

Emerging Bodo Modern Plays: Looking at Historical and Thematic Aspects

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Abstract: The paper explores the dramatic tradition in Bodo, its historical background, major works and playwrights. It argues that the early twentieth-century consciousness of Bodo ethnicity and its reformist spirit prepared the ground for the Bodo literary movement of the 1950s, especially in the field of poetry and drama, and the language and script movement of the 1980s. The Bodos struggled to express themselves and represent their socio-cultural milieus and their voice of resistance. This new social condition demanded a new popular media to disseminate consciousness among the masses. Bodo theatrical tradition began with Jatra Gan (open field theatre), led by social leaders, reformers, educationists, and writers to reform and educate the common masses through theatrical entertainment. Thus, Satish Chandra Basumatary's *Nalabuha* (1919), the first unpublished play, emerged, and then Kamal Kumar Brahma's *Gwdan Faichali* (1959), the first Bodo modern play, came. Modern Bodo

plays were written in the 1950s with specific objectives of social reformation, education and enlightenment, critiquing life and society. Kokrajhar was the epicentre of the Bodo theatrical development, where a few eminent playwrights were born. The paper focuses on categorisation and the thematic concerns of the major Bodo modern plays.

Keywords: Bodo drama, Jatra Gan, modern play, theatre, theme, tradition.

Introduction

The Bodo ethnic consciousness of the early twentieth century, which evolved as a socio-religious reformation under the strong leadership of Gurudev Kalicharan Brahma¹ paved the way for the Bodo literary movement of the 1950s, then the language and script movement in the 1980s. A culturally rich but marginalised group of people, lacking self-identity and true representation, the Bodo community was looking for an agency to express itself. A few educated persons from the community caught literature to transmit the community's consciousness, struggles, and problems into a common platform and found the right way to express their ideas and visions. They tried to represent their ethnic milieus in literature. After the appearance of *Bibar Laisi*, the first Bodo magazine published in 1915, Satish Chandra Basumatary's *Nalabuha*, the first unpublished play in Bodo, Laishree Mahilary states in her research article, was written and staged at H.S. & M.P. School, Kokrajhar, in 1919. Before that, the Bodo language had no instance of any written play. Modern theatrical tradition in Bodo began fifty years after the birth of innovative theatre in Indian languages with the fusion of classical, regional and Western traditions of writing drama. Sisir Kumar Das observes, "Since the mid-nineteenth century, a new dramatic literature began to develop in Indian languages on the model of Western drama" (Das 150). The beginning part of the Bodo drama was merely an open-space theatre that lacked innovation and experimentation in structure, theme, technique, and style. The first published play in Bodo is *Hamphe* (1925) by Maniram Islary. Aniram Basumatary from the southern bank of the river Brahmaputra created a few early plays in Bodo. His notable plays are *Ban Jwhwlao*, *Raja Gobino*,

