Aims of Drama

Neither artist nor a writer does anything without any aim, and therefore, in all such activities, at least some aim is always there at the background. There are two contradictory ideas about this – one, a ‘Kavya’ is always without any definite aim and the second, that it is always with an aim. According to the first idea, a weaver makes a cloth only with the idea of making it ‘cloth’ and a shirt, pant or so on. Others make a pant or a shirt or whatever they want. Once Rabi babu asked a flute-player why he plays on it. The flute-player replied that he does not play the flute, but the flute plays on itself. But such an answer does not prove any ‘aimlessness’. Because the weaver should keep in mind that his ‘cloth’ would be purchased by the buyers only when it would fulfil their own purpose and similarly the flute-player also plays the flute only to give pleasure to the audience. Under such circumstances, it will not be difficult to accept the view that an artist or a writer does something only with keeping an aim before him.

As a matter of fact, every creation in this world is with some aim or meaning. So, a dramatist should have some aim or need for the success of which he or she takes the medium of a drama in general or NPP in particular. This has been recognised by both the western and oriental scholars seriously. Generally a dramatist decides the aim with a view to keeping the society in the mind.

There is a difference between the western writers and the oriental writers in the question of having pre-condition in deciding dramatic aim. According to Indian scholars, there is primacy of ‘Rasa’ in a drama. Therefore, in Sanskrit dramas there is one main ‘Rasa’ in a drama and other ‘Rasas’ aids it, which can be regarded as the helping ‘Rasas’. Considering the primacy of the ‘Rasa’, Indian Acharyyas decided the aims of a drama like the attainment - ‘Kirti’, ‘Priti’, ‘Dharm’, ‘Arth’, ‘Kam’ or...
'Mox'. But the western scholars do not recognise the importance of 'Rasa'. According to them, there is an aim in one way or other in a drama directly or indirectly. This aim is based on life. The 'Rasa' may come into it but it cannot be the basis of a drama. Life is strugglesome. It has to pass through various struggles. Considering this fact, the western scholars decided the aim of a drama.

A dramatist witnesses the internal as well as external struggles with an open eye; and decides the aim in accordance with it. The developments of the plot and characters are made in accordance with this aim. The struggle comes to an end as soon as the aim is fulfilled. Because a dramatist cannot leave his characters, which he created can never leave them alone.

The aim as incorporated in the dramas may be of various kinds:

(i) To establish moral ideal from the ancient, *pauranic* or historical events;
(ii) To introduce social ideal for social life;
(iii) To arouse patriotism;
(iv) To depict reality and thereby introduce idealism;
(v) To establish humanism
(vi) "आधार पौराणिक है और उद्देश्य नैतिक।"¹

Several scholars agree at this opinion of Dr. Nagendra.

(vii) "धर्मोपदेश के साथ-साथ देशोन्मति का नाटक दिखाना चाहिये।"²
(viii) "इन नाटकों का उद्देश्य जनता को कुछ शिक्षा देना होता था।"²
(ix) "सत्य के रहस्य-दर्शन के लिए दृष्टि उन्मूलित करता है।"³

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1. Dr. Nagendra: *Adhunik Hindi Natak*, P-46
2. Dr. Krishnalal: *Adhunik Hindi Sahitya ka Vikash*, P-244
3. Kurukshetra ka Savera, Rang Dristi, P-11
Importance of the Aim of a Drama

An aim for a drama is quite meaningful and important. It can be regarded as the soul of the drama. It is the element basing on which a dramatist makes the outline of the plot and shapes the characters. Here we can accept the views of Dr. Malik when he says:

'वास्तव में यही वह तत्त्व है, जिसे व्याख्यात एवं चरितार्थ करने के निमित्त नाटककार कथानक, पात्रों एवं शैली की अवतारणा करता है।'

A drama without an aim can never produce any impact on any body; and the readers as well as the audience would feel bored. Such a drama can never give entertainment to the audience also. Under such circumstances, people will not care either to read or to stage such a drama. Each and every dramatist is with particular liking or nature and is in different environments, which makes him different from others. He interprets the problems of his time in accordance with his likings and aims. This is the reason as to why the plot, characters etc. of a drama differ from the plot and characters of other dramas. A dramatist is influenced by the social, cultural and literary environment. As a result the aim of a dramatist is influenced by these directly or indirectly.

The Indian Acharyyas of the ‘Kavyashastras’ regarded ‘entertainment’ as the chief aim of a ‘Kavya’ or a drama. According to Dr. Rathor:

'जिस समय भारत में नाटक लेखन की परंपरा की शुरुआत हुई, उस समय नाटक का मूल उद्देश्य साधारण मनुष्य का मनोरंजन करना था।'

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1. Oza, Dr. Dasarath: *Hindi Natak ka Udbhav Aur Vikash*, P-532
2. Tiwari, Dr. Dharamdeo: *Hindi Ur Asami Ka Pauranik Natak*, P-90
3. Malik, Dr. Shanti: *Hindi Natak Ki Shilp Vidhi Ka Ftkash*, P-524
4. Rathor, Dr. Pratap Singh: *Hindi Gadya Ki Vividh Vidhyan*, P-15
Now-a-days, the social life depends upon the flow of the time. In realistic dramas, the struggle for life is depicted. As a result variety of aims comes into existence.

Aims of NPPs

Before we have the aims of NPPs broadcast from AIR, Delhi and relayed by the Capital, Regional and Local AIR stations, let’s have a few hints about AIR broadcasting system prevalent in the country and commonly known as Three-tier Broadcasting system.

Three-Tier Broadcasting System

AIR has a three-tier system of broadcasting. These three levels of programmes are the National, Regional and Local each having distinct audiences.

National Programmes are broadcast from Delhi for relay by the Capital, Regional and Local Radio Stations. Some of these are the National Programme of Talks and Features in Hindi and English, the National Programmes of Drama and Music.

The National Channel of All India Radio located in Delhi broadcasts programmes which are heard on Medium Wave and also on Short Wave. Started on 18th May 1988, this channel works as a night service from 6.50 PM to 6.10 AM the next morning. Broadcasting in Hindi, Urdu and English, the programme composition of the channel has been designed to make it representative of the cultural mosaic and ethos of the country.

The Regional Stations in different states form the middle tier of broadcasting. They originate programmes in the regional languages and dialects. Regional Channels are located in the major linguistic-cultural region of every state. 116 Regional Channels are spread over 29 states & 6 Union Territories including the North Eastern Service at Shillong that projects the vibrant cultural heritage of the North-Eastern region of this country. The Regional Channels, broadcast largely on the medium wave frequency, follow a composite programme pattern comprising of music—
classical, light, folk and film, News and Current Affairs, radio plays, features, Farm and Home programmes, programmes on Health & Family Welfare and programmes for Woman, Children etc.

