CHAPTER IV
Plot Construction
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PLOT CONSTRUCTION

4. In this chapter the sources of plot and art of plot construction of four plays of the dramatists are discussed.

4.1. SOURCES OF THE PLOT OF GWDAN FWISHALI:

The dramatist himself acknowledges that he had great zeal to expose the great culture of his community. He felt proud of Bodo customs and traditions, faiths and belief, thought and performances. This love of his own culture encourages him to write this drama. Therefore the rich cultural life of Bodos, especially religious up-rising is the source of the play.

4.1(i) PLOT CONSTRUCTION OF THE PLAY: - The plot of the play is well knit. There is a main plot around which several episodes and events encircle together. The background of plot of the play is socio-religious problems.

4.1 (ii) MAIN PLOT: Suffering of Shwmshri is the main plot of the play. The orphan Shwmshri suffers since her childhood. She loses her mother and grows up under cruelty of her step mother. She does not get the charm of childhood life. As she belongs to poor parents, she becomes a maid servant. When she grows up to a beautiful maiden, her beauty and simplicity attracts Gwmjwr, both fall in love, but Shwmshri always keeps in mind the differences of rich and poor and foresees impossibility of her love.

Shinkhaori thought that Shwmshri is an obstacle in the way of her illicite love with Bugob. So, she plans to send her to Nangdarbari, at the house of Lantha as a maid servant. This trick has deprived Shwmshri from joining the merrymaking day- Baisagu and of Gwmjwr’s love.
She got false defamation of falling in love with her cousin, Lantha's son. When she comes back to embrace Gwmjwr’s sweet love, she found that the world has changed totally. Gwmjwr, instead of talking to Shwmshri from his heart and loving her, rebukes, insults, and turns her away saying her a flirting girl.

So, Shwmshri is forsaken her love by her lover Gwmjwr. The flower which is to bloom in the garden has faded away.

She comes to know that her father is now in jail. He has been jailed for a period of five years for setting fire at Shombaru’s house; her step mother Shinkhaori has eloped with Bugob. So, she finds darkness all around her. She loses her sensation and good thought. Out of losing everything, she has chosen the best alternatives for her. She goes to the river side and ready to accomplish her wish. But she is rescued by Songraja, She gets spiritual guide and given new life, the spiritual life instead of worldly life. She does not remain a girl or woman having emotion and passion, love and hate and lust. She has transformed in to a mother who can cherish all including erstwhile lover Gwmjwr and father Lokhob. She becomes a Blessed Damsel of Songraja’s ashram.

4.1 (iii) SUB-PLOTS :- There are several events and episodes. These events and episodes can be treated as sub-plots. These are Shinkhaori – Bugob episode, Shambaru’s Shylockian
t nature of tax and interest collection. These sub-plots have no separate identity and existence. These are closely related with the main plot –the plot of Shwmshri’s suffering and her transformation as a Blessed Damsel.

(a) SHINKHAORI-BUGOB SUB-PLLOT: Shinkhaori is a dishonest woman. She always intrigues others with a view to harnessing her ill-relation with Bugob and others.

Shinkhaori is the second wife to Lokhob, step mother to Shwmshri. She has always ill thought against her husband and step daughter. She makes a secret plan with Lantha. According to the plan,
Shwmshri will be a maid-servent at Lantha’s house, she will be defamed and rumour will be made that she has developed illicit love affair with Lantha’s son. This rumour will separate her from her lover Gwmjwr. Shinkhaori will get chances for doing illicit relation. Secondly, she has planed to entrap her husband Lokhob. She becomes the master to push Lokhob into jail for a period of 5 years. Lokhob is instigated to set fire at the Shombaru’s house once in a midnight. Her illicit lover Bugob catches Lokhob red-handed and Lokhob is sent to jail to remorse and re-consider his vagabond previous life style.

At last, she accomplishes her lust of sex with Bugob, but not for her satisfactory, but to suffer. She sees darkness around her even in the daytime. Bugob can understand her devilish act, and escapes from complete doom.

Shinkhaori, the contemptious woman suffers a lot, she goes mad, becomes street beggar and lastly spit by all as unworthy of human being.

(b) SHOMBARU-LOKHOB SUB- PLOT :- Shombaru’s deceiving and Shylokian way of tax and interest collection from his tenants and villagers like Lokhob, Lorgo and others can be treated as sub-plot. This sub-plot is related to the main plot- i.e. suffering of Shwmshri. He has cruelty in mind. He dominates his tenants and villagers by way of his selfish and rude behaviour.

He behaves as if the world is only for those who are selfish, the person who acts cruelly. He somehow manages to declare Lokhob’s fertile plot of land as sealed by govt. for the reason for not clearance of land revenue. Later on he purchases it from the govt.

But Lokhob’s doubt is that Shombaru has taken his land on false reason. Shombaru is only the literate person in the village; he is the mouzadar, tax & revenue collector of the govt. Therefore, there might be his (Shambaru’s) tricks of declaring it as sealed by Govt. and purchase of it. He must have to
inform him (Lokhob) about govt.’s declaration and sale of it through secret tender.

He lends paddy grain to his villagers and tenants charging high rate of interest. He tries to cheat them by recording what actually is. As for example- Lorgo has taken rice on debt. The rate of interest is one don² for one bishi³ Shombaru’s records show –

<table>
<thead>
<tr>
<th>Capital</th>
<th>Interest</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 bishi</td>
<td>12 don</td>
</tr>
<tr>
<td>3 bishi</td>
<td>3 don</td>
</tr>
<tr>
<td>0 bishi</td>
<td>7 don</td>
</tr>
</tbody>
</table>

Total = 11 bishi - 2 don,

But the correct calculation shows 10 bishi – 2 don.

