CHAPTER - II

MYTHOLOGICAL PLAYS

Mythology is an immortal, invaluable & precious gold mine of Indian literature, philosophy and knowledge. Taking themes from the mythology innumerable permanent store-houses have been built in literature. Not only in literature but also in religion, life, society and culture in every sphere of life the importance and effects of mythology are seen. Mythologies are the records of cultural, religious, philosophical development of our national life. Its importance and effects are very deep in Indian life, because it is the outcome of feelings and knowledge (of collected wealth) of saints and scholars. It is the nectar of Indian culture. It has been described in Amarakosh that mythology is a foreteller of happenings of past, present and future. The 'Matsya-Puran' tells us that the book which contains the descriptions of the past events is called Mythology. Themes of Mythology concern with past. Mythology is the collection of ideal stories of different kinds of emperors, rishis-munies (Saints), devils, human-beings, gods and incarnates from Vedic period to pre-historic period.

2. Puratanasya Kalpasya Puranani Vidurvudhah.
To reach the decided aim the themes of mythologies have described the worldly life, the divine life as well as the human life. Chhandogya Upanishad gives importance to it as the fifth Veda.\(^1\) According to dictionary 'myth' means tale with supernatural characters of events, invented story, imaginary person or object and mythology means myths collectively, study of them.\(^2\) Thus we find differences between History and Mythology. While History deals with various events belonging to different periods of time, wars and battles fought between kings and emperors and also governments etc., Mythology embraces for its content the whole universe with its things and beings including mankind. That is why the theme of mythology is very extensive. In its extensive circumference it contains religion, culture, philosophy, virtue vice, ideal-morals, gods, goddesses, significance of Vishnu, recitation of God's name, spiritual, physical, materialistic aspects of life. 'Puran' is based on faith. Really the mythology is the mirror of our Indian culture. We can see directly the development of our culture here.

Mythology is eighteen in number in their original form. Besides these there are eighteen 'Up Puranas' and eighteen 'Atipuranas'. But the authors of those 'Puranas' are anonymous.

\(^1\)Itihas Puranam Pancham Vedanam Vedam - 7/1/1.
\(^2\)Collins English Gem Dictionary.
Mythology and Dramas:

Mythologies are the skeletons of un-interesting stories. Once the mythology was the synonym of history, then there was very little difference between mythology and history; both of them were un-interesting, dry and life-less. As it entered the boundary of literature its reference began to contain living and interesting themes. That is to say by containing the mythological themes in literature its skeleton has been decorated with the flesh, blood and soul of imagination and thereby it becomes interesting, sweet and animate. Without changing the skeleton, the mythology expresses its latest form and meaning of fable inspired by its literary aim, objectives and environment. That is without any change with the help of little imagination mythology is transformed in literature. Because literature has no right to change its main skeleton.

Thus the dramatists present the mythology pertaining to its non-contract, anomaly and irregular aspects or creating imaginary reference and characters make the main story impressive and animate.

The dramatists select some special kinds of characters and referential themes in which the idea and imagination of author are worth seeing. For it the authors select themes which touch our heart so that the dramatists may find fertile land. The dramatists find sufficient space for
the flight of their imagination. To make the spectator curious the authors have to use their imagination and add parallel reference. Such as, devotion to truth of Harishchandra, determination, devotion of Sita and Urmila, doubt, desire of Ram, Ravane and Karn. Generally the mythologist gives up some themes affecting the vital parts of human beings, which the dramatist presents before audience after due consideration.

**Novelty in Mythologies**

The mythological-dramatists cannot escape from present. That is why their books contain the problems and environment of present or the portrayal of present human-tendency. That is to say, the modern dramatist does not like to dig out the dead body from the grave and wants to resolve the problems or stories of present age through its skeletons.

In the Ramayan and the Mahabharat we are delighted to find a number of glimpses of problems of our social and political life. We seek the help of the Ramayan to solve our personal and social problems and to solve our political problem we seek help from the Mahabharat. In this kind of dramas the dramatists want to give double or triple meaning to the mythological stories in their dramas. The dramatists remain alert while doing so. In the twentieth century time is fleeting very rapidly. People have
no faith and belief in mythology and incarnation. When common people find it difficult to face with the speed of present age, then it has become essential to write scientific explanation of the outdated stories of the mythologies. To make the audience aware of the results of antinationalism, massacre, administrative system of government, atom bomb, hydrogen bomb and the result of third world war the dramatists take the shelter of mythological stories. In Hindi, a dozen of successful dramas have been written which are the carrier of such novelty. In such dramas Ram and Krishna are not incarnation of God, rather they are described as worldly men. They are at present our social and political leaders and possess the weakness of common people.

Hindi and Assamese mythological dramas can be classified into four groups according the source of stories.

(i) Dramas based on the Ramayan,
(ii) Dramas based on the Mahabharat,
(iii) Dramas based on other mythologies and
(iv) Dramas based on modern sentiment of people.

In the following lines Hindi and Assamese dramas, based on different four subjects are being explained.
(i) Dramas based on the Ramayan:

Hindi dramas based on the Ramayan are influenced by the 'Ram-Charit Manas', composed by Tulsidas. In Hindi drama immense faith has been expressed in Ram because of influenced by the story of Ram written by Tulsidas. On the other hand, Assamese dramas are influenced by 'Saptakand' Valmiki-Ramayan.

A list of Hindi and Assamese dramas based on the Ramayana of post independence period is given below:

Hindi Drama
(a) Vibhishan (Dr. Swarup Kiran);
(b) Urmila (Prithvinath Sharma);
(c) Ram Ki Larai (Dr. Laxmi Narayanlal);
(d) Bhumija (Sarvadanand);
(e) Shree Ram (Acharya Chaturksen);
(f) Meghnad (Acharya Chaturksen);
(g) Ravan (Dev Raj 'Dinesh');
(h) Chitrakut (L.N.Mishra);
(i) Shambuk Ki Hatya (Narendra Kohli);
(j) Agnilik (Bharat Bhushan Agrawal);
(k) Sanchay ki Ekrat (Naresh Mehta);

Assamese Drama
(a) Rakshakumar (Lakshyadhur Choudhury);
(b) Niryatita Sita (Atul Chandra Hazarika);
It is quite clear from the above list that the number of Hindi dramas based on Ram's story is eleven whereas the number of Assamese drama is only five. For the convenience of perusal, the above mentioned dramas are classified into same special context which are being written below:

(a) Ram Vanhash Prasang
(b) Urmila Prasang
(c) Sita-Haran Tatha Ram-Ravan Yaddha Prasang
(d) Sita-Parityag Prasang and
(e) Shambuk Ki Hatya - Prasang.

(a) Ram Vanhash Prasang:

In the series the preparation of the coronation of Ram, two kinds of dramas have been written arousing the different contexts. e.g. 'Chitrakut' by Laxmi Narayan Mishra and 'Milan Tirtha' by Abanidhar Barua. "Milan Tirtha" the Assamese drama is based on 'Gauhar Chandal'. In this short play there is removal of the feeling of casteism, outlook of narrowness, untouchability from the mind of people, we get inspiration of uniting a healthy society. Keeping these points and aims in mind the dramatist has described the context according to the necessity of the age. Here Ram
is the incarnation of Almighty God. In his mind there is no feeling of casteism, difference in touchability and untouchability. The person who worship him whole heartedly can get him. Ram embraces him being pleased with his devotion. In the forest Bharat meets Ram with his army with the help of this Guhak, Nishadraj helps Bharat in Chitrakut. Here also in Assamese drama Bharat requests Ram to govern Ayodhya by taking administration in his hands but Ram refuses it on principles of his truthfulness, 'Kuldharma', and worship to his Gods. Seeing Ram's firm determination, Bharat tank the slippers for placing them on the throne to govern Ayodhya. There is no description of placing the Slippers on the throne according the advice of Bhashishtha in Assamese drama. The meeting of Bharat and Guhak has been taken as 'Milan-Tirtha' at Chitrakut. Bharat is the chief character of 'Chitrakut' and its heroine is Mandavi. Ram is the chief character of the drama of 'Milan Tirtha'. Ram has affection for his brother and devotion to his father in Mishra's drama. Bharat is also devoted to his parents. Here Bharat is the fruit-bearer directly but indirectly Ram gets the fruit of governing Ayodhya as his Slippers were placed on the throne. Here Ram is not a villain. In the words of Bharat Ram is 'Kamal-lochan', 'Brishabh-Skandh', 'Ajanbahu', glorious like the sun and modest like the moon. The character of Guru Bhashishtha and Nishadraj is radiant. Much
attention to the description of character has not been paid in the Assamese drama. In Hindi drama, cultural aspects have been narrated nicely.

