CHAPTER- VI
Theme, Social Picture
and Appropriateness of Title
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THEME, SOCIAL PICTURE AND APPROPRIATENESS OF TITLE

6. In this chapter theme, social picture reflected in the plays and appropriateness of the titles are analysed.

6.1. THEME OF THE PLAY OF GWDAN FWISALI: It has been clearly seen that the play is written depicting some part of social picture of Bodos of the period of 1910s–1940s. But the main objective of the dramatist behind the creation of this play is to generalize the need of religious philosophy to teach mass people who has been in the way of total disappearance from the rich political, cultural or religious dominance in the past. So, keeping in view of the above, the dramatist has created this drama where he has emphasized the following themes.

6.1 (i) Holiness of mind with holy horizon is the primary aim of life. This philosophy does bring unity and happiness among people by which one can do successfully as per god's will.

It is seen in the life of Shwmshri. Early in her life her thought was mixed with some worldly desires and passions and therefore she was emotional one. But she becomes happier since she prepares to become a nun and stays at Songraja's ashram. Her moral flame has transformed her into spiritual mother. Shwmshri, the spiritual mother is able to forget the previous worldly relationship with Gwmjwr, forgives him like a mother forgiving her children. She cultivates her happiness by receiving and keeping Lokhob along with her at the ashram. Songraja does not bear any difficulties and suffering, since he is able to give up any sort of worldly desires and passions.

Lokhob, Shombaru, Gwmjwr, Shinkhaori, Bugob and many others do suffer in their life because, they do not get moral flame in their life. But Shombaru is seen searching for it, and he
really receives it. Others are seen getting the same in the way of their life or accidentally.

6.1 (ii) Another theme of the play is that people commit error out of unconsciousness and do suffer throughout life. Here, this theme applies to both Gwmjwr and Goyti as well as Lokhob. Gwmjwr forsakes his love to Shwmshri and marries Goyti as soon as he hears about her illicit love affairs with Lanth’s son and Goyti also accepts Gwmjwr’s proposal no sooner does she gets the same news. But when reality comes into light both of them do suffer mental agonies and guilty conscience.

Likewise, Lokhob also suffers a lot because of his unconscious misdeeds. What Lokhob has done is an act of senselessness. The Same was about to happen to Shwmshri too. She has also resolved to finish her life by jumping into the river. But her negative apprehension about life has been rectified by Songraja’s teaching.

From the above discussion, it is seen that the play has universal theme. It has been general phenomena for all people that disciplined life is the key to success. Further more, emotion does, at the most time bring agonies and sufferings or defeat in life.

6.2. (ii) THEME OF THE PLAY : MINGMANGNI SIMANG :- The theme of the play is a journey from the real world to the dream world. The theme of the play shows that this journey is not justified and never to be welcomed. This journey is not advisable, because all the travelers of this journey meet bad days and some of them do disappear from both the world

(a) The first group of this journey is Hadang and Chilati. They make their journey from Khantalguri village (Kokrajhar) to Mingmang (Gogamukh). Their thought and belief is that luck has forbidden them to live here at their native place. Therefore they want to change the place from Kokrajhar to Mingmang. The sweet and heavenly life of Mingmang has been calling Hadang and Chilati. They belief that to be here at Kokrajhar is to die out of starvation and to be there at Mingmang
is to live happily with plenty of everything – like fooding, shelter and dresses.

‘मिमाै नि गोदै। सिमाडा जोङ्खो हाँखाड हरबाय चिलाथी, जौं थानासियोन।’ (1-iv, : 49)

(‘The sweet dream of Mingmang has called upon us, Chilati, we must go’ (1-iv, : 49)

This inner calling made them to sell all the paternal property and even their daughter Birola. They sell both of them to Anaram and go to Mingmang. But no sooner do they arrive there at Mingmang, they can understand that they have been deceived by Leben, the land broker. They do not get even an acre of land there, nor met Leben. Out of total frustration they decided to return home. But he is Tophla, who takes Hadang and Chilati before Mehersing, for nothing but to bring their total disappearance. Mehersing shelters them not out of his kindness but to fulfill his illicit thought.

Mehersing makes all arrangement to elope with Chilati and he succeed in his trick. So, Hadang lose everything one after another such as his native land, paternal property, two children, wife Chilati and lastly the dream, which he has been caring tenderly since long days back. So, Hadang and Chilati’s journey from the west to the east ironically ended in smoke.

(b) Bidan -Birola’s dream of travelling from the real world to the dream world may be regarded as the second theme of the play. Bidan, the educated youth of a rich family dreams of uniting the poor with the rich. He wants to bring his dream into reality by marrying Birola, who is not only a daughter of poor Hadang, but also an uneducated. Bidan is very sad to see the wide disparity between haves and haves not. The vast differences, according to Bidan is the main hindrances in the way development.

Bidan, therefore promises to set himself as an example for the compromise of poor
and rich. This compromise, he thinks would help to do unitedly and this unification would certainly be the best way to bring his dream into reality. He wants to be a torch bearer of the development of the society. He can not bear with that rich should be richer and poor should be poorer. He is unflinching in his dream. This dream helps him to avert from Johon’s gang.

But Bidan’s dream and promise are of no avail before his father. Anaram warns Bidan and Mairai, for dire consequences if they oppose. Bidan finds the stumbling block. He is astonished at his father’s behaviour. His astonishment is doubled when Birola stood by Anaram’s side. He is numbed by the activities of these persons and therefore flees from his father’s home.

This very incident does shatter and spoil Bidan’s dream. Forgetting about his dream and promise, he silently stays somewhere near Medaghat. He suffers from incurable diseases. Birola gets married with Anaram, and shot dead the same night by Johon, her brother. Bidan is charged with and sent to custody on the suspicious murder case of Birola. This matter then kills Bidan’s body. His mind had already been killed long ago.

This incomplete dream of Bidan-Birola is also a theme of the play. By this dream Bidan foresees many changes. But his own father has distorted his dream and promise. Bidan-Birola’s dream was traveling from the real world to the dream world, but without success. So this unsuccessful journey is one of the themes of the play *Mingmangni Simang*.

(c) Thirdly the dream of Anaram to marry a young girl Birola whose age is equal to his youngest daughter is also reminiscent of the theme of journey from the real world to the dream world. In his real world, Anaram is a rich and respectable gentleman having an obedient wife and an educated son. But he has indomitable lust for wealth, fame and sex.

