The subject which deals with the events of the past is called history. Etymologically the word 'history' can-notes that it is the description of the things happened in the past. In the epic the Mahabharat a meaning of history is advanced. Here the history is called a subject from which good suggestions can be had of on 'Dharma', 'Artha', 'Kama' and 'Moksha'.

According to Chanakya, the great scholar, Puran, itibritta, akhyayika, udaharan, dharma-shastra and arthashastra also fall into the category of history. So history is mainly the compilation of the events happened in the past. Here, we can find the events, cases and tendencies in an orderly manner of the past. It is not only the biography of the great man, but it deals also with the worldly things of the past in a Chronological order.

Generally history implies only the political and cultural history of a nation, but there is no such thing in this world which does not have any relation with history. According to Britannica the world as a whole or its different parts has its own history. In this way various scholars have tried to attribute a proper meaning to history. But it can be resolved that history is the Chronological description of the

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1 Dharmarthakama Mokshanamupadeshasamanwitam Purvabritt Kathayuktsmitahasam Frachokshate.

2 Hindi Sahitya Ka Itihas - edited by Dr. Nagendra - 7.
events happened in the past of any country which have deep relation with the social, economical, political, cultural and religious life of the people lived at that time.

History is not literature, but historical plays are treated as literature. A historical plays is not a history, it is only the shadow of the truth. It is called so because the materials are taken from historical events to build the framework in the play. So historical plays may have a shadow of the historical truth.

Pure history seems to be dry and lifeless. To do away with these dryness and lifelessness, a dramatist always seeks help of imagination to inject life into his play. A dramatist neither distorts the main historical event nor he narrates it as to be found in the history. In the history the character remains as skeleton which gets life with the magical touch of a dramatist. So a historical plays is an aim while the history is means with which it can be performed. A writer takes the dates and events from the history and with the help of imagination he gives life to the skeleton. He can decorate his creation in any way he pleases, but he has no right to change the skeleton itself. History depicts only with the results of a certain events but a dramatist continues the event and deals with the probabilities. Sudarshan clearly showed the difference of the line of actions of a historian and a dramatist. "A historian feels us exactly
what happened in what time. A dramatist tells us why the particular event happened. Historian pictures what happened in the day light while the dramatist brings to light the happenings in the night. Historian grabs the outcome and brings it to the reader. On the other hand, the dramatist tries to find out the psychological reason that might be behind an action. Historian speaks of the truth what he finds out and ignores the other facts." But the dramatist while producing available facts keeps a search for unearthed truth and tries to advance probable truth with rhythms and reasons. Hence in a historical play, the imagination fluctuates within a certain limit and it is always good if this limit is maintained throughout.

The difference of mythology and history creates confusion. If we accept the broad meaning of history, we actually find no difference between these two. History is the records of the full manifestation of the nature in this world, and mythology also records the same. But in a narrow sense, in history, we bring within its boundary of the nation i.e. the tribe, the dynasty etc. Again in the narrow sense, mythology is the collection of ideological tales. In mythology along with human we find the evidences of animal kingdom. Even it deals the different lifeless objects as well as alive. So in mythology we can easily find history but in history we do not find any trace of mythology. Both of these two, originating from the same
point and owing to different purposes, take their own individual course.

Mythologies are Kavyas, so in mythology, we find imagination, allegory, image etc. That is why, mythologies are interesting and the actions narrated are beyond the ability of common man. This theory of Kavya has separated mythology from history. Even then, in mythology, the social, religious, spiritual and political aspects of the life of the people of olden days are beautifully depicted in special references.

In the case of the style of representation a historical play is different from a mythological play. A story may be narrated in different ways - historically or mythologically. If the folk-faith, incredibility or supernatural elements creep into a historical story, it no longer remains historical one, but becomes mythological story. Mythology always deals with folk-faith, belief etc. but history is always logical. Sometimes mythological drama becomes historical and historical drama turns into mythological. The 'Janmejoy Ka Nagjajna' may be called historical, but Chhatrapati Shivaji had received his sword from mother goddess Bhavani, can never be called a part of history.

The change of thoughts and ideas can be seen in every age due to the change of political, economic and social
environment. Our country had to face the problem of reconstruction of the society after the independence. At the post independence period, the burning problems of our society were disgruntled relation among the family, dynasty and society because of the lack of unity, Communalism, casteism, regionalism. To some extent the lack of national consciousness is also weakening the whole Indian society. Attempts have been made to revive the national consciousness among the people by the historical plays. The attempts to save the country from the distress condition and the sacrifices of the heroes for the nation are shown in our historical plays only to influence the people. H.K. Premi is mainly concerned with the various aspects of national problems like casteism, communalism, the problems of national disintegration etc. in his historical plays. L.N. Mishra felt the necessity to recalled the cultural renaissance which can make the people pride of being an Indian. Therefore, in his historical plays, he selected a particular period which was rich in cultural heritage. In Assamese there are no such type of drama which deals the cultural aspect of history. Actually these plays based on past cultural history aimed to convey messages to the people of modern age.

Classification:

The Hindi and Assamese dramas can be divided into four sub-divisions from the point of objective view. They are:

1. Dramas with national consciousness,
2. Dramas conveying messages,
(3) Dramas depicting culture, and
(4) Historical dramas in true sense of the term.

(1) **Dramas with national consciousness:**

The following are the dramas of Hindi and Assamese with national consciousness.

**Assamese dramas**

(a) Purnananda Burhagohain (Ripu Burhagohain),
(b) Lachit Barphukan (Prabin Phukan),
(c) Jerengar Sati (Uttam Barua),
(d) Chhatrapati Shivaji (A. C. Hazarika),
(e) Radha Rukmini (Daiv Talukdar),
(f) Mohan Mala (Dulal Ch. Barthakur),
(g) Dara (Mihir Kumar Barua),
(h) Swargadev Rudrasingha (D.M. Goswami),
(i) Birangana (A. C. Hazarika),
(j) 1857 (Jugal Das),
(k) Maniram Dewan (Prabin Phukan),
(l) Labhita (J. P. Aggawal),
(m) Piyali Phukan (Prafulla Barua),
(n) Tikendrajit (A. C. Hazarika),
(o) Piyali Phukan (Nowgong Natya Samiti),
(p) Jyoti-Rekha (Satya Prasad Barua),
(q) Kushal Konwar (S.N. Saikia),
(r) Deshar Sainik (D.C. Das),
(s) Arimatta (Amar Pathak),
(t) Ganabiplabar Majat (P.M. Buzarbarua).
Hindi dramas

(a) Samudra Gupta (Balkuntha Nath Duggal),
(b) Vltasta Ki Laharen (L. N. Mishra),
(c) Kirti Stambha (H. K. Premi),
(d) An Ka Man (H. K. Premi),
(e) Vispan (H. K. Premi),
(f) Prakash Stambha (H. K. Premi),
(g) Rakta Dan (H. K. Premi),
(h) Amar Balidan (H. K. Premi),
(i) Shapath (H. K. Premi),
(j) Chhatrasal (Chaturseen),
(k) Kamal Aur Roti (Shaligram Mishra),
(l) Morcha (S. Prakash),
(m) Hazipir Ka Darra (Rajkumar),
(n) Janaganaadhinayak (Samar Sarkar),
(o) Gangadwar (L. N. Mishra),
(p) Bir Lachit (Sirajuddin),
(q) Chandra Shekhar Azad (D. P. Dhawan),
(r) Shak - Vijay (Uday Shankar Bhatt),
(s) Sikandar (Sirdarsan).

