrai Swrangthing*** is appearing in 2002. In this novel ,during the Bodoland movement of the Bodos the cast conplict has happening between the Bodo and non bodos. *So the novelist finding a solution I.e. inter cast marriage which the picture has reflected in this novel.*

The ***Bwrai phagladiyani Gwdan Dhara*** novel of Nabin Malla Boro published in 2007. The novel is a social novel where the complete social picture of the Bodos has been reflected. *The theme of the novel is bodos are giving up the old traditional system in every ways of life and accep the socio- economic modern system for their living in the societys*<sup>128</sup>.

In the modern trend of Bodo literature, the young play writers are coming forward to create the new trend with full lengt of dramas along with the one act play for helping and develop the literature as well as to reform the society. The type of the dramas are two, theses are ***social and historical.***

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<sup>125</sup> Ibid, p.121

<sup>126</sup> Op-cit, pp.120- 121

<sup>127</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000. p.79

<sup>128</sup> Chainary, *Swarna Prabha. Boro phaothaini Bijirnai*.kokrajhar: Onsumai Library, 2002. p.105

At the period, new drama has been created in 1963 (according to Manaranjan Lahary) name ***Gwdan Faisali*** by Kamal kr. Brahma but according to Khrishnogopal Basumatary, the year of publication is 1968<sup>129</sup>). After the Gwdan Fwisaly the Bodo drama is bring into the another new step and *successful first full plaged drama in the Bodo literature. The theme of the drama is towards the social change under the impact of socio religious reform movement of Gurdef Kaliswran Brahma.*<sup>130</sup>

In the year of 1978 Kamal Kr. Brahma published a very popular historical play called ***Raja Iragdao (king Iragdao)***.The base of the play is the eventful years of the last phase of the Bodo Dimasa king Gobinda Chandra who ruled the Kachar state. The play wright move back and ferth between history and imagination, the past and the present to depict the *political and social problems in the right perspectives*<sup>131</sup>. Kamal Kr. Brahma next has published another two social dramas; these are ***Horbadi Khwmsi (Dark like the night)*** and ***Mimangni Simang (the dreams of Mimang place)***.The theme of the Horbadi Khwmsi deals *with the social problems of a Bodo family through the crisis in the family of Professor Domon*. Another play depicts the social problems of the Bodos resulting from the *migratory character of the Bodos, who migrated to various remote places of Assam for searching of new fertile land*. Bhaben Phwrwnggiri was a senior popular dramatist. His classical and allegorical style of Drama ***Obongni Phao*** (the role of God) has earlier appeared in the early period of Bodo literature but appeared next in 1982 in revised form in the dramatic Bodo literature.

Mangalsing Hazowary is another playwright of the modern period who contributed with both the Social and Historical dramas to the Bodo dramatic literature.In the year of 1984 he published a historical play ***Swmdwn*** where he focused the real heroic death of Swmdwn who foght against the British rule and sacrificed his life for welfare of the Bodos, Dimasa and where he inspired the national spirit to the common people in the country.

Surat Narzary is another expart playwright of the modern period of Bodo dramatic literature.He created and contributed with his mythological play ***Sando Baodia*** that appeared in 1988.*The theme of the play is based on mythological narrative of the Bodos*. That is closely interlinked with traditional religious belief and practices as well as it focused on the socio cultural charecters and customs of the Bodos.The play has followed the new technique of the modern Bodo drama.

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<sup>129</sup> Basumatary, *Khrishno Gopal.Boro Bijabphwrni Pharilai*. Kokrajhar: U.N Academy,2009.p.1

<sup>130</sup> Boro, Anil Kr. *A History of Bodo Literature*. New Delhi: Sahitya Academy, 2000. p.71

<sup>131</sup> Ibid, pp.71-72



As a dramatist name of Mangalsing Hazowary is also mentionable in the modern literary history of the Bodos. He created three historical dramas namely *Swmdwn (the hero Swmdwn)* *Jaolia Dewan* (legendary) in 1990. The plot of the Swmdwn is real historical pact of the Bodo Dimasa of Cachar where Swmdwn was a hero of the Bodo Dimasa and who fought against the British ruler for the freedom of the Cachar. On the other side Swmdwn was the real historical Bodo spiritual brave hero tremendously who rein the Munipur and, Burma states. In his plot creation of dramas Lakeswar Brahma said that, *Mr. Hazowary is trying to give some real picture that are being usual in the society with some hints of reformation through the plays.*<sup>132</sup> The next historical drama of Mangalsing Hazowary is *Jwhwlao Diamalu (Daimalu the hero)* which play appeared in 1991. It is a real historic fact of the hero Daimalu who was a brave hero and warrior of the Bodo Dimasa Kochary king.

In the same time Kamal Kr. Brahma has also created a social drama *Aouwa Fouwa (one act play)*. His *Mimangni Simang* is another best drama that appeared in 1995 where he presents a traditional social and a migratory character of the Bodos as focus in the drama for the upliftment of the society. His *Horbadi Khwmshi* (1993) is one another best social drama

Jatindra Nath Boro is one mentionable detective play wrights among the other Bodo dramatist of the dramatic Bodo literature. His contributed detective play *Sigun Raja is appearing* in 2006. *Sigun Raja* (vulture king) of Jatindranath Boro is a detective play which has depicted the socio-political reality of the contemporary society. The play has realistically portrayed type character like the political leader, the journalist, and the police officer and rice contractor: and the nexus between the politician, the rice contractor and the police officer has been exposed with some success. *The play is based on the socio- political reality of the contemporary society.*

Madhuram Boro is also another playwright among the other Bodo play wrights. He created the *social and rural setting play* namely *Gwdan Jwlai* (The new generation) reflecting to the social life of the Bodos in transition of the *recent decades*. There are representative characters portraying different professions and section of the Bodo society. Here the play wright concentrates his gaze on the role of the new generation in building a new society.

