CHAPTER - V

Art of Characterisation of Kamal Kumar Brahma
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5. In this chapter characterisation of Kamal kumar Brahma’s plays are analysed.

5.1 CHARACTERIZATION OF THE GWANFWISHLI :- There are 10 male and 3 female characters in the play. 10 characters (Shombaru, Lokhob, Lorgo, Busha, Gwmjwr, Thekhlo, Orga, Shinkhaori, Shwmshri & Goyti) are of the same village, there are three from other villages (Songraja, Bugob and Lantha).

There are three different categories of characters. These are simple, easy but idle and dependent on their luck. They believe in God’s will. They have no spirit for struggle. They are illiterate and innocent. All villagers are of this category, except Shombaru. They do not think about tomorrow.

5.1 (i) SHWMSHRI : THE FEMALE PROTAGONIST: Shwmshri’s life story tells that she was born to suffer. She has struggled a lot since her childhood. She has born in a poor family. She lost her mother early in her life. Her father is an idle one. He drinks more. He remarried Shinkhaori. Shwmshri has been deprived of motherly care and love. Her stepmother Shinkhaori has never given motherly love and care. Instead, she always tries to harass her. Shwmshri is an illiterate girl. She has been kept as a maid servant at Shombara’s house. Her parents have seen enjoying her remuneration. The orphan Shwmshri is seen trying to harvest love and affection of other people. So, she is capable of getting Gwmjwr’s care and this first care and affection has been converted into love of two opposite souls.

Shwmshri is not over credulous. She is always conscious about her being, though she is able
to win over Gwmjwr, she never thought to exploit him out of their love. She does not want to repay the 
miseries and agonies that she got from her parents by this love. She means that love is an oasis, or 
dream allegory. Gwmjwr’s love and affection has a great role in her deserted life. It is that love and 
affection which encourages her to live a struggling life.

She loves him when she is in sub-conscious state of mind; she becomes aware of her being 
when she is in conscious state of mind. Therefore, she said to Gwmjwr that, the twinkling stars of 
sky and lovely lotus of mud do have love and affection each other which is quite impossible, 
because neither of them can proceed to another. Likewise, their love is also next to impossible. 
Foreseeing this uncertainty of accomplishment of their love, she continues to love him and so expects 
his love in the days to come.

By the time, she is imbued with the three qualities of human being – i.e. Raja, Sattya, and 
Tama. She goes to Nangdarbari being entrapped by Lantha and Shinkhaori. This journey from her 
village to Nangdarbari is to be symbolized as her journey from closed world to the open world, a 
move from darkness to light, it is the heaven or it is a journey from the earth to heaven. When she set 
off she had her father, mother, birthplace, all villagers, and most of all her life blood- Gwmjwr, but 
when she returns, she gets none. Her father has been jailed; stepmother has eloped, her birth place 
(courtyard) has been seized, everybody snares at her and lastly she lost Gwmjwr’s love and belief. 
Her love is deserted and Gwmjwr using all harsh words- turns her out of his house. She weeps! A 
few minutes ago, she believed that not only Gwmjwr, but the whole villagers sympathize her! But 
contrary to this faith, she has been turned away, lost her parents as well as snaring of all villagers. 
She looks darkness around her, the world seems moving around ups and downs; she loses her
balance of thought; therefore, she decides to end her life by jumping into a river. This episode has flamed the Raja, one of the three qualities of human being.

Songraja somehow meets her when she was about to end her life. He convinces her saying all about the life and god. Shwmshri being overwhelmed by Songraja’s ordain, decides to live with him at his ashram. Shwmshri can give up totally all worldly desires and passions, anger, ignorance, delusion, deception and etc.

Her life is grown up by three different experiences which she earns throughout her life. The first stage is full of worldly enjoyment, a mixture of suffering and happiness. The orphan was frequently lambasted by her stepmother. In this stage she was a maiden virgin daughter, maid and a beloved. She, being limited by her poorness, dreams of happiness in her life. The second stage, is the shortage period of her three stages. In this period she has been forsaken her love, deserted by all others. Death haunts her all time. She experiences nothingness in life. The life is a bitter experience for her. Symbolically she has died. She has killed all her worldly desires and passions, emotions, anger and love.

In the third stage, she turns into a mother. Being a mother she forgives Gwnjwr and gives shelter to Lokhob, her father. Gwnjwr, her erstwhile lover says to her:

Gwnjwr : 
Uderstood Shwmshri. I have understood your real identity.
There is a mother’s appearance in you. I have found your motherly presence through your voice and actions. You are really a mother, Shwmshri, a virgin mother of heaven. (Act-III, scene -iv : 85)

She remains the center of the main plot and sub-plots. All major characters directly come into contact with her, many of them revolve round her; such as Gwmjwr loves her, forsakes his love and respect her as mother, Shombaru can exploit her as a maid servant, Shinkhaori can plan her ill-plot against her, Lokhob gets the shelter, Songraja is opportune to preach his new findings amongst the community. So, she is the female protagonist.

5.1 (ii) SONGRAJA : THE SPIRITUAL GUIDE : Songraja has also vital role to play in the drama. He is the harbinger of the Gwdan Fwishali (The New Horizon). Had there been no Songraja, the plot of the play would have been something else.

Songraja, the religious preacher among Bodo community is a monk. He has established an ashram through which he extends his religious preaching. He can be discussed as a religious or philosophical guide. He is most respectable and honoured person of the locality.

शोमश्री : आँ आयनि राजफोरखौ माहा गोठी गोठी मोन्थारो हाय लोगी।
गोयति : नौगी आरो। मानसिकौचो नाइवतानो फुजिथाव तुबाथारो।
(थमेन्नां तुगासे : 4)

Shwmshri: I feel uncle’s speeches are deeper. He seems to be respectable.
Goyti : Really. He seems to be man of great respect. (Act–I, scene -i : 4)

Everybody do honour and regard him as a person with high intellect and knowledge. He is able to influence his religious ideology directly on Shwmshri, Shombaru and Lokhob. Had there been no
Songraja, Shwmshri would have died jumping into a river. It is he, who teaches her lessons about life and god. This lesson directly and immediately helps Shwmshri to give up her nasty decision to end her life. Shwmshri can understand that no one has power over one’s own. The almighty is the supreme power of all of us. Every man is born to play what the god wishes. Shwmshri goes to the ashram, gives up all worldly desires and hopes, love and hate, lust and love. It is he who helps Shwmshri to transform into a mother. Being a mother she can able to forget and forgive. She embraces one and all out of her motherly love. So, she forgives Gwmjwr and turns out his proposal for re-marriage. Gwmjwr is sent home back with motherly love. Again, Songraja’s influence makes Shwmshri to adopt and give shelter to her father Lokhob. On the other hand, Shombaru was like a rock, afterwards, he becomes like milk. He is the representative of the religious preacher- like Gurudev Kalicharan Brahma who preached new religious philosophy among Bodo community in the early part of the 20th century.

Songraja has brought congenial atmosphere in the village. Villagers had gone beyond limitation, the difference between haves and have not have become bigger. He is Songraja who has brought reconciliation between them. The thought of enmity is over; rather friendliness and mutual co-operation prevail anew. He makes truth prevailing in the area. He is an erudite one.

5.1 (iii) SHINKHAORI: THE WICKED LADY: Shinkhaori has also a major role to play in the play. All her actions go against what Songraja, Shwmshri, Lokhob do and think. She plays the role of a vampire. Or she may be called main antagonist or villain. Because all her activities become villainous ones. She is said to be the White Devil of Webster’s The White Devil who always uses her ill tricks for her ill motives.
Shinkhaori is a widow, who remarries the widower Lokhob. She brought total doom in the way of Lokhob. She never behaves good with her husband. She is the lone person who persuades Lokhob to set fire to Shombaru's house at night by which incident, Lokhob was sent to jail for five years.

She again, does nasty deed with Shwmshri. She plots a trick against Shmwshri. She asks her to be a maid servant at Lantha’s house in Nangdarbari village. But the ill intention is that Lantha will propagandize that Shwmshri has developed illicit love affairs with his son. Immediately Shinkhaori will give her consent for their marriage. The plan is executed, Shwmshri is propagandized. Date for bringing Biban¹ to Shwmshri's parents is fixed. But when Shwmshri knows Lantha and Shinkhaori's tricks made against her, she without delay runs away from Lantha's house i.e. marriage with Lantha's son. She directly goes to Gwmjwr. But contrary to her belief and hope, she is treated badly with once her sweat heart Gwmjwr. Gwmjwr has already been married to her friend Goyti. So, it is Shinkhaori who pushes Shwmshri to the mouth of death.

Then she manages to fulfil her lusty acts. She elopes with Bugob, a vagabond youth of the village. But as the water-mixture kerosene does not burn longer, likewise their pleasure made out of illicit affairs also does not last long. Bugob runs away keeping Shinkhaori alone in the street. Shinkhaori turns into mad. She is treated same with street dogs, she is sometimes thrown stones, spite by some and all snare her. She suffers alot. Poetic justice prevails upon her for her deadly acts against her near and dear ones. After five years, Lakhob meets her at his own old courtyard. He does not kill her by strangling her at the neck, because he says that Shinkhaori should suffer a lot, which would be a good lesson for other.

5.1 (iv) Other characters like- Lokhob, Shombaru, Lantha, Lorgo, Busha, Gwmjwr, Goyti and others
have something specific role to play in the play. No one of them is extravagantly created characters. All characters except Songraja are round characters. All characters are typed, because the play is a social play.

The playwright hides some characters, especially female characters. It is seen that he has minimized his characters to the fullest extent. He maintains strict economy in portrayal of characters despite having good chances for creation of some more female characters, he has created only three female characters. Moreover Goyti is said to be a part of Shwmshri who supplements her by marrying Gwmjwr.

