

The dramatic plot and characterization of the historical play 'Bhaskar Burma'

Dewan Nazrul Islam

HOD of Assamese
Barkhetri College, Mukalmua

Abstract:

Daiva Chandra Talukdar was not only a playwright, but also a poet, children's writer and novelist. There is no doubt that the playwright Talukdar, inspired by national consciousness, often looked at the ancient history of Assam and tried to re-embodiment its glorious aspects through theater literature. Talukdar was inspired by his deep passion and love for his country and nation to write the play 'Bhaskar Burma' This is the first and only Assamese play about the life of King Bhaskar Burma of the ancient Pragjyotishpur.

Keywords: History, national heritage, non-violence, traitor.

Daiva Chandra Talukdar was not only a playwright, but also a poet, children's writer and novelist. There is no doubt that the playwright Talukdar, inspired by national consciousness, often looked at the ancient history of Assam and tried to re-embodiment its glorious aspects through theater literature. Talukdar was inspired by his deep passion and love for his country and nation to write the play 'Bhaskar Burma' This is the first and only Assamese play about the life of King Bhaskar Burma of the ancient Pragjyotishpur. The play was intended to encourage the inquisitive posterity of Assam. The playwright has achieved his objective by expressing the pride of Indian national heritage as well as ancient Assam and Pragjyotishpur through Bhaskar Burma. The history of ancient Assam and Pragjyotishpur does not contain all the information about Bhaskar Burma. The play is based on the study and research of the history of ancient Assam and Pragjyotishpur by collecting all the historical information about Bhaskar Burma. Reliable information about Bhaskar Burma: The account of the Chinese traveler Huwenschang who visited Pragajyotishpur in the early seventh century, the Harshacharita by the poet Banbhata about King Harshavardhana of Thaneshwar, a contemporary of Bhaskar Burma, and the kings of the Burman dynasty The playwright has collected the material for the story of this play from the copper plates made. The playwright simply combines a self-fictional story with available historical facts. They are Bhaskar Burma and Devdasi The love story of a dancer luxury.

It is somewhat difficult to find the root of the dramatic theme presented by the playwright in the play 'Bhaskar Burma' The story of the Chinese traveler Huwenschang, who came to India from China, the activities of Bhaskar Burma, his love affair with a goddess named Bilasini, his alliance with Harshavardhana, his conflict with Shashanka and more The play describes the victory of Karna and Suvarna, the death of the sick Bhaskar Burma and the accompaniment of Bilasini on his coffin in five acts and thirty scenes. However, there is a lot of confusion in the implementation of the dramatic plot and scene addition as a result of not following any well-planned policy. The playwright just adds the scenes one after another. Sometimes different events are unnecessarily combined in the same scene. This is also an obstacle to creating an appropriate theatrical atmosphere for the play. There are also some historical anomalies in the implementation of the dramatic plot. The play focuses more on the spread and promotion of Buddhism than on the political life of Bhaskar Burma. However, it is doubtful how far the influence of Buddhism took root in ancient Assam during or before the reign of Bhaskar Burma. The account of the Chinese nomad Hiuen Tsang himself paints the opposite picture. The Chinese traveler's

historical account states that there were no Buddhists at the time of Huwenschang's arrival or before. Therefore, the play is not an accurate reflection of history, but an artistic expression of the playwright's own ideals. The play seems to be about trying to preserve a humanistic religion like Buddhism in the face of the threat of losing its place in one's own country. At that time, as Buddhism moved forward to establish human values, the unwanted conflict with the royal power was a suicidal step for the country and the nation. This is historically true. But even if a pious but Madgari king like Shashanka did not understand the value of Buddhism, a great king like Bhaskar Varma or Harshavardhana understood it. Defeated There are many examples of these characters in the history of Assam and Pragjyotishpur. These three main events are related to the love story between the goddess Nachani-Bilasini and Bhaskar Burma. Before going to war against a powerful king like Shashanka, Bhaskar formed an alliance with Harshavardhana of Burma on the advice of his lover Bilasini. Bhaskar Burma's interest in Buddhism and his beloved Bilasini's contribution and inspiration to the Chinese Buddhist traveler and his devotion to Buddhism by inviting Hiuen Tsang to Pragajyotishpur were the greatest contributions and inspirations. This is one of the most significant events in the play. However, the playwright has not been able to present all the significant events in a coherent manner, resulting in the theme of Bhaskar Burma becoming somewhat unattractive.