During the time, besides the full length of drama, many Bodo playwrights created the one act play. The dramatist Manaranjan Lahary is not only a poet but also a novelist. He created *Mohorgirini Simang* (one act play) published in 1964. His another creation is

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<sup>132</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: Priodini Press, 1990. p.110

*Hinjaou Nainw Thangnaiyao*, a purely social drama which appeared in the year 1970. Among them mentionable playwrights are Janak Jhankar Narzary, Nilkamal Brahma, Joy Chandra Muchahary, Sagram Choudhury, Bimal Brahma Goyary, Lohendra Basumatary, Arup Gwra Basumatary and many others. Most of the plays are in *social trend for the upliftment of the society*. At the time Janak jhangkar Narzary was the expert and talented one act play. He published two one act plays named *Phakanni Lamayao* (on the Way of Whirlpool), *Habani Mala* (the Weeding Garland) (1965) and other is *Undaha* (Repentance), *Mwnabilini Hangma* (evening sights), *Gwdan Lama* (The new path) and *Baonai Bibar* (the floral offering) (1965). His plays replete with suspense and till that keep the mind of the audience engrossed and captivated. Like Narzary, Nilkamal Brahma is also one successfull one act playwright. He wrote and published *Jwmai Dokarse* (a path of cloud). Another two interesting one act play wrights are Biren Thanedar and Arup Gwra Basuatary publishing *Daiya Swrni (Whose fault is this?)* and *Mona (Devour)*.

Hazowary has also published one act play which deal with the social problems of the Bodos i.e *Siman* that appeared in 1882.He created another social drama namely *Siman* (One act play) in 1982. His next most remarkable drama is *Roman Hangkhw Binw Thangnaiyao* (1984) where a Bodo movement for language development has been reflected.

In the seventies of last century playwrights like Bimal Brahma Goyary, Lahendra Basumatary, Rati Kanto Basumatary, Mathur and Joychandra Muchahary wrote successful one Act plays for the stage. The One Act plays are mainly relating to *the social issues and problems rampant of the Bodo society*<sup>133</sup>.The same trend is continuing till the nineties of the last century. In the eighties like Sagram Choudhury, Renu Boro, Uttam Cherkhatary, Mahendra Boro, Bandhuras Basumatary, Siba Prasad Khaklary writing their best one act plays in the language. Sagram Ckoudhury has tried to capture the turbulent days of Bodo language movement through his play *Hangkhwni Lamayao* and *Bublini Linghornai* (call of hour).

At the same period new trend of focusing One Act play has come through the *All India Radio station which is popularizing the Bodo one act play among the Bodos*<sup>134</sup>.These system of play is completely popularizing the value of One Act play which help the Bodos for abolishing the social problems of the Bodos in the society. It can be said that, till date no experimental play has been written by the Bodo play writers but thou they emergently create

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<sup>133</sup> Boro, Anil Kr. *A History of Bodo literature*. New Delhi: Sahitya Academy, 2000. p.74

<sup>134</sup> *Ibid*,pp.74- 75

the plays to contribute Bodo dramatic literature as well as to uplift the Bodo society through the playwrights.

Madhuram Boro has also contributed with a social type of play *Gwdan Jwlai (new generation)*. The play is relating to the social life of the Bodos in transition in the recent era<sup>135</sup>. The play focused the different professions and sections of the Bodo society where the role of the new generation for building a new society.

This is needed to be mentioned that, in the time of Bodo dramatic literature many Bodo playwrights contributed towards one act play. The remarkable act and play are like Janak Jhankar Narzary is the most energetic and attracted play creator and he created most of the social dramas. Like that, in 1986 he published two one act play i.e. *Phakanni Lamayao* (on the way of whirlpool) combining with *Habani Mala* (weeding garland). The act is *Undaha* (repentance) *Mwnabilini Hangma* (evening sight) containing with the *Gwdan Lama* (the new path) and *Baonai Bibar* (the floral offering). Nilkamal Brahma also created successful one act plays like *Jwmai Dokorse* (A path of cloud). In 1966 Biren Tanedar and Arup gwra Basumatary contributed another two interesting one act plays i.e. *Daiya swri* and *Mono*.

In the seventeenth of last century some more one Act plays have appeared by the young enthusiastic playwrights. The plays are like *Phanjamuthi* by Bimal Brahma Goyary, *Ghatakdar* by Lahendra Basumatary and *Houria Khaphal* (the unfortunate) by Rati Khanta Basumatary. These appeared one act play are related with the social issue for the upliftment of the Bodo society. The same trend has run till to the last of nineteenth century. In the eighteenth some more one Act plays has created by the playwrights. Among them Siba Prasad wrights a best one Act play based on the language.

