CHAPTER – VIII

Kamal Kumar Brahma as a Modern

*Bodo* Dramatist
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5. INTRODUCTION : After making a critical study of Kamal Kumar Brahma’s four plays namely—Gwdan Fwishali, Raja Iragdao, Mingmangni Simang and Horbadi Khwmsi the art and technique of the dramatist is analysed on the basis of his art of plot construction, characterization, theme, portrayal of society, style and the use of language.

5.1. ART OF PLOT CONSTRUCTION :- Kamal Kumar Brahma’s art of plot construction is noteworthy. For his plot, the dramatist has not gone far away, he has found and collected these from his society. Plot of the play Gwdan Fwishali is drawn from the religious uprising among Bodos that came through Gurudev Kalicharan Brahma1 in the first part of the 20th century. For the plot of Raja Iragdao he opens the page of history—the history of Kachari kings of the 1st part of the 19th century. The plot of Mingmangni Simang is picked up from the unsettled habit of Bodos—who frequently changes their habitation. The close observation and analysis of the present society influenced by the so-called modernism; the chaotic modern society—has given him the plot of the Horbadi Khwmshi. His four plays comprise different periods. Raja Iragdao comprises the period from 1814 to 1826, Gwdan Fwishali comprises the period of 1910s–30s, Mingmangni Simang presents the period from 1960s to 1980s and the Horbadi Khwmshi represents the modern complex one. Therefore it is observed that his four plays present us four different stages of a society.

The Raja Iragdao has historical plot as the main plot and has two sub-plots. King Iragdao’s tragic end of life and the subsequent merger of his state into the East India Company according to the Doctrine of Lapse remains as the main plot. All major characters of the play directly are
involved with the main plot: such as Tularam’s revenge for the dream of the throne, Shwmbwr’s dream for the throne, Marjitsing and Gambhirsing’s tricks to seize Iragdao’s Kachar state, Induprobra’s enmity with her husband, the king Iragdao and the patriotism of Khwmdwn – Belsri. All these major characters try to sacrifice themselves for the sake of the state, but with different motives. Khwmdwn and Belsri try to sacrifice for the sake of king’s life and his state, but Tularam, Shwmbwr, Marjitsing, Gambhirsing, Induprobra, Alumingia, David Scott has their own motives.

In this play Belsri, the literary character of the play forms herself a sub-plot. She creates conflict with Iragdao, queen Induprobra, Shwmbwr, Tularam and Khwmdwn. Belsri remains in the centre of these characters and therefore Belsri and her doing constitute a sub-plot.

The second sub-plot is scene-iv in the Act-I, where Shwmbwr, Bhakat and Brahmin try to preach. This scene of religious conflict among the three has distinctly its own story but symbolically it signifies the religious unrest in the state. Therefore, it is a sub-plot which adds the beauty to the main plot and the dramatist’s plot construction. Because it is the comic relief in the line of Shakespeare who relates the audience and motivates them by creating suspense.

Therefore, the dramatist has greatly been successful in the plot construction of this play.

Gwdan Fwishali has one main plot which is surrounded by other events and episodes. The suffering of Shwmshri and her transformation into motherhood is the main story of the play. The tragic Shwmshri who has been deprived of and become the centre of exploitation – becomes a Blessed Damsel after being rescued by Songraja. The nun Shwmshri is able to cherish many people including erstwhile lover Gwmjwr and father Lokhob.

Other events and episodes related to Shylockian Shombaru, sinful act of Shinkaori and the role of spiritual guide of Songraja are also closely related in with the suffering of Shwmshri.
The first two multiply her suffering, while the last one redresses. Therefore, it is observed that the playwright has well-knit plot here in this play.

The play *Mingmangni Simang* has simple and easy plot construction. The dream fallacy of Hadang constitutes the main plot of the play. The urge of Hadang and Chilati to fulfill the dream of Mingmang is the main plot. Being fancied by the sweet dream of Mingmang, Hadang sells out his paternal property, the courtyard, his god gifted daughter Birola, son Johon and goes to heaven like—Mingmang. But his sweet dream of peaceful life in Mingmang has become shattered because Hadang rather lost wife Chilati and the sweet dream.