There is no conscious attempt to create characters in the play. The playwright has accurately portrayed the historical characters associated with the historical plot. The playwright cannot be said to have taken much liberty in this regard. The play is directed by Kumar Bhaskar Burma. The first scene of the play reveals his deep passion for Buddhism. He rescued the Buddhist dancer Bilasini from the clutches of the oppressors and gave her shelter in the royal palace. After taking refuge in the palace, Bhaskar Burma fell in love with Bilasini and his passion for Buddhism increased significantly. On the encouragement and advice of Bilasini, Bhaskar Varma formed an alliance with Harshavardhana and advanced to fight against Shashanka with combined forces. He also invited the Chinese traveler Huwenschang, a Buddhist, who was a Hindu and a devotee of Shiva, to Pragjyotishpur and showed him due respect. As a king, he is popular, possesses great qualities such as courage, generosity and kindness. The famous king Bhaskar Burma also has the qualities of a hero of tragedy. But the playwright could not take that opportunity. There is no tragic seriousness in the character of Bhaskar Burma

No, it's not. He dies naturally in the last act of the play. He did not die a tragic death defeated in a greater struggle. Therefore, his death does not carry the pity and terror created by the tragic hero in historical drama. Not to mention the dramatic story of Bhaskar Burma of Bilasini They have not taken any bold steps to accept him despite having illegally met him. At the persuasion of his lover Bilasini, Bhaskar Varma has resolved to remain single: 'Then I promise that no one but you will find a place in the temple of my heart. If I don't marry you, I'll be a virgin forever' (Act 3, Scene 2). The inaction of Bhaskar Burma in accepting Bilasini has undermined the seriousness of his heroic character.

The traitor Shashanka invited Harshavardhan's brother Rajyavardhan under the pretense of friendship and killed him. He then invaded Kanauj, killed Graha Varman in battle and took his wife Rajshri prisoner. However, Shashank's heinous acts only ensured his downfall. Shashank falls in a joint attack by Harshavardhan and Bhaskar Varma.

The playwright also outlines the historical characters of Bhandi, the worthy minister of Harshavardharma, Hansbeg, the guardian of Bhaskar Varma, and Shilbhadra, the teacher of Nalanda University.

'Bilasini and Rajshri- these are the two main female characters in the play 'Bhaskar Burma' Bilasini—the heroine of Bhaskar Burma's play. There is no doubt that the heroine Bilasini is the brightest and most attractive of all the characters in Bhaskar Burma's play. Bilasini was a goddess dancer and a very

beautiful woman. The dancer's family and her own life suffered an indescribable tragedy for being a Buddhist. The victim's family members were burnt down and tied up and thrown into the jungle when Bhaskar Verma, who was hunting at the time, rescued her unconscious from the clutches of the miscreants. However, Bilasini initially suspected that the Hindu royal power and Bhaskar Burma were involved in her abduction. Bhaskar Burma dispelled that suspicion by giving shelter to the proletarian luxury woman in the royal palace. Bhaskar Burma was fascinated by the appearance of Bilasini at first sight. Bhaskar Burma's deep love for a Buddhist woman helped to increase his passion for Buddhism. In the dramatic story, the dancer Bilasini is not only the lover of Bhaskar Burma, but also the chief advisor to him in his royal affairs. On the advice of Bilasini, Bhaskar Varma formed an alliance with Harshavardhana and with combined forces was able to defeat Shashanka and restore the lost kingdom of Karna-suvarna.

Bilasini was a devoted lover of Bhaskar Burma. He doesn't want anything in return for his heartfelt love for Bhaskar Burma. He has no ambitious interests, only his rare joy in loving Bhaskar Burma with all his heart. At one point, Bhaskar Burma wants to make Bilasini Raj Rajeshwari, but he ignores it. A goddess like him

Harshavardhana is another major historical character. The playwright does not deviate from history in the play of this character. Ambition - This character is a striking feature. In the first scene of the second act of the play, Harshavardhana's conversation with Minister Bhandi indicates this: (Second figure, first scene).

The character of Harshavardhana is characterized by courage and royal seriousness. Harshavardhana was crowned on the throne of Thanesar only when Shashanka, the ruler of Gaur, invited him under the pretense of friendship and killed his brother Rajyavardhan. Harshavardhana, who unexpectedly ascended the throne, was able to overcome every danger with his strength, courage and determination despite adverse circumstances. He faced three adverse circumstances with great patience and courage: the death of his brother Rajyavardhan in the conspiracy of Shashanka, the ruler of Gaur, the death of his sister-in-law, King Grahavarman of Kanauj, and the captivity of his sister Rajasri. In such circumstances, he showed political wisdom by forming an alliance with Bhaskar Burma at the right time to take revenge on his arch-enemy Shashank. Harshavardhana was an enthusiastic and tolerant king. When Harshavardhana learned of the extraordinary scholarship of Huyenchang, a Chinese traveler who was a Buddhist but "a Hindu himself", he organized a meeting in Kanauj: let the fair be held in Kanauj, the central place on the banks of the Ganges. Let all the scribes of all religions be invited. Let everyone understand the beauty of Buddhism. (Act IV, Scene VI).

At the meeting, Harshavardhana showed his generosity by giving generously to everyone, even "the last pair of clothes he wore".