Let us try to study these dramas in the following lines:

One can feel a strong impact of the predominance of national feelings in the plays written in both Hindi and Assamese in spite of their political social and economic differences. Assam was the last State of India to come
under the British rule. The Hindi speaking States had already been subjugated and the people being tortured and prosecuted by the foreign rule began to raise their heads and determined to free their country from the foreign domination. Assam was divided into various communities which used to fight among themselves. But there is little difference found in the national feelings and ideas expressed in the plays written in Hindi and in Assamese. There is striking similarity in them from the point of view of plot and theme. Dramatist like Atul Chandra Hazarika (Chhatrapati Shivaji), Mihir Kumar Barua (Dara) Jugal Das, etc. have attempted to write plays on themes of all India level. The Hindi playwright Md. Sirajuddin has written 'Bir Lachit' taking his plot from the history of Assam. Most of the Hindi playwrights have written plays being inspired by the sacrifice, immortal love, patriotism, courage and loyalty of the people there. The playwrights of Assamese were similarly inspired by the heroic stories of the heroes of the Ahom age. Recognition of human values, patriotism, service to the country and intimidating the enemy can be easily traced in the plays written in both the languages.

The tradition of writing plays on topics of national importance can be traced in both the languages in the pre-independence era. The seeds of communalism, sectarianism and group struggles sown by the British rulers in our country, are still flourishing even after the country has achieved
independence. Such struggles are posing a real danger to the country by shaking off its very basis. Communal struggles are rife in every nook and corner of the country. The plays of both Hindi and Assamese have tried for the unity among various communities and groups. Hindu-Muslim unity has got preference. Hari Krishna Premi, Govind Ballabh Pant, Uday Shankar Bhatt, Jagdish Chandra Mathur and Vishnu Prabakar in Hindi and Dwijendra Mohan Goswami, Narayan Das etc. in Assamese are the successful playwrights in this respect. A playwright like Hari Krishna Premi, who has been writing plays since pre-independence days on such subjects with great devotion, is actually rare in Assamese literature. It is because such communal conflicts are rather fewer in number than those happening very frequently in the Hindi speaking areas after the post-independence era. Instead the language controversy has posed a serious problem in this region after independence. The playwrights of both the languages have had recourse to the historical and cultural background in order to find out the solutions to communal problems. Premi has created such Hindu and Muslim characters in his plays who sacrifice their lives for communal unity along with the patriotic feelings prominent in them. Such plays are mainly based on the historical background for reflecting the misfortune of the country. '1857' of Jugal Das, 'Rakta-dan' and 'Amar Balidan' of Premi and 'Kamal Aur Rati' by Shaligram Mishra go to prove this fact. Assamese playwrights like Jugal Das have attempted to bring Assam to all India
level by their plays. 'Raktadan' reflects the weaknesses of Bahadur Shah, the last Emperor of Delhi but his patriotic feelings have also been revealed side by side.

Patriotism and the urge to free the country from the foreign rule constitute the main themes of the plays written in both Assamese and Hindi. They try to inspire the younger generation of the country. The characters of the plays namely 'Maniram Dewan' (Phukan) 'Labhita' (Agarwala) 'Pithli Phukan' (Barua) 'Tikendrajit' (Hazarika) 'Kushal Konwar' (Saikia) in Assamese and 'Chandra Shekhar Azad (D. P. Dhawan) 'Jana Gana Adhinayak' (Samar Sarkar), 'Amar Balidan' (Premi) in Hindi, had to suffer the torture, exploitation, plot and betrayal of the British. Maniram, Labhita, Piqli, Tikendrajit, Kushal Konwar, Azad, Subhash, Lakshmibai etc. became martyrs by fighting against the injustice, exploitation, torture and betrayal of the English rule. To see the Ultra Patriotism of Maniram in 'Maniram Dewan' Mr. Mill remarked, "Here is a man, the only one in the whole province who carries a burning fire of patriotism in his heart." Subhash the hero of 'Jana gana Adhinayak' reaches Germany in disguise by befuddling the British Government and forms the 'Azad Hind Fauz' with the help of Japan. The historical plays of Assamese and Hindi depict some such great heroes who endanger their lives for the unity, sovereignty, freedom and honour of their country. Lachit Barphukan, Chhatrasal, Chhatrapati Shivaji and the great hero Durga Mas are on the
forefront. The audience are overwhelmed to see their hero-
ism, courage, sacrifice, devotion and dutifulness. All
the four heroes were contemporary and they continued
their fight against the crooked politics, religious rigidity
and imperialism of Aurangzeb. They never surrendered
themselves before his cruel policy, plot, treachery, decep-
tion and heartlessness. For Lachit his desires and ambitions
were identical to those of his country. Chhatrasal is a
great lover of freedom. He wants the freedom of Bundela-
khand not the Kingdom of Mahoba. Durga Das, in 'An Ka Man'
desires for the freedom of Marwar. He continues his fight
for the freedom of Marwar for twenty years, sacrifices
his two sons for his country, the fire of patriotism keeps
burning in his heart even when he is exiled from his country.
The patriotic feelings depicted in the chapter of Durga Das
are certainly rare in any other plays written in Hindi and
Assamese. Some great personalities like, Ramdas, Prannath
Prabhu, Harit and Jitari have been the source of inspiration
for several martyrs such as Shivaji (Chhatrapati Shivaji)
Chhatrasal (Chhatrasal) Bappa (Prakash Stambha) and Arimatta
(Arimatta). They have been their teachers. They inspired
the spirit of freedom in their disciples to save the country
and the society from the disintegrating forces. They have
been depicted as the preachers and 'brahmacaris' whose
sole purpose is to deliver the country from the clutches of
opposing powers and abnormal situations prevailing in the
country.
In the historical plays we came across such great and noble characters who sacrifice their lives for their country. At the same time the characters who are selfish and full of the feelings of realisation, betrayal and treason have been depicted side by side with these noble characters. They either reform themselves or deteriorate further in the end. There is no lack of such characters in both Hindi and Assamese plays. The aim behind the creation of such evil characters is to increase and refine the patriotic feelings in the noble characters. Such characters have been taken from the common people not from any particular religion, class or caste. One can trace all classes of people among the characters created in this way. Arrangement of such characters can be seen in both Assamese and Hindi in the following plays, namely, 'Radha Rukmini' (Mohan Mala), 'Piali Phukan' (Harnath Parbatia Barua), 'Maniram Dewan' (Haranath Daroga) in Assamese, 'Chhatrasal' (Shubhakaran), 'Morcha' (Shesa), 'Rakta-dan' (Jinat, Ilahibaksha, Ahasamulla Khan) and 'Shak Vijay (Kalakacharya) in Hindi.

