CHAPTER - VI

STYLE

Style (Riti) is the technique of Presentation of thought in literature. The expression of thought on the part of a writer is possible only through style. This style is the medium of thought for its communication to the man of taste. A poet does not express his emotions or ideas bare. To express them he takes resort to this style, just as a lady uses ornaments, cloths and toilet etc, to the best of her choice in order to express herself in a better way. Style in literature may be compared to this 'Sringar Prakriya' whereby a lady expresses her emotions and feelings to her male counter-part. Style is but a means of expression and not the end. According to the 'Sahitya Darpan' by Viswanath, style is an arrangement of words, auxiliary to flavour (Rasa) etc, as the conformation of the body is to the soul.\(^1\) Expanding the idea of Viswanath, Dr. Bholanath Tewari says that the particular way (Dhang) of any action is style.\(^2\) According to Croche style or technique is one kind of knowledge through which imagination turns into reality. According to Pope style is the dress of thought. His contention is that thought is the body and style is the dress to cover the thought in the form of body. Any way, style is not the soul of

\(^1\) Sahitya Darpan - IX - 624

\(^2\) Sālī Bigyan - Dr. B. N. Tewari - 22.
literature, it may occupy the position of the body or dress only. As the body without soul is meaningless or a man without dress is naked, so poetic thought without style becomes naked, ugly and unattractive. On the otherhand, without a balance of contents and style, a literary work becomes charmless. For a literary excellence the said balance is a must. It is style that makes a literature qualitatively different. In other words, a literary work, say a novel or a poem may differ in degree due to the particular style adopted by the writer. Thus a good style is obviously the mark of a good writer.

The style of presentation of thought in literature creates various kinds. The poetry, novel, drama, short story etc. possesses its own styles. Writer may create various kinds of literature to present single thought in separate style.

So far the drama is concerned, various kinds of style are adopted in it. In modern Indian dramas, the traditional style of Indian dramas as well as the Western dramas are found to be adopted. Same is the case with modern Hindi and Assamese dramas also. It was for a long time that most of our dramas were composed with the above mentioned two styles. At the pre-stage of the modern period few of the dramas in Hindi and Assamese literatures were written which were purely based on Indian style. The style of Shakespeare influenced
our dramatists since Pre-Independence period to two-three decades of Post Independence period. Modern age is the age of science. In the field of dramas, we come to see various experimental styles applied scientifically. The Hindi and Assamese dramatists have adopted the style of modern western dramas on experimental basis. As a result, variety of new styles invented by the western dramatists have appeared in our Hindi and Assamese dramas.

Now we try to classify the styles of our dramas into three divisions for a comparative study. They are:

1. Traditional style,
2. Western style,

1. **Traditional style**

   Traditional style means the style adopted in sanskrit dramas. The styles of Kalidas, Bhavabhuti and Bhasa were followed by almost all the succeeding sanskrit dramatists. This traditional Indian style of drama can be seen in our post Independence Hindi and Assamese dramas also.

   According to the 'Natya Shastra' of Bharata, the lord Brahma first composed the 'Natya-Veda' collecting the texts or dialogue from the 'Rgveda', music from the 'Samaveda', acting from the 'Yadurveda' and flavour from the 'Atharvaveda'.

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1 Natya Shastra - Bharata - first chapter - 17.
According to Dhananjay there are three chief elements in a drama, viz. plot, hero or character and flavour (Vastunetarasastesam bhedakh). In fact, Dhananjay’s above expression embraces all the elements essential for a drama. In view of the theories advanced by the Sanskrit critics, we may consider the following principal elements of a dramatic composition - (a) plot, (b) hero or character, (c) dialogue, (d) object or aim, (e) flavour, (f) song and (g) acting.

Now, let us try to study the styles of Hindi and Assamese dramas in the following passages -

(a) Plot - The plot is the principal element in a drama. According to Dhananjay and Viswanath the plot of a drama should be famous one (Khyata – Vritta). In a drama there may be two types of plots - one is main plot or principal plot which runs to the last point of the dramatic story and the other is subordinate episode which follows the principal plot to a particular point or continues particularly to the end of the drama. It may be pointed out here that there may be more than one subordinate episodes in a drama but the principal plot is always one. The subordinate episodes should contribute to the progress of the principal plot, otherwise, such episodes are meaningless. The Indian critics have divided the dramatic plots into three divisions on the basis of the nature of their story. They are (1) 'Prakhyata' which signifies the story adopted from 'Purana' or 'Itihas', (ii) 'Utpadya' which means a story created by
imagination of the Poet and (iii) 'Mishra' which signifies a combination of 'Prakhyata' and 'Utpadya' type of plots. The Indian critics insist on the proper application of 'Sandhis', 'Artha Prakritis' and 'Karya Vasthas' which are essential for the development of the plot.