Underlying the object, the dramatists have attempted their best to set Indian ideals. For this purpose they have presented the Indian idealistic views while describing the important events of united family with touching points of the Ramayan. In Assamese drama, the author has tried to eradicate untouchability prevailing among the common people.

Ram speaks, "Guhak, I shall remove untouchability and narrowness from society. There will be no existence of such feelings in society." 1 'Chitrakut' drama is fit for theatrical performance. It contains complete story in three scenes only. The story of Assamese drama is short.

(b) Urmila - Prasang -

There is no independent drama on insulted Urmila in Assamese. In Hindi Prithwinnath Sharma's 'Urmila' expresses the pathos of Urmila. In the preface of drama the dramatist narrates how Lakshman disregards Urmila when he parts with Urmila for long fourteen years. He does the same when he abandones her though he feels a heart-breaking shock. Being inspired by it the dramatist dares to write the present

drama. It is apparent that the main object of the present drama is to describe the sorrowful events of the life of Urmila and to depict injustice, tyranny and atrocity done to women folk by men. After marriage with Lakshman, Urmila remains neglected in 'Kavya'. Deprived of every thing, she sips the draught of tears in the drama from beginning to end. The author has narrated the helplessness and truth of life of women. Having left his married wife, Urmila, Lakshman with Ram and Sita goes to Chitrakut for the sake of ideal and to maintain dignity only. Renouncing the tender feelings of heart Urmila waits for her husband for long fourteen years. The period of 14 years comes to an end. Her husband returns, but as the proverb goes man proposes and God disposses. Out of illusion Lakshman obeys his elder brother and disregarding his wife, breathes his last in the river 'Saryu'. The meeting of Ram with Bharat at Chitrakut and the context of Lakshman and Urmila have been quoted here.

The hero of the drama is Lakshman and the heroine is Urmila. The bright side of Urmila has been narrated very skilfully. She has been narrated as an ordinary woman. Hiding her burning heart she plays and laughs.¹ Paying attention towards dignity of the world and devoting to his

¹Urmila - Prithwinath Sharma - Page 34.
elder brother Lakshman is also not happy, but (he) is encircled by obligation; returning after fourteen years, when he goes to his wife, he is aggrieved at injustice, tyranny done towards his wife. He says that he had no sound sleep at several nights because of injustice done towards her. He thought many times to fly to Ayodhya to take her (Urmila) there. He commits a blunder by dipping (drowning) into the 'Saryu' river and gives much trouble to Urmila.

Ram is an emblem of dignity and modesty. Ram suggests to Bharat not to illtreat his mother Kaikhyee. Being on good terms to joint family he is alert towards his duties. Leaving Bharat and Shatrughna, he had no selfish motto.

He wants to get rid of Kaikhyee's sin. So he wants to do penance. That is why he goes to Ram and requests him to rule over Ayodhya and he himself wants banishment in place of Ram. Not only this much, he thinks of governing over Ayodhya by placing slippers of Ram on throne and then takes a vow to burn himself in fire as soon as Ram comes back to Ayodhya.

1Urmila - Prithwinath Sharma - 33. 2Urmila - P.N. Sharma - 44-45. 3Urmila - P.N. Sharma - 49.
To save the co-ordination and flow, the dramatist has adopted the narrative style. It indicates the death of Lakshman on the bank of the Saryu. Ram leaves Lakshman because of hearing the story of Tapas messenger sent by Brahma and the curse given by the blind saint. The readers disgust to see Urmila opening a book being indifferent in wet clothes in the first scene of the third act of the play. The play is full of compassion from beginning to end.

(c) Sitapharan and Ram-Ravan, Yuddha Pragat

Many dramas are available in this respect, namely 'Vibhishan', 'Meghnad', 'Ravan', 'Sanshay Ki Ekrat' and in Assamese there are 'Akal-Bedhan' and 'Rakshakumar'. The story of the play 'Vibhishan' begins with the recitation of 'Ram-nam' by Vibhishan in the morning and it ends with the coronation of Vibhishan. The story of 'Meghnad' begins with the fore-casting of terrible battle in Lanka in future with unlimited power by Ram. Dinesh's drama 'Ravan' begins with the description of Ravan accompanying Marich for the abduction of Sita. In the play Ravan's sister Shurpanakha is insulted by Ram and Lakshman. Ravan with the help of Marich kidnaps Sita to take revenge against Ram and Lakshman.

Being aggrieved with it the incarnation (symbol) of justice, Vibhishan helps Ram and Lakshman. With the
help of savage tribes (Banaras, richh etc,) Ram after constructing a bridge over the sea invades on Lanka and kills Ravan. The story of 'Akal-Bodhan' is related with the defeat of Ravan and salvation (Rescuing) of Sita. The dramatist has a merciful approach towards Ravan. Ravan fore-sees his ruination (destruction) and he makes Ram worship to Rameshwar on the sea-shore. There is an impression of the Bengali Ramayan, 'Kritibashi Ramayan' for worshipping Durga by Ram.'

In 'Raksha Kumar', the story begins with a bad dream of Sita. Sita dreams that Ram and Lakshman are in trouble and the both keep aloof (apart) from Sita. The main stories are Kidnapping of Sita and Tarani-badh.

There is a description of doubtful thought of Ram in drama - 'Sanshay Ki Ekrat' like 'Akal-Bodhan'. In 'Akal-Bodhan' Ram worships on the sea-shore, but in 'Sanshay Ki Ekrat', the question for worshipping does not arise. The important question is whether it will be proper to wage a war. Will there be peace after the war? 'Sanshay Ki Ekrat' is a drama containing lyrics.

After studying the characters of Ravan Meghnath and Vibishnan as depicted in dramas by the authors, we can conclude that every writer has sympathetic view with Ravan and Meghnad. They possess imbecile character. In
'Akal-Bodhan' the dramatist has depicted the character of Ravan like a demon's character as Tulasi's Ravan. There Ravan is a devotee of Ram. He knows Ram is almighty. 'Tribhuwanpati' who can do good to him and protect Lanka. Ravan boasts of his wealth and power and makes clear the way to heaven (death). His wife, Mandodari advises him to give back Sita, but he does not agree to her proposal. Thus he is firm in his opinion. He thinks that if he does so, all his hopes will end in smokes. Ravan does not like to fulfill his passion (intense sexual desire) by abducting Sita. Ravan says in 'Ravan' that he has never seen Sita with bad eyes otherwise would not keep her in 'Ashok Batika'.

In 'Akal-Bodhan' he says that Sita is his goddess. She is not a lust loving woman. In 'Ravan', Ravan has been depicted as a virtuous man. First of all Ram is a great devotee in Assamese dramas 'Raksha-Kumar' and 'Akal-Bodhan'. In 'Ravan' Ravan wants to take revenge for tyranny and insultation done towards his sister. He knows also his sure death by Ram. So he is in dilemma (hubbis) whether he should set Sita free or not. Really the character of Ravan has been depicted marvellously in Hindi dramas. The Assamese dramas are not so successful as the Hindi dramas.

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1Ravan - Dinesh - 107. 2Akal-Bodhan - S. Bordoloi- 35-36.
Besides Ravan, his maternal uncle Malyavan has been narrated as a gentle and fore-thinker. There is lack of the character of Malyavan in other dramas. Mandodari's service, Vengeance of Shumpanakha, patriotism of Prahast and bravery of Ravan have been depicted collectively in it. In 'Meghnad', Lakshman possesses an idealistic divine power. Here he has been depicted as secondary character, introducing him in the last scene of second act.

Except the present play in the other dramas of Assamese and Hindi Ram and Lakshman have not been looked down upon. Apparently the dramatist has composed this drama setting in side the house of Meghnad (like Michael Madhusudan). 1

So the dramatists are seen narrating the bright sides of the secondary characters in their dramas. In 'Meghnad', 'RakshaKumar', 'Ravan', 'Vibhishan' and 'Akal Bodhan' Meghnad, Tarani, Ravan, Vibhishan and Ram are the chief characters respectively. Vibhishan has been depicted as the devotee of Ram in every drama in short or detail. But Dr. Swarn Kiran has taken him as a philosophy scholar, builder of nation and popular. He is a devotee only in 'RakshaKumar'. Being satisfied with

1Meghnad - Citatur Sen - Preface.
his devotion in the first act, Ram foretells him to give him his 'darshan' (appearance). He asks his son and wife to worship Ram. He is banished by Ravan for devoting to Ram. Thereafter he mixes with Ram. He offers his reserve 'Brahmashtra' to Ram in order to save dignity in such circumstances. In 'Vibhishan', Vibhishan takes womanfolk as his sisters and mothers. According to him warfare is virtue not vice. In it Vibhishan is a scholar and thinker of modern age. Being an ideal person he defines man and women, devil and human beings, religion and science, culture and civilization in a new way with his philosophy. In other dramas of Hindi and Assamese we do not find such description.