5.2. CHARACTERISATION OF MINGMANGNI SIMANG: - The craftsmanship of Kamal Kumar Brahma as an architect of characters is found to be seen here in this play too. Mingmangni Simang is a social play. The playwright has chosen characters such as serve his purposes. He has created social based characters like Hadang, Anaram, Mehersing, Bidon, Chilati, Birola and some others. Therefore his characters are typed characters. These characters represent something or other of the society of that time.

All the characters are life-like. All of them are among us, who talk, work and dream with us together. There were many Hadangs, Anarams, Mehersings, Chilatis and Birola. Some major characters are discussed in the preceding chapters.

5.2 (i) HADANG: THE PROTAGONIST: - Hadang is the major character of the play. His dream and attempt to fulfill it and suffering are something extra ordinarily magnificent. Hadang’s dream was originated from his core of heart. Therefore it is very strong and powerful. He is unable to dominate it. He, therefore, sells the paternal property-a small plot of land and his own daughter to Anaram. He then goes to Mingmang, taking his wife Chilati along with him. His thought was that
Mingmang was such place where people do not cry and die out of starvation. It is a place where shelter and food are found in abundance. Hadang is impressed by the sweet tongue of Leben, the land broker of the new land. Hadang believes that cultivation of paddy and mustard oil grows higher than men. The dreamland Mingmang has been flashing light infront of Hadang. And this dream has almost been converted into reality by the hopes and expectations of Chilati.

But Hadang has been taken astray and he has been completely deceived by his faith and belief. His dreamland Mingmang is dissimilar to the Mingmang of reality. He loses the hopes which he has been tenderly looking after. He can not meet Leben nor gets an inch of land there. He is stolen Chilati's heart too by Mehersing. Hadang is a poor but he can be happy by his sweet dream of Mingmang. And Mingmang has stolen all everything from him which he possesses.

Hadang is poor because he refuses the present reality. He loses everything and suffers much because he ignores the reality and is alive by the dream. It is proved that dream can give only a temporary solace to the depressed mind and it would rather distort if we want to have more of it.

Hadang is not a perfect man. He is a wanderer in the dreamland. This has caused him to sell his land and daughter Birola, fails to educate and socialize his son Johon and defeated by Mehersing in the Chilati championship. Chilati kicks him out in the penalty shoot out.

Anyway, Hadang is a tragic character. He bears some good side too. He is a lovely and dedicated husband. Though he fails to look after his two children and can not save the paternal land and daughter, but he sacrifices himself for the cause of his wife Chilati. He does sell the land and Birola so that he can be able to fulfill his wife’s dream. The poor Hadang’s suffering is tremendous. He bears all these sufferings silently without complaint and hesitation. He sacrifices himself in the name of God,
because in every action he sacrifices himself on luck.

The suffering of this poor Hadang is praiseworthy. Therefore the playwright can successfully portray Hadang as the representative of such poor people who are always searching new land. Hadang is the perfect replica of Bodo people who suffer from their unsettled habit of livelihood. Hadang is the main character of the play. The main plot revolves round his thought and activities. Other characters like Chilati, Birola, Anaram, Bidan, Mehersing and Johon are closely related to him and his dream. His dream becomes stronger and forceful because of Chilati. He can not look after his children, he sells Birola, Anaram purchases her, Anaram forcefully married Birola, Bidan the lover of Birola runs away from home and out of deepest sorrow he opens a night school for illiterate youth. Mehersing shelters Hadang only to take chances for Chilati.

So, it is observed that all characters and most of the actions and episodes are directly or indirectly related to Hadang.

5.2 (ii) BIDAN: THE YOUTH WITH FULL FANCY: Bidan, the educated son of rich Anaram is full of fancy in his life. He fancies to unite the poor and rich. He dreams to eliminate the wide disparity between these two. He dreams to start this mission through himself by marrying Birola. Birala is not only a daughter of poor Hadang but also an illiterate.

Bidan is much better by his belief and thought, feeling and dream. He is not only an educated youth but also a good and handsome gentleman. He believes that he can bring some significant changes in his society. He thinks that he would get co-operation from his fellow friends and blessing from his elders.

But his belief and dream are distorted by the fact what his father Anaram does. Anaram
purchases Birola. This hard hearted and cruel minded Anaram takes advantages over Hadang and purchases Birola for his use. Bidan, Birola and many more except Anaram thought that Anaram, has kept Birola for his son Bidan. But the hard reality is disclosed in Act –II, scene –v. Anaram takes the form of the ferocious tiger. He again warns them of dire consequences if they try to stand against the proposed second marriage. Anaram brings his licenced rifle to shoot Bidan, whom he thought his biggest enemy. Birala tries to neutralize the situation by taking Anaram’s side.

These two actions of Anaram and Birola makes Bidan deaf and dumb. He becomes paralised and this educated youth goes away from the place.

This vast difference between the reality and the dream makes Bidan greatly surprised. It is quite an unbelievable matter for Bidan. He thinks that his father would never act such an illicit and sinful act. Again his firm faith on Birola was that nothing of the world would be able to change Birola’s mind.

The romantic hero Bidan turns into a tragic hero who lost all his dreams in the very beginning of his journey. He is a tragic character because he suffers a lot. His tragedy comes from two ways, one from Birola –Anaram episode and the other from himself. Not fate but character bears the destiny. The cruelty and insanity of Anaram is the first reason which spoils Bidan’s dream. Birola’s submissiveness is also other reason. But his dull and bewildering nature is the main reason behind the tragic end of his dream as well as life.

His goodness in heart and dream cannot protect him from criticism as a weak and coward educated lover. His weakness and cowardice is proved when he runs away from home. It is in Act
-II, scene-v. Bidan is threatened to be shot dead by his father Araram for protecting him from his marriage with Birola. He fails to protect Birola’s life and sanctity of love. He fails to understand Birola’s inner cry. Birola’s appeal to rescue her from the clutches of jaws can not move Bidan’s heart. Birola says;

‘आंख़ों फान्जारीनि दाज दाख्ताम। अानो सौथा होधो आदा, वै फैलाव काँबर विखानि
ा अनि नो अनि अनि अनि’ (II-v, : 86-87),

( Don’t make me a caged bird. Give me light, brother. Give me the green light of the open sky too – (II –v, : 86-87 )

But Bidan can not rescue her from the Anaram’s cage nor give her the green light of the open sky. Moreover he escapes from the gun point of his father and goes way somewhere called Medaghat. Birola, the most tragic character of the play can not but to take shelter at Anaram’s home. Out of compulsion she agrees for the marriage with Anaram. This very incident proves Bidan as one of the most coward and weak educated person.

This coward and weak Bidan flees from home and settles somewhere in an unknown place. He can not do anything. Therefore he has been lacking of heroism though he has lofty idealism.

5.2 (iii) ANARAM: THE CRUEL AND SELFISH RICH MAN: Anaram, the rich and honourable man of the locality is a cruel and selfish one. His cruelty and selfishness is beyond imagination. He is one of the representatives of such rich man who always try to exploit others by different means. He is to be called an antagonist. He exploits Hadang by purchasing Birola. He is then, converted into a beast to purchase a poor virgin girl. He is hard hearted too. His beastly
character is clearly exposed when he threatens for life to his educated son Bidan for protecting him for marrying Birola. He forcefully claims Birola’s consent on the marriage. He physically tortures his wife Mairai for her objection, threatens to shoot own son Bidan and marries Birola. When Birola is shot dead, he again directly hints his doubt over Bidan. All his thought and activities are related to beastly activities. He is also proud and arrogant. But all his proudyness, arrogance and beastly characters are disappeared only when he heard Bidan’s pre-matured death. Towards the last he is able to realize his mistakes and beg pardon for all these mistakes.

When all the events and episodes are analysed thoroughly, then it will be observed that Anaram is solely responsible for the tragic end of Bidan- Birola’s life. So, he is the silent killer and therefore be regarded as the antagonist or villain of the play.

5.2 (iv) BIROLA : THE MOST TRAGIC CHARACTER OF THE PLAY : Birola is the most tragic character of the play. Her suffering and agonies are much greater than her tolerance. She has been oppressed, treated as an animal or a thing and tortured by many and thus killed. The short span of Birola’s life is full of agonies and suffering. It is believed that she was born to suffer.

Birola, the beautiful virgin lady of the village was born in a poor family. She has been deprived of proper education. This young lady of poor parents Hadang and Chilati has been insulted by villagers for begging rice. Birola is sold by her parents to Anaram to serve their purpose. It is very tragic to hear that parents sell their own daughter to serve their dream.

हादां :- ‘ओ - आइ ! ब्रेजी बाजी रानी आं नोंखो अराब दिननि थाखाय अनाराम माहाजीनी फानबाय।’ (I-iv, : 50).

(Hadang : Yes -My dear daugher ! I have sold you to Anaram for Rs.
How unbearable and heart breaking news it is to hear for a daughter like Birola.

Secondly it is Bidan who fails to rescue her. The educated youth Bidan has a deep love for Birola. He promises to marry Birola at any cost and thus to work to eliminate the wide disparity between rich and poor. He tries to set an example, but during Birola’s danger period he leaves Birola and runs away alone. Birola does expect some heroic action from Bidan but in vain. Birola requested Bidan time and again to rescue her from Anaram’s jaws.

अानो लामा होदो आदा! अानो आगोर होदो।
(Bidan : (गौर) बिरला!)
बिरला: ओ- आदा! आंखो फान्दारीन दाब दाख्लाम। अानो सोरां होदो आदा बै

फैलाव नखरां बिखानि सोमखोर सोरांखो अानोबो होदो।" (II-v, : 86-87).

(Birola : Give me way brother ! Give me means.
Bidan : (Crying) Birola !
Birola : Yes brother ! Don’t make me a cage bird Give me light

It is very pathetic cry for help of Birola. But this miserable and unfortunate beautiful beloved is abandoned by her lover Bidan. Bidan can not find out any means and ways so as to safeguard his beloved Birola.