Local radio is relatively a newer concept of broadcasting in India. Local radio stations serve small communities, showcase local culture and broadcast area specific programmes for the benefit of the community. The transmission is in the FM mode. The programming is flexible and spontaneous and the stations function as the mouth piece of the local community. At present there are 86 local Stations spread across the country.

It is evident from the above that NPPs is a national programme in terms of National Programme of Plays in Hindi broadcast from Delhi for relay by the Capital, Regional and Local radio stations. Therefore, listeners all over the country are entertained alike by NPPs. Of course, there are slight variations in tastes extracted by listeners belonging to different states and regions when listening to the regional versions of NPPs translated and produced and finally broadcast from the respective regional AIR stations in their regional languages. This is true because of the power of languages having own characteristics and styles, magic of wordings, mode and manner of production and presentation, use of local dialects and proverbs, influence of music and sound effects, mixing and so on which make a little difference in entertaining the ultimate audiences.

No doubt, NPPs are broadcast basically to provide entertainment to our listeners to get them relief out of monotony and busy routine works making them laugh and cry for a moment and to realise the real situation in their life, because they get numerous informations about experiences and happenings through different characters placing them in like situations and moments which may encourage to face the realities in future. Thus, the prime objective of NPPs is to entertain, inform and educate our listeners in various ways through this art form and dramatic style - a more popular mode of attracting the common people.

This indicates that as India’s National Broadcaster and also the premier Public
Service Broadcaster, AIR has been serving to inform, educate and entertain the masses since its inception, truly living up to its motto— Bahujan Hitaya: Bahujan Sukhaya. One of the largest broadcasting organisations in the world in terms of the number of languages of broadcast, the spectrum of socio-economic and cultural diversity it serves, AIR’s National Programme of Plays has also been designated to serve certain other secondary objectives apart from the primary ones. These secondary objectives are derived on the basis of analysis of nature of plays, varied characteristics of subject-matters, background and philosophies of playwrights, environment and situations, time and place, the messages given to the listeners and the masses, and the aims the playwrights desire to achieve through their creation.

A radio-play, whether NPP or regional play, especially a social one, must say something specific of eternal value, no matter however contemporary or modern might it seem apparently outwardly. It must also contain elements of real aesthetic interest, so that the listeners get unawarely involved in them and get lost in the illusion of reality till the climax is reached for them to realize that was only a play. And that is called the real dramatic thrill of aesthetic experience in a play. Otherwise, a radio play is bound to fall flat on the ground, no matter however cleverly might it be charged with ‘catch-words’ or slogans which amount to nothing but all “sound and fury, signifying nothing.”

Radio play should play an ideal role to make the listeners aware of real issues and problems, traditions and cultures during the normal times and even during the contingencies like wars, national crisis, widespread violence or natural disasters. There are a large number of radio plays written and broadcast on such issues. Depending on the issues and environments creating this art form, the playwrights themselves determine the aims and objectives of their plays which may vary from time to time. Generally speaking, the aims of NNPs, which are broadcast for national interests and for preserving cultural unity and integrity throughout the country, may be set as stated below. The aims may be-
1. to boost moral of the people.
2. to discourage anti-social activities.
3. to reduce violence, and fight against terrorism.
4. to fight against corruptions and mal-practices.
5. to fight against injustice caused to weaker sex particularly the women and children or girl child.
6. to make people aroused against superstitions and social evils and practices.
7. to make people aware of their rights – civil or political.
8. to eradicate poverty, child labour etc.
9. to encourage to go for crime prevention.
10. to make the people acquainted with different socio-economic and political issues and problems - local, regional, national or international.
11. to strengthen national unity and integrity.
12. to let the people know India’s different cultures, traditions etc. and taste and observe them.
13. to enhance the spirit of literature, arts and cultures and scientific spirits.
14. to entertain people, inform them about national schemes etc. and educate them through such schemes and changes.
15. to bring about new and dynamic changes through new techniques and innovations; and so on.

Thus, the aims of radio play or NPPs may be numerous, which may vary from time to time depending on changes in the circumstances prevailed in the society and requirements. It is not possible to have and prepare an exhaustive list of aims of
NPPs, though not impossible. Only a broad-outline has been framed and some ideas have been presented here for future reference and guidance.

**Specific Aims of few NPPs**

_महानिद्रकमण, an original Telegu play of Shri K. Chiranjivi adapted and translated into Hindi by Dr. Bhimsen Nirmal was broadcast on 23rd July, 1992 in the NPP format. The aims of this play got reflected in the dialogues of Sutradhar and Sutradharini in the beginning, here and there in the play itself and in the end of the play. Thus:

सूत्रधारिणी : इतनी पुराणी कथा की अब क्या जरूरत है?

सूत्रधार : खैब ! अच्छा प्रसन है ! ... सुनो पुराणी वसीत मन और शरीर के लिए सदा अच्छी होती है। जैसा कि वे दोनों ने कहा है कि पुरा अचार पथ्य के समान होता है।

सूत्रधारिणी : यानी - बीमार बने इस समाज के लिए यह नाटक पथ्य समान होगा?

सूत्रधार : हाँ .... यही नहीं, मानव कथा सदा एक समान रहती आ रही है। "मानव" में कोई परिवर्तन नहीं आया है चाहे चूँकि जिसे जमाने का मानव हो या आज के समय का, वह एक समान है। इस आधुनिक युग में भी उसकी प्रतिच्छ कैसी ही है। उसके दुसरे र्भाव को ठीक मार्ग पर लगाने के लिए, सामाजिक सुधार के लिए ...... इस नाटक का मंचन कर रहा हूं।

The playwright also aimed at making the people acquainted with the bitter truth of life.

सूत्रधारिणी : खी भोग्य-वस्तु नहीं है। खी पुरुष दोनों एक दूसरे के लिए बने हैं।

The playwright cleverly ended the play with narration of the *Sutradhar* leaving an important message to listeners in terms of its aims to be arrived at. Thus:

सूत्रधार : हे आर्यजनो ! एक छोटे उपहार के समान आपके समक्ष इस नाटक को प्रस्तुत किया गया है। परेशांग गमन से निवृत्ति भाव उत्पन्न करता, गमन - अगमन से अवगत कराना, समाज-स्थिति को निवाद करने रखना, विवाह की व्यवस्था अथवा लोक-व्यवस्था को सुदृढ़ करना ही इस

1. महानिद्रकमण: radio NPP script, P-3
2. Ibid.
This is also one of the techniques of radio play or NPP to end the play with a suitable close-down music.

Thus, the aims of this play may be summed up as follows:

1) The play aims at to create feelings of hatredness, (in other words respects) in the mind of listeners towards woman married to others.

2) The play aims at to let the people know their limits - to be reached and not be reached.

3) The play aims at to make the people aware about their tradition, its value, position and status of the society they are living.