There is no comparison in Hindi and Assamese drama with respect to aim. The main object is to display the earnest devotion in Ram, description of bright sides of the characters, Vibhishan, Ravan and Meghnad in the dramas—'Vibhishan', 'Ravan', 'Meghnad'. The main aim of the drama 'Rakshakumar' is to display the bravery and firm devotion of Tarini and Vibhishan. Being a conscious dramatist, Dineshji tried to express modern thinking in the perspective of mythological theme. His Mandodary teaches the universe the lesson of fraternity and brotherhood. Shivaji also contrives to root out the religious difference and bloodshed foreseeing the possibility of third world war. Having seen

1Vibhishan - Mr. Swarn Kiran -14.  
2Ravan - Dinesh -67-68.  
3Ravan - Dinesh - 44.
the war imminent, Hanuman tried to convince Ravan that it was quite harmful. The dramatists have also secondary object in expression of modern thinking in their dramas which are praise worthy.

(d) *Sita-Parityag-Prasang*:

Many dramas have been written in connection with banishment and punishment of Sita in Assamese and Hindi. Among them are 'Niryatita Sita' by A. C. Hazarika, 'Vaidehi Viyog' by M. D. Mahanta in Assamese and 'Bhumija' by Sarvadanand, 'Shree Ram' by Chatur Sen, 'Agnilik' by B.B. Agarwal in Hindi are worth mentioning.

The drama 'Shree Ram' begins with the discussion of the saintly people who helped Ram in ascending the throne after he had come back from Lanka. After spending his days in exile Ram with Sita comes back to Ayodhya. Having heard the ill sayings regarding the character of Sita by people in the Kingdom, Ram abandons Sita even she attains the advanced stage. 'Bhumija' begins with the consultation of Lakshman with Kanchuki in anticipation of abandonment of Sita.

'Vaidehi Viyog' contains the story starting from the sitting of Ram on the throne to Sita's departure into the mother earth. 'Agnilik' is not traditional one. At the end of the drama there is

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1 Ravan - Dinesh - 57.
satisfaction of remorse and repentance. 'Niryatita Sita' by Hazarika begins with the firm determination of Ram for banishing Sita in the Royal garden. Singing and studies of the Ramayan by Lava and Kusha at the hermitage of Valmiki and the recitation of the Ramayan are its main objects. The said description is not available in other Hindi and Assamese dramas. This is not the theme of the Valmiki Ramayan. This is an imaginary story. In other dramas of Hindi and Assamese there is no description of assassination of Shatrughna by Lava-Kusha with arrows as depicted in 'Vaidehi Viyog'. In the original story Ram promised to Guru Yashishtha that he is ready to do everything to satisfy the subjects. There is no such description in Mitradev's drama. There is a description of Yashishtha in 'Bhumija'. In 'Shr&Rati Ram' Ashthabakra is brought to the palace of Ram. He is asked to tell (before) Yashishtha that Ram is ready to sacrifice everything for the welfare of subjects. It is not found in 'Niryatita Sita'. Here Yashishtha advises Ram for the performance of 'Ashva-medh Yajna'. In this drama, Sita returns to Ayodhya by the insistence of Ram. But in 'Bhumija' and 'Shr&Rati Ram' she does not return. Having seen the black shadow of doubt in the mind of her husband in the 'ashram', she enters into the mother earth. The story of 'Agni Pariksha' has been left by the dramatists of the both languages. In 'Shr&Rati Ram', 'Niryatita Sita' and 'Vaidehi Viyog', there
is a description of learning of archery and war craftsmanship.

But except Hazarika's drama there is no place for recitation and studies of the Ramayan. This is quite clear through these sources of story that there is difference in presentation of the story.

Mythological dramatists of Hindi and Assamese languages have immense scope to narrate inner feelings, internal conflict, duty and emotion, mental conflict of King Ram and his subjects. That is why dramatists of both the languages have tried their best to depict the thinking and mental condition of Ram. For the lack of villains there is no description of outer conflict. So in this respect there is no ascent and dissent, action and reaction in Assamese and Hindi dramas.

Ram is the chief character in the story (context). Every quality of 'Dhirodatt' character is seen in his characters. In dramas of both languages Ram abandons (gives up) his kingdom and worldly pleasure for the welfare of his subjects and for the fulfilment of his duties and so he abandons helpless Sita alone and sends her to the cottage of Valmiki. In 'Bhumija' and 'Nityatita Sita', Ram knows that his humanity is going to sleep in eternity.
In 'Agnilik' and 'Bhumija', Ram repents for murdering Bali, Kumbhakaran, Shambuk etc., and teaching bonavacancia to Vibhishan and for punishing Sita without any cause.

In Assamese dramas, Ram never repents for his misdeeds.

In 'Vaidehi Vayog' the character of Ram and Sita has not been depicted nicely. Ram and Sita are conventional there. In the drama the character of Ram is seen with a new outlook. In it Ram is not almighty Brahma, but an ordinary man. In 'Niryatita Sita' and in 'Vaidehi Vayog', Sita is loyal to her husband, lover of sons and renouncer. In 'Bhumija' Ram knows that it was Sita who made Ram as Ram.\(^1\) In 'Niryatita Sita', being grieved and unable to quell her restlessness of heart Sita calls Ram as 'Cruel Rajhava'\(^2\) and she herself destroys the glory of her character.

In Hindi such word has not been spoken by Sita. There is one thing in 'Bhumija' that being trained with modern education, Sita tells her grief to father, husband Ram and Valmiki.\(^3\) Such self realisation of modern form is

\(^1\)Bhumija - Sarbadanand - 39.  \(^2\)Niryatita Sita - A.C. Hazarika - 20.  \(^3\)Bhumija - Sarbadanand - 89-90.
not available in Assamese dramas.

On the occasion of 'Ashya-medh Yagya' there is a description of making of a gold image of Sita. But in 'Bhumija' Ram thinks of remarrying. Generally in every drama Lakshman relies on Ram. There is no glimpse of his independent personality. In 'Bhumija' he does not go against Ram.

Every member of the royal family comes to know about the exile of Sita and they consider it improper to send her to the forest. But their opposition is out of sympathy, foolishness and fear.

Lakshman tells Sita the object of taking her to the hermitage of Valmiki. In 'Vaidehi Viyog' Sita is told nothing but she is banished on the pretext of 'Ashram Darshan'.

The story of 'Agnilik' is old one yet it contains new outlook. In it Ram evaluates his works and thinks if he oppresses other people for his personal gain, then his family members and he would suffer a lot.
(e) **Shambuk Ki Hatya-Prasang:**

Hoping to get heaven Shudra Shambuk begins to practise penance. The Shudras were not given the power to practise penance, that is why seeing the premature death of his son, the Brahmin father having come to Ram wanted to revive his dead son. Then Ram having killed the rebellion of Varnashram, Shambuk infuses life into the dead body of the Brahmin son. In Assamese there is no such independent dramas. In 'Vaidehi Viyog' Mahanta has described it elaborately. In Hindi dramas also this theme has been quoted leaving the story of Shambuk's assassination.

Narendra Kohli has seen the killing of Shambuk in pretext of mythology. The number of such people in society is increasing day by day, who by empowering the unauthorised power exploit, outrage, ill-behave the innocent public. In place of modern social, political and economical exploitation and the changing poverty of life, they want the necessity of Ram at present for the purpose of evaluation of olden times.

By bringing Ram the changing life, disintegrated society and down fall of morality can be stopped. In the present drama the Brahman does not go to Ayodhya, rather he goes to Delhi to meet. Ram. Then the clerk knowingly says which Ram does he want to meet. If he wants to meet Parasuram or Balaram or Jagjiwan Ram,
Conclusion:

After studying the dramas based on the Ramayan it is concluded that change in acceptance of the story of Ram can be seen. With new outlook the old stories have been narrated.

The writing of Assamese dramas is based on religious visitations and for screening. They contain effect of emotional dramas. Assamese dramas are far behind from new outlook. In Hindi dramas stories are written in practical way and new idea is explained. 'Agnilik', 'Shambuk Ki Hatya' etc. dramas have been written on other reasons. Assamese dramas concern with devotion; so dramas having reasonable logic lack in Assamese language. In Hindi 'Ravan', 'Vibhishan', 'Bhumija' and 'Meghnad' the feeling of hostile emotion of the characters, Ravan, Vibhishan, Sita and Meghnad has been depicted. There is a description of innocence, purity, helplessness of the characters. 'Agnilik' and 'Shambuk Ki Hatya' describe the modern feeling in the context of mythological aspect. In the reference of Sita-exilement they want to reveal the pitiable condition of Sita before common people.