Thirdly, she is treated as an animal by the rich Anaram who purchases and uses her for his benefit. Anaram, having nearly 40 years of age difference compelled and forcefully married Birola. His forceful marriage pushes Birola to the jaws of a cannibal.
Birola is killed by her own brother Johon. Johon tries to defend himself that he does not attempt to shoot her but the blood sucker Anaram. His self-defending argument is not convincing because Johon did try neither rescue nor safeguard Birola from Anaram, the cannibal. Johon's attempt is as if taking umbrella after rain is ceased. His attempt is not reasonable. He is the killer of Birola,

Five persons together pathetically and most sorrowfully killed Birola. The first one are her parents who sells her with a view to fulfilling their dream. Next Anaram, who purchases her for his benefit like an animal. Then Bidan, who can not rescue her from his father and lastly it is Johon who completely demolished her will of living in this world. None of them does try to understand her wishes, agonies and suffering. From the above discussion, the tragic character Birola is to be called as a female protagonist of the play.

5.2 (v) CHILATI: THE SELFISH AND ARTIFICIAL LADY: Chilati is not only a selfish but also an artificial mother and wife. The good for nothing Chilati is the main agent who always tempted Hadang to search new land where they can be able to live peacefully. Hadang the poor, who has lost ways for living tries to quench her thirst by selling the small plot of land and daughter Birola.

Chilati gets angry upon Hadang’s action and curses upon him for selling Birola. But later on she agrees with Hadang and Birola. She goes to Mingmang without her two children. She is an artificial mother who can search peace in life leaving her own children, even by selling out of them. Her artificiality of motherhood more clearly exposed when she elopes with Mehersing in Mingmang.

She is so selfish to leave her husband Hadang alone and to elope with Mehersing. When she sees Mehersing’s wealth, she is able to dominate easily her feeling towards her two children and
Hadang, the poor husband. She is called selfish, artificial and because she always thinks for herself.

5.2 (vi) TYPES OF CHARACTERS :- From the above discussion of the character portrayal of the play three groups of character formations are to be found. These groups are

(a) SOCIALLY CORRUPT CHARACTERS :- This group of character includes Anaram, Mehersing, Chilati, Leben, Johon and his gang. They always think selfishly and act only for their selfish interest. As for example Anaram gives the required amount of money in exchange of Birola. Mehersing shelters Hadang and Chilati only to harvest Chialati’s poor mind. Chilati remains Hadang’s devoted wife till she gets another rich man who can quench her thirst, Leben the broker promises for vast fertile plot of land, but deceives Hadang and Johon and the gang also does for their self.

(b) SOCIALLY GOOD WITH LOFTY IDEALISM :- This group of character formation include Bidan and Hadang. Bidan has a dream of uniting the rich and the poor and to eliminate the wide gape between the two. He promises to set up himself as an example by having married with Birola. But his lofty idealism can not be converted into reality, rather he is defeated and lastly dies out of great disgrace.

On the other hand, Hadang has also some good thought in his mind. He is misled by his belief and wife Chilati ironically Hadang is the tragic hero. Both Bidan and Hadang can not convert their dreams into reality because they can not fight with the socially corrupt individuals. They are powerful and stronger than Bidan and Hadang. Theirs are subjugated by the previous ones.

(c) INNOCENT- WHO SUFFERS MISERABLY :- They are Birola and Mairai, the two female characters who are innocent but suffers miserably. The innocent and virgin Birola is sold and purchased. Both the parties does it to fulfill their selfish interest. The first party sells her so that they can go to Mingmang to accomplish their dream. The second party purchases her so that he can fulfill
his devilish thirst. Lastly, Birola is shot dead by her own brother Johon, who alleges that he wants to shoot the blood sucker Anaram.

Mairai, wife of Anaram and mother of Bidan is also a good mother who always thinks benevolent for others. But this innocent and lovely lady also suffers miserably and driven away from home. She come forward to protect Anaram from his illicit act and tries to rescue Birola from her miseries.

Character portrayal of these three groups serve the dramatist’s purpose and the dramatist has successfully portrayed these life like characters.

5.3. CHARACTERIZATION OF THE PLAY: The play *Raja Iragdao* is a historical revenge tragedy. The sources of the plot is taken from the tragic life of the last king of the Kachari kingdom. Most of the events and episodes of the play have historical references, such as Tularam’s conspiracy, queen Induprobha’s enmity with her husband, Kachari-Manipuri, Manipuri-Burmese, Burmese-British East India Company battle, Gambhirsing’s assassination to Iragdao, Delhousie’s Doctrine of Lapse and some others.

Apart from hard realities of the history, the play bears some literary qualities of high reputation. It is to be said that the playwright like a superb craftsman and architect has created a great literary piece from hard realities of the historical events and episodes. While we go deeper into the play, then we’ll see that his character delineation has made this play a great literary creation out of the rough pages of history.

Knowing everything the playwright has created two sorts of characters. The first group of it belong to history i.e. character belonging to royal families and the second group are imaginary characters created by the playwright. The justification behind this creation is to make the dramatic piece more durable, acceptable and ever lasting.
The characters taken from historical events and episodes are King Iragdao, queen Induprobha, Tularam, Gambhirsing, Marjitsing, Alumingia Captain Neubill and Commissioner David Scott. On the other hand the literary characters are Belsri, Khwmbwr, Shwmbwr, Faria, and Rakhao Havildar.

To put more literary art into the play, the literary characters are created. While his art of characterization is observed, his craftsmanship will be revealed. His characters are life like; they all act like the real human being of the world. Their thought, happiness and sorrows, friendliness and enmity, hopes and expectations are same to the people living in this world. A few examples may be cited here to support the agenda. Tularam’s revenge on the king Iragdao against killing of his father Kohidhan, his hopes and expectation, Induprobha’s doubt over her husband and hopes to get Kachar with her brother’s kingdom – Manipur, Belsri’s patriotism and her faith to the king, Gambhirsing’s advantageous behaviour to assassinate king Iragdao and others. All major characters are minutely observed and analysed below.

5.3 (i) KING IRAGDAO : THE TRAGIC PROTAGONIST :- King Iragdao is the major character of the play. Summarily he is to be taken as the hero of the play. The title of the play is also given after his name.

Iragdao or Govinda Chandra is the last king of Kachar or Kachpur. He has his wife Induprobha, brother Shwmbwr, army chief Tularam, deputy army chief Khwmdwn and all time sympathiser Belsri. Iragdao is a man who is straight forward, a lovely and kind hearted, easy going king. His simplicity, his inner faith lead him to be assassinated sooner. Considering him altogether, he is to be discussed in a broader arena.
The king Iragdao is a kind hearted king. He loves both his subjects and the state more than his life. He loves the beautiful natural scenery of Kachar state, its birds, winds, rivers, hills and all. This love from the core of his heart makes him to love the state as well as its people. King Iragdao becomes the friend, saver of life and property, guide and sources of happiness and sorrows for his citizens. His citizens obey him, respect him and believe to be their protector. Not only the mass people, but the soldiers are also in love with him. King Iragdao loves all equally and he even helps and shelters them, who are in hard distresses. He gives shelter to Belsri. Belsri after her father Ilabwr was killed by Kohidhan, wanders all around the state. It is Iragdao who helps her to stay around the palace and lead new life. By the grace of the king, Belsri gets new life, new hopes and thus extend her co-operation with the king during his hardships. His love for the state and its people are revealed by his first speech in Act-I, scene -i.

He says;

'आय विमा।
बेसे मौजां नौटि महरा।
जैछे नाइयो एरो जुयो –
दैमा-दैसा आगसि-आगदा
हाजो सारी सारी।

...... ...... ........

सानी आड़ो—
बेनिबुरी साबसिन हामसिन
माबा राजौ दंबावयोदा

बे मुलुकआव— इ' (I-i : 5)
(Hey mother. How beautiful your appearance is. Rivers and tributaries to its left and right, rows of hills all around .......... I think – no state is there in this world which is more beautiful than this .......... (I–i : 5).

It is his kindness, more to say his inner faith which makes him to compromise with Tularam, the commander-in-chief. He knows that Tularam is conspirating against him, for which he is arrested and produced in the court for his legal justification. But lastly, the king does not accuse any major offences against Tularam. King Iragdao believes that not his legal way of justification, but kindness that can make Tularam a benevolent army chief. Therefore he excuses Tularam and urges him to fight for the cause of his motherland.

The king, several times, shows his kindness and benevolence to Tularam, Belsri, Shwmbwr, Khwmdwn and others. King Iragdao uses his kind heartedness as his last weapons to rule his state. His kindness subdues his other emotions and it comes to the forefront.

(b) IRAGDAO: A FAITHFUL KING:— King Iragdao is a faithful king. His faithfulness makes him believe that all are faithful. He believed and expected that faithfulness and affection are the right way to overcome any hurdle. He expects this sort of faithfulness and affection from each and every individuals, right from Tularam, Shwmbwr, Khwmdwn, Belsri and many more.

King Iragdao believes that love and faith can turn a piece of stone into gold. Having this faith in his heart, he excuses Tularam twice, once in Act-I, scene –iii and the other in Act-II, scene-iii. In the first he excuses Tularam as a conspirator and traitor. He appeals him to be united for the cause of the motherland. In the second, Iragdao appoints Tularam as a commander-in-chief for the Manipur –Kachar war. Till that Tularam’s conspiracy has already been seen clearly. Khwmdwn, the deputy commander-in-chief warns the king time and again about Tularam’s
traitorous act. Yet, knowing everything, Iragdao believes that Tularam might fight for the cause of the Kachar state. He says:

'गाजिखी गाजिज जाननै भोजङ खालामनो हाय, भेखी भोजङ खालामनो हायो भोजङ जानायेसो!' (II -iii : 61)

(Bad is not made good by being bad, it is made good by being good, (II –iii : 61).

His faith shelters the unknown Belsri into his palace. If he is seen minutely, then it will be found that love and faith are the major weapons of Iragdao's administration.