4) The play aims at to strengthen the tie of marriage system and the tradition to make the subject of respect by the people living in a society.

is another important NPP broadcast on 25th May, 2000. It is originally an Oriya radio play written and translated into Hindi by the playwright, Ashok Kumar Mishra himself. The primary aim of this play is to show how the women in our society always remain suppressed and exploited by their male counterparts. Sometimes these married women have to live in very poor conditions suffering a lot in the hands of family members after husband's death. In such a situation, they have to fight against deprivation for getting justice.

It becomes evident that women-empowerment is one of the aims to show by this play. They are also human beings, and not animals. Thus-

1. महानिकल्पन : radio NPP script, P-22
2. प्रश्न : radio NPP script, P-11
This shows that the playwright is finding no difference between man and woman and they are equal.

Thus, humanism is the real issue and also aim of this NPP.

**The NPPs B’cast from 1990-2000**

The national Hindi radio plays have been continuously b’casting through AIR in its national channel particularly from AIR, Delhi since inception and also been relayed by different local stations situated in different states in India. The date and time of b’cast of such NPPs have been intimated to the scheduled stations prior to its b’cast for the relay by these stations with clear-cut instructions. Even the scripts of the National Hindi radio plays have been sent to such stations to get these scripts translated into their own regional languages so that they can be b’cast either on the same date or after the NPPs are b’cast on determined dates and time as per their conveniences on a date and time fixed from their own end or as per direction given by the Directorate concerned.

For the period from 1990-2000, a large number of National Hindi Radio plays have been b’cast. At least one such play is to be b’cast in every month particularly on every fourth Thursday at 9.30 pm. The duration of the play is usually

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1. पत्र : radio NPP script, P-15
2. Ibid.
of 30 minutes to 60 minutes, though it happens to be of 60 minutes in normal cases, unless the Directorate has specific instructions given to the concerned AIR stations due to some unavoidable circumstances arising out of special occasions in which other programmes are to be accommodated and b’cast accordingly.

Some of the important National Hindi Radio plays b’cast during the period from 1990 to 2000 are stated as follows:

1. **Dehantar** (देहान्तर) : Playwright Nandakishore Acharya : National Programme of play scheduled for b’cast on 23rd April, 1992 at 9.30 p.m. This play had won jointly the 1st prize in *Akashvani* Annual Award Competition held in 1991 under the category of Hindi play.

2. **Anaryavarta** (अनार्यवर्त) : Origin Gujarati Playwright : Shri Dalpat Chouhan; Hindi translation by : Dr. Ramkumar Gupta; National Programme of play scheduled for b’cast on 27th August, 1992 at 9.30 pm. This play had won the 2nd prize in the category of play for the Gujarati language in the *Akashvani* Annual Award Competition, 1989.

3. **Sugreev** (सुग्रीव) : Hindi version of original Assamese play written by Shri Padmadhar Hazarika b’cast on 24th December, 1992 at 9.30 p.m. Hindi translation was done by Nabarun Verma.

4. **Jeevani** (जीवनी) : Original Telegu story written by Dr. B. Chandra Sekhar Rao; Telegu radio drama adaptation by Smti. P.V. Shesharatnam; Hindi adaptation by Shri B.S. Bhatnagar and b’cast on 28th May, 1992 at 9.30 p.m. This play had won jointly the 1st prize under the category of radio-drama for the Telegu language in *Akashvani* Annual Award Competition, 1991.
5. **Typewriter (यहप्रियोर)**: Original Nepali play by Sameeran Chetri; Hindi translation by Santiraj Sarma, b’cast on 24th September, 1992 at 9.30 p.m. This play had won the 2nd prize for the Nepali language under the category of radio drama in the All India Radio-Drama Script Writing Competition, 1987.

6. **Andhere Dur Karo (अन्दरे दूर करो)**: Hindi version of original Dogri play ‘Nehre Dur Karo’ by Shri Yash Sharma. Hindi translation by Shri Ram Nath Shashtri; b’cast on 22nd October, 1992 at 9.30 p.m.

7. **Kankal (कंकाल)**: Hindi version of Bangla play ‘Fossil’. Original Bangla story by Subodh Ghose; Radio adaptation by Baidyanath Mukhopadhyaya; Hindi translation by Deepnarayan Mithouliya. Date of B’cast 25th June, 1992. This play had won the 2nd prize in Akashvani Annual Award Competition, 1991 for the Bengali play under the category of Radio drama.

8. **Mahanishkraman (महानिभ्रमण)**: Original Telegu play written by Sri K. Chiranjivi. Hindi translation by Dr. Bhimsen Nirmal. Date of B’cast 23rd July, 1992. This play had won the 2nd prize in Akashvani Annual Award Competition, 1991 for the Telegu language under the category of Radio-drama.


10. **Samaj Ke Stambh (समाज के स्तम्भ)**: Original Norwegian play “The Pillars of the Community” by Henrik Ibsen. Radio adaptation by Shri Satyendra Sarat. Hindi translation by Shri B.S. Bhatnagar. This play was b’cast on 25th March 1992.
1993 in connection with the Internation Day for Stage Play in the Natakon ke Akhil Bharatiya Karyakram.

11. **Apne Apne Bhuchal** (अपने अपने भूखा) : Original Hindi play by Shree Chiranjeet scheduled for b’cast on 25th February, 1993 at 9.30 p.m.

12. **Swapnavasavadatta** (स्वप्नवासवदत्त) : Original Sanskrit play स्वप्नवासवदत्त by the great poet, Bhasa, Hindi radio-play adaptation by Mohan Rakesh. Date of B’cast on 24th March, 1994.

13. **Lal Mohan ka Sansar** (लाल मोहन का संसार) : Hindi version of original Bangla play बरक उपश्रम by Chitrabhanu Bhoumik. Hindi translation by Khemraj Upadhyaya. Date of B’cast : 27th May, 1993. This play had won the 1st prize in Akashvani Annual Award Competition, 1992 for the Bangla language under the category of radio drama.


15. **Kalgrast** (कालग्रस्त) : Original Gujarati play by Dr. Chinu Modi. Date of B’cast on : 27th January, 1994. This play had won the 1st prize in All India Radio Drama Script Competition, 1989.

16. **Satah ke Neeche** (सतह के नीचे) : Original Hindi play by Swatantra Kr. Ojha and Prabhu Joshi. Date of B’cast : 24th April, 1997. This play had won the 1st prize in Akashvani Annual Award Competition, 1996.

17. **Dweep** (दीवे) : Original Kannari play by N. Raghu. Hindi translation by Smti B.Y. Lalitamba. Date of B’cast : 26th June,
1997. This play had won the 1st prize in All India Radio Play Script Competition, 1989 for the Kannari language.


This play had won the 2nd prize in All India Radio Play Script Competition, 1995 for the Dogri language.


25. **Dishaheen (दिशाहीन)**: Original Malayalam play written by P. Preman, Hindi translation by Smti Suma Ajit Kumar. Date of b’cast: 27th May, 1999. This play had been awarded the 3rd Prize in the All India *Radio* Play Script Writing Competition, 1995-1996.