There are three other sub-plots—such as Bidan—Birola episode, Mehersing—Chilati episode and selfishness of Anaram. All these sub-plots are not complete in themselves, they are closely related with the main plot—the dream fallacy of Hadang which turns him to a street dog.

The fourth play *Horbadi Khwmsi* has single plot. It has no sub-plots, nor any episodes nor digression. The tragic life of Prof. Daman and his sweet dream for his children is the plot of the play.

The incongruity of his expectation from his children and their actual performances is the main cause of the dramatic conflict of this play. The difference between father’s expectation with his children’s performances becomes wider day by day, ultimately which leads to the complete disappearance of peace in Prof. Daman’s family life.

The plot of the play is single and simple. There is no complexity. The plot of the play develops systematically from the exposition to the climax and to the catastrophe.

The climax of his plays are clearly visible. The climax of *Raja Iragdao* comes in Act—II, Scene—iii. This is the pre-war scene, where king Iragdao prepares for Kachari- Manipuri
war. This scene is the climax of the play because the conspiracy against the king Iragdao and his state Kachar has been completed. The king Iragdao also makes his greatest mistake by tendering the future of his state on Tularam.

Act –III, scene –i is the climax of the play Gwdan Fwishali. This is the scene where Shwmshri, the heroine transforms herself into blessed damsel. This scene demarcates well the turn of the play. Shwmshri’s attempt to commit suicide by jumping into a river and subsequent rescue of Songraja does burn her worldly desires into ashes and transforms her in to a blessed damsel, who afterwards able to look the world with motherly love and care.

Act –II, scene –i, where Hadang and Chilati sell their daughter Birola to Anaram with a view to fulfilling their dream of Mingmang is the climax of the play Mingmangni Simang. It is believed that children are god’s gifted to their parents and it is a sin to sacrifice them for the sake of their self. Hadang and Chilati suffer in life, Hadang is completely deceived by his dream, on the other hand Chilati sells her physically but suffers in remorse.

Horbadi Khwmsi has its climax in the Act –I, scene –iii. Minaram’s resignation of the teaching profession and joining the business and subsequently leaving for Karbi Anglong stands as the climax of the play. Because Minaram’s leaving his home is a big blow for Prof. Daman.

Denouement or catastrophe of his plays are also noteworthy. Such as in Raja Iragdao the denouement comes through the assassination of the king Iragdao and his brother Shwmbwr by Induprobha and Gambhirsing, in Gwdan Fwishali Shwmshri’s transformation into a blessed damsel from a mere maid—who forgives and shelters Gwmjwr—the erstwhile lover and father Lokhob. On the other hand Shinkhaori suffers unbearably for her untold sinful acts.

The death of lovers—Birola and by Bidan and suffering of Hadang and Anaram—who try to harvest their worldly bliss through sinful means constitute the denouement of the play
For the play *Horbadi Khwmsi* the suicidal act of Shomaishri by jumping into a river – Guji and re-union of Prof. Daman and Uduram, the two opposing forces is the denouement of the play.

Kamal Kumar Brahma’s three plays – *Gwdan Fwishali*, *Raja Iragdao* and *Mingmangni Simang* are plot oriented, but his last play *Horbadi Khwmsi* is character oriented. Whatever may be his base, plot or character, both are beautifully designed and portrayed by the incomparable creative power of the dramatist.

By the alchemy of genius Kamal Kumar Brahma has built his plots beautifully. The strength of the dramatist has wonderfully woven different events and episodes into an organic whole. His plot construction is well –knit like clothes woven by an expert weaver.

Lastly, but not the least, there is suspense in his plot, there is unity of action or artistic wholeness, coherent structure and undetachable episodes.