(c) KING IRAGDAO: A BRAVE AND CONSCIENTIOUS RULER — King Iragdao is a kind hearted and faithful king at one hand and very brave and conscientious on the other. These diverse characteristics turn Iragdao into a complex character. But this complexity can not dim his kind heartedness and faithfulness. He is a brave king, because he is not afraid of any thing. He is kind hearted, no doubt, he loves and excuses wrong doers, but at the same moment he is much brave enough to punish the guilty or any conspirators. Any conspirator or traitor has not been excused by him. He fearlessly punishes, sometimes gave life punishment too.

Iragdao gave capital punishment to Kohidhan for his conspiracy against the Kachar state and his life. Again taking the information from a reliable sources he got Tularam, the army chief and Gambhir sing the Manipuri ambassador to his state arrested for their conspiracy and revolt against his state. Iragdao excuses Tularam for the greater interest of the state, but Gambhirsing is driven away to Manipur for his conspiracy.

Again he comes to know that his queen Induprobha has been sucking royal blood being a vampire and conspiring against him. He knows that Induprobha has some soft corner in her heart for her brother Marjitsing the king of Manipur and wants Kachar to be a part of Manipuri state.
Iragdao orders Induprobha too to take the same way as Gambhirsing.

It is because of his bravery that he can take strong action against them who are conspirators and betrayer to the lives of the king and the Kachar state. Again, he is conscious enough to take strong measure to control the power of his oppositions.

Therefore, king Iragdao may be regarded as a man of strong action and a brave ruler.

Besides all positive approaches, the king Iragdao may be looked into from his negative perspectives too. These are elaborately discussed in the next paragraphs.

(d) INCAPACITY TO MAKE ONE'S OWN :- Iragdao is the last king of the beautiful Kachar state. He has his queen Induprobha, Shwmbwr, Thanedar of north Kachar, his own brother, army chief Thularam, deputy army chief Khwmdwn. Like any other ruler, the king Iragdao should also have the capacity to embrace all people of his state. Collective responsibilities, faith and belief, patience and most of all respect to the mother's cry for unity should have been developed among them. Otherwise sorrow will replace happiness, separation will replace unity, death will replace life, cry will replace laugh. This happened in the life of Iragdao too. Leaving aside the unity of common citizen; there were no unity among royal family members. The bond of marriage of the husband and the wife is not found. Induprobha, in the first appearance in Act-I, scene –ii expresses her dissatisfaction over her marriage with the king. She complains that she has been suffering deeply being the queen of Kachari king. The fire of revenge has already been burning in her heart. Induprobha thought that she has been married with a demon king. Therefore, she strongly asks her brother to take immediate action to rescue her.

Induprobha openly exchanges hot arguments with king Iragdao, over the expulsion of Gambhirsing. She warns Iragdao of dire consequences for such unruly actions taken over her brother Gambhirising. King Iragdao really faces dire consequences and ultimately is assassinated.
by Gambhirsing at the behest of Induprobha. It is king Iragdao’s weakness and incapacity to entrap his own wife with love. He has not been seen taking pain to compromise with his wife Induprobha.

King Iragdao’s relation with his brother Shwmbwr is also not congenial. King Iragdao appoints Shwmbwr as Thanader of north Kachar. But Shwmbwr has revolutionary attitude towards Iragdao. Iragdao–Shwmdwr relation is made poisonous by the conspiratory attitude of Tularam and Induprobha. Shwmbwr has not been satisfied by the behaviour of his brother king Iragdao. Shwmbwr thought that he has been deprived of princely rights and privileges. Shwmbwr complains that his two brothers Krishna Chandra and Gobinda Chandra (Iragdao) are deadly enemies of him. Therefore he has taken his own way to achieve his dues.

There is Tularam and Gambhirsing who always try to use Shwmbwr for accomplishment of their revenge against king Iragdao. Shwmbwr is instigated to revolt openly against his brother king Iragdao. In Act–I, scene –ii, Shwmbwr raises his weapons against his brother. Again in the Kachar–Manipur war too, Shwmbwr shakes his hands with Tularam and send his soldiers to Tularam to use them against his brother king Iragdao.

On the other hand, there comes Tularam, his right hand. He has double motives behind his revolt against the king, the one is the revenge for killing his father Kohidhan and the other was the throne of the Kachar state. The bad relation between king Iragdao and Tularam is seen in the very first scene of the play.

King Iragdao knows all in detail about Tularam’s conspiracy, his revolt and his aspiration for the throne which now he is occupying. Iragdao knows that Tularam is persuading Shwmbwr and Marjitsing against him. These three powers are united to fight against the king. But knowing Tularam’s
conspiracy and others, he could have not taken any appropriate measures to console Tularam.

Sometimes Iragdao believes that bad is not corrected being aggressive, it is corrected being obedient and good. He says:

‘गाजिनी गाजि जानाने मोजां खालामनो हाया, अर्खी मोजां खालामनो हायो मोजां जानानेसो।’ (II –iii : 61)

(Bad is not made good by being bad, it is made good by being good, (II –iii : 61)

But at other moment he lambasted Tularam by the name of his father Kohidhan. He says,

‘असित हाबाया गोदोनाने थाडैखी रोखा-रोखा खिम्यालोंदै नझना नोमफा कहिधाना?’ (I – iii, : 26)

(Had your father told you that ill works never deeps under?)

These sentences do help Tularam to recast again more clearly his assassinated father Kohidhan. Iragdao’s cry for unity for the sake of motherland becomes ineffective and passive.

Therefore, the overall study of Iragdao’s character reveal that he has no capacity to cool down and bind them with family bondage and to use them for the sake of the motherland.

(e) IRAGDAO: A PROUD, COWARD AND UNSUCCESSFUL RULER: – Iragdao’s character as revealed in the play and the languages used do clearly suggest that he is a proudy, coward and unsuccessful ruler. He is really a proud king because he sometimes behaves proud and uses bombastic language.

Iragdao, in his first appearance in Act–I, scene –i, says that he is never afraid of enemies. But later on he is seen escaping secretly along with Belsri from his palace. He leaves all his citizens, palace and many more into the clutches of enemies and he himself runs away for the sake of his life. Once he said to Belsri:
Iragdao, the emperor, the saviour of Bodos was not born to be afraid of enemies, (I-i : 8).

This statement has been proved completely contradictory. His language does not match with his activities. He is not the emperor, because his state is a small state, it was not an empire. He says to Belsri:

"जाय इरागदावल्ल नुब्ना नौसायदि बाँहाजार फोरेजाया खर गंगलायो, जैं राज राजनी राज मोना, बिनि सिगाढ़ जाउलिया बादि राज राइफ़ेँड़!" (I-i: 8)

(Why do you talk like an insane where thousands of citizens like you cannot speak in front of me? (I-i: 8)

This is also proved to be perfectly self exaggeration. Because at the same moment we can see his army chief Tularam has not come to the morning prayer as per daily routine, his brother Shwmbwr and wife Induprobha never accept him as the king of the Kachar state, rather they all plotted against him. The king is not only an escapist but also a coward.

He is an unsuccessful ruler. Because he is not able to keep the congenial relationship amongst his royal members. He fails to protect the lives and properties of his citizens from the grips of enemies. He can not protect the own Bodo religion -Bathou², rather helps other religion—like Hinduism. He thought and promised that he could bring back the past glory of his state by temporarily surrendering his power. He says that he can reorganise his armies and would be powerful enough so as to rebuild the state. But, alas! he becomes a puppet king under the British rule, assassinated by Gambhirsing and lastly the Kachar state is taken under British rule.
(f) **IRAGDAO: AN OVER CREDULOUS KING** :- Really, Iragdao is an over credulous king. His exaggerated faith and belief does bring his woes and sorrows and lastly tragedy in life. He is more optimistic. He is gullible like William Shakespeare’s *Othello*. *Othello* is also an over credulous character and ultimately commits suicide. Likewise Iragdao was also over credulous on Tularam. He thought that the tears, agony and cry for help of people might prohibit Tularam from such traitorous act. By this belief Iragdao appoints Tularam as a commander-in-chief during the Kachari-Manipuri war. Iragdao’s faith is nothing but an attempt to kill a tigress driving on the back of tiger-man-Tularam.

This over credulous nature makes him an adamant character. He becomes so adamant that he listens and obeys his inner thought. To speak the truth, king Iragdao is, in some moment guided by his emotion.

(g) **IRAGDAO: LACK OF DIPLOMATIC SKILLS** :- The overall administrative set up whether before war, during the war and after the war tell that king Iragdao has the lack of diplomatic skills. He is a loose and weak ruler. Taking this weakness Kohidhan revolted and the king Iragdao found no way but to kill him. He later on appoints Tularam as the army chief, Tularam could not forget the scene and situation how his father was killed. It is for his weakness that common people like Belsri can enter into his palace without due permission.

Iragdao, after collecting all detailed information about Tularam—Gambhirsing’s tricks got them arrested and produced them for the trial. Gambhirsing, as a conspirator, was expelled from the state. Iragdao then appeals Tularam to be united. The shrewd Tularam harvested in other way. He takes advantages over Iragdao’s loose administration.

The king Iragdao again unsuccessfully sang song of unity with Shwmbwr. The soft corner of his heart again gives Tularam to be either a national hero or a great traitor. Tularam opted for the second one and took Manipuri’s part during Kachari—Manipur’s war.
All his attempt for the security and safety of lives and properties of his people, fate of his life and the state ended in vain. It is mainly because of his weak administration.

(h) IRAGDAO: THE TRAGIC HERO:—The king Iragdao, as a man, is a gentleman. He is a peace lover, who almost in all time tries to maintain peace and happiness. This peace loving attitude made him soft hearted and kind hearted even with his great enemies like Tularam, wife Induprobha and Shwmbwr. He is more philosophical than a warrior. He in most time tries to spare dreadful actions like open combate, hot exchange of arguments, and fighting. He never wants to raise sword in his hands against opposition or enemies. Rather his faith and confidence are his major weapon by which he sought his victory.

