CHAPTER - V
VARIOUS OTHER KINDS OF PLAYS

The tendency of literature changes with the changes in the tendency of the age. No tendency is permanent. The scientific inventions of the modern age and the achievements of day to day life have a great and wide-spread impact on our literature. Many new inventions have been made in the field of drama by way of experiment. In a sense, the modern age may be called the age of experiments in the field of drama. After II world war, many new forms have emerged in this field in the literatures of different countries of the world. These plays, based on experiments, have little similarity with the Indian tradition of drama. Even then Indian dramatist have started writing plays by imitating these experimental plays of the West. Ibsen, Shaw and the Absurd play-wrights have ample influence on modern playwrights of India though these new trends have some link in same form of the other with the Sanskrit plays of the old traditions and folk dramas. In fact, the Indian traditional drama also has a variety of forms as described by Dhananjaya in 'Dashrudpuka' such as, 'Natakam' 'Prakarana', 'Bhana', 'Prahasana', 'Diṣṭa', 'Byayuga', 'Samśāra', 'Bithi', 'Anka' and 'Bhamriga'.

'Natakam Prakaranam Bhanah Prahasanam Dimh Vyayogasamabakarou Vithyangeha mrigaiti.'
One can trace out the sources of various kinds of plays, such as Satire plays, Folk traditional plays, Symbolic plays, Lyrical plays, Absurd plays, Propaganda plays, Children plays etc. of the modern age in the traditional plays of ancient India. The main source of the absurd drama can be traced from the Western drama. Though there is some similarity between the Absurd play and the One Act play of Bhan, whose characters talk to imaginary person by their bodily movement. The development, to be found in the modern Indian drama with regard to the theme and the craft is, undoubtedly, because of the influence of the Western drama. The Western influence on our literature is today more than what it was before the achievement of freedom. The impact of Shakespeare and Shaw is clearly seen on it. But it will not be fully correct to say that these plays have not been influenced by the romantic elements found in the plays of Kalidas, Bhasa, Shudraka and Harsha. The satirical style and lyricism are some of the specialities of the ancient Indian drama.

Outwardly, these modern plays seem to be imitating the Western drama in the matter of style and craft, even then these are not the same in many respects. In fact this new developing style of the Indian drama has attained maturity because of the influence of the Western drama. The epic style of Brekhta for example, is not different from
our plays of folk lore tradition. They have made our ancient style popular by providing it accomplishments.

These plays have been discussed in a separate chapter on the basis of the themes, style and novelty found in them. We shall present a comparative study of the following plays in this chapter. These are mentioned here:

(A) Satire play,
(B) Folk Traditional play,
(C) Symbolic play,
(D) Lyrical play,
(E) Absurd play,
(F) Propaganda play and
(G) Children play.

(A) Satire Play:

Satire is one of the eleven Rasas which attempts to expose the social and individual weaknesses by delighting the readers and the audiences. It expresses its anger against weaknesses, differences and defects of the traditions with smiles through the physical structure, dresses, vocabulary, incidents, manners of living, physical and mental qualities which form the basis of creating satire and taunt. Two types of Satire plays, namely the complete satirical plays and the partially satirical plays, are available in
Hindi and Assamese. The plays of the first type aim at presenting the feelings and ideas with some reforms and those of the second type try to enlighten the gravity and seriousness of the subject matter by using some elements of satire. The playwrights of Hindi and Assamese have applied this style in some serious plays written by them. Such plays in Hindi are as follows:

1. Sinhasan Khali Hai (S. K. Singh),
2. Birodh (A. A. Shabnam),
3. Ala Apshar (M. Rakshash),
4. Bakri (S. D. Saxena),
5. Sati Veishya (Munshi Dil Lakhnabi dramatist),

Those of Assamese are:

1. Satkar (P. Narayan),
2. Bekar Babu (Tarun Azad Deka),
3. Prabhu Ishwar (H. C. Battacharya),
4. Asha Dah Dhara (K. C. Barua),
5. Tini Kala (R. Burha Gohain),
6. Kan Kata (S. Barua),
7. Kantha Rol (P. Narayan),
8. Apoch (S. N. Saikia),
9. Tagdir (S. N. Saikia),

Dialogues are common feature of the Assamese Satirical plays for creating humor. This effect has been created by using
the words of other languages rightly or wrongly. In 'Satkar', for example, satirical laughter has been created by using the words of Hindi, English and Assamese in a mixture form. In 'Bakar Babu' and 'Asha Dara', laughter has been created by using incorrect pronunciation. In 'Kan Kata', a character named Letera makes the audience laugh by describing the physical features of Pipra, another character. In the same play, Mr. Khahuwa creates laughter by scratching his body and wrong pronunciations. In Hindi plays the audience is made to laugh by uttering wrong typical Hindi either from the Bhojpuri servants or Bengali and South Indian characters. Sometimes, ornaments and weavings are done in such a fashion which become the matter of laughter to the audience. In 'Ala Aphsar' the chairman started to wear the petticoat of his wife in place of his Kurta which was by mistake, brought by his servant, after receiving the message of arrival of his officer. Since he has to face his officer who has stayed in a hotel. This news from his servant makes him nervous. Another character, Akadashi in 'Anadhikar' indulges in such activities to create a humorous situation.

Unnatural situations and events are of special importance in satirical plays of both Hindi and Assamese. 'Satkar', 'Asha Dara', 'Tini Kala' and 'Kan Kata' in Assamese and 'Sati Veishya' in Hindi depict the unnatural
situations. In 'Satkar' arrangements are being made for the last rites of the father who is yet to die. In 'Sati Vaishya', one can easily trace out some subtle remarks that reflect the profession of a medical doctor and a 'Hakim'. The situations of the play are rendered unnatural because of these bitter remarks. They hint at the ridiculous aspects of the profession. The doctor and the 'Hakim' suggest different remedies for curing the patient. The doctor, for example, says that the disease is simple and easily curable. But it is a dangerous one, according to the Hakim. Let us enjoy the dialogue between the two -

Doctor: He suffers from Severe Cold.
Hakim: His brain is going to melt because of the heat or temperature.
Doctor: Blood should be pumped out from his body.
Hakim: He must be provided the milk of a she-ass for increasing blood in his body.
Doctor: His breast should be covered by a warm cloth.
Hakim: His forehead must be kept cool by sprinkling water on it.\(^1\)

'Bidushaka' of the Sanskrit plays play almost the same role as the Clowns in the farcical plays of the

\(^1\)Sati Vaishya - M. D. L. Dramatist - 113.
West, whose physical appearances make the audience laugh and provide them some timely relief. Such characters have been created in the satirical plays written in Hindi and Assamese which are somewhat serious in theme and treatment.

'Radha Rukmini' (D. Talukdar) and 'Anadhikar' (P. Deka) in Assamese and 'Chhatrasal' (C. Sen) in Hindi introduce 'Bidushaka' type characters. Jaydhan Barua of 'Radha Rukmini' hesitates to go to fight because he fears that somebody may attack on his belly which has been maintained with a great care. Kimsa and Korsa in 'Chhatrasal' are such characters who, like Jaydhan Barua, do not want to go to the battle-field. They like to remain in the palace with great warriors passing their time by eating opium.

