



## A STUDY OF KOKBOROK DRAMA IN TRIPURA

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### Abstract

The principal of the study was to know the Kokborok drama among the tribal community of Tripura. Here, information was collected from different places of Tripura and different books from different famous author of Tripuri community. Though in the beginning the perform of drama where limited to the royal compound, in course of time it came out of the royal compound and mass people began joint it.

**Keywords** - Drama, Kokborok, Tribal, Tripura.

### 1. INTRODUCTION

Drama has a profound influence on society, serving as a reflective mirror that examines its values, challenges norms, and provokes introspection. Through compelling narratives and characters, it provokes critical discussions, challenges societal norms, and fosters empathy. Be it from the ancient Greek tragedies to the contemporary theatre, drama always serves as a catalyst for societal self-examination and positive change which is a potent force in shaping the society through times.

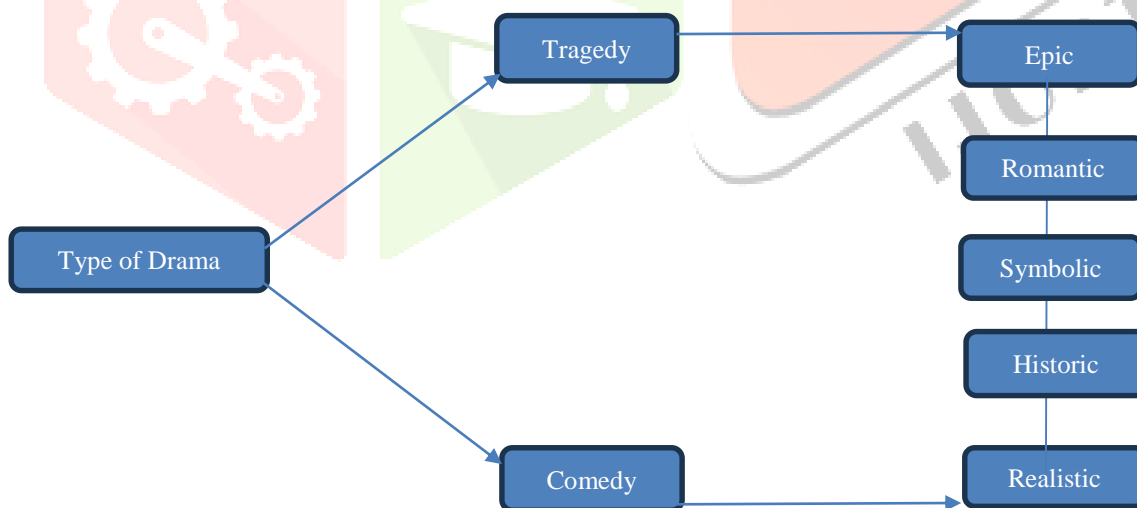


Fig-1. Shows the Types of Drama

## 2. Kokborok Drama

Drama is involved among all over the world. According to the language there are two types of Drama in Tripura namely Bengali drama and Kokborok drama. During the King Ratna Manikya (17<sup>th</sup> century) “Kalia Daman” was the first play staged in the Tripura. Initially, Kokborok drama were performed in Bengali language. Kokborok speaking people came to compose and present drama “Agiye Chalo” by Sudhawa Debbarma during 1948-49 which is written in Bengali script. After “Agiye Chalo” “Lamani Homchang” was the first Kokborok drama composed by Alindra lal Tripura in 1973. “Thwi Phota”-the post popular Kokborok drama during 1973-1980, written by Jagatbasi Jamatia.

Table-1: Lists of Drama

Name of Author	Name of Drama
Shyamlal Debbarma	i. “Bangswal-1”
	ii. “Bangswal-2”.
Nanda Kumar Debbarma	i. “Nobar Domsani Kothoma”
	ii. “Mari”
	iii. “Longtwraini Ekalobya”
	iv. “Emangni bwsarok”
	v. “Bubar”.
Ruhi Debbarma	i. “Buini Hambara Baitang Dogra”
	ii. “Kuchuk Kherengbar”
	iii. “Kuchuk Ha-sikam”
	iv. “Holong Beserni chati”
Narendra Debbarma	i. “Uphil Nahardi kisa”
	ii. “Aitorma”
Nagendra Jamatia	i. “Hakor Bising Ni Nongkhorbaisidi”

Tripura’s theatre Kokborok drama stands as an epitome of artistic brilliance, culture preservation and societal impact. From the ancient traditions to contemporary experiments, the stage remains a vibrant platform for Kokborok’s artistic expressions. As the region continues to embrace its theatrical heritage, the timeless art form will continue to weave its magic, enlightening, entertaining and enchanting audiences for generation to come.

## 3. Conclusion

In conclusion, drama is a vital and essential part of society. It serves serve as a form of entertainment, education and a reflection of society. It has the ability to bring people together, challenge societal norms and spark important conversation. Kokborok drama facing different challenges such as lack of funding ang and proper infrastructure, theatre continue to develop and grow.

With growing popularity of digital platforms and streaming services some productions are now being streamed online, for a wider reach and accessibility.

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