His proudy nature and greed for sex dominates other feelings like fame and defame, pity and fear, grace and disgrace. The lustful and shameless Anaram purchases Birola from her father.
Hadang like a dalal in a for sacrifice. Later on he tries to use Birola for his purpose. Birola was treated as a goat kept infront of temple.

Anaram is well aware of the fact that his son Bidan and Birola has good faith on each other. Yet, he has married her. He not only marries her but also turns Mairai and Bidan out for blocking him in his happy second marriage. Anaram cherishes for Birola and by marrying he wants to rejuvenate new life style. His lust has made Mairai and Bidan as his enemies. This dream has made Anaram blind to the reality. He has lost the reasoning power. And lastly has brought his total doom. Because before marriage, Mairai and Bidan has left him and his home, Birola is also shot death, Bidan has died of incurable disease and Mairai disappears. Anaram can realize his mistake and apologizes for his unholy activities. Thus it is seen that Anaram’s dream that journey from the real world to the dream world is full of risk and dangerous too.

Chilati gets his dream fulfilled in reality. But she also can not enjoy it. She feels guilty and full of remorse. Chilati searches happiness along with Hadang. She regards and respected Hadang as her source of shelter and saviour. This fulfillment of her dream by illicit way is not included in the theme.

The theme of the play is the travel from the real world to the dream world. And this travel is never to be welcomed. Because Hadang has disliked his birth place and feels hard to cope with it. Therefore he dreams of Mingmang, the place which may give him happiness in life. But the more he tries to fulfill it the more he loses one after another. Bidan has also a dream to eliminate the wide disparity between rich and poor by just marrying Birola. He also fails to materialize it and gone to death. The last one is Anaram. His dream is also ended in smoke. So, it is seen that none of the three dreams is completed. These dreams rather makes
them to suffer in their preceding life. The theme of the play is to ignore the reality is nonsense and full of risk. Again to wander in the dream world is inclusively dangerous too.

6.3. THEME OF THE PLAY RAJA IRAGDAO :- The historical play *Raja Iragdao* has two themes. These are revenge motif and the tragedy of power and life. Both the themes have universal appeal. These are discussed below:

(a) THE RVENGE MOTIF : Revenge motif is the main theme of the play *Raja Iragdao*. Tularam takes revenge on King Iragdao for killing his father Kohidhan. He conspires and betrays the king. Shwmbwr also takes revenge on his brother Iragdao. He alleges that he has been treated step-motherly affection. Induprobha, his wife, the queen of the Kachar state also takes revenge on her husband-king Iragdao for misbehaving and insulting her. Queen Induprobha’s revenge is completed when the king and his brother Shwmbwr are assassinated. Gambhirsing, brother of Induprobha, the ambassador of Manipur to the Kachar state also takes revenge on king Iragdao for taking stern action against him and for driving him out from the state.

Tularam senapati’s father is killed by king Iragdao. Kohidhan has his allegation against the king Iragdao that the later was going to eliminate the existence of the Kachar state. He had allowed *Hindu* religion to preach among Kachari people and forced to accept the new *Hindu* religion ignoring their original and traditional religion. Along with it their language, culture and distinct identity were about to disappear.

Tularam, the son of revolutionary leader Kohidhan can not forget his father. Tularam has his opinion that his father was right. His father did try to restore the complete freedom, but he was assassinated.

Tularam promises to establish that his father was right. Therefore he makes a secrete truce with Manipuri king Marjitsing. Tularam takes Shwmbwr’s hand too in the anti-king campaign.
Tularam provoks Shwmbwr as the next king of Kachar.

Tularam shows his revolt against the king by his acts. He does not attend the morning assembly where king, queen and soldiers pay their homage to the previous kings of the state. Instead, he keeps himself busy with Gambhirsing conspiring against the king. He openly revolts and exposes his willingness to raise arms against king Iragdao.

Tularam conspires and betrays Iragdao. The Kachar-Manipuri war is declared, Tularm is appointed as the commander-in-chief of the war to lead all armies of the Kachar state. Tularam betrays him and does the most traitorous act against the king. He joins the enemy group and defeats the king. The king flees to the camp of Alumingia with Belsri. Khwmdwn, the deputy army chief of Kachar state is killed, Shwmbwr is also arrested and the loud laugh of Tularam-Manipuri armies echoes in the palace.

King Iragdao’s life and his kingdom are ended tragically due to Tularam’s revenge taken upon the king. Therefore, the revenge motif becomes the main theme of the play.

Shwmbwr, the younger brother of the king Iragdao also takes revenge upon the king Iragdao. Iragdao appointed Shwmbwr as the thanedar of the north Kachar. But Shwmbwr thought that he has been deprived of by his brother. He wants to be the king of Kachar State. Shwmbwr has been inflamed by Tularam who provokes him as the future king of the state.

The provocation for the throne makes Shwmbwr to join the conspiracy and ultimately to send his soldiers to Tularam, the prime-conspirator. Iragdao is defeated, becomes a puppet king and lastly assassinated.

Next comes Induprobha, the queen. She wants to take revenge on her husband king Iragdao. Because, she being the wife of Iragdao has lost her humanity. She being the queen of the Kachar state has been insulted and inhumanized. She has lost her culture, religion, and
most of all her being.

One day in Act –I, scene – iii, Gambhirsing is driven out from the Kachar state for his conspiracy against the life of the king and Kachar. Induprobha comes and asks the king for his judgement against her brother Gambhirsing out of her angry, Induprobha says to Iragdao:

‘राज्याधिकार, विदिभ्यं बेनो जाँचोगै। नाथाय बेखौं मिलिखादो
-इन्दुप्रभा नोनि राईजोवाए अर सुणेन।’ (I –iii )

(Politics; let it happen. But you should know- Induprobha will set fire on your state., – (I –iii ).

Induprobha, with the help of her brother Gambhirsing successfully assassinates the king Iragdao at his own palace. Thus, Induprbha accomplishes her revenge on her own husband king Iragdao.

Gambhirsing, the ambassador of Manipur to the Kachar state, also takes revenge on Iragdao. He ignores his due responsibilities and thought to avenge on Kachar. He joins the rival group Tularam actively participats in the conspiracy. He challenges king Iragdao and gets the punishment by being driven away by Iragdao.