The Village like of India has been suffering from many evil systems even in the age of Science. Superstition has featured the subject matter of many Assamese plays. In 'Satkar', the sons think to bring out their ailing father out of the house even before his death. This is rarely found in a cultured society. In 'Kan Kata' Naduki's son is suffering. The mother has no money. She goes for medicine. But she is told that her son is suffering from the evil effects of his stars. She is advised to feed the Brahmins for getting rid of the suffering. The stingy nature of the lower middle class people has been ridiculed in 'Baker Babu'.

Chandra Kanta keeps a servant even if he has no money for

his own support. The betelnuts brought by him is kept for some unexpected guests. Thus the so called evil practices has been ridiculed in Assamese satirical plays which have no social base and value. Those Brahmins who treat 'Karma-kanda' as their profession have been attacked by these playwrights. Such characters who have a sweet tongue but bad feelings have been exposed in the plays like 'Kantha Rol' and 'Kasai'. They always try to exploit people for their personal gains. In Assamese plays, Mr. Hanuman Mahajan deceives people by supplying adulterated goods and in Hindi plays, Mr. Seth used to earn lacks of money by supplying girls to army persons.

The politics has become a profession instead of service. The politicians of today believe in false promises, violence and in deceiving others in order to load money. The Hindi playwrights have attempted to bring to light the emptiness of their characters. There is no dearth of such satirical plays in Hindi whereas in Assamese such play are not many in number. 'Sinhasan Khali Hai' by Sushil Kr. Singh, 'Ala Apshar' by Mudra Rakshas, 'Bakyi' by Sarbeshwar Dayal Saxena, 'Sahi Rasta' by Rajkumar, 'Yuge Yuge Kranti' by Vishnu Prabhakar etc. are some of the important and valuable plays in this respect. Money is the greatest and most effective means of winning elections in the modern times. Such political leaders who win elections by this means have been ridiculed in the play named 'Sinhasan Khali Hai'. They are
of the opinion that one can use any means fair or foul to achieve victory in elections. They don't even hesitate to change their party as described in 'Yuge Yuge Kranti'. They do not generally mean what they say. Such opportunist political leaders have been reflected and ridiculed in such plays as 'Bakri', 'Kala Bazar', 'Bagh', 'Mok Bhot Dibak' and 'Kantha Rol'. Such plays were written in a large number before independence, in Hindi and Assamese both. The Assamese Satirical plays written today outnumber those written in Hindi. Whereas the plays reflecting the activities of political leaders have been written in a large number in Hindi than in Assamese.

(B) Folk- Traditional plays:

The term 'folk' used in the present context means those innocent and unsophisticated people who lead a simple and unartificial life. Being a part of the Folk-lore it has its own special attraction. These are of special importance for us as these are directly and easily linked with the life of the common people though these show lack in the knowledge of proper stage construction, dramaturgy and well knit story. These are the means to entertain the common mass whereas the literary plays are confined to the so called cultured people. It seems that the playwrights of the modern age are influenced by the dramatic patterns used by dramatists of the Folk-lore tradition. Such experiments have become the pet of
the Assamese and Hindi playwrights. Such plays are generally divided into two categories, namely (1) in the form of theme and craft and (2) in the form of craft. Those falling under the first category are exclusively based on the folk-lore tradition; though they are written by learned writers and welcomed by literate society. Such plays in Hindi and Assamese mentioned viz 'Bhagirath Ke Bete' (Vinod Rastogi), 'Natak Tota Maina' (Dr. L.N. Lal), 'Ala Apshar' (Mudra Rakshas) in Hindi and those in Assamese are: 'Kansh Badh' (D. Hazarika), 'Vaidehi Viyog' (M. Mahanta), 'Shree Krishnar Janma Lila' (H. Dev Goswami). The plays coming under the second category are: 'Andha Yug' (Dharmavir Bharti), 'Bakri' (Sarbeswar Dayal Saxena), 'Pahla Raja' (J.C. Mathur), 'Kala Raja' (Lalit Mohan Thapalyal), 'Sagun Panchhi' (Dr. Lakshmi Narayan Lal), 'Narad Moh' (Saryu Prasad Mishra), 'Sinhasan Khali Hai' (Sushil Kumar Singh) in Hindi. Plays in Assamese on this pattern are 'Niryatita Damayanti', 'Nirvatita Sita' (Atul Chandra Hazarika), 'Artanad' (Jiten Bhagavati), 'Janma' (M. Barthakur) and 'Mrinal Mahi' (S.P. Barua). Of these the first two in Hindi namely, 'Bhagirath Ke Bete' and 'Ala Apshar' belong to a type known as 'Nautanki', 'Kansh Badh', 'Vaidehi Viyog' and 'Shree Krishnar Janma Lila' in Assamese are 'Ankia Bhaona' plays.

The plays based on the Folk-lore Tradition are generally musical in nature. The plays 'Natak Tota Maina'
and 'Sagun Panchhi' by Dr. Lakshmi Narayan Lal begin with folk-lore songs and music under the open sky. The singers and drummers enter the stage with their musical instruments and salute the audience and obtain their good wishes. They start the play with various poses and dances in order to express their feelings before the audience. These plays based on the Folk-lore Tradition smack of the very essence of the folk-lore songs. The story of 'Andha Yug' begins with songs. The two guards explain the events and situations of the main story in a musical form by intervening the flow of the story. Each of the dialogues follows a set pattern. 'Bharathil', the most popular metre of 'Nautanki' has been mostly used in the plays. 'Ala Aphaar' and 'Bharirath Ke Beta' are entirely musical. The Assamese 'Bhaona' plays are equally dominated by songs and music from the beginning to the end. The main story of 'Natak Tota Maine' is in prose but the respective talks of Tota and Maine are in poetry. The 'Bhaona' plays in Assamese, specially the two plays of Atul Chandra Hazarika have been written in blank verse and in both prose and poetry with a rhythmic style of their own.

These folk-lore based plays require ordinary stage without any pomp and slow and limitations. In 'Andha Yug' there is minimum requirement of decoration. In 'Natak Tota Maine' explanations have been provided in the form of hints.
and suggestions in place of the decoration of the stage.
In order to present the scene of the 'Rajmarg' it is enough to write the words on a black board which seems to imitate the Shakespearian way of stage decoration. According to the writer of 'Natak Tota Maina' the play is entirely based on folk-lore tradition since it incorporates folk-lore songs, folk-lore music and folk-lore tales and other essential paints found in folk-lore tradition. The open air stage can be used as the palace of the King, the hut of a poor man, the harem of the queen, the battle field, a crowded city, a lonely forest, the palace of a landlord, a farmer's field. No screen is needed to change one scene after another.