At the same time through this same spirit Sagram Choudhury has created the *Hangkhwni Lamayao* (the path to a new script) and *Bublini Linghornai* (call of the hour) where he focused on the script movement of the Bodos for the development of the language. Renu Boro also published her *Fwimal* (lost hope) and *Gabgangni Gwhw* (the power of Gabgang) which are social play relating to the social issue for reforming the social problems of the Bodos. During the period the play *Dao Mwlla* of Bandhuram Basumatary appeared another interesting mentioned comedy and satire one act play based on the real rural social life of the Bodos. During the period the Bodo one Act play has played in the *All India Radio of Guwhati* and popularizes the Bodo dramatic literature as the next step of development.

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<sup>135</sup> op-cit, p.74

The Bodo literature contemporarily took initiative step by step to develop since the early period of 20<sup>th</sup> century by the young Bodo students' writers through initiatives of the organizations and some of personalities in the Bodo society. During the period of Bibar and Alongbar era, mostly appeared magazines where the students were personally created their creative writings and published in the magazines .During the period personally some of countable books were published .Any how students contributed by their creative writing to establish or to focused the Bodo literature for changing and upliftment of the Bodo society as an emergent society.

### 1.3 Social function of the Bodo Literature

The written Bodo literature has began from the year of 1919 which year has been known to be *Year mark of the Bodo literature*, but properly placed after publishing with printed form of the Bibar magazine in the early phase of 20<sup>th</sup> century<sup>136</sup>. During the time the Bodo literature contemporarily developed by the initiative of the students, literary and social organizations where the Bodo social organizations were strongly taking role to develop the literature through the magazines and journals whowever the Boro Chatra Sanmilani heartlessly took major role in respect of it<sup>137</sup>.

The student workers actively participated to spread up the importance of the literature in the Bodo society for the brightness of the society. *The young students started to involve with the creative writing to focus their own nationality spirit through the magazines and journals. Impact of that, the 'Bibar, Alongbar, Hatorkhi Hala, Jentokha and the Rupha Sintathara* were serially appeared, in which magazines, most of the articles were poetry, proses. At the period only one short story appeared named *Abary* (Abary) of Ishan Muchahary. Before Abary another short story of Satish Ch. Basumatary appeared but he personally declared the plot is brought loan from the other story.

On the other hand, at the same time, the dramas were created by the young dramatis. The creation of article and dramas of the Bodo literature was target the progress people for upgrading the society by the literature<sup>138</sup>. The reason was that, during the time Bodos were backward in every angle in the society, these were-

1. No education and no educated person.

<sup>136</sup> Boro, Madhuram. *The History of Boro Literature*. Hajo: Priodini Press,1990.p.12

<sup>137</sup> Brahma, Brajendra kr.*Thunlai Baidi Baidi*. Kokrajhar: pioneer Printers,2009.p.91

<sup>138</sup> Lahary, Manaranjan. *Boro Thunlaini Jarimin*.Kokrajhar: Alaiyaron Publishers, 1991. pp. 74-75

2. Involved with habit of more '*drinking liquored*' to enjoy along with assassinating more animals, birds in the name of religion.
3. Involvement with *blind faith or superstitions*.
4. Considering the *Child marriage*.
5. Accepting the *Daouri system* in the marriage.
6. *Criminalizing habit* in any social and religious functions.
7. Forceful Marriage.
8. *Looser* of social system.
9. *Converting* to other religion and *assimilating* into the system of society along with the language and culture.
10. Neglecting the position of *women in any places of the society*.
11. *Unconsciousness* towards the economic system and the *cultural development*.
12. Unconsciousness towards the Political.
13. Involvement with the *anti social activities* in any fair and festivals.
14. *Idleness* activities.
15. *Unhygienic* living style<sup>139</sup>.

Due to above circumstance Bodo people as well as the society could not develop. So, the students took vital role to uplift the Bodo society by their creative writing through the magazines and journals and some of them personally published the books. Hence, the literature tried to abolish the above mentioned problems of the Bodos in the society. In respect of that, especially poetries of the creative writers took major role in the society. After that, proses and dramas took share along with the role taken by the poetries.

In 1915 the Habrakhat Sanmilani published the book namely *Boroni Fisha O Ayen* regarding the Social law and custom of the Bodo under the editorship of *Ganga Charan Kochary (Das)*<sup>140</sup>. During the time the Bodos tried to forget their traditional customary social law and religious social system in the society. In connection with this matter the Sanmiloni tried to develop and focus the history of the Bodo nation as well as social system of the Bodo through the mentioned book and inspired the people to know about their own history and to save their own religion, custom and social system.

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<sup>139</sup> Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Kokrajhar : Pioneer Printers,2009.pp.90-91

<sup>140</sup>ibid,p.9

The book of **Boroni fisha O Ayen** is divided into two sub parts i.e. Boroni Fisha (Son of Boro), and Ayen (Law). The Boroni Fisha is again sub-divided into six classes' i.e. Udbodhan (beginning), Jonmo (birth), Ashar O Bishar (manner), Bephar Phalangi (business), Bibah (marriage) and Phorishto (last part). On the other hand, the Ayen (social law) is divided into three sub branches i.e. Part one, Two, and Three<sup>141</sup>. In this book, the Bodo nation whose generation and birth from where discuss about this along with the traditional food system and social system, manner of the Bodo is also discussed here. Hence, Ganga Charan Das expresses in his editorial report- *Boro Jatiya Surni Bongswa, Mohaniphrai Utphan Jalhu Beni Biswoi Alosona Kalamnai Jadu, Boroni Janai Jwngnai, and Ashar Bebboharphwrni Bisoibw Bayai Lirnai Jadung*.<sup>142</sup> (I.e. the heroes Rangadao of Dimapur, Boros are generation of Khrostio ,Oh son of Boro open the eye and stand up, be strong.)