So far Hindi and Assamese dramas are concerned, we find there clear development of the stories (excepting the absurd dramas). The stories of mythological and historical dramas of Hindi and Assamese are obviously 'Khyatavritta' inspite of imaginative episodes. As the stories narrated in the 'Purana' and 'Itiham' are colourful and full of exaggeration, the dramatic plots adopted from them must be also necessarily full of colours and exaggerated. Like their source, such dramatic plots are didactic in character. The stories of social plays are not 'Khatvritta', as they are based on imagination or reality of the society. In modern Hindi and Assamese dramas also combination of principal and subordinate episodes is available. In this context reference may be made to the Hindi drama 'Vitasta Ki Lahare' by L. N. Mishra and Assamese drama 'Chatrapati Shivaji' by A. C. Hazarika. Of these, in the former, the main plot is the attempt and success of Visnugupta in establishing a danger-free India defeating the hero of the world, Alexander with the assistance of Puru, the king of Kekay. To achieve the success, the dramatist had to adopt a number of imaginative episodes and they are (a) Ambhi's unpatriotic
activities, undoing of father's unpatriotic activities by his son Bhadrabahu, Bhadrabahu-Tara-love affair, (b) Rohini's providing shelter to the two daughters of Paras in her own house, acceptance of one of them as a co-wife, (c) Proposal of Samighupta of the terms of treaty to Alexander, (d) Puru and Vismugupla's fallout, and (e) Abduction of Taya by the graduates from Taxasila in the greater interest of the state. Shivaji's encounter with various adverse circumstances, the essence of Shivaji's attempt of turning his dream of establishing a great Hindu empire by hoodwinking Aurangzeb into reality is the principal plot of the drama 'Chatrapati Shivaji'. In addition to the main plot there are many episodes and they are the love stories of (a) Golap - Aniya, (b) Dilip - Aniya, (c) Shivaji - Bhairavi, (d) Golap - Aruna, (e) the stories of Gangelas and (f) Manwali Sardar. Thus we find the principal plots and episodes in both the Hindi and Assamese dramas and most of the episodes are found helping the development of the plots. In mythological and historical plays of both the languages, excepting a few recent publications, however, subordinate episodes are found to be invariably adopted. The dramas of those writers, who are directly associated with the stage, necessarily come to be compact, short and free from the rush of episodes. Reference may be made to 'Bhumija'(Sarbadananda), 'Urmila' (P. Sarma), 'Konark' (J. C. Mathur), 'Amar Jiban' (R. C. Kalita), 'Bhogjara' (P. Sarma), 'Swargadew Rudrasingha' (D. M. Goswami), etc. in this regard. The 'Sandhis', 'Arthaparakritis' and 'Karyavasthas' as suggested by Indian
dramaturgists also found only with the mythological and historical plays. The modern social dramas are generally based on western theories and as such the aforesaid elements like 'Sandhi', 'Arthaprakriti' etc, are obviously absent in these plays.

(b) Hero — The principal character who enjoys the fruit of the play (story) is called a hero. There are four types of heroes and they are 'Dhirodat', 'Dhiralit', 'Dhirprasan' and 'Dhirodhat'. According to Indian dramaturgy the hero should possess certain qualities and as such learned, sweet-speaking, benevolent, efficient and one who speaks what is wholesome (to others). A hero must be a famous person having a good and high lineage. The person who confronts the hero or is detrimental to the object of the drama is called a villain ('Pratinayaka'). He is always described as wicked, narrow minded, selfish and arrogant.

He always plays an important role in creating both internal and external conflict in the drama with a thrust for the fruit of the plot or motivated by some other objects, he always creates obstacles in the drama. The female counterpart of the hero or the lady who is attached to him in matter of carrying out his object is called a heroine.

Turning to the dramas belonging to the post Independence period in general and Hindi and Assamese dramas in particular we find that the concept of a hero has changed to a great extent. Such a change is mainly due to the
overflow of western style in our dramas. It may be noted that in most of the social dramas of both the languages the hero does not possess the qualities mentioned by Indian critics. But in mythological and historical plays of both the languages the character and qualities of hero are traditional one. Another important characteristic of modern drama is the optional absence of the hero or the presence of double heroes or group heroes. As for instance the 'Labhita' (J.P. Agarwala), 'Manar Din' (D.D. Deka) are two dramas without a hero. The writer of 'Labhita' clearly states that there is no single character in that drama to play the role of a hero as the entire Assamese people are there to play their part as heroes. The traditional qualities suggested for a hero are also absent in the Hindi drama 'Adhe Adhure' (M. Rakesh).

As regards the enjoyment of the fruit of the plot by the hero is clearly observed in the mythological and historical plays. It is almost absent in social plays. Let us cite the examples of such plays in Hindi and Assamese (Hindi)'Satya Harischandra' and 'Morcha' (Assamese) 'Amarjiban' and 'Swargadeu Hudrasingha' etc. In the social Hindi drama 'Mistar Abhimanyu' and Assamese 'Janma' it is not clear like the above plays. Rajan (Mister Abhimanyu) desires to fight with the unwanted and unhealthy circumstances and political

\[\text{\textit{Labhita - J. P. Agarwala - Preface.}}\]
corruption, but he can not do so. He, being an ideal youth had to surrender. He feels that he is surrounded by the walls of nasty and corrupted people. In the second drama, two educated unemployed youths can be regarded as heroes but they do not enjoy the fruit of the drama. They frequently wash an old rusted gun found anywhere so that they could damage the outdated social customs and could form a new one where they could meet their requirements.

