



# A Critical Study Of Hari Kumar's Character In Nanda Kumar Debbarma's Imangni Bwsarok

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## Abstract

The drama *Imangni Bwsarok* (Children of Dreams), authored by the eminent playwright Nanda Kumar Debbarma and published in 2015, serves as a poignant exploration of cultural preservation and generational conflict. This paper examines the protagonist, Hari Kumar, a village teacher whose life mission is the socio-educational upliftment of his community. While his biological children have migrated to urban centers like Delhi and Agartala, Hari Kumar remains rooted in his village, driven by the vision of establishing a school that prioritizes the Kokborok language and traditional values.

The study explores Hari Kumar as a symbol of resilience; despite facing systemic hurdles and personal hardships metaphorically described as "storms and rains" he remains steadfast in his commitment to his "hoda" (community). However, the narrative reaches a tragic irony when his greatest opposition shifts from external societal forces to his own son and daughter-in-law. Through a critical lens, this study shows the tension between indigenous idealism and modern individualistic pursuits, portraying the struggle to keep a "dream" alive amidst familial betrayal.

**Keywords:** Kokborok Literature, Nanda Kumar Debbarma, *Imangni Bwsarok*, Cultural Identity, Indigenous Education.

## Introduction

Every human being living in this world has a language. Language is the voice of the people. Through language, individuals can clearly express and share their inner desires and thoughts with one another. Wherever a language exists, its literature will also exist. For this reason, language and literature are inextricably linked to each other. Literature grows and flourishes by revolving around language. When the thoughts and desires of the heart are woven together and expressed in a way that is pleasant to hear, it is called literature.

Literature is of two types: one is oral literature, and the other is written literature. Oral literature consists of traditions passed down from mouth to mouth between individuals over many years. Examples include folktales, proverbs, ritual songs (Jaduni), lullabies, and riddles. Written literature includes poetry, short stories, novels, and more.

As people navigate the journey of life, various distinct cultures, ideologies, and knowledge systems emerge, giving rise to traditions of living, dressing, eating, literature, and various other customs. One such branch of these traditions is drama (Thungnuk). Drama is a product of human civilization. Through drama, the lifestyle, food habits, work, language, culture, and heritage of a community are revealed. Because of this, drama is called the mirror of a society.

### **What is Drama?**

Drama is a specific part of literature. It is an art of imitation. Drama is the performance of events, both past and present, from human life, portrayed through imitation, dance, and action. It is a path to social awakening, vividly depicting the lifestyle and customs of the people rooted in the very beginnings of creation. To put it simply, written words are brought to life through performance in drama.

Drama is written specifically to be staged and performed before the public. Therefore, even before a play is written, there is a fundamental need for the performer's skill to exist. Because drama displays the various diverse skills and facets of life in a unified way, it is referred to as a "Composite Art" (Misra Kala).

Prof. Nikhil (referred to as Nikhil in the text) stated regarding drama: "Drama is the art of expression capable of interpretation by actors and likely to interest an audience assembled to hear the words and witness the action," or, "It is the presentation of the many thoughts of human life on a stage in such a way that it captivates the hearts of those who hear and watch it."

#### **Key Terms:**

Loi swrwngmung: Art of imitation / Mimicry.

Luku sicharimani lama: A path for social awakening/awareness.

Misra Kala: Composite Art (a blend of various art forms like music, dance, and acting).

Muinusu: Human/Mankind.

### **Research Objective**

To examine the Character in Nanda Kumar Debbarma

### **Discussion**

#### **1.1. The Birth of Drama in Society**

Every society possesses its own way of living, dressing, eating, singing, and dancing. Drama is born from these shared activities and the collective joy of the people. When we examine the history of drama, we can say that it first originated in Greece. In Greece, drama was born through the worship of the god 'Dionysus.' It emerged from the songs and dances performed by farmers to spread the good word of Dionysus. Following this, looking at Roman drama, we see it originated in arenas where people, often slaves bought by kings, were made to fight to the death for public entertainment.

In India, a study of the origins of drama shows it rooted in human thought. While people find joy in speech, song, dance, and music, there remains an unfulfilled longing in the heart; around this yearning, drama was born in India through the concept of the "Pancham Veda" (The Fifth Veda).

In Tripura, evidence of drama can be traced back to the era of the Manikya Kings. The kings of Tripura were great patrons of literature and culture, including music, dance, traditional storytelling, and folk performances. Drama was performed within the royal palaces from early times. Later, within the Kokborok-speaking community, the birth of indigenous mother-tongue drama can be traced to 1948, with the play "Egiye Cholo" (March Ahead) written by the scholar Sudhanwa Debbarma.