Gambari Sikhla and *Barhungkha* (Boro). The appearance of Kamal Kumar Brahma and Monoranjan Lahary brought a transition in the Bodo drama. Indeed, the Bodo theatrical tradition does not show distinct evolutionary stages of development. As the Bodos confined themselves to a simple, indigenous peasant society away from mainstream urban society, engaging in hunting, fishing, and farming until the 19th century, they had no close contact with the artistic and intellectual aura of the elites. However, Mangalsing Hazoary makes a point in his essay “Faothaini Jwnwm arw Boro Faothai Thunlai” (Hazoary) that, as other dramatic traditions of the world emanated from religious rituals and ceremonies, Bodos might have a rich ritualistic dramatic tradition related to *Kherai*² performance. *Kherai*, the biggest traditional ritual of Bodos associated with Bathou, an indigenous religion, is *de facto* characterised by all folk dramatic forms of acting, dancing, music, games, chanting, audience and climax. However, no systematic institutionalised theatre was found till the mid-20th century. Nilatpal Baruah, in his essay published in *Gariyoshi* (November 2023), an Assamese periodical on dramatic art, rightly observes, “Boro bhasik niyomiya opeshadari ba soukin nathokor ithihas tulongamulakbhawe orbasin” (Continuous Bodo professional or non-professional theatrical tradition is comparatively new) (Baruah 22). Bodo literary historians and scholars come to a consensus that the Bodo theatrical tradition began with Jatra Gan (open field theatre), which was led by a few Bodo social leaders, reformers, educationists, and writers to reform and educate the common masses through theatrical entertainment. Boro Jatra Gan was a popular genre that developed in the early 20th century under the influence of Bengali Jatra Pala and Assamese Khula Jatra Party. As Anil Kumar Boro observes, “Seeing the popularity of Bengali Jatra, these young authors and playwrights wrote or adapted plays for staging them in the open-air theatre in the rural areas where the audience is mostly illiterate and superstitious” (Boro 34). Besides, Putula Faothai (puppet theatre) was a popular art form in Bodo theatre, entertaining the audience and sharing important social messages. Bodo Jatra Theatre tradition produced many Bodo plays, but the majority of these plays remained in manuscript form, and most of them have been left untraced. Maniram Islari, a Bodo playwright and Bhaben, a Bodo teacher of Jatra translated many Bengali plays into Bodo, and he taught and directed those plays himself. For example, Maniram Islary’s translated plays *Mewar Kumari*, *Niyoti*, *Baswaspati Misra*,

Pap-Mukti and Bubhen's translated plays *Daimali* (*Joler Meye*), *Okhrang Gwdan* (*Noboswarga*), *Fwjwbnai Mwdaihari* (*Dhongser Devta*), *Hinjaoni Gwhw* (*Ronsondi*), *Papni Bahagw* (*Kormer Fal*), etc. (Brahma). This early phase of Bodo drama can be considered the classical period. The budding growth of Bodo modern plays is witnessed by the appearance of *Gwdan Faichali* by Kamal Kumar Brahma, an eminent literary figure in Bodo, who laid a new milestone in Bodo theatrical tradition. His plays, despite retaining a little traditional element, involve innovative themes and techniques. Among his successors, Monoranjan Lahary, Mangal Singh Hazoary, Surath Narzary, Jatindra Nath Boro, Madhu Ram Boro, Anil Brahma, and Keshab Mashahary are observed as more mature and refined artists. The mid-twentieth century witnessed the emergence of modern Bodo play. This critical review is limited to a few modern Bodo plays, for they fit a distinctive classification. The paper is written from a historical perspective to highlight the historical background of Bodo drama and provide insight into the thematic aspects. It involves secondary resources, my reviews of the stagings of these plays and verbal interviews with contemporary Bodo dramatists, actors and directors. The first part of the paper defines the concept and tradition of modern Bodo plays and explores major dramatic works and playwrights, and the second part engages with the new trend in Bodo drama and a critical review of the major modern plays in Bodo.

Concept and Tradition of Bodo Modern Plays

Modern Bodo plays that emerged in the 1950s were written with specific objectives of social reformation, education and enlightenment, critiquing life and society. Plays remained a powerful instrument of social transformation. Modernist playwrights in Bodo try to develop a modernist artistic tradition and aesthetics in Bodo society. Efforts have also been made to preserve their cultural traditions and social and moral values. Young educated Bodo drama artists of the time adored the values and aesthetics of modernity and looked into their traditions with a reformist perspective. Their interest in developing Bodo as a language and bringing socio-political consciousness among the people was part of their artistic enthusiasm. The journey of Bodo professional theatrical tradition began in Kokrajhar under the initiatives of a few visionary artistic figures, Ghanakanta Basumatary, Daneram Basumatary, Nilkamal Brahma, Modaram Brahma, Tikendrajit Narzary, Kamal Kumar