But, Lorgo and Gwmjwr’s verbal records show that only 5 don was taken at the third time and total (capital + Interest) is 10 bishi only.

He kicks and turns away Lokhob from his house when the later went to inquire of how his land has been sealed and tendered without serving him notice. Lokhob asks and expresses his doubt over the case. He therefore, asks it back and warns to take it forcefully.

But this fellow, who frequently harasses his co-villagers and tenants becomes good friend to them. He gets his son Gwmjwr married with Lorgo’s daughter- Goyti; whom one day, he tried to cheat by false record.

This change of behaviour and act, might be positive influence of spiritual leader Songraja upon Shombaru.
4.2. SOURCES OF PLOT OF MINGMANGNI SIMANG :- The source of plot of this play is the unsettled habit of the Bodo community. Bodo people have the habit of frequently changing their habitat from one place to another. They always want new plot of land for their livelihood. The Poverty and mass illiteracy of Bodo people make them to seek new plots of land.

The playwright writes in his note that this picture of Bodos do make him sad and compel him to think for their rescue. But he could not but to think with sadness. Not only poor people but also rich ones do dream for better livelihood in new land of distant places. Many people fled from the west to the east. They went to present Sonitpur, Lakhimpur, Dhemaji, Golaghat, Sivasagar and Dibrugar districts from Kokrajhar, Dhubri, Chirang, Goalpara, Baksa and Udalguri of Assam. They sold out everything and with the hope of better life they moved to new land. But really, they cannot live permanently. They again go to another new land. This habit of unsettlement of Bodo community according to the playwright affects economic, social life as well as politics of Bodo community.

The playwright has taken this noble task to satirise Bodo people through the characters of this play like Hadang, Chilati, Thophla, Anaram, Mehersing and so on. Again his motif behind this creation is to present the picture of Bodo community of that period.

4.2 (i) PLOT CONSTRUCTION :- There is no complexity in the plot construction of this play. It is straight and simple. The playwright has one major motif behind writing this play. To serve his purpose the playwright constructed a rigid plot. All events and episodes found in the play are related to the main plot of the play.

The play is complete in three acts divided into fifteen scenes. He uses flash back method and shows the last scene, Act- III, scene -v in the first. Hadang’s dream fallacy may be discussed as the
main plot. Anaram’s falconic nature of character, who always tries to exploit by means of his ill-motif may be discussed as the focus of the sub-plot of the play.

Mehersing—Chilati and Birola- Bidan episodes are closely related with the main plot. The Birola-Bidan episode is related to the sub-plot of Anaram’s cruelty. The main plot presents the unsettled habit of Bodo community, the sub plot, on the other hand presents the cruelty of rich villager. The Birola- Bidan episode thus exhibit the tragic love episode of the poor and the rich.

4.2 (ii) THE MAIN PLOT : Hadang, the poor villager of Kokrajhar district has been struggling for food once in a day. Hadang, has seen dark all around. He has lost hopes of living at his native place. He could not provide the minimum needs to his wife Chilati, son Johon and daughter Birola. His wife Chilati frequently insults him for not being able to give the minimum needs to her and two children. She asks him to find out any new land somewhere where they can have two meals in a day and can have sound sleep. Johon, his only son has lost the way and has gone astray. He along with his other friends Najor and Chanu forms a gang of dacoits. They loot people, drink and commit many unsocial crime. By thieving others, they enjoy their lives. Birola, the virgin daughter is also being deprived of the minimum requirement.

Hadang, who has been swimming in a vast desert, got a relief when he meets Leben. Hadang is seen searching oasis and it was Leben who came forward to pour some drops of water into the thought of Hadang. Leben was able to solace both Hadang and Chilati through his sweet and convincing dialogue. He told them that Mingmang is a heaven like place. Hadang and Chilati are convinced and they decide to go to Mingmang, the place where people never sees any problem and difficulties for food and shelter.
Hadang goes to Anaram's house and sells the remaining small plot of courtyard. For not being able to meet his required expenditure, he sells his daughter Birola to Anaram for Rs. 450/- only. Hadang offers Rs. 5,000/- to Leben for all kinds of arrangement at Mingmang. Both Hadang and Chilati are much worried and depressed for the sale of their daughter, but later on regain their happiness at one thought of better livelihood at Mingmang.

Hadang and Chilati go to Mingmang with the hope of having a vast fertile land and a happier and gorgeous future, but they can not meet Leben, the land broker. Lastly they take shelter at Mehersing, the rich widower. Mehersing, the selfish rich widower, who has been suffering from loneliness since his first wife had expired, take it as the golden chance for him to quench his thirst. He gives them shelter and establishes relationship with Chilati. He tries to convince Chilati. He tempts her and asks whether Chilati wants to be with Hadang, the poor of the poorest who has failed to give her peace of mind and food, shelter and dress. Lastly, Chilati forgets that she was mother of two adolescents and the wife of Hadang and bows down to Hadang. The dream of Mingmang has lost him the paternal land, son, daughter, wife Chilati and lastly hopes of living.

So, losing everything, Hadang leaves Mingmang and returns towards the west. Coming back from east to the west he reaches a place named Medaghat. He starts to live there together with Bidan. Cutting and selling of firewood is his only source of livelihood.

Hadang’s dream fallacy becomes the main plot of the play. It is human nature to dream. Hadang’s dream was also not excessive. But his way of fulfilling his dream may be seen mingled with sinful acts. Such as he sold the paternal property – the small plot of courtyard, and it is
sinful to sell the god gifted daughter to the greedy and selfish people.

4.2 (iii) SUB-PLOTS :- Besides the main plot, the dream fallacy of Hadang, there are three other plots comprising one relation between Bidan—Birola, Meher sing—Chilati and the selfishness of Anaram. All the three episodes are closely related with the main plot. These sub plots are the complementary to the main plot. All the three sub plots are discussed below in brief.