The stage, used for 'Nautanki' (a kind of play with songs and dances) also requires a temporary and homely stage like that used in 'Ramleela', with some speciality like the 'antoon theatre' in the middle of the audience. The 'Bhaona' plays in Assamese also have the minimum requirements of the stage. The stage is generally erected before a temple, a 'Namghar' or a 'Thapana'. The audience sit on the ground to enjoy the play. Even the stage erected for 'Nirvatita Sita' and 'Nirvatita Damayanti' is simple.

The role of the 'Sutradhar' is important in the folk-lore plays who enters the stage from time to time and informs the audience regarding the change of the scene and the role of the characters. In 'Natak Tota Maina' the characters Tota and Maina enter the stage as Sutradhar and go off it after getting the story started. The role played by
them is very significant from the point of view of expressing the theme of the play, its scenes, time and place, familiarity with its characters etc. The two guards in 'Andha Yug' have their symbolic importance. They take part in the main story of the play. In 'Ala Aphaar' Ranga or the poet enacts the 'Sutradhar' and hints at the change of the scene. The corrupt Chairman looks busy at the arrival of the 'Ala Aphaar' from Delhi. Ranga hints at the change of the scene in an epic style. Everyone seems to be uneasy at the arrival of the officer.

The 'Sutradhar' has to play a more important role in Assamese 'Bhona' plays than those of Hindi. He remains present on the stage with other characters and announces the entrance and exit of the characters besides hinting at the incidents of the story. He serves as the link of the story.

The folk-plays are generally based on the folk-tales and the 'Puranas'. The stories of 'Bhagirath Ke Beta', 'Ala Aphaar', 'Bakri' are social in nature and they have tried to depict successfully social injustice, tyranny and the malpractices prevailing in the society. 'Natak Tota Maina' is based on the folk-tales whereas 'Andha Yug', 'Kansh Badh' and 'ShriyKrishnar Janma Lila' derive their sources from the Mahabharat and Srimad Bhagawat. The first of these three plays includes the incidents beginning from the evening of the eighteenth day of the Mahabharat battle and extending
upto the death of Sri Krishna in 'Prabhas Tirtha' and presents the scene before us symbolically and psychologically in the context of the present age. The killing of tyrant and wicked Kansh has been depicted in the second. The third play describes the story of Shri Krishna's birth on the basis of the 'Purana's. 'Nirvatita Sita' and 'Vaidhi Vivog' are based on the exile of pregnant Sita and the incidents described in them greatly attract and influence the audience.

The plays based on folk-tales are brief and they can be staged within a limited period of time. They are interesting and full of life. 'Vaidhi Vivog', 'Kansh Badh' and 'Shri Krishnar Janma Lila' are very brief inspite of being 'Bhaona' plays. The same is true about 'Bhagirath Ke Bete' and 'Ala Aphasar'.

These plays have characters but no characterisation. Consequently they have little impact on the audience except a few here and there, like Kundal and Mangal in 'Bhagirath Ke Bete'. Besides, the same character enacts more than one role including the role of a female character, as in 'Sabrung Mahbhanga' and 'Sagun Panchhi' where the same character plays different roles by changing the place and dress.\footnote{Hindi Sahitya-badakash '77 - page 187-89.}
The characters of *Sagun Panchhi* for example, are changed into birds and ghosts, and birds, again are converted into staircases, officials of the King, messengers, flying with letters, which is generally rare in the plays based on folk-lore tales in Assamese. There is a rhythm and melody in the dialogues of such plays and this rhythm is maintained by the use of Blank Verse. Various metres are used in a *Nautanki* with prose and the words of Urdu and English. The dialogues of the *Bhadna* plays in Assamese have a type known as *Brajawali* and not *Brajabuli*. Even the prose used in them has some smack of poetry in it.

"Sitak heruwai, mor jivanar jaylakshnik heruwai Rame Kandise ne nai sei katha jano mai. Sei katha jane si mirjan rajkar-range, Hahirat manuhak dakhuwai hanhison, matison, rajkarjya karison, prajson, praajepalan karison".²

*Natak Tota Maina* is simple in its language and fit for common folk. Whereas other plays based on folk style are meant for the educated and learned class.

A prayer is offered to almighty God before the beginning of these plays, based on folk-lore tradition in Hindi and Assamese. As the prayer to Ganesh, remover of

¹Hindi Sahitya-badakash '77 - page 197.
all obstacles, in 'Bhagirath Ke Bete' and 'Ala Apnaar' in Hindi and praise to God in 'Vaidehi Vivog', Shri Krishna Janma Lila' and 'Kansh Badh' in Assamese. The same style has been adopted in 'Andha Yug', 'Nirvatita Damayanti' etc. There is some amount of similarity between the praise songs sung at the end of the plays named 'Vaidehi Vivog' and 'Shree-Krishna Janma Lila' in Assamese and 'Pahla Raja' in Hindi.

The description of satirical elements is more in Hindi plays than those in Assamese. Since the latter are bulkier in spiritual values than the former. The images of Ram and Krishna depicted in them are serious by nature and certain demarcations. But such plays written in Hindi are social in theme and subject matter. It is, therefore, easy to satirise them unhesitatingly.

There is little application of the classical rules with regard to Act and Scene division in these plays. It is the 'Sutradhar' who directs and controls the action of the play. He is the supreme character in these plays. In Assamese plays such divisions are available but not like those found in the classical Sanskrit plays. Such divisions are there in the plays named, 'Nirvatita Sita', 'Nirvatita Damayanti' etc. but in slackened forms. The 'Nautankis' in Hindi have no such divisions. The act division followed
in 'Andha Yug' is slightly different. Here the act division is as follows:


A large number of plays have been written in this age which have served as the source of many experimental plays written by the Western playwrights. Even literary plays have been written by imitating the plays written on the folk tradition. But it appears that we have lost our real identity in whatever is being written today. 'Sahran Mohbbhang' of Dr. Lakshmi Narayan Lal tries to discover the same identity and lost value in his plays. But these plays are meant for the learned class only, not for the common mass. It is only the new form of the old style.

The 'Sutradhar' plays a dominant role in the plays. He is very polite before the audience in expressing the aim and purpose of a play. In the plays named, 'Sinhansen Khali Hat, 'Pahla Raja', 'Kala Raja', 'Sagun Panchhi', 'Nirvatita Sita', 'Nirvatita Demayanti', 'Rangpura Katha Kai' the roles of the 'Sutradhar' are specially significant.

The stage meant for such plays is very ordinary. There is very little distance between the actors and audience.
here. The audience can have direct talks with the actors from time to time. This technique has been adopted in the plays namely, 'Sinhasan Khali Hai', 'Roshni Ak Nadi Hai', 'Sagun Panchi', 'Tutte Paribesh', 'Mrig Trishna', 'Artanad' and 'Mrinal Mahi' etc.