26. **Tarini Manjhi (तारिणी मांजी)**: Hindi version of original Bangla play written by Shri Tarasankar Bandopadhyaya. Hindi translation by Shri Basanta Bhattacharyya. Date of b’cast: 24th June, 1999. This play had begged the 1st prize in *Akashvani* Annual Award Competition, 1998 for the Bengali language.


28. **Anaam (अनाम)**: Original Oriya play written by Dr. Panchanan Patra. Hindi translation by Dr. Ajay Kumar Patnayak. Date of b’cast: 28th October, 1999. This play had begged the 2nd prize for the Oriya language in the All India *Radio* Drama Script Writing Competition, 1989.

29. **Uthaya Hua Kadam (उठाया हुआ कदम)**: Original Manipuri Play written by Gurupayum Sanatomba Sarma. Hindi
translation by Dr. I.S. Kangjam. Date of b’cast: 24th January, 2000. This play had won the 2nd Prize for the play of Manipuri language in the All India Radio Play Script Writing Competition, 1989.

30. Chor (चौर) : Hindi version of original Telegu play written by K. Mattapalli Rao. Date of b’cast: 22nd June, 2000. This play begged the 2nd prize for the Telegu language under the category of radio drama in the Akashvani Annual Award Competition, 1999.


32. Sat me Mangal (साथ में मंगल) : Hindi version of original Malayalam play “Asil Chobba” written by Ibrahim Vengra. Hindi translation by Dr. M. S. Gomati Ammal. Date of b’cast: 24th August, 2000. This play begged the 1st Prize for the Malayalam language in the All India Radio Drama Script Writing Competition, 1989.

33. Pashu (पशु) : Hindi version of original Oriya play (ପଶୁ ନାଟକ) "Pashu" written and translated by Ashok Kr. Mishra. Date of b’cast: 25th May, 2000. This play begged the 1st prize for the Oriya language under the category of ପଶୁ ନାଟକ in the Akashvani Annual Award Competition, 1999.

It is to be mentioned here that for the period from 1990 to 2000 as many as
120 (one hundred and twenty) NPPs had been broadcast from AIR, Delhi, which were relayed on the same date and time by almost all the multi-channels AIR stations of the country. It was mandatory on their parts to relay the NPPs. It was also mandatory on their part to get the NPPs subsequently translated into their respective regional languages and broadcast after they are being relayed as they are broadcast from AIR, Delhi. No doubt, these Hindi radio national plays dealt with different subject-matters and problems faced by the country or the different states from time to time.

It is not possible to include all the NPPs, being a huge number for this study. That is why, only a few of them as already mentioned above, have been chosen as to represent their whole nature and regional characteristics determining the trend of contemporary NPPs.

**Classification of NPPs**

Like all other general dramas, radio plays are also classified in the same line; though radio plays bear some specific characteristics for their production, presentation and unique nature of being audio medium and devoid of physical action, or movement not visible, but to be heard by the listeners. NPPs also being radio plays in Hindi represent the same thing; And radio plays or NPPs are only to be treated as species belonging to the same genus of dramatic art form having almost all the same elements to be called a drama. Therefore, it would be unwise to classify these plays in a separate way apart from those classifications so far the scholars have made till now. Depending on the aims, nature, characters, time and environment, such plays may also be classified in the same way as is often done in case of this art form.

The main types of NPPs may be listed as follows:

1. **Tragedy**

A play with a sorrowful ending, usually at least one death, the action and thoughts are treated seriously and with a respect for human personality. The central character, according to Aristotle and this still often holds, is a person of admirable character
and important position who is ruined by some one flaw of character such as the impetuosity of Oedipus, the ambition of Macbeth or the credulity of Othello. It is usual for the diction to be dignified, but not necessarily poetic or even dignified in the sense of being correct English-the dignity comes from within and expresses the tragic importance of the human beings and their situations, as in the colloquial language of *A Streetcar Named Desire*, parts of *Children in Uniform*, or Arthur Miller’s *The Crucible* and *Death of a Salesman*. An important feature of true tragedy is that we are left with a sense of the greatness of man as well as of the suffering involved in human life; these small but passionately individual creatures who struggle with their destiny are curiously important. In tragedy, after one of the crises, the human dilemma becomes insoluble; there is no going back and no easy answer or happy ending; the emotional conflicts are deep and almost unbearable; but the creatures suffering these agonies are worth our concern.

2. **Melodrama**

This is the poor relation of tragedy. It may have a sad or a happy ending, though the sad ending—a pile of corpses or a screaming lunatic—is perhaps more completely melodramatic. It is distinguished from true tragedy by a portrayal of characters who are all more violently and improbably good or evil than is realistic; by a lack of real psychological insight; by a more far-fetched plot whose horrors and sensations may easily tumble over into the ludicrous; and by a continual pandering to the public desire for strong sensations and great excitement. Melodrama may also fall into sentimentality when an attempt is made to portray a tender or lofty emotion.

In distinguishing between tragedy and melodrama we should remember that the plot of a great tragedy may be highly sensational—all those of Shakespeare are—but that, unlike the plot of melodrama, it will have a certain air of psychological probability. We should also remember that real life is a good deal more sensational than some of the more cloistered critics have been willing to allow; there is enough of the irrational and violent in ordinary human nature to create a good many sensational plots in a year or so!
3. The Heroic Play

This was a type of exaggerated tragedy in vogue in Britain at the time of Dryden. It deals with themes of love and valour and the style is so high-flown as nowadays to seem almost absurd. There may be a surprisingly vulgar and often incongruous subplot. The endeavour was presumably to produce something greater than traditional tragedy, and the craving for very strong sensations may have been part of the reaction against Puritanism; but the form is now dead.

4. Problem Play

This is a useful term to apply to the kind of play which treats of a particular social or moral problem so as to make people think intelligently about it. It is usually somewhat tragic in tone in that it naturally deals with painful human dilemmas; it is the kind of play that, by implication, asks a definite question and either supplies an answer or leaves it to us to find one. It is a popular mode of drama of the late nineteenth century and the twentieth century.

Most of the plays of Ibsen and Shaw are problem plays. The problem play is very popular today and is likely to be popular in any period when ideas are changing and society is developing rapidly. It is a type of play that appeals to vigorous, thoughtful minds and can thus make a small contribution to human progress; but it is apt to oversimplify problems for the sake of dramatic effect and it may be over-melodramatic.

5. Comedy

The essential function of tragedy is to make people think and feel more deeply; the essential function of comedy is to amuse. The amusement may range from a quiet smile to a guffaw. Comedy can be very sophisticated or very simple; it can also be warm-hearted and human. Comedy may usefully be subdivided into the types that follow.

6. Commedy of Errors

There is a type of comedy in which the plot consists of a series of mistakes
of identity or fact, or misinterpretations of action or character, resulting in much talk at cross-purposes. It is almost one of the recognized conventions of drama that such mistakes shall be made more easily in drama than in real life, so that husbands and wives, parents and children, pairs of friends and of sweethearts, shall fail to recognize each other because of some disguise perhaps as simple as a mask or boy’s clothes on a girl and vice versa.