Gambhirsing flies to Manipur. He kills Khwmdwn during the war of Kachari- Manipuri. He than assassinates the two brothers –Iragdao and Shwmbwr. Induprobha and Gambhirsing enter and Indupropha orders Gambhirsing to proceed with his destined work. She says:

‘( अन्दर सिडाच आसि खिन्दानाचे) थां –बेनो थार
बोधौर। जोनि लाजिनांनाचे फिन साजां होनो बेनो
सप। थां आवागाय लां, थां-थां।’ (III –ii : 77)

(Pointing out to the indoor: Go –this is the right occasion. This is the time to avenge for our insult. Go –forward; go–go.– (III –ii : 77 ).
It is a gruesome moment that Irgdao and Shwmdwr scream out for help. And it becomes more awful to see Gambhirsing with the cut head of Irgdao! It is the final stage that Irgdao is avenged. Gambhirsing and Indupropha thus put the full stop to Irgdao’s life.

**(b) TRAGEDY OF POWER AND LIFE** :- The tragedy of power and life may be taken as the second theme of the play. Tragedy in Irgdao’s life comes as a king of the Kachar state, but not as the man he is. Irgdao being the king of the Kachar state becomes the enemy of Tularam, Induprobha, Shwmbwr, Manipur, British East India Company and such others.

Tragedy in Irgdao’s life surrounds him from all corner. These enemies may be divided into two: such as internal and external. The conspiracy and traitorous act of Tularam, Induprobha and Shwmbwr comprise the internal and the external enemy comprises the Ahoms, Manipurs, Burmese and most dangerously the British East India Company. The dangerous situation which the king is facing is disclosed by Belsri in the opening scene of the first Act. She comes and says:

‘अर महाराजा! जेरंबो अर!/ हागोनदा महाराजा, बेआरखौ खोमोरनो ?’ (I -i : 7).

*(Fire, oh king, Fire everywhere. Can you, my king to put out these fires, (I -i : 7).)*

Later on we come to know what the fires are. We come to know that the king is not able to put off. These fires are the conspiracy and traitorous act of Tularam, the army chief, Induprobha’s villainous act, Shwmbwr’s foolishness and idle dream for the throne, Manipuri king Marjitsing and Gambhirising’s attempt to merge the Kachar state and the rise of British, Burmese and Ahom’s power.

These powers endangered Irg dao’s life. These dangers belittles Irgdao’s life and power. Among these dangers which surrounds king Irgdao, Tularam and Induprobha are the most dangerous than others. They both revolt against the king, other powers like Manipur and Burmese
are benefited. Lastly, king Iragdao is assassinated by his own wife.

Iragdao himself understands that his power of the king has brought him into greatest danger. For him, power creates enemies and thus shortenes one’s life and happiness. He says that power is for headache.

‘(..........नाथाय राजा जानाया गोरें न फंबाय, बेयो
गोजोन्ये थनो थाक्षय नडः बेयो दुसरूनि थायायसो, अरायबो गावनो थायायसो।
.....राजा जानाने राजानि हायाखो आँ नाकुनो हायाखे फंबाय आरो हायाखे
होनानैनो फोरजा फिसा, बाय-बाहागि राजबो आँखौ मोजा मोनत्या।)’ (I —
iii : 31)

(But to be a king is not an easy task my brother, it is not for peaceful living. It is for sorrow, to weep all the time. ...I could not accomplish being the king and for this failure my subjects, my kins- none do like me. (I —iii : 31)

6.4. THEME OF THE PLAY HORBADI KHWMSI : - There are three themes in the play. These are—the theme of moral responsibilities of parents and children, cultural changes and its impact on society and lack of self realization. All the three themes are elaborately discussed below:

(a) THE THEME OF MORAL RESPONSIBILITIES OF PARENTS AND CHILDREN:
MORAL DEGRADATION :- The relationship and understanding of parents and children for keeping the happiness and prosperity is one of the themes found in the play. Prof. Daman, the protagonist of the play maintains himself to be morally good. He does never let loose his character and compromises with morality. He sacrifices himself for the sack of morality.

Prof. Daman believes that parents have all responsibilities towards their children in making them
socially and morally good ones. He thinks that parents should take all necessary steps to mould their children socially and economically viable ones. On the other hand he also believes that children can never cross the barrier of parents. They are biologically bound to abide by their parents. This belief, rather the main theme of the play remains the centre of the conflict of the play Horbadi Khwmsi.

Prof. Daman, the father, looks happy with his eldest son Minaram, when the school teacher Minaram wrote poems. The father took all informations and necessary actions regarding the publication of the anthology of poetry of his eldest son. But the father–son conflict comes after the father’s retirement. Scarcity of money which arises after the retirement changes Prof. Daman and makes him hanker after money. His dissatisfaction with Minaram starts when he fall on severe financial crisis. He forces to resign Minaram from school teacher and join the business. Minaram, contrary to his willingness and capacity obeys his father and joins the business.

Father’s dissatisfaction and negative impression on Sohen grows when the later sits idle at home after the accident. Sohen was one of the sources of happiness for Prof. Daman, but it becomes rather a curse after the accident. The affectionate Sohen turns into an insignificance. Sohen’s presence poured some kind of happiness, but now tragedy looms large. Prof. Daman rebukes and insults Sohen as a golgroho, the ominous presence of the family. Prof. Daman’s love and affection and his cherished dream is no longer survive. Father’s malevolence hurt Sohen which leads him to commit suicide.

Prof. Daman is not satisfied with his third son Bajuram because of his jovial nature. Moreover he feels elated with Bajuram when he passes the graduation and joins the service.

Prof. Daman bestows his love and affection in abundance to his youngest children—Uduram and Anathi. But his cherished love is shattered by these two children. They behave and act according
to their wishes. They do not care their father. Prof. Daman, the father always gets angry upon them. He
tries to control them but fails. Conflict between Daman and Shomaishri always take place. Prof.
Daman holds Shomaishri responsible for failure of their children and vice versa: Shomaishri says:

"समायकी : नौंनि थाखाबनो फिसाफ्रा गोदाड सोराव जाखाब, बे न'आ सिलिण्वार जालांबाव।
(गाबै
गाबै सियाराव जहै यो)’ (II –i : 52)

(Somaishri : Because of you, children have become helpless, this home has
been ruined. –(II –i : 52)

Then Prof. Daman replies and accuses her

"दमान : फिसाफ्रा आं गोदाड सोराव खालांमनावन् समाय ! नौंसी खालांमदों, नौंनि
जाम्बी आदब आहुआसी खालांमदो। नौं फिसाफोरखी Proper
Guidence होनो रोजख़ी!’ (II –i : –52)

(Daman : I have not made children helpless Shomaishri.
You make them helpless; your foolishness and
witless makes them so. You can not give them
proper guidence . – (II –i : 52)

Uduram, the youngest son harasses his father. He does not go to school, he uses to
smoke, drink and play cards. But Prof. Daman wanted that he should be like a pole star of the
family. But Uduram becomes the most dangerous and rotten. Secondly, Anathi is also the main
cause of conflict held within the family. Prof. Daman wants that Anathi should acquire education
and as well as mould her character from college education.