## 1.2. The Character of Hari Kumar

The play 'Imangni Bwsarok' (Children of Dreams), written by the renowned playwright Nanda Kumar Debbarma, is a social and community-oriented drama. Published in book form in 2015, this play depicts the dreams a father envisions for his children. Beyond this, it portrays his deep love for his mother tongue and his aspirations to elevate it. The central character of the play is Hari Kumar, whom we encounter from the beginning to the very end.

Hari Kumar is a teacher living in a rural area. In the play, we see that he has been retired from his service. He has two sons, both of whom live away from the village due to their professional commitments. Hari Kumar lives with a young boy named Monai. Ever since his wife abandoned him and his children during their childhood, Hari Kumar raised them himself to become established individuals.

However, through the character of Hari Kumar in 'Imangni Bwsarok,' we learn about the ideologies, needs, and positive values of society. Analyzing his character reveals him to be a person who seeks the welfare of his village and his community. He is portrayed as a lover of his mother tongue, Kokborok, who is deeply concerned about its future. Furthermore, he is shown to be a man capable of managing a household single-handedly despite being male. The character of Hari Kumar is presented with great clarity throughout the play.

## 1.3. Love for the Village

In the character of Hari Kumar, a profound love for his village and the rural lifestyle is clearly visible. Through the dialogues between Hari Kumar and Ram Kumar, Hari Kumar's deep affection for his birthplace is vividly portrayed. He is enchanted by the village's way of life, its courtyards, and its natural air and water. Although he could afford to live comfortably with his children elsewhere, he cannot bring himself to leave; his emotional bond with the village is too strong.

This is the stage of life where, having fulfilled his professional duties, an elder in our community typically expects to be cared for by their children. Hari Kumar has reached that stage. Yet, his love for the village is so powerful that it prevents him from settling anywhere else. In a conversation with Ram Kumar, it is revealed that Hari Kumar's son invited him to stay in Agartala. When Ram Kumar asks why he doesn't just leave the village and go, Hari Kumar immediately speaks up in praise of his land.

Hari Kumar says, "What are you saying, brother! No matter what, I cannot live there. This is my birthplace. Brother, the term 'birthplace' is not a small thing. It isn't just about the soil, the hills, or the valleys; it is much more than that.

"cannot be explained by words, it must be felt with the heart. This land's breeze, its water, the hills and peaks, the songs of the birds, and the houses standing side-by-side these are my brothers and sisters. Why should I leave all of this behind to go elsewhere before I die?"

Through Hari Kumar's words, one can clearly see the strength of his roots and his genuine, heartfelt love for his birthplace. He desires to take his last breath in the very place he was born. At his age, he refuses to spend his remaining time anywhere else; he wishes to pass his final days among his fellow villagers.

In the fourth scene of the play, the depth of his attachment to the village is further highlighted during a conversation between Hari Kumar and his younger son, Bubar. His son does not want to leave his father alone in the village and insists on taking him to Agartala to live with them. When Bubar asks him to come along, Hari Kumar's deep affection and longing for the village pour out of him. He says:

"Why should I abandon my birthplace and leave? This is the place where I grew up, where I worked, and where I drew water. I cannot live there [in the city]. I am living here with young Monai. I don't need anyone to look after me yet. Even if you aren't here, is the village empty? I have brothers, sisters, relatives, and my community here. You all live your lives as you wish."

Hari Kumar's birth, upbringing, and life experiences are all rooted in the village. This is why he cannot bring himself to leave. In the village, he found his purpose and spent his life working; he wonders how he could ever abandon it. In a village, everyone—brothers, sisters, relatives, and the community—lives together in unity. Whether in death or in life's struggles, they support one another. No one sits idle or remains a mere spectator to another's hardship. This communal bond, characteristic of his people, is vividly portrayed through Hari Kumar in the play.

A person shares an unbreakable bond with their birthplace, a connection Hari Kumar feels deeply. He cannot sever this link. He believes his children have grown up and are now capable of standing on their own feet. Therefore, even though he could live with them, he does not worry about them. His children are accustomed to modern education; their lifestyle and thoughts are shaped by the contemporary era. Consequently, their perspective differs from Hari Kumar's.