The qualities of a 'Dhirdatt' type of hero have been well-delined in the mythological and historical dramas. The character of 'India' has been depicted as the common 'Dhirlalit' type of hero. In Assamese mythological dramas only the traditional form of hero is depicted, but in its Hindi counterpart both the traditional and modern forms have been retained intact. In other words, the hero of some Hindi mythological plays is characterised as a man of the mythological as well as the modern age. The hero in a mythological or historical play in Hindi and Assamese is a gentleman born of an honest and reputed family. This is, however, not the case with the plays where Karn is the hero. Similarly, this feature is not maintained in the social dramas. Here a hero is free from the boundary of caste, creed or family. It is interesting to note that the historical plays in general and the mythological plays in particular of both the languages, are free from conflicts due to absence of powerful villains there. The 'Niratita
Sita (Assamese) and the 'Bhumija' (Hindi) may be cited as examples of this type of plays. The 'Satya Harishandra' (Hindi) and the 'Damayanti' (Assamese) are few dramas having powerful villains. To show love and respect, sacrifice, kindness, sympathy and like to womanfolk etc. dozens of dramas have been composed in both the languages. Amongst them some notable dramas are 'Bhumija', 'Urmila', 'Damayanti' and 'Niryatita Sita' etc. are remarkable. 'Sambhabami Yuge Yuge' (Assamese) and 'Andha Yug' (Hindi) are dramas without heroine.

(c) Dialogue - Dialogue is necessary in a drama for the natural development of the plot. It is the medium to communicate the thought to the readers and audience. An audience comes to understand the different characters, the plot, aim and object, its particular atmospheres etc. through it. It may be either in prose or verse or in their mixture. A dialogue in a play should be natural, short, simple and attractive. 'Akashvani', soliloque, 'Akant' (monologue) etc. are various kinds of dialogues.

The dialogues of the most of the Hindi and Assamese dramas are helpful to the natural development of the plot and carrying out the idea of the character and drama. The dialogues of the plays of the dramatists particularly L.N. Mishra, J. C. Mathur, M. Kakesh, U. N. Ashk, L. N. Lal etc.
(Hindi) and M. Barthakur, H. Barthakur, P. Sarma, A. Sarma, s. P. Barua, U. Barua etc. (Assamese) are natural, short, simple, attractive and compact. Blank Verse (amitakshar) and mixed dialogue can be seen in Assamese 'Ramaona' plays and mythological dramas ('Niryatita Sita', 'Damayanti'). 'Akashvani' type of dialogue is also available in Hindi drama 'Sravan Kumar' and Assamese drama 'Kansa Badh'. The dramas, where soliloquy, monologue etc. are used, are 'Yaksh Prasna', 'Saradia', 'Chatrapati Shivaji', 'Manar Din', 'Bhaskar Verma' etc.

(d) Object or aim - Although relaxation is the principal object of a 'Drisya Karya', yet it was some other objects also. The object of play varies to each and every play. The following are the dramas where the brightness and high mindedness of the neglected characters of the Ramayan and the Mahabharat have been emphasised - Hindi - 'Urmila', 'Bibhisan', 'Maharathi Karn' and Assamese - 'Maharathi Karn', 'Raksha Kumar', etc. The main object in an Assamese mythological plays is to show Ram & Krisna as incarnation of Lord Visnu, whereas in Hindi it consists in showing as ideal human heroes. The attempt to see old things in new light is strongly pronounced in some Hindi dramas. To depict the highest human qualities of womenfolk many dramas have been written in both the languages. 'Niryatita Sita', 'Damayanti' are some instances of such dramas. The principal
aim of a historical play is to present nationality. Presenting the cultural and historical story Hindi dramatists tried to show and make realise the brightness of old cultural heritage, which is a part of the nationality. The unity of Hindu and Muslims, national unity, the attempt to save the motherland's division and different misunderstanding leading to quarrels among the members of a family are the chief subject matters in the historical plays by H. K. Premi. The brightness and the sacrifices of historical leaders, who lost everything to unchain the motherland from the enemies of the country have been honourably shown in the dramas of Hindi and Assamese. The principal aim of the social dramas is to expose personal, social, moral, and political problems of our society (particularly of middle class). Complexity, sexual dissatisfaction, various types of family and joint family problems, changes of evaluation and human relation, struggle of generations, dowry, communal problems, corruption, exploitation etc are the objects depicted in the Hindi and Assamese social plays.