Brahma, Janak Jhankar Narzary, Megnath Basumatary, Arup Gwra Basumatary, and others (Boro). They are the rising stars of modern Bodo culture, garnered in Kokrajhar, an epicentre of Bodo language and cultural development. The main centre garnering these young talents was Rongjashali at Kokrajhar where a new shoot of Bodo drama emerged. The period of Bodo theatre during the 1950s was known as “Bithorai Yug”, Budding Age. Indeed, there was no remarkable organised creative institution of Bodo theatre from 1960 to 2008, and only a few professional theatre groups of Bodo emerged during that period. For instance, Swrang Manju Theatre by Chandrakanta Mushahary, Barlangfa Theatre, Swmdwn Theatre, Aronai Theatre, Alaiaron Theatre and Airakhi Theatre, etc. (Brahma). One-Act play and Solo One-Act play are also common dramatic traditions of the Bodo. Adapaja is the most popular solo actor and director of Bodo solo acting. The Bodo political movement of the 1990s had a major impact on the normal human lives of the state and brought adverse effects to the continuous artistic development in the region. The early Bodo modernist playwrights engaged themselves in portraying the pictures and images of Bodo society, individual struggles, idleness, ignorance, isolation, modern anxiety, class conflict, philosophical conflict, social anarchy and gender issues. A group of young Bodo dramatists and artists (Swmdwn, Sanjib, Keshab, Jayanta, Pabitra, Umesh, Didwm, Firfila, Shina, etc.), in association with a few old Bodo drama artists (Tikendrajit, Arup Gwra and Megnath), after a long recession, has revived the real spirit and tempo of “Bithorai Age” of the 1950s and has brought a major upliftment in Bodo modern play. The formation of Lwrgi Theatre Group (LTG)³ by these artists has witnessed remarkable changes in modernist theatre in Bodo, and the group has set a new threshold for Bodo theatrical art.

Thematic Analysis of Select Modern Bodo Plays

A few major modern plays in Bodo are selected for analysis, which thematically can be classified into historical, social, philosophical, and mythical. The list includes Kamal Kumar Brahma’s *Gwdan Faichali*, *Raja Iragdao*, Madhu Ram Boro’s *Jaolia Dewan*, Surath Narzary’s *Sandw Baodia*, and Keshab Mashahary’s *Guma Oja*, *Bodhidrum*, and *Fasi*. The thematic concerns of these plays are personal and social problems, anxiety and alienation, poverty and vulnerability, sex and gender, race, class, caste, and psychological and philosophical conflicts.

Social Plays

Bodo modern play seems to set its journey with social and historical plays. *Gwdan Faichali*⁴, as the history of Bodo literature tells us, is the first modern play in Bodo that set a new innovative trend in Bodo drama. Kamal Kumar Brahma, who authored *Gwdan Faichali* in 1959 and published it in 1962, was a real architect of modern Bodo play (Boro). The play represents complex human relations and individual struggles, ideological conflict, class conflict, poverty, alienation and anxiety of modernity. Lokob, a poor man and a drunkard of a rural village, the main protagonist, falls prey to the greed of a powerful man, Mauzadar Sombaru. The Mauzadar snatches away Lokob's entire property and sends him to jail for challenging him by burning down his house. The play focuses on the conflicts between the powerful and the powerless, the rich and the poor, and the immorality and religious morals. One of the dominant themes of the play is the vulnerability of the poor and their helplessness, and how the poor become mere prey to the jaws of the powerful people. The play also highlights the complex relationship between a stepmother and a stepdaughter. Swmsree, Lokob's lone daughter, suffers from anxiety and alienation from the treachery of her stepmother, Sinkauri. The play also raises a philosophical question. Mauzadar Sambaru doubts the existence of Almighty God and the human connection with Him. An argumentative dialogue between Sombaru and Songraja, a hermit in the play, shows religious ideological conflict. The hermit explains to him (Sambaru) the existence of the divinity. The play ends with religious morals that provide hope for human survival. Songraja rescues Somsri, a frustrated girl, from her suicide and takes her to his Ashram. He instils a new hope in her mind and reunites her with her father, Lokob. Keshab's *Guma Oja*⁵ is an imitation of a Satishgarhi play, *Baba Pakhandi*, designed and directed by Yagendra Chowbey, and is based on a Rajasthani folktale, "Tiddo Rao". But the playwright has localised it to fit into the context. It is another significant Bodo social play staged by the LTG which presents the idleness and evil traditions of Bodo society; a social practice of visiting mischievous fortune tellers or foreseeers to collect false prophecy or information about future or certain dubious predictions that mislead the society and individuals and thereby propagate and promote the superstitious traditions and social violence like witch hunting.