*In the year of 1923, the Khonthai Methai (poem and song) of Rupnath Brahma and Padmashri Madaram Brahma (in manuscript form) were published and contained eight (8) lyrics and Eighteen (18) poems. The nature of the lyrics and poems were only for inspiring to upgrade the Bodo people<sup>143</sup>. In the poems of the book they placed the social, educational, religious and mysticism spirit of the Bodos. During the time, Bodos were not giving interest to take the education. They never thought about the importance of education to lead their life and maintain the family as well as the society. They thought that, after taking the education, the people and the son become the cunning, thief and bluffer. Due to this fact, they don't want to achieve the knowledge of education. Most of the parents did not allow their sons and daughters to school for taking education. Instead of that, the parents favour to engage them in any other works. The parents asked their sons and daughters to stay at home without any schooling till they are aged. So, in this regard, Rupnath Brahma who giving the importance of education and inspiring the Bodo people to take the knowledge of education through his poetry *Lekha Rwnghla Gunda Jaya*. Hence, the poet is giving importance of education in his poem. He expresses-*

*Lekha Swlwngbla gunda janai*

Buyai swyai takha janai

Be khwtakhou boha mwana

Aphaphwr, aiphwr, boha mwana?

<sup>141</sup> Ibid, pp.30-31

<sup>142</sup> Op-cit, p.31

<sup>143</sup> Boro, Madharam. *The history of the Boro Literature*. Hajo: Priodini Press, 1990. p.38

*Lekha swlngablagian mwna*

*Gorua boibw bidi hwnw*

*Gunda janaikhou swr hwna?*

*Habab nwnswr boha mwna?*<sup>144</sup>

(i.e. 'learned is not for bluffer, who said, learned is having for bluffer, who said people, who said? Learned is having for bluffer (Khonthai Methai).

At the same time, Padmasrhi Madaram Brahma has also expresses about importance of education in his poem *Lekha Fwrwng* (teach education). In the same time Jutistir Hasugmary has also expresses in his poem- *Mogon Keuhe Borophwr* (open eye the Bodo people) regarding the education for the Bodo people<sup>145</sup>. He expresses-

Mogon kheo mogon kheo mogon kheohe Boroni fhisaphwr

Kheodwng garo kheodwnghe orai jathiphwr.

Gadwng lamathing nai honithangna dong biswr.

Khrotriyonijulu Boro Reggadao Dimaphur.

Naikhang mogon kheohe boroni phisaphwr.<sup>146</sup>

(i.e. son of Bodo open up your eye, other nation and garos are opening up the eye, others are forwarding ahead.)

Bodo people were unconscious, sad, no knowledge about the power of God's will, all the time they forgot the God; didn't want to pray for getting help in the bad time of life. Hence with the rebuking and inspiring the Bodo people to take the name of God when ever need .In connection with this Rupnath Brahma wrote in his poem Apha Gwjwng (Bright father), *Apha Laory* (father God ) and *Ishwrni Nam Gwdai* (sweet name of God). Brahma expresses -

Godwi Gwiya, Afha ishwrni Nam badi

Habab Bilai Jenibw jadwng Gudi.

Khonse lapnangbla

Khonse khonphlangbola

<sup>144</sup>Brahma,Rupnath,Brahma, Madaram.*Khontai Methai*.Kokrajhar: Bodo Publication Board,1923.pp.5-6

<sup>145</sup> Brahma, Brajendra Kr. *Thunal Baidi Baidi*. Kokrajhar: Pioneer Printers, 2009. p.10-11

<sup>146</sup> Ibid, pp.10-11

Labangnw Khonbanw gosw jagon;

Dukhuni somao

Nidanni somao

Nongni gosoya gojongwn<sup>147</sup>

(i.e. there is no any sweet as the name of God; he is the main for everything. If calling and singing the name, next will desire to call and sing. In the time of sorrow and dangerous, you will be happy.)

At the same time, Madaram Brahma also explained on the above mentioned matter in his poem *Garang Mainao Dwikhangni* by admiring the power of god for the welfare of the Bodo society. He expresses-

Ando jwngkhon Apha

Anan gosai nongno binan Gwsai nongno

Nongabwla nai goilia raobw

Aio honnanai naiphinnai joukhon

Phwidw nwng khulumw ang nwngkhon.<sup>148</sup>

(i.e. father (god) love us, God you are the almighty, except you there is no one, to look back with regard, I pray you come with us.)

During the period, unconscious Bodos had no unity for building up their own Nation. At the same time, many Bodo people were converting to other religion by giving up their own religion, culture and language. As a result, Rupnath Brahma tried to gear up the Bodos in mentioned poems with the deferent angle through the poem like, *Dathang Nwngswr Gaonikou Nagar Nagar* (Don't go in to the others by giving up your own) of Rupnath Brahma and Padmoshri Madaram Brahma in the book of Khonthai Methai.