People are attracted to such plays because of their simplicity and less expensiveness in regard to the stage construction and decoration. Credit goes to Dr. L. N. Lal for writing such popular plays in Hindi. He has tried to depict the problems of today in the style of the ancient folk-lore tradition. His plays, 'Natak Tota Maina' 'Sagun Panchhi', 'Sabrang Mohbbhang' etc. are significant from this point of view. 'Niryatita Sita' and 'Niryatita Damayanti' the two plays written by Atul Chandra Hazarika, in accordance with the Shakespearean style suggests the change in the true of the age after Independence. 'Arta Nad', 'Janma', 'Mrinal Mahi', 'Rangpure Katha Kai' are also significant from the point of view of style and technique. But the new experiments made in this field have rendered such plays complicated.

(C) **Symbolic Play**:

Symbol is not a new thing to Indian literature. It is there from the very inception. There are thousands
of symbols available in the Vedas, the Sri Mad Bhagwat, the Ramayan, the Mahabharat, the Upnishads and the 'Purana's. The use of symbol in the Western literature is not very old. Jean Morius of France used symbol for the first time in 1868 or near about. The use of symbol in Indian drama can be found in the play named 'Probodh Chandrodai'. Other dramatists in Hindi and Assamese adopted this style taking their cue from it. But the playwrights of the post-Independence era were attracted to the western playwrights namely, Ibsen, Maeterlinck etc. and began to write plays in Hindi and Assamese being influenced by them. The symbolic style can be traced in the following plays written in Hindi and Assamese. The plays written in Hindi using the symbolic style are 'Kuhasa Aur Kiran' (Vishnu Prabhakar), 'Kiranak' (Prithvinath Sharma), 'Andhi Aur Ghar' (Mohan Chopra), 'Kala Raja' (Lalit Mohan Thapalyal), 'Ved Ka Suraj, Viyaman Ka Chand' (Satish Kumar), 'Aakash Jhuk Gaya' (Suresh Chandra Shukla), 'Nagri Ki Rat' (Chandra Gupta Vidyalankar) 'Andha Yug' (Dharmavir Bharti), 'Dharti Aur Akash' (Dr. Shambhunath Singh), 'Maid Aur Udhan' (Upendranath Ashk), 'Mada Cactus' (Dr. Lakshmi Narayan Lal), 'Bakri' (Sarveshwar Dayal Saxena) and 'Sansaj Ki Ak Rat' (Naresh Mehta) and those in Assamese are 'Manar Khela' (Bhim Shekhar Barua), 'Janma' (Mahendra Barthakur), 'Bagh' (Himendra Kumar Barthakur), 'Jiwan Britta' (Ram Goswami), 'Nimati Kqina' (Jyoti Prasad Agarwala), and 'Meghawali' (Kirtinath and Muktinath Bardoloi) and 'Asur'
Among the famous playwrights using the symbolic style, Jaishankar Prasad, Sumitra Nandan Pant (Hindi) Rabindranath Tagore (Bengali) etc. come in the forefront, who have tried to explain human behaviour, the cosmos and the philosophy of life, in some details. There is hardly any playwright in Hindi in the present age who has written a play on such topics. Bhim Shekhar Barua is the only playwright in Assamese who has tried to follow the tradition established by Prasad, Pant and Tagore. His play 'Manor Khala' is an attempt towards depicting the mental tendencies of man through character. In the introduction he writes "Man's mind is dominated by animal instinct, which always tries to drop him to its side. Whereas the good instincts in him drag him towards the better. This perennial tug of war is there in man from the very inception of creation". The depiction of these reverse tendencies has been done symbolically. A forceful depiction of the conflicting tendencies has been done in the symbolic style. The real goal of life can be reached when there is complete union between the soul and the conscious mind. Several attempts have been made in this direction resulting in the union of the two in the end.
Vivek the guardian of Mano wants that 'Mano' and 'Atma' somehow should be wedded together, putting aside all the hurdles; though Parami, Mano's mother does not like so. Infact, Mano, a girl of 18 is in the grip of 'Sailan' who wants to spread his Kingdom. But 'Sailan' who symbolises, anger, greed, boast etc. gets defeated and Mano and Atma are united together in the end.

In 'Janma' Ajay and Avinesh are not individuals. They represent the generation of educated unemployed youths of today, who want to fight against the anti-progressive elements of society. In 'Bagh' it is the people who are tigers and want to swallow the society. Mangala, Pado, Medhi, President of Gaon Panchayat, Brahmin Dhandeu, Gaon Durah, B.D.O. Kakati, Head Clerk, Saikia, Userer Satola, Police Inspector Kataki all belong to this class. They are no in way inferior to the tigers of the forest and always present blocks in the way of progress. In 'Asur' the tendency of the tiger has been suggested in man who is entirely devoid of human ideals. 'Ratna, Rajesh, Lalita, mother of Rajesh in 'Kiranak', Chetan and Sunder in 'Andhi Aur Ghar' symbolise the so-called progressive ideas. Ratna, Rajesh and Lalita call themselves 'Modern' by imitating the vacant ideals of the West. Chetan and Sunder of 'Andhi Aur Ghar' get a stink from hate all that is old and are quite unfamiliar with what is truly novel and modern. In 'Kala Raja', people
tortured, by exploitation and tyranny, welcome 'Kala Raja' who symbolizes the military administration, but their conditions worsen than before. So the people of the village rise in revolt and kill Kala Raja. Sadhu Gyani and Mastana of 'Ved Ka Surai, Vigyan Ka Chand' rise against tyranny, corruption and adultery of the village chief and the priest and crush them. They symbolize Vedic knowledge, Scientific progress and Urban Civilization. 'Dharti Aur Akash' and 'Kuhasa Aur Kiran' both refer to the present economic conditions of the country. They symbolize the contract among political leaders, capitalists and intellectuals as Krishna Chaitanya, Umesh Ch. Agarwal and Bipin Bihari respectively. In 'Dharti Aur Akash' Lakshmipati, a capitalist, brings Bipin Bihari and other govt. officials under him by dint of his business tactics. The character of this play can mainly be classed into three categories namely, those who stand for social and mental powers as, Vigyan, Prakash, Gyan Chandra, Kavita and Kala; and those who are represented as group leaders as, Lakshmipati and Bhupati Singh. The play ends with the victory of Lakshmipati, or Prajapati, leader of the people. In this play 'Dharti' symbolises poverty and Akash Capitalism. The welfare of the country and mankind is possible when they meet for which the co-ordination of Kavita (Poetry), Kala (Art), Gyan (Knowledge) and Vigyan (Science) is inevitable. In 'Akash Jhuk Gaya' Swami Yogananda stands for pride and
selfishness and those who try to raise a voice against him and subdued to see all classes of people namely, students, teachers, workers, writers, leaders, business men etc. aligned to have a peep of him.

In 'Nagay Ki Ak Rat' Hemanta stands for the so-called cultured person while Sadanandji represents corrupt bureaucracy or officials. Rajiv, Yuga Kishore and Nemala symbolise progressive creativeness.