Historical Plays

A good number of Northeast Indian historical plays in Bodo are found to have been written by the Bodo playwrights. The remarkable historical plays exploring the history of the Kachari kingdoms are listed in Anil Kumar Boro's *A History of Bodo Literature*. For example, *Raja Iragdao* (1978), *Jaolia Dewan*, *Raja Nilambar*, *Sonani Maibong*, *Swmdwn*, *Jwhwlao Dwimalu* etc. Most of these plays are based on Assam's colonial history. *Raja Iragdao*, a famous modern Bodo play by Kamal Kumar Brahma is concerned with the annexation of Cachar, Kachari kingdom, to the British Indian colony under the Doctrine of Lapse by the East India Company. The Company took advantage to conquer the kingdom when the internal conflict weakened its unity and security as conspirators, Gombir Singh, Tularam Senapati, Indraprabha, queen of Cachar and Gombir Singh's sister, and Swmbwr, royal brother, turned the kingdom to its vulnerable state by their hard-pulled conspiracy and killing the last king of Cachar. The other well-known Bodo historical play is *Jaolia Dewan*, adapted from a play of the same name by Madhu Ram Boro. It is a dramatic account of the life of Jaolia Dewan, Jaojeng, a Bodo subadar under the Bhutanese king, and his conflict with local landlords (zamindars) and the East India Company. Legend says that he was a man of great heroic power; he could even fight and kill a tiger. He was an abandoned Bodo baby boy whom a couple of Bhutanese merchants (a childless couple) found in the Jaolia forest, under the foothills of the Himalayas and adopted as their child. He grew up with extraordinary heroism and achieved the position of Bhutanese Subadar, chief commander of the Bhutanese royal army. Bhutia king assigned him the responsibility of Diwani (tax collection) of the door regions. He was popularly known as Jaolia Dewan or Jaojeng in the area. The zamindars of doors stood against him, invited the East India Company and fought against him. The company soldier killed him and annexed the region to a foreign colony. The play traces the economic and political relations between the Bhutanese and the people of the Doors, the lower valley of the Himalayas and how the colonial power penetrated the region. These two historical plays can be put under the category of the finest tragedies in Bodo drama.

Philosophical Plays

Keshab Mashahary, an actor, director and playwright, adapted *Bodhidrum* and presented it on the stage of Lwrgi Theatre Group. *Bodhidrum* is an adaptation or transmutation of a Bodo poem by Surath Narzary, a well-known modern Bodo poet, playwright, literary critic, Sahitya Akademi awardee and president of Bodo Sahitya Sabha. It is transcribed into a play and directed by Keshab Mashahary. Thematically, it is partly a historical and philosophical play because it tells us about the declining history of Buddhism in India, the birthplace of this school of religion, its reasons and politics, and, on the other hand, the philosophical crisis of human life. Once Indian ancestors struggled for spiritual enlightenment with vast religious wisdom and knowledge who developed numerous schools of religious thoughts and philosophies and thus, they laid a strong foundation of spiritual traditions in the Indian subcontinent but ironically the modern generations have either destroyed or ignored this enriched religious heritage of India as they have been swiped away by modernist materiality, immorality, violence, cruelty, tyranny and power politics. The play throws insight into the demolition of “Bodhidrum”, Bodhibrikshya, a tree of wisdom and enlightenment under which Gautam Buddha received *gyan* (knowledge). King Ashoka, an ardent disciple of Buddha, sent his son and daughter, Mahendra and Sanghamitra, with branches of “Bodhidrum”, knowledge of enlightenment, to different parts of the world to disseminate it. Unfortunately, because of the conspiracy made by caste Brahmins, Ashoka’s last queen, Niyorakshita or Tishyarakhsa and later Ashoka himself tried to uproot “Bodhidrum” from India. That effort was not successful, as Buddhism still survives in India. However, the impact of Buddhism is comparatively less in the Indian subcontinent. Symbolically, the play suggests the destruction of Buddha’s heavenly wisdom and its legacy in the Indian subcontinent. Another thematic concern of the play is that despite the existence of the tree of knowledge or being ignorant about it, human life is smouldered in injustice, terrorism, violence, brutality and cruelty. It cannot be ignored that human precarity is a universal phenomenon today. The play uses a narrative device of reading a letter to present the plot. A human messenger, a frustrated poet, writes a letter to Tothagot (Lord Buddha) telling Him about the violence against the