The Chinese traveler Huwenschang is one of the characters in the play "Bhaskar Burma" The playwright himself is a sculptor The play focuses on the promotion and dissemination of Buddhism rather than Burma's political life. In the dramatic story, the great Buddhist scholar, the Chinese traveller, wakes up from a dream of "the birthplace of the Holy Buddha in the beautiful land of India" and exclaims: 'The poet's desired land is Aryapuri. I will visit you anyway.' (First figure, second scene). In his determination, Atal Huyen Chang has come to India from distant China despite the severe restrictions of the Chinese Emperor. While studying Buddhism at Nalanda University, the temple of knowledge, the glory of his scholarship spread. Huyen Chang was able to receive due respect and hospitality from kings like Bhaskar Burma and Harshavardhana thanks to his scholarship. At the Kanauj Dharma Sabha convened by Harshavardhana, Huyen Chang had the opportunity to preach the message of non-violence of Buddhism in accordance with his reputation for scholarship: 'Bring peace to the world through non-

violence. Let everyone stand as human beings and bring happiness and peace to the world. Leave violent hypocrisy and try to attain heavenly light with a simple soul. Nirvana will happen automatically (Verse IV, Chapter VI). The playwright tries to indicate how Buddhism spread from one end of ancient India to the other through the character of Huyen Chang.

Shashank is another historical character in the play “Bhaskar Burma”. The playwright portrays the character of Shashank as deceitful and treacherous. The playwright has created a dramatic story conflict through Shashank. It is historically true that Buddhists were persecuted by Hindus at that time. Shashanka, the ruler of the Gaur country, was one of the symbols of this. The dramatic story expresses Shashanka's hatred of Buddhism through the depiction of the persecution of Buddhists: "No Maya, no mercy, no compassion, don't go down to the cry of the heathen. Just light the fire Shashanka even tries to destroy Buddhism by throwing the Buddha's footprints into the river Ganga: Hinduism is the holy garden of the Ganges. (First figure, fifth scene). easily rejected Bhaskar Burma's proposal, anticipating that a secular woman becoming Raj Rajeshwari could bring a storm to his political career. “Don't make a mistake. If you accept me, you will be wrong in your politics. They will have to endure the wrath of the people. Even more frightening is that the ministers may be opposed,” he said. (Third figure, second scene).

In an emotional moment, Bhaskar Varma is about to give up the throne for the sake of his only wife, who explains to him: 'You love me. I love it too. That's enough. But why would you give up the kingdom for me? I will be your servant at all times. There is my joy, happiness and satisfaction. (Third figure, second scene).

He even made Bhaskar Burma promise not to reveal their love affair.

As a result of her secret love affair with Bhaskar Burma, Bilasini gave birth to an illegitimate child, Avanti Burma. Therefore, it is important to understand the importance of these issues. Therefore, it is important to understand the importance of these issues. His parents have left their country. I have only taken the stigma of men on my head, and I have not lacked food. What a pleasure it is to walk with you. I have found heavenly happiness. (Figure 5, Scene 1).

Finally, because of her deep love for Bhaskar Burma, Bilasini climbs on his death coffin and provides an unprecedented example of the greatness of love. There is no doubt that the character of Bilasini is the most interesting of all the characters in the play. However, it cannot be firmly argued that the character of Bilasini is the original creation of the playwright. The Kuttanimat accounts of Bhaskar Burma's close love with a goddess and the death of the goddess on a coffin after his death. It is believed that the playwright Talukdar created the character of Bilasini on the basis of such accounts.

The other female character, Rajshri, is not as active in the dramatic story as Bilasini. However, the playwright does not deviate from the outline of history in portraying the character. Rajshri was the sister of King Harshavardhana of Thaneswar. Rajshri was married to the honeymoon of Graha Varman, king of Kanauj. Rajshri The Gaur king Shashanka, who had summoned and killed Harshavardhana's elder brother Rajyavardhana under the pretense of friendship, then invaded Kanauj, killed Grahavarman in the Battle of Maukhari and imprisoned Rajasri. Harshavardhana came forward to take revenge on the murderer of his brother and the murderer of his sister and to rescue his sister. Shashanka fell to the combined forces of Harshavardhana and Bhaskar Varma.

Rajshri, who was a devotee of Buddhism, was able to endure all her sufferings by remembering the Buddha during her imprisonment. Seeing his mental strength and determination, the home guards released him from imprisonment and crossed the Ganges by boat himself. Rajasri was worshipping a

Buddhist idol when Harshavardhana found her and asked her to return to her kingdom and live happily ever after. After the death of her husband, she renounced all worldly pleasures and resolved to live as a Buddhist nun and devoted herself exclusively to the preaching and spread of Buddhism. Rajshri believed in non-violence. When a war became inevitable between Harshavardhana and Bhaskar Varma over the invitation of Huwenchang, it was only through the efforts of Rajshri, who felt that “the path to peace is always beautiful”, that the war prevented it.

The play “Bhaskar Burma” lacks a well-planned policy and a few historical irregularities in the presentation of the dramatic plot, just as the characterization remains flawed due to the conscious efforts of the playwright. There are many opportunities to express the conflict of the characters in the play, but the playwright could not take that opportunity. The playwright could not avoid the universality of the events. However, the main characters of the play are clear and vivid to a very small extent. This makes the play easy to read and deeply appealing.

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