### 3.2. ART OF CHARACTERIZATION

Though Kamal Kumar Brahma, the dramatist emphasizes on plot first, yet his art of characterization has never been neglected. Kamal Kumar Brahma’s originality is reflected through his delineation of living characters. He takes a story as it comes to his hand, lets the plot take care of itself and devotes his best attention to characterization. Indeed, it is the character-interest which smoothens the crudities, the absurdities and the improbabilities of his plots and makes them acceptable. He is the creator of a larger number of immortal characters like Songraja, Prof. Daman, King Iragdao, Thularam, Hadang, Chilati, Shwmsri, Uduram, Anathi and others.

a) **VARIETIES OF CHARACTERS** : One of the important features of his characterization is its variety. There are king and queen who break the sanctity of the marriage,
there are parents who sell their daughter to fulfill their dream fallacy, lovers who are not serious, children whose activities always distress their father, a highly educated gentleman who suffers and lastly compromise with the complex cultural milieu, woman who suffers and go mad for her sinful acts, person who suffers and dies from his weakness and pessimist who commit suicide to blame other. His characters are drawn from different wheels of life, belonging to the world of men and women. Many of human nature is portrayed by him with the same mastery and unfailing touch. His characters range from royal families to rustic ones.

(b) LIFE-LIKE CHARACTERS: Almost all the major and minor characters of Kamal Kumar Brahma are life-like. They have been made to live before us. Songraja, Shombaru, Lokhob, Shwmshri, Shingkhaori, Gwmjwr (Gwdan Fwishali); king Iragdao, Tularam, Khwmdwn, Alumengia, Captain Neubill, David Scott (Raja Iragdao); Hadang, Anaram, Johon, Mehersing, Chilati, Birola (Mingmangni Simang) and Prof. Daman, Minaram, Uduram, Anathi, Shomaishri (Horbadi Khwmisi) all are living who are doing, talking, playing, drinking and gossipping before us. They are made so by their thought, dream and activities. Songraja teaches lesson about religion, Lokhob is entrapped by the cruel web of Shingkhaori who at the last suffers greatly. King Iragdao is betrayed and conspired by Tularam and defeated in the life. Khwmdwn and Belsri’s patriotism have also been defeated. The loud laugh of the historical figures like Alumengia, Captain Neubill, David Scott are also being heard.

On the other hand, Birola’s agony and unfulfilled desires still shatter us. Hadang’s dream fallacy which made him to lose everything also arouses our conscience and beware us not to compromise. There are many Chilati and Mehersing who are careless for others, but Anaram is a far reaching character—at present.

Prof. Daman’s mental suffering is also equally alarming for us. His love, teaching and
expectations from his children are possible. The reasons which angered and distressed him made him to be living. Again his want of money after retirement where he begs from people for Rs. 10.00 made him more realistic figure. Anathi and Uduram are also not far off from reality. There are many Anathi and Uduram now-a-days who are careless about their future. His characters are neither gods nor devils but real human beings with common human weaknesses and virtues, similar joys and sorrows and moved by similar passions. They have the sparkle of reality of life itself. They are veritable living men and women.

(c) STOCK AND ROUND CHARACTERS: Many of Brahma’s characters are stock characters. Characters from Raja Iragdao, Gwdan Fwishali and Mingmangni Simang are stock characters. These characters are frequently portrayed by different dramatists. Their thought, dreams and activities do not bear any new dimensions, rather these are found everywhere and with everybody.

His characters are flat, but some of his characters are round. All characters from Raja Iragdao and Mingmangni Simang are not only stock but also flat. The remorse of Anaram at the last does not transform him as a round character. They remain static throughout the play and reveal themselves as flat as pancake.

Same flatness is also found in other plays. Songraja is a flat character. Shomaishri, Sohen, Minaram, Anathi are flat characters who have not seen changes in the walk of their life.

But Shombaru, Lokhob, Shwmshri, Gwmjwr and even Shingkhor of Gwdan Fwishali are round characters. They are seen changing and developing accordingly. Shwmshri once who was full of materialistic dream transforms her to a blessed damsel and becomes nun who can forgive and shelter people like Gwmjwr and Lokhob. Shingkhaori too can realize her sins and accepts its consequences.
Prof. Daman and Uduram are the two characters who are round characters in the play *Horbadi Khwmsi*. They can transform themselves and compromise each other, but it is too late.