(e) **Rasa** - *(flavour)* - 'Rasa', according to the Indian rhetoricians the principal element of a drama. 'Vira', 'Sringara', 'Bhakti', 'Karuna', 'Hashya' and 'Vibhatsa' are the main rasas found in dramas. The 'rasa' varies to the drama due to objectives, although the plots of the dramas are somewhat having the same origin. 'Andha Yug' *(D. Bharati)* and 'Aparajita' *(L. N. Mishra)* are the clear examples of this fact. The
principal 'Rasu' of the aforesaid first drama is 'Vibhatsa' and 'Vira' is the principal 'Rasa' of the second drama. The main 'Rasu' of a historical drama of Hindi and Assamese is 'Vira' and it is 'karuna', 'Bhakti' or 'Vira' in a mythological play. As the social tragedy is presented in the social plays so the 'Rasa' of most of social plays is 'Karun'. The 'hashya' can be found in comedies.

(f) Song - The utility of song in the drama was recommended by our Indian critics, hence the song and music were used in our sanskrit dramas. The Hindi and Assamese dramatists belonging to the pre-stage of post Independence period used song in their dramas to a considerable extent. This is specially in case with the mythological and historical dramas. Such as 'Dev Parijat' (T. Sarma Arua), 'Sikandar' (Sudarsan), 'Samudra Gupta' (B. N. Duggal) etc. The social plays particularly the problem plays of Hindi and Assamese are devoid of such songs.

(g) Acting - A drama is properly examined when it is staged. So to be a famous drama the acting is not only important but also essential. The success and failure of a drama depend on acting. The stage system of our country was not so developed in the Pre-Independence period as in the post independence period. The dramatists are co-related now with the stage. Therefore, they know the necessities and weakness of the dramas.
Now, the drama-movement of Assam and the Hindi speaking states of India is acting more and more. The long plot, more character, unnatural and long dialogue, use of more soliloquy and monologue, unnecessary dialogue, more Act and Scene and song were the main disadvantages of dramas written in pre-independence and just after post independence period. The dramas written by L. N. Lal, V. Prabhakar, U. N. Ashk, S. K. Singh, P. Sarma, Rajkumar, Sarbadanand, J. C. Mathur, M. Rakesh, R. K. Verma etc. (Hindi) and P. Phukan, L. Choudhury, S. P. Barua, U. Barua, M. Barthakur, H. Barthakur, P. Sarma, A. Sarma etc. (Assamese) can be staged at any time and place.

(2) Western style:

The influence of the western dramas on the post independent Hindi and Assamese dramas is far-reaching. During the post independence period our relation with different countries of Europe and America comes to be very good. So these countries came to exercise their deep-rooted influence on Indian culture, literature and education. In the field of literature also the Hindi and Assamese dramatists could not but welcome this influence and remodelled the styles and theories in their dramas. The following are the sources of influence - (a) Shakespearean style (b) Realistic style, (c) Expressionistic style and (d) Symbolic style.
(a) **Shakespearean style**: The Shakespearean drama was the ideal of the Hindi and Assamese dramatists during pre-independence and just after independence period. The following are the main points of influence -

(I) **Climax**,

(II) **internal conflict**,

(III) **revenge, conspiracy and murder**,

(IV) **long monologue**,

(V) **lack of printed scene**,

(VI) **blank verse**,

and (VII) **romantic episode**.

(I) **Climax**:

Every story has its climax. It runs from the beginning of the story to climax like horse-race. The murder of Mrinalmahi by her husband suspecting her that she was pregnant and the information of post-mortem report that she was not pregnant, is the climax of the Assamese drama 'Mrinalmahi'. The scene of confrontation between father and son and tearing (taring) of pictures by Mangal hunged by his father Nandan is the climax of the Hindi drama 'Chindiyon Ki Ek Jhalor'.

(II) **Internal conflict**:

There was no way to show the individual conflict to the audience in our Indian dramas. It is due to the impact
of his drama that audience can know the internal part of a character. It can be found in the characters of Ram, Saraswati and Auranzeb in the drama viz 'Sansay Ki Ek Rat', 'Sak Vijay' and 'Chahjahan' (Chahjahan) respectively.

(III) Revenge, conspiracy and murder:

In the Hindi and Assamese dramas of limited period these can be seen due to the impact of Shakespearean drama although these are prohibited by our Indian critics. In the following dramas the scenes of revenge, conspiracy and murder are attached - 'Raktadan' (H. K. Premi), 'Sarodia' (J. C. Mathur), 'Sak Vijoy' (U. S. Bhatt), 'Bhogjara' (P. Sarma), 'Abhisapta Sinhasan' (R. Kalita), 'Radha Rukmini' (D. Talukdar).

(IV) Long monologue:

The long monologue was used specially in the plays of pre-independence period. No more use of this dialogue is found in our modern plays; but yet, 'Piyali Phukan' (P. Barua), 'Manar Din' (D. D. Deka), 'Viswanitra' (K. M. Munshi) are some instances of dramas containing long monologue.