Rupnath Brahma gave advices to the masses by his Songs in the society to protect the Bodo people and not to convert to the other high cast and accept their religion, language and culture by giving up own identity in the society.<sup>149</sup> So, in his Songs he expresses -

<sup>147</sup>Brahma, Rupnath. Brahma Madaram. *Khonthai Methai*. Kokrajhar: Bodo Publication Board, 1923. pp.10-11

<sup>148</sup> Ibid, p.12

<sup>149</sup> Boro, Madhuram. *The History of the Boro literature*. Hajo: Priodini Press, 1990. p.38



*Danagar Danagar aiphwr aphafwr*

*Gaonikou danagar*

*Dathang nwngrswr malainao*

*Gaonikou nagar nagar' (methai)*

*(i.e. don't give up people, don't give up own, you don't go into the others, Giving up own)*

Again, Madaram Brahma also wrote for the Bodos inspiring about ahead through the education in the society by his poems Swnabni Boro *Dinaini Borophwr*. He expresses-

Aio boro fishaphwr boibw

Boro harini haramud lakinw

Takhainw lekha swlwng boibw

Lekha swlwlwng (swnabni boro)<sup>150</sup>

(i.e. oh son of Boro, for saving the culture, have the education all, have the education.)

During the time Bodos were socially not alert, conscious. Socially looser and they involved in anti social activities like gambling and unnecessarily more drinking in any social ceremonies. Without the rice bear they can do nothing. Impact of that, Bodos were become everything lost in the society. Hence, Madaram Brahma has requested the people for giving up more drinking and come into the main stream through his poem *Dani Boro Fisha* (Today son of Boro). In respect of it seriously he expresses -

Jou lwngnanai boroya golam jabai

Jou lwngnanai boroya rajiw thangbai

Jou lngnanai boroya jebw jabai

Jou lwngnanai boroya jebw jabai (dani Boro fisha).<sup>151</sup>

(i.e. having wine Boros happen everything, having wine boro has lost their state, having wine Boro has hapend everything, everything has lost.)

<sup>150</sup> Basumatary, Phukan Ch. *Naiji Jouthaini Boro Khontai*. Rongia:Pratiti Prakashan ,2003.p.29

<sup>151</sup> Ibid, p.33

At the same time, regarding the building of the Bodo nation Parsuram Brahma has explained in his poem Undai and inspired the Bodo people to be strong up in the society. Hence he expresses-

Jatikhou dikhangnw lama ladw

Malaini un daja

Nwnswr jwhwlaoni phisa gwja.<sup>152</sup>

(i.e. take the way to develop the nation, don't be back in other, you are son of the hero)

During the same time, relating to the above same matter Bishnucharan Basumatary also explains in his poem Gwdan Bwtwr. During the time due to the circumstances disunity and inequality have come among the Bodos in the society. Hence, United we stand, divided we fall with this ideology he was honoring and praying the Bodo people to unite. He expresses-

Jatikou mabar dwikhangnw

Malaijwng jor jor tabaina

Ana anikou garjlaidw.<sup>153</sup>

(i.e. to develop the nation past, Speedy go with other, Give up the disunity)

Darikha Nath Rabha is also explaining the same case of the Bodos in his Boro Jatio Songit. He expresses -*Sreni Bhedapad Onnaikho ary, haru bor bhag tiyag kori aha aji ake hong sobe, Oha Boro hokhol sreni*<sup>154</sup>.

During the time Bodos were idle and did not have earning source for themselves. They are not conscious regarding the economic system and don't know about the value of time. Hence, people passed most of the time without any business at home or anywhere. Even the Bodo people work two days then take rest four days without any regard to next problems of life. In connection with this Satish Chandra Basumatary mentioned in his poem *Bibar Khanai (fluking the flower)* and *Bima Fisha (son and mother)* poem in his *Hatorkhi –Hala magazine earnestly*. He expresses in his poem-

Undai somao lekha solongabla

Sian jananai gorse khamaiyabla

<sup>152</sup> Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Kokrajhar: Pioneer Printers, 2009. p.97

<sup>153</sup> Ibid, p.98

<sup>154</sup> Ibid, p.98

Jalakhar jagon gosoyao lakha.<sup>155</sup>

(i.e. if don't learned the education in child period, don't earned money with canning, need to be fall in problem mind it.)

The Bodo had separate state and kingdom. The capital state was Dimapur (now in Nagaland). but unluckily since the time due to different circumstances it had been collapsed and destroyed. In respect of it regarding the explaining of this Bodo history Binanda Chandra Baruah published the *Dimapur poem in Assamese in the Bibar* magazine to remember the history of the Bodo for gearing up the Bodo people. Hence he explains-

Aha nuthun hirimbar bongsodhar aji

Soak jagathe thor jogyata abar

Utha utha! anedore jogotho janok

Joigothgger Dimapur Kochary jatir.<sup>156</sup>

(i.e. come today new generation of Hirimba, See your power in your place, come ahead and try to know, Regaedind the Dimapur and Kochary nation.)

At the same time he writes about the need of education among the Bodo for saving the traditional Bodo culture and civilization in the Dimapur poem. Because, the lack of education is the main reason for everything that Bodos have lost. Hence, requesting the Bodo people to have education he explains-

Arjyo bilakor sanekhi loi.