Several plays have been written in Assamese and Hindi on the themes relating to the Chinese Aggression. They depict the patriotic feelings of the Indian soldiers, the hard-earned freedom and sovereignty of India. Plays like, 'Morcha' (S. Prakash), 'Hazipir Ka Darra' (Rajkumar), 'Desh Ke Liye', 'Deshar Sainik' (Ghana Chandra Das) etc. depict the highest sacrifice of the young soldiers full of adventurous stories. The retired officer Vikram of 'Hazipir Ka
Darra is quite ideal in his patriotism and sacrifice for the country. The service of the Indian spies, the cooperation of the people and dutifulness and devotion of all the characters have a lively and realistic description. Nausher Khan of 'Hazipir Ka Darra' stakes his life to save a soldier named Ram Singh, and proves himself a true Indian who is proud of the greatness and glory of his motherland. Monpa, the leader of his people has been portrayed as a very strong character. Sardar Gore of 'Morcha' is a great patriot. He is ready to fight for defending the freedom of his country and his people. He is even intent upon killing his son who tries to betray the people of his country. Jayanta of 'Desher Sainik' dies a heroic death for saving his country even at the cost of his live. He becomes a martyr after handing over his beloved to somebody else.

Female characters are equally great and ideal. They are always ready to sacrifice their lives for the sake of their motherland. Their courage and confidence are a great source of inspiration to the male characters portrayed in the plays written in both the languages. Jija Bai (Chhatrapati Shivaji), Jayemati (Jerengar Sati), Sontara (Abuti), Labhita (Labhita), Latika (Gana Biplabar Majot), Rekha (Jyoti Rekha) Mula (Birangana), Krishna (Vispan), Lakshmi Bai (Amar Balidan) Rohini (Vitasta Ki Laharen) etc. have been portrayed as cooperating in every possible way for the all around development of the country. Jija Bai is even ready to sacrifice her personal
joys and sorrows for the worship of her mother land. Jyamat, Sontara, Labhita and Latika became martyrs for the sake of their mother land. They fought with the English soldiers and became the targets of their bullets. Lakshmi Bai has been portrayed as becoming a martyr by fighting bravely and couragely with the English. Rajkumari Krishna sacrifice her life in her attempt to unite Marwar, Amber, Mewar into a strong and powerful nation. She poisons herself to death for stopping blood-shed among the people of Rajasthan. Female characters have been portrayed as sacrificing their lives in the service and defence of their motherland in the historical plays of both Assamese and Hindi.

The characters created in such plays are inspired with some ideals. Such characters in Assamese and Hindi plays are both historical and imaginary with high ideals of humanity, nationality, courage, sacrifice, morality and good sense. Characters like Purnananda (Purnananda Burha Gohain), Lachit (Lachit Barphukan), Jay Mati, Gadapani (Jerengar Sati), Ramdas, Jiya Bai, Shivaji (Chhatrapati Shivaji), Dara (Dara), Rudra Singh (Swargadev Rudra Singh), Piyali Phukan (Piyali Phukan), Tikendrajit (Tikendrajit), Jyoti, Rekha (Jyoti-Rekha), Maniram (Maniram Dewan), Kushal Konwar, in Assamese, and Lakshami Bai (Amar Balidan), Durga Das (Adn Ka Man), Gore (Morcha), Chhatrasal (Chhatrasal), Krishna (Vispan), Samudra Gupta (Samudra Gupta), Vishnu Gupta (Vitasta Ki Laharen), Vishnu Vardhan (Shapath), Bagha (Prakash Stambha), Sangram Singh
(Kirti Stambha), Chandra Shekhar (Chandra Sekhar 'Azad'), Subhash Bose (Jana Gana Adhinayak) etc. in Hindi are such characters who sacrifice their lives for the sake of their ideals both historical and imaginary. These ideal characters have been portrayed in such a way so that national feelings may be reflected through them. The historical and cultural plays have been written in Hindi to express the national ideas. Jai Shankar Prasad was the pioneer of this tradition in Hindi. The greatness of ancient Indian culture has been expressed through the character of Kalmelia by depicting her close attachment to it. Such plays in Hindi to name to few only, are 'Sikandar', 'Vitasta Ki Laharen', 'Gangadwar', 'Shapath' and 'Shak Vijay'. These plays show how the characters belonging to other countries have been attracted to the greatness and glory of Indian culture. Taya, Aliksunder (Vitesta Ki Laharen), Mihirkul (Shapath), Ulumb (Sikandar) etc. are such foreign characters who can't but be attracted to the past glory of Indian culture. The plays written in Assamese are, however, lacking in this field.

The songs featuring in these plays help in expressing the national feelings to a great extent. These songs are more impressive and effective in inculcating national ideas in the audience than dialogues and actions. The plays, namely, 'Shak Vijay', 'Gana Biplabar Majat', 'Jyoti Rekha',
'Labhita', 'Chhatrapati Shivaji', 'Birangana' etc. in both Hindi and Assamese, have songs in them which are very effective and evocative in arousing national feelings in the audience. Barada in 'Shak Vijay' tries to unite the people of various faiths and communities into one with the help of the songs like, 'Bharatiya Ram dharma - Karma se bharatiyata ki jay ho/ Ram-Krishna ki Mahavir Buddha ki bhumi mahima maya ho/ Kashmir se antarp tak ak shakti sanskritimaya ho/ Kamboja se Kamrup tak bhgatimatyak akshar ho/' These songs prove amply effective and rewarding in fulfilling the purposes for which they were written. In 'Chhatrapati Shivaji' Ramdas and the younger generation of the country go ahead singing- 'Jaga, Jaga Nara-Nari/ Baje singa, baje shankha/ Suna baje Muktibheri/ aji lakh, lakh bhakta mukti abhyatri/ Puje bir birangana matri jagadhdatri/ Ure gairik pataka shanti sudha-datri/akash ujval kari/Suna baje muktibheri.' National songs in Hindi and Assamese are not many. There are greater number of songs in the plays of Atul Chandra Hazarika because of his being a poet and a lyricist. The playwrights of the post Faisal era except the lyrical dramatists lacked in poetic outlook. Yet there is no lack of amorous songs in the drama of both the languages. National feelings are essential for a country's defence in there it is independent or dependent. We find some similarities in the plays of Hindi and Assamese in this respect. The golden part of the country has been reflected

through these plays. The immortal stories of the martyrs have been portrayed in a very lively way. The role of these plays in rousing the spirit of nationalism, and in general awakening of the mass is the less said.

