



“Hakor Bisingni Nokhorbaisidi, Thungnugo Hathaini Mangno Twiwi Cherwi Swimung”

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Abstract:-

Nagendra Jamatia, a distinguished voice in Kokborok literature, a prominent dramatist is known for using his works to address social issues and encourage cultural reflection within the Tripuri community. His 2001 play, Hakhor Bisingni Nokhorbaisidi, tackles the deep-rooted superstitions surrounding witchcraft and black magic, particularly the belief in Swkal (witches), which has historically fueled fear and violence. The protagonist, Hathai, serves as a reformatory figure in the play, striving to break the cycle of fear and ignorance that grips his village. In a society where education is limited, villagers often resort to blaming illness or misfortune on individuals accused of witchcraft, leading to discrimination and at times, violence. Through Hathai's dialogues and interactions, Jamatia challenges these superstitions, encouraging the villagers to embrace a rational perspective. Hathai's journey, however, is obstructed by the village ochai (priest) and Baruwa (the priest's assistant), who represent the traditional stronghold that resists change. Despite these obstacles, Hathai remains determined, driven by a belief in truth and social harmony.

In addition to critiquing superstition, the drama reflects Jamatia's concerns about the effects of inadequate education on youth. Hathai's efforts extend to guiding young villagers toward education and self-improvement, offering a path out of ignorance and toward empowerment. Hakhor Bisingni Nokhorbaisidi thus encapsulates Jamatia's commitment to challenging harmful beliefs and promoting rational thought and cultural preservation, illustrating his role as a transformative figure in Kokborok literature.

Keywords:- Literature, oral literature, written literature, drama, types of drama, Tripura drama, , kokborok drama, Hathai.

Methodology:- In research, methodology refers to the overarching strategy and rationale behind the chosen methods, explaining why specific tools and procedures are employed for gathering and analyzing data. Methods, on the other hand, are the practical steps or techniques used to gather information.

This study primarily relies on secondary data, meaning data collected from existing sources rather than original research. The materials used include both literary works and online resources relevant to Kokborok literature. Key sources encompass influential Kokborok texts

that contribute to understanding gender and identity in the cultural context of the Tripuri community. These works include Thungnukni Hatalo Khakamung by Dipra Kishore Debbarma, Thungnuk Koklam by Nanda Kumar Debbarma, Kokborok Kokrbaini Rukungo by Rabindra Kishore Debbarma, Hakhor Bisingni Onkhorbaisidi by Nagendra Jamatia, and Surang by Suranjan Kunda Chowdhury. Additionally, online materials complement the book resources by offering recent perspectives and relevant interpretations.

This combination of sources ensures a comprehensive understanding of how gender and identity are represented in Kokborok literature, with an emphasis on contextual analysis shaped by established writings within the Tripuri cultural framework.

Introduction :- Nagendra Jamatia, a renowned writer and dramatist from Tripura, holds a prominent place in Tripuri literature for his impactful works that reflect the realities of his community. Apart from being a celebrated writer, Jamatia was also an accomplished politician, though it was through his literary talent—particularly in short stories and dramas—that he conveyed powerful messages about societal change. His drama Hakhor Bisingni Nokhorbaisidi, published in 2001, is among his most notable contributions, tackling the deep-rooted superstitions and the tragic consequences of witch-hunting within Tripuri society. Born in Tota village in Udaipur, Jamatia began writing during his school days, and his works are steeped in themes that reveal the struggles and beliefs of rural communities in Tripura. In Hakhor Bisingni Nokhorbaisidi, he delves into the common yet dangerous superstition that misfortunes—such as illness, death, or other calamities—are caused by individuals accused of being "witches." This belief leads to the brutal mistreatment and, in extreme cases, the murder of innocent women, accused and blamed without evidence. Through this drama, Jamatia confronts the community's fears and urges them to abandon these harmful beliefs, showcasing the tragedy that unfolds when communities are trapped in fear and superstition.

The story unfolds in a village gripped by fear, where a village priest, known as the Ochai, along with his assistant, Baruwa, exploits the villagers' beliefs in witchcraft. Whenever a tragedy occurs, the Ochai convinces the villagers to perform elaborate pujas and animal sacrifices to appease the spirits. However, when these rituals fail to bring relief, the Ochai and his followers often accuse specific women of witchcraft, casting them as the root of the village's misfortunes. This pattern of baseless accusations and violent outcomes leaves behind a trail of broken families—children orphaned and husbands devastated—as innocent women are sacrificed to satisfy the village's superstitions.

Into this atmosphere of fear and manipulation steps Hathai, the drama's heroic figure. Returning to his village after time away, Hathai brings with him scientific knowledge and a conviction that education is the true path to progress. His presence and ideas are initially met with resistance, as the villagers, firmly rooted in their belief in the Ochai's power, doubt his advice. Undeterred, Hathai challenges the Ochai's practices, offering a rational perspective and advocating for medical treatment instead of sacrifices. Even as he faces hostility and suspicion, Hathai remains committed to exposing the Ochai's deceit and freeing his community from the grip of superstition. The conflict intensifies as Hathai becomes a threat to the Ochai's influence. In a bid to maintain his power, the Ochai spreads rumors to discredit Hathai, warning villagers that medicine weakens people and insisting that only rituals can cure

ailments. When Hathai suggests a cure for a village-wide illness by advocating for medicinal remedies, villagers initially refuse, fearing that medicine would worsen their condition. However, Hathai's persistence finally leads to a turning point as the villagers see the positive effects of medicine, realizing that they can overcome their struggles without relying on superstition. This victory marks a significant shift in the villagers' mindset, a step towards enlightenment and self-empowerment.