7. Comedy of Manners

This is comedy in which the amusement arises mostly from the portrayal of current foibles or minor social abuses, or recognized social ‘types’ such as the vulgar nouveau-riche, the climber, the gossip, the snob and so on. The characterization may be more or less rich, the plot more or less interesting; but the chief pleasure in the language and habits portrayed.

8. Sentimental Comedy

As its name implies, this is comedy which seeks to play to some extent upon our sympathies as well as making us laugh; it may even draw easy tears. It was, historically, a reaction against the coarseness and heartlessness of the brilliant but usually scandalous Restoration Comedy; but the genre is certainly far from extinct.

9. Comedy of Character of Humours

Here the chief comic interest is in the characters themselves—which is rather deeper and more difficult to convey than mere mannerisms and foibles. All Shakespeare’s comedies are more or less comedies of character, just as they are all more or less comedies of errors. Jonson specialized in the comedy of humours, which is a kind of simplified comedy of character taking one point as characteristic to each person, so that we can have a jealous man, an ill-tempered man, a lazy man and so on, but little complexity; this method was based on early physiological and psychological theories now known to be incorrect—though they were not stupid in their time. Whereas in tragedy we see people suffering because of their characters,
in comedy we see them make fools of themselves because of their reactions to the comic situations; destiny in comedy brings out the humorous side of character. The treatment of character in comedy may range from the cynical and almost contemptuous. Sometimes in the comedy of character it is only the principal character who is really comic.

10. Farce

Farce is to comedy roughly what melodrama is to tragedy—it aims at producing laughter by exaggerated effects of various kinds and is without psychological depth. Characterization and wit are less important than a rapid succession of amusing situations. The comic situations are generally rather crude; farce has been called 'custard-pie comedy' because it often uses such purely material absurdities as people throwing custard pies or other messy things at each other's heads, heavy falls or instances of the perversity of inanimate objects. Surprises, coincidences and exaggerations abound. Probability is not much regarded. The form is on a relatively low artistic level, but good farce, like good melodrama, may show a high standard of craftsmanship in the writing, and it demands a high standard of slick production, especially in timing. Good farce is usually nearer to the comedy of errors than to the other kinds of comedy.

11. The Drama of Ideas

It could be argued that there is no real distinction between the drama of ideas and the problem play or propaganda play; but we think there is a separate type of drama in which the pleasure and interest are almost entirely intellectual and our emotions are not as much affected as they are by both tragedy and comedy. The excitement of such a play lies in the play of ideas and the interest of speculation; it sets people talking and puts various points of view, some of them unusual. The problems implied are not such as we generally try to solve; no solution need be implied; but we like to think about the issues raised.
12. Didactic Drama-Propaganda Plays

The propaganda play or didactic drama is one in which the primary motive of the play is the impressing of an idea on an audience, generally a religious, political or social idea. It is, of course, impossible for an intelligent person to write plays for long without at some time expressing or implying a view on some important issue. It should not be assumed that the didactic play is necessarily a bad play; there have been some very bad ones, but all those mentioned above have some literary merit. It can, however, seldom be a supremely great play, as for the sake of the propaganda it must over-simplify and probably overstate.

13. The History Play - the Episodic Play

The division of Shakespeare's play into Tragedies, Comedies and Histories is a real division, though we do not now speak as readily of the History as of the other two forms. History naturally provides a great deal of dramatic material. (Biography may be regarded as an aspect of history) There can be true tragedies based on history, such as Shakespeare's *Julius Caesar, Coriolanus and Antony and Cleopatra*; Jonson's *Sejanus and Catiline*; Ford's *Perkin Warbeck*; Dryden's *All for Love*; Rostand's *L'Aiglon*. There can also be true comedy based on history, though this is less usual, in that the surviving records of humanity are mostly of the serious episodes. A theme from history may be chosen for the light it seems to throw on some topical problem.

14. Symbolic Drama-Expressionism

There is a form of drama, which can be more truly dramatic than it sounds, in which the characters are not human beings in the ordinary sense, but personifications of single concepts or human characteristics. Expressionism seeks to represent the inner life of human beings by various symbols and special conventions. The limitations of this form are obvious; but it can be moving. The early Morality plays, of which the greatest is *Everyman*, in which a representative human being encounters Death, Knowledge, Confession, Good Deeds and other abstractions, are plays of this kind. *Everyman*, sincerely produced, is very moving, for much of it is of universal
appeal. These early plays were rather naive but can still appeal by their directness and sincerity.

Modern Expressionism is more violently experimental and draws upon the idea of the subconscious and, often, upon the use of associative rather than directly communicative language. In this type of drama, scenery, incidental music, special costume, sometimes masks, special lighting effects and other devices of production that are not literary in the ordinary sense may play a vitally important part.

15. **Realistic**

Using language that is meant to give the impression of conversations in real life, though in fact it will always be somewhat heightened and enlivened. This will always be prose drama. It must be remembered that language which now seems very artificial may have been an attempt at representing the natural diction of the time.

**Characterisation in NPPs**

A character is the life-force of any drama including a *radio* play or NPP; because the whole matter in a drama is expressed through the characters. Therefore, one cannot think of a drama without characters. Even though there can be a one-character drama; but a drama does not exist without characters or is simply unthinkable.

**The Idea of characters: on basis of Sanskrit Kavya Shashtra**

The success of a drama is possible only when all its characters are successful. There are different types of characters in *Sanskrit* literature:

> “नेता विनीतो मधुरः त्यागी दक्षः प्रियवदः।
इक्तलोकः शुचिवर्मी रूढःस्वसः सिथरेव युवः ॥ १ ॥
बुद्धयुस्तःस्वप्ति प्रजा कलामान्तम मन्वितः।
शुरो दृढःस्व तेजस्वी शाखाच्छुभुष्ट धार्मिकः ॥ २ ॥”

It means that a hero should possess several virtues like *Vineet, Madhur, Tyagi, Daxa, Priyamvad, Raktalok Shuchi, Vagmi, Rurhvansh, Sthir, Yuba, Buddhiman,*
In addition to these virtues, the Kavyashastries added some special virtues for the heroes. Considering these special virtues, the heroes are of four categories: They are:

1. Dheerodatt;
2. Dheerodwat;
3. Dheer Shant;
4. Dheer Lalit.

The 'Dheerodatt' heroes are very powerful, grave, haughty, firm and don't like to praise himself. On the other hand, a Dheerodwat's is full of the 'Matsaryya' virtues. He is always attached to 'Maya' and 'Chhadma' and at the same time, he is proud, angry and restless. He likes to praise himself.

A 'Dheerlalit' hero is carefree and has attachment to art. He is always happy and gentle. A 'Dheershant' hero is with popular qualities. Such characters are generally the Dwijas (Brahmins, Ministers, Vaishyas etc.).