(a) BIDAN —BIROLA SUB-PLOT :- The Bidan-Birola sub plot is one of the three sub-plots of the play. Bidan, being a highly educated youth of the rich family of the area loves Birola, who is not only a daughter of the poorest father but also half literate. Bidan has a dream to unite the poor and the rich. He wants to eliminate the vast gap between the two. Bidan gets obstacle in different stages. Birola’ brother Johon strongly protests Bidan and warns him of dire consequences. But these obstacles and hindrances rather deepen and strengthen his love. His dream of social development through unification of the poor and rich become nearer to nearer.

On the other hand, Birola is also a silent follower of Bidan’s mission. She does never feel any embarrassment to be in love with Bidan. They both have promised to set an example for unity between poor and rich. This faith and belief do not reach Birola when her father Hadang sell her to Anaram. Ironically she thought that God has helped Anaram to keep her. She, from the core of her heart thanks God for his co-operation in eliminating the vast gap between the poor and the rich. The haves and the haves not made their love life-like.

Bidan- Birola’s dream of happy marriage is shattered when Anaram, Bidan’s father comes forward to fulfil his lust. He proudly says before his wife Mairai and Bidan that he had purchased Birola for Rs. 1,000/-. Therefore, he wants to marry her. Wife Mairai strongly opposes but fails. His son Bidan, the lover of Birola can not combat with his father who even does not hesitate to shoot him.
Birola tries to control the situation and take Anaram’s side. She thought to wait and watch. But Bidan can not believe Birala. His heart is broken by the activities of his nearest ones like father Anaram and beloved Birola. He even can not believe himself. Therefore he has decided to leave his home.

One day Birola goes to Bidan at Medaghat where he establishes a night school for illiterate persons. Birola earnestly requests Bidan to take back his decision and to come back home. But Bidan has taken firm decision not to take back his promise of biding his home good bye for good.

Birola was shot dead at the marriage ceremony. Bidan was lodged FIR by his father Anaram. Bidan who was suffering from T.B. become embarrassed to hear the matter and gets astonished at the mystery of human being. He breathed his hast breath there.

This tragic episode is closely related with the main plot of Hadang’s dream.

Hadang’s dream fallacy is considered as the main plot because it comprises a larger area and longer period. Bidan-Birola episode is considered as a sub-plot because it comprises smaller area and shorter period. Hadang-Chilati’s will power to fulfill their dream is stronger than Bidan-Birola. Neither any obstacles nor problems can stop Hadang and Chilati to go to Mingmang, the dreamland, but Anaram alone can easily separate Bidan and Birola. Hadang-Chilati travels up to the destination but Bidan-Birola has only half the way.

This sub-plot is not complete in itself. It may be argued that Bidan-Birola’s tragic separation becomes possible only because of Hadang-Chilati’s dream fallacy.

(b) MEHERSING-CHILATI SUB-PLOT: The Mehersing-Chilati incident may be considered as a sub-plot. This episode occurs when Hadang tries to fulfill his dream. This incident separates and fragments Hadang and Chilati’s dream. Chilati can materialize her dream fallacy into reality. She has
lust for wealth and gets it by marrying Mehersing. On the other hand Hadang has been shattered and deceived fully by this incident.

Chilati has lust for wealth and therefore her love and sympathy towards her children has been subdued. Her lust for wealth and happiness is bigger than the motherly affection to her children. She can dominate her tenderness towards her daughter Birola while her husband sells Birola to Anaram for Rs. 450/-. Again she has shown her lust for wealth by marrying Mehersing, the rich widower of Mingmang and insult Hadang, her husband by whom she has begotten two children.

Chilati: I can’t wait the future by being with such a man, who leads tragic life complaining on luck. (III-ii, : 108)

Today Chilati can memorise that she has not been fed full meals twice a day, not been dressed and has not experienced what happiness is. She complains that she has completed her life till today with great sorrow. Therefore, she has taken her own way.

This episode is a part of Mehersing-Chilati’s dream fallacy. It occurs when Hadang makes his journey from reality to dream world. Therefore, it is an episodic incident rather than a sub-plot.

(c) ANARAM - BIROLA SUB- PLOT: Anaram’s overall activities and thought constitute a sub plot. He is a selfish rich man of the village. His lust for wealth, fame and unsatiated sexual urge brings complete disappearance of his family life. He having possession of an obedient wife Mairai and deep hearted brilliant son Bidan, has a peaceful life, but ruined totally due to his selfishness and
The tragic end of Bidan-Birola is brought by Anaram himself. This episode has also close relationship to the main plot. Had Anaram not been lascivious, he would have not purchased Birola, if he is not arrogant, he would have not drives out wife and Bidan and married Birola. He gets this chance from Hadang. Hadang and Chilati sells Birola to him and permitted him to indulge in many tainted activities one after another. Anaram’s selfishness and arrogance is a part of the main plot and it has close relation with Hadang’s dream. This is an inseparable part of the play.

These four events and episodes constitute the sub plots of the social play- *Mingmangni Simang* (*Dream of Mingmang*). All the four episodes are rigidly formed. The dream fallacy of Hadang and Chilati remain in the center, the other three moves around it.

Regarding development of plot, it can be said that Act -II, scene –I, is the climax of the play. This scene is the climax of the play because in this scene Hadang and Chilati handed over Birola to Anaram. This is the scene from which luck of all major characters including Bidan, Hadang, Chilati, Anaram and Mairai turns into opposite direction. This scene heightens the suspension among readers and audience. This is the turning point.

While the plot construction is studied critically, it will be observed that no unnecessary events and incidents are put into this play. The playwright like a perfect craftsman, has written the episodes
and sub plots together in to a fine fabric.