Most of the dramas in Hindi have been written to exhibit the goodness (good qualities) of the characters. 'Bhumija', 'Urmila' etc. depict the sacrifice, renunciation
of the women folk. 'Vaidehi Moryog' possesses the aim showing devotion. Ram is treated as common man in the Hindi dramas.

(ii) Dramas based on Mahabharat:

For the convenience of comparative studies and experiment contents of mythological dramas based on Krishna is written below:

Hindi Dramas
1. Maharathi Karn (Paniram Bhatt)
2. Draupadi (N. Singh 'Bechain')
3. Mistar Abhimanu (Dr. L. N. Lal)
4. Yaksh Prashna (Dr. L. N. Lal)
5. Andha Yug (Dr. D. Bharati)
6. Krishna - Janma (P. N. Tandon)
7. Chakrabyuh (P. L. N. Mishra)
8. Mahabharat (M.C. Chandra)
9. Shantidut (Devdatt 'Atal')
10. Katha Ek Kansh Ki (Dayaprakash Sinha)

Assamese Dramas
2. Bhumiputra (Narayan Das)
3. Guru- dakshina (J. Goswami).
4. Kansk - badh (D. Hazarika)
5. Nani-chor (H. Devi)
6. Maharathi Karn (B. N. Thakuria)
7. Shree Krishna Janma- Lila (H. Goswami)  

Now we try to study above mentioned dramas of Hindi and Assamese dividing them in especial references.

(a) Krishna-janmā,  
(b) Lila,  
(c) Kansa-Badh,  
(d) Kaurava-Pandawa's Bidyadhyan,  
(e) Karna,  
(f) Draupadi's Chirharan,  
(g) Abhimanyu-Badh ;  
(h) Narakasur,  
(i) Dānashī-Raja,  
(j) Mahabharat - Yuddha,

(a) Krishna-Janma :

In Hindi and Assamese there are two dramas based on this story. Assamese drama is 'Shree Krishnar Janma-Lila' written by Hem Chandra Goswami. Hindi drama is 'Krishna Janma' by Prem Narayan Tandan. There is difference in presentation, aim and outlooks though both of them are based on the same story. 'Shree Krishnar Janma-Lila' is mostly emotional and worth seeing is full of devotion. But 'Krishna Janma' in Hindi is historical and realistic.
On the contrary, Assamese play 'Shree Krishnar Janma-Lila' possesses absolute mythological aspects.

The dramatist does not like to see the change of the original story to manifest under new environment. Being emotional, the play of Goswami begins with 'Guru-Vandana', 'Govind-Vandana' and 'Sutra-Vachan'. The earth is filled up with tyranny, vice and oppression which is indicated by the conversation of Indra, Varun, Chandra, Surya and Vayu. Here these gods, after having a discussion, determined to approach Brahma, Vishnu and Mahesh and then to Krishna for final result. Krishna assures them that he would lessen the calamity by his incarnation on earth. In Tandan's 'Krishna-Janma' celestial suspicious theme has been boycotted. In this play Kanah is depicted as absolute outrageous, gops complain against him. Like the modern labour organisation, slogan has been raised against Kanah by different power and Gop-Union. In 'Shree Krishnar-Janma Lila' gods and goddesses are terrified by the tyranny of Kanah. So in 'Krishna-Janma' Gop-Gopis are frightened though they are helpers in 'Krishna-Janma'. Thus they are the bed-rock of the drama 'Krishna-Janma'.

In such political circumstances the labour-union and common people being oppressed by oppression can take help from other part or rebels or Krishna and there is no alternative. From this point the stories of both the dramas run. Besides this, at the time of birth of Krishna,
the dutiful soldiers fall asleep, Basudev becomes free and the water of the Jamuna dries up and forgets the birth of Krishna in luxurious environment, all these show the attempts of explanation of acceptable modern thinking. In Assamese there are innumerable instances of incarnation which is lacking in Hindi dramas.

The Assamese dramas exhibit devotion whereas Hindi dramas explain the mythological themes according to modern acceptance of newly time.

(b) Lila - (Prasang):

Different funs have been described in Bhagwat, Mahabharat etc. books. There is significant importance of spiritual, religious, social meaning for the devotees and common people. 'Makhanchori' is also one of Krishna's child-funs.

In Hindi there are no such dramas. In Assamese 'Nanichor' written by Hiranyamayee Devi, is available. There is a description of child fun in it. In it child Krishna takes food cooked by the Brahman besides stealing of butter. Presentation of the cause of stealing of butter, after breaking pots and arrest makes complain, stealing of butter by milk maids, salvation of Yamalarjun, after taking fruits from Vyaparani and the getting of enormous wealth.
The drama has become indistinct because of containing different stories. Besides Krishna's character, other characters are not developed. Yashoda's motherly tenderness and affection has been expressed in the form of manifestation. The main aim of the dramatist is to make manifestation of the extra-ordinary personality and work of Krishna.

(c) Kanah - Sadh:

There are two dramas in Assamese and one drama in Hindi based on this theme. In Hindi the drama is 'Katha Ek Kanah Ki', and the Assamese dramas are 'Sambahami Yuge-Yuge', and 'Kanah-Sadh'. In 'Sambahami Yuge-Yuge' wanton and stupid Kanah ascends the throne after arresting his father Ugrasen and becomes famous as a tyrant. The subject being oppressed by his outrage prays to God to save them. Then Lord Krishna to save the saints and kill the demons comes to the earth through Devaki's womb and maintains peace after killing Kanah and hands over the throne to Ugrasen after setting him free. But the drama has become show in force as there are so many stories e.g. Dhanur-Yagna in the pretext of Krishna-badh, taking Krishna and Balaram to Mathura by A Krur; in Yamuna and in its water the glimpse
of the celestial image of Lord Krishna by Akrur, washerman
and the context of cluster of trees. In 'Sambhabami Yuge-
Yuge' acquainting the onlookers (spectators) with wonderful
funs the dramatist despicts Lord Krishna as an incarnation.
Krishna is not an ordinary man but an incarnation by demon­
strating Putna-Bakasur, Adyasur Pulamb, Dhenukasur, Trina-
bart Keshi, Arishthasur etc.

In 'Katha Ek Kansh Ki' there is mythological
aspects with modern view. Here Kansh revolts against his
father, because he jokes Kansh's music. Young Kansh is a
lover of arts and music is his favourite subject. His
criticism and joke on his nature and personal interest is
not liked by Kansh. Thus his young mind become tyrant,
free, proud and conceited and rebels against his father.
'Sambhabhami Yuge-Yuge' begins with the returning procession
of Basudev-Devaki where it told by heavenly body that Kansh
will be killed by the eighth issue (child) whom Kansh is
accompanying. 'Kansh-Badh' play starts with the prepa­
ration of Dhanuryagna where the planning of Krishna-badh
is prepared. Hindi drama begins with attraction and keenly
desirous environment. The indication of spending the night
and the fearful mind is narrated in the beginning of the
play. The mental disposition of Kansh in Hindi drama is

1Kansh-Badh - D. B. Hazarika - 1.
the modern mental disposal of modern people. In it modern disposition of people and olden disposition of men can be seen together. 'Kansh-Badh' is an emotional play.

In Assamese drama Krishna has been narrated as an incarnation, so he is seen killing the devils and robbers. Kansh has been taken as a man of wicked nature. He is obstinate, self-proud and atheist. So Basudev exhibits him the path of devotion. In 'Sambhabami Yuge-Yuge' with the darkness of ignorances, tender feeling of Kansh has been depicted in proper places. Kansh's character has been shown with sympathy. Kansh in Hindi drama is emotional, lover of arts, cruel, free, obstinate, dogged and revenger. In 'Sambhabami Yuge-Yuge' the minister of Kansh is straightforward and so he is theist and devotee of Krishna. He suggests Kansh for worshipping to Lord Krishna.

The Hindi dramatist is successful in depicting the character of secondary characters. In Assamese drama no attention had been paid to secondary characters.

(d) Kaurav - Pandava's Vidyaahyan:

There is no drama in Hindi on this topic. In Assamese there is only one drama entitled 'Guru-Dakshina'

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1Kansh-Badh - D. D. Hazarika - 155.
by Joganand Goswami. Acharya Guru Dron was a deficient fellow. He had to struggle for the maintenance of his son Ashwatthama and family. Father and son were insulted many times for their miserable plight. He goes to a fellow-student, friend Drupad-Raja. There also he is insulted. So being revengeful, wants to take revenge from the King Drupad and takes responsibility to teach ancharya to Kaurava and Pandaws. So in the end of preceptorial period the Acharya having no hope for getting material thing, asks them to arrest Drupad alive. Going there all the students defeat Drupad. Seeing the pitiful condition of Drupad Dron's heart melts with pity and forgives him, forgetting the occurrence of past. Revengefulness and forgiveness both are reverse qualities in his character. He has courage, valour, bravery and firmness.