Therefore, Iragdao may be called a peace-lover rather than man of the throne. The king is mostly misinterpreted and misunderstood than what actually he is. These defamation and allegation in large scale are brought against him only for the throne that he has been occupying. In one sentence it might be said that not Iragdao, the man, but Iragdao, the king is enemy of Tularam, Induprobha, Shwmbwr and others.

Firstly Iragdao is one of the most memorable tragic heroes of Kamal Kumar Brahma’s plays. A tragic hero not in the sense of great warrior, but in the sense that he suffers. King Iragdao has suffered a lot. No sooner does he sit in the throne he faces some grave consequences. Kohidhan revolts against Iragdao; Iragdao gets no other alternatives but to kill him. His peace-loving attitude prompts him to appoint Tularam to the highest military post—army chief of the state. But his hope of Tularam’s minds as soluble ended in smoke, because ironically Tularam collected all possible ways and means on his behalf.

King Iragdao knows it before hand and there are Khwmdwn and Belsri to remind him of
Tularam’s activities and dream. Yet, he hands over the fate of his life and the state by appointing him as the commander-in-chief during the Kachari–Manipur war. In this case he should never be judged negatively, rather be x-rayed. It is the wisdom of Solomon which provoked him to do so.

Secondly, she is queen Induprobha who adds much suffering to king Iragdao. Queen Induprobha, not even a single moment or step does share his emotions, sufferings and woes, rather acts like The White Devil of Webster. Induprobha ignores and spit Iragdao as a demon king. She threatens Iragdao of setting fire in his palace and bringing the total disappearance of his state. Induprobha runs away to her brother’s state Manipur and provokes her brothers once and again to take revenge on her husband Iragdao and to merge up the state with Manipuri state. Marjitsing, with the help of Tularam declares war against Iragdao; Iragdao is defeated and compelled to take refuge in Alumingia’s camp. Induprobha was not yet fully satisfied with Iragdao’s suffering. Therefore, she takes her complete solace by having Iragdao and Shwmbwr beheaded.

Thirdly, there comes Shwmbwr, who stands as an enemy in the way of Iragdao. Shwmbwr, the idle and drunkard Thaneder of north Kachar is provoked by Tularam to revolt against Iragdao. Shwmbwr, in Act–I, scene –iii raises sword against his brother Iragdao, his dream of the throne of the Kachar state subsided the blood relationship to his brother. He can remember only two things i.e. he must be enthroned and Iragdao must be killed. Therefore he sent all his soldiers with Tularam to defeat and kill Iragdao. This fact is very woeful and gruesome for Iragdao.

Iragdao suffers all these heroically. Though Iragdao can not show his heroism by his muscle power, but is able to show his heroism through suffering once in Act–I, scene–iii, Iragdao expresses his mental;
He says:

‘जेबला आन नुयो – राजाीनि गोहो गोरा, बोलो गोरा बयबो अनि हेंथा जाबाव, गावनि अंगोनि बिसी-फिसा, फंबाव बिनानावफ्राओ अंखि सैया जाबाव, होमल्ला अनि सानानाय लामा गोमायो बेलसि ! अनि गोसोया बोलो मोना। मानो बेलसि आंखि राजा जानो समाय मारा, अनि हाबायार्थ माबा गोरोनिच जामार्दो?‘

(When I see—all brave and powerful men of the state go against me, own wife and children, brother and sisters also dislike me; then my thought loses in half way. Belsri! My mind does not get strength. Why Belsri, do not I match for being a king or have I mistaken? (1—iii : 32).

Further more, the last song of Act-III, scene—ii, which was sung by some unknown lady is reminiscent of Iragdao’s agony. Iragdao gets his throne back by the treaty of Yandaboo signed between British East India Company and Burmese Army chief Aluminga in 1826. But Iragdao gets back the throne where he is unable to sit and sleep, he gets power back which he can not execute and night comes where he can not have sound sleep. He is assassinated by Gambhirsing at Induprobha’s behest. As soon as he has been beheaded, he has been freed from all sufferings, agonies and jealousiness. So, Induprobha created more trouble to him and it is Induprobha who gives him freedom from all these bondage. The dramatist also likes him and therefore he keeps the title of the play after his name.

5.3 (ii) TULARAM : THE AVENGER :- Tularam, the commader-in-chief of Iragdao is the son of Kohidhan. Kohidhan had been of the same race of the royal family. Tularam had been appointed to the most important and responsible post—the army chief of the state for two reasons: one reason
is that he belongs to the royal family and the other is that he is very strong, brave, powerful and warrior. King Iragdao also admits his muscle power as well as talent.

(a) TULARAM A FAITHFUL SON:- Tularam is a faithful son of his father. He has his father’s blood and spirit in his body as well as feeling. Like his father Tularam has indomitable love for the throne of the Kachar state. Tularam’s faith in his deceased father and love for the chair makes him to revolt against the king of Kachar. It is reported that his father Kohidhan did raise his voice against king Iragdao. Iragdao is alleged for misrule and loss of own culture and religion.

Tularam is faithfully taking to his father’s side. Like his father Tularam also blames Iragdao that he is going to eliminate the rich traditional and religious values of Bodos. He again says that Kachar state has become a colonial state of the other state. The holiness and sanctity of the mother is going to be vanished by Iragdao’s rule.

His faith and love for his father does never loosen; Iragdao’s benign appeal and even the wisdom of Solomon also can not bring any effect in his faith and love. King Iragdaó time and again appeals Tularam to shun the feeling of enmity for the greater cause of the state.

Iragdao eulogizes Tularam that he is a great hero and warrior. But nothing has come in action to bring back Tularam to the main stream of king’s side. Tularam’s agony and promise to take revenge upon the killer of his father, however grows more and more. For Tularam nothing would be greater than his father, and therefore no situation can change his decision. He thought to accomplish his revenge on king Iragdao. It is because of his traitorous act that Iragdao is defeated in the Manipuri –Kachari war and ultimately is beheaded by Gambhir sing.

After having defeated Iragdao, Tularam feels elated and happy. So, it is seen that Tularam has
taken his father’s way and shown himself as a faithful son by taking revenge on Iragdao.

(b) **TULARAM: A BRAVE WARRIOR AND DIPLOMAT** - Tularam is a brave warrior and diplomat. His bravery prompts him to be loyal and faithful to his revolutionary father – Kohidhan. His bravery, war tactics and diplomatic zeal has brought him victory over enemies. It is because of these qualities and power which leads Iragdao to take him on faith and appoint him to the most powerful and responsible post of the army chief. Iragdao knows every detail about Tularam, he knows his thought and dream, activities and conspiracy. Yet, he can not take any such action which can dominate Thularam. Iragdao believes on Tularam that Tularam has not only muscle but also diplomatic power.

Iragdao says:

‘नौंगी तुलाराम! नौंनी हागी। सान्ध्री गाहाय नौं बरे रजरानी, बोली गोरा जोहोराबाद नौं बरे
बिमानि। नौंनी होरानाङ्गन भिजिंक–नौनो फोजीनाङ्गन बिमानि मुखियाँ।’ (I –iii : 28)

(Yes Tularam! You can. You are the army chief of Bodo king; you are the powerful hero of the mother Bodo. You must give hope –you must raise mother’s fame. (I-iii : 28)

The future of the Kachar state is solely depending on one person only. He is none but Tularam.

This is revealed by Iragdao himself just before the war with Manipur.

‘तुलारामको सान्ध्री–गाहाय खालामाक्वा जोंहा राहा गैया। गोसी जायोल्ला बिनो दाखायाव
देशहोनो हागी एवा फेजेनौबो हागी। बरि रोंबा– राखा सान्ध्री गाहाय बियो –बिखौ
गारनाने जोंन जुजिनाया फेलें खोमदेऔ। जेब्लायो फेलें।’ (II –iii : 62)

(We cannot but to make him commander-in-chief. If he thinks we can win or lose. He is the expert commander-in-chief of Bodos –our fight
without him is impossible Khwmdwn! Always failure!, (II –iii : 62).

Tularam is again a diplomat. He tries to take his victory diplomatically. He revolts against the king, he is successful to take over the military co-operation from Manipuri king Marjitsing. He provokes Marjitsing and GambhirSing after the wars. But Tularam’s conspiracy is not to give even an inch to other state like Manipur. Again, he diplomatically takes Shwmbwr’s military with him. He provokes him too for the throne of the state.

In this way, he successfully won in the battle. Had Burmese army chief Alumingia not come, he would have ruled the state. His diplomatic understanding has made him to win easily over king Iragdao. Therefore, Tularam was not only brave, but also a warrior as well as diplomat.

Considering Tularam’s mind and manner, dream and action, he may be placed above king Iragdao. It is Tularam upon whom the future of the state is vested on. Tularam is the center of power and pride, victory and defeat of the state. This fact is admitted by the king Iragdao himself. Iragdao cannot take any strong action against Tularam even after knowing him as the prime conspirator against him and his state.

Tularam is not only the man of thought but also man of action. He has strength both physically and mentally. Therefore his strength leads him to go against the king, his strength helps him to revolt and dream for the throne. Besides the approaches discussed above Tularam may be looked into from other side too. These are discussed in the following paragraphs.

(d) TULARAM: THE AMBITIOUS WARRIOR :- He is over ambitious. His ambition for the throne of the Kachar state makes him not only blind, but also deep and dumb to the appeal and cry for help of the king Iragdao. His ambition brings premature death of the king as well as the Kachar state.
Tularam carries his father’s episode infront of his revolt against the king Iragdao. He says that he is going to rejuvenate his father’s will of complete freedom for the people of his state. But, the dream for the throne of the state becomes stronger and it becomes the guiding force for Tularam to challenge king Iragdao. His anger and suffering are subdued by his pride and prejudice. He becomes hostile to the king. So, his challenge and revolt against the king is guided not by his anger and suffering, rather by his pride and prejudice.