Thus, it is seen that Brahma’s characters are both stock and flat; but there are some characters who are round that change and develop in the walks of their lives.

**(d) ANTITHESIS OF HIS CHARACTERS** :- Brahma’s major characters are antithetical to each other. They walk in opposite direction to one another. Characters with evil motives and intentions bring tragedies to other who are with good motives and lofty idealism and sometimes bring their total destruction. King Iragdao and Tularam, the king and the army general respectively are antithetical to each other. Tularam brings –Iragdao’s tragedies and end of life. The two female characters Belsri and Induprobha are also antithesis to each other. Induprobha, the queen challenges the king Iragdao and she persuades her brother to declare war against her husband Iragdao time and again. She is the queen, the wife who persuades and orders Gambhirsing to assassinate her husband. But Belsri is her antithesis who always tries to solace the king. Belsri helps the king several times in his needs and dangers. Their activities and behaviour towards the king and the state is antithetically established. Induprobha establishes herself as an ominous being and Belsri establishes herself as a true friend.

Shingkhaori and Shwmshri in the play *Gwdan Fwishali* are also established as antithetical characters to each other. Shwmshri, the orphan promises to build the home, but Shingkhaori tries to break it. Shingkhaori tries to kill Shwmshri alive. Shingkhaori instigates Lokhob, her husband to set fire at Shombaru’s home for which Lokhob is sent to jail for five years. But Shwmshri gives shelters and motherly affection and love to her father Lokhob at the *ashram* of Songraj. Towards the end of the drama Shingkhaori goes mad and spit by all as a street dog, but Shwmshri becomes a blessed girl. Shingkhaori is a destroyer but Shwmshri is a saver.
In *Mingmangni Simang* Mairai and Chilati are opposite to each other. Chilati sells out her daughter Birala while Mairai purchases her. Chilati refuses but Mairai accepts. Mairai is driven out by her husband, while Chilati drives out her husband Hadang. These two mothers are completely opposite to each other.

There are antithetical characters in *Horbadi Khwmsi* too. The two women characters—Shomaishri and Chaibary are antithetical to each other. Shomaishri is a lady who rather encourages Anathi and Uduram to continue their ill activities, but Chaibary prohibits. Shomaishri lodges complaints against her husband while Chaibary shares the woes and sorrows with her husband.

Antithetical nature of these characters do co-operate to bring to the exposure of the hidden treasure of good characters. For example Induprobha helps Belsri to show her patriotism, Shingkhaoi’s wickedness helps Shwmshri to transform herself from a poor girl to the blessed girl, Chilati’s selfishness to show the tragedy of Mairai and Birola.

(e) IMPARTILITY AND OBJECTIVITY IN CHARACTER PORTRAYAL:-
Brahma is wholly impartial and objective in his characterization. Brahma with his utmost care tried to control his likes and dislikes and never prefers anyone. King Iragdao, Shwmbwr, Fariah, Shwmshri, Bugob, Gwmjwr, Bidan, Birola, Meherising, Chilati, Prof. Daman, Uduram, Shomaishri—are all portrayed with equal treatment and sympathy. There is no discrimination between rich and poor, educated and illiterate, male and female in his characters. Likewise there is no discrimination or partiality between female characterization and male characterisation too.

It is to be said that he is under a solemn oath to report the truth, the whole truth and nothing but the truth. Brahma is not the advocate of any, but the representative of all.
(f) TYPE AND INDIVIDUALISED CHARACTERS: Brahma's characters are type as well as individuals. Most of his characters have their own personal idiosyncrasies, their own individual peculiarities, but they represent some peculiar class, profession or passion. Prof. Daman, Hadang, Anaram, Lokhob, Songraja, Thularam, king Iragdao—are all highly individualized, but they are also typical characters. Prof. Daman, stands for adamancy, Tularam stands for the power hunger, Hadang represents the Bodo people who always change their place of living, Lokhob stands for such men who digs his own grave.