Considering the sentiment of love (Shringarik Chesta), the Sanskrit Kavya Shastries classified the heroes into four - Daxin, Shath, Dhrist and Anukul.

"स दक्षिणः शको धृष्टः पूर्व प्रत्ययवण्या हुतः॥"

The number of such heroes amounted to sixteen of them has three sub-classes - Jyestha, Madhyam and Adham; and therefore, total number of heroes rises to forty eight. According to Sanskrit Natya Sahitya, the attendents of a hero also have all the qualities that the heroes possess.

In all the dramas of Bharatendu Harischandra, the character of a Vidushak has been recognised: “बहुत से नाटक लेखकों का सिद्धान्त है कि अथ इति की भाँति विदुषक की नाटक में सहज आवश्यकता है | परबतु यह एक भ्रम मात्र हैं | वीर अथवा कहरण रस प्रधान नाटक में विदुषक का"

1. Dwivedi, Hazari Prasad & Dwivedi, Prithiraj: Bharatiya Natyashastra ki Parampara Aur Dasharupak, P-152.
The writers of Sanskrit Natyashastras regard the villains as important characters. They describe the characteristics of a villain in the following words:

“लुभो धीरोद्वतः स्वब्ध: पापकृत्ययस्यनी रिपुः”

It means that a villain is an enemy of the hero and has the following virtues:

*Lubdh, Dheerodwat, stabdh, Pap Karnewala* and *Vyasami*. For e.g.— Ram and Yudhisthir are heroes while Ravana and Duryyodhan are villains.

According to the Kavyashastries, the hero should possess the virtue of *Satwikata* (honesty and sincerity) in addition to other virtues.

“शोभा विलासो माधुर्य गांभीर्य धैर्योत्सवस्य गुणार्दः”

It means to say that the *Satwik* virtues include *Shobha, Vilas, Madhurya, Gambhiryya, Sthairyya, Tez, Lalit* and *Audaryya*.

Like the heroes, these writers classified the heroines also. Heroines, according to them are of three categories:

(a) *Swiya,*

(b) *Parakiya,* and

(c) *Samanya*

The virtues, which are to be present in case of heroes, should also be present in the heroines.

1. Hemant, Dr. Nirmala: *Adhunik Hindi Natyakaron ke Natya Siddhant,* P-64.
The *Swiya* heroines are of three categories - *Mugdha*, *Madhya* and *Pragalbha*. A heroine who is with the virtue 'Sheela' meaning simplicity is called 'Swiya' heroine. The meaning of the virtue of 'Sheela' is that her character is good, that she is devoted to her husband and bashful and that she is expert in satisfying her husband.

The scholars of the *Kavyashastra* classified the *Mugdha* heroine into three major sub-classes. They are:

(a) *Vayomugdha*,

(b) *Kammugdha*, and

(c) *Mridookopua*.

The *Madhya* heroines have several sub-classes like (a) *Youvanwati*, (b) *Kamwati* and (c) *Madhya-Sambhoga*. In addition to these, some more sub-classes like the *Dhira Adhira*, *Dhira - Adhira* etc.

Besides these, the singers are also classified by the *Kavyashastrakars* into two categories - *Jyestha* and *Kanistha*.

Taken together the different classes of heroines, the number comes to twelve.

Along with the heroines (*Nayikas*), the *Shastrakars* classified the *Parakiya Nayikas* into *Kanyas* and *Vivahitas*.

"अन्यख्यी कन्याकोटा च नान्योदानिःसे वक्षित्।
कन्यानुपाणिमिच्छः कुर्यामङ्गणि संश्रयम्।"¹

In this manner, the *Sanskrit Natya Shastrakars* narrated several ideas about the characters of a drama. Modern dramatists also try to introduce all the characteristics of a hero and a heroine as described by the *Sanskrit* scholars in their plays.

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The Plot

Now, we proceed to analyse the development of plots in dramas irrespective of its kinds and nature whether they are stage plays or radio-plays of specific category to be designated as NPPs, b’cast through AIR in the national language i.e. in Hindi. Because the plot is the life-force of a drama and the body i.e. the drama cannot live without it. The success of any drama of any language including Hindi depends upon the successful development of the plot.

The plot is the basis of the Hindi NPPs too like other dramas in existence. There should be a systematic analysis of the facts so that plot of a drama could be understood by the audiences or listeners well. It should be logically presented and also in chronological sequences to attract them. It is said that the dramatic art was born. When some boy in his playful mood imagined himself to be another man, this art took place and began to develop continuously since the people became accustomed to this playful habit. But no universal principle has yet been decided as to the nature of a plot or what it should be. Several types of dramas came into existence with different types of plots from ancient days till today. But it is a fact that the tradition of plot construction came from the Sanskrit Natyasastra. Keeping this view in the mind, one must first consider the treatment of a plot in ancient Natyasastras or how the Natyasastras treated the development of a plot is to be considered first.

Adaptation of Plots

Now-a-days, originality is regarded as a merit and the modern dramatist generally tries to take a plot from his own head or from some not very well-known episode in history; or, as an alternative, he may show his originality by taking a very old well-known plot, or a well-known historical episode and so handling it as to throw a new light upon it. There are enough instances that the plots of NPPs are adapted from well-known historical episodes and the great Indian epics the Ramayana and the Mahabharata. The plot of NPP Anaryavarta broadcast on 27th August, 1992 is based on the theme of the Mahabharata throwing new light on it.
The character of Dwaipayan (द्वैपायन) was so developed to represent the down trodden and the deprived in our society, but shown to be inevitable for laying the foundation to re-start and continue the lineal descendants to be throned in the throne of Hastinapur. The play has depicted totally a new interpretation and class based conflicts between two opposite extremes - powerful and powerless.

It will be noticed that a love theme predominates in some plays while others are devoid of such a theme. It would be difficult to think of a play with a love theme which bore no resemblance to the plot of any other play.

History is a mine of good stories, and as it is continually being made it is never likely to be exhausted. Moreover, with imagination a play-wright can create a whole play of passion and conflict out of a very few lines in a history book.1

It is often said that there are very few possible plots in the world and that all drama makes use of permutations and combinations of one or more such themes as: mistaken jealousy, rivalry in love, love versus duty, rivalry for power, honour versus profit, love surmounting family opposition, mistaken identity, lost heirs and so on. This may well be true; but fortunately for the dramatist, though the number of basic human conflicts is rather small, all human beings are different and live in different ways, so that the possible variety of the details of situation is infinite. Moreover, every time drama spreads to a new audience this provides new possibilities, and changes in the structure of society, or in manners and customs, also give scope for new kinds of dramatic treatment.2 Thus the drama is never likely to be exhausted.