In today's times, this is a common sight: parents are left behind in the village while children move to cities like Agartala for their careers. Meanwhile, the parents remain in the village to preserve their traditional lifestyle and culture. This is exactly what we see in Hari Kumar's character. By staying in the village with his community and kin, he safeguards their heritage. Through him, the stark contrast between village life and city life (Agartala) is clearly illustrated. For him, the village remains far more essential than the city.

#### **1.4. Vision for Social Welfare**

When analyzing Hari Kumar's character in the play 'Imangni Bwsarok,' one cannot overlook his profound thoughts regarding the welfare of his community. He is an elderly, experienced man, and his age has brought a deep maturity to his thinking. In this stage of life, people often develop a visionary outlook, which is clearly evident in Hari Kumar. He wishes for his land to be used for the benefit of the community even after his death, and he intends to hand it over to those who will truly work for the welfare of the people.

In one scene, during a conversation between Ram Kumar and Hari Kumar, the topic of community development arises. Hearing of his intentions, people from various organizations arrive, seeking to acquire his land. However, because he is a true well-wisher of his community, he realizes that those coming to him lack a genuine spirit of service, leading him to speak bluntly and turn them away.

The first to approach him for the land is a man named Kwtal, accompanied by Mr. John. They are missionaries. They request the land near the pond to build a church (a house of worship for Lord Jesus). However, in Hari Kumar's view, this does not constitute genuine social welfare. He believes that while it might serve a specific

group, it wouldn't bring overall progress to the entire community. Consequently, he does not give them a direct 'yes' and turns them away by saying, "I haven't thought about giving my word on such a matter yet."

Afterward, a man named Labu Charan came to Hari Kumar to ask for his land. He was accompanied by members of his group, who arrived playing the kham (drum) and kortal (cymbals) while chanting "Hare Krishna." This group consisted of devotees of Lord Krishna. Like the others, they requested the land near the pond, intending to build a temple for day-and-night worship.

Ultimately, it is seen that Hari Kumar did not agree to give the poolside land to the Krishna devotees either. After listening to everything they had to say, he retorted, "Who said that I have given it to you? From whose mouth did you hear this that you all came here?" Upon hearing his words, Labu Charan and his group went back.

Just as with the followers of Jesus, it is evident here that the followers of Krishna also represented a specific sect. They wanted to acquire Hari Kumar's land simply to promote their own religious interests. This did not align with the welfare of the entire society or the community as a whole.

After the followers of Lord Jesus and Lord Krishna had come and gone, a man named Swkang arrived in the same manner to ask Hari Kumar for the land, bringing along his companion Bangdrung. They were members of a theater group.

They wished to acquire Hari Kumar's land to build an office for their theater group and a clubhouse. Just as he had turned away the other groups, Swkang and Bangdrung from the theater group also left empty-handed.

Following these events, a young man from the village named Lokhopoti finally arrived. He also came to ask Hari Kumar for a small plot of land for personal use. Hari Kumar did not agree to give him land either.

Many people came to Hari Kumar asking for land. If he had wanted to, he could have easily given it to just one of the groups. However, he gave it to no one because he genuinely felt that none of those who approached him were working for the true welfare of the community. They were all there merely to promote their own club, theater, or religious interests. Hari Kumar was looking for a project that would genuinely benefit everyone in society, work through which the community members could all stand together proudly and hold their heads high in front of others.

In the end, we see exactly what kind of social welfare work Hari Kumar truly envisioned. He felt relieved and realized that he had found an opportunity to serve his community when the Bahamjwk Okra (Village Elder Matron) sent word that a new school would be opened in the village.

Hari Kumar felt that the land he was so reluctant to give away was now going to the right cause because a school would be built there. He started dreaming anew, and a smile appeared on his face. This shows that Hari Kumar highly values education. He believed that the greatest act of social welfare was to elevate his community through learning. This is why, although various religious and cultural groups asked for his land in the name of community welfare, he refused them all. But the moment he received the news about the new school, his heart brightened, and he eagerly agreed to the plan.

## 1.5. Perspective on Family

Looking at the character of Hari Kumar, we see a man highly skilled in managing a household. Despite being a man, after the death of his wife, Hari Kumar took on the responsibility of raising his children, nurturing them until they became successful and established individuals. For a man to raise children alone in a household without a wife is truly a very difficult and profound task.

## 1.6. Thoughts on Mother Tongue

In the play 'Imangni Bwsarok,' it becomes clear that the central theme is providing education through one's mother tongue. Consequently, we see a deep and profound love for the mother tongue, Kokborok, within the character of Hari Kumar. In the play, we see that although Hari Kumar has spent a large portion of his life serving as a teacher and has now retired, he still possesses a strong desire to teach. Even after his retirement, many people approached him seeking to acquire his land.