(g) HIS CHARACTERS ARE SINNED MORE THAN SINNING: Most of his major characters are sinned more than sinning. These characters suffer more than they are to be punished. Some of these characters are propagandized, punished and some of them are killed. Shwmshri in Gwdan Faishali suffers more than her mistakes. Shwmshri loses her mother at her early age and gets her step mother Shingkhaoori, the mother of evil mind, she was made a slave by her father Lokhob and Shombaru, the rich man, ill-plotted by her step mother Shingkhaoori and Lantho, her father Lokhob’s friend and lastly forsaken by her lover Gwmjwr. She finds no options but to kill herself, but she is rescued by Songraja, the spiritual guide and becomes nun at Songraja’s ashram.

Birala in Mingmangni Simang also suffers a lot—which are caused by her parents, brother and her lover. Birola, the young girl is debarred from going to school and begs food for her parents. She is sold by her parents to Anaram for Rs. 450/- By selling her they go to fulfill their dream fallacy. Anaram purchases her and marries her although she is a younger by 40 years. She is escaped by her lover Bidan during her difficulties and danger. Bidan leaves home by pushing her at the mouth of scavenger—Anaram. She is married with Anaram, but killed by her brother Johon at the same night. The young lady Birola having full fancy of life has first been sinned by her parents. Bidan allegorized her dream and Johon put full-stop to her life. These five members
are responsible for Birola’s tragic life.

In *Horbadi Khwmsi* too, Shomaishri reveals and complains her husband that she has been deprived of peace. She has not got good treatment, love and help from her husband Prof. Daman. Her daughter Anathi is slapped by Prof. Daman in front of her; Uduram is driven away from home; she loses her children whom she looked after by feeding her breast, she gets her another son Sohen committed suicide—and lastly she also kills herself by jumping into Guji river. Her dead body helplessly lies at the river side. Prof. Daman does not take any measure to pacify her before and even after her death.

King Iragdao in the play *Raja Iragdao* is also misunderstood and misjudged. King Iragdao is defamed and accused as the anti-subject king. He is accused that he is going to eliminate religion, language and culture of *Bodos* by adopting *Hindu* religion. Firstly Kohindhan revolted against him, Tularam continued it being the army general of the king Iragdao. He conspires against the king, he instigates Shwmbwr, king’s brother and joins hands with Manipur. Wife Induprobha also revolts against him. She complains that she has lost all her identity and humanly happiness by being married to king Iragdao. He is killed by Gambhirsing at the behest of Induprobha. He losts his happiness first, unity of the state, kingdom and lastly life, not by others, but by his kins man and relatives.

Thus, the above discussions show that most of his major characters—male or female are punished more than their faults. Therefore it is to be said that his characters are sinned more than sinning.

(h) **FEMALE CHARACTERS AS TROUBLE MAKER TO MALE CHARACTERS**: It is seen that Brahma’s female characters create trouble to male characters, some of them bring tragic end to the main characters.
In *Raja Iragdao* there is Induprobha who brings unbearable troubles and agonies to the life of the king Iragdao. Iragdao does not receive even the minimum sympathy nor care from his wife Induprobha. Induprobha complains against him and revolts. She joins hand with the conspirators and calls upon them to take revenge on the life of her husband. It is she who orders Gambhirsing to assassinate Iragdao and it is she who breaths a sigh of relief after the king’s assassination.

Shingkhaori is the main antagonist in *Gwdan Fwishali* who brings trouble and danger to the life of her husband Lokhob and step daughter Shwmshri. She conspires with Lantha against Shwmshri which separated Shwmshri from her lover Gwmjwr. Shwmshri can not bear with discredit labelled against her by Shingkhaori. This simple and free of any sinful act Shwmshri prepares to finish her life rather than to live to bear troubles and defamation.

Shingkhaori conspires with her husband Lokhob too. She plans to enjoy life with Lokhob by troubling him and therefore she asks him to accomplish his revenge on Shombaru by setting fire at latter’s house. Lokhob sets fire, but entrapped, punished and sent to jail for five years. Shingkhaori thus brings tragedies to the life of two major characters of the play.