But, Anathi is full of passion and romance, who always enjoys life with her boy friend. She
proudly claims that Uzir, the youth of her age, is her boy friend. She leaves home and goes away with
Misunderstanding and harshness towards each other stand as the main cause of the failure of Prof. Daman's family. This leads to conflict and it is seen that Prof. Daman enters into conflict with all members of the family. There is domestic tension and unhappiness. All the members of the family suffer; Prof. Daman becomes blind and suffers from loneliness, Shomaishri after losing her children one after another commits suicide, Minaram resigns his teaching job and joins business, Sohen also committed suicide, Bajuram gets none to join in his joyous moment when he passed graduation and joins the service and lastly the youngest two children are driven away from home for their unjustified activities.

The family of Prof. Daman is totally ruined because of the lack of understanding, Prof. Daman, the father fails to understand his children. He can not understand Minaram and forces him to join business. And his greatest failure rest with Uduram and Anathi. He fails to understand that they both are grown up in the modern and complex culture. There are vast differences between the social atmosphere of his time and the present.

On the other hand his children and Shomaishri also fail to understand him. Prof. Daman was grew up with the strict moral code of conduct. In his time morality was not compromised and the activities that Uduram and Anathi are none but immoral activities. They again fail to understand the mind of retired Prof. Daman. It is natural that each and every employee has to bear the agonies during and after retirement.

This is to be called moral degradation. The strict moral code of conduct found during Prof. Daman's time are now seen no more. This is found decreasing day by day with the advent of new civilization and culture. This is clearly seen with Uduram and Anathi. Their behaviour show the moral degradation.
(b) THE THEME OF CULTURAL COMPROMISE: Cultural compromise is the second theme found in the play. This theme of the play makes some of its characters as type characters. These are Prof. Daman, Uduram and Anathi. Prof. Daman represents the cultural trends of his time and Uduram and Anathi together represent their times. Prof. Daman represents the decent culture, whereas Uduram and Anathi represent the complex and myriad problems of modern life.

Prof. Daman's culture is the culture of morality and simplicity. Moral code of conduct and simplicity in behaviour is the cultural trend of the period of Prof. Daman. People of his time are most disciplined, faithful and loyal. But the modern culture where Uduram and Anathi grow up is complex and haphazard. It creates chaos and turmoil in the society. These two sorts of people grown in the two different cultural set up are brought together in this play of Horbadi Khwmsi.

Prof. Daman is very disciplined and straightforward educated person. He does never compromise with the morality and decency. He thought and believed that all his children should grow and develop their characters like him. But Uduram and Anathi, on the other hand do not pay heed to their father. They behave and act according to their surroundings. Uduram starts to smoke, drink and play cards. Prof. Daman never like nor approve of them. He tries to stop Uduram from such activities, but Uduram does not respond to his father, more over he multiplies it. Anathi, the only daughter also very naughty and light minded. She is reading in her father's college. She does not attend the classes, but uses to spent time by gossiping with her boy friend Uzir.

Prof. Daman is hurt by the activities and behaviour of his children Uduram and Anathi. He tries to rectify them, but fail. The more he tries the more they behave excessively. Prof. Daman holds Shomaishri responsible for such situation, he asks her to take some measure to control them. Shomaishri
takes on children’s side and tries to save them from the harsh attack of their father.

The conflict between the father and the children is not the conflict between human beings, but it is the conflict between the two cultures—old and modern cultures. It is the conflict of discipline and indiscipline, decent and chaotic society, and it is the conflict between the simple and complex cultures. These two cultures are brought together—unable to unite nor stay together. Cultural compromise is next to impossible—therefore Prof. Daman—the father and Uduram and Anathi—the children cannot stay together. These two forces always try to establish their existence, but fail. Shomaishri remains in the centre who is victimized by both the sides.

Therefore, the cultural compromise—its impossibility to compromise is shown here in this play and this theme stands as the second theme of the play—Horbadi Khwmsi.

(c) THE THEME OF SELF REALISATION :- Lack of self-realization is one of the themes of the play. All the characters except Minaram and Chaibary, are lacking in self-realization. Prof. Daman, Shomaishri, Sohen, Uduram, Anathi, Bajuram and Makan are lacking in self-realization. This lack of self realization created the problem of Prof. Daman’s family. All the characters right from Prof. Daman thought that they are right, where as others are wrong. Prof. Daman thought that he is alright, he has been doing for the sake of welfare of the family members. He thought that he has been serious and conscious enough to build the characters of his children. He adopts uncompromising attitude towards Uduram and Anathi because they behave immoral and outrageous. Uduram and Anathi leave home after they counter his rage and threatening. He again order Minaram to resign the teaching profession and join business. He calls Sohen who has lost his right hand in the accident as the ominous being and pushes him to commit suicide and he frequently castigates his wife Shomaishri
for being so stupid. She being broken her heart by the disappearance of her children one after another, Sohen's suicide and her husband's outrageous cry pushes her too to commit suicide. Prof. Daman, the educated and learned gentleman is never seen realizing his being and limitation.

His fatherly endeavour, advice and affection is hardly seen throughout the play. He fails to understand the heart of a mother, passions and pastime of growing up youth and can not understand and share the agonies of a handicapped Sohen whom he call as a gologroha.

On the other hand there is Shomaishri who also fails, rather never tries to understand the mental stress and agonies of Prof. Daman. She fails to realize the outrageous activities of Uduram and Anathi. She all the time tries to defend them, and indirectly encourages them to indulge in the activities they like. She takes part with her children and single out Prof. Daman. She thought that Prof. Daman is the sole responsible person for the family dispute.

Shomaishri and their children fail to understand Prof. Daman and his mental stress and agonies. Prof. Daman was grown up in a polite and gentle society—where morality and sanctity was emphasized more. Again they can not, never try to understand the mental position of the retired Prof. Daman. Uduram and Anathi do never care and respond him. Sohen also does not try to understand him. They all hold Prof. Daman responsible and try to show themselves free of any guilt and problem.

So, the lacking of self realization, is one of the themes of the play. Like Prof. Daman other characters also never try to understand him and this lacking remain as one of the reasons of the rift amongst family members.