He did not give the land to anyone and remained in deep conflict over the decision. At that moment, upon hearing the news from the daughter in law about building a new school, he began to see a new dream. He felt a surge of joy at the thought of teaching children once again. In the past, he had taught using a foreign language, but his great aspiration now was to teach children through their mother tongue, Kokborok. After the daughter in law arrived in the village and all arrangements were made to start the school, the books were prepared. However, when Hari Kumar opened the new books, he saw they were all in English. Seeing this, Hari Kumar was stunned and disheartened because he had envisioned the school starting with the Kokborok language.

His vision did not align with the daughter-in-law's plan. When Hari Kumar questioned her, she stated that their school would be an English-medium institution. Hearing this, Hari Kumar expressed his grievance and anger, saying, "Who said this? "Why didn't you say anything about this? How could you decide on an English medium without consulting me?"

Hari Kumar had been dreaming of establishing a Kokborok-medium school. In the state of Tripura, there are many Bengali, English, and Hindi medium schools, but there wasn't a single pure Kokborok medium school. Although Kokborok is taught as a subject in some schools and colleges now, a dedicated Kokborok-medium institution remains absent. Through the character of Hari Kumar, the author Nanda Kumar Debbarma's profound thoughts and concerns regarding the mother tongue are clearly portrayed.

Kokborok is the mother tongue of the Tiprasa people of Tripura. This language has arrived at its current stage through a long history of poetry, proverbs, and songs. However, it spent many years without a formal path for reading and writing. Decades ago, wise and intellectual individuals began writing books in Kokborok, yet the language was not granted the opportunity to be used as a medium of instruction in schools. Due to the dominance of other languages, Kokborok was neglected and pushed toward the brink of extinction.

Although the state government recognized Kokborok as an official language of Tripura in 1979, it was still not used for teaching in schools for many years. This neglect was compounded by a lack of textbooks and a lack of initiative from the public. These issues are clearly depicted through the character of Hari Kumar. Furthermore, in today's era, the rush to compete and the urge to learn foreign languages often lead people to disregard Kokborok.

In the play, during the debate between Hari Kumar and Indrani (the daughter in law) regarding teaching in Kokborok, Indrani's lack of commitment to the language is evident. From her perspective, education in Kokborok is not essential. She argues, "This is the age of competition." She believes that to compete in the modern world, one must master English and other major languages.

But forgetting one's own language is wrong. While we must learn other languages to progress, we must simultaneously elevate our own mother tongue; this profound ideology is found in Hari Kumar. In his rebuttal to Indrani, we see a man who is deeply in love with his mother tongue and places immense importance on education through Kokborok. He asserts that because the community does not study in Kokborok, they are unable to express their own culture, traditions, and way of life. They lose their love for the village and stop striving for its development.

### **1.7. Hari Kumar responds to the daughter in law with firm and stern words**

“Keep your competition to yourself! First, one must learn to stand on their own feet; the competition comes later. My own children went away to study and never returned. They no longer recognize their birthplace, the land where they grew up, or their own kin and community. Listen, if a school is built here, it must be in Kokborok, my mother's tongue. If not, let there be no school at all. This is my final word.”

Through these words, it is clear that when people study in a foreign language, they adopt foreign cultures and change themselves. He uses his own children as an example; they gained a modern education but became detached from their roots. This reflects a harsh reality. Therefore, he is determined to start a school in Kokborok. He believes that while there is no shortage of schools in other languages, there isn't a single one for Kokborok. For him, establishing a school in the mother tongue is the most vital necessity for the community.

A lack of books has become a major obstacle to studying in the Kokborok language. When we think about it carefully, we see that this shortage exists because the language is not yet taught in schools. If we start teaching it gradually with the few books available, writers will feel encouraged to write more as they see the demand. Without readers, the work of writers loses its value.

In the story "Imangni Bwsarok" (Children of Dreams), we hear about the struggle for books through Indrani. Indrani asks, "Why can't we be like others? Why is Kokborok not yet developed?" Indrani's words reflected a truth of that time. However, we cannot just stay idle because there are no books.

Hari Kumar responded to this by saying, "Should we just sit still because something is missing? How long will we wait? Someone has to start. I am here; don't worry. In the beginning, there might be some difficulties and problems, but eventually, everything will fall into place. Shouldn't we show the way? One day, our children will study in Kokborok at the university. Teachers will stay up late at home preparing lessons. Students will not just memorize poems; they will undergo examinations, and some will achieve great results."