Symbolism can be traced even in the legends and the folk-lore. The plays like 'Andha Yug', 'Sanghay Ki Ak Rat' in Hindi and 'Nimati Kaina' in Assamese are specially significant in this respect. They are worth mention from the point of view of matter, craft and symbol. Rupkonwar, a symbol of ever green beauty and dedication (Sadhana) is the only person to make kala Lakshmi Nimati Kaina, (a dumb girl) speak and laugh. He inspires life in her who is awakened to liveliness with laughter, speech and dance. She represents human culture and entertains the earth. It also symbolises the political torture on dumb motherland of the British rule which divided the people into groups, parties, communities and religions in order to rule over them. But the country became free due to the great sacrifice

Assamôya Natya Sahityar Jilingni - Dr. H.C. Bhattacharyya -328.
'Sadhana' of our people. 'Andha Yug' symbolises the point less direction of the age which is on the one side in favour of Dhritarashtra and on the other in favour of the Pandavas. The one represents the truth side of it and the other conflicting mental condition of the age. The ugliness of Aswathama's mind in 'Andha Yug' is that of the modern man according to Suresh Gautam.† He represents the animal instincts of the modern age, which is torn by belligerency. Thus, Aswathama symbolises the modern man. There is excess of symbols in 'Sanshay Ki Ak Rat' in respect of incidents, characters, chapters and titles etc.

In the words of the poet "As some questions are eternal, some great persons also symbolise some eternal or traditional aspects of things in life. Ram also stands for such eternal wisdom through which every age finds solutions to its problems". Laxaman, Hanuman and Vibhishan stand for common men. Sita symbolises the freedom of common men. That is why Ram is helped and encouraged by common mass to restore stolen Sita.

Certain symbols are used in plays to convey some special meaning. Such symbols can be traced in Hindi and Assamese plays like those found in the western plays.

†Dharmavir Bharti - Sambedana Kā Dharatal - essay - 147.
‡Sanshay Ki Ak Rat - N. Mehta - Kavi Ki Aur Se.
'Janma' is such a play in Assamese. Ajay and Avinash the two educated unemployed young men are greatly agitated (impatient) to see the moral degradation and superstition of the people. They dream of a new society. They throw away a stinking piece of bone which stands for a society suffering from conservatism and decay. The gun in their hands is the means for the creation of a new society after demolishing the old one. It is the means to shape their future. They keep it ever ready. In 'Bagh' every character stands for a tiger in his or her propensity. This is amply illustrated through the conversation among Shanti Ram, Pradip and Thaneshwar, which deduces that man has adopted the nature of a tiger. In 'Jiwan Britta' the three toys (dolls) represent father, Tapan, mother, Pratibha and Jon Mani, Jon Moni wants to express the tense relation between her mother and father through the toys. In 'Andhi Aur Ghar' Chetan and Sunder stand for the so-called progressive idealism. They do not want to live in the old house of their grand father which is made of wood having no windows and doors. Their grand father belongs to the old tradition, a follower of ancient ideas and believe in God. This ensuer a struggle between the new and the old generations. The return of Chetan after running away from home is like visiting the house by a storm. This storm

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1Bagh - H. Barthakur - 3.
damages the house. The grand father becomes unconscious out of grief. Thus, the coming back of Chetan symbolises the coming of the storm. The falling down of grand-father suggests the victory of new idealism in place of the old one. In 'Kaid Aur Udan', Appi was to be married to Dilip, but unfortunately, she was married to Prannath. One day when Dilip suddenly visits her, she instigates him to take her away and free her from the bondage of her husband. Here Appi wants to be taken away by Dilip in the same way as her bed-sheet (Chader) was taken away by a monkey when she addressed as 'King Kong'. She wants Dilip also to play the role of King Kong. In 'Bakri' the goat stands for the uneducated and ignorant people who are always exploited by the political leaders. In 'Mada Cactus' of Dr. Lal, Aravinda divorces his married wife and begins to live with Ananda without marrying her because he hates marriage. He prefers an understanding or sympathy between man and woman to marriage. Aravinda is in favour of progressive ideas and wants a change in moral values like Chetan and Sunder in 'Andhi Aur Ghar'. Ananda and Aravinda live together as husband and wife for four years. In the mean time the 'Mada Cactus' gets dried. Both Aravinda and Ananda symbolise the new ways and prefer the theoretical aspects of life to the practical ones. The X-Ray of Ananda's lungs hints at the evaluation of new progressive ideas. Aravinda gets unconscious when he addresses Sunanda which suggests their new ideas are all samlessness and meaningless. In 'Andhi Aur Ghar' the dramatist hinted
at the meaninglessness of the idealism of the old generation. The same has been applied to the so-called progressive ideals of the new generation. There is a great difference between the ideas of the two dramatists though both the plays were written in the same period.

Though the number of symbolic plays written in Assamese during this period are not many, yet they are qualitatively better. 'Manar Khela' is the only play in Assamese written in the Prabodh Chandra Say style. 'Andha Yug', 'Sanghab Ki Ak Rat', 'Andhi Aur Ghar', 'Kala Raja', 'Nada Cactus', 'Janma', 'Bagh', 'Manuh', 'Nimati Kaing' etc. are some of the plays which are worth mention from the point of view of craft, maturity of thought and the application of symbolism to them.

(D) **Lyrical Play**:

The lyrical play is an independent and forceful dimension of literature like the drama. Several terms like poetic drama, **padya**, Rupaka, Kavya, Rupaka, Kavya-Natak etc. are used for lyrical drama. Bharati alone has used 'Drishya-Kavya', 'Kavya', Long drama' and 'lyrical drama' in his play 'Andha Yug'. In fact, they are all the same with little differences here and there. But lyrical drama is the popular and meaningful term inspite of its various denominations.
The Hindi and Assamese lyrical plays are incomparable.

Lyrical plays of high qualities were written in Hindi in the post-Independence period whereas their number is very limited in Assamese. The themes of the lyrical plays in Hindi cover a large canvas including the scriptures, historical and social events. It is not so in Assamese.

Several attempts have been made to contextualise the legendary stories in order to get a solution of the existing problems. Such attempts are in need to develop the Assamese literature. The Hindi lyrical plays are more mature than Assamese lyrical plays in respect of craft.