His ambitious mind always thought that he has been deprived of, insulted and betrayed by king Iragdao. Needless to say about king’s hard orders, his appeal becomes unbearable for Tularam. His ambitious mind is never satiated by the king. Tularam becomes unmoved due to his strong desire for the throne. This ambition makes him to be active. Tularam does any work actively so as to avenge on the king Iragdao.

(d) TULARAM: THE ANTAGONIST :– If the king Iragdao be the protagonist, Tularam will be the antagonist. His thought, feeling, dream and activities are always contrary to king Iragdao.

Tularam revolts against Iragdao. He alleges that the king is the enemy of the Bodo people and the state because he has adopted Hindu religion in place of its original and traditional religion.

It is mandatory for army chief Tularam to be present in the daily morning prayer along with the king. But Tularam instead of doing this, keeps himself busy in making conspiracy against the king. Tularam brings many allegations against the king Iragdao and tries to show himself to be the army chief turned new benevolent leader of the state. He goes a step further by saying that he is going to give the complete freedom to the people of the state by restoring the original religion, culture and happiness.
Tularam provokes Shwmbwr against Iragdao. He encourages Manipur to declare war against Kachar. He selfishly occupies Iragdao’s affection and sympathy and wins over the king. King Iragdao wholly bestows the future of the state on Tularam. But Tularam takes part with the enemy state Manipur only to fulfill his selfish desire. Iragdao is defeated and Shwmbwr is chained. The Treaty of Yandaboo of 1826 is singed. Iragdao and Shwmbwr are assassinated and the Kachar is ruled by East India Company. Tularam’s benevolence and social reform is proved as fabricated and his villainous and traitorous act is revealed through his activities and dreams.

The above analysis, show Tularam as a complex character. Both sides of his characters and activities such as Tularam as faithful son, brave, warrior and diplomat as well as negative side such as over ambitious and antagonistic are equally strong and convincing. To sum up, Tularam is a traitor, conspirator and therefore he is a villain.

5.3. (iii) (a) BELSRI: THE ORPHAN AND PATRIOT :- Belsri is an emaginary character of the historical revenge tragedy- Raja Iragdao. She is an orphan; her father Ilabwr was killed by Kohidhan. Khwmdwn tells that Ilabwr was the elephant keeper of Kohidhan. Once Kohidhan, the master, ordered Ilabwr to assassinate king Iragdao. But Ilabwr, as he loved and had deep faith on the king did refuse and later on was killed by Kohidhan for not carrying out the order. Since then Belsri has been wandering alone throughout the state.

Belsri, the orphan never feels lonely, she is happy, because she has got freedom to travel throughout the state. Her love for and faith in the motherland and the king is immense. This freedom of movement throughout the state has poured some intense feelings towards it. This feeling helps Belsri to forget her woes and sorrows. Kachar becomes Belsri’s mother who has brought up her and who has given her shelter and happiness of mind.
Belsri is a patriot. She gets this patriotic spirit from her father Ilabwr who sacrificed his life for the sake of king Iragdao. Her patriotism encourages her to work in every nook and corner of the state. She does love her country more than her life. She is ready to sacrifice her life for the welfare of the state. In her first appearance Belsri tells king Iragdao that she loves Kachar state more than everything. King Iragdao charges Belsri of being a spy of enemy group. Belsri says:

"...........आं रावनिहो संगाली नख। आँ दापनि शाखाय आँखो साजा हो, नाथाय, नाथाय आँखो संगाली होनाने गोसोआज दुखु दाहो महाराजा। वे संसाराव आं माबा जिरातखो मोजां मोनोख्त्या बेघो जादी -- आँ जोनोम हादोद काचार।" (गायक), (I-i : 10)

( "........ I am not spy of anybody. Punish me for my crime; but, but do not distress me saying a spy. If I love anything else in this world, it is none but my motherland – Kachar state. (I-i : 10)

Belsri, is a patriot who always stays with the king and stands in favour of the king during later’s distress. She, in most of the time tries to be a part of the king, she tries to solace the king, saves the life of the king. She is the real friend of the king. The saying a friend in need is a friend indeed perfectly applies to Belsri.

Belsri accompanies king Iragdao during his extreme distress. The king is deceived by Tularam in the Manipur – Kachar war and lastly defeated in the war. King Iragdao flees to the army camp of Alumingia and Belsri accompanies and tries to bring courage, hope and happiness in the mind of the king. Again Belsri is seen with the king at the palace where the king and Shwmbwr are assassinated.

Therefore Belsri is not only a spy, but also a patriot, and a friend of the king in distress. She is the symbol of a love, goodness, unity and peace. Again she is the symbol of suffering and sustenance.
All these qualities make her a shining character among other characters in the drama. The playwright is successful in the portrayal of this orphan turned patriot – damsel – Belsri.

(ii) BELSRI AS A SPY: – Belsri is a spy. After her father’s killing she becomes benevolent to the state. She takes close observations towards the activities of Tularam, Shwmbwr and Gambhirsing. She does inform their anti- Kachar conspiracies to Khwmdwn. Khwmdwn informs to the king Iragdao. Belsri informs the king that Burmese are ready to attack Manipur and Manipuri king is asking help from Tularam and Shwmbwr.

These spying information help king Iragdao to take actions against them. Taking the reliable sources, Iragdao orders Khwmdwn to arrest Tularam and Gambhirsing and produce them before the court Belsri says:

‘अर महाराजा / जैंबो अर / हागोळाद महाराजा, वे अरखी खोमोरनो ?’ (I- i, : 7)

(Fire, oh king. Everywhere fire. Can you oh my king put out these fire? (I- i : 7)

These fires are later on known as Tularam – Shwmbwr’s conspiracy, Manipur’s dream to take over the Kachar state, Induprobha’s target to bring Iragdao’s total doom, Burmese army Alumingia’s Assam invasion, Ahom and British East India Company’s increasing of powers.

(b) BELSRI: A BEAUTIFUL GIRL: – Belsri’s appearance is nowhere mentioned. Yet, it is without doubt, assumed with full confidence that she looks beautiful. Belsri is a charming and laughing girl. The orphanage sorrow can never be seen. She is able to suppress these orphanage tragedies by her patriotic spirit.

It is because of her beauty that can attract all including king Iragdao. Whoever come across with her, all of them become affectionate to her, and who comes nearer feels something different in heart. Such as king Iragdao can feel that Belsri is something spiritual like who can able to bring peace and happiness in the mind.
Belsri is the centre of attraction. She is the best friend, best love and great enemy. Her beautiful look makes her so. She turns the best friend of king Iragdao and Khwmdwn, best love of king Iragdao and Shwmbwr and great enemy of Induprobha. Since the time Belsri starts to live in the palace, king Iragdao shelters her and makes her one of the best and faithful friends. She becomes dearer to the king than his wife Induprobha. While Belsri enters like Laxmi into the king’s palace, Induprobha goes out like the demon or evil spirit. Belsri enters into the king’s heart as a good spirit, while Induprobha exits as an evil spirit. It is Belsri’s beauty that leads her to the palace and becomes one of the most important friends of the king. Belsri has not only external beauty; moreover she has internal beauty too. Therefore the damsel Belsri is the most precious being of the state.

When Belsri can become the best friend and the best love of the palace, she becomes deadly enemy of Induprobha. Belsri is able to win over the heart of Iragdao by her beauty and patriotism, but Induprobha becomes strong opposition and insolent over the king Iragdao by her doubt and jealousyness and that led her to show great resentment on her husband.

5.3 (iv) INDUPROBHA : THE COMPLEX CHARACTER :- Induprobha, the queen of Iragdao has also a great role to play in the tragic end of king’s life. Induprobha is perfectly compared with Victoria Corombona of John Webster’s The white Devil.

Induprobha has no child. Her behaviour and thought towards the king is not good. She always expects king’s doom and plans a secret agenda to bring king’s destruction and to take up the Kachar state with Manipur. She is an arrogant and despicable lady. She has no love and sympathy towards the state, her husband and the people of the Kachar state. She wants to take revenge on her husband, but the reason for such action is not clear enough.

Induprobha’s heart is burning with the fire of revenge. She is dead against her husband. This
fact is seen as soon as we see her role in the play. It was dark midnight when she first appears with black cloth covering her face. She tells her brother Gambhirsing, the Manipuri ambassador to Kachar that she has not got peace in mind for even a single moment. She tells that she has lost all – her religion and culture; she has forgotten herself. She again tries to entice with her complaint that her brothers – Marjitsing and Gambhirsing married her off to a demon family. This marriage has lost her everything. Therefore she wants to get rid of such bondage and sorrow.

Gambhirsing is arrested and produced for trial along with Thularam. Gambhirsing is driven out from the state for his conspiracy against Kachar state. But Induprobha can not bear with the punishment imposed on her brother Gambhirsing. She challenges her husband Iragado for taking action against Gambhirsing. She warns Iragdao to take revenge on him for such illegal actions.

She goes to Manipur and entices her two brothers Marjitsing and Gambhirsing to take strong action against Iragdao. Her anger and revenge is so strong and active that it is lasted for five to six years. She draws her full satisfaction by having beheaded her husband and Shwmbwr.

Induprobha is a lady who draws her satisfaction and victory by bringing her husband into danger and distress. She behaves like a vampire in the career and life of Iragdao. It is Induprobha who openly challenges Iragdao for taking action against a conspirator and a traitor like Gambhirsing and Tularam. She has no happiness being the queen of Iragdo. It is she who snares at Iragdao, who according to her a demon king, an uncivilized king.

Induprobha may be called an antagonist. Her dream, thought, wish and action always goes against the main stream. She is antagonist because she wish to kill Iragdao and the Kachar state. And she is antagonist who peacefully and laughingly enjoys the tears and worst agonies of her husband. She is antagonist because she likes to bath with Iragdao’s blood and she draws her
ultimate pleasure by rubbing her sindoor from her own forehead.

For Induprobha, Iragdao’s tear is the spring water where his agonies play the music of the spring water. Iragdao’s blood is nothing but the abir of dolyatra. Induprobha is only an antagonist; she is no doubt a villain, because she commits so many villainous crimes.