In the heights, some will find it hard to believe and weep in the Kokborok language that is the rise of a nation. Holding books of logic/law in hand, they will argue cases in Kokborok within the High Court and Supreme Court. Kokborok will not just vanish; the time for its demise has passed, and it is now awakening. Do not worry; the sun is rising, and now is the time for us to reclaim our pride/rights."

Hari Kumar reflects on both the present and the future. When we examine his words, we see that it is not right to remain idle just because something is missing; someone must take the lead. Otherwise, we will fall even further behind. Whenever one tries to do any work, obstacles arise. We can only move forward by overcoming those obstacles. It is wrong to stay still out of fear that challenges will come. We learn all this through Hari Kumar. Even if there are difficulties at first, they will eventually become easy. If we fear obstacles and trouble, time will pass without anything ever beginning. Hari Kumar ignites strength in everyone's heart, encouraging them to stand tall with patience and firmness.

Hari Kumar's dream regarding his mother tongue is very deep. He desires to see the children of the community studying in universities. He imagines that one day, teachers will work tirelessly, going through Kokborok

lesson plans page by page. Just as people study in other languages, those studying in Kokborok will also rise to great heights. He further envisions that in the future, there will be opportunities to study law in Kokborok, and advocates will argue cases in the legal courts using the Kokborok language.

According to Hari Kumar's thinking, now is the time for Kokborok to rise. In this world, languages are like living beings; some grow and flourish, while others die out. It is felt that there was a time when Kokborok fell into a bad period. During that time, there was no one to think about raising the status of Kokborok. However, that bad time has passed, and now a new journey has begun. Through Hari Kumar's words, we see "now is the time to reclaim our pride." It is the time to spread Kokborok throughout the state, the time to study in Kokborok among the people, and the time to speak up to elevate the language.

Through Hari Kumar, we can see how times have changed. There was a time when our mother tongue, Kokborok, remained neglected. That time has now changed. For teaching or learning in schools, one had to speak other languages and learn through them. Those learning through a foreign language could not truly feel it in their hearts. We know these things through Hari Kumar. He also said, "The whole world has become one village; the world has become a small global village." Through this message, it is observed that because of studying and learning English in modern times, that language has spread across the world. Now, people in every small village know how to speak English. Because of this, all the people of the world have become like inhabitants of a single village. However, in this process, one's own native language gradually becomes neglected.

What must be done to elevate one's own mother tongue and the state in which the Kokborok language exists? All of this can be clearly understood through Hari Kumar. Beyond this, we see his love for his mother tongue and his deep thoughts regarding it. In the play, we see that the dream Hari Kumar had to uplift his language did not immediately come true. However, he did not give up; with a patient heart, he believed that his dream would one day be realized. Finally, seeing that a school could not be started due to various obstacles, he began teaching his own daughter, Monai. These actions of his strengthen the hearts of the people.

Looking outside the play, we see that his dreams are now gradually coming true. Just as he envisioned, education is now being provided in Kokborok in schools, colleges, and universities. Exactly as he thought, students are memorizing poems, and teachers are working late into the night at home, preparing their teaching materials. Many are achieving good results by studying in Kokborok.

Yet, we cannot say his dream is fully realized just yet. There is still a lack of other necessary books in Kokborok. Apart from literature, other essential textbooks must be written. Step by step, Kokborok is now climbing towards the heights. One day, this language will stand tall alongside other world languages. Only then will Hari Kumar's dream be completely fulfilled.

### **1.8. Hari Kumar's Dream Regarding His Children**

In the play "Imangni Bwsarog" (Children of Dreams), because Hari Kumar is a teacher, his dreams and thoughts regarding his children are seen to be very deep. His dream was to raise his children to be individuals who would preserve their culture and traditions. His wife passed away when the children were very young; from that time on, he took on the mother's role himself and raised them. Along with providing them a modern education, Hari Kumar desired to make them people who would carry forward the identity of their community and heritage.

However, both children became so accustomed to foreign languages, foreign lifestyles, and foreign cultures that they forgot their own heritage. Caught up in their own work and the modern way of living, the children did not allow his dream to become a reality.

However, through the initiative of his elder daughter-in-law, Hari Kumar gained an opportunity to build a school on his land. Regarding this, he dreamed of teaching the children of the village. But his son, Kusu, did not allow this dream to come true. Kusu went to the court to stop the school from being built, effectively blocking the path. The elder daughter-in-law also did not come to the village to build a new school with him; rather, she only came after quarrelling with her husband to seek a place to stay with Hari Kumar.