We propose to confine our studies to certain lyrical plays of Hindi and Assamese. The lyrical plays in Hindi are 'Phulon Ka Dash', 'Sharad Chatana' (Pant), 'Andha Yug' (Dharavir Bharati), 'Sukha-Sarover' (Dr. L.N.Lal), 'Sristi Ki Sanjh' (S. N. Kumar), 'Sanshay Ki Ak Rat' (N. Mehta), 'Ak Kanth Vish Payee' (D. Kumar), 'Yaksh Ki Nagari', 'Pratyaksha Ki Nagari' (B. Prasad), 'Karn' (B. Sharan Verma), 'Agni Lik' (B. B. Agarwal) and in Assamese 'Abhishek' (P. D. Rajkhowa), 'Jayadrath Badh' (A. G. Rai Choudhury), 'Nimati Kaina' (J.P. Agarwala), 'Ritu Sur' (M. Neog), 'Parijatar Abhishek' (N. B. Devi), 'Golap Aru Veli Phul' (N. K. Barua), 'Sonar Soleng' (P. P. Barua), 'Meghawali' (K. Nath and M. Nath Bordoloi). 'Karn', 'Andha Yug', 'Sanshay Ki Ak Rat', 'Ak Kanth Vish Payee', 'Agni Lik'
etc. derive their sources from legends. Writers of these plays tried to contextualise the themes with the prevailing ideals of the age. They have also attempted to give some touches of novelty in them. A psychological glimpse of how Karn felt when he was humiliated by Draupadi, can be discerned in the play 'Karn'. 'Andha Yug' expresses the disaster as a result of a world war in future in the context of the Mahabharat Battle fought between the Kauravas and the Pandavas. 'Sanshay Ki Ak Rat' depicts the conflict in the mind of Ram at the sea shore regarding the results of a fight and its pros and cons. The stories of 'Andha Yug' and 'Sanshay Ki Ak Rat' begin from a particular moment. The story of 'Andha Yug' starts from the evening of the eighteenth day of the Mahabharat battle and continues till the death of Krishna in 'Prayas tirtha'. In 'Sanshay Ki Ak Rat' Ram is engrossed in doubt regarding the fight with Ravan after the full preparation made for battle at Ramashwaram. Ram determines to fight considering the unavoidability of the battle and being inspired by the ghosts of Dasharath and Jatayu. The story of 'Abamanthi Vishayc' is based on the Yajna performed by Daksha in the absence of Shiv. It mainly describes the situations preceding and following the fight. 'Jayadrath Badh' in Assamese is devoid of any new thinking and radical ideas. The story of the Mahabharat has been described in some details in this play. The stories of 'Sharad Chatana', 'Phulon Ka Desh', 'Ritu Sur', 'Parijat Abhishek', 'Golap Aur Beliphul', 'Sonar Saling' and 'Meghawali' are somewhat serious in their
themes. The humanising aspects of seasons, trees and plants feature nicely in these plays. Two lyrical plays, 'Sukha Sarovar' and 'Nimati Kaina' derive their themes from the folk-lore. 'Yakah Ki Nagari, Pratyaksha Ki Nagari' is based on the modern industrial background. Political and religious problems also have been projected here and there in this play. There is dearth of such plays in Assamese which project the modern social problems. The Hindi lyrical plays are multidirectional in their themes whereas those in Assamese are unidirectional. The majority of plays in Hindi are thought provoking while those in Assamese are sentimental. The former are full of external and internal conflicts whereas the latter lag behind in this respect. In 'Andha Yug' and 'Agni Lik' both external and internal conflicts are equally forceful. All the characters of these plays suffer from conflicts. Karn, addressed by Draupadi as 'Smtaputra' and casteless, suffers from diffidence and inferiority complex. He is consumed by the idea of retaliation. We come across the psychological depiction of these facts in the play. 'Yakah Ki Nagari, Pratyaksha Ki Nagari' expresses the external and internal conflicts by way of narration. 'Ak Kanth Vishapayee' depicts two conflicting ideas along with external and internal conflicts.

The Assamese lyrical plays are inferior to those of Hindi from the point of view of characterisation. In
'Jaydrath Badh' the characters of Krishna and Arjuna have been focussed to some extent. But in Hindi 'Ak Kanth Vish payee', 'Andha Yug', 'Sukha Sarovar', 'Sanshay Ki Ak Rat', 'Agni Lik' etc. are worth mention in this respect. In these plays all important characters that is, Ashwathama, Dhritarashtra, Krishna, Yudhistir and Gandhari (in 'Andha Yug'), the saint, the present King of the city, the priest, the Princes and her lover have been depicted liberally with great liveliness. Ram of 'Sanshay Ki Ak Rat' is a very bright character. In the words of Dr. Katare, Ram is not a coward, he is neither confused nor tries to avoid war. His concern is whether peace can be restored after the war is over.1

The plays in both Hindi and Assamese are successful from the point of view of symbolism and imaginary. In 'Sonar Soleng' Bhim Konwar and Sonar Soleng symbolize happiness and the ocean stands for freedom. It tries to convey the fact that we can reach our goal not with an agitated mind but with a mood of happiness. 'Nimati Koins' stands for the motherland which is yet to attain freedom, though thousands of people have sacrificed their life to attain it. In 'Ritu Sur' the six seasons stand for the various stages of man's life. In 'Parijata Abhishek' the dramatist has attempted

1Swatantryottar Giti Natya - Dr. S. S. Katare - 113.
to present the fearful shape of the Brahmaputra in a symbolic way. The speciality of Hindi and Assamese lyrical plays lies in the minglong of the poetic and dramatic qualities together. 'Sarad Chetana' of nature poet Pant is full of sentiments. The poet describes the beauty of nature in a very lively way. Another important quality of these lyrical plays is the incorporation of dramatic lyrics in them which have rendered the plays more expressive and simple. The songs in 'Andha Yug' minimise the dread of the problems likely to arise after the war by their poetic and melodious expressions. Similar effects have been created in 'Sonar Soleng' by songs and dances.

Almost all the lyrical plays written in Assamese are stageable except 'Jayadrath Badh'. They even feature in the radio from time to time. They are simple, brief and easy to grasp. The Hindi lyrical plays very often feature on the Tele Vision and in the radio. Those in Assamese get better changes on the stage than in the radio. The theatre companies stage twenty five to thirty plays every year, but, unfortunately they remain unpublished.

In the conclusion it can be said that a large number of lyrical plays have been written and published in Hindi in the post Independence period. They derive their sources mostly from the legends and are national by nature. They are successful in expressing the mind of man with all its confusions.
and conflicts. The Assamese lyrical plays are mainly sentimental by nature and their number is confined to a few only. They mostly deal with the natural world. They are rather simple and clear in their language and craft.

(E) Absurd Drama

The absurd drama is not indigenous. India is not its birthplace. It is an important dimension of drama of the West. Born after the second World War, this form of drama is attracting the attention of almost all dramatists in different parts of the world. Indian dramatists specially the modern Hindi and Assamese dramatists have been imitating the dramatists outside the country. Out of the several experiments made in the field of drama in the modern age, that on the Absurd Drama is one.

The prominent plays of this type in Hindi are 'Abdulla Diwana' (Dr. L. N. Lal) and 'Roshni Ak Nadi Hai' (L. K. Verma), 'Ahar (A. Sarma) and 'Mrig-Trishna' (B. Saikia) in Assamese.

An Absurd play has no plot. The political, economical and religious problems have been taken in such plays, both in Hindi and Assamese which appear somewhat out of the context. These plays are based mostly on certain absurdities:
'Abdulla Diwana' presents rather humorously the changes in the social and political conditions in the country after Independence. It provides a light treatment to the problems of the present age. 'Ahar' expresses at random thoughts of the people over a corpse. While 'Mrig-Trishna' depicts the absurd imaginations of a middle class clerk. The moral degradation in the various classes of people after Independence is responsible for the murder of Abdulla. The reflection of 'Waiting for the Godot' can be clearly discerned in 'Ahar.' There is no proper link between the department and the dialogue in this play. The dead body to be buried in the tomb with all kinds of gossips symbolises the burial of Indian ideals. The arguments, discussions and reflections incorporated in these absurd plays are mere a bundle of meaningless words. There is a vacant look in the eyes of the characters. They behave in such a manner as if they all were uncertain about what they speak and discussed. The talks of Diganta and Arundhati in 'Mrig-Trishna' and those the Yuvak-Purush in 'Abdulla Diwana' go to prove this fact. Both 'Mrig Trishna' and 'Abdulla Diwana' reflect the emptiness of the modern legal system and management of the courts. The court scenes featured in these plays ridicule justice and the judges whose judgements are full of emptiness.