Throughout the drama, Hathai embodies the role of a reformer, showing villagers a way out of their fears through education. In one memorable moment, he tells the village youth, "Education makes a man knowledgeable, and knowledge makes a person rise." This message resonates as Hathai saves several women wrongly accused of witchcraft, courageously facing opposition and exposing the Ochai's manipulations.

In Hakhori Bisingni Nokhorbaisidi, Nagendra Jamatia offers a powerful critique of ignorance and blind faith. By highlighting the plight of women accused as witches and the manipulation of villagers by those in positions of religious authority, he crafts a compelling narrative about the dangers of unchecked superstition. Through Hathai's courage and resilience, Jamatia inspires his community to embrace knowledge over fear and to protect the vulnerable from prejudice. This drama remains a significant work in Tripuri literature, shedding light on societal issues while urging a move towards a more informed and compassionate future.

Literature:- Literature is the creative expression of human thoughts, emotions, and experiences, conveyed through written or spoken works. It encompasses various genres, including poetry, fiction, drama, and nonfiction, each with unique styles and purposes. Literature often reflects the culture, beliefs, and values of the time and place it originates from, providing insights into different aspects of human life. Through storytelling, literature allows individuals to explore complex ideas, societal issues, and personal journeys, making it a powerful medium for understanding and connecting with diverse perspectives across time and space.

Mainly we know two types of literature:- Oral literature and written literature are two distinct forms of cultural expression that serve as vehicles for transmitting knowledge, values, beliefs, and artistic heritage across generations.

Oral Literature:- Oral literature, as the name implies, is passed down verbally. It encompasses a variety of genres, including myths, legends, folktales, songs, proverbs, and epics, which are communicated through spoken language. This form of literature is prevalent in societies where written language was either not developed or was secondary to oral tradition. Oral literature is dynamic and often fluid; it can change with each telling as individuals add their own interpretations or adapt the story to reflect current realities.

Characteristics of Oral Literature:-

1. **Communal Ownership:** Often viewed as the collective heritage of a community, not belonging to any one author.
2. **Memory-Based:** Requires strong memory skills as stories and other forms are memorized and recited.
3. **Performance-Based:** Involves performative elements like gestures, expressions, and intonation, bringing the content to life.
4. **Adaptability:** Flexible and subject to change, allowing it to stay relevant and reflect the evolving values and experiences of the community.

Written Literature:- Written literature, in contrast, is documented in a fixed, tangible form. It ranges from poetry, prose, and plays to modern genres such as novels, essays, and scholarly works. With the invention of writing systems, ideas and stories could be recorded, preserved, and transmitted across time and space with more consistency and fidelity. Written literature allows for the development of complex narrative structures, detailed descriptions, and intricate plotlines that are harder to maintain in oral forms.

Characteristics of Written Literature:-

1. **Individual Authorship:** Often attributed to specific authors, who hold intellectual ownership.
2. **Preservation:** Recorded and preserved across generations in a more permanent form, minimizing alterations.
3. **Complexity and Detail:** Allows for deeper, more detailed exploration of themes, characters, and settings.
4. **Accessibility:** Can reach audiences across geographical boundaries and time periods, expanding its influence.

What is Drama?:- Drama has long been celebrated as a potent mirror of society, reflecting the truths, conflicts, values, and emotions that shape human experience. As an artistic form, drama immerses audiences in life's realities, portraying incidents that resonate with actual events and emotions. This characteristic has led drama to be widely regarded as "imitation," for it embodies both the struggles and triumphs, beliefs, and disbeliefs within society. In many cultures, drama has evolved as an essential part of literature, including Kokborok literature, where it plays a significant role in depicting the traditions, social issues, and narratives of the Tripuri people. At its core, drama is an art of enactment. It brings to life the intricacies of the human condition, and through its performance, it enables an exploration of society's moral and ethical dilemmas.

Drama's unique power to embody the good and bad elements of society is often why it is referred to as a "composition art." It presents life as it is—raw and unfiltered—allowing audiences to confront both the light and dark facets of their world. Theater is the stage where this enactment comes alive, transforming abstract concepts into vivid portrayals. The Sanskrit term for drama, "Natya," encapsulates this idea of performative art, underscoring the cultural significance of drama as an ancient and enduring form.

Over the centuries, scholars and dramatists have attempted to define drama, each bringing their own perspective on its purpose and essence. Aristotle, one of the earliest thinkers to explore the nature of drama, describes it in his seminal work, *The Poetics*, as "the imitation of an action." According to him, drama is a replication of human actions, capturing not just events but the motivations, intentions, and consequences that accompany them. This imitation serves as a tool for self-reflection, allowing audiences to see a reflection of their own lives and societal dynamics.

British drama critic Allardyce Nicoll, in his work *The Theory of Drama*, offers a more nuanced definition. He describes drama as "the act of expressing ideas about life in such a manner as renders that expression capable of interpretation by action and likely to interest an audience assembled." Nicoll's perspective highlights the communicative purpose of drama: it conveys ideas about human existence in a way that both captivates and resonates with audiences. For Nicoll, drama is not merely a form of storytelling but a dynamic means of bringing life's philosophies into a shared, interpretative space.