4.3 SOURCES OF THE PLAY RAJA IRAGDAO: The playwright clearly mentions about the sources of this play—Raja Iragdao. In his preface of the play, he writes that he sometimes shed tears and also feels very sad to think about the tragic end of the Kachari state. The Bodo (Kachari) state had, gradually been destroyed by the sibling rivalry of royal families as well as conspiracy and attack of enemies from all around. He thought to preserve the tragic historical events in the form of literature. The playwright’s intense desire has created this historical revenge tragedy—Raja Iragdao in 1963.

4.3. (i) PLOT CONSTRUCTION: There is a main plot and a three other sub plots. The tragic life story of king Iragdao comprise the main plot. The patriotism of Belsri and the mock religious scene comprise the sub plots of the play. These sub plots have close relation to the tragic life of Iragdao and his kingdom.

4.3 (ii) MAIN PLOT: The playwright tries his level best to construct the plot of the tragedy of the Raja Iragdao. There is sibling rivalry. King Iragdao has been betrayed by his wife Induprobha, brother Shwmbwr and army chief Tularam. They do not only betray, but also conspire against the king. Towards the last, the king Iragdao, Shwmbwr and Khwmdwn are killed by Gambhirsing on Induprobha’s behest.

One day in the clear morning king Iragdao enter the court temple to offer his prayers to the previous kings of the Kachari Kingdom. The king’s patriotism and fondness of his own land, its beautiful natural scenery, hills and mountains, rivers and tributories, its birds and animals is revealed in the very first scene. Belsri enters and informs the king about the fire. She says:

‘अर महाराजा। जरेखो अर। हागोन दा महाराजा, वे अरखौ खोमोरतो ?’ (I-i, : 26)

(Fire, oh king. Fire all around. Can you oh my king, put out these fire?) (I-i, : 26)
The king becomes surprised to see and hear from a stranger like Belsri. Belsri tries to inform the king that Burmese army has reached Manipur and the Manipuri king Marjitsing has sought Tularam’s military help. Shwmbwr has also got the letter from Marjitsing which invites him for the battle. Iragdāo charges Belsri of deceit. When Khwmdwn enters he orders him to give punishment to Belsri. But Khwmdwn knows Belsri very well since long days as a patriot. Kwmdwn knows that Belsri acts as a spy of the king. Therefore he tells the king all about Belsri and her father Ilabwr. It is known that, Ilabwr was an elephant mahut of Kohidhan. One day Kohidhan ordered Ilabwr to kill the King Iragdao. But Ilabwr was a patriot, he could not become a traitor to the king. As a consequence of this disobedience to Kohidhan, Ilabwr was killed.

When king Iragdao comes to know the actual identity of Belsri, he begs pardon for the mistake. Tularam has not turned up to the temple to show his due respect to the past kings of the state.

This very first scene reveals that Iragdāo’s life is full of danger and the future of Kachari kingdom is at stake. The plot of the play is revealed in the beginning of this scene.

King Iragdao’s kinsmen revolt against him. His life and the sovereignty of his state is also endangered by more than one foreign power. These foreign powers are Manipur, Burma, Ahom kingdom and the most dangerous the British East India Company. In the following paragraphs tragic end of Iragdāo’s life as well as Kachari kingdom is discussed.

(a) Tularam’s father Kohidhan alleged against king Iragdāo for his anti-Bodo agenda. He alleged that by accepting Hindu religion Iragdāo had paved the way for complete extinction of the community.

Kohidhan is treated as a conspirator and traitor and therefore awarded life punishment.
Now, Tularam wants to revive his father’s unfulfilled desire to free Bodos from external aggression through various means. The longing for the throne of the Kachar state has also grown up in this mind. Tularam shows his contempt to the king. Therefore, he does not turn up in the morning prayer to show his loyalty to king Iragdao. Instead, he is seen with Gambhirasing, when they are conspiring against the king.

Tularam blames king Iragdao for misrule. According to Tularam, Iragdao is a dictator. He has adopted Hindu religion as a court religion. As a consequence the Kachari state has become a religious place for other religions. Further more, the state has become a colonial state of foreign powers. Therefore, he wants to bring freedom to the motherland.

The fire of revenge always haunts him and therefore wants to avenge for his father’s killing. This motif has become more powerful when he sees the throne which the king Iragdao has been occupying. Taking into account all these factors, Thularam has decided to go against the king.

Tularam is a shrewd and talented army chief. He knows that he can not be successful in his attempt, with revenge as the main agenda. Again he knows it very well that he can not come up by his single power. Therefore, he has lodged many complaints against the king. Tularam has made his camp more powerful than the king. He has persuaded Shwmbwr and taken him on his side. Thularam says that Shwmbwr is a prince, therefore, after Iragdao Shwmbwr will be the king of Kachar. Tularam assures Shwmbwr that he would extend his full support to him. Tularam has motivated Shwmbwr’s brain by his selfishness.

Tularam tells Shwmbwr that with the help of Manipuri king Marjitsing, they would defeat king Iragdao and occupy the throne of Kachari state. After this first round of war, they would again fight
with Manipur and drive them out of the Kachar state. This way Tularam wants to save the motherland from the foreigner and unruly king. Shwmbwr fully believes Tularam and becomes dead against his brother. During the war between Manipur and Kachar state, Shwmbwr gives all his experienced soldiers to Tularam. Shwmbwr believes that truly he would be the king of the state after the end of the war.

In the battle Tularam has fully utilized his tricks and as soon as the battle is ended, goes to Shwmbwr’s chamber. Shwmbwr feels very elated and find no words to congratulate Tularam. But ironically, Tularam orders his soldiers to arrest Shwmbwr. When Shwmbwr is arrested, then only he comes to know the cruel mind and intention of Tularam. So he rebukes and curses him as a traitor and damn to death.