In *Mingmangni Simang* too, Chilati shoulders the sole responsibility for bringing difficulties and tragedies to the lives of three major characters – Hadang, Birola and Bidan. She tempted Hadang to dream of Mingmang. Hadang ignores everything except the dream of Chilati. He suffers a lot by attempting to fulfill the dream. This dream compells Hadang and Chilati to sell Birola at the hands of cruel Anaram. Anaram purchases her and marries forcefully against the will of Birola and Bidan. Anaram treats Bidan as his enemy and therefore he exiles him. Thus these characters except her suffer, Bidan and Birola breath their last breath.

In *Horbadi Khwmsi* Shomaishri and Anathi shoulder some responsibilities in the downfall.
of their family. Shomaishri, according to Prof. Daman is an irresponsible and careless mother who was not able to look after her children properly. Prof. Daman holds Shomaishri responsible for wickedness of their children. Anathi, the daughter creates troubles and division among the family members. Her behaviour always troubles Prof. Daman. She instigated Sohen against Minaram, the eldest brother and mother against Chaibary. Anathi, thus creates confusion and misunderstanding among the members of the family.

3. TREATMENT OF THEME: The subject matter of Kamal Kumar Brahma’s plays are taken from the society of the Bodos, their history, belief, habit and problem in the present days. The dramatist is seen moving around his community. In Raja Iragdao he tries to deal with the past glories of Bodo kingdom, tragic end of the kingdom, Gwdan Fwishali tells their belief and faith, Mingmangni Simang is about their habit of unsettlement and Horbadi Khwmsi tells their problems in the present days of complex world. Though the dramatist shows more interest on his community, their happiness and sufferings, lose and gain, history and culture, solace and agony yet these bear universality. Universal appeal and feelings are to be unearthed from these themes.

(a) Worldly desire is the cause of human suffering and this is the main theme of the play Gwdan Fwishali. Shwmshri—the female protagonist suffer while she hopes of getting worldly things-like love of Gwmjwr, motherly affection and care from her parents and good responses and well wishes from fellow friends. While she longs for these things which have worldly presence - she suffers in mental agony and shed tears, but she gets solace from the days she starts to live at the ashram as a nun.

Songraja, the religious man does not suffer because he has not longed for any worldly things, but Shombaru, Lokhob, Shingkhaori, Gwmjwr—all they suffer.
Again the play deals with its second theme - holy thought with holy horizon as the primary aim of life. Shwmshri’s later life becomes peaceful, like the lives of Gwmjwr, Shombaru and Lokhob. They suffered in their previous life because their thought were not holy, they could not think benevolence for others. They were self centred and this selfish interest caused them unhappiness in their lives.

(b) Revenge motif is the main theme of the play Raja Iragdao. The revenge motif is strengthened by the quest for power. Tularam, the son of the murdered Kohidhan and the chief of army revolts against the king Iragdao. He recounts his father’s death and resolves to fight against the king. His resolution becomes stronger by his want of power. He alleges the king Iragdao as the enemy of the Bodo community. Tularam diplomatically and most tactfully launches his agenda against the king Iragdao. Therefore, his revenge upon the king for killing his father Kohidhan and destroyer of the separate identity of language and culture remain the main theme of the play. Again the revenge of Induprobha upon her husband Iragdao for insulting and killing her own identity is also reminescence to Tularam’s revenge. Other minor actions which are called revenge by the doers also of act some serious concern to the tragic end of lives of the king and Kachar state.

(c) The dramatist Kamal Kumar Brahma gathers his plot for his third drama Mingmangni Simang from the unsettled habit of his community. The main theme of this play is journey from the real world to dream world; the journey is rather dangerous. It tells that man is an object of the world of the reality, therefore struggle for peaceful living is also unavoilable. This is the ism and philosophy of life; negligence of which is brings doom and gloom.

Hadang and Chilati, Bidan and Birola, Anaram and Mehersing—all are traveller to dream world. For them, life of reality become tasteless and pale; therefore they dream of happier life
and solace by traveling to another world. Hadang and Chilati sell their paternal property and also their god gifted daughter Birola for nothing but to fulfill their dream of Mingmang. Bidan and Birola too dream of fulfilling the longing for their marriage and happy union. But the reality stands in between them and prohibits them from their way of union. Both Anaram and Mehersing too travel a step more from reality. almost all the characters suffer - some of them embrace the death-others live only to bear the agonies of their lives.