(e) Karn (Prasang):

In Assamese and Hindi two plays are available have the same entitle 'Maharathi Karn'. The 'Krishna-khyanak' dramas generally depicts the character of Karn superficially. But no attempts have been made to describe his character vividly. Here it is essential to say that Bhatt's drama is a short play. Taking the dark side of his birth-mystery there is hubbub in the mind of Karn. From that very point the Bhatt's play begins.

When he get maturity then he tries to know about
his father and getting no chance to know about his father then it becomes natural to express hubbub in his action and feeling. Knowing the restless and pulsative heart and rise and fall, his father Adhirath says, 'I have kept the lion-cub in this cage of home. Today his sleeping nature has roared. He wants to get out after breaking the cage. One who was born by the splendour of the sun, how can I keep him in the darkness of room.' Thakuria's 'Maharathi Karn' begins with the curse of Parsuram. Its story is extensive. All the stories concerning to Karn have been narrated here. Education of Kaurav - Pandavas, conspiracy to burn Pandavas in Lab-house, meeting of Karn with Padma, 'Bhara-bhakshan' of Karn's son Vrishketu by disguised Dharma, revivification, construction of capital in Indra prastha by Pandavas, defeat in gambling, banishment of Pandavas, having imperishable armour of Karn by Indra, and offering of Bhagati-arrow, giving his introduction by Kunti, prayer to save Pandavas by Kunti, assassination of Ghatotkach, blood-shed of Duhshasan, reproach to Krishna and Yudhishthir by Arjun, promise of Arjun to kill Karn, getting acquaintance of Pandavas by Karn etc. have been portrayed together skilfully.

As Bhatt is seen describing the duel of Karn in the beginning of the play, similarly in the first act of

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1Maharathi Karn - P. Bhatt - 4.
Assamese drama, Thakuria la aaen depicting the revengefulness of Shakuni in the first act of the drama. In Assamese drama Shakuni sees the massacre of his brothers and father. So he conspires to take revenge and for this purpose instigate Kauravas and stop contest between Arjun and Karn by the teacher and offering the Ang-kingdom to Karn suggests Duryodhana to make friendship with him.

In Hindi he is not revengeful and attempts have not been made to search the psycholocal causes concerning its long background. The chief character of both dramas is Karn. His promise, charity, tolerance, gratitude can be seen in both dramas. Besides this in Assamese drama he is truthful and adviser of Kaurava. He is justly hospitable. In Assamese drama his emotions, inspiration, pulsation of heart have been described vividly. In both dramas Arjun has been describe as a villain but the character of the villain has not been described fully. In Assamese the character of Shakuni is more clear that he is revengeful. So in the fifth scene of third act he is over joyed after the tumbling down of mighty Bhishma and Dronacharya. The main object of Assamese and Hindi dramas is to exhibit the duality and loftiness of the character of 'Sut-putra' Karn.

(f) Draupadi's Chirharan:

There is no drama on this theme in Assamese.

In Hindi 'Draupadi Chirharan' by Bechain is available. This
drama begins with the insultation of Duryodhan in the unique-palace of Indraprasth by Draupadi. Thus after the humour between Kauravas and Pandawas Draupadi tied the bleeding finger of Krishna with her torn 'Saree' while assassinating Shishupal. Being burnt in the flame of insultation Duryodhyman wants victory upon them and in the end according to instruction invites Pandawas to gambling. Bidur, Pitamah and Dron want to keep Kauravas aloof from this sinful work, but in vain.

In the second act thinking it proper Yudhisthir accept the invitation and plays gambling. In the 3rd act the Pandavas lost Draupadi. On refusal of Pratakani to bring 'rajaswala' Draupadi, Dushasan brings Draupadi and begins to make Draupadi naked. In trouble she prays to Krishna and Krishna saves her dignity. To exhibit devotion towards Krishna is the main object of this drama. Krishna is ever ready to protect devotees. So Krishna has been incarnated to defend modesty of Draupadi from tyrant and wanton of Duryodhan and Duhasan.

(g) Abhimanyu-Badh:

On this context in Hindi there is a play named 'Chakrabyuh' written by Pt. Laxmi Narayan Mishra, but in Assamese there is no drama based on Abhimanyu-badh. But Mishra's drama is not only mythological but also cultural-
mythological. In the first act Abhimanyu's mother and wife departs with Yudhisthir. In the second act after entering the Chakravyuh Abhimanyu is killed by Jaydrath. In the third act Arjun comes to know that Abhimanyu is killed in the Chakravyuh and arrangement is being done for his funeral - This is the theme of the drama. The beginning and the end have been described with interest and deep epic feeling. Arjun with Krishna has gone far away to fight in the battle of Sansaptak. After arranging a number of important soldiers in the Chakravyuh the Kauravas are challenging for fighting, in such occasion Yudhisthir is consulting with their soldiers how to break the Chakravyuh. Only Abhimanyu knows how to enter into the Chakravyuh, but he does not know to come out of the Chakravyuh. In the end Yudhisthir orders Abhimanyu to break the Chakravyuh.

The hero of the play is Abhimanyu. He fights for justice, dignity and idealism. He has courage, truthfulness, bravery and love for truth. The aim of Mishra is to exhibit the glory of Indian culture.

(h) Narakasur(Bhish):

In Hindi there is no drama on Narakasur, in Assamese there is a drama entitled 'Bhumiputra' written by Narayan Das. The theme is - coming of Narakasur to
Pragjyotishpur, a royal function of sitting on the throne, after demoralising the gods arrests of Indra and 'Devbalas', battle of Krishna with Narakasur for their deliverance in which Narakasur is killed and Bhagadatt becomes king. In this drama Narak is not a devil but a human being. His glorious side of his character has been narrated in this drama. There are loving of subjects, devotion to mother, love for country and devotion to God in his character. He is dutiful not pleasur-seeking. Affection and good-willing towards farmers and subjects change his character. The main aim is to narrate the bright side of his character. To describe the importance of devotion is its secondary object.

(1) Danshi - Raja:

There is no drama in Hindi on this story. In Assamese 'Abhisapata' Drama is available.

The drama begins with the curse given to Urvashi by Ashtabakra. She becomes a woman by night and a horse by day. After that Danshi goes on hunting and gets that horse. The king comes to know the secret of the horse. On hearing the praise of that woman Krishna tries to get her. Danshi is not willing to hand over the girl. Being

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1 Bhumiputra - N. Das - 42.
helpless ready to commit suicide, by chance Subhadra and Draupadi meet him. Danshi comes to knew the aim of Krishna. Subhadra instigates Bhim to fight against Krishna. In the meantime Ashtabakra comes and relieves the curse of Urvashi and she garlands Krishna. This drama is without a hero, but there is a description of the character of Krishna. In it the character of Krikodar is very bright. For the sake of justice he is ready to fight against Krishna or Vishnu. He reproaches Krishna to see his carving for woman, being the lord of universe. He wants to fulfil his promise. He is firm, brave and lover of justice. Krishna is a corrupt greedy immoral ordinary man. The Pandaws are inactive and devotees to the blind except Bhim. Subhadra possesses bravery, justice and courage. There are two jesters in the drama, but their character has not been narrated vividly.

(*i) Mahabharat-Yuddha : 

The Pandawas wanted only five villages after their exile, but the Kauravas were not willing to offer. So anticipating the result of the battle of Mahabharat Krishna makes an attempt to stop the Mahabharat, but in vain. In Assamese there is no drama in this respect. In Hindi two dramas 'Shantidut' and 'Andhajug' are available.

1Abhisapta - R. K. Barua - 25, 31 etc.
In the first act of the play Krishna being a messenger of peace with taking a proposal of treaty goes to Kauravas. In the second act, the villagers welcome Krishna. Krishna consults with the courtiers of the palace. Kunti advises Karna not to fight. In the third act, the Kauravas turns down the proposal of Krishna and attempt to arrest Krishna.

‘Atalji’ has told this drama a ‘Samasyatmak Pauranik Natak’. In it attempts have been made to solve the modern problem through the mythological stories. Now the common people have lost the peace of mind, seeing the rivalry of arms and weapons. Now there is necessity of great leaders to establish lost peace in the international fields. In ‘Shantidut’ Krishna is not only messenger of Pandavas but also of universe. His attempts of making peace is not limited with a particular period, but he is a messenger of peace for ever.