(2) **Dramas conveying messages or massage-play:**

Life of man became more complicated and struggle some in the post-independence era. Life became more individualistic in outlook. The relationship with family and society was reduced to the minimum. In such a period of transition the massage plays brought about a new hope. These plays are the harbingers of a new hope for man suffering from depression, hopelessness and hunger. These plays are conscious of the various problems of modern society and they character and depict such problems in the historical background taking their materials from the historical facts. Premji in his play 'Prakash Stambha' has opened that while trying to find out the solutions to our present problems, we must also peep into the past to trace out the reason of such problems and their solutions. The historical plays have been seen in the modern perspectives and solutions to present day problems have been sought through them. Here is a brief list provided for some important massage plays written in Assamese and Hindi 'Bhai Bhai', 'Vispan', 'Raktadan', 'Prakash Stambha', 'Aam Ka

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Prakash Stambha - Premi - Sanket - 19.
Man* (all by Premiji), 'Nava Prabhat' (Vishnu Pravakar)
'Shardiya' (Jagadish Chandra Mathur), 'Adhuri Murti' (Govind Vallabh Pant) in Hindi and 'Shri Harsha' (Narayan Das)
'Swarga Dev Rudra Singh' (Dwijendra Mohan Goswami) in Assamese

It is clear from the list provided above that the number of Assamese written in Assamese is very limited compared to those written in Hindi. Premiji is a dominating playwright in this field.

Communal problems are posing a real threat to the freedom and integration of our society and the nation. Among such communal problems those between the Hindus and Muslims are the main. There is the need of creating and improving a sense of unity and oneness between the two communities. Premiji has made a praise worthy attempt in this direction. There is dearth of such plays written in Assamese. 'Raktadan' and 'Agn Ka Man' by Premiji, and 'Adhuri Murti' by Pantji stress the Hindu-Muslim unity through characters like Bahadur Shah Zafr, Durga Das (Agn Ka Man) Manjite, Rafiuddin (Adhuri Murti) etc. Raktadan depicts how we are defeated by the foreign invaders for want of internal unity. Bahadur Shah Zafr was quite aware of this fact. He saw the well-being of India in the Hindu-Muslim Unity. He held that the Muslims in India were first Indian then Muslims. They both are the song of mother India and therefore they should live here like brothers. They should respect each
others religious sentiments. They are fighting for the freedom of India. They should always be ready to defend the national unity of their country. Pantji also thinks that communalism is a great hurdle in the path of India's progress. So both the communities should fight for communal unity forgetting their respective religious differences. Manjit, a character holds that the backbone of both the religions is made of the same essence with external differences here and there. Rafiuddin opines that Hindus and Muslim are not created by God. India would have been the greatest power in the world, never to be defeated by any power, had the love of the Muslims, the sacrifice of the Rajputs, the courage of the Marathas, the boldness of the Sikhs, the bravery of the Bundelas and the honesty of the tribals been united into one. Pantji has tried to convey the message through his play that unity is the life of our Country. Thus the historical plays in Hindi stress the need for communal unity and fellow-feeling for the well-being of our motherland.

The plays written in Hindi and Assamese on the historical background also reflect the abuses of the caste-system prevailing among the Hindus which very often result into ill-feeling, fight and untouchability etc. 'Shri Harsha'

1 Raktadan - Premi - 116.  
2 Adhuri Murti - G.V. Pant - 21.  
3 Adhuri Murti - G.V. Pant - 95.  
4 Adhuri Murti - G.V. Pant - 105.
'Shardiya', 'Adhuri Murti', 'Prakash Stambha' etc. attempt to find a solution to the problems relating to the caste-system. 'Shri Harsha' depicts the struggle and dissatisfaction among the Hindus besides the differences found among the Hindus and the Buddhists. It also shows how the Hindus of the low-caste who build the temples for the Hindus belonging to the high caste are prevented from entering these places of worship. In this play Harsha is portrayed as one who discards the idea of untouchability and allows a girl of low-caste to enter the temple by opposing the priest Somacharya, who later on is found repenting on his misdeeds done in the past. He realises that it is the duty of every right thinking man to try for unity among human beings. 'Shardiya' deals with the problems of marriage between Sindhiya of nath cast and Bataja Bai who is a brahmin by caste. 'Adhuri Murti' also deals with the evil effects of the caste-system through an ordinary character Chunni who says, 'Tum baniyao, tum baman, tum Sikh, tum Rajput, tum jat, tum Marathi, tum Shiya, tum Sunni, tum unch, tum neech, tum mulk ke liye ek nahi ho sakte to woh a gaya hai, tum sab k kalabar karne tabhi samjhoge.' Thus, the plays in Hindi and Assamese portray the weaknesses of the Hindus and try to remove them.

Mankind are prove to belligerency today. This has posed tangible dangers to every country both internally and

1Adhuri Murti - G. V. Pant - 55.
externally. Tension prevails all over the world because of this tense situation. The playwright Vishnu Prabhakar feels that the spread of Buddhism can help to minimise this tense situation. He writes that there is a good deal of similarity between the age of Ashoka and the modern age. The whole world is in the grip of the idea of expansionism. This has posed a great danger to mankind. The message of Ashoka has become quite relevant today. This message has been propagated by Premiji in his play 'Aṣṭā Ka Man' through Durgadas. He says that the real relation among human beings is not that between father and son, but that which should be between man and man. The play in Assamese greatly lack in this respect. But these plays preach the message of emotional integration, national feelings, Gandhian ideals, universal brotherhood, internal unity, provincial linguistic unity and the safeguard of the unity of India. Krishna takes poison in 'Vispan' to bring about the emotional and national unity. The plays 'Nava-Prabhat', 'Aṣṭā Ka Man' and 'Shri Harsha' describe the Gandhian ideals like, non violence, truth, non-co-operation, humanity and untouchability and try to find out the solution. 'Swargadev Rudra Singha' tries for the emotional and national unity among the seven states of the north east. This unity has been through of in the historical background of the seven states. The plays written in both the languages on such themes are successful to a great extent.
(3) Cultural Plays:

These plays based on the cultural background of a country are historical plays in a sense where the cultural aspects of a society or country feature mainly and predominantly. The plots of such plays are secondary. They represent the cultural aspects of an age through the medium of dialogues.