Closer to Kokborok literature, the Tripuri dramatist Shyamlal Debbarma asserts that drama, or Natya (also known as Thungnuk), serves as a mirror of society. Through his work, he emphasizes that drama is more than entertainment—it is a medium of social reflection and critique, one that is deeply rooted in the Tripuri cultural heritage. By presenting authentic portrayals of Tripuri life, Debbarma's approach reinforces the idea of drama as a cultural artifact, one that preserves and conveys the values, challenges, and customs of his people.

Elizabeth Dru and Marjorie Boulton further expand on the role of drama as a window into life's complexities. Dru defines drama as "the creation and representation of life in terms of the theatre," emphasizing how drama not only imitates life but shapes it, providing insight into the human experience. Marjorie Boulton echoes this sentiment, famously describing drama as "a literature that walks and talks before our eyes." Through their perspectives, Dru and Boulton capture the unique, performative aspect of drama that distinguishes it from other literary forms: it is both a written and living text, unfolding before audiences in a way that feels immediate and real.

Drama's role in society, then, is multifaceted. It reflects, critiques, and celebrates the human condition. By bringing stories to life, drama fosters empathy and understanding, allowing audiences to experience and interpret different perspectives. This transformative power makes it an invaluable part of cultural expression, from classical Greek tragedies and Sanskrit plays to contemporary works in Kokborok literature. Drama not only entertains but educates, challenges, and inspires, establishing itself as a powerful medium that bridges the gap between individual experiences and universal truths.

Greek Drama:- Drama, a compelling art form with diverse genres, has been captivating audiences for centuries. Among its main types are comedy, which delights in humor and irony; tragedy, which portrays the somber consequences of human flaws; farce, a highly exaggerated form of comedy with absurd situations; melodrama, which emphasizes emotional appeal and often features clear distinctions between good and evil; and musical drama, which combines dialogue, song, and dance to tell a story. Each of these genres contributes uniquely to the world's dramatic tradition.

When discussing the origins of world drama, Greek drama holds a special place as one of the earliest and most influential forms, emerging around 550 BCE. Greek drama is closely tied to religious rituals, especially the worship of Dionysus, the god of wine, fertility, and revelry. Originally, worshipers honored Dionysus through ecstatic body movements and dance, which eventually evolved into organized performances, blending elements like worship, prayer, love, conflict, and various human emotions.

Aeschylus, one of the foremost early dramatists, is credited with shaping Greek tragedy. He is said to have written around 90 plays, most of which explore tragic themes. His notable works include *The Suppliants* (circa 400 BCE), *Seven Against Thebes*, *Prometheus Bound*, and *The Oresteia*. These plays delve into human struggle, fate, and the consequences of moral choices, establishing a foundation for the tragic genre.

Following Aeschylus, Sophocles expanded Greek drama by adding depth to character development and plot structure. He wrote approximately 123 plays, further enriching Greek tragedy. Another notable figure, Aristophanes, became celebrated for his comedic dramas, creating around 40 works that satirized Athenian society and politics with sharp wit and humor. Aristotle, the philosopher, also contributed to the art of drama through his seminal work *Poetics*, which analyzed and defined the principles of Greek drama, especially tragedy.

This, Greek drama laid the groundwork for a global dramatic tradition, influencing countless cultures and inspiring future generations to explore the human experience through this timeless art form.

Tragedy:- Tragedy is a form of drama that typically deals with serious and important subjects, often involving human suffering, moral dilemmas, or catastrophic events that lead to a disastrous conclusion. Tragic dramas usually depict the downfall of a noble hero or heroine who is confronted with powerful forces or challenges, often due to a flaw in their character or a mistake in judgment. The themes of fate, destiny, and the consequences of human actions are central to tragedies, and the form seeks to evoke a sense of catharsis in the audience—a purging of emotions through pity and fear.

Aristotle, the ancient Greek philosopher, provided one of the earliest and most influential definitions of tragedy in his work *Poetics*. According to Aristotle, tragedy is:

> "an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions."

In essence, Aristotle's definition emphasizes that tragedy represents a significant and serious action that is artistically crafted to evoke specific emotional responses, leading to a moral and emotional cleansing or "catharsis" for the audience.

Comedy:- Comedy-drama often called "dramedy," is a genre that blends elements of both comedy and drama. It combines the humorous aspects of comedy with the more serious or emotional depth found in drama. This genre aims to create a balanced storytelling experience where the audience can laugh, feel moved, and sometimes reflect on deeper themes or issues.

In a comedy-drama, characters often face real-life challenges, but these situations are presented in a way that can be humorous or lighthearted. The humor in a dramedy may come from the characters' personalities, misunderstandings, or situational comedy, while the drama arises from their personal struggles, relationships, or societal issues.

Popular examples of comedy-dramas include TV shows like *The Marvelous Mrs. Maisel*, *Scrubs*, and *Orange Is the New Black*, as well as movies like *The Grand Budapest Hotel* and *Little Miss Sunshine*.

Drama of Tripura:- The history of drama in Tripura is a fascinating blend of indigenous traditions and external influences, evolving over time to reflect the region's socio-cultural ethos. Traditional Tripuri drama originated as ritualistic and ceremonial performances in tribal communities, including the Tripuri, Reang, and Jamatia. These performances, often held

during festivals, religious gatherings, and social events, aimed to honor deities, narrate local folklore, and convey moral stories.