tree of knowledge, *Bodhidrum*, and social anarchy, cruelties and brutalities in human society. So, he urges Him back to Bodhidrum to share the message of non-violence and peace once again. He also invites a noble human or heavenly harbinger to herald the message of new life situations. Moreover, the endless waiting and meaningless fights of two comic characters in the play metaphorically imply the absurd geopolitics of two superpowers engaging in endless proxy wars and political games that turn human lives into turbulence, uncertainty and hollowness. Thematically and technically, the play is influenced by Beckett's most absurd play, *Waiting for Godot*.

Fasi, written and directed by Keshab Mashahary, is an allegorical presentation of the recent global situation of a pandemic caused by COVID-19 that witnesses tough human struggles with coronavirus, social chaos, suicide, the uncertainty of human life, the dark side of medical science, Nacro-politics of corrupt doctors and leaders over the lives of common masses, and present environmental crisis. The play is about two invisible spiritual figures in the guise of Zombies (characterised as Zonglee and Zongba) who have descended to avenge humans for destroying nature and the environment. They come onto the earth and start penetrating human bodies through different holes, mouths, noses and anuses as tiny germs, coronas and attack them by the necks and bring huge death toll of life. Leaders and doctors suddenly bring different SOPs, orders and rules, which result in numerous human troubles and challenges, violence and cruelties. There are offscreen actors to play roles for their benefit during this critical period. Finally, humans have become successful in their effort to defeat the powerful Zombies by inventing vaccines and other protective mechanisms. But human evilness is exposed as Zombies disclose to people that their leaders and doctors are more dangerous evil forces than Zombies themselves. The play focuses on a case of multiple suicides during the pandemic. The story of suicide in the play seems to be influenced by real events from BTC, Assam, India. A disappointed and frustrated schoolboy of 15 years from a village committed suicide by hanging when he failed to get a mobile handset from his father to attend online classes during the pandemic, even after repeated requests. The North East Now News reported, "A 15-year-old class 10 student committed suicide in western Assam's Chirang district" (NE Now News). It is the subplot of the play *Fasi* designed as its prologue. Many such incidents occurred in India during the pandemic.

People died not only of disease but also from mental illness, as suicide tendencies increased tremendously during the COVID-19 pandemic. It was a time of psychological depression as COVID-19 caused serious mental illness. *The Times of India* recorded a death toll of “3243 suicide cases in Assam in 2020, with an average of 8.88” per day (*The Times of India*). The term “fasi”, which means “hanging or death by hanging”, metaphorically implies the attack of evil forces that emerged through mechanical/physical and psychological forms to damage humans. The play idealises the religious belief that when human tyranny over other lives becomes out of control, anarchy comes to the earth and the Almighty God takes the form of an evil force Himself to destroy human evil. This anarchy-like situation during the pandemic, the struggle between humans and coronavirus disease, is dramatised in the play through the Zombies’ attack on humans. The conflict is metaphorically presented as the fight between good and evil, God’s destructive power and human evil. People started thinking that Spirit/nature had begun to respond cruelly to destructive humans for their perversion while dealing with nature. The dramatist of the play uses the element of cartoon movies for an allegorical presentation of a human-coronavirus fight, or it is a mythification of the event of a pandemic. *Bodhidrum*⁶ and *Fasi* are two highly symbolic and technically complex plays by Keshab Mashahary that have been staged in state-level and national-level drama programmes. Moreover, the presentation of these two plays has received the audience’s wide appreciation for their artistic scenes, costumes, background music and light. Indeed, I would say, the actors have done justice to these plays with their brilliant dramatic articulation, and the audience enjoys it as an impressive art form.