India is the land of the composite culture which has assimilated the essence of innumerable cultures belonging to many tribes and sub-tribes like the Shakas, the Huns, the Nagas, the Yakshas and the Gandharvas along with the Aryans and the non-Aryans. Rabindra Nath Tagore has rightly called it a vast sea of humanity. These various tribes who fought among themselves to establish their superiority over others and were defeated sometimes and even conquered at other times, but lived together with peace and co-existence. The Shaivas, the Vaishnavas, the Shaktas etc. fought in their day today life in order to prove themselves superior to others. Our literature has reflected these struggles of the various sects in a wide-spread way.

The Ahoms who came to Assam from outside accepted India as their home by forgetting their past completely. They became fully Indians in their dresses, conduct and behaviour and also in their religious rituals with some differences here and there. The Ahoms were Shaivas in the beginning but later on they accepted the cult of the Vaishnavas.
across the glimpses of Indian culture in the plays written in Assamese and Hindi on the Ahom themes. In fact, the plays written in Assamese are only a few which make Indian culture a basic theme of their writings whereas in Hindi we come across many such plays that have dealt with such topics. It is because the playwrights in Hindi were inspired by the grandeur of Indian culture whereas the playwrights in Assamese lagged behind in this respect.

'Tapati' and 'Lopamudra' the two plays in Assamese, written by Golekeshwar Barua give some touching reference to Indian culture. But the plays written in Hindi, namely, 'Garudadhwaja', 'Ganga-dwar', 'Vitasta Ki Laharen' and 'Mrityunjay' by Lakshmi Narayan Mishra, 'Shak-Vijay' by Uday Shanker Bhatt and 'Shapath' by Harikrishna Premi are worth mention in this respect.

India is a country of diverse religions and sects. That is why there exists a kind of religious rigidity in this country. We find such ideas of religious rigidity in the plays namely, 'Garuda-dhwaj', 'Ganga-dwar', 'Shak-Vijay'. These plays depict the struggles among the Hindus, the Buddhists and the Jains. The Buddhism depicted in the plays of Mishra is not that of the Tathagata but it is the distorted form of that religion practised by the tantrics and the Kapalikas, Mishraji has tried to establish the superiority of Hinduism over Buddhism. In 'Garudadhwaja' the struggle between the Hindus and the Buddhists...
continues for longtime. This plays on one side the Buddhists oppose violence or killing of animals on the other the Hindus indulge in such activities and feel themselves proud of these activities. These plays reflect the drawbacks inherent in Buddhism both in practical as well as theoretical aspects. This religion has been debated to such an extent that people were ashamed of calling themselves Buddhists. Pushyamitra restores the values of Buddhism by killing Brihadratha, a Buddhist Emperor. He also restores faith in the people and they decide to live an active life once again. 'Gangadwar' depicts the worst form of Buddhism. A situation of chaos prevails in the country. In such a chaotic situation the Buddhist scholars become active and came out for the defence of their motherland from this great disaster. 'Shak-Vijay' depicts mainly the struggle between the Jains and the Hindus. The Jain acharya Kalak uses his beautiful sister Saraswati as a mendicant to misguide the younger generation and attacks the Hindus directly and indirectly. Even the married Hindu young men run after Kalak and Saraswati, people run after material and physical pleasures forgetting the Karma-Vada of the Geeta and the Upanishads. King Gandharvasen stops this anarchic situation by captivating Saraswati. In 'Gangadwar' the Greeks are invited to attack the Indian culture. In 'Shak-Vijay' the Shakas are encouraged to destroy Hinduism and Indian culture. All the three plays portray the struggles of religion involved in Hinduism, Buddhism and Jainism and the superiority
of Hinduism is established through these struggles, 'Shak-Vijay' is the only play that describes the weaker sides of Indian culture in greater details. The caste system which was originated with some great ideals got lost in the midway and it gave birth to untouchability a great scar on the sacred Indian culture. The high class entered the city by making a sound with sticks so that the people of so-called high castes may save themselves from the dark shadows of these untouchables. But the contribution of these people of the low caste such as Karmakar, Hiranyakar, Charmakar is no less important than those belonging to the high caste.

These plays also portray the struggle between the Indian and the non-Indian cultures and the superiority of Indian culture has been established. This proves the ultranationalism of the Indian culture. 'Garudadhwaja', 'Gangadwar', 'Shak-Vijay' and 'Shapath' depict such struggles between two cultures and the victory of Indian culture over the non-Indian cultures has been depicted fully. 'Garudadhwaja' describes how the Yawanas uproot Indian villages and kidnap and mole the young girls belonging to Brahmins and Kshatriyas. All their activities are against Hindu culture and activities. In 'Vitasta Ki Laharen' the kidnapping of women by Indian soldiers has been justified. In 'Shak-Vijay' the corruption of the Shakas and in 'Shapath', the plots, tyranny and crimes of the Huns have been brought to light rather forcefully. In 'Vitasta Ki Laharen', the Greeks have been depicted as barbarians,
cheats, betrayers and violent. Women to them are meant for enjoyment. They even attack the soldiers who run away for their life whereas the Indian soldiers are replete with high qualities of head and heart who pity the enemies. Even the main characters of the plays 'Vetasta Ki Laharen', 'Shapath' and 'Shak-Vijay' namely, Aliksunder, Hun Emperor, Mihirkul and Ulumba praise Indian culture by being influenced by its grandeur. They feel that Indian culture is the greatest and grandest and there is no culture in the world incorporating the amount of purity, cleanliness and vastness contained by it. The number of sacred and holy books written and available in India are rare elsewhere in the world. So they bow their heads down before the greatness of India. Taya, the beloved of Aliksunder is surprised to know the kindness shown to the enemy and respect shown to women. Here human beings are treated like human beings and not like slaves. Aliksunder feels that he has taken a new birth by coming to India. 