Early Beginnings and Folk Performances

The roots of Tripura's drama can be traced to ancient folk traditions like Wathopani Kali, Lai Haraoba, and Sangrai Mog, which were performed with music, dance, and dialogue to narrate the lives and legends of gods and goddesses. Folk tales were integral, with stories of courage, love, and supernatural events that resonated with the cultural heritage of the people. Indigenous music and dance elements, especially the use of tribal musical instruments, were central to these performances.

Influence of Bengali Culture and Modern Drama

The 19th and 20th centuries brought significant Bengali cultural influence to Tripura, primarily through the royal family and intellectual exchanges with Bengal. This period saw the adaptation of Bengali theater forms, and playwrights started integrating Bengali language and themes into local plays. King Bir Chandra Manikya (1862–1896) was a patron of the arts and encouraged the development of Bengali-inspired theater in Agartala, with plays often staged at the royal court.

As education expanded in Tripura, modern drama gained momentum, and playwrights started exploring more structured narratives. Rabindra Sangeet and other Tagore-inspired forms became popular, and the

works of Bengali playwrights like Rabindranath Tagore and Michael Madhusudan Dutt began influencing Tripura's theatrical productions.

Evolution of Kokborok Drama

In recent decades, with the resurgence of Kokborok (the language of the Tripuri people), there has been a revival of indigenous drama. Playwrights started creating Kokborok dramas that focused on the identity, struggles, and resilience of the Tripuri community. This movement aimed to preserve and promote the Kokborok language and cultural identity. Themes in Kokborok drama often revolve around the socio-political issues facing the indigenous people, the impacts of modernity, and the preservation of traditional values.

Contemporary Drama in Tripura

Today, Tripura's drama scene includes both traditional and contemporary forms, performed in various languages including Kokborok, Bengali, and English. Several theater groups actively produce plays that explore themes of social justice, identity, and cultural pride. These performances are held at festivals, cultural centers, and are sometimes even staged in rural areas to ensure widespread cultural engagement.

Through its diverse forms and thematic evolution, the drama of Tripura encapsulates the region's rich history and cultural complexity, reflecting the Tripuri people's enduring spirit and deep connection to their roots.

History of Kokborok drama:- How Kokborok drama has flourished can be seen in the history of Kokborok drama. Because of the conflict with the Bengali people, Kokborok language has

gradually declined. Bengali drama is also considered to be the drama of kings. Then, many of the bengali's Kabi Gan Baga Bain and Rupban performed their songs. Sudhanwa Debbarma, the first writer in Kokborok, signed the agreement. In 1948, he wrote drama under the title Egiye cholo. It is still called the first Kokborok drama. The authorities wrote that they are fighting against Mohajon's struggle. After that, Parikhrit wrote another book called Bidruho. This is written to encourage the Jamatia people to protest against Bubagwrani's policies. In 1973, Alindralal Tripura wrote the book 'Lamani' Shyamlal Debbarma wrote about Bengal, Dharmanikya, and Rangola. Nanda Kumar Debbarma has written 43 novels such as Bwbar (1970), Mukumu (1974), Kok Kisa Koktang Hai (1984), Mari (1985), Randijwkma (1986), Cheraini Imang (2015), Tal (2015). (2015), Isiri Hiraboti (2015) Chethuwang. Ruhi Debbarma is also a writer. Its towns include Khumpul, kuchuk Kherengbar, kuchuk Ha Sikam, buini Hambara tei Dogwara. Writer among Kokborok writers Narendra Debbarma's works include Khasiya (1977), Nobar Domsani Kothoma (1983), Luku Hamari Hoda (1983), Mirik (1983), Thapwlani Sindur (1984), Wngna Taridi Motwi (1986), Imangni Biphiring Kobono (1986), Aitorma. (1986), paithakni koktun (1986), Butowasani kothoma(1996), Sabsutra Raja (1986), Mwnakni Chati (1987), Wansogwi Yapiri Sedi (1987), Siyari Pamtwi (1989), Achaima Ha (1992), Uphill Nahordiu Kisa (1992), Swkal sabo(2003). Rwn gmari (2012). Chandra Kanta Murasingbo is a famous poet of this time he wrote famous drama named holong kok sao bolong bisingo. Rabindra

Debbarma wrote 4 drama till now "ang thangna swkang(2014), majwra sabono(2015), manjakthai(2016), bwthai thaikhe bedek Kongo(2017).

The character of Hathai:- The character of Hathai in the drama Hakhor Bising Nokharbaisidi, written by Nagendra Jamatia, holds a significant place. This is Jamatia's first drama, published in 2001. Besides his work as a dramatist, Jamatia is actively involved in political activities. As a result, for many years, the changes and positive developments occurring in Tripura have been reflected on the stage through his work. The author aims to dispel the darkness of ignorance through education.

Jamatia emphasizes, "If you want to write, you must write." The title of the drama, Hakhor Bisingni Nokharbaisidi, evokes imagery of a deep, dark pit—a powerful metaphor for the shadows that have lingered in the hearts of the people in the village or community for generations. This darkness, which represents ignorance or despair, is described as kosok or kusum, symbols of obscurity and sorrow. However, through the struggles depicted, the play expresses a yearning for the dawn of a new day, symbolizing hope and progress.