2. Abdulla Diwana - Dr. L. N. Lal - 70.
and meaninglessness. They raise serious and fundamental questions in the court regarding love marriage and divorce.

Characterisation is paid little heed in absurd drama. Hence there is no development of characters. People of various levels of society such as Poet, Writer, businessman, revolutionary etc. indulge in idle gossips and ground work. Both 'Mrig Trishna' and 'Abdulla Diwana' have characters namely peon, pleader, Govt pleader judge etc. but without any characterisation. There is no scope of the development of these characters. The absurd drama adopts a new dramatic art after renouncing the traditional dramatic system simply to engage us in an intellectual and mental exercise. Its aim is not to amuse the audience by providing a dramatic performance, but to trace a meaning in the aimless-meaningless actions of life. In 'Roohni Ak Nadi Hai' the dramatist opines that the very structure of the play aims at presenting the main ideas of the play through a method which is not integrated and well-built for such a presentation. Absurd drama depicts mainly the life of the people holding a high position in society will their emptiness and vacuity.

The number of the absurd drama is quite limited since it is not popular among the people. It is quite opposed to the Indian dramatic tradition. Even then such dramas have been written in both Hindi and Assamese with same amount of success.

1Abdulla Diwana - Dr. L. N. Lal - from introduction.
Propaganda Plays:

'Propaganda plays' are generally didactic in nature since the dramatists intend to impress the audience by conveying some distinct ideas which are peculiar to such plays. They play a special role in displaying some moral lessons or certain 'ism'. The craft of such plays is very often subordinated to these ideas because of their prominence.

There is no dearth of 'propaganda plays' in Hindi and Assamese. 'Apni Kamal' by Rajendra Kumar Sharma, 'Hai Ak Hai' by Baijnath Rai, 'Sati Veishya', by Munshi Dil Lakhnavi, 'Sahi Rasta' by Mastaram Kapur 'Urmil, 'Kai Na Paraya', by Ramesh Choudhury, in Hindi and 'Setu' by Taranath Bhattacharyya, 'Lahanga' by Deity Chandra Talukdar, 'Deshar Mati' by Medini Kanta Thakuria, 'Upahar' by Sharada Bordoloi, 'Samadhan' by Ripunath Burha Gohain, 'Sahapathi' by Md MaKdul Ali in Assamese are worth mention in this respect. It is clear from the list provided here that the playwrights in both the languages are quite probe to this kind of writing.

Gandhism had a great impact on our writers because of its practicability and usefulness before and after Independence. Gandhism influenced all the branches of creative writings in India. Many plays have been written both in Hindi and Assamese making Gandhism as the central theme of these writings. The number of such plays in Assamese is more than
those in Hindi. In the plays like 'Koi Na Paraya', 'Sahapathi', 'Deshar Mati' etc. emphasis has been laid upon rural development which is the key to economic freedom of the country. In our country the villages outnumber the cities and their uplift is inevitable for the development of our country. Uttam Rao, Sita Ram Shashtri (Koi Na Paraya) Golap (Sahapathi) and Biren (Deshar Mati) try to make their villages ideal by making them free from exploitation and progressive in all respects. The 'Bhu-dan' (land distribution) policy of Gandhi and Vinova gets preference to everything else in 'Saput', where the younger generation has been inspired to take the lead. The section of the society based on Gandhian idealism is against provincialism, Communalism and language controversy. There is a better prospect for the speed of Gandhism in the play. In 'Samadhan' a way has been suggested to solve the unemployment problem by weaving 'Swadeshi' cloths. 'Sahapathi' and 'Deshar Mati' try to find the solution of unemployment by dint of cooperation spread of Non-violence stopping Charas by punishing its dealer get preference his 'Deshar Mati'.

Untouchability is a curse to the Indian society, specially the Hindu society. The ideas of Untouchability feature rather strongly in 'Koi Na Paraya' in Hindi and in 'Setu', 'Lahanga' and 'Upahar' in Assamese. An attempt has been made to remove the social differences by affecting marriages between brahmin and fisherman in the plays namely 'Koi Na Paraya'
Brahman-Harijan in 'Setu'. 'Upahar' depicts the high caste and Harijan Malmani, a girl of the high caste who evaded Jagaru, son of Ruplal Chamar considering him to be the son of a low caste is attracted to him by knowing his sacrifice and love. She sits into his lap whom she once considered untouchable. Attention has been paid to national unity in social plays as in the historical plays, considering that a nation becomes weak in the absence of national unity. Plays like 'Ham Ak Hai', 'Deshar Mati' and 'Sahapathi' get prominence in this regard. The idea that castes, religion etc. are blocks in the path of national progress gets full expression in these plays. They preach that there is no religion greater than nationality, no burning problem more important than emotional integration and no other language than Hindi for the whole country. That is why the dramatist has made an attempt to bring together the characters belonging to different religion seats and languages. The marriage of Hindi speaking Purnendu and Bengali speaking Jyotsna hints at the linguistic and provincial unity. Hindu Muslim unity gets preference in Assamese plays to linguistic, provincial and national unity. Tapan Saikia in 'Sahapathi' wants to renovate each and every temple and mosque of Mohampur village.

A voice has been raised against the social evils in propaganda plays. The tendency of bribery has been reflected in 'Apani Kamai' and the money earned honestly has been
termed as real money. The wealth hoarded by Seth Kishorilal, Hararilal, Lala Jhingar, Prasad, Elada, Champat Ray and Verma has been proved as money earned dishonestly. Wife of Verma brings her husband to the path of truth and honesty. The evil effects of unequal marriage have been reflected in 'Sati Vaishya'. The father of the daughter has been allowed to give his daughter in marriage out of greed for money. Such marriages generally have disastrous results in the end.

Blood donation has been encouraged in 'Sahi Rasta'. Narendra, a social worker donates his blood for saving people while Sittuchand evades blood donation. 'Sparsha' is mainly a play for children. Attempts have been made to maintain educative environment in this play. The role of parents in the education of children has been amply stressed.

Propaganda plays cover a wide area in Hindi. Assamese plays are confined to Gandhism and the idea of national unity only. The Punjab Govt awarded 'Apni Kamai' by declaring it the best play of 1969. 'Setu' in Assamese got the first prize in the competition organised by Assam Rajyik Sanhati Parishad in 1977-78. Propaganda plays are commonly slow and imbalanced in respect of craft. But such plays are successful in Hindi and Assamese as a whole.