That the impact of the western culture on our culture has been most pernicious is obvious from the facts described in these plays. This fact has been conveyed to us through Gandhi in the play. "The English must have Indians but that is not enough. Our younger generation will imitate Macbeth and Brutus ignoring our own poets and thinkers so long Shakespeare remains in this country". The playwright has

1Vitasta Ki Laharen - L.N.Mishra - 113
2Mrityunjoy - L. N. Mishra - 30.
depicted the surrender of Indian culture to English education in India. Several great characters have been created in the plays like 'Shapath', 'Shak-Vijay', 'Vitasta Ki Laharen', 'Gangadwar' and 'Garudadhwaj' who fight against the foreigners with courage, boldness and selflessness in order to establish the superiority and greatness of Indian culture. Pushyamitra (Garudadhwaj), Puru, Vishnugupta (Vitasta Ki Laharen), Gandharvasen (Shak-Vijay) etc. substantiate these facts. In 'Shapath' and 'Gangadwar' the common men are so full of national feelings that they are ready to sacrifice their lives before their king and their leader for the defence of their motherland. Even those who live a comfortable life away from the crowds, girdle their loincloths to awaken the people by their writings. It is this awakening about India that made the people of different religions, faiths and tribes to live peacefully by accepting this country as their motherland who fought among themselves in the name of religion, culture and creed. This proves that India offers unity in diversity.

'Tapati' and Lopa Mudra' have been called cultural plays. Tapati presents an ideal female character with reference to the Vedic period when a girl had no freedom to express her feelings before her parents whose choice prevailed in all such matters. The girl was not permitted to select her life-mate according to her choice. Tapati takes her parents for God and goddess and goes to worship lord Shiva so that she might get a fit and capable life-mate.
Lopa-Mudra high lights the spiritual meeting of man and woman in comparison with the physical one, a speciality of Indian culture. Woman has been seen as one who is the co-partner of man and not his beloved only. She is famed for her sacrifice. The mental maturity of Lopa-Mudra has been best expressed in her own words when she meets her husband after ten years. The physical aspect of his body has little attraction for her now. It was not so ten years ago when she was attracted to physical and sexual pleasures. This aspect of woman's mental side has been a speciality of Assamese cultural plays whereas the plays written in Hindi greatly lack in this respect though they highlight many other important aspects of her head and heart.

The plays written in Assamese on historical and cultural backgrounds can not be compared with those written in Hindi on the same themes as they are confined to the stories and legends related to the vedic age only whereas such plays written in Hindi cover a much wider canvas. The ideas of national awakening and other contemporary problems have been high lighted through them. But those written in Assamese deal with love and marriage only.

(4) Historical dramas in true sense of the term:

There is a tradition of writing plays in both Assamese and Hindi on distinct historical events. Such plays can be
studied by dividing them into various periods such as ancient period, medieval period, British period and post-independence period.

(i) Ancient period:

This is a glorious period of the cultural history on India. This period saw the unique progress in the field of literature, arts, crafts and architecture. This period produced several great personalities who influenced the whole of Indian life. That is why this period is called the Golden age of Indian history. The plays written in Assamese and Hindi depict the characters of this period, namely, Chanakya, Chandragupta, Ashoka, Harsha, Bhashkar Verma, Samudragupta, Vikramaditya etc. who were the great sons of mother India. These plays portray the brighter aspects of these characters with some drawbacks here and there.

Chanakya has been the central attraction of many plays written in both the languages. Of such plays written in Hindi, 'Agni Shika' (Dr. Ram Kumar Verma), 'Vitasta Ki Laharan' (L.N. Mishra), 'Sikandar' (Sudarshan) and 'Chanakya' (Janardan Thakur), are worth mention. Chanakya has been portrayed as a diplomat, a statesman and as one who is prone to retaliation to any injustice done to him or to others. 'Sikandar' depicts mainly the fight between Alexander and Puru without any reference to Chanakya. 'Agni Shikha' has something in common with 'Mudra Rakshasa' of Vishakhadatta. Dr. Verma
wrote an one-act play named 'Kaumudi Mahotsava'. Later on it was developed into a full-fledged play named 'Agni-Shikha'. Its story starts after the defeat of the 'Nanda Dynasty'. It describes the intellectual conflicts among Chanakya, Chandragupta and Rakshasa, the Councillor. The character of Chandragupta has emerged as a strong personality unlike that depicted by Prasad and Vishakha Datta. 'Vetasta Ki Laharen' pinpoints the cultural consciousness of the dramatist. Both Rakshasa and Chanakya have been depicted as diplomats, foresighted and desoroted to the king. Mishra has portrayed Puru as a glorious character. The Greek and British historians have ignored the defeat of Alexander, the liberal attitude of Puru has been taken for his defeat. Mishra, through his research has proved that in the battle of Jhelum it was Alexander who was actually defeated. Thakur has not provided a full scope of the development of Chakya's character. 'Agni Sikha' is the only play where the socialistic aspect of Chanakya's character has been high lighted in a lively manner.

There is not any play available in Assamese which is based on the story of Ashok. 'Ashok Ka Shok' by Dr. Ram Kumar Verma and 'Nava Prabhat' by Vishnu Prabhakar are important plays. 'Ashok Ka Shok' has been developed from the one-act play 'Charumitra' which was written in 1941. The play begins from the battle of Kalinga. The personality of Ashok develops fully through the course of events. The last part
of the play portrays Ashok as one whose empire is in the mind of the conquered people, not on their bodies. Tisyarakhita seems to be full of motherly emotions and kindness. The theme of the play is wholly based on the one-act play with little changes like 'Aryamitra' and 'Mahadevi' along with others. 'Nava-Prabhat' depicts the changes brought about in Ashok's heart by seeing the corpses of a large number of soldiers, the devastation and the disaster created by the battle of Kalinga. The suicide of Kumar is the victory of humanity which opened a new avenue for Ashok to become a lover of mankind. He is converted to Buddhism. This in fact is the Nava Prabhat for the whole of humanity. The playwright has successfully depicted the conflicting and doubtful mental condition of Ashok. Assam has been the seat of Shaiva and Tantric learning. So it was very slightly influenced by the spread of Buddhism. But the plays written in Hindi display a great impact of Buddhism on cruel rulers whose heart are changed after accepting Buddhism and they become peace-lovers. Great personalities like Amrapali, Amgulimal, Ajatshatru etc. have little influence on the Assamese playwrights. 'Shri Harsha' (N. Das) and 'Bhaskar Verma' (D. C. Talukder) written in Assamese, 'Samudragupta' (M.C. Srivastav) and 'Harshavardhan' (B. N. Duggal) written in Hindi, present a lively picture of the religious conflicts among various religious sects namely, the Buddhists and the Vishnavas, the Buddhists and the Shaktas etc. which were prevalent in those days. 'Shri Harsha' depicts the weaknesses
of Hinduism besides the description of the conflicting views of the Buddhists and the Shaktas. Samudragupta. Written by Srivastav attempts for a compromise between the Buddhist and Vaishnava 'Mathas' while that written by Duggal dreams of establishing a vast empire by sinking the differences between the Buddhists and the Hindus. Religious conflicts are at the root of the development of his second play named 'Harshavardhan'. Shashank, a character of the play is ready to break the very backbone of Buddhism and destroy the 'Biharas' even by causing some harm to Hinduism. Harshavardhan has been deemed as attempting to unite the main streams of the two religions Buddhism and Hinduism like the two rivers, the Ganga and the Yamuna. In 'Bhaskar Verma' of Talukder Gajadhipati Shashank has been portrayed as opposing Buddhism. To uproot the religion completely from the soil of India is the sole aim of his life. In fact, the plays in both Hindi and Assamese try to portray such characters who are in favour of eradicating all communal and religious differences.