The Character of Hathai in Nagendra Jamatia's Hakhar Bisingni Nokharbaisidi: A Beacon of Change and Enlightenment

Nagendra Jamatia's Hakhar Bisingni Nokharbaisidi explores the grim realities of a village society steeped in superstitions, fear, and rigid traditions. Written about a past era, the narrative exposes the darkness, injustices, and often cruel practices perpetuated by a lack of knowledge and education. In this bleak landscape emerges Hathai, the protagonist who symbolizes the potential for enlightenment and change, and who works tirelessly to guide the village out of its shadowed existence into a new dawn of understanding, empathy, and progress. The character of Hathai serves as both an educator and a reformer, challenging the villagers' deeply ingrained beliefs and offering them the tools to change their lives. Through Hathai, Jamatia provides a portrayal of resistance against age-old, harmful traditions that have kept the village in the grip of fear and ignorance for generations.

A Society Enveloped in Darkness

In Hakhar Bisingni Nokharbaisidi, Jamatia presents a society where fear and superstition dominate daily life. Villagers often blame unexplainable misfortunes on supernatural forces, with demon possession and witchcraft frequently invoked to account for illness and hardship. The villagers' belief in the supernatural and reliance on traditional healing practices lead to tragic outcomes, especially for women. When illness strikes, the villagers suspect certain women of causing it through witchcraft, and if the afflicted do not recover, the accused women are often punished, ostracized, or even killed.

One poignant example involves a woman wrongfully accused of being a witch. Despite her innocence, she is cast out from her husband's house, leaving her children motherless and her life in ruins. Such injustices stem from the villagers' ignorance and the influence of priests and spiritual leaders, who, rather than guiding

the community toward healing and understanding, enforce harmful traditions. These leaders propagate the darkness of thought, refusing to accept new ideas or knowledge that might undermine their authority.

Hathai: The New Flame of Knowledge and Compassion

Amidst this turmoil, Hathai stands as a beacon of hope and transformation. Recognizing the destructiveness of the villagers' beliefs, he sets out to free them from the grip of superstition and ignorance. Hathai embodies a vision of progress; he understands that only through education and enlightenment can the villagers escape the vicious cycle of fear and violence that plagues their lives.

Hathai's mission is clear: he wants to teach the villagers to read and write, providing them with the knowledge that can liberate them from superstition. Hathai believes that once the villagers have access to knowledge, they will be able to see beyond their irrational fears and adopt a more rational approach to life. He envisions a society where individuals are no longer bound by darkness but instead walk in the light of reason, compassion, and understanding.

Through his work, Hathai slowly gains the trust of the villagers, especially the younger generation. He teaches them not only literacy but also critical thinking, encouraging them to question the traditions that have long held sway over their lives. For Hathai, knowledge is not simply about reading and writing; it is about empowering individuals to challenge harmful beliefs and practices. In his eyes, the good of the community lies in breaking free from the darkness and embracing a new way of life.

Overcoming Obstacles and Bringing Change

Hathai's path is not an easy one. The entrenched beliefs of the villagers make them resistant to change, and many obstacles arise as Hathai attempts to introduce his ideas. There are those within the community who see Hathai's teachings as a threat to their authority. Priests, in particular, resist his message, as they fear losing their influence over the villagers. They are reluctant to accept that their traditions, which have been practiced for generations, might actually be causing harm. For them, Hathai represents a challenge to the very foundations of their belief system.

Despite this resistance, Hathai perseveres. He continues to teach the children, instilling in them a love for learning and an appreciation for the benefits of knowledge. Slowly, he starts to win over not only the young but also some of the adults, who begin to see the positive impact of his work. Hathai's influence grows as more people realize the value of his teachings and the potential for a brighter future.

One of Hathai's greatest achievements is his work to protect the vulnerable members of the community, particularly the women who have been wrongly accused of witchcraft. Hathai speaks out against the practice of blaming women for misfortunes, encouraging the villagers to look for natural explanations for illnesses rather than resorting to accusations of witchcraft. His courage in standing up to these harmful beliefs saves lives and gradually changes attitudes within the community.

A Moment of Transformation

In a powerful turning point in the story, even the village priest—initially a staunch opponent of Hathai—begins to see the light. Witnessing the positive changes that Hathai's teachings bring to the village, the priest starts to question his own beliefs and actions. He realizes that his adherence to traditional practices has only caused suffering and grief. In a transformative moment, the priest accepts Hathai's teachings, opening his mind to new ideas and setting an example for the rest of the villagers.

This shift marks a significant victory for Hathai. By influencing the priest, he not only gains a powerful ally but also paves the way for broader acceptance of his ideas. The villagers, who had once walked in darkness, now have a new perspective on life. They begin to understand that their future lies not in superstition and fear but in knowledge and compassion. Through Hathai's work, the village moves toward a new dawn, where individuals are free to pursue happiness without the constraints of irrational beliefs.

Nagendra Jamatia's Message: The Power of Knowledge and Community Reform

Through the character of Hathai, Jamatia delivers a powerful message about the transformative power of knowledge and the importance of challenging harmful traditions. Hathai is more than just a teacher; he is a symbol of hope and resilience, representing the potential for change in even the most oppressive environments. Jamatia uses Hathai's story to inspire readers, urging them to look critically at their own beliefs and to seek out knowledge and understanding.

Jamatia's portrayal of Hathai emphasizes the need for compassion and empathy in any effort to bring about social change. Hathai does not seek to impose his ideas on the villagers through force or coercion; instead, he patiently teaches and guides them, allowing them to come to their own understanding of the value of knowledge. In this way, Jamatia suggests that true change can only come from within the community itself, through the efforts of individuals who are willing to challenge the status quo and work for the greater good.