We may think for a moment that now-a-days it is not considered honourable to take a plot from some other literary work; but this is not true. What happens now-a-days is that the new play is called a dramatization or an adaptation to distinguish it from a play with a wholly original plot and to give the proper credit to the author of the source work.3 Everyone who listens to radio plays in general or Hindi NPPs

1. Boulton, Marjorie: The Anatomy of Drama, P. 65
2. Ibid, P. 66.
3. If the author of the source-book is living, of course, his permission must be sought, and a copyright fee paid.
in particular must be familiar with the credit-title "From the story by ..... radio-adaptation by ....." that is announced at the beginning of such a play with good music. A number of good plays have been dramatizations of novels or short stories. Sometimes this is even done by the original author collaborating with a partner who knows more about the special technique of radio drama. Innumerable dramatizations of prose fiction are prepared for the radio till date and the practice of simple dramatization is gaining ground in Hindi NPPs where it provides a perfect and very palatable test of comprehension as well as valuable creative exercise.

Another form of adaptation is, of course, straight translation from some foreign play with modifications or without modifications. Sometimes modifications of the plots are done considering the specific feature of radio Hindi NPPs to contribute to the power of the characterization. When a novel is adapted for a dramatic purposes the adaptation must conform to the special needs of radio drama; for instance, it may be necessary to simplify the plot so that it can be taken in at one performance and it will almost certainly be necessary to contrive various economies of scence. Musical as well as dramatic considerations are, of course, important here.

Treatment of Environment in NPPs

Concept of Environment

A man is primarily social animal and therefore, he lives in a society. He is influenced by various impacts of the society. Writers also takes everything from the society for their writings. A dramatist depends upon the unity of time, place and action since the dramatic incidents take place in some place or time. That is why, environment has been given a place in the elements of a drama. To show clearly that certain incidents take place, it is necessary that certain environment should be introduced. So, the environment is created in accordance with the need. An environment cannot be created in a drama, in the way in which it is created in a novel. Because it is not completely described in a drama but only a hint is given therein. The depiction of the life of the dramatic characters can never be done against
the common life of the time and place to which the plot of the drama is related. The
dress, dialogues and other activities of the characters should be shown suitable to
the then life. The dramatist also should give his full attention to the relation with
the place of occurrence. With the dress, dialogues and other activities the environment
reveals itself to the audience.

Concept of Three Unities

Keeping the idea of environment in the mind the Greek scholars introduced
the concept of ‘Three Unities’. They believed that the plot of a drama should be
related to one action, one place and to one time. They gave their attention to the
unity of place, unity of time and the unity of action. This is known as the theory of
three unities.

Unity of Action

All activities included in one plot should be related to one place i.e all should
take place in one place. It is known as the unity of place. But now-a-days this principle
is not used in practice. Of course it can be applied in one-act plays but not in full-
fledged dramas. Dr. Ram Kumar Verma is not in favour of this principle. It is the
reason as to why this unity of place principle is not found in his one-act plays.
Modern life becomes so vast that one man cannot confine to one place only. In
cases of multi-act plays, although this principle is not followed yet should be obeyed
in one-act atleast. It is practical and desirable that the incidents presented in scene
should be confined to one place, when it becomes necessary to change the place,
the scene should also be changed.

Unity of time

The action narrated in the drama should not have a gap of several years. They
should be confined to one time, i.e. They should take place within a short span of
time or within the performance the drama. This unity between the time of
performance and the time of occurrence is described as the unity of time. Like the
unity of place, this principle is generally not observed. But in case of one scene it
can be easily observed. Because activities taking place in different time should not be presented in one scene. It is neither practical nor reasonable. Today, if this principle is to be observed then the difference of time should be kept outside the knowledge of the audience. The incidents should be presented in such a manner on the stage that they should be arranged in a natural way. So that the audience can never find the difference immediately. In practice the unity of time has been taken in this sense only. If the difference of time in incidents of the dramatic plot can be realised by the audience then it would hamper the audience in their enjoyment. The dramatist should be saved from it and the difference of time should be bridged.

"वास्तव में यह अंग कथावस्तु का सहायक है, अर्थात् जिस काल की कथा है, उसी काल का वातावरण प्रस्तुत करने से नाटक में यथार्थता तथा प्रभावोत्पादकता का समावेश हो जाता है।"

The importance of environment and circumstance has been recognised, both by the Indian and Western critics.

**Importance of Environment & Circumstance**

The environment and circumstances of a drama has great importance. It is nothing but the union of time, place and action, which is presented in a drama through dialogues and characters.

A dramatist should be care free enough for dresses, equipments and other things which are used in the period of time and place of the plot. For example, if some dramatist writes a historical drama of the Gupta era he cannot use modern dress for the character. In the same manner he should take care for the dialogues. The environment becomes clear with style of language and dress suitable to the characters.

**Division of Environment**

The environment and circumstances of a drama is an ever used principle. The basis of a dramatic plot may be social, political, historical, pauranic, cultural or religious for which the environments are different. Moreover, these bases also

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1. Jha, Prof. Dasarath & Kapoor, Guru Prasad: *Hindi Natak ki Ruprekha*, P-31
influence the conventional and natural dresses and the life style of the people. Therefore, the human life is reflected fully in the dramas. All these features are available in good dramas. We can divide environment and circumstance into two divisions:

(i) external environment and circumstances; and

(ii) internal environment and circumstances.

Again the external environment may be subdivided into several categories, primarily into historical, political, geographical, social, religious, cultural, domestic, natural, educational, customary and social traditionalism. Below we try to elaborate them:

**Historical background**

Until history is studied completely, no historical drama can be written. The dramatist should have a complete knowledge of the period from which the plot is taken. Each historical drama becomes the spokesman of the time to which it is related. Therefore, it should be admitted that a dramatist of historical and *Pauranic* dramas should be beware of the environment. The period of time from which the plot and the actions are taken, should be invariably mentioned.

**Geographical background**

The geographical circumstances has important connections with the creation of environment. Geographical environment has a great influence over the places. So, it is necessary that a dramatist should pay attention to it. If any dramatist tries to blow ‘Loo’ over Kashmir, then it would be against the environment.