6.5. (i) SOCIAL PICTURES DEPICTED IN THE PLAY GWDAN FWISHALI: Literature is the mirror of society, likewise Gwdan Fwishali also depicts some
pictures of the *Bodos* of the period of 1910s – 1940s. The *Bodos* are inhabitants of rural area and mostly dependent on traditional form of agriculture; there are episodes of the poor cultivators, their traditions and beliefs, festivals and worships. These pictures are discussed below.

(a) Co-operative work or collective and mutual harvest of paddy is a tradition of *Bodos*. This tradition is seen in the play. It is in the Act – I, scene- i. Shwmshri comes back from serving lunch to the co-operative workers. *Bodos* call it *gathajanai*.

(b) To catch fish by different means in rivers, ponds, lakes etc is also *Bodo* tradition. In the same scene of the same Act-1, scene -i, Goyti, Shwmshri’s friend is seen going for fishing in river by *jekhai*.

(c) There is tradition among *Bodos* to make friendship by formal contract. This friendship is made between person who has normally no siblings. So, there is this sort of friendship between Lokhob and Lantha and Shwmshri and Goyti.

(d) To work as a servant or maid is also seen prevailing in this society. Generally, poor parents keep their children as a servant or maid, sometimes bonded ones. Shwmshri as a maid servant at Shombaru’s house for long time..

(e) *Baisagu* is regarded as national festival of *Bodos*. *Bodo* people celebrate this festival with pomp and grandeur. During that time, this festival was celebrated in the villages. People in group wise did visit in door to door of the village, begged eggs, vegetables, rice or coins and arranged picnic. They sing songs, dance and drink rice beer if provision apply. Gwmjwr and his other co-villagers are also seen begging door to door with songs and dance.

(f) Remarriage of both widow and widower is seen in the play. Lokhob, the widower remarries Shinkhaori. But it is also a bitter experience for them that step mother or any second wife always becomes wicket. They always become mother of *Tezimola*. Same happens to Shinkhaori who never
thinks positive for her husband and step daughter. She is the agent of destroyer of Lokhob's life and
Shwmshri.

(g) Marriage by elopement is seen in the play. Bugob and Shinkhaori develop illicit love affairs and
later on elope.

(h) *Biban Labwnai* is one of the tradition related with *Bodo* marriage. This is that the parents of
bride- groom must carry *biban* to the house of the bride. The *biban* consists of rice- beer, pork,
areca nuts and betel leaves. This *biban* is carried either before the marriage proper or during the
marriage. These goods are kept into two earthen jars, tightly closed, picture of sun, moon and stars
are painted by lime on the surface of the jars and tightened to the two sides of a bamboo pole. The
person who carries it on the shoulder is known as *Barlangpha*². Lantha brings *biban* in the name of
Shwmshri. But this ceremony is not seen in the play, rather reported.

(i) *Moujadary* exploitation to the tenants is also presented in the play. Shombaru is a literate, landowner
moujadar. He cheats and exploits his tenants. He cheats Lokhob, exploits him by purchasing Lokhob's
fertile land on the false charge of non-payment of revenue, cheats Lantha and others .

(j) Mass illiteracy among *Bodos* is presented in the play. Only two characters- Shombaru and
Songraja- are literates, others including the protagonists are illiterates. The two literates are also not
highly educated.

(k) Religious up-liftment is nicely represented by the activities of Songraja. The plot of the play is
collected from the period of 1910s-1940s. This is the most important period among *Bodos*. During
this period Gurudev Kalicharan Brahma adopted the *Brahma Dharma* from a Hindu Priest
Paramhangsa, and formulated a new kind of dharma and preached it among *Bodos*. This received a
glorious welcome in some parts of the present Kokrajhar and Chirang districts. Being influenced by
new dharma, which is commonly alike with the traditional religion of Bodos, some unwanted social activities were reformed, people become more disciplined and the living standard have also developed. He is Songraja who plays this role in the play. He is successfully win in reforming some activities and faith. Thus, it is seen that characters are made more disciplined ones.

(i) Most of the Bodos, by nature have drinking habit and in comparison to other, communities they are idle. They are not actively bread earner, they do not know the importance of education. They are very lazy, and out of their drinking habit and laziness most of them are poor. They think only about two meals in a day. Therefore, inspite of having better life style, they are getting poorer life style.

This reality is represented nicely by the play. All the characters have no future vision, they are idle, drink more and become poorer day by day. As this habit continues, one day they totally extinguish, Lokhob, Lorgo and Busha become poorer. So, amongst many the best represented social pictures are religious upliftment, idleness, poorness and mass illiteracy of Bodos.

6.5. (ii) SOCIAL PICTURES DEPICTED IN THE PLAY MINGMANGNI SIMANG

:- The play Mingmangni Simang is undoubtedly a social play. This play depicts some pictures of the Bodo society that were happening during the seventies of the 20th century. The dramatist exclusively shows some negative sides of Bodo people and satirises them who are frequently changing their place of livelihood. These pictures are elaborately discussed in the following chapters.

(a) UNSETTLED HABIT :- There are many Bodo people who change their habitat from one place to another. They frequently seek new and fertile land so that cultivation and livelihood become easier. Because Bodo people has easy going nature. Mehersing, Leben, Thaphla has already been in Mingmang, the new land and new hope. Therefore Hadang and Chilati are also trying hard to go to the new land for easy livelihood. There are many dalal in every new land like Mingmang. They are
never to be trusted. There is Leben who tempts Hadang and destroys him. Leben, the dalal escapes. The family who go to new land often suffers and sometimes destroyed. Hadang has been deceived by Leben and gone into penury. Hadang lost everything that he possessed a small plot of land, two children, wife and lastly sweet dream of Mingmang.

(b) WIDE DISPARITY BETWEEN RICH AND POOR: The best thing in Bodo society is that there is no class or caste system. But the difference between rich and poor was clearly seen in Bodo society. This difference is also heard in Bidan’s speech. Moreover, Bidan’s dream, was also to eliminate this difference from Bodo society. According to Bidan this differences stands as a big hindrance to the development of Bodo society.

The richer group always tries to dominate the poor section. Existence of poor sections sometimes become negligible. Such also happen in this play. Neither Hadang’s urges to Anaram for kindness nor Birola’s sorrows are considered and listened. Hadang is again made negligible by Mehersing and Chilati in Mingmang because Hadang is penniless. Rich people are always seen proud of their wealth.