This theme may also be called as the journey from west to the east- which is full of suffering and trouble. Hadang and Chilati go to Mingmang i.e., from Kokrajhar to Dhemaji and suffer in their lives. Likewise, Bidan too goes towards the east and bears untold suffering and agonies.

(d) The *Horbadi Khwmsi* is written on the problem of the present day society where parents and children go to opposite directions. Moral responsibilities of parents and children towards each other are one of the themes of the play. Here in this play Prof. Daman’s children become sources of unhappiness and suffering for the parents. Their activities and behaviour are contrary to what Prof. Daman expects from them. His belief is that children should obey their father, because he knows more about life than children. Again, it is morally bound for them to obey the father.

On the other hand children too believe that their father should bestow freedom upon them. He should not control them strictly. This belief of father and children become the main cause for their struggle.

Cultural changes and its negative impact on society should also be traced as one of the themes of the play. Thus, this theme makes Prof. Daman and his children as representative characters of the two divergent cultures. Prof. Daman represents the old and adamant culture,
based on moral issues. Prof. Daman is never ready to compromise with his morality. He is seen trying to control his children. There are his children who never hears his father. Anathi and Uduram do whatever they thought to be good. Uduram drinks, plays cards and smokes. He does not go to school, but goes to enjoy cinema. Anathi goes to college, but in stead of attending the classes sit under the trees and gossips with her boy friend. The conscious and careful Prof. Daman hears and sees everything. He therefore tries to control them, but the more he controls, the more they go with their habits. Prof. Daman abuses them, but they deny to obey him. Prof. Daman then, out of frustration and despair turns them out from home, so they easily follow their own path.

The conflict between father and children has symbolic significance here in the play. Prof. Daman represents the old cultural values for which he feels proud of himself. His children represent the baseless and complex cultural values. This play represents the transition of these two periods.

Most of the characters of the play are lacking in self-realization. Prof. Daman, Shomaishri, Sohen, Uduram, Anathi fail to realize themselves. This lacking creates some conflicts and these conflicts create confusion and misunderstanding. Prof. Daman thought that no one except him is morally good and perfect. He thinks that Shomaishri is an unsuccessful mother who fails to educate and guide her children. Shomaishri too thinks that she is a good and perfect mother and wife. Being Prof. Daman’s wife she has been suffering untold miseries since long time.

Again, their children, Sohen, Minaram, Bajuram, Anathi, Uduram, also think that they are good and perfect. This adamant nature of the children really breaks the unity and prosperity of their family.

4. KAMAL KUMAR BRAHMA: THE PAINTER OF BODO SOCIETY:- Kamal Kumar Brahma’s interest is on the Bodo society; their woes and sorrows, happiness and
merriments, belief and activities, past glories and present disappointment. He has been minutely observing his society and expresses his thought. He is seen that he enjoys at every moment with its achievement, but cannot bear with its disappointing loss or sorrows.

Brahma is seen laughing loudly with them in their happiness, but sheds tears in sorrows. Therefore he tries to express his sufferings and distresses through his writing. His writing therefore, represent some portions of the tragedies of society which he witnesses. By representing these pictures, he is rather doing like a satirist.

His four plays represent four pictures of four different periods. Raja Iragdao represents the tragic end of life of the king Iragdao and merger of his state Kachar with the British East India Company. It represents the disunity of Bodo people, which lead to the assassination of the king Iragdao. This play also represents the religious conversion of Bodo people from their traditional religion to the Hindu religion. This is best represented by the Act-I, scene-iv where Bhakat and Brahmin, the two religious persons of Hindu Brahmin religion go to Shwmbwr’s chamber to preach their religion.

Gwdan Fwishali is a fine representation of the period of the first part of the 20th century. This play represents about the religious uprising among Bodo people through adoption of a new sect of Hindu religion called Brahma Dharma. Social reforms and religious acceptance is shown by this play.