Mythical Plays

Kherai-related two mythical plays are marked in Bodo dramatic literature. *Sandw Baodia* (1993), a mythical play in Bodo by Surath Narzary and translated into English by Bihung Brahma is based on the popular Bodo myth of the origins of serja (cherja), *kherai* puja and the first Bodo code of conduct or customary laws. Anil Boro says, “Surath Narzary is another playwright who has written an interesting mythical play in Bodo” (Boro 72). The play is centred around the main protagonist, Sandw-Baodia who had a reclusive life in a lonely and dense forest, Baokhungri, he trilled his surroundings (hill, stone, streams, deities, plants and animals) with his devotional music of serja

and incidentally met Khaina Shanti, the deity of the river, who bestowed upon him a gift of the "magic power of knot" for his self-defence. Violating the norms set by Khaina Shanti, he used his "magic power", which brought him great misfortune and conflict with the village community that accused him of social crime. The villagers considered him a *daina*, a sorcerer. So, visiting him by the villagers was strictly restricted. But, secretly, Ashagi and Baisagi from the nearby village used to visit Baodia's cottage in the forest and damage his flower garden, who incidentally fell prey to the 'magic power of the knot' and got entrapped in it. The incident brought great trouble to Sandw-Baodia as he had to touch the young women to release them from his "magic knot", which was a serious violation of Bodo social norms. The act of touching a virgin by a man was a social crime that was equivalent to a rape. Khaina Shanti advised him to release the girls and face the trial of the community. Thus, Baodia confessed his crime and accepted his punishment. At the community's failure to solve the problem, Baodia informed them about Khaina Shanti's prophecy that Mwnsing-Sing Bwrai, an intercessor of Bathou (God) to humans, a lawgiver to Bodo society, was coming to deliver them new laws at that moment of social anarchy and suggested that they invoke Him by performing a great *Kherai* ritual. The first *kherai* ritual was performed accordingly. Mwnsing-Sing Bwrai landed and communicated with the people through *Doudini*, dictating new laws for regulating human society. This is how Bodo Customary Law is believed to have originated. The arrival of "Mwnsingsing Bwrai" is like "a second coming of God" (Narzary viii) at that critical moment to resolve the problem again, which works as a prophetic vision of deriving new principles at the time of social anarchy. The myth carries great social and cultural significance, imparting ecocentric and intrinsic values by promoting human-nature coexistence. Moreover, the taboo of touching a female virgin in *Sandw Baodia* is linked as a social value with the ancient Indian myth of Yayati, an ancient Indian king and progenitor of the Pandavas, who had to marry Sharmishtha for his incidental touch. It means that touching a young virgin was a strong taboo in the Indian subcontinent. By giving the myth a dramatic model, Narzary has brought new interest in it. The play has elements of entertainment. As Boro observes, "Like any other play, *Sandw Baodia* has included many songs and comic scenes and dialogues to entertain the audience"