Sikka dharmot totophor hoi

Biswa sothabdhir unnathi jeothi.

Aha soya Bodo bhai.<sup>157</sup>

(i.e. with reference of the Arjyos, having conscious towards the education and religion looking towards the advance of the world, come and see Bodo brothers.)

***Boroni Gudi sibsā Arw Aroj*** of Podmahsri Madaram Brahma is remarkable published book containing the Bathou religion of Bodo literature. The book elaborately explained the Bathou religion of the Bodos and also explained about the worshiping system and prayer

<sup>155</sup> Basumatary, Phukhan Ch. *Naiji Jouthaini Boro Khontai*. Rongia: Pratiti Prakashan, 2003. p.7

<sup>156</sup> op-cit, p.22

<sup>157</sup> ibid, p.23

song of the religion. The contribution of this book of literature is that, the traditional Bathou religion become gloomy among Bodo as well as the system of worship is unsystematic in the society. In this regards, Madaram Brahma make the Bodo people conscious and systematize the worship among the Bodos through his book.

The poem *Gibraltar Onthai (the Rock of Gibraltar)* of Prasenjit Brahma is another mentionable poem of the modern part of Bodo literature. The poem explained regarding the history, culture and nationality spirit of the Bodos. The Bodo nation is not weak nation in the world .They have their great own culture and language. The Bodos will not be dying. They have great civilization which always will be bright. He explained his own philosophy that the Bodo people never die and always will stay in this poem, in this respect of it Brahma gear up the people to be strong and inspired to stand in the world by keeping own culture, religion and language through his The Rock of Gibraltar poem. Hence he expresses-

Ada Prajiya phwiphinbai-phwiphinbai?<sup>158</sup>

Bobeyao thangamwn? bobeniphrai

Phwiphinnangou jakhw?

Jerao thanangou oraibw dongkhayw

Thwijasim thagwnbw.

(i.e. has brother Praji came back-came back? where gone? come from where? where to stay will stay and will stay to death)

Nileswar Brahma also contributed to the Bodo society by his poem of lyrics. During the period Brahma highlights the Bodo culture to other nation .His poem of lyrics is prizing up the traditional Bodo folk song and abolishing the socio- cultural problem of the Bodos in the society. He creates the first Bodo folk song sing the AIR. In this regards Brahmas contribution towards the society is great.

During the period, proses also were created and took vital role to bring out the brightness in the Bodo society. Some creative prose like- Boro jatilo kwi Akarman (something news to Boro cast) of Rupnath Brahma(Bibar),*Aglani Batra*(word of insane time) of Madaram Brahma(Bibar), *Randini Pagli*(made Randini) of Satish Chandra Basumatary(Bibar), *Boroni Rao* (language of the Bodo) *Noni Maidang*(Home God) of Ananda Muchahary (Hatorkhi

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<sup>158</sup> Boro Aida Phwrwngiri Gouthum.*Mejorni Jothai Bidang*.Kokrajhar:2006.p.18

Hala), Pramad Chandra Brahma and Ishan Muchahary appear in the *Bibar*, *Alongbar*, *Hathorki Hala*, *Jenthokha*, *Nayak* and *Rup O Sintadhara* magazines <sup>159</sup>.

The published prose is basically about the existing ongoing burning problem of the Bodos. Actually during the period Bodos were in the cloudy sky. They become lost itself in the society. So, the articles were gearing up the people as well as inspired the Bodos to be strong in the society. The appearing articles were giving information about the Bodo people in early and now what happenings in the society. In respect of it as par example Rupnath Brahma expressed in his prose *Boro Jatilo* Kai Akharman and Aglani Batra of Madaram Brahma is regarding the Bodo language expressed in Boroni Rao of Ananda Ram Muchahary. The Bodo women should be merciful and should be like a home goddess. This word of philosophy has drawn in *Noni Maidang* of Ananda Muchahary.

The prose of the young writers contributed to the Bodo society. At the time, Bodo were socially, culturally, economically, customarily instable and looser in their existence. Impact, Bodo people faced crisis in their social identity. Therefore, the young writers tried to uplift the Bodo society against problems through the prose, which was published in the magazines and journals of the organizations. In the early phase of Bodo literature along with the poems and proses, only one first short story, named *Abari* of Ishan Muchahary has appeared in the *Hathorkhi Hala* (1925), which was completely social and the picture of the plot was the rural social condition of the Bodos.

The philosophy of the play writers was reforming the Bodo Society as well as to make awareness regarding social consciousness, strictness among the men and women in the society. The people are all equal; everyone should honour and respect each other in the society. Bodo were socially backward. The women have no equal place with the men in the society. On the other hand, those women who are handicapped, she must be deprived, and she has no good place in the society. The Bodo were superstitious, so they think that, ‘the *handicapped women are unlucky*. <sup>58</sup> Because, such types of women have no right to participate in the task of society and she has no place and socially deprived. But people must respect the humanity as human being and man is a social animal according to *Abari* story of Ishan Muchahary. Hence, Ishan Muchahary tried to draw the reality of social picture of the Bodo in the *Abari* story for abolishing the ugliness, faithless weakness and looser system of the Bodo society through the story to rustic change of the society. (*Hathorkhi Hala*)<sup>160</sup>.