Primarily importance has been given on problems, not on character. Both forms of man and ‘Param brahma’ are available in Krishna. Most of the characters Ved-Vyas², Bidur³, wife of Bidur⁴, Pujari⁵, general people⁶, Maharshi and Gandhari⁷, etc. including the Pandavas and Krishna want
to establish peace by stopping battle. Gandhari becomes fearful to imagine the dreadful horror of the battle of Mahabharrat. Such as, "Can any 'putra vati' mother support battle? No, never. There will be no battle. I want peace. Battle is the enemy of fortunate woman ... Violence! massacre! plundering! hostility! rape! there are dead bodies everywhere, cry, groaning beheaded bodies! No it will not take place". Seeing the possibility of third world war 'Atalji' has made Krishna said to Karn that there would be destruction of nation, thousands of people would be killed, there will loss of immense wealth, with the weeping of widows and orphans the world would be filled, if battle takes place between the Kauravas and Pandavas. Mothers would be deprived of their sons, sisters would be deprived of brothers and wives would lose their husbands.

To stop the possible third world war is the main aim of the play. Bharati in 'Andhajug' has analysed the heart rending results of the Mahabharat. The beginning and end of his drama is impressive. It finds out a way to escape from the bad results of the atomic third world war. People of the world have already seen the terrible results of the two great wars. This is why here is an attempt like 'Atal's play to save the human being from the 'brahmastra'. Here,

1 Shantidut - Atal - 95. 2 Shantidut - Atal - 77.
Kaurava - Pandava are symbols of vice and tyranny.

**Conclusion:**

There is difference in the selection of stories based on the Mahabharat in Hindi and Assamese. Being impressed by the political, social environment, playwrights of both languages have written dramas on different themes. The Assamese playwrights have given stress on such characters and events which have direct connection with the story of the Mahabharat. In Hindi mythological stories are seen in the modern perspective. Assamese plays lack it. 'Andha Yug', 'Shantidut' jerk violently the heart of the readers going ahead from the mythological stories. The Assamese playwrights have become still with the prevalence of Ankia dramas, and unchangeable in their religious feelings. They could not go ahead from mythological aspects.

In Hindi more stress has been given to characterisation than Assamese. The heroes of the dramas of Hindi and Assamese are the secondary characters of the Mahabharat, such as, Kanah, Karn, Narakasur, etc. There is lack of famous women's character in both the languages.

There is vast difference in aims in the dramas of Hindi and Assamese. The aim of dramas like 'Andha Yug' and 'Shantidut' is to search the solution of the social
and political problems in the perspective of mythological stories. Such aim is not found in Assamese. In dramas of both languages attempts have been made to clarify the characteristics of the secondary characters of the Mahabharat. In short 'Shantidut', 'Chakrabyuh', 'Andhaysug' 'Krishna-Janma', 'Maharathi Karn', 'Sambhabami Yuge-Yuge' are the important dramas.

(b) Dramas based on other mythologies:

Many dramas has been written in Hindi and Assamese on other themes besides the Ramayan and Mahabharat. A content of dramas based on this is as follows:

**Hindi Dramas**

(1) Satya Harishchandra (Sushil Kr. Sharma 'Mayavi')
(2) Agastya (Rameshwar Dayal Dube ),
(3) Vishwamitra (K. M. Munshi),
(4) Shrawan Kumar (P. Venimadhav Tripathi Mali),
(5) Devayani (N. Chandrashekhhar Nayar),
(6) Devayani (Siyaram Singh 'Bandhu'),

**Assamese Dramas**

(1) Amar Jiwan (Ramesh Chandra Kalita),
(2) Lopmudra (Golokeshwar Barua),
(3) Niryatita Damayanti (A. C. Hazariaka)

Now we are going to study the above mentioned dramas into different 'Prasang'.
(A) Harishchandra Prasang:

There are two plays in Hindi and Assamese based on this story. 'Amarjivan' is in Assamese and 'Satya Harishchandra' in Hindi. 'Amarjivan' begins with the love of King Harishchandra towards subject. In the first act on the instruction of Rajguru the king performs the 'Vishnu-Yajna' and after feeding the tenants makes donation. In the end he wants to take revenge for not offering 'Pushpargh' on the name of Ganesh. In the first act of the play Harishchandra feels thirsty while going to suppress Ravan. He reaches the cottage of Vishwamitra and releases the captives vandevies (daughters of the saints), with the help of Indra Vishwamitra asks for Kingdom and seven 'tolas' gold as 'Dakshina'. To fulfill his promise Harishchandra goes to Kashi with his wife and son. The theme of the second act of the Assamese drama is similar with the theme of the first act of Hindi drama, but there is a very little difference. In Assamese drama meditating Vishwamitra hears the calling of cursed woman Ambalika and seeing the hunter saving Harishchandra becomes angry and in Yagna Vishwamitra becomes angry with Harishchandra on account of not getting donation and occupies his Kingdom. The second difference is that in Assamese he sells his wife, son and himself to redeem his debt. In Hindi Vishwamitra sells them in the second act. Shaibya and Harishchandra go to the bank of the river to bring water for his master. In the end Harishchandra is engaged at the burning 'ghat' to collect the death-tax.
The stories of doing hard labour and collection of death-tax are in the second act of Hindi drama. This theme has been described in the third act of Assamese dramas. Death of Shaibya-Harishchandra's son Rohit with serpent bite, taking Rohit to the burning 'ghat' by Shaibya, meeting of husband and wife, coming of Indra, Narad, Dharmaraj, revival of Rohit and going to the heaven after getting success in the examination etc. have been narrated in the third act of the Assamese play.

In the third act of the play a few new references have been added. For the lack of tax 'Saree' is accepted by Harishchandra. Vishwamitra burns Rohit into asses and keeps the beheaded son of Kashiraj near the mouth of Shaibya in her sleeping condition and he assures that Shaibya is a witch. On his command Harishchandra becomes ready to slay her. In Assamese there are no such references. In Assamese Narad, Dharmaraj and Indra come in the end but in Hindi only Vishnu and Vishwamitra come. The story of Tikira - Japara in Assamese and the story of Chiman - Chapala in Hindi are unnecessary and irrelevant. In both dramas Harishchandra is the hero and Shaibya is the heroine. In both dramas Harishchandra is truthful, lover of subjects, just, steadfast in religion, dutiful and donator.
In the beginning of Hindi\(^1\) and Assamese\(^2\) drama Harishchandra is restless for the welfare of his subjects. In Hindi generosity and justicesship put the king in trouble. In both dramas devotion to husband, sacrifice, dutifulness, religiosiy and tolerance etc. qualities can be seen in Shalbya. In both the dramas Vishwamitra is a villain. Rudeness, anger and intolerance can be seen in Vishwamitra. The aim of both dramas is 'where there is justice and truth, there is victory.' The secondary aim of 'Amarjiwan' is to justify the result of work (Karm-phal).\(^3\)

(B) Lopmudra - Prasang :

In Hindi there are two dramas namely 'Agatsya' and 'Vishwamitra' and in Assamese only one 'Lopmudra' is available. In Hindi there has been shown in struggle of 'Arya' and 'Anarya'. In Assamese there is a story of love between Agastya and Lopmudra. In Hindi a desciple of Agastya, Kausik\(^4\) wants to stop struggle by establishing the relationship of marriage between the 'Aryas' and 'Anaryas'. In 'Vishwamitra' first of all agastya is against this marriage,

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\(^1\)Satya Harishchandra - Mayabi - 4.
\(^2\)Amar Jiwan - R. C. Kalita - 3.
\(^3\)Amar Jiwan - R. C. Kalita - 21, 60, 94, etc.
\(^4\)Kausik, Viswarath and Vishwamitra are the names of one man.
again he allows to do the same seeing its necessity. Bashishtha opposes the attempts of Kamsik. In the second act of 'Agastya' Lopamudra becomes a Gandhian(lady) and she takes hatred between the Arya and Anarya, the main cause of struggle. According to her there is no need of arms and weapons, the use of force and battle for the welfare of human being. Revenge and violence is not the way of welfare of the world.\(^1\) Being impressed by the philosophy of Lopamudra, Agastya tries to conquer Bindhyapal, an Anarya-king. There is no description of this in 'Vishwamitra' and 'Lopamudra'. Dube has depicted the treaty of 'Arya' and Anarya on the insistence of Agastya and Lopamudra to the son and daughter of Ugra and Vishwarath. South travel of Agastya and letter of treaty are not found in other dramas. Dube has explained the 'sagarpan' in a reliable way. In 'Lopamudra', meeting of Lopamudra- Agastya goes out for ten years. Bound with a promise he marries Lopamudra, but he did not co-operate with her. Lopamudra wanted something from Agastya at that time he was busy with the study of Vedas and worshipping of God. He had no time to think upon her matter.\(^2\) After that both of them meet and fulfil the want. Such sweet story is not available in Hindi. In Assamese it has been said that Lopamudra was the daughter of Vidarbha-Kaj and she

\(^1\) Agastya - Dube - 52.
\(^2\) Lopamudra - G. C. Barua - 86.
was expert in dancing. Second thing is this that Lopmudra did not select Agastya herself. She was compelled to choose Agastya due to the curse given by a saint.