There are plays in both Hindi and Assamese that flash regional themes as well, along with the themes that are of all India nature. 'Arimatta' by A. Pathak is based on the character of King Arimatta, a character from the history of Assam. 'Konark' by J.C. Mathur, based on the history of Orissa, is a successful play in Hindi. It depicts the callousness of King Arimatta towards his people because of

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\(^{1}\) Harshavardhan - B- N1 Duggal - 50.
his love affairs, the miseries of the subjects owing to natural casualties and the plots of Durlabhendra, the minister, Purandar, the Cashier, and Bhairab Chandra, a saint in disguise. The play is full of dramatic action, depicting incidents like, the drowning of the king in the river, the running away of the king and then his becoming Pratap Singh, the king. The birth of Arimatta in the hermitage of Jitari and a fight between the father and the son and a compromise, are full of dramatic action. 'Konark', which is equally full of incidents and dramatic action, depicts the story of how the Sun-temple of Orissa was built by great sculptors like Vishnu, Rajiv, Bhaskar and then the plot of Chalukya, the minister of king Narsinghdev and his tyranny was let loose on the sculptors and the subjects resulting in the death of Chalukya and Vishu. Both the plays are tragic and they describe events based on historical as well as imaginary facts. The Kings of both plays Narsinghdev and Ramechandra are indifferent to their kingdoms, subjects and workers. The ministers are involved in some kind of plot against the kings.

(ii) Medieval period:

The Hindu Empire came to an end after Jaichandra and Prithriraj. The native states got exhausted in their strength by fighting among themselves out of jealousy. This provided a golden opportunity to foreign invaders to establish an empire in this country. The Mughals came to
India through the Hindu Kāśī and the Ahoms came from Thailand. Their mode of living and that of administration differed greatly from those of Indians. The Muslims could not assimilate themselves with Indian culture whereas the Ahoms became fully Assamese in respect of their language, dress and culture. The plays based on Muslim culture portray such heroes who are either kings and minister ousted by Muslim emperors or by their own kith and kin, friends and relatives. On the other hand, those plays written on the themes relating to the Ahom kings, portray characters who are mostly kings, Princes and their ministers.

The problems of the ruler and the ruled, the communal feelings between the Hindus and the Muslims, were born during this period. Such problems did not arise with regard to the Ahoms as they got themselves completely merged with the Assamese people. This was not the case in the Hindi-speaking area where the problems of communalism had gone very deep and it was the attempt of the playwrights in those areas to uproot these deep-rooted problems by reflecting their serious consequences in their plays. The plays written from this angle in Hindi are 'Chhatrasal' (Chaturse), 'Raktadan' (Premi), 'Adhuri Murti' (Pant), 'Bir Lachit' (Sirajuddin) which try to find a solution to the problems based on communalism. The only play in Assamese, namely, 'Swargadev Rudra Singh' (D.M. Goswami) depicts the merging of the tribals and the people living in the plains.
In 'Chhatrasal' the marriage between Dalpatirai, Prince of Sagar and Badarunnisa, daughter of Aurangzeb is arranged to strengthen the Hindu-Muslim tie. 'Raktadan' and 'Adhuri Murti' try to prove that there is no fundamental difference between the Hindus and the Muslims. Bahadur Shah Zafer and Manjit do not see any radical difference between the Hindus and the Muslims. According to Zafer all the Muslim rulers are Hindus even if they are Muslim by birth. Lakhs of Hindus can be sacrificed for one Muslim of the stature of Abdul Rahim Khana. In 'Bir Lachit' Habib adopts a very liberal attitude towards communalism along with his national feelings. He admits himself that he is partly a Muslim and partly an Ahom. He takes this land for his own country and his motherland. In Assam the problem posing seriously in that between the tribals and the plains people and not the one relating to communalism. An attempt has been made in the play 'Swargadev Rudra Singh' to find a solution to this problem in the background of history. There was a time when the whole of the Eastern Region was called Asom. In course of time it was divided into several parts and its unity was lost. Sri Goswami has done a praiseworthy attempt in this direction by reflecting the idea of nationalism and entirely in his play.

The generous and liberal feelings of women comprising courage, sacrifice, determination, patriotism, patience, bravery, royalty to husband, indurance and liberality also form an important part of the plays written in both Hindi and
Assamese during this period. The plays namely, 'Jerengar Sati' (Jaimati), 'Radha Rukmini' (Radha-Rukmini), 'Sultana Rajiya' (Rajiya), 'Abhishapta Sinhasan' (Ramani Gabharu) in Assamese and 'Kavacha' (Mula), 'Visapan' (Krishna) etc. in Hindi are worth mention in this respect. A special characteristic of the Assamese plays in this respect can be the focus thrown on the weaker sides of female characters in the plays like 'Tumli Kunwar', 'Garma Kunwar', 'Barraja Phuleshwari' have found ample expression.

A very lively picture of the devaluation of human values, a special characteristic of the medieval age, has been depicted in both Hindi and Assamese plays of this age. Though there was no lack of ideal characters, yet majority of characters - Kings and feudal lords, led a life full of selfishness and debanchery. Treachery, deception looting, fighting, murder, plotting, greediness etc. featured predominantly and successfully in these plays. 'Dara' (M.K.Barua), 'Mohan Mala' (D. Barthakur), 'Chajahan' (D. Kattka), 'Masnad' (Haren Deka), 'Swaragadev Pratap Singh' (S. Rajkhoa), 'Chhatrapati Shivaji' (A. C. Hazarika), 'Rajadrohi' (Abdul Malik), 'Manar Din' (D. Deka), 'Purnananda Bura Gohain' (R. Burha Gohain), 'Abhishapta Sinhasan' (Ramesh Kalita), 'Bhogjara' (Phani Sarma) in Assamese, and 'Aan Ka Man' (Premi), 'Chhatrasal' (Chaturtsen), 'Visapan' (Premi), 'Shardip' (J.C.Mathur), 'Jouhar Ki Jyoti' (Dr. R.K. Verma), 'Ajit Singh' (Chaturtsen)
in Hindi portray the darker sides of human mind. The characters embodying treachery, deception, greediness, plotting, murder, suspicion, retaliation etc are Langi (Swargadev Pratap Singh), Jai Narayan and Manthir (Abhishepta Sinhasan), Satram (Rajadrohi), Badan Barphukan (Purnananda Burahgohain), Jihan Khan (Dara), Bakhta Singh (Ajit Singh), Shubhakaran (Chhatrasal), Aurangazeb (Aan Ka Man). In 'Ajit Singh' Muhammad Shah takes his elder son Bakhta Singh into confidence by tempting him with the offer of his kingdom as he is afraid of his younger son, Ajit Singh and gets his father killed by poisoning his food. Aurangzeb has been portrayed as a savage, cruel, murderer, narrow minded, treacherous, usurper of the throne and as a greedy man, 