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<sup>159</sup> Ibid, p. 44

<sup>160</sup> Boro, Madhuram. *The History of the Boro Literature*. Hajo: priodini Press, 1990. p.45

At the same time, the contribution of Dramas or play writers memorably took role in the early phase of Bodo literature for reforming the society. In the early phase of the Bodo literature, the young play writers were Satish Ch. Basumatary, Madaram Brahma, Maniram Islary, Bhaben phwrwngiri and Darendra Basumatary. The young play writers created dramas like- Nala Buha, Hamphe Palla, Dimapur Nwgwr Bainai, Bima Batul, Raja Nilambar, Dukhashri, Obongni Phao, Lekha Gwrwng Houwa Lekha Rwngyai Hinjao, Dwrswn jwhwlao, Maina Kobary, Raimali, Danek Raja and Naiphin Jayai which were the prominent and popular of the time.

Most of the drama has been translated from the Bengali drama with the trend of the *social, historical, along with both the social and historical drama*. The dramas are base on story & tales also translated and come up and take place in the literature. Some imaginary dramas have been written depending on stories or tales. The tales and story is learned to know the people towards the important of the morality.

The plots of the dramas were in deferent angle of the Bodos. The dramas of the Bihar Age were social dramas which had been written just to bring social reforms among the Bodo society<sup>161</sup>. The dramas gives information for abolishing the anti social activities i.e. forcefully marriage, child marriage and system of polygamy. In this moment, congregates and nationalist young play writers wrote the drama only to bring changes of Bodo people as well as reforming the society.

The young play writers organized the need of education and inspired to take education, to save religion, custom, language, and culture and also inspired look back to historical background and also inspired to uplift society of the Bodo through the historical, tales & story and social drama .The tales and stories drama teach the people about the morality.<sup>162</sup> So, the social function of the Bodo literature in the early phase is towards reforming of the Bodo society was great and remarkable. The young Bodo writers of the early phase of literature had been created the literature only to solution the educational, nationality along with the socio-economic and religious problems of the Bodo. During the period, enlarging the literature was not a matter but solution of the social problems for reforming of the Bodos was major targeted of the Bodo literature in the society.

#### **1.4 Aims & Objectives of the study**

Mentioned below points are the aims and objectives of the study work.

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<sup>161</sup> Op-cit. p. 45

<sup>162</sup> Ibid, p. 44

1. To know about the origin and development of the Bodo literature as well as growth of the social organizations and its participation and involvement in the society.
2. To understand the cause of the transition of the society.
3. To know the causes and factors of transition of the society has reflected in Bodo literature.
4. To enquire the role and function of the political party during 20<sup>th</sup> century in changing the Bodo society.
5. To know about the vital role of the social organizations for upliftment of the Bodo society, which have been reflected in the literature?

### **1.5 Significance of the study**

It is observed that the research topic has as importance from the literary and sociological through the creative literature most of the writes have taken initiative to reveal social problems and conditions based on the various complexes as observed so fare. In more cases, social crisis has been documented and picturised through the creative writings. From this point of view, the creative writings in Bodo literature may be considered as the data for an extensive research in the field of sociology of literature. The changing scenario of the Bodo society may also be observed by such an empirical study.

Therefore, the topic is kind of important to know what transition was caused in the Bodo society as reflected in Bodo literature. Due to in what reasons transition is happened, on what basis it is caused in various levels of society may also be a significant one such as empirical study. What are the consequences of the social changes and its impact of globalisation on the tradition oriented society is also an important matter for discussion.

### **1.6 Problem statement**

The Bodo Literature came into being in the second decade of the twenty century. It is said that, *Bibar* is the first magazine in Bodo Language that marked the beginning of a new epoch in Bodo written literature and this is the year mark of the Bodo literature. The *Bibar* was composed with Bodo and bangle both two languages under the initiative of Bodo Satra Chanmiloni in 1924. According to Manaranjan Lahary and Madhura Boro, *Bibar* was the first magazine of Bodo language.<sup>163</sup>

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<sup>163</sup> Basumatary, Phukan Ch. *Naiji jouthaini Boro Khontai*. Rongia: Pratiti Prakashan, 2003. p.26

But before publishing the *Bibar* magazine the *Boroni Fisha O Aye* was published in 1915 by Dwikhong Kwlari Boro Sahitya Sanmiloni<sup>164</sup>. '*Bibar*' was published in 1924 by the Boro Chatra Sanmilani<sup>165</sup>. The Hawbraghat Boro Sanmiloni later published *Bathu nam Baikhaguni Gidu* by Prasannalal Khakhlary in 1925 in the form of hand writing. After this, *Hatorkhi Hala*, *Alongbar*, *Zenthaka*, *Rup O Sintadhara*, *Khonthai Methai* and '*Boroni Gudi Sibsa Arw Aroj* etc. were serially published regarding the reforming purposes of social, religious, economical, cultural, political and educational problems of the Bodo which were running problems of the society.

These problems were the major problems of the Bodo society for their existence due to lack of proper education and consciousness. Because of these reasons, Bodo society has been facing with identity crisis and instability in various levels. For these reasons, Bodo people have been so weak that they were not able to come back to their original positive position in their survival.