In Hakhar Bisingni Nokharbaisidi, Jamatia presents Hathai's journey as a testament to the power of one person's determination to make a difference. By choosing to stand against the darkness, Hathai becomes a catalyst for transformation, helping the villagers to break free from the grip of ignorance and to embrace a brighter, more enlightened future. Through Hathai, Jamatia sends a clear message to society: that progress is possible, but it requires courage, persistence, and a commitment to the welfare of others.

Hathai: Illuminating the Path to Education for Village Youth

In a village shrouded in darkness, where ignorance prevails and the light of knowledge is but a distant dream, a transformative figure emerges—Hathai. This village, plagued by a lack of educational opportunities, has seen its children and youth remain uneducated, trapped in a cycle of despair. The villagers, bound to their families and agricultural duties, have long accepted their fate, unaware of the

brighter future that education can provide. It is amidst this backdrop of hopelessness that Hathai arrives, determined to bring the gift of literacy to the village.

Hathai, an educated and enlightened individual, recognizes the potential within the village's youth. He understands that the foundation of any community lies in its ability to educate its members. With a vision

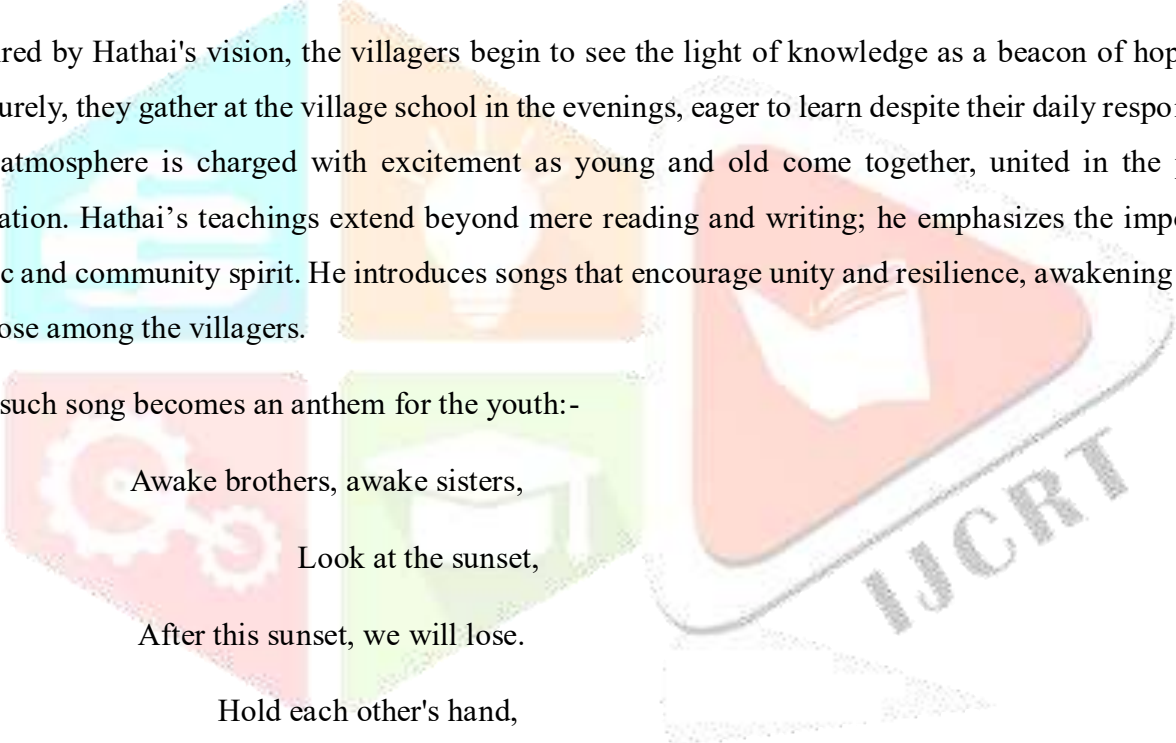
of change, he approaches the children and youth of the village, encouraging them to embrace the opportunity for education. His message is clear: literacy is not merely a skill; it is a pathway to empowerment and enlightenment.

Initially, the villagers are skeptical. They wonder about the importance of learning when their daily lives are consumed by work. A young man, filled with curiosity, questions Hathai, "What is lekha pora?" To this, Hathai responds with clarity and passion: "Learning to read means being able to write one's own name and read books." His words resonate, planting the seeds of curiosity and hope in the minds of the youth.

As the discussions continue, another young villager poses a question that reflects the community's misunderstanding of education: "What will happen if I learn?" Hathai's answer is profound: "Look, God has given us eyes to see and read. Knowledge is the source of wisdom. The wise man understands the world around him, while the ignorant remains in darkness." This profound insight challenges the villagers' perceptions and highlights the transformative power of education.

Inspired by Hathai's vision, the villagers begin to see the light of knowledge as a beacon of hope. Slowly but surely, they gather at the village school in the evenings, eager to learn despite their daily responsibilities. The atmosphere is charged with excitement as young and old come together, united in the pursuit of education. Hathai's teachings extend beyond mere reading and writing; he emphasizes the importance of music and community spirit. He introduces songs that encourage unity and resilience, awakening a sense of purpose among the villagers.

