

# Manoj Mitra's Sajano Bagan in deliveration & Feeling Process

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Drama is one of the mediums of literature and art. Manoj Mitra (1936) is one of the few playwrights of Bengali drama who has been enriching the theater world of undivided Bengal for almost half a century. In the world of drama Manoj Mitra as a playwright, director and actor got popularity. In modern Bengali drama, his name is equally pronounced with that of Bijan Bhattacharya (1917-198) and Utpal Dutt (1929-1993). Bijan Bhattacharya mainly focuses on the struggle of rural people for survival. Utpal Dutt has gained a reputation as a political playwright. And Manoj Mitra has become memorable for composing contemporary problem plays. Manoj Mitra is a socially conscious artist. His plays depict the inner and outer life of the contemporary common man, the struggle for life, the joys and sorrows, the rule-exploitation and the protests. "His plays are not only discussed in a variety of subjects, but also in a combination of social reality and individual-mind. Each of Manoj Mitra's plays has a different mood, a different genre and it is colorful in many ways. "

Manoj Mitra transcends romance and highlights ordinary people and their misery. In the same vein he has amazingly highlighted the revolutionary attitude of dominated people. In this context, Manoj Mitra's statement in 'Krishti' (1985) is memorable. He said:

"One thing I want to write right now is that the poor man, the weak man, the neglected and defeated man is rising up like a man, overcoming his inferiority, his weakness, his fear, his hesitation, his doubt. I search this man in any event of this country, I want to capture this struggle of the people. "

Manoj Mitra's playwriting handcuffs with "Tears in the Eyes of Death" (1959). He has written more than seventy-five plays, including long, short, full, one-act plays, etc. However, his "Chak Bhang Madhu", "Naishyabhoj" and "Sajano Bagan" have gained more popularity among the readers.

"Sajano Bagan" is like the corps of the afternoon in Manoj Mitra's dramatic career. In this play, the zamindar Naw Kodi has greed towards the arranged garden of Bancharam. Not only Naw Kodi's, but his father Chhaw Kodi before Naw Kodi also had a strong attraction towards this garden. It can be said that the unfinished work of the father is now being completed by the son. This is the innate character of the so-called exploitative class. That's why he has resorted to cunning tactics to get Naw Kodi's. Bancharam is called Naw Kodi-

"Every month, on the first day of the month, I will make a big deal." As long as you are alive, I will go through two hundred months. I have only one condition. When you pass away, all the land in this land is mine. "

Bancharam, a representative of the common people, agreed to the terms of the agreement to live in peace and happiness in his old age. But there is a conspiracy behind this agreement, which Bancharam does not know. Naw Kodi wants to swallow everything Bancharam has. This intriguing Naw Kodi will snatch everything from Bancharam after his death on the condition of providing food to somehow keep him alive.

The funny thing is that greed prevails even among the common people of the society. However, the gap between the greed of dominating classes and dominated class is wide. They never want a beautiful, tidy family, they don't want any wealth or splendor. They want to survive with only twice a day's small amount of foods, and somehow to save the family. And in order to survive, they want to create this splendor through a bond between them. In the play, Nayantara asks Chhawkadi for help to heal his crippled brother. The eyes say-

"Give it?" How much money will you give me? I can get treatment in Vider. At this age, he still can't stand on two legs. I'll tell you the truth! "

In this way, both Padma and Badami want her child to live in the open light and air of the world. Matla, Jata, Chhaku, Tustu, Gupi, Chor, Bancharam all of them want to live normally. This desire for power is very natural.

"Where did you find all these people?" Goddess Arundhati has great curiosity about the 'decorated garden'. Talking about the various moments of the newly-seen performance, he wanted to know if I have seen an old man with whom the plants are so intertwined with the water. We had to listen to him about the village where Khulna district was left in O-Par Bengal at a young age after removing all the constraints. Where the fruit tamarind tree of the village was destroyed by the storm, the whole village would be silent in the pain of separation. At noon in the village's Chashipara, I saw an old man spitting and grabbed my guardian's area in fear. The man's body was like this, the color of the village was pale white, just like an egg had hatched. The man was a betel grower. We went to buy drinks. 'Koi go, o banchada, koi go, we have come to buy drink ...' There was no other animal in the house. After a lot of shouting, I couldn't understand from which side the answer came like the sound of a whistle: 'Come on!'