(c) MARRIAGE: Regarding marriage, this play depicts a small part of it. There is widow or widower remarriage in Bodo society. Mehersing, the rich widower of Mingmang remarries Chilati. Not only bigamy, but polygamy was also prevalent among Bodo society. And mostly the rich people or deoani does it. Such is also seen in this play. Anaram marries Birola while his first wife Mairai is living. This sort of bigamy or polygamy often creates some quarrel in the family. Anaram’s remarriage to Birola also created a big dispute in his family life.

(d) SLAVERY: Slavery, in its actual practice is not there in Bodo society. But something like
slavery is there in *Bodo* society. There is a system of keeping servants and maids. Sometimes, parents of a servant or maid bring money in advance from the rich owner and promises for keeping their children as long as the advance money is forfeited. And in the cases of some family it is seen that parents can not recover the advance money and are compelled to authorize the rich owner to engage their child as his wishes. Some rich owner take it as their privilege and harvest the chances. Such is done by Anaram who purchases and keep Birola as a servant in his home and later on marries her in against of wife, Bidan and Birola. This system of servant keeping has many differences with the slavery system found in other countries.

6.5. (iii) SOCIAL PICTURE DEPICTED IN THE PLAY *RAJA IRAGDAO* : - This historical revenge tragedy has some social pictures too. These are elaborated in the preceding chapters.

(a) The historical revenge tragedy –*Raja Iragdao* also reflect some social pictures. This picture is about the religious existence among *Bodo* or Kachari people. Iragdao has often been alleged that he has forgotten the religion of the *Bodos* and have accepted *Hindu* religion. But the original and traditional religion of *Bodos* is not stated nor seen anywhere. The allegation that the king has given shelter for other foreign religion –like *Hindu* is proved when the Bhakat and the *Brahmin* come to Shwmbwrs' chamber and requests him to accept their religion.

Religious anomalies cause troubles to the king. Tularam accepts this as his weapon to campaign against the king. Shwmbwr also takes the same path of Tularam. Induprobha, one day, alleges that she has lost not only her culture but also religion. It may be assumed here that Induprobha meant about the entrance of Hindu religion as the court religion. Any way, from the entrance of Bhakat and Brahmin in Shwmbwr’s chamber and their tug of war to establish their religion in the state is one of the main reasons of revolt.
Another picture may be seen in the character of Iragdao too. The picture found in him is not about cultural or religious activities, but it is his behaviour, belief and thought. His conduct may be regarded as the cultural trait of Bodos of that time.

Iragdao, the king of Kachar is a man of complex character. It is that Bodo people are simple and easy going men. They never want complexity in life and never bear risk of life. It is their trait to avoid any danger but it is not that they are coward. Simplicity in thought and conduct are seen by Iragdao as it had been prevalent among his men of his community.

This may be unearthed in Iragdao from his belief and conduct in relation to Tularam and Induprobha. Iragdao knows that Tularam’s father Kohidhan was a traitor and therefore was killed. So, his trait urges him to appoint Tularam, the son of the traitorous Kohidhan. He believed that this offer of the chief of army may build good relation between him and Tularam.

Secondly, Iragdao shows his generosity towards Tularam in Act –I, scene –iii. The arrested on Gambhirsing, but excuses Tularam from his guilt. Iragdao hopes that not conviction, but acquisition would be helpful for the welfare of the state as well as their personal relation. Therefore, he acquits him and urges him to sacrifice for the state.

Thirdly, he shows his leniency and generosity to Tularam in Act–II, scene –iii. Tularam is appointed as the commander–in-chief. Till this time, Thularam’s conspiracy has almost been made complete. But Iragdao even knowing all these takes faith on Thularam and bestows the fate of the state. So, it is seen that Iragdao shows his generosity and leniency three times.

6.5. (iv) SOCIAL PICTURE FOUND IN THE PLAY HORBADI KHWMSI :- Horbadi Khwmsi (Dark as the Night) is a modern social tragedy. Homely theme in the play is based on the
problem of parents and children and problems of cultural compromise. These problems are realistic, problems of the contemporary life. The problem of Prof. Daman is realistic. Like many of the realistic life Prof. Daman have been facing troubles with children. Parents cherish on their children, but children fail to understand and repay for it. On the other hand parents also expect more than reality. Conflict arises from not being able to redress these imbalances. Prof. Daman fosters hope and expectations on his children, but none of them can have materialized his dreams into reality. He feels unsatisfied with the school teacher Minaram, because he earns less, therefore he compells him to resign the present job and join the business. Minaram is fond of his present profession and he expresses his unwillingness to the business. He says:

'मिनाराम : बयाहाँ गावरा गाव माहनाय आरो सानापानि उदासी दंड आफा। आ गावनि ideal खो खोमानो हानाय नध' (I – vi : 44)

(Minaram : Everybody has his freedom to act and think, father. I cannot lose my own ideal. – (I –vi : 44)

Conflict takes place between Prof. Daman, the father and Minaram –the son.

Prof. Daman wants that his children should acquire education in the true sense of the term. He finds that his two children Uduram and Anathi have ignored his expectations. Prof. Daman considers that smoking, drinking of alcohol and playing cards are all sinful acts and he never compromises with such people who indulges in such activities.

But he sees and always confronts with his youngest son Uduram, who has all these activities. The uncompromising attitudes of both father and son becomes wider day by day and lastly father sends the son out of his home and Uduram takes the same way.
On the other hand there is Anathi whose activities also always harasses the father. Prof. Daman never considered that a young girl like his daughter Anathi should act arrogantly. Anathi—the college student of her father’s college, gossips with her boy friend around the college campus ignoring other seniors and teachers. Prof. Daman hears from other and sees with his own eyes the acts of his daughter Anathi which always trouble him greatly. They confront each other. Conflict takes place between father and daughter, both of them go beyond it and lastly Anathi elopes with the boy.

These kinds of confrontations and conflicts of father and children are rampant in the present society. Therefore, the causes of conflict found in this play is realistic.

This can again be analyzed as the reaction of cultural compromise. This is the meeting point of two cultural ends—The culture of Prof. Daman and the culture of Uduram and Anathi. Prof. Daman born and grew up within the social environment which has a vast difference between the social environment of Uduram—Anathi. They represent the two different milieus. The one group is unable to consider the other and this inability to consider and compromise each other—represent the uncompromising nature of the two cultures and this is the main cause of the conflict. Significantly this conflict is not the conflict between father and children, symbolically it is the conflict of these two milieus. They try to establish their superiority. Prof. Daman clearly says that tragedy in his life is the curse of the new era.