5.3 (v) KHWMDWN : THE DEPUTY COMMANDER IN CHIEF :- Khwmdwn, the imagery character of the play – Raja Iragdao has also a great role to play in this tragic drama. Khwmdwn is a loyal, trustworthy, talented, brave and patriot.

He always gives his loyalty and obligation to the king Iragdao. As a routine, every morning he attends in the morning prayer session and offers his due respect to the king and the previous kings of the state. He knows the value of hero worship. No situation whatever it might be can change his belief. He remains loyal and trustworthy to the king even in the danger of lives of the king and himself.

He trustworthily acts with the king. He does never act as a traitor or conspirator. His feeling was strong enough to ignore any danger. He obeys the king’s order to arrest Tularam, the first commander-in-chief and Gambhirsing, the Manipuri ambassador to Kachar state. Khwmdwn says:

‘आँ महाराजा इशागदाख्बी गाव देरो फुजिया सानश्री गाहाय। आं फुजियो बरे निथिरोम 
आरे गोहोनि गिरी सान्नानि। (I-ii : 23).

(I do not respect king Iragdao to make me great. I do respect him as the source of Bodo religion and power, (I–ii : 23 )

He is really a patriot and true friend of Iragdao. He is against evil and criminal acts. His patriotism and friendship sometimes creates doubts over Iragdao and Tularam. He always expected peace
and harmony amongs all. He did not expect doubt and disharmony. He wants to bring reconciliation between Iragdao and Tularam.

He is the true friend of the king. He was the patriot in the true sense of the term. He is a faithfull deputy commander-in-chief. He is talented too. He knows and therefore thought that Tularam will take the opportunity to do on his behalf. Therefore, Khwmdwn does not like king’s appointment to Tularam as the chief commander of the army in the war. He foresees that Tularam may accomplish his last desire.

Khwmdwn’s fear comes into the reality. Tularam joins the hands of the enemy force of Manipur and marches towards the palace. He asks the king Iragdao to leave the palace and take refuge at the Alumingia’s camp. Khwmdwn has to say that Iragdao should run away and take shelter and gather the lost power and strength, forces and the palace again. He sends the king and Belsri. He himself bravely stands in the camp and fearlessly fights with Gambhirsing. Gambhirsing kills him. His patriotism has brought his death earlier. Thus, the life of a patriot, brave and the faithful friend of Iragdao has come into end.

5.3 (vi) SHWMBWR : THE THANEDAR OF NORTH KACHAR :- Shwmbwr, the thanedar of north Kachar is the imagery character of the historical revenge tragedy – Raja Iragdao. His chamber has been shown to be important in this tragic play. This character is a puppet character who can not do anything alone. Tularam is his master. Tularam utilise him like the puppet.

Shwmbwr is a drunkard and idle. He drinks too much. His brother Iragdao appoints him as the thanedar of the north Kachar. But he ignores it and always sits idle and drinks. He dreams to be the king of Kachar. His drunkard head has been provoked by Tularam. Tularam says that Shwmbwr has been deprived of by his brothers – Krishna chandra and Gobinda Chanddra (Iragdao).
Shwmbwr believes Tularam's sweet tongue and being convinced. Shwmbwr now thinks that Iragdao is not only his enemy but also of the whole state. Because he has sold the entire society to Hindu society. Shwmbwr sends his soldiers to Tularam to use them against Iragdao and dreams of the throne of the state.

Shwmbwr loves Belsri. He wants Belsri as his queen. He discloses Belsri about his dream and planning to meet the same. But Belsri disapproves him and says that she never agrees with him.

Towards the end of Kachari–Manipuri war Tularam goes to Shwmbwr's chamber. Tularam offers Shwmbwr a flower encircled chain. Shwmbwr is arrested by Tularam. Shwmbwr is astonished and curses him. Alumingia, the Burmese commander-in-chief rescues Shwmbwr and takes him to Iragdao where both the brothers are killed by Gambhirsing on Induprobha’s behest.

Shwmbwr innocently joins the rebel group of Tularam, plots against Iragdao, believes Tularam's tongue and dreams for his coronation but gets arrested, rescued by Alumingia and starts to stay along with his brother Iragdao, but is assassinated by Gambhirsing. Shwmbwr’s presence makes Iragadao happy, his activities and words worries and troubles him while his company at the last makes him pleased and they happily live together in the another world!

5.4. CHARACTERISATION OF THE PLAY HORBADI KHWMSI :- The superb artistry of Kamal Kumar Brahma in the characterization is also seen in the play. He is the greatest architect of life-like characters with different traits and nature. Here in this play the playwright has created life-like characters found in the Bodo community. His characters are educated, with different thought and activities. These differences stand as the main cause of their tragedy in life. Kamal Kumar Brahma’s skill in the art of characterization is again seen here in this play.
This play is a modern tragedy, written on the problems faced by urban Bodo educated family. And the playwright has successfully created such characters to serve his purpose. Here in this play all the characters are purposefully created and therefore each and every character do help in the plot development. Some of these major characters are elaborately analyzed in the following paragraphs.

5.4 (i) PROF. DAMAN: THE TRAGIC PROTAGONIST: Prof. Daman is the protagonist of this play. He has been surrounded by various problems mainly created by his children and himself. He is unable to cope with the problems. He tries his level best to eradicate these problems, but the more he tries enthusiastically the more he fails and lastly is defeated.

Prof. Daman is a very sincere and serious man. He tries to make his five children according to his desire, but interestingly all the five children are of varied nature and temperament. He wants his children that they should be like father like son. His sincerity helps Minaram to write poems and publish a book. He takes all information regarding his children. He can join the happy and joyous moment and weep and shed tears at the awful moment.

He has a dream about his children. When he sees that his dream is about to be ended in smoke he becomes so excited and emotional.

‘आं फिसाफोरखा दानी नाजादोमोन, फोरोदोमोन, शिक्षा सोलोंथाय होबोदोमोन। नाथाय बिसोर आं लुरैनाय बायलै जायाधिक्सै – जानो हायाधिक्सै।’ (I –vii : 4)

(I tried to build my children, taught and educated them. But none of them have become as I wanted them to be – (I –vii, : 48)
He dreamt of such a home where there would be only one command. He wanted that family members should be guided and driven by him. His thought and dream is shattered by his children. He sees darkness all around even in day time.

His eldest son Minaram can only become a school teacher having a limited income. Sohen loses his right hand and becomes a zero earner. Prof. Daman thought him to be the *gologroha* of the family. Bajuram is very light minded and without experience of the real world. The last two—Uduram and Anathi—are the major factors which disturb Daman's mind frequently. Both Uduram and Anathi indulge in juvenile delinquency. Uduram has the habit of playing cards, smoking, drinking and some other anti-social activities. Daman has several times tried but failed to rectify him. Lastly Uduram cut off all relation with the family, even with his mother. Thus he loses his parents and all. Anathi also harasses and agonizes her father all the time. She always travels and wanders with her lover Uzir. She does not care for anybody else. Prof. Daman is again defeated by Anathi and lastly Anathi has eloped with her lover.

After the retirement Prof. Daman has to face severe financial problem. He thinks that he would be relieved from financial problem. But alas! he would have been compelled to beg even for Rs. 10. His foot wear and coat are all torn up. He becomes so emotional and therefore forces his eldest son to join the business where from he can earn more money.

His two younger children become the major factors for his mental and physical agony. Prof. Daman has his prestige as a renowned scholar in the society. Therefore he wants that at least his children should not envolve in any anti-social activities or behave any harmful behaviour. He wanted that his children should atleast have moral sense and conduct. They should not deviate from the
mainstream of the society. But despite this strong desire Uduram and Anathi never compromise with their father and they opted to leave the home.

Minaram goes to Karbi Anglong and does not come back, Bajuram joins in his job, does not come, Sohen being frustrated and haunted by dead, committed suicide which compelled mother Shomaishri to adopt the same path. Thus, Prof. Daman's gorgeous and educated family is totally ruined within a period of 7-10 years. The educated Prof. Daman cries out for light. None but Uduram, the most naughty boy, comes forward for his help by lighting a candle and alighted the dark room.

Prof. Daman is a tragic protagonist. He is a tragic character because he suffers a lot. He bears all sufferings, agonies and troubles heroically. His suffering starts from retirement. It ceases his limited recurring income and forces him to beg from others. The severe financial crisis after his retirement makes him more arrogant. Secondly, he bears heroically the failure of his dream, which he has been nurturing since long time. It is that he would be able to educate and make them virtuous. But his dreams are shattered one after another. Towards the end, he turns blind, searching for other's help. It is really a very pathetic condition. Thirdly we can see that character holds the main responsibilities for being such condition. So, here in this play character is destiny. Prof. Daman has to suffer not for other reasons or other people but of his wrong calculation and mistaken judgement. No power, neither seen nor unseen brings any tragedy in the life of Prof. Daman. Prof. Daman is the main reason for his untold sufferings and the destiny of his domestic life. His wrong policy, his dream fallacy remain as the major cause for his tragedy.


dāntu : .......... "नाथाद नोळा वा फिसाफोरिफ्राय बाराद्राय लुबैयो। जो फिसाफोरिफ्राय बाराद्राय
लुबैनया गाप्ति।" (I-iii, : 22)
(Banu: ..... But you expect more from your children. It is unwise to expect more from children – (I-iii, : 22)

He gets it hard to believe the reality. Keeping aside the reality he tries to establish his dream. Man’s life is not a bed of roses. Life is not a straight flowing river, but it is full of various vicissitude. Prof. Daman can not believe this reality and therefore he has suffered more in life. His suffering is so vexed that we can not but to shed tears on his behalf. We pity on him when we see him blind and we shed tears with him when we hear that his son Sohen and wife Shomaishri have committed suicide. Therefore, he is no less than a tragic character.