How long I have been standing, no one has seen. Suddenly I saw the old man crawling out of the darkness of Panmachantala. Bancharam Kapali. The name 'Bancharam' was found that day! The old man heard my identity on the face of the old woman and said, 'Is that so? But sit down, let me give you a penny. ' Truly, I can't forget the moment when the stem was torn in this birth. The stubborn old man shouted indistinctly and covered his head with both hands so that the fruit would not burst his brahmatalu! Whatever the reason, I wanted to keep that moment in the play as well. After a couple of nights, I realized that the feeling of what seemed like lightning in my childhood was not even noticeable to the audience. The opposite is happening. Is there an end to the number of ways that memory controls us, knowingly or unknowingly?

The characteristic of this middleman can be noticed in the character of Moktar, the companion of the zamindar Naw Kodi in the arranged garden. In the play, nine crores of zamindars want to take possession of the garden made by the poor Bancharam. He took the garden as his own by tricking Bancharam through a contract. However, some of the money from Masohara given to Bancharam goes into his own pocket. The zamindar is silent despite knowing everything. This is the nature of social economy. Not only Moktar, but also middle class, fortune tellers, doctors, companions in the play all follow the rich. The rich work for money as needed. They don't care if the work is unjust or harms anyone. They just want money and money. Money is everything to them.

When the condition of the common people in the society is worst due to the oppression of these moneylenders, landlords and zamindars, only then these common people roar against the torture. In every age when the oppressive exploiters have blocked the path of social development, the deprived classes have united and have protested against it. Ordinary people have learned to understand that we must protest against the principles that hinder the progress of society. The seeds of protest that Michael and Deenbandhumitra planted in Bengali drama in a conscious effort have sprouted in various contexts among later playwrights. This protest is artistically portrayed in Manoj Mitra's play. He himself says:

"No one else has captured this urgent problem of life as our drama has shown. The drama of persecution, lawlessness, injustice, hypocrisy has been torn to shreds. Another name for our drama is protest, attack. "

There are protests in the arranged garden drama. In the play, Bancharam is an old farmer, an old man in his eighties. She can't walk. Still he is trying to protect his arranged garden. The zamindar could not give up the greed of the garden even after of his death, he became a ghost and followed Bancharam. But he is not afraid of it. He said to Gupi, "Even if you are weak and weak, leave me alone." I will kill him in the hall today. 'Here he is a defendant, a self-confident man. As much as the exploiting class of the society has been misled by the administrative help, financially, the hardworking working people have also become wary. That is why Bancharam came to Dutt's house knocking on the door with a stick, begging for the money he deserved. He has now left the ground and stood up a lot. Today, the oppression that has been perpetrating injustice for so long has changed. So far the zamindars have taken money from the poor class like vampires, today the zamindars have to pay the tenants. That's why Bancharam said to Naw Kadi - "You will pay the money! Hey, hey, what an injustice! What an injustice! You have been begging for money at people's doors all the time, you have given it to the people, you have taken it - today you will give it to us - we will take it! "

In today's world those who want to work hard but become dominated in every parts, hold their heads high. They become the militant against the ruling class. In the life-and-death conflict, the character Bancharam has been emerged from the unjust oppression of the torturing class amidst the backdrop of an independent life. The protestant consciousness that was hidden in Bancharam has been revealed today. The crying of Gupi's newborn baby has brought a new dawn in her life. So Bancharam says to Na Kari, "I can't die if I talk like this." Badd Maya has fallen after the child. 'Bansharam is burning like a burning fire of a stick in Desalai. There are many sticks like Bancharam in this social box. They are all being burnt together now. Their vitality is now immeasurable. Fearing that energy, the six cows (ghosts) disappeared and the exploiter Na Kori Dutt died in terror.

Manavik Bancharam: In the arranged garden drama, humanity is manifested in the character of Bancharam. Thieves, padmas, gopis are the common people here. The only recourse for their survival is the arranged garden of Bansharam. The thief makes a living by stealing fruits from Bancharam's garden. The thief complained, "What's the use of eating rice, all of us?" Thieves terrified of future danger say-