It is Alumingia, the Burmese army chief who rescues Shwmbwr from the clutches of Tularam. Tularam is defeated in the battle and Aluminga thus brings Shwmbwr before his brother Iragdao. In the war between Tularam – Manipuri and Burmese army, the former are defeated and Iragdao has got his throne back.

(b) Secondly, there comes Induprobha, the barren queen, sister of Manipuri king Maijitsing and Gambhirsing. Her role, from the very beginning is seen conspiring against her husband. Induprobha stands as a great living vampire to the king. She has neither love nor best wishes for the king. She not only expects king’s destruction, but takes part actively in anti –king camp. Induprobha is first seen in scene –ii of the Act –I, in the night at Gambhirsing’s residence. She appears in the stage covering her face with a piece of clothe. She tells Gambhirsing that she has become mad. Induprobha has no mental happiness being the queen of Iragdao. She has lost her own religion, culture and self-identity after getting married with Iragdao. Today she wants to regain her lost religion, culture and identity. She again goes a step further by saying that she has got married with an asura king. This marriage
does always make her sorrowful and sad. Therefore she wants to be free from such a demonic life.

King Iragdao makes a judgement on Tularam and Gambhirsing for their anti-king conspiracy. King Iragdao proves them as guilty and therefore punishes Gambhirsing by turning him out to Manipur and breaks the cordial relationships with Manipuri state.

Queen Induprobha does not like king's order against her brother Gambhirsing. She says that after all she is the sister of Gambhirsing and wife of the king. Therefore she claims that she should have been told before the final judgement was given.

The king says that he has not told Induprobha about the final hearing of Gambhirsing because the culprit Gambhirsing is queen Induprobha's brother.

The king's remark has angered Induprobha more. She goes out and says that she would take revenge for the defamation done to her brother. She goes to Manipur and joint fully in the anti Iragdao camp,

Her final cruelty is revealed in the Act–III, scene–ii. In this scene king Iragdao and his brother Shwmbwr are cut into throat by Gambhirsing. It is also seen that Gambhirsing does act under the behest of Induprobha.

She is the wife who has got her husband cut into pieces and her state under British rule. So, she is an important character of the play and plays one of the major role in the play.

(c) Thirdly, here comes Shwmbwr –Iragdao's brother. There is sibling rivalry between them. Shwmbwr aspired after the throne of the Kachar state. But he is idle and drunkard. He usually dreams of the throne, sits idle, drinks and back bites his brother.

Shwmbwr joins the anti-Iragdao camp with Tularam and Gambhirsing. Their convincing mobilization against king Iragdao's corrupt practices has made him dead against his brother. Consequently, this feeling had multiplied his desires and hopes too. The two brothers go far to
Shwmbwr has to say that his two brothers Krishna Chandra and Iragdao had cheated him time and again for long years. He alleges that because of their step brotherly treatment, he has lost everything. Their ill-behaviour has made him idle and drunkard. His claim is that he is also a son of a king. He also bears the royal blood. Therefore, he also wants to be a king.

During the trial scene Shwmbwr revolts openly against his brother king Iragdao. King Iragdao makes a legal judgement on Gambhirsing for his conspiracy and according to the verdict Gambhirsing is sent back to Manipur.

Shwmbwr enters and criticises his brother king Iragdao for his dictatorial rule. He tells Iragdao that Iragdao has doubled his ominous event by taking such stern action against Induprobha and Gambhirsing.

Shwmbwr, out of his anger becomes emotional. He claims that he is also a son of the king who can think and raise arms while needed. Immediately he takes out the sword from its sheath. Shwmbwr’s act makes Iragdao surprised.

Iragdao teaches Shwmbwr that to be a king is not an easy task. It is to bear tragedies and shed tears all times to come. He prolongs his speech that he has not accomplished his work for being a king, and this failure has created a vast differences amongst his relatives. He has become a sinner in the eye’s of his subjects. He invited Shwmbwr to salvage him from such duty.

The war between Kachar and Manipur has broken out. Tularam has been made commander-in-chief of the Kachar state. The fate of Kachar and its citizens has been bestowed upon Tularam. Tularam joins hands with Manipur, Shwmbwr sends all his soldiers to Tularam and lastly Iragdao is defeated. Iragdao flees and shelters at the camp of Burmese army chief Alumingia. Towards the end
of the war, Tularam goes to Shwmbwr’s chamber. Shwmbwr more enthusiastically and warmly welcomes Tularam and the party.

But irony to his expectation, Tularam orders his soldier to hand-cuff Shwmbwr and to take him away. Tularam’s activities has immediately shocked Shwmbwr. Shwmbwr rebukes and curses him. Unexpectedly Alumingia, the Burmese army chief comes and battle takes place between Tularam and Alumingia. Tularam is defeated and runs away. Alumingia unties the flower shrouded chain from Shwmbwr’s hand.

The Kachar-Manipur war is ensued by Manipur-Burmese war and again it is followed by Burmese-British East India Company war. The last war is ended with the historic Treaty of Yandaboo of 1826 signed in between Burmese army chief Alumingia and British East India Company. The treaty gives back Iragdao his state, but lost the natural powers. Afterwards Iragdao becomes a puppet king. Both the two brothers start to stay at the palace which lack of pleasure and enjoyment of power.

At night Shwmbwr is sleeping quietly at his bed at the palace. Induprobha and Gambhirsing enter. Induprobha orders Gambhirsing to go inside and kill Shwmbwr. Shwmbwr is killed. His out cry and call for help makes Iragdao to go inside Shwmbwr’s bed room. As soon as he goes inside, he is also killed by Gambhirsing. Gambhirsing comes to the stage taking Iragdao’s head.