Prof. Daman is the main protagonist in this play. Because the main plot is related to the tragic end of his home. Prof. Daman’s dream, his failure, his tragic suffering all constitute the main plot. Other characters –like Shomaishri, Minaram, Sohen, Bajuram, Uduram, Anathi –are his subsidiaries. Daman dreams of and acts for them, these characters can not shine in life which makes Daman sad, Sohen loss his hand, Daman is frustrated, Minaram is compelled to resign the teaching profession and join the business against his capacity, Uduram and Anathi leave home, Shomaishri and Sohen commit the suicidal act because of Prof. Daman. Therefore, Prof. Daman remains the main protagonist of the tragic play, Horbadi Khwmsi.

There is no doubt that Prof. Daman is the protagonist of the play. Despite his positive aspect in him, he has some negative aspects too. First of all, he is a dictator. He dictates all family members. Shomaishri, his wife holds him responsible for unhappiness and disturbing domestic life.

‘समायवरीः ..... नीरी शाखावणो फिसाफर गोदाउ खोराव
जावाव, वे न’आ सिरिंखार जालाबाव। (II -i : -52)
(Shomaishri : ..... Because of you, children have become helpless, this home has been ruined – (II-i : 52)

He orders Minaram to resign the teaching profession and join the business of timber merchant. Minaram is not willing to do that and therefore he says to his father:

‘मीनाराम : बयहाँग्रो गावबागाव मावनाय आरो सान्नायनि उदासी दड आफ। आ
गावनि ideal खौ खोमानो हामाय नड़ा। (I-vi : 44)

( Everybody has one's own freedom to do and think father – I cannot lose my own ideal. – (I-vi : 44)

Secondly he is a pessimist. He has no satisfaction with his eldest son Minaram, because his income is very limited. He scolds his second son Sohen as a gologroha. Sohen, unluckily meets his accident during the practical class and got his right hand cut off. Sohen can not bear with his father and therefore committed suicide. Daman can not share the happiness with his third son Bajuram when he passed the BA final and simultaneously gets the job at the Income Tax Office. It is needless to say about Uduram and Anathi. We see him administering his children strictly, but never come across that he looks after them with fatherly love and affection. He sees all their negative, but not the positive qualities.

Thirdly, he is adamant and uncompromising. His adamancy is one of the various causes for the ruin of his family. He has uncompromising nature. His wife Shomaishri has several time said to him to be lenient towards their children, specially the last too. But he does not listen to anybody else. He punishes Uduram and afterward the later left them, scolds Anathi and even raises his hands to punish her, which makes Anathi to elope with her lover. Shomaishri understands that the last two children would understand from the outer world. Therefore she requested her husband to be patient
and lenient towards them. But comes for no use. Prof. Daman takes strong action against them, the result of which are all aweful.

Fourthly, Prof. Daman is a complex character. He is not easily understood. At the beginning he is seen most ideal and simple, but later on he loses his idealism and simplicity. He begs people for Rs. 10/- and he is restless for money.

I want money. (I – vii, 43)

He forced Minaram to resign from the Govt. job and join business.

The character of Prof. Daman may be explained and analyzed in different ways and angles. But it is doubtless that he is the tragic hero of the play. The researcher sees that changes of culture as well as human behaviour and conduct stands as the main cause of conflict of this drama. From the cultural point of view, this play exhibits the meeting point of two changes – old and new, Prof. Daman represents the old and Uduram and Anathi represent the new changes. Prof. Daman’s family becomes the place of this conflict and therefore they are badly affected. Therefore, Prof. Daman may be said to be victimized by the new changes and new culture.

5.4 (ii) SHOMAISHRI : THE INNOCENT WHO HAS BEEN VICTIMIZED :-

Shomaishri, the mother of five children and wife of Prof. Daman is very innocently victimized by the conflict of father and children. She is an ideal and simple mother who cherish all her children equally. She gives her motherly affection to her five children. Her affection can never differentiate children whether naughty or good, disabled or normal. She is a good mother and tries to bring up them with affection.

Sohen becomes handicapped and used to sit idle at home. Father Prof. Daman scolds him his uselessness and hurt him. But mother Shomaishri can not differentiate Sohen whether he is handicapped
or something else. Sohen is her son before the accident and after the accident. Rather her affection to him increases because Sohen is in need of mother’s love and care.

Uduram is a bad boy, he is a knave. He uses to drink wine, smoke and play cards with his friends. Father Prof. Daman tries once and again to rectify him but fails. Lastly father sent him out of home as a knavery and naughty boy. One day Uduram is arrested by police and sent to jail. But mother Shomaishri can not but to help him out of her motherly affection. She knows Uduram’s envolvement in some unwanted activities. She can consider Uduram because he is born from her womb.

When Prof. Daman punishes Uduram, Shomaishri comes for Uduram’s help and says:

\[\text{\textbf{Somaishri (Loudly) set him free -! He is my son -I gave him birth. He may be bad or good, yet he is my own. You can not torture my son.}} \text{ (I-iii :25)}\]

Shomaishri hears that her son is atruant. Yet she consideres him and once she gives him Rs. 5 to enjoy cinema.

Her affection and faith towards her daughter is also unquestionable. She defends Anathi several times from her father. Shomaishri understands that Anathi and Uduram are doing something which are not acceptable, but she believes that they would understand in due course. Her motherly affection and belief helps her to have this conclusion. Therefore, she several times asks her husband not to be so emotional and impatient.

But all the three children whom she cares more shattered her love and affection. Uduram
leaves home, but gets arrested and sent to jail. Anathi elopes with her lover and Sohen unable to tolerate his father commits suicide. These three acts killed Shomaishri too. Shomaishri has lost all her five children one after another. She bears heroically all these situation and circumstances. To lose one’s own children is very sorrowful and woeful. Shomaishri, from the above analysis may be regarded as a memorable tragic heroine of Kamal Kumar Brahma.

But there are some scope to discuss Shomaishri as a negative character. There is no doubt that she is a good and affectionate mother to her children. The love and affection of Shomaishri towards her children sometimes help her children to become bad rather than good. They get moral boosting from her and sometimes it helps them to cross the limitation. It is Prof. Daman who alleges her for the failure of their children. He says to her:

“दमन: फिसाखी आ गोदाा सोराक खालामाथि समाय ! नौसो खालामाथि, नौनि जाम्बी आदब आखु आसो खालामाथि। नौ फिसाफोरखी Proper Guidance होनो रोखिे
- मिधिगी!” (II - i: 52)

(Doman: I have not made the children perplexed! You make them, your stupidity makes them so. You could have not given them proper guidance understand! (II – i : 52)

Yes, Shomaishri does never control them, guide them, even never say their’s are wrong. Rather she always tries to defend them from the angry of their father.

She fails to understand the simplicity and goodness of Chaibary, her daughter-in-law. Anathi complains and she directly takes Anathi’s side and rebuke Chaibary. She always complains against Prof. Daman and holds him responsible for the deteriorating domestic condition. Shomaishri’s attitude really boasts Uduram and Anathi to go ahead with their activities. This may be assumed that her love
and affection to her children makes her blind and she can not see properly what is right and wrong. Shomaishri is a living character and therefore her mistakes are also inevitable.

5.4 (iii) UDURAM AND ANATHI: GROWN UP IN THE PERPLEXED PERIOD

Udoram and Anathi, the two younger children of Prof. Daman are grown up in the perplexed society. Their activities are the main cause, which disappoint Prof. Daman frequently. And it will be observed that Prof. Daman’s home is disturbed by their activities.

Prof. Daman does foster some sweet dreams upon his children. But he sees that his dream has been befallen one by one. He is troubled and agonized by them. Udoram is a truant boy, he does not go to school, he stops going to school and befriended with some naughty boys. He uses to drink, play cards and smoke cigarettes. None of these is considered and therefore Prof. Daman turns him out of home. Udoram drows his mother’s love and affection, but can not change himself. He is arrested and sent to jail.

The rigorous punishment of jail does help Udoram to remorse and to be a changed boy. He comes to his father, begs pardon for his mistakes and promises to be with his father.

On the other hand, Anathi enjoys her days along with her lover Uzir. Anathi thought that the world is only for her and therefore she would enjoy and do whatever she wants to do. In her father’s college she gossips with her lover and goes for outing. She engages Helaram, the old man as a peon to hand over her love letter to her lover Uzir. She does openly challenges her father that Uzir is her boy friend. Lastly she elopes with him. It is needless to say that Udoram and Anathi are the main cause of Daman—Shomaishri quarrel and quarrel is the immediate reason for the downfall of Prof. Daman’s home.

The character formation of Udoram and Anathi may be taken symbolically. They together
represent the new arrival in the field of culture and then Prof. Daman may also be taken as the representative of the older period. The new arrival in the field of culture always runs without any system, discipline, ethics and moral. Therefore, it may be said that the new arrival in this field is a matter of headache for the older people.

Therefore, the confrontation between Prof. Daman and Uduram – Anathi is symbolically the confrontation of the old and the new and their meeting is a matter of compromise. Their failure to consider each other is none but the failure to compromise the two ends, old and new culture.

5.5 In case of character delineation it is seen that the playwright drops some major characters. Shombaru’s wife and Lorgo’s family are not seen in the play Gwdan Fwisali. There are good chances to create them, but he has not created. Again he has created an illiterate male protagonist- Gwmjr. In the play Horbadi Khwmsi too he drops some major characters. Aniram and Shwibari go to Karbi Anglong for business and never come back.
End Notes:

1. **Biban**: A stage in the performance of *Bodo* marriage, where parents of bride-groom carry rice-bear, betelnuts and many things to the parents of bride before the actual marriage is being celebrated.

2. **Bathou**: Traditional religion of *Bodos*.

3. **Solomon**: Use to talk about the very wise person. It originate from Solomon in the Bible, a king of Israel who was famous for being wise.

4. **The White Devil**: A melodramatic play of John Webster.

5. **Webster**: An English dramatist of the Victorian age.

6. **Abir**: A kind of coloured powder use to play in Holy festival.

7. **Dol jatra**: Festival of colours.