(G) **Children Play**:

Children are the future of a country. They are tender in feeling and body. They must be acquainted with
such aspects of life and society which go to shape their mind and body properly. Here the parents, society and the government play great role in the development of children.

Writers have a great responsibility in serving their proper duties towards the children. Children literature found in Hindi and Assamese is not adequate. More work has been done in the field of drama in Assamese than in Hindi. 'Sahi Rasta' by Rajkumar and 'Spardha' by Masta-ram Kapur 'Urmil' and 'Maharathi Keem' by Patiram Bhatt are significant from the point of view of theme and craft. 'Birputra' by Harish Chandra Bhattacharya, 'Meghawali' by Tirthanath Bordoloi and Muktinath Bordoloi, 'Parijatar Abhiashak' by Nalinibala Devi, 'Mai Tunie Tuntunalon' by Nalnibala Devi, 'Nava Kanta Barua, 'Raja Aru Bandhu' by Nirmal Prabha Bordoloi, 'Adhari Kakai Deutar Geet' by Tafajul Ali, and 'Ami Je Umalon Jat' by Keshab Mahanta are worth mention.

Nalinibala Devi, Naya Kanta Barua, Nirmal Prabha Bordoloi, Tafajul Ali, Keshab Mahanta etc. are mainly poets with fame in Assamese literature. The plays written by them are, therefore, coloured with poetic sensibilities and have least concerned with topics like education and morality etc. Atul Chandra Hazarika has written the biography of 'Chher-chhhah' (Sher Shah) in the dramatic form for acquainting children with the knowledge of history. He emphasises the
importance and necessity of play-way method for teaching history in the class. He has tried to show how a young boy, passing through many adverse circumstances, has endeavored to shine in life by raising himself to the status of a good administrator. In 'Bir Putra' Mati is an idealist and progressive young man who is free from conservative ideas. He is in the cognizance of the weaknesses of Hinduism and tries to do away with them. He starts a school with the down-trodden in order to uplift the society by making it free from the ideas of conservatism and conventionalism. He even works as a shoe maker though he belongs to the high cast of the Hindus. At times he decides to embrace 'Islam' but retreats after considering the strength of Hinduism. The dictum of the dramatist at the end of the play that, religion is to be traced in the work and not in the temple, makes it a successful and meaningful play for the children. The poet of 'Meghawali' is like that of the folk-lore play. 'Maharathi Karn' reflects the bright aspects of Karn's personality. There is a tide of feelings in the mind and heart of Karn regarding the mystery of birth. This is the beginning of the play, which continues till the adoration of Sri Krishna's feet by Karn. His promise, determination, charitability, his patience and greatfulness have a great impact on the mind of the children. In 'Sahi Rasta' Sri Raj Kumar attempts to show what is the right path for the children. The dramatist declares with regret in the
introduction that there is no dearth of those who pay lip service to the important role of children as the builders of society and the nation in future, but of those who really want to do something for them. Narendra and Abhay are the true friends of childhood who save their life by donating their blood from time to time. They are not like the so-called political leader Mr. Sittuchand who thinks his duty fulfilled by delivering empty speeches. There are such people who are responsible for the enumerable death of children. Children are inspired to learn the lesson of true service to society and the nation from the characters of Narendra and Abhay. In 'Spardha' the dramatist has emphasised the importance and need of adopting the scientific point of view. A psychological problem has been raised between Raju and Mohan of class V which assumes a dreary form in the long run. Both Raju and Mohan are praised by the former's mother for removing hatred and misunderstanding from the minds of the children of the class. She inspires them to study sincerely and serve their country with full devotion after acquiring the requisite qualities needed for it.

The plays written for children in Hindi are confined mostly to those subjects which are essential and practical in nature for them where as those written in Assamese have crossed these bounds here and there and have reached even the imaginary world making themselves impenetrable for them. Thus,
the children plays written in Hindi appear to be more successful than those written in Assamese. The language and the dialogue in them are quite adequate for children. The dialogues in Assamese plays are more decorative than those in Hindi. Songs used in them render the atmosphere of the play somewhat poetic. The dialogues are shorter than those used in Hindi. Characterisation in Hindi plays written for children gets preference to other aspects of the play. But that is not so in the case of Assamese plays except a few. But the plays in both the languages written from this angle are stageable.

In the conclusion it can be said that the plays written for children in Assamese are not up to the standard both from the theme and craft points of view except the two plays, Viz : 'Birputra' and 'Chherchhah' which can be called successful as children plays. The plays written in Hindi are more successful and useful from that point of view.

Conclusion:

The instances of various other kinds of drama other than social can be seen in Hindi and Assamese literature. The dramatists of these types of dramas tried to make the dramas always natural and understandable. We have a tradition of satirical, folk traditional, symbolic and lyrical plays. Of course, the themes and style (crafts) have been changed to some extent due to the influence of Western dramas.
In satirical plays of Hindi and Assamese, the social, individual and political weaknesses have been depicted satirically. The treachery and corruption, differences in words and deeds, tyranny, exploitation of the masses by the so-called political leaders are depicted clearly in Hindi dramas. But the Assamese dramas have dealt with the social and individual weaknesses. Dr. L.N. Lal in Hindi and A.C. Hazarika in Assamese have tried to compose the dramas of folk traditional style. The themes of these type of dramas in Hindi are mainly related to modern social problems excepting a few, whereas the themes of Assamese dramas are related to mythology. The Assamese dramas are influenced by 'Bhawana' and 'Ankia Nat' but the Hindi plays are influenced by folk drama 'Nautanik' and Parsi Theatre. Not many symbolic dramas have been composed in Assamese, except 'Manar Khela' which is the only drama in vein of 'Prabodh Chandrodhy' style. Many remarkable symbolic plays have been written in Hindi than Assamese, yet, 'Nimati Kaina' in Assamese is a remarkable achievement in the fields of symbolic and lyrical plays. The lyrical plays of Hindi can not be compared with Assamese from the viewpoints of number, style and quality. Many themes of the dramas of both the languages are mainly based on mythology, yet, there are differences in styles and objects. Hindi dramas depict successfully the conflicts of man, whereas the Assamese dramas seem free from it.
The tradition of absurd play in Indian literature is a comparatively recent one and to some extent, it is in contrasts to our tradition. In the absence of any structured story or a distinct flavour these plays are limited to the intellectual class only. Yet, in depicting the absurdity of society the plays of both the languages are successful.

The role of propaganda plays cannot be ignored. The Assamese propaganda plays depict mainly the Gandhism - its publicity, its necessity and its contribution to the rural economy; whereas the Hindi plays depict the various social aspects. Stress has been given in untouchability and castism in both Hindi and Assamese dramas.

Although more children plays have been written in Assamese than Hindi, they are not upto the standard from the point of view of both theme and craft, except few. The playwrights of Hindi children plays have drawn the attention of the readers presenting the practical aspect of child's life and child psychology. The most of the playwrights of Assamese are poets first besides being dramatists, therefore, the poetic sentiments are found in their plays whereas the Hindi playwrights of children plays are primarily dramatists.