(V) Lack of printed scene:

In Shakespearean age there were no stage-setting and stage-direction in the dramas. To indicate the audience about the scene a black-board was generally used. It was written in
the board what kind of scene would be presented in the stage. The stage-setting and stage-direction are also not found to be indicated in our dramas. For instance the scene of road was indicated by the only word 'road'. "Shakespeare ne Rangamanchiy Vidhan, lai adi rangamanchiy nirdesh ke dwara na batakar sambadon me is tarah pratiropit kiya ki abhineta ke sans ke sub-text sahasa ubhar kar a jata". According to Dr. S. N. Sarma also there was no more provision of stage direction and stage setting in the dramas of the dramatists of old generation. This type of stage is limited to the mythological and historical dramas of both the languages.

(VI) **Blank verse**: 

Shakespeare used Blank Verses in his plays for the sake of poetic excellence. This type of verses comes to be used in Assamese dramas. "Raksha Kumar" (L. Choudhury) and 'Chajahan' (D. Katoki) are dramas having Blank verse.

(VII) **Romantic episode**: 

For enjoyment (monoranjan) and temporary relief of the audience from the worldly sorrows Shakespeare included romantic episodes in his plays. Our Hindi and Assamese dramatists B. R. Tripathy (Sravan Kumar) and D. D. Deka (Manardin) respectively have accepted this style.

(b) **Realistic style**: 

In sharp contrast to romanticism, there appeared

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1. Dharmavir Bharati-Abharatiy Prayog Ki Arthavatta Ka Sawal (Contd..)
realism in literature. In the field of dramas, the advocates of this ism were Ibsen and Shaw. The dramas of both the aforesaid dramatists in fact, come to influence the contemporary dramas of the world and as such the Hindi and Assamese dramatists also could not be free from their influence. The simplicity in style and presentation is the main characteristic of this type of drama. The second characteristic of this kind of drama is to avoid the blank verse and songs. The social dramas of M. Raksh, U. N. Ashk, Dr. L.N. Mishra, M. Barthakur, S.P. Barua may be illustrated in this regard. The third feature of this type of drama is its reality, short plot, short, simple and natural dialogue. The dramas of U. N. Ashk, Dr. L. N. Lal, V. Prabakar, M. Rakesh etc. (Hindi) and L. Choudhury, H. Barthakur, M. Barthakur, S. P. Barua etc. (Assamese) may be cited as instances in this regard.

The conflict of the character presented in this type of drama is not external, it is quite internal. So far the characterisation is concerned, a dramatist should present the mental states of the characters. A real man may not be the one whom we apparently regard to be so. To show the total impression of a character it is necessary to enlight the internal states. 'Anjo Didi', 'Bhavanr (U.N. Ashk)', 'Karphyu' (Dr. L. N. Lal), 'Mrigatrisa' (B. Saikia)

(Contd from ...P/262)
D. Prempati - 171.

2 Assamiya Natya Sahitya - Dr. S. N. Sarma - 128.
etc. are examples of this type of drama.

To present the real picture of the plot and character the dramatist had to present the exact picture of the plot, character and atmosphere. The clear indication of stage-setting and stage-direction, the dresses used by the characters, the materials used in the stage, light etc. are another characteristic of a realistic drama. These are found in the following Hindi and Assamese dramas—'Adhe Adhure', 'Abdulla Diwana', 'Tutte Parivesh', 'Sambuk Ki Hatya' (Hindi) and 'Jabala', 'Mrinal Mahi', 'Kankan', 'Abhiman' (Assamese) etc.

The internal conflict and the character presented in a realistic drama are not confined to a particular character. It is shown as common phenomena. In other words, here the character is a representative of society. Pradip ('Kiy'), Bhaswati ('Nayika Natyakar'), Harakanta (Nimila Anka), Pratibha ('Bhaunr'), Anjali ('Anjo Didi'), Tarachand ('Alag Alag Raste'), Mangal ('Chindiyon Kà Ek Jhalor') etc are the representatives of exploited artists, exploited and revolutionary women, exploited poor retired teacher, educated middle class lady, frustrated lady, old generation covered by the outdated culture, youth of new generation suffered from complexity and the youth who does not think about his future respectively.
(c) Expressionistic style:

This theory is mainly based on Freud's dream theory and the theories of Adler and Jung's psychological theories. Unconscious and subconscious levels of human mind, human inhibitions, unfulfilled desire which cannot be realized in social life, all these are described in this style of dramas. Here we come to see the dual aspect of a character. A man suffering from the problems of modern days has two aspects of his life—one is the internal and other is the external aspect. Both the aspects are presented in this type of drama through symbols.