(ibid). *Bihamjw Manglee* by Pabitra Rabha is another such mythical play which explores the tragic story of Jarapagla, a mythical man who lives a vagabond life in search of his lost daughter-in-law, Manglee, he turns eccentric, he sees a dream while sleeping under a tree and finally comes back to his home and instructs his four sons to perform a public *kherai* festival to find the lost daughter-in-law. Respecting the father's instruction, the four sons perform a gorgeous *kherai* festival where Manglee appears. This mythical play deals with Jarapagla's long and tireless search for Manglee, and his struggles and enlightenment. Another thematic insight of the play is a human flaw, its purification or redemption through confession of social crime, reconnecting with Divinity/Deity. The ritual dramatises the human struggles and challenges. The play has symbolic significance. Metaphorically, Manglee represents Mainao, Mother Laxmi, who deserts her house to free herself from the unvirtuous behaviours of her sisters-in-law (wives of her husband's brothers, representing ordinary humans) and goes into exile and reappears at the *kherai* ritual. The play throws insight into the main purpose of the *kherai* ritual, which is to invoke Bima Mainao (Mother Laxmi) and adore Her in people's houses. Each Bodo family from the old Bathou tradition receives paddy from Doudini at the end of the ritual as a symbol of Mainao, keeps it in the *ishing*⁷ and worships it daily.

Conclusion

The modern play in Bodo, which got its budding seed in "Bithorai Yug" in the 1950s and 1960s, has made slow progress in the middle and a strong foundation in the 21st century. A diachronic study of Bodo drama shows the socio-political evolution of Bodos, early plays talk about the simple illiterate society entangled in different social problems and hardships, the mid-nineteenth about the socio-political tension, ethnic nationalist spirit of the time, and the last century and twenty-first century about the complexity of the modern life, society and diseases. Social plays in Bodo thematically present how the Bodo society is still lacking in good reasoning and rationality, and thus, still the victim of superstition and other social evils. Historical plays show the colonial expansion, subjugation and exploitation of the natives. As the sense of ethnic consciousness was undercurrent in those plays, the Bodo literary movement of the 1950s was instrumental to the emergence of the Bodo

ethnic nationalist movement in the 1980s. Much more research is needed to study the various aspects of Bodo drama.

Notes:

1. Gurudev Kalicharan Brahma, a social reformer and the founder of the Brahma Dharma movement (1912) in Bodo society, preached the Brahma religion among Bodos.
2. *Kherai* is the largest public ritualistic festival in Bodo culture.
3. Lwrgi Theatre Group (LTG), one of the most active and dynamic Bodo artist groups in BTC, Assam, was formed in 2009 with some strong objectives of promoting the propagation and preservation of cultural heritage and social traditions of the region in general and enhancing the theatrical movement of the country in particular. It is also trying to nurture the aesthetic sense of the people and to showcase young talent to the world. Since its inception, the group has accelerated its journey to great success under the strong leadership of active founding members like Sanjib Kr. Brahma, Keshab Mashahary, Swmdwn Brahma, Pabitra Mashahary and others.
4. *Gwdan Faichali*: The LTG presented the play in 2010 at Kokrajhar, which was directed by two renowned Bodo film and theatre actors, Arup Gwra Basumatary and Tikendrajit Narzary (www.youtube.com/watch?v=IKk225Md5Ik&t=31s).
5. *Guma Oja*: Keshab Mashahary, the dramatist, acknowledged that this play was highly influenced by Yagendra Chowbey's *Baba Pakhandi* presented by Rong Mandal Natak Bibhag, Indira Kala Sangeet Vishwavidyalaya, Khairagarh, Uttarakhand.
(www.youtube.com/watch?v=a4xeaKmSgS8)
6. *Bodhidrum*: It was staged on 31st July 2023 by the Lwrgi Theatre Group at the Natasurjya Phani Sharma Memorial Theatre Festival, Dibrugarh, organised by Chayanika, Dibrugarh. Sanjib Kumar Brahma and Keshab Mashahary directed it.
7. *Ishing* the interior part of the Bodo family's main house, where the precious things are kept. It lies on the northern side of the domestic home.

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Mr. Sanjib Kumar Brahma, age 48, Secretary, Lwrgi Theatre Group, Kokrajhar, director and actor.

Mr. Keshab Mashahary, Age 40, Vice President, Lwrgi Theatre Group, Kokrajhar, playwright, director and actor.