In 'Agastya' and 'Lopmudra' there is no unnecessary story. Collectively with a view to stories there is more similarity in Hindi dramas than the Assamese. Great efforts have been made to solve the problem by setting compromise between 'Arya' and 'Anarya' and different communities. In 'Agastya' there is secondary aim to solve the problem by Gandhian policy. Another secondary object is that to present soaking of water of the sea in a reliable way. The aim of the Assamese drama is different. In the love-affair of Lopmudra there is description of transformation of outer form of matter and nature to inter form, from 'fulshayya' to 'Sabadharmati' and from enjoyment to relinquishment. In 'Agastya' Lopmudra encourages Agastya. Being enlightened with her light he accepts that his ego and egotism surrenders before her divine knowledge. In it he is courageous, artist, far-sighted, and worshipper of Indian culture. There is sacrifice, renunciation and self-control in him.

(c) Nal - Damayanti:

A drama — 'Nirayita Damayanti' is found in Assamese but there is no drama on this subject in Hindi.

Agastya - Dube - 44.
Being invited Great Kings and gods reach the arena of 'Swayambar' meeting. The king of Vidarbha, Nal reaches the palace of Damayanti in the 'ashashir' (bodyless) form with the help of boon granted by God. Damayanti chooses him as her husband. Being insulted with this Kali and Dwapar take a vow to take revenge.

Being deprived of the throne his younger brother Pushkar wants to take revenge on his brother. Influencing him Kali and Dwapar make Nal play dice and defeat him and dethrone him on that pretext. In exile they separate husband and wife and torture them. At the end Nal frees himself from the effect of Kali and Dwapar with the help of Karkotak Nag by exchanging his horse-learning to counting-learning with the King of Ayodhya, Rituparna. Kali surrenders himself and Nal meets with Damayanti again.

The main aim of this drama is to exhibit the sacrifice, tolerance, service and glory of the character of Damayanti. This drama is full of pathetic events.

(D) Shumavan Kumar:

In Assamese there is no drama on this subject. In Hindi there is a drama, 'Shumavan Kumar' written by Veniram Tripathi 'Mali'.

In Assamese there is no drama on this subject. In Hindi there is a drama, 'Shumavan Kumar' written by Veniram Tripathi 'Mali'.
In the first act of this play there is description of birth of Shrawan Kumar and his loss of eye-sight. In the second act there are love affair of Shrawan Kumar with Vidya and his marriage ceremony and going on pilgrimage of his parents. In the third and last act there is massacre of Shrawan by King Dashrath with the 'Shabda-bedhi' arrow on his misconception of animal at Badrikashram, weeping of parents and cursing Dashrath to die for the separation of his son. The prevailing story among the common folk is this much, but the dramatist has made it comedy. Issueless Dashrath's curse converts into boon. In the end of Drama, the writer makes all alive by showing incarnation of Vishnu and he removes blindness of Shrawan. There are a number of irrelevant stories in it. It lacks internal and external conflicts.

This drama starts with the scene of preface. Natãi advises the sutradhar to stage a drama with full of devotion and knowledge, make to bathe in the Ganges keeping aloof from interest, lust and luxury.

With a view to characterisation the characters of Shrawan and Vidya are glorious. In both of them there is devotion to parents, in Vidya there is devotion to father-in-law. This trait took them to God from human being. There are service and sacrifice in Shrawan Kumar, Shrawan Kumar is
a lover also. Its aim is to expose devotion of Shravan to his parents.

(E) Kach - Devyanl:

In this context there is no drama in Assamese. In Hindi 'Devyani' by Chandrashekar and 'Devayani' by Siyaram Singh 'Bandhu' are available. In the drama of Nayar there are stories of Devgura Virhaspati's son, Kach Kumar's love affair with Devayanl, the daughter of Sukracharya and his marriage with Devayanl, birth of Puru by second wife Sharmishtha of Yayati, devour of Kach by Shukracharya, again bringing out from stomach, due to anger and curse of Shukracharya Yayati becomes old, his son offering his youth to his father makes him young man and he himself becomes old and reserving the throne from Yadu, the son of Devayanl. Bandhu has changed its story and added new context and Nayar has given up some stories. The aim of coming of Kach to the earth becomes clear in Bandhu's drama. In Nayar's drama there is no story of Kach's learning of 'mritasanjivani vidya' from Shukracharya and going to heaven after learning secret 'vidya', but it is in Bandhu's drama. Bandhu has completed his drama after describing how Yayati attains 'Sanyas' after leaving his two wives. Nayar has given much stress on the importance of sacrifice of Yadu. But Bandhu has given it up. Bandhu has given new context to mythological story and narrated the political problem and problems pertaining.
to marriage. Besides these Bandhu has described the meeting of Dev-Danav (Devayani-Ka-ch) as 'Vishwa-prem', world-peace, world-friendship and love for nation and he has presented the theme of mythological story into a new environment seeing the necessity of adjustment in modern communal, religious thinking. Bandhu's story is based on Mahabharat written by Raja Gopalachari.

Bandhu's hero is Kach and its heroine is Devayani. Kach is the symbol of Deva and Danavas. He sacrifices his personal happiness for the progress of social life. Firmness, courage and quixotic traits are seen in him. The hero of 'Nayar', Puru who is not only an individual but a model, shows sacrifice by offering his youth to his father. He abandons easily obtainable throne for Yadu. He thinks sacrifice is everything in life in place of pleasure. Nayar's heroine Devayani sacrificing worldly pleasure and virginity render her services to her old husband Yayati. That is why on asking her father for a boon she wants to spend an old life. Tolerance, service, sacrifice and generosity are the ornaments of her character. Bandhu's Devayani is a progressive woman. She replies to her father as a pleader.

\[\text{^1 Devayani - Bandhu - 73.} \]
\[\text{^2 Devayani - Bandhu - 51.} \]
\[\text{^3 Devayani - Bandhu - 36.} \]
\[\text{^4 Devayani - Nayar - 17.} \]
of woman folk when her heretic father asks questions. Such as father in the formation of social rules the selfishness of ruling class people lies secretly. The rules which are formed for the welfare of common people become the main cause of evil. Change of rule is the symbol of progress. Therefore, in the path of progress to change the law of divine, administration of government, seat of society, Vedas, shastra and mythology is not crime. The aim of both dramas is to present the greatness of women.

Conclusion

The dramas written in Hindi and Assamese on the same subject is not great in number. Problems of the modern age have been described in them. Such as - 'Agastya', 'Vishamitra', 'Devayani', (Bandhu written) etc. In Assamese there are no such dramas. There is similarity in both Hindi and Assamese drama in respect of showing glorious sides of women. 'Devayani' (Nayar and Bandhu written), 'Nirvatita Damayanti', 'Satya Harishchandra' and 'Amarjiban' expose the highest ideal of women. In dramas of both languages especially in Hindi drama there are the description of universal-love, love for nation, fruit of 'Karma', struggle between 'Arya' and 'Anarya' or 'Dev-Danava'.

The main aim of Assamese and Hindi dramas is to emphasise the problems regarding the modern age (particularly

\(^1\)Devayani - Bandhu - 76.
in Hindi) and to propagate the importance of devotion and to expose the bright side of woman.

(IV) Dramas based on modern sentiment of people.

Under this heading those dramas have been studied whose stories or references are only mythological, but whose relation is not so much with mythology as with modern human life. No any historical or mythological drama can remain aloof from present.

The dramatists depict the events and characters according to the prevailing environment. In this critical age three dramas namely 'Yaksh Prashna', 'Shambuk Ki Hatya', and 'Mistar Abhimanyu' are such dramas which can not be fitted in any classical frame. So we shall try to explain them separately.

In 'Yaksh-Prashna' except Yudhishthir the Pandavas have given importance on their thirst. They do not give importance to the questions of the Yaksh. This one sided selfishness becomes the cause of their downfall. In the words of the author- "Aj buniadi prashnayahi ek hai ki mera 'mai' kya hai ? Mere 'mai'ka swa kya hai ? Meri pahchan kya hai ? Meri asmita kya hai ? ...Jiwan ke sath adhyatma, darshan, dharm ka ek ajiv baovva khara kar dia gaya hai hamare charon taraf taki dar ke mera ham apni pahchan bli na kar paye. Dusri bat-hame
itna Vyasta kar diya gaya hai - arthahin, aprasangik chijon
me ulajha diya gaya hai ki has jara ruk kar apne apko dekh
to le ki pyas kye hai, kyu hai, pyas meri hai, par kisi aur
ki di hui hai ?