The play is a tragedy, because the tragic atmosphere looms large throughout the play. There is agony of Prof. Daman who suffers from ill behaviour of his children, his retirement resulting him to be penniless as well as workless. These problems trouble him greatly and turn him blind searching for light and other’s support. It is a very tragic occurrence for Prof. Daman to lose his children one after another. It is a great sorrow to look back Prof. Daman’s life. He has a beautiful and prosperous family life having wife Shomaishri and five children. Minaram the eldest son was a school teacher, Sohen the
second son was studying in engineering college, Bajuram, the jovial son was a college student and the two children Uduram and Anathi were also studying. Prof. Daman was leading a happy life and he foresaw better than that. But once the ominouse incident happens it happens together continuously.

But the tragedy started in the life Prof. Daman when the days of his retirement is knocking at the door. Prof. Daman becomes undone, moreover there are Uduram and Anathi who keep frequently troubling him. They created chaos and disturbances. The workless and penniless Prof. Daman becomes unable to compromise, Uduram goes away from home, Anathi elopes with the lover, Minaram goes to Karbi Anglong for his business, Bajuram too has gone from home to join the service, wife Shomaishri also frequently holds him responsible for the chaos and disturbances of the family life. Prof. Daman looks darkness all around him, lose his good thought and rebukes Sohen as an ominous presence which hurt him great. Father’s remark becomes Unbearable pain for Sohen, he then loses the hope of living and prefers to commit suicide. This suicide leads another suicidal act of Shomaishri. She also loses hope of living here on earth after losing all her children one after another and finally Sohen’s death. Prof. Daman bears all these heroically. The multiple problems and suffering cannot kill Prof. Daman. He is mentally and physically strong enough to bear all these. He is pitted against the society which his two children. These forces are equal in strength and power, therefore both of them suffered. The play is replete with the woes and sorrows of Prof. Daman, his wife Shomaishri and Sohen.

6.6. (i) APPROPRIATENESS OF THE TITLE OF THE PLAY GWDAN FWISHALI: - The name of the play is Gwdan Fwishali, the meaning of which is The New Horizon. The title is found appropriate to its theme.

The story of the play is that many Bodo people of that era were indisciplined due to lack of
proper spiritual guide. They were blind follower of luck. The faith made them idle, quarrelsome and finally led to penury or poverty. Lokhob was once a rich man having some bighas\(^3\) of fertile land, Lorgo and Busha has also some bighas of fertile agricultural land. But the lacking of spiritual and practical guidance turn them good for nothing. They, almost waste time by gossiping and drinking.

Secondly, the literate, revenue and tax collector of the area, landowner – mouzadar Shombaru is also lacking the same – i.e. philosophical guide. He almost in all time shows his boast upon other co-villagers. He usually does bluster or bully Lokhob, Lorgo, Busha, Shwmshri and others. By his Shylockian tricks, he levies more interests from his tenants, i.e., borrowers. On the other hand, he has thirst for knew knowledge. He invites Songraja to his residence and inquires of many philosophical realities. He asks Songraja about the omnipotence, omnipresence and omniscience of god and relation of man with god. Shombaru is seen struggling within himself whether to accept the knew knowledge about life or not. Up to Act-II, scene-v, he has not been influenced by Songraja’s teaching. In his presence Shombaru kicks Lokhob and turns him out.

But in Act- II, scene -viii, after three scenes of the merry making day- Baisagu, Shombaru is found to be a completely transformed man. As nature wears new costume during this period, Shombaru has also put on new dresses. He is seen new as a Shombaru, who approaches Lorgo, Goyti’s father, whom once he tried to cheat, for matrimonial relationship. He, politely goes to Lorgo’s house, talks with them and proposes for his son Gwmjwr’s marriage with Goyti.

Thus, he transforms into a soft hearted Shombaru from hard hearted Shombaru, from the cruel Shombaru to kind hearted one. So, by the advent of new year the villager has got two things to enjoy- firstly new year day and marriage of Gwmjwr and Goyti.

Thirdly, Shwmshri, the vestal virgin has one day, given up all worldly hopes and aspirations,
faith and belief. Being deceived in love by Gwmjwr on the ground of propaganda and having known her step mother Shinkhaori’s devilish acts upon her and her father, she loses all reason to be alive in this world. Therefore on the day when she comes to know all about her miseries and agonies she prepares to finish her life by jumping into a river.

But it is Songraja the charismatic figure who gives her new life. Wonderfully, Songraja appears before Shwmshri, tells her all about life and its relation with god. He tries to teach her that though death is inevitable for mankind, yet man should not be haunted with death. Suicidal death is a sinful act and therefore hateful too. He prolongs to explain that man is begotten of god and therefore one has some specific duty to perform. God, the creator is satisfied by our benevolence to human being, otherwise vice-versa. Further more, he says that we should be optimistic over our life and work to acquire the new horizon in life.

Lastly, Shwmshri is convinced by his teaching and decides to be a part of his ashram. Since then she becomes a nun and worships both the Almighty God and mankind. In Act-III, scene -ii. Shwmshri told Gwmjwr that she has got new horizon within the darkness and it is Gwmjwr who helped her to transform.

It is there at the ashram that Shwmshri forgets and forgives her erstwhile lover Gwmjwr. Gwmjwr goes to meet her to apologize for his mistake and to propose for marriage. Again, Shwmshri is able to give shelter and new hopes and aspirations to Lokhob. Lokhob has already lost all his worldly belonging such as—his paternal property, wife, daughter, and will to live. All these good future become possible only because of Songraja, the spiritual and moral guide. He turns into a friend, guru, guide, father, protector and over all life giver.

New thought, belief, hopes and aspirations as well as new finding about life do crop up in the
end of the play. Everybody, except Shinkhaori and Bugob, become optimistic, all of them are blessed by god through Songraja, So, new horizon comes over the sky, particularly in the village, but generally over the sky of Bodos.

So, the plot and theme of the play is well represented by the title. Alternately, the title suggests about the theme of the play. The title of the play is apt, appropriate and significant.

6.6. (ii) APPROPRIATENESS OF THE TITLE OF THE PLAY MINGMANGNI SIMANG:-
Playwright's craftsmanship is again revealed through the title of the play. The meaning of the title Mingmangni Simang. is Dream of Mingmang. The title is reminiscent of the theme of the play. The theme of the play as it has already been discussed is the dream fallacy. All major characters of the play dream of some better and happier in life and they try to fulfill these through some wrong means. They all travel from real world to dream world. But they lose everything, some of them even die.