Both Iragdao and Shwmbwr were born of same parents, grew up in a same environment, Iragdao becomes the king, Shwmbwr becomes his enemy, hopes and desires the throne and crown of Kachar state, conspires and joins the conspirator Tularam and Gambhirsing, war take place, elder brother tries to protect, younger brother joins the enemy camp, lastly stay together when they become powerless ruler and are killed together by the same hand and sword.

It is seen that the disagreement amongs the family members has torn apart the Kachar state.
Subsequently it has weakened the state and let the neighbouring states to raise their heads against this state. The neighbouring states like Ahom kingdom, Manipur, Burmese and the British East India Company get chances to continue their indulgences. These indulgences endanger Iragdao’s state from all around.

(d) Manipuri- Kachari relationship becomes closer by the marriage of Induprobha and Iragdao, the king of Kachar state. This relation, later on unwantedly led to enmity between the two. Manipuri ambassador Gambhirsing ignores his official duty, rather dreams of getting Kachar. His brother Marjitsing, the king of Manipur also wanted the Kachar state. Iragdao’s two enemy powers join together. Thularam and Marjitsing finalise their strategy.

The awaited Manipur-Kachar war take place. Manipuri armies enter Kachar through North-East corridor. Tularam also manages to hold the power of commander-in-chief of Kachari army. He goes to protect the enemies. He also controls Shwmbwr’s armies. He joins Manipuri armies and comes forward towards the capital of Kachar. The two battalion armies of both the states join hands and obey Tularam-Gambhirsing’s order. They easily cross all obstacles to reach the capital.

In the Manipuri-Kachari battle Manipur side won. According to Khwmdwn’s suggestion king Iragdao takes shelter in Alumingia’s camp. Alumingia, the Burmese army chief not only gives them shelter, but also promises to extend him military help. Thus, he enters into Kachar State and fights against Manipuri-Tularam forces. In this battle Alumingia alone can defeat both the powers and rescues Shwmbwr from Tularam. It is seen that the joyous moment of winning in the battle of Manipur-Tularam last no longer.

There is another fourth power closely observing the situation and seeking chances to encroach
Kachar State. This conflict among various small states like Kachar, Manipur, Burmese, Ahom has given some golden chances to the British East India Company to take these states one after another. The British East India Company, under the leadership of David Scott, Commissioner of Sylhet District and Captain Neubill, British army chief are closely observing the condition and taking chances to establish their rule in these states. They have observed that Burmese army chief Alumingia, being the foreign power has come and are trying to establish their power not only over Ahom but also in Kachar. This advantages of Burmese army tempted British army also. Therefore, on the pretext of safeguarding the people of Kachar they fought with Alumingia. The British-Burmese war come to end by the historic Treaty of Yandaboo of 1826 signed in between Burmese army chief Alumingia and British Commissioner David Scott.

The Treaty empowers the British to enter into Kachar even in its internal affairs too. The treaty gives back Iragdao his state and the palace. He has got back his people, but has become a puppet king. He has lost his kingly powers. He is chained by the British power. British East India Company becomes the over all master of the Kachar state. Iragdao rules his state powerlessly in a moribund condition till 1830. He is killed by Gambhirsing, under the behest of Induprobha.

Iragdao’s death has cleared British power, and blocked all other powers including Alumingia. As well as Tularam’s dream which led him to revolt against king Iragdao has also ended in smoke. Not only his dream but his revenge originated from father’s killing also has not been completed.

In the last scene of the play David Scott has convened a great mass gathering at the palace of Kachar State. In this meeting David Scott has read out the policy of Doctrine of Lapse.

The tragic life story of Iragdao comes to end as well as the people’s dream and conspiracy of
Tularam, Shwmbwr, Induprobha also has been foiled by stronger power of enemy.

4.3 (iii) SUB-PLOTS :- Besides this main plot, two sub-plots may also be traced out. Belsri herself is the centre of a sub-plot. Again, the Scene-IV of the Act-i may also be discussed as a sub-plot.

(a) BELSRI-SHWMBWR SUB-PLOT :- Belsri herself forms a sub-plot. She is no doubt a good and benevolent character who always thinks for the betterment of the king and the state. She always tries to pacify and control the situation. But these take ironical turn.

Belsri is very simple, innocent and patriotic. She is the daughter of elephant keeper Ilabwr, who was killed by Kohidhan. Belsri is a rustic girl who seems to be the main reason for disunity between Iragdao-Induprobha, Iragdao-Tularam, Iragdao-Shwmbwr relationship.

Induprobha is a barren woman. Her barrenness and ill-behaviour has created second thought to king Iragdao. The farsighted king thought about his successor and therefore sometimes thought for remarriage. He always wants such woman as his wife who can share his happiness and sorrows. He wants that his wife should be his best friend and colleague.

King Iragdao finds these two qualities in Belsri which Induprobha has lacking. Therefore, as soon as he sees Belsri, his inclination goes to her and he excitedly says :-

"बेलस्री! राज्यो जयकी होनो हाय, राजाकेरो जयकी बायनो हाय, नाथाय जयकी मोनावला गोसोया गोजोना— संसरा दुहाव जायो, बेलस्री— बे जिरादखोने बेलस्री! (आझाइयाच हंगो) आनां दिने मोनबाय हिन्जावनि बिखावा!" (I-iii: 33)

(Belsri! Which the state cannot give, money cannot purchase; but the mind never satisfies without it-the life becomes hot; this is, this is the thing! (Catches at hand). I...I have got it today in the heart of a woman. (I-iii :33)
The barren Induprobha has become afraid of the king due to her incapability to give child birth. She was afraid that the king might re-marry another girl to have his successor. When she hears of Belsri, her fear and doubt takes a concrete shape. Therefore, she revolts against her own husband Iragdao and join hands with her brother Marjitsing and Gambhirsing.