(iii) British Period:

The playwrights in Hindi and Assamese have offered their homage to the martyrs describing how these great sons of India sacrificed their lives for the sake of their country. A very lively and effective description of their sacrifices has been depicted in these plays in both the languages. 'Kushal Konwar' (S. N. Saikia), 'Piyali Phukan' (Prafulla Barua), 'Chandra Shekhar Azad' (Dev Prasad Dharjan), martyr Bhagat Singh, Maniram Dewan, Subhash are some of such great martyrs who offered themselves to sacrifice their lives for the freedom of their motherland.
There are plays written in both the languages in the background of the first war of Independence in the year 1857. The only play in Assamese, namely '1857' and 'Amar Balidan' (Premi), 'Jhansi Kå Rani' (V.L. Verma), 'Kamal Aur Råti' (Shaligram Mishra) etc. in Hindi are worth mention in this respect. These plays highlight the intense national feelings of these times and their readiness to sacrifice their lives for the sake of their motherland. The Rani of Jhansi tops the list of these martyrs. There are some such characters in these plays who represent the other aspects of human mind but to depict the feelings of national awakening is the sole aim of these plays.

The plays written in Assamese during this period incorporate themes relating to the social and economic condition of the country, besides the political upheavals. The play written in Assamese on such themes are 'Patharughater Ran' (L.N. Konwar), 'Labhita' (J.P. Agrawal), 'Biyallis Patriallis' (G.C. Khund), 'Gana Biplabar Majat' etc. 'Patharughater Ran' describes the revolt of the Assamese people against the English for their cruelties, tyranny, corruption, exploitation etc. meted out to them. 'Labhita' depicts the communal feelings based on religious rigidity of the time.

The impact of the 2nd World War was rather deep on the social, moral and economic life of Assam. It was not exactly so in the Hindi speaking areas because of a strong sense
of national and patriotic feeling prevailing in the mind of the people under the leadership of Mahatma Gandhi. Moreover, the characters of the plays written in Hindi on the historical background were mostly of high castes and their attendants also did not feel the pinch of poverty and exploitation.

(iv) Post Independence Period:

India had to face problems of various kinds after independence namely, the refugee problem, the hollowness of Panchashila the Pakistani aggression etc. which gave our jawans many chances to display their strength and powers. Several plays have been written in both Hindi and Assamese on these theme. Two plays in Assamese of this kind are 'Juye Pora Sen' (Phani Talukder) and 'Desher Sainik' (D.C.Das), 'Desh Ke Liye', 'Hajipir Ka Darra' (Rajkumar), 'Moroha' (S. Prakash), 'Azadi Ki Raksha' (H.S. Sharma) etc. written in Hindi are worth mention. They all have been presented before us as facing all kinds of dangers, risks and hazards with great courage, sacrifice and patience and bravery. Vikram (Desh Ke Liye), Nausher Khan, Noor Khan (Hajipir Ka Darra) Gore (Moroha) Jayanta (Desher Sainik), all these characters have been created simply to depict the intense patriotic feelings burning in them. The playwrights have attempted to highlight the heroic aspects of their characters.
There are two plays written in Hindi where Gandhi has been depicted as the hero, of the plays these are 'Share Viddha Swapna' (Dr. Rajeshwar Guru) and 'Mrityunjay' (L.N. Mishra). Both the plays try to assess Gandhian thought and ideology with reference to the present age. The first of them portrays Mahatma Gandhi as a rotory of truth, non-violence and a dreamer of Rama Rajya. One who was the seer of truth and non-violence throughout his life fell victim to violence in the end. His dream of Rama Rajya was arrowed to death. Gandhi found himself out dated in his own country which he freed at the cost of the worst of tortures and struggles. The second play portrays the conflict between the old and the new generations and also the impact of the western education, civilization and culture on the latter. Gandhi was murdered, not by Nathuram, but by Western education, culture and civilization. The new generation has been depicted as undisciplined, aimless and destitute of all ideals. There is no play written in Assamese taking Gandhi as the hero of the play. The Assam Movement for ousting the aliens was, in fact, a national problem. There is one play 'Jai Ai Asom' written by B. Moral which is based on the background of the Movement. The Movement is involved into generation struggle since it wants to drive out those refugees of Bangladesh who were accommodated in Assam by the then ruling Congress for its selfish motives. Jyotirmoy, who represents the new generation, tries to find a solution to this difficult problem created out of the unforsightedness of the so called selfish
Congress leaders. The play tries to show that the younger generation is not sinless. On the other hand it has a great and high ideal of creating an ideal Assamese society which may embrace, accept and assimilate all and reject none. It also pledges to create an atmosphere of love and cordiality and inspire the ideas of faith, belief, friendliness and happiness in every heart that has accepted this land his or her own and thinks for its betterment and prosperity.

Conclusion:

That the historical plays or those plays written in the background of the historical events have played a dominant role in awakening national consciousness among the people goes without saying. The plays written in both the languages have done some creative works which certainly deserve our praise and admiration. These playwrights have mainly been attracted to the medieval and the British periods of the Indian history since they have some similarity with the modern age in respect of moral and idealistic devaluation. A large number of martyrs sacrificed their lives for delivering their motherland from the domination of the British. The plays written in both Assamese and Hindi describe how these martyrs freed their country in the face of all the tortures, tyranny, injustice, exploitation etc. meted out to them by the British rulers. The cultural plays written in Hindi attract our attention to
the ancient glory of India. More attention has been paid to characterisation in these plays than those written in Assamese. Various aspects of female characterisation have been brought to light in the plays of both the languages. The plays intending to convey some sort of message open some new avenues for modern man, so that they may enlighten others by getting themselves enlightened in the wake of the messages conveyed to them through these plays.

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