In the composition of scenes of this type of drama the dramatists use light, voice producing machine, film projector and wireless etc. Small scene instead of large, broken and in order dialogue, double aspects of character and presentation of the people instead of individual are the characteristics of expressionistic drama.¹

The influence of this style can be observed more or less on the following dramas in Hindi and Assamese: i.e. 'Bhanur' (U. N. Ashk), 'Karphyu' (Dr. L. N. Lal), 'Andha Yug' (D. Bharati), 'Manuh' (B. Saikia) etc. In the drama 'Karphyu' Gautam and Kavita are husband and wife. Yet, inside and outside the house they meet their other lovers and when they

¹Hindi Natakon Par Paschatya Prabhav - Dr. S. Tripathi-83.
return to house, they live as husband and wife. Both of them search and get something inside and outside the house with their lovers which are not possible to search and get as husband and wife. In the drama 'Manuh' the tiger faced again and again by the university student Mandira is nothing but a sexual disease ought to be kept secret from the audience.

(d) **Symbolic style:**

When the language is unable to carry out the idea or meaning of a particular word or thing then the symbol is resorted to. In time of conveying an abstract idea the symbol is used. It can express an idea easily by sound, sign, thing or certain words. The influence of the symbolic dramatists Ibsen and J. B. Shaw can be noticed in our social dramas such as 'Nimati Kaina' (J. P. Agarwal), 'Jiban Britta' (S. R. Goswami) and 'Andha Kuyan' (L. N. Lal), 'Andhi Aur Ghar' (M. Chopra).

(3) **New experiment:**

Some new experimental dramas have been also written in our languages. The following are the experimental style of dramas:

- **(I)** Use of folk-dramatic style,
- **(II)** Union of more than one drama,
- **(III)** Drama of cinema style (Chitra-Natya),
(IV) Flash-back style,
(V) Flash-future style,
(VI) Vocative style,
(VII) Dramas with minimum of characters,
(VIII) Dramas with minimum of scenes & title of the scene,
(IX) From Parsi stage to Prithwi-theatre,
(X) Dramas without a hero,
and (XI) Controlling of scenes by focussing light.

(I) Use of folk-dramatic style:

An audience of today is interested in the folk-dramatic style of drama. The dramatists also prefer the low-cost stages to those costly ones. The epic-theatre of Brecht is the repetition of the style of Sankardev.

'Sankardev Ankiya Natya Sailike Brechte jen Punaraviskar kari Yuropia Natya jagatai aji Biplav tatha yugantar anicho.
Teor spratyaksha rupat Sankardevarei punarutthan ghosana kariche'.

According to Mudrarakhas also this type of style in Indian folk-drama is very old. The development of this style is illustrated by the following dramas:

'Nirjatita Sita', 'Dinayanti', 'Abuti' (A. C. Hazarika),
'Yaksh Prasna', 'Natak Tota Maine' (Dr. L.N.Lal) 'Andha Yug' (D. Bharati) etc. Both Hazarika and Lal have introduced

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1 Prekshapat - Yuropiy Arhit garh loa Asamiya natya parampara sur sampratik samasya - 28.
the 'Sutradhar' but this sutradhar of Sanskrit plays nor the one of Ankiya Nat. Yet to change the scenes, to comment on character and to explain the meaning of the plays Sutradhar comes to the stage. Indicating the change of scenes sutradhar of 'Damayanti' for instance, says "Nal-Damayantir Punar milan hal. Aji bar anandar din. Sei upalakshe aji Bidarbha rajyat mahotsav. Bala ami sei utsav chaogoi". Taking role in the drama he draws the attention of the audience to the plot in 'Yaksh Prasna' referring to the gravity of meaning. "Kyuki apko viswas hai ki yh ghatana hamari nahi, ap sabki nahi hai, kisi aur ki hai. Puran ki hai. Aur puran me sada satya ki jith hoti hai. Par yh Chikh (Droupadi Ki) aj ki hai, abhi sunai par rah, abhi, yahi . . ."²

(II) Union of more than one drama:
The style that shows the union of more than one drama or one act play based on the same idea or thought is quite new. Each drama or one act play united here is independent in carry out the idea or thought, yet union of these plays or one act plays can give a clear conception to the audience. Such type of dramas in Hindi and Assamese are (Hindi) 'Andhi Gali', 'Kaid Aur Udan' (U.N. Ashk), 'Nav Prabhat' (V. Prabhakar), (Assamese) 'Nayika Natyakar' (S.P. Barua) etc. There are five one act plays in 'Andhi Gali'.

¹Damayanti - A.C. Hazarika - 36.
²Yaksh Prasna - Dr. L.N. Lal - 52.
They are 'Adh ser chawal ke liye', 'Mehman', 'Makan', 'Gunjlok' and 'Andhi Gali'. 'Kaid aur Udan' and 'Nayika Natyakar' are also instances of union of two dramas each.

(III) **Dramas of Cinema style (Chitranatya):**

A drama for the stage is different from a drama for a cinema. The number of scenes and stage-setting are limited in the drama for the stage, but this limitation is not the case with a drama for a cinema. 'Sikandar' and 'Labhita' are two dramas in Hindi and Assamese respectively bearing this style. The scenes in both the dramas are very short and all the scenes are difficult to stage in a simple and low-costed-stage.