In the mean time, the ethnic Bodo social organizations came into exist under the guidance of some talented young and courageous group of Bodo students and personalities<sup>166</sup>. The students actively took initiative to reform the society through the organizations with their creative literature.

The organizations tried to spread up education by announcing and launching the educational reform movement among the Bodo and organized the importance of literature for the upliftment of the Bodo society. The fact is that, at that time education and literature was the only tools for abolishing burning social problems of organization for bringing social reformation<sup>167</sup>.

The Bodo social origination thought that, without the spreading up of education among the Bodo society, it is impossible to make conscious as well as can do nothing about reformation the Bodo society. Education is only the instrument to bring changes the Bodo people as well as the society. Hence, during the time in the nick of period, every Bodos social organizations and student's workers were giving interest to establish both literature and education among the Bodo people for their existence.

Hence every organizational worker except the organization, the students was personally too tried hearth through their writing activities for the development of the Bodo society and also evolved to enlarge the educational movement among the Bodos for the upliftment of the society. After than by the interest of the students the Bodo literature has properly come in

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<sup>164</sup> Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Korajhar: Pioneer Printers. 2009.p.30

<sup>165</sup> Brahma, Riju Kr. *Boro Thunlani Jarimin*. Kokrajhar: Onsumai Library, 2007.p. 58

<sup>166</sup> Brahma, Brajendra Kr. *Thunlai Baidi Baidi*. Korajhar: Pioneer Printers. 2009.p.95

<sup>167</sup> Ibid, pp.95-96



true and the poems, prose and dramas has created which were published by the Bodo social organizations.

But the trend of the literature was to building the Bodo people. Like so, during the early 20<sup>th</sup> century the Bodo society periodically changed step by step through the ethnic Bodo organization, whose change and transition has been taking place whose reflected in Bodo literature.

## **1.7 Hypothesis**

Hypothesis is very important in doing research which is a set of scientific assumptions that will be taken into account in the analysis. In fact, it helps a researcher in executing the work. The present study has conceived the following hypothesis-

(a) Beginning and year mark of the Bodo literature and its emerging trends and development has played a vital role to reform the Bodo society.

(b) The growth of the ethnic Bodo organizations, clubs and Associations took a momentum role for uprising or reform the society and for survival of the Bodos. These aspects have been reflected in the literary genres.

(c) Internal and External causes of transition of the Bodo society has reflected in the literature.

All these aspects will be come into light from an empirical analysis.

## **1.8 Methodology and Methods of Data Collection**

The study is purely a part of critical and analytical approach in which social transition is observed as reflected in the Bodo literature. Keeping in view to this aspect, here sociological outlook has been taken into consideration for thread bare analysis.

The study has been done based on the published and unpublished literary materials. To gather the necessary data field work has been conducted as far as possible. Data have been gathered from primary and secondary sources. Besides, interview method is also required in establishing social attitude on the cause and effect of social change. Further questionnaires method has also been applied for collecting sample data to make convenient the analysis systematic.

As secondary data, required published literary works in Bodo have been collected to a great extent.

## 1.9 Review of related Literature

There are some particular magazines, journal, books of poetry, novels, short stories and dramas in Bodo literature where the social, educational, economical, cultural, religious and political problems of the Bodos have already been discussed and specially the same is found which are a great help the research work. Some of these resources related books and magazines are Boroni Fisha O Ayen (1915) of Ganga Charan Das (Kochary) where he discussed about the Bodo traditional customary social law & religion. Bihar published by Satish Ch. Basumatary (1924), Hathorkhi Hala of Pramad Ch. Brahma (1926), Alongbar by Pramad Ch. Brahma (1936), Khonthai Methai (1923) by Rupnath and Madaram Brahma.

There are some Bodo novels, short stories and dramas where the Socio-political, economic, cultural and cultural problems of the Bodo society can be found. The authors discussed and analyzed the Bodos social problems and the backwardness of the Bodo society through their plots. These problems able to gate books are Gwdan Fwisali (1968) of Kamal Kr. Brahma, Karlung by Manaranjan Lahary (1976), Jujaini Or by Chittaranjan Muchahary (1962), Mwi hur by Dharanidhar wary (1980), Manju Bala Devi by Nandeswar Daimary (1984), Faguni by Kanteswar Brahma (1984), Alaishri (2003) by Manaranjan Lahary, Khithir (1993) by Chittaranjan Muchahary, Khwmsiniprai Swrangthing (2002) by Khatindra Swargiary and Rebeka (1999) by Manaranjan Lahary.

The short stories are Shreemoti Durlai by Haribhusan Brahma (1981), Hagra Guduni Mwi (1984), Sirinai Mandar by Nilkamai Brahma (1985), Dumpaoni Pita (2005), Japanni Swiama (2009), Mwi der Muhini (2007) by Janil Kr. Brahma, Silingkar (1985), Sialni Haba (1999) of Gwgm Brahma Kochary, Boxing (1992) of Nandeswar Dwimary.

The dramas are -Mimangni Simang (2006) by Kamal Kr. Brahma, Horbadi Khwmshi (1993) by Kamal Kr. Brahma, Sigun Raja (2006) by Jathindra Nath Boro Mwnabilini Hangma (2005) by Janak Jhankar Narzary, where the authors explained regarding the real picture of social, economic, education, political etc. problems of the Bodos and these resources of reviewed make easy to find necessary data for study work of the researcher.

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