Shwmbwr loves Belsri. Shwmbwr has two dreams, one followed by another. The first is of the throne of the Kachar state and the other one is to have Belsri as his queen. It may be assumed that Shwmbwr's anti-Iragdao move becomes stronger due to these two dreams. Shwmbwr is afraid that his brother may take away his beloved Belsri and Belsri may also alter her mind from him to his brother Iragdao.

But such feelings never grows in her thought. She innocently loves two things. One is her motherland- the Kachar state and the other is her friend Khwmdwn.

Interestingly, it is to be noticed that Belsri herself forms a sub-plot within the main plot of revenge motif of Tularam. This main plot is made more intricate by her appearance in the play.

This plot is to be regarded as a dormant plot which actively support the main plot to flourish into its own course. This sub-plot has direct relation with the main plot.

(b) SWMBWR-BHOKOT AND VAISNAV SUB- PLOT: The scene-iv of the Act-i provides another sub-plot. this plot has its own importance in the play. This plot is similar to Shakespeare's comic relief.

This sub-plot has its importance as a comic relief. It fortells the tragic future of the king as well as the Kachari kingdom. Therefore it warns us to bear with the probable tragic situation that might occur in king's life. It significantly shows the growth of the power of the enemy camp over the state and the king. It is seen that after this scene, the British power, the guardians of Doctrine of Lapse, which
engulfs the Kachari kingdom after Iragdao's assassination, comes and raises their head. Again, the Tularam-Manipuri conspiracy over the king Iragdao has also become stronger. This plot thus enhances the tragic situation.

Secondly, its importance comes through religious point of view. Tularam and Shwmbwr hold guilty on king Iragdao that the king has replaced their own religion by Hindu-Brahmin. So, Bhakat-Brahmin's agenda to influence their Hindu religion in the Kachari kingdom has been seen clearly by their attempt to convert Shwmbwr. Shwmbwr is next to the king Iragdao and Bhakat-Brahmin's entrance into his chamber means that the Hindu religion has received king's adoration and acceptance. This plot, thus, has its importance and it is integrated with the main plot. It is an indispensable part of the play. The plot of the play has initial incident, the growth of the action leading to its crisis, turning point and lastly resolution.

Kohidhan's revolt and his assassination as well as Iragdao's marriage to Induprobha, who never loves and respects the king may be regarded as the initial incidents of the plot of the play. The play has abrupt beginning because crisis has already been there in the play. Kohidhan's revolt and assassination and Iragdao's marriage to Induprobha has already been completed before the beginning of the play. The crisis of the plot, i.e. the bitter relation of Iragdao—Tularam, Iragdao—Induprobha and Iragdao—Shwmbwr has already been developed.

Tularam alleges that Iragdao is not only a dictator but also destroyer of culture and religion. Therefore he promises to take revenge on Iragdao for assassination his father. Induprobha does not hesitate to call him an asura king and alleges that he has treated her inhumanely. Therefore she wants to take revenge on her husband for such misbehaviour and insult. Thirdly, Shwmbwr revolts against his brother Iragdao. He alleges that he has been deprived and oppressed by his brother. He has not got
his due shares being the prince of the state. Therefore, he also wants to take action against his brother so as to harvest his benefit.

The action develops through their conspiracy which brings the Kachari–Manipur war. The crisis of the play occurs in the Act–II, scene iii and Act –III, scene –i. In the Act II, scene-iii, the king Iragdao has fallen in the greatest difficulties. It is the moment for the said war and Iragdao still bestows his faith on Tularam and makes him commander-in-chief. In the next scene, Act-III, scene –i, Tularam’s betrayal and traitorous act has been seen.

The final resolution occurs from the Act-III, scene–ii. In this very scene king Iragdao and Shwmbwr are assassinated by Induprobha and Gambhirsing. Revenge has also been completed against the king Iragdao. It is seen that all the three acts have successfully been crafted and he is successful in his attempt.

4.4 (i) SOURCES OF PLOT OF THE PLAY HORBADI KHWMSI :- The playwright’s close observation on the changes of Bodo people in the changing and developing world provides plot to this play. His observations go to the educated family who started to live in the growing town. They fall in a serious problem and doubt to which way they should go. Because such people who had grown up in villages amidst the culture and belief of village life find it difficult to cope with the ever changing world. The atmosphere and cultural trends of youth always disturb the elders and they find it next to impossible to cope up with. Their family become divided and fragmented. The author tries to show the contradiction between tradition and modernity, old and the new value system.

In this play, playwright Kamal Kumar Brahma has taken a family of highly educated person who has started to live in a growing town with his five children. Prof. Daman is juxtaposed at the cross-roads of tradition and modernity. His family is pushed on the verge of extinction.
4.4 (ii) MAIN PLOT : THE TRAGIC END OF PROF. DAMAN'S FAMILY :- This modern tragedy Horbadi Khwnisi (Dark as the Night) has a well constructed and compact plot construction. This has a single plot without sub-plot or episodes.

The plot of the play revolves around the tragic life of Prof. Daman who settles in a town coming from village on professional ground. Moral and physical degradation along with the end of service and unhappiness and tears are rampant in his happy and prosperous family life.

The happy and prosperous moment is shown in the very first scene of Act-I, Scene-i. All except Sohen are present and take part in the joyous moment. Minaram’s anthology of poetry is brought and thus it turned Prof Daman’s home as the source of poetry. Thus it is expected that like poetry, everything will be life like and more beautiful.

But this little moment of happiness is immediately engulfed with the moment of sorrow, the tune of happiness and life is ironically transformed into tears and death.

Sohen, the engineering student is ill-fated to get his right hand cut after the accident which occurred during the practical class. He comes back and stays at home. Sohen suffers more day by day and lastly he thought himself as the gologroha.