(IV) **Flash back style:**

The leader of the American drama movement Almer Rice is one of the famous dramatists of the world. His remarkable contribution to the movement is the invention of flash-back-style in the drama 'on trial'.

This style is adopted in our Hindi and Assamese plays also. In this style the incident or the part of the incident that already happened and related to the plot is presented on the stage itself. In other words, when the question of remembrance arises it is applied in the drama by means of dialogue or scenes. In the Assamese drama viz 'Jabala', 'Mrinal Mahi', 'Abhiman', 'Jiwan Britta', 'Papiya
Tara' and Hindi dramas 'Katha Ek Kansa Ki', 'Rupaya Tumhe Kha Gaya' etc. this flash-back style has been adopted.

(V) Flash-future style:

In the attempt to present the dramas of future plan in respect of a particular character, a dramatist takes resort to flash-future style in a drama. This style is adopted in the Assamese dramas viz 'Mrigatrisna' (B. Saikia) and 'Janma' (M. Barthakur). In the 'Mrigatrisna' the dram and the future plan of a young clerk (Diganta) of middle class have been presented. He wants to have a girl, but he does not want to marry her. He dreams a number of dreams. He would come into a contact with Indira, Urmila and Mrs. Arundhati or he would be the executive engineer of his office or a judge. In his real life, however, neither he can love Indira, Urmila and Mrs. Arundhati nor he can be the executive engineer or a judge. Because he knows that he is a simple clerk.

(VI) Vocative style:

The difference between actor and audience in folk drama is negligible. In the drama of vocative style the actor may talk with the audience and he may take seat with the audience. Few dramas are found in both the languages with vocative style. viz 'Mrinal Mahi', 'Jai Ai Assam', 'Artanad', (Assamese), 'Tutte Parivesh', 'Sinhaasan Khali Hai' (Hindi). The actors of the drama 'Artanad' seated with the
audience come to the stage one by one to stage a drama at the invitation of the character 'Natakkar'. At the end of the drama 'Natakkar' talks directly to the audience "Iman Samaye sponaloke ai panchi charitrarartanad sunile. Ai artanadar prati sponalokar sahanubhuti pale ami sukhi ham. Ai abhinay aru natakar bicharabhhar sponalokar". Realising the morality of the new generation Viswajit is offended in the drama 'Tutte Parivesh'. In vocative style he complains the audience about the new generation. "Dekha apne. Vahi arjiyon ke tukre, vahi bad intajami. Bhala jo log ghar ka ek kamra saf nahi rakh sakte ve nankri kya khak kareng ? ... Bate karte hai kramti ki, par sambhalta nahi apna sarir, bhi".  

(VII) Dramas with minimum of characters:

The social plays in general and the problem plays in particular are written with limited number of characters. To present the entire age, atmosphere and culture the dramatists of mythological and historical dramas have to create more and more characters in the dramas. The stagel plays also have limited number of characters. The following are the dramas in Hindi and Assamese with minimum of characters:

Hindi plays - 'Karphyu', 'Mistar Abhimanyu', 'Bhavnr', 'Kaid Aur Uden', 'Alag Alag Raste' etc. and Assamese plays- 'Arta-nad', 'Nayika Natyakar', 'Mrinal Mahi' etc.

1Tutte Parivesh - V. Prabhakar - 39.
(VIII) Dramas with minimum of scenes and titles of the scene:

One characteristic feature of the modern plays is the limitation of number of scenes. The whole plot is developed and presented in few scenes. The dramas with Shakespearean style consists of acts which get divided into scenes. The dramas of H. K. Premi possess maximum of scenes. There are twenty scenes in his drama 'Kirtistambh'. The dramas of Chatur Singh Shastri ('Chatrasal') and S. Rajkhowa ('Kamal Aur Roti') possess 36 and 29 scenes respectively. On the other hand, the dramas of Daib Talukdar ('Bhaskar Verma' and 'Radha Rukmini'), S. Rajkhowa (Swargadev Pratap Singh) have 28, 35 and 32 scenes respectively. Contrary to this, the following are the historical dramas in Hindi and Assamese which are limited to 3 to 7 scenes: 'Kanark', 'Saradia' (J. C. Mathur), 'Mrityunjay' (L. N. Mishra), 'Patharughatar Ran' (L. N. Komar), 'Bar Raja Phuleswari' (U. Barua) etc.