One such song becomes an anthem for the youth:-



Awake brothers, awake sisters,
Look at the sunset,
After this sunset, we will lose.
Hold each other's hand,
Brother... Hold hand in hand!
Awake brothers, awake sisters.

This song not only inspires the youth to embrace education but also fosters a sense of solidarity within the community. Through music, they connect with one another, celebrating their collective journey towards enlightenment. The lyrics serve as a reminder that together, they can overcome the darkness that has long overshadowed their lives.

As the villagers begin to learn, the transformation is palpable. They write their names, master the alphabet, and grasp the fundamentals of mathematics. The joy of learning spreads like wildfire, igniting a passion for knowledge that had long been dormant. The children who once lived in the shadows are now emerging as leaders, equipped with the tools to change their own destinies.

Hathai's efforts are not just about teaching literacy; they are about instilling a sense of pride and agency within the community. Through education, the villagers begin to envision a future where their children can aspire to more than just agricultural labor. They dream of becoming teachers, doctors, and leaders, all because of the spark ignited by Hathai.

In conclusion, Hathai's initiative to educate the youth of the village is a testament to the transformative power of knowledge. His unwavering commitment to illuminating the minds of those around him paves the way for a brighter future. As the villagers rise from the darkness, they learn that education is not just a means to an end; it is a journey of empowerment that can uplift an entire community. Through Hathai's guidance, the village takes its first steps towards enlightenment, proving that even in the darkest of places, the light of education can shine brightly.

The Relationship Between Hathai and Kormoti:- In the heart of Haduk Kolok, a small village surrounded by the lush greenery of nature, lived Kormoti, the daughter of Chokdiri. Kormoti was known for her infectious joy and kindness, which made her beloved by everyone in the village. Her life took an unexpected turn with the arrival of Hathai, a learned man who had grown up in the house of a compassionate doctor. Trained in the ways of medicine, Hathai had become a scholar, capable of reading and writing. He had absorbed much knowledge about herbs and healing, making him a source of wisdom for the villagers.

When Hathai arrived in Kolok village, he took shelter in Kormoti's home. The villagers welcomed him, appreciating his knowledge and eagerness to work for the community's welfare. He quickly endeared himself to the people, explaining the names and uses of various medicines, which had a significant impact on their health and well-being. Kormoti, intrigued by Hathai's intelligence and passion for helping others, formed a close bond with him. She admired his dedication and was always eager to learn from him.

One fateful day, Kormoti fell gravely ill. The village was concerned, but Hathai, with his medical knowledge, stepped in to help. He tended to her, using his understanding of herbs and remedies to heal her. Kormoti's recovery brought great relief to the villagers, who praised Hathai for his skills. During this time, Kormoti's admiration for Hathai blossomed into love, although Hathai was unaware of her feelings. He felt a strong connection to her, but the complexities of village life and social expectations weighed heavily on him.

Despite Kormoti's growing affection, her situation was complicated. She was seen as a daughter of Chokdiri, expected to follow the traditional norms of the village. The villagers, particularly the priest, noticed the bond between Hathai and Kormoti. The priest, perceiving this relationship as inappropriate due to Kormoti's status and his own biases, expressed disapproval. The tension escalated, leading to Hathai being expelled from the village, much to the villagers' dismay.

While the villagers respected Hathai's contributions, they were bound by tradition, which dictated that no one could clean the medicine for the priest's household. Despite their loyalty to Hathai, they felt powerless

to defy the established customs. As Hathai prepared to leave, Kormoti's heart broke. Defying societal expectations, she decided to follow him, determined to express her true feelings.

When Hathai noticed Kormoti following him, he implored her to return home. "Kormoti, you should go back," he urged. But she stood her ground, declaring, "I came to find you, Hathai. You are my heart's desire. I cannot live without you. Please don't turn away." Her heartfelt confession stirred something deep within Hathai. He replied, "Kormoti, I am nobody's friend anymore. I am going to be a big wind," symbolizing his struggle between his feelings and the societal pressures that dictated his actions.

As they conversed, an unexpected event unfolded. A loud commotion erupted as village youths took Khajuti, Biyalti, and Mwnakti, three women, from the top of the hill and threw them into the Tiyario River. Hathai, driven by an innate desire to protect his community, summoned his strength, and with Kormoti by his side, he called upon the elements. The wind began to howl, and lightning flashed across the sky as they worked together to save the women.

Their combined efforts proved miraculous; the three women were lifted from the river, restored to life. This event resonated throughout the village, symbolizing the power of unity and love. As the villagers battled against diseases like malaria and diarrhea, Hathai and Kormoti became beacons of hope and resilience. Their relationship, once fraught with obstacles, blossomed into a partnership grounded in mutual respect and admiration.

In the end, Chokdiri recognized the bond between Hathai and Kormoti and decided to support their union. The village chairman, acknowledging the undeniable connection between the two, ordered the marriage of Hathai and Kormoti. Their love story became a testament to the strength of compassion and knowledge, uniting the village and enriching their lives forever.

Emerging from Darkness: - A Narrative of Transformation

In a world often overshadowed by darkness, sorrow, and malevolence, the struggle to bring forth light is both profound and transformative. This is exemplified in the story of Hathai, a figure determined to uplift his community from the shackles of despair. Hathai's mission was not just a personal journey; it represented a larger quest for the collective well-being of the villagers, who had long suffered under the oppressive weight of ignorance and superstition.