"There is no rice in the pot ... so I left ... I saved a bunch of bananas!" What a blissful arrangement! ..... barbed wire fence ..... gardener will sit. Put the watchman! The rich man's goods are like a thief like me? Then the class conflict became clear. The 'main farmer' wants, the more stupid is his grandson Gupi (who wants to leave Bhati and build a bhatikhana), the homeless lotus and the 'gher' thief seem to stand in the same straight line. Standing in the opposite corner are the zamindar's six kari, nine kari and his ginni, two sons, a moktar, a doctor, a gantkar, a priest and so on. Those who want to kill; Wants to protect the interests of the zamindar. As well as wanting to self-interest. But in spite of their various misdeeds, Banchara did not die, but survived with power. At the end of the play, Bancharam, who used to walk on the ground, stood on his knees. He now works in the garden, shovels, draws water, and plants trees. Reading silk Punjabi, wearing a Kashmiri shawl, the zamindar comes to the house to ask for

masohara. It's like an inverted old one. The dialogue of desire makes it clear - "It can't go on forever, we will give and you will take. This time you will give and I will take your hand. " The desire to work forever, the desire to be beaten from all sides has risen today. He stood up with a stick. He may have survived on the strength of his own life, but bigger than that is the "crowd that followed him." The man who is behind him cannot die, even if he dies he remains immortal. So when Bancharam says- "But what should I do? How many times do I go to die. They don't give up on anything. My plants .... grandchildren .... puipona .... all shake their heads .... say old man, everything has happened to me since you .... " Then, in the pull of greater duty, the words of the mind of desire come out in Rabindranath language- "I do not want to die in a beautiful world. I want to live among human beings. "

On the other hand, Gopi and Padma are also indirectly dependent on this garden. But Naw Kodi did a clever work where in the absence of Bancharam the ownership of the garden will come to his hand. So Bancharam has come out of the midst of life-and-death conflict, to bring these people into a fair and beautiful free life. We are overwhelmed by the generosity of this impoverished old man Bancharam. Addressing the landlord, he said: "I can't die without talking like this."

'Decorated garden' has penetrated deep into the social consciousness behind the metaphor. The playwright Manoj Mitra wants to reach a deep truth by properly digging into the complexities of the relationship between the individual and society. That is the secret of survival. This is the Receipt of life. Bancharam therefore wanted to survive. He not only survived, he also wanted to establish the rights of the descendants. As long as there is life in his body, he desperately wants to remove the rubbish of the world, the lawlessness of society and make this beautiful earth, his arranged garden, habitable for a child. This fact is established at the end of the play. When the human son Puti came to the house of the newborn grandson in the house of 'Century Buro' Bancharam, Banacha has to survive for this newborn. The garden has not been decorated in the hope of any desired fruit for so long. But today he will decorate a new garden for his beloved grandfather, blooming new flowers. Banacha will never let his garden dry up at all. Rather it will make it more green, fresh. More swelling, the result will fill. The success of the play is ignited when the spine is straightened and the voice is uttered in a high voice.

"Don't cry grandpa .... how many birds there are .... yes yes .... wandering around the branches .... yes yes .... see you tomorrow morning .... how many mango bowls .... The earthen moon spreads like pearls .... humming .... the bees swarm in swarms .... yes yes see .... Yes, yes, I will give it all to you .... I have arranged it for you .... Yes, yes .... "

In his life experience he understood that there is no end to the enemy. So the folidol given by the zamindar urged him to eat it. Although Zamindar Na Kori Dutt died before him, he took refuge in the lap of his dead father. As the darkness of the life of the children is removed, the darkness is also removed from the bosom of nature. In the morning light, Bancharam's smiling face became exposed. Desire full of life. The playwright did not let the life lamp of desire go out. Even after the end, Banacha did not let it end. These children live to die. As long as they survive, ordinary people like Gupi, Padma and Chor will survive. The next generation will also survive - this is the truth established by the playwright. Death is great but life is much bigger than that. So Manoj Mitra did not let Banacha die, he gave new life. In doing this, the playwright has unknowingly leaned towards desire. That's right, the meaning of this tendency is a tendency towards life, a tendency towards life. This is eternal but ever new, and ever new. Otherwise, the consonant of the play name does not bloom.

The dialogues of the play "Sajano Bagan" become alive and spontaneous by the effort of the playwright. The dialogue of the decorated garden seems to have become a modern poem. When the rural woman Padma says- "Such plants .... empty yard .... water of the lake .... wind .... I will not leave it." Then this poetic dialogue fascinates us. Such poetic dialogues are scattered throughout the drama. For this reason the justification of the title of the play is also maintained. Especially at the end of the

play, like the arranged garden we are overwhelmed by the poetic elegance, rhythm, the jingle in the dialogues of Bancharam.

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