To identify the scenes of a drama the scenes are named. The name of the scene indicates the inner meaning or symbolic meaning of the scene. 'Andha Yug' (D. Bharli), 'Sunsay Ki Ek Rat' (N. Mehta), 'Swargadev Rudra Singh' (D. M. Goswami) 'Bar Raja Phuleswari' (U. Barua), 'Piyali Phukan' (N.S. Ltd. Nowgong) are such type of dramas. The names of the scenes of the dramas - 'Andha Yug' and 'Piyali Phukan' are 'Kaurav Nagar', 'Pasu Ka Uday', 'Aswathama Ka Ardhasatya', 'Pankh', 'Pahiye aur Pattiyam', etc. and 'Raja Maidam', 'Arjun Gurir Mal' etc. respectively.
From Parsi-stage to Prithwi-theatre:

The Hindi dramas have walked a long distance from Parsi-stage to Prithwi Theatre. The Parsi-stage was a commercial one. For the commercial success the companies had to present the impossible scenes with the help of screen in the stage. The flight of Hanuman, the presentation of the bed of Anirudha in the sleeping condition in the bedroom of Usha by Chitrarekha, the appearance of vismu etc. were presented to attract the audience.

The stage obtained reality and commercial benefit through Prithwi-Theatre by introducing three acts and three scenes. During the leisure period the next act or scene was being prepared so that it may immediately be presented to the audience.

The modern plays are becoming more and more simple. The long plays are also generally of single scene. By focus light the change of time is indicated to the audience. This style can be seen in the 'Aadhe Adhure' by M. Hakesh. In another drama of M. Hakesh 'Asarh Ka Ek Din' the entire three scenes are presented at Mallika's house, changing the settings to an extent in each scene.

Dramas without a hero:

Few dramas have been written in Hindi and Assamese without the principal character i.e. the hero. The following
are the heroless dramas in Hindi and Assamese. Hindi - 'Kamal aur Roti', 'An Ka Man', 'Andhi Gali', 'Alag Alag Raste', 'Aikhe Adhure', 'Tutte Parivesh' etc. Assamese - '1857', 'Arimatta', 'Mohan Mala', 'Radha Rukmini', 'Manar Din', 'Patharu Ghatar Ran', 'Labhita' etc. It may be noted that the conception of a hero is different in these dramas. The idea and thought of a drama list were carried out here by the dramatic persons other than the hero.

(XI) Controlling of scenes by focusing light:

Light is a medium of expression. By focusing light the parts of the body of a actor and acting can be presented on the stage particularly. The time and the difference of time and place can easily be presented by means of light. While enacting such a play, the stage-setting, division of acts and scenes can be ignored. This kind of drama appears to be one act plays. From the beginning till end a drama of such type runs continuously on the stage without a break. It takes no time to change the scenes. This type of dramas has the following advantages - (a) It saves money and time in respect of separate settings, (b) focusing in a particular point and keeping dark the rest part of the stage the actors and the stage-workers are freed to do their duties, (c) the thought and conflict of a particular character at particular time by particular colour can be shown clearly. The use of focus-light can be seen in the following Hindi and Assamese dramas: Hindi - 'Abdulla Diwana' (Dr. L. N. Lal), 'Yuge Yuge
Kranti (V. Prabhakar), 'Sinhaan Khali Hai' (S.K. Singh), 'Adhe Adhure' (M. Rakesh), 'Sambuk Ki Hatya' (N. Kohli), Assamese - 'Mrigatrisna', 'Manuh' (B. Saikia), 'Janma' (M. Burthakur) etc. For example, the directions can be seen in the dramas in 'Manuh' and 'Sambuk Ki Hatya'. "Sutradharagar para pohar atari jai. Pahar kothat Mandira. Mandiragat pohar pare ... Lait parar lage lage tai thia hai aru arambhahabalagia chaptarto parhi parhi down stagalai ahe".¹ "Manch par clark sur Brahman wale bhag ka prakash bujh jata hai. Clark ke piche ka pada uth jata hai".²

**Conclusion:**

The style is essential for a drama. Good style is the mark of a good drama. Various types of style have been applied in both Hindi and Assamese dramas. The mixed style of western and Indian dramas can be seen in our dramas. Shakespeare was the ideal of our dramatists for a long time. The traditional Indian style of drama influenced our Hindi and Assamese dramatists. There are three sources of styles in our dramas, viz- traditional, western and the style used as experimental basis. In the dramas of traditional style stress has been laid on plots, heroes, dialogues, aims and objects, rasa, songs and acting. So far the social plays are concerned all the major theories and styles of the dramas

¹Manuh - B. Saikia - 23.
²Sambuk Ki Hatya - N. Kohli - 32.
of the modern world. Such as realism, expressionism, symbolism etc. are found to be applied more or less in them. The mixture of traditional and Shakespearean styles influenced generally the writers of mythological as well as historical plays, while the realism of the western dramatists specially that of Ibsen and Shaw influenced the writers of social plays. The new styles viz - folk-dramatic style, the style showing union of more than one drama cinematic style flash-back and flash-future style, vocative style etc. are used in experimental basis in the dramas of both the languages. The novelty and pregnancy in style can be illustrated in the dramas of the following writers : U. N. Ashk, V. Prabhakar, J. C. Matiur, L. N. Mishra, L. N. Lal etc and S. P. Barua, M. Barthakur, H. Barthakur, A. C. Hazarika etc.