These are the "children of dreams" of Hari Kumar. Everyone looks out only for their own welfare. There is no one to think about the society, the community, or the culture. Within a moment, the children shattered such a great dream held by Hari Kumar. There are many in the real community who, like Hari Kumar, dream big for their children. However, the children, caught up in the times and their own environments, do not follow the path of their elders. Through this story of Hari Kumar, the true image of the community appears clearly before our eyes.

When we observe the character of Hari Kumar in the play, we see him portrayed as a patriotic and community-minded individual. His role as a teacher highlights the noble aspects of his character. His thoughts and aspirations are profound. The playwright, through the character of Amar, has elevated and showcased Hari Kumar's character effectively.

### **1.9. Impact of Hari Kumar's Character**

**New Consciousness:** Through Hari Kumar's character, the playwright brings a new awareness and perspective to the audience and readers.

**Social Awakening:** His character serves to awaken the society. A teacher is compared to the very foundation of the community (hodabi singli).

**Community Welfare:** Teachers, as depicted by Hari Kumar, always seek the well-being of the society. In his character, the aspirations for community welfare and elevating the mother tongue are strongly evident.

## **2. The writer Vision**

In the play "Imangni Bwsarog" (Children of Dreams), the playwright Nanda Kumar Debbarma is revealed as a skilled writer, a deep thinker, a poet, and a dedicated worker for his mother tongue. He has spent his life working tirelessly to elevate the status of his language. The way Kokborok is seen climbing the ladder of progress today is a reflection of the thoughts of people like him. He used the character of Hari Kumar as a medium to deliver his dreams and philosophies to the public.

Through Hari Kumar, the playwright's vision is clearly visible. He thinks deeply about his community. He desires for the people of his community to live in harmony until death and wishes to uplift the villagers by making them educated and enlightened. A teacher always seeks the welfare of the people; we find this same profound thinking of the playwright throughout the play. Through Hari Kumar, he has clearly shown how much a teacher cares for the well-being of the community.

The playwright's greatest vision and foresight for the future, expressed through this work, is to raise Kokborok to the highest levels. Through the play, he has ignited a spark of thought and awareness among the people regarding their mother tongue.

In this play, the writer also speaks about religion through the mouth of Hari Kumar: “Iswar, God, and Allah are all the same word; it is only that the paths of faith are different.” A person’s heart must be good. We see many such examples in society, and this perspective is not missing within the Tipra community either.

However, what the writer intends to say here is that a community’s culture is considered "good" only when that community shares one way of living, one traditional dress (ri-chum), one language, one way of showing respect, and a sign of unity. The point is that the culture and traditions of the Tipra people have become scattered and disorganized; he sought to address this lack of unity.

Since ancient times, there has been a tradition among the Tiprasa people to honor elders and superiors by seating them in high, respected positions (Tripura State Portal). Within a family, people live together with great enthusiasm day and night, and children listen to the words of their parents. The dream of every parent is for their children to grow up and succeed; this is their right, capability, desire, hope, and dream.

However, through the character of a father named Hari Kumar in the play, the author points toward the desires, hopes, and dreams of all fathers in society, expressing his own thoughts and aspirations. One must respect their mother; without a mother’s blessing, a child cannot find well-being or success. By understanding the desires and hopes of the elders, the author, as a member of the community, presents a clear message to our Tiprasa people, expressing these thoughts vividly through the play.

## Conclusion

Among the prominent writers of Kokborok literature, Nanda Kumar Debbarma is recognized as a distinguished and talented author. In his play “Imangni Bwsarok” (Children of Dreams), through the character study of Hari Kumar, the author highlights the disorganized and neglected state of Tiprasa social traditions and culture. The protagonist, Hari Kumar, is an elderly man who has retired after serving as a school teacher. He is someone who deeply loves his birthplace and his local village. By thinking about the welfare of his community and culture, he strives to show a new path for the people's future. The central point of the play is that although Hari Kumar's children have become successful and highly positioned, they have done nothing for the betterment of their community. Because of this, it is through the visionary thinking of people like Hari Kumar that a community can rise to a higher level. He tries to establish schools with the desire to spread his mother tongue throughout the world. The core message here is that to uplift the masses, one must first prioritize and care for their village and mother tongue. Even after achieving excellent education and status, one must hold onto and preserve their community's culture.

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