Both Uduram and Anathi frequently disappoint their father. Uduram is very naughty boy. This wicked boy indulges in the habit of smoking, playing cards, drinking and some other anti-social activities. Father Prof. Daman is aware of his activities and therefore he from the very beginning tries to control him but fails. Prof. Daman places two options for Uduram either to leave home or to avoid these anti-social habit and activities. But Uduram opted for the second and left his parents home. One day Uduram is got arrested by the police for his involvement in the anti-social activities.
Mother Shomaishri urges upon Prof. Daman vehemently to get Uduram released from the police custody but Daman is unmoved.

Anathi, is also very naughty. She does not care for her father’s prestige and sentiment. Her activities always hurt Prof. Daman’s prestige. She always travels with boys and ignores classes. She even proudly claims Uzir as her boyfriend. Anathi also leaves home and elopes with her lover Uzir and never comes back.

Minaram, contrary to his willingness leaves his teaching profession and joins the business of timber merchant. Prof. Daman being haunted with acute financial shortage after his retirement orders Minaram to join business. Therefore, he goes to Karbi Anglong with his wife Chaibary. On the other hand, Bajuram, also goes to join in his service somewhere in the deptt. of Income Tax Office.

So this way, Prof. Daman and wife Shomaishri are left alone by their children as well as recurring income. The tragedy of retirement, separation with his children and the wickedness of his two children agonizes Prof. Daman more. Thus Prof. Daman, out of frustration loses all hopes and rebukes wife Shomaishri and Sohen.

The pessimist and frustrated Sohen also loses all hopes of living. He foresees darkness and unhappiness. Therefore he takes his own course of action. He commits suicide. The suicidal act of Sohen leads another suicide for his mother Shomaishri.

In this way the family of educated Prof. Daman is ruined. There is irony of situation, because no poem is born again. Heart breaking melancholic tune is rampant and it completely replaces the poetical flavour.

Lastly, Prof. Daman is left alone. He becomes blind, can not see at night. He is looking for light to lighten the room. Uduram comes forward to help him by lighting the candle. The five years of
jail life has washed away all anti-social activities and has become completely a changed in to good boy. He promises to stay at home and helps his father.

The play is beautifully written in three acts. The last scene which is the catastrophe of the play is shown in the beginning by flash back method. The structure of the play may be divided into five parts such as exposition, development, crisis, denouement and catastrophe. The Act–I scene–i which the playwright terms as 'গোলগ্রোহা', comprises the exposition. In this scene we are introduced with the family of Prof. Daman and five children with different nature and temperament. Prof. Daman brings the book, the anthology of poetry of Minaram and most eagerly reads out. This shows that Prof. Daman always wants success of his children in the walk of life.

The development and the crisis go together. No clear-cut division may be ascertained. These two divisions together take larger parts of the play. In this period we see Prof. Daman, who takes his utmost care to make his children according to his desire. He is seen unbearable with their behaviour..

Prof. Daman can not be happy with his two younger children Uduram and Anathi. Uduram is involved with so many anti-social activities such as playing cards, drinking wine, smoking and others. His evil doings disappointed his father.

Anathi also harasses and agonizes her father. She is always found together with boys in the college. Prof. Daman fails to rectify them. His attempt to educate and moralize them creates negative response. Uduram gives up the home and stays outside, but one day he is arrested and sent to jail. Anathi also elopes with her boyfriend called Uzir.

Sohen got his right hand cut after the accident and stays at home. Sohen thought himself as a gologroha and Prof. Daman too scolds him time and again.
Sohen finds it hard to bear with his father and commit suicide. Prof. Daman compels his eldest son Minaram to resign the profession of teaching and join the business.

This long portion of the play may be considered as the development and the crisis together. The conflicts within the family members grows more and more and lastly go to total disappearance of peace and harmony.

Shomaishri lost her five children one after another. Minaram has gone to Karbi Anglong, Sohen has died, Bajuram has gone to his service, Uduram has been jailed and Anathi has eloped. Shomaishri holds her husband Prof. Daman responsible for this awful situation and lastly she also commits suicide by jumping in the Guji river. This is the denouement of the play.

Prof. Daman becomes alone. The old Daman becomes blind and finds searching for light. He is asking his wife Shomaishri to alight the dark room by lighting a candle. By this time Uduram whom he expelled from home comes to alight the dark room and promises to help his father. This is the catastrophe of the play. In the plot construction of the play the following characteristic features may also be ascertained.

The plot of the play is reminiscent of the Shakespearean tragedy. Like Shakespearean tragedy this play began happily and ended with tragedy. Prof. Daman can laugh at with his children and wife, but lastly he weeps. Co-incidents are beautifully ornamented in this play. Every good news is followed by bad ones such as:

Bajuram’s graduation and appointment in the Income Tax Office coincided with Sohen’s accident and loss of the right hand. No body can be able to enjoy with Bajuram, rather bear with Sohen’s tragedy, secondly Minaram’s joining the business is co-incidental with Uduram’s arrest and jail for five years. Minaram’s participation in the business is somewhat a good news for the family,
but nobody can enjoy it too. It is again intensified by Anathi’s elopement with Uzir. Thirdly, Uduram’s remorse and promise to obey his father is nothing but the co-incident of the two suicidal acts, such as done by Sohen and Shomaishri.

Lastly, it is to be said that the plot construction of this play is well knit and compact. There is a single plot in it. All incidents and episodes are closely related with the main plot and therefore these are not regarded as sub plots. All the incidents and episodes rather comprise a plot – the main plot. Unity of place and action have been maintained in the play.
End Notes :-

1. Shylockian: Shylock, a character of the play *The Merchant of Venice* written by W. Shakespeare, who drives more interest from his lonee or tenants.
3. *Bishi*: 20 *don* makes a *bishi*.
5. *Gologroha*: Something troublesome and burdensome