Songraja, the spiritual guide takes steps to reform the society through preaching lessons of religion. He is able to rescue Shwmshri who is reborn again completely as a changed girl, a nun of the ashram. His religious lessons do help Shombaru, the rich man to realize and recognize himself. Lokhob and Gwmbwr are also influenced by him. This is the picturisation of the period of Gurudev Kalicharan Brahma of the first half of the 20th century. Gurudev Kalicharan Brahma
becomes a disciple of Paramhansa and preached a new religion called *Brahma Dharma* among the *Bodo* people.

Again, it tells about the uneducated *Bodo* society. They are not only unlettered but also idle and fond of leisurely life. In this play Shombaru and Songraja are only literate, others are illiterate and dependent on luck.

*Mingmangni Simang* represents a period of 60s to 80s of the 20th century when many *Bodo* people had tendency to search new land. This is the representation of the unsettled habit of *Bodo* people. Hadang, the victim of luck and dream suffers many untold miseries in life who sells his daughter Birola for fulfilling his dream fallacy and also loses Chilati.

The dramatist has written this play not out of his love to it but to satirize the characters like Hadang, Chilati, Anaram for their ill thought and behaviour. Therefore, this play has satiric over tone and implication.

### 5.5. BRAHMA'S STYLE

Kamal Kumar Brahma is a skilled *Bodo* dramatist. His greatness comes through varied views. No doubt he uses finer languages. His use of language is the finest one amongst *Bodo* dramatists.

Kamal Kumar Brahma uses both poetic and prosaic languages. His language is sweet and homely. He uses most common language which are easily understood and the speakers are also well known persons. His play *Raja Iragdao* is a mixture of poetic and prose language. King Iragdao’s speech and two speeches of Tularam have such qualities. His use of language is plain, homely and dignified too. There are ironical and satirical tone too in his language. The dramatist is also known as a grammarian of *Bodo* language. His knowledge much helps him to standardize his language.
His style is also seen in his plot construction. He uses flash back method in *Mingmangni Simang* and *Horbadi Khwmsi*. He adopted Shakespearean comic relief in his historical revenge play—*Raja Iragdao*. The Act—I, See—iv is lighter than other scenes of the play. Again it is also seen as an irrelevant scene in the play. But dramatically, it has its uses and the dramatist has introduced this scene in the light of Shakespearean tragedy, which tries to give relief to audience towards the most gruesome incidents before and after the scene.

The dramatist is seen giving stage directions too. In all four dramas Kamal Kumar Brahma has said about the stage arrangements. His stage directions reveal his deep knowledge about the theatre. He is a symbolist. His use of symbol is seen in his stage directions.

**3.6. HIS IMPROBABILITIES** :— Inspite of his greatness there are some improbabilities found in his drama. These improbabilities rather show his weaknesses and lacking for being a great dramatist.

Songraja fails to enter amongst the mass *Bodo* people to propagate his new religious finding. So it is seen that his spiritual guidance has something lacking. Again the dramatist has failed to show the colourful *Bodo* marriage of Gwmjwr and Goyti.

There are also some improbabilities in his second drama *Raja Iragdao*. His improbabilities are seen in his plot construction, character delineation and in some actions or incidents. It is hard to believe the gruesome relationship between the king Iragdao and his wife Induprobha. Again Induprobha’s getting her husband assassinated by her own brother is also something improbable.

Kamal Kumar Brahma’s character portrayal of Bidan in *Mingmangni Simang* is also filled with some limitation. Bidan, the educated person who dreams of uniting rich and poor
to bring development in the society fails to depend and rescue his own beloved Birola from the
clutches of his own father Anaram; escapes and silently bears the agony and embraces the
death. The dramatist’s weaknesses in character portrayal is also found in the play Horbadi
Khwmsi. Here his failure is found in the characterisation Shomaishri and also Prof. Daman.
Both of them are very adamant and uncompromising which is hard to believe.

But these weakness and improbabilities are very trivial which can not deter Kamal
Kumar Brahma’s greatness. It can be said that these improbabilities and weaknesses rather
shine his name as a skilled and gifted modern Bodo dramatist.