For years, the priest held sway over the people, commanding their obedience through fear and tradition. His opposition to Hathai was fueled by a desire to maintain control. When the villagers fell ill, they would offer sacrifices to the gods, believing that appeasing these deities with goats and sheep would alleviate their suffering. This ritualistic practice, steeped in tradition, perpetuated a cycle of darkness, preventing the villagers from seeking genuine solutions to their problems. The priest's insistence on these sacrifices exemplified a deep-rooted reliance on outdated beliefs that hindered the villagers' progress.

Hathai, however, dared to challenge this status quo. He recognized that true healing did not lie in sacrificial offerings but in education and medicine. With a profound sense of compassion, Hathai endeavored to bring

light into the lives of his fellow villagers. He began to offer medical assistance, providing remedies for their ailments and educating them about health and well-being. This was not merely an act of kindness; it was a revolutionary step toward enlightenment. Hathai's efforts illuminated a new path, one where knowledge replaced ignorance, and healing transcended ritual. The priest, threatened by Hathai's influence and the potential shift in the villagers' allegiance, resorted to maligning Hathai's character. He approached the shopkeeper, spreading falsehoods and inciting distrust among the people. Yet, despite the priest's attempts to undermine him, Hathai's resolve only strengthened. He became a beacon of hope, guiding the community toward a brighter future.

One of Hathai's most remarkable accomplishments was his intervention in the case of three women wrongfully accused of murder. Their plight highlighted the grave injustices that often stemmed from ignorance and superstition. Recognizing the potential for tragedy, Hathai took it upon himself to advocate for these women. Through his tireless efforts, he illuminated the truth, proving their innocence and liberating them from the dark shadows of false accusation. This act not only saved their lives but also served as a powerful testament to the transformative power of truth and justice.

What Is Light?:- Light represents clarity, hope, and understanding. It is often seen as a guiding force that leads individuals away from darkness and into a realm of knowledge and enlightenment. In many cultures and scriptures, light is depicted as a divine entity, illuminating the path from evil to goodness. It serves as a metaphor for the positive changes that can occur when one seeks to better their life and the lives of others.

In a literal sense, light brightens our surroundings, allowing us to see clearly and navigate our environment safely. Metaphorically, light symbolizes knowledge and truth. It acts as a beacon for those lost in confusion and despair, offering guidance and direction. The concept of light underscores the importance of education and awareness in overcoming ignorance and superstition, illustrating that true progress stems from enlightenment rather than blind adherence to tradition.

Hathai embodies this notion of light through his actions. By bringing medical knowledge to the villagers and advocating for justice, he illuminated the path toward a healthier and more just society. His commitment to truth and healing serves as a reminder that, like light, every act of kindness and understanding can dispel the darkness in the lives of others.

Ultimately, Hathai's story illustrates the power of individual agency in combating the pervasive forces of ignorance and despair. As we reflect on this narrative, we are reminded that, like Hathai, we all have the capacity to bring light into the lives of others, guiding them toward a brighter, more hopeful future. Through our collective efforts, we can illuminate the path from darkness to light, ensuring that the legacy of compassion and truth endures for generations to come.

Conclusion:- In the rich tapestry of Kokborok literature, Nagendra Jamatiani's "Hakor Bisingni Nokharbaisidi" stands out for its poignant exploration of societal challenges and the quest for enlightenment amidst adversity. The narrative unfolds in a community grappling with the burdens of ignorance, poverty, and darkness. Jamatiani's work is a powerful commentary on the plight of his people, revealing how a lack of education can shroud a society in despair, inhibiting progress and development. The title itself, "Hakor Bisingni Nokharbaisidi," symbolizes the struggle against these societal challenges, depicting the journey toward enlightenment and righteousness. The story serves as an allegory for the human condition, illustrating the profound need for education and awareness as the means to rise from the metaphorical grave of ignorance. Jamatiani masterfully weaves the character of Hathai into the narrative, representing a beacon of hope and a catalyst for change. Hathai is portrayed as an educated and knowledgeable individual who, despite being blind to the physical world, possesses a vision that transcends his limitations. His character embodies the struggle to illuminate the path for others lost in darkness, serving as a guide who seeks to uplift his community.

Through Hathai's efforts, Jamatiani illustrates the transformative power of education as a tool for empowerment. The joy of Khakhamung, another character in the story, is palpable when he witnesses the suffering of his people, further emphasizing the urgency for change. Jamatiani highlights the idea that true progress begins with awareness and education, which can shatter the chains of ignorance and despair that bind the community.

The overarching message in "Hakor Bisingni Nokharbaisidi" is one of resilience and hope. Jamatiani calls upon his readers to recognize the significance of education as a means to break free from the darkness that has historically enveloped their society. By advocating for enlightenment, he inspires individuals to embrace knowledge and righteousness, ultimately leading to a collective awakening. In conclusion, Nagendra Jamatiani's work serves not only as a reflection of the struggles faced by his community but also as a clarion call for change. It urges society to seek the light of education and understanding, illuminating the path toward a brighter future. Through his storytelling, Jamatiani empowers his readers to rise from the depths of ignorance, fostering a renewed sense of hope and purpose in their quest for a better life.

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Footnote:- Hakor-Hole, Hathai-Mountain, Mwnak-Dark, Pohor-Light, Swrwngmung-Learning, Kormoti-A beautiful girl name, Bithi-Medicine, Ochai-Priest, Swkal-Witch, Mwtai-God, Khi kwpa- A kind of disease, Susu bwchwlwi- A kind of seed,