Mythological Yaksh 's questions solve the spiritual
secret. But Dr. Lal's Yaksh is full of modern inspiration.
Here the Pandavas, not being the sons of Kunti and Madri, they
are the men of daily relation as ordinary Bhim Varma, Arjun,
Dev, Nakul Sen and Sahadev Sharma. Their activities, way of
thinking and aim are the thoughts and conclusions of the
people of transitional periods of twentieth century. Student
leader, Sahadev Sharma, factory manager, Nakul Sen, public
leader, Arjun Dev, industrialist, Bhim Varma and Wai Satyapriya
in the first two acts belong to 20th century but in last and
third act belong to Mahabharat age. Yaksh prashna touches
the surface of 'abidha' and 'vyanjana'. "Sahadev - where
is water? Throat is drying out of thirst. (searches) Where
is water?

Father - Have you ever filled water?
Thirsty man cares for water himself.†

The four Pandavas died for they had not given the
answer to the questions of Yaksh.

Man wants comfortable life. He wants convenience.
He wants to ask question. To give answer is not under his
control. His improvidence does not allow him to see beyond.

†Yakash - Prashna - Dr. Lal - 15.
After doing gherao of the factory manager Nākul Sen, the wire of electricity and water has been cut. He is restless out of thirst in the encircling of agitators. Arjun Dev makes him drink water. Bhim Varma is a heart patient. He is always in trouble out of thirst and cough. He does not get water on his necessity on account of his disease. He keeps his wife as a maid-servant in his house and walks with Ila. In the words of wife - 'If a thirsty man is aware of his thirst then there is water everywhere. If he does not know that what is his thirst then water is not water for him but 'Davanal'.

When Arjun Dev asks him - 'cold or hot' then Verma replies - "Now water - throat is drying." Upon this Arjun says - 'To be thirsty is the symptom of good health." The thirst of 'Yaksh Prashna' gathers other mythological characters in same form. When Arjun gives temptation of fault and service to his secretary beloved Shashi and wants to send her to Bhim Varma then she says - "The people like you deserve the right to teach or sermonize. One who has nothing except to be sold or bought .... There is no difference in hunger and thirst for them. They will die like thirsty dog in restless. All the characters of the drama are hollow (empty) from inside. Refusing the truth they are blind runners. They are running. They do not know their destination. Indifferent of the truth, dipping in the corruption those dreamers (Swapnadarshi) are

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1 Yaksh Prashna - Dr. Lal - 43.
2 Yaksh Prashna - Dr. Lal - 46-47.
killing themselves. Every has his unreplied question. Everyone tells another person is responsible, when everyone is responsible among them. Really Yaksh-questions of the olden times are before us today also. Without answering the question to quench one's thirst is to invite death, but we are not in a position to answer the question.

'Shambuk Ki Hatya' written by Narendra Kohli is the only drama of its own manner. It is a moderate between contemporary and mythological theme. The hero Brahman seems to come from the Ramayan age. Rest characters belong to independent India. In the first sight it seems as Brahman of the Ramayan. Taking his dead body has come to the president of India, who is governing in place of Bhagwan Ram. He neither displaces the matter up to the end nor gets the answer of any question. Pervading corruption throughout the country, irrelevants, suffocating poverty which are being brought up in planning has been exposed through this drama.

Characters in the drama are few in number, events and actions are also nominal. The dialogue of twenty-five-page is also monotonous and boring. The dramatist also knows it - "Clerk, - It seems to me our dialogue has become boring. But fault is not mine. Only dialogue become boring. Some action should take place. A third man should come in the middle. There should be some event. Only with talks we
shall make it a debating society. It is a matter of interest that the Brahman who seemed to come from the Ramayan age is not of Ramayan age rather he is cent percent contemporary - "Brahman - I have come to see Bhagwan Ram. Clerk - which Ram? Ram Chandra, Parshuram, Balram, Jagjiwan Ram or 'Mangeram'? Brahman - I do not know them whom you have named. I have come to meet with 'Raghukulmani', King of Ayodhya, Bhagwan Ram. It reveals the secret soon that in drama are nominal mythological, all characters with Dashrath and Vishwamitra (flash back) belong to contemporary.

Vishwamitra - "You, sound some slogan, "Aram Haram Hai". 'Jai Jawan, Jai Kishan', 'Garibi Hatao' cannot fight against devils. Calling a meeting at Ayodhya deliver lectures that in coming five year plan decimal zero zero, a devil shall be killed and we shall greet you in the Red Fort. Your majesty Emperor Dashrath, don't be angry. Vegetable ghee will be available. I shall certainly kill the demon. The burning problems have been raised very lightly but in a heart moving manner. There is suspense connected with the dead body of the Brahman's son. There is curiosity about the Krantibabu upto the end, but whose

1 Sambuk Ki Hatya - Narendra Kohli - 23.
2 Slogans of Nehru, Shastri and Indira Gandhi.
3 Sambuk Ki Hatya - Narendra Kohli - 92.
deadbody la it and who has been assassinated.

"Sub-inspector - It is not a matter to see but to understand it. You did not understand until now. Whose dead body is it .... it is the future (hope) of our country.

Brahman - No, this is my only son.

Sub-inspector - Yes, yes, It is thine son. Thou art not less than 'Bharat-mata'. Go take your corpse, and be off."

'Mistar Abhimanyu' originally is expose of social defects.

Its all characters - Rajan, Vimal, political leaders, Atman and Gayadatt are the characters belong between the high class and middle class. The story of the drama runs found Rajan, who having known does not want to go out of swamp of corruption. Being compelled having come is drowned into the same marsh. The name of the drama is symbolic. Except name nothing is mythological in it. In the words of Shree Kant Varma "between Abhimanyu of the Mahabharat and Abhimanyu of Lakshminarayan Lal whom addressing him as Mistar Abhimanyu, he has bright illusion. There is a fundamental different.

Really Abhimanyu wants to come out, for which he had fought a true battle but was killed. Abhimanyu does not want to go out - he is only in confusion that he wants to come out.2

'Mistar Abhimanyu' wants to expose the hollowness of so called great men. Political leader Gayadutt, wife Vimala, extravagant hostel student children, pleader father and corrupted traders are the strayers of Rajan from ideals. He struggles

1Shambuk Ki Hatya - N. Kohli - 90.

2Mistar Abhimanyu - Dr. Lal - Bhumika.
among so called enemy. Where the whole society is plunged in corruption, there a man can not be rectituder alone. The moralists are subjected to either he should become a living dead body or like modest political person, Rajan who falls a prey of suicide. Rajan does not want to come out of circular army of corruption. He plays the role of a false martyr. Actually Rajan's fighting is artificial.

Conclusion is this that characters of 'Yaksh prashna' and the Mahabharat are like abstract pictures, but the story of flash back is mythological. The characters of 'Shambuk Ki Hatya' are contemporary. Here Brahman, Dashrath and Vishwamitra are also contemporary. In 'Mister Abhimanu' only Abhimanyu surrounded by Chakrabyuh is symbolic rest everything is contemporary.

Conclusion:

In Hindi and Assamese dramas the lives of Ram and Krishna has been depicted in a new form by adventing some heart touching context. In Hindi dramas mythological themes have been explained in a new way and mythological stories are seen in the perspective of modern age. Such attempts have not been made in Assamese dramas. Hindi dramas, namely 'Agastya', 'Vishwamitra', 'Shambuk Ki Hatya', 'Yaksh prashna', 'Shantidut', 'Andha Yug' are important obtainments. In Assamese drama due to the influence of religion (Ankia Natak),
no attempts have been made to give new explanation.

Yet in 'Milan Tirtha' etc. dramas present (give) solution to the contemporary problems. Hints of consciousness, patriotism and nationality are seen in Hindi mythological dramas. The Assamese dramas lacks in connection with it. Specialities of women have been characterised in the dramas of both languages. Good traits of women are available in both languages. Hindi dramas are more successful than Assamese drama in respect of characterisation, except some dramas in Assamese there is no attempt of characterisation. In mythological dramas of Hindi and Assamese, the secondary characters of the Ramayan and Mahabharat have been made heroes and heroines and their unique traits have been depicted.

'Bhumija', 'Shambuk Ki Hatya', 'Chitrakut', 'Urmila', 'Meghnad', 'Shantidut', 'Andha Yug', 'Satya Harishchandra', 'Raksha Kumar', 'Niryatita Sita', 'Amarjiwan', 'Niryatita Damayanti' etc. are important obtainments.