First of all, it is Hadang who dreams of better and happier life in the place called Mingmang. He is encouraged and tempted by his wife Chilati and deoani Leben. So he has taken a wild decision to fulfill his dream by selling his paternal plot of land and the god gifted daughter Birola. Ironically he has seen at last that Mingmang is such a place where people have to weep, lose all belonging, bear acute sorrows and agonies and lastly have to die alive. Hadang has already lost home and children while he goes to Mingmang. He again loses Chilati and his sweet dream.

Secondly Bidan has also a dream of uniting the poor and the rich of his society. He thinks that the wide disparity between poor and the rich stands against society development. So, by marrying poor Birola, he dreams of eliminating the differences. But his belief can not come into reality because his father Anaram stands against it. Bidan is defeated and flees from home. His dream fails and he suffers from T.B and lastly embraces the death.
Thirdly, Anaram has also a secret and wild dream of marriage. He purchases Birola and marries her. He takes stern action against his wife Mairai and son Bidan. But his desire to have happier and more enjoyable life with Birola is also ended in smoke. Birola is shot dead by her brother Johon at the marriage night.

From the above discussion, it can be said that the title of the play is apt, suggestive and symbolic. It shows the dramatist’s craftsmanship as a skilled dramatist.

6.6. (iii) APPROPRIATENESS OF THE TITLE OF RAJA IRAGDAO :- The title of the play is appropriate. It is named after the tragic hero of the play-King Iragdao. The title of the play is considered apt and appropriate because the king Iragdao is the hero of the play. The plot of the play moves around Iragdao’s life, his state, the throne which he has been occupying and his name and conduct. The revenge motif is the main plot of the play. Tularam takes revenge on king Iragdao for his father’s killing, Shwmbwr avenges on Iragdao for not getting equal and due share for being the prince, wife Induprobha takes revenge on her husband Iragdao for insult and humiliation to her and Gambhirsing for being punished as a conspirator.

There is only one who is avenged and there are four avengers. Iaragdao was the only one who is being targeted by the combined force of the four. It is seen that Iragdao is the center of the plot. Therefore, the title of the play named after him has a good and considerable reason too.

Again, Iragdao is the tragic hero. He is the king of the Kachar state. He is the great one. So, his sufferings are also great and innumerable. He suffers a lot, which also moves our heart. When he sheds tears, we also shed tears. His cry and appeals for help to save the motherland is shattering to our mind too. When he weeps, we too weep. When Gambhirsing brings his cut off head into the outer space of the palace, we touche our neck and head to confirm whether ours are infact or not.
Iragdao is a good at heart. He may not be a good ruler and administrator, but is a better man. His goodness in heart and mind always delays and retreats him to take serious course of action against his enemies. His wisdom of Solomon always urges him to behave in most refined manner. This quality does bring his immature tragic end. Therefore, title of the play is kept appropriately after the name of its tragic character.

Moreover, here comes the name of Tularam who is more shrewd, diplomatic, warrior and intellect. But, it may be seen that Thularam is a good by his physical strength while Iragdao is by moral strength. Tularam is physically good, but Iragdao is a morally good. It is Tularam who tries to take revenge on the king and dreams to occupy the throne. It is he who has brought the enemies into Kachar state. Tularam says that he wants to bring complete freedom; he wants to save and preserve the religion and culture of their own. This is most welcome and appreciable handiwork of Tularam. But when he joins the enemy group and brings them, and subsequently king Iragdao is assassinated, as a result, the Kachar state goes under British rule, then Tularam is categorized as a traitor and villain. It becomes unbearable on behalf of the king Iragdao to shed tears and cries for the sake of Tularam's conspiracy. Thus the play has been most appropriately named after king Iragdao, the tragic hero of the play.

6.6. (iv) APPROPRIATENESS OF THE TITLE HORBADI KHWMSI: - The craftsmanship and superiority of Kamal Kumar Brahma as a playwright is again proved by the title of the play. The name of the play Horbadi Khwmsi (Dark as the Night) is appropriately given. Horbadi Khwmsi is appropriate, significant and suggestive to its theme.

The literal meaning of the word Horbadi Khwmsi is that darkness envelops the day. The day is covered by the darkness and has made unable to recognize each other. Symbolically it signifies the tragic life of Prof. Daman—who becomes unable to cope with the new era. Here in this play Prof.
Daman sees that darkness has surrounded him in the day. Prof. Daman is an educated college teacher. He being a learned man fails to harvest happiness and prosperous domestic life. His five children are also educated. His eldest son Minaram is a school teacher and writes good poems. Sohen the second son was an engineering student, Bajuram the third is very jovial and the last two—Uduram and Anathi are also school going children. His wife Shomaishri is also a good mother and wife. The act -I, scene -i where Prof. Daman sits around his children and inaugurates the book written by Minaram seems that his life would go happily, but alas! It becomes ironical. This is only a short lived that he enjoys life being a father of five children and simple and straight forward wife. He suffers from the agonies of retirement subsequently, which zeroed his monthly income. This made him to order Minaram to resign and rejoin in business. He gets Sohen, the engineering student lost his right hand in the accident and outrageous of Uduram—Anathi. These happen to befall his dream upon his children and there is wife Shomaishri who always holds him responsible for the downfall of the family. Prof. Daman holds his wife Shomaishri responsible for the disgraceful behaviour of their children. Because of her ignorance and carelessness Shomaishri has failed to rear her children.

Prof. Daman wants that his children should learn both education and behaviour and therefore he is seen much more serious to build them as he wishes to. But Uduram and Anathi never care their father and therefore act whatever they wish to do and which they thought is right. It is seen that none of the family members does care others and this has help to riff among them. Minaram goes to Karbi Anglong, Bajuram goes to join in service, Uduram and Anathi leave home, Sohen commits suicide and which is followed by Shomaishri. This way the darkness comes from all directions. Prof. Daman becomes the lone member to be at home and to bear all troubles and agonies. The title of the play signifies the troubles and agonies of Prof. Daman, Shomaishri and five children which come from
uncompromising attitude of the persons who actually suffered for.

Therefore, the title of the play is apt, significant and suggestive which again show playwright's achievement.
End Notes:

2. *Barlangpha*: The man who carries biban in *Bodo* marriage.
3. *Bigha*: Measurement of land. 100 *Lecha* or 5 *katha* make a *bigha*