**Political background**

It is not difficult for political influence to exert on the plot. Political influence is sure to fall over it. Therefore, a dramatist should be careful in depiction of political matters. That means political matters should be related suitably to the plot and then only political atmosphere will be maintained.
The NPP ज्यालामुखी, which was broadcast on 28.8.97 i.e. on the occasion of celebration of 50th year of Independence of the country, had its unique political background. This play was adapted to a radio play format by Biswaprakash Dixit ‘Batuk’ from the original Marathi novel of the same name. The plot and theme of the play was fully developed on the Gandhian philosophy which inspired the people of India to join in freedom movement against the powerful Britishers. In other words, the play was based on political environment prior to India gained independence when ‘Quit India’ movement was launched. In the play, Gandhiji had been made a character and he said:

अंग्रेज़ सरकार कहती है कि गांधी याग रहा है। जापानी सेनाएँ हिन्दुस्तान की सरकार रखें है और यह अपने बचाने को से ही कहता है कि चले जाओ। जानता नहीं है कि जापानी बर्बर है, बेटा चाहे दुसरे हैं। ..... मैं कहता हूँ, कि हां, मैं याग रहा हूँ। अपने देश को बचाने के लिए मेरा पागलपन मुश्किल में जा है। खैर बात जापानियों के दुसरे होने की आप हैं, इसलिए बेटा दुसरे हैं। सचाई तो यह है कि हमारा कोई दुसरे नहीं, क्योंकि हमने किसी का कुछ नहीं बिगाड़ा। आप हो के दुसरे हमसे भी दुसरे कर रहे हैं। आपके चले जाने के बाद हमारा कोई दुसरे नहीं रहेगा। इसलिए मैं कहता हूँ- ‘अंग्रेज़ों! भाता छोड़ो’।

(महात्मा गांधी की जय, इंक्लाब जिदाबाद के नारे)

गांधीजी : मेरे साथ कोई न भी आये, तब भी मैं तो अकेला ही हूँ जय सरफ़राज़; क्योंकि अब मेरा बिश्वास हो गया है कि इसके सिया कोई चाह नहीं है। इसकी बाद देश में जो कुछ होगा, उसकी जिम्मेदारी मेरी नहीं होगी, आपकी होगी। और सारे देश में कुछ भी हो जाय, मैं अब अपना हाथ खुदचुनेवाला नहीं हूँ। दुनिया की इस बड़ती हुई हिस्सा से मैं चुप नहीं रह सकता। मैं या तो कहूँगा या मरूँगा। वह मेरा धर्म है। तीसरी बात मेरे लिए नहीं है। मेरा तो अब यहीं कहना है – ‘अंग्रेज़ों! भाता छोड़ो।’ अपने देशवासियों को मेरा एक ही संदेश है – ‘डू और ढां’ – ‘कहो या मरो।’

Social background

The dramatic plots are generally selected from the status of the society.

1. ज्यालामुखी: radio NPP script, P-6
2. Ibid, P-9
Therefore, social features influence the plot. The audience can easily establish a relationship with the plot. In this manner, social environment enters into a drama. It is said:

\[ \text{अधुनिक एवं अत्यधुनिक काल का नाटक वस्तु के स्तर पर ऐतिहासिक और सामाजिक कथानकों को ग्रहण कर विकसित हुआ है।} \]

**Religious background**

Each society is related somehow to some religious and traditional customs and usages. Its background also influences a drama. While narrating such religious faiths, traditional customs, ceremonies etc., a dramatist should be able to present such an environment. Such religious backgrounds invariably influence dramatic sequences.

**Cultural background**

A dramatist has to present a cultural environment in accordance with the plot. He should indicate the cultural atmosphere of the society of which he is going to depict. If the depiction of the cultural environment is not in accordance with the society then it will be a degraded one. Therefore, a dramatist should pay proper attention to cultural environment of the plot.

The NPP लाल्मोहन का संसार an original Bengali play बरक उपरणका of Chitrabhanu Bhoumik, translated into Hindi by Khemraj Upadhyaya broadcast on 27th May, 1993 was a radio play purely based on cultural background. The main character of the NPP, लाल्मोहन was the leader of his traditional Ojha dance party who tried his best to protect it from being extinct and to preserve for future inspite of many sufferings faced in his family life. He was neither supported by his son, जन्ना nor encouraged by his wife. Sometimes even the members of his party started protesting and showed their intention otherwise:

गौराग : आजकल तो कामगारों की मजूरी ही ३० रुपए है, जबकि मैंने तो गायन के साथ दिया है और मुझे सिर्फ़ २० रुपए।

1. Salk, Dr. Suresh Ch.: *Adhunik Hindi Natak*, P-129.
He was living with a hope if something good could be done for his party as well as his motherland, but sometimes he got even frustrated.

1. Lal Mohan, Radio NPP script, P-4
2. Ibid, P-6
3. Ibid, P-8
लालसा आज के युवकों में अब कहां — बिना परिश्रम के यदि कुछ मिले तब वे सीखेंगे।

dूसरों की बात क्या कहें — अपना ही खुद मेरी अवहेलना करता है। 1

लालमोहन : मजुमदार बाबू के यहां शिक्षायोग्य है? अब हमारी जरूरत ही क्या? वहाँ अब हमारी कोई जरूरत नहीं.... 2

लालमोहन : .... मगर दु:ख तो इस बात का है कि गायक लालमोहन और उसके दल का नाम इस दुनिया से मिट जायेगा। किसी को पता भी नहीं चलेगा कि ‘ओझा नाच’ नामक कोई नृत्य भी इस दुनिया में था। और इसे बचाने के लिए भिखारी का जीवन जीनेवाला कोई लालमोहन और उसकी अभावी मंडली जिसके दुनिया के लाखों कष्ट झेलने पड़े थे... (कहते हुए लालमोहन ये उठता है) 3

लालमोहन became happy when his daughter रखा came forward to learn his father’s valuable profession and he was confident that the Ojha dance would remain alive even after his death.

रखा : मत रोईए पिताजी ! मैं आपको वचन देती हूँ — आज से मैं आपके नृत्य और संगीत को बचाऊँगी। मुझे सिखाए — अपना नृत्य और संगीत। वो दिन जब आयेगा जब लोग लालमोहन के नृत्य और संगीत को फिर से बुलंद रहे। तब आप रखे या न रखे — आपका नृत्य और संगीत जरूर रहेगा। पिताजी, मैं आपको वचन देती हूँ।

लालमोहन : बेटी क्या तुम ऐसा कर पाओगी?

रखा : कर पाओगी पिताजी! अवश्य कर पाओगी। (लालमोहन रखा को नृत्य संगीत सिखाता है और रखा गाती है)

रखा : नाचे सुनदरी, सुनदरी... निपुणी....... (गाना रोकते हुए) पिताजी...

लालमोहन : ठीक है बेटी — ठीक है — गाती जाओ। (रखा फिर गाना शुरू करती है)

लालमोहन : हाँ! बचेगा — जरूर बचेगा — मेरे नृत्य और संगीत — ‘ओझा’ नृत्य की मृदु अब नहीं होगी।
(यह कहते हुए वह खुशी से हंसते—हंसते रो पड़ता है) 4

(समापन संगीत)

1. Ibid, P-9
2. Ibid, P-16
3. Ibid, P-17
4. Ibid, P-17
Domestic background

The characters which a dramatist creates should be related to some family at least. Therefore, the dramatist should have complete knowledge of the character and behaviour, their food and dress habit, their style of living etc. It is an environment. So, it is the duty of a dramatist to create domestic atmosphere in the drama.

Natural background

The plot cannot be separated from nature. It naturally comes to the plot. The relationship between the man and nature is everlasting. He is an inseparable part of nature. That is why with the development of human character, natural environment comes into existence, from which a dramatist cannot separate himself. For example, a few dialogues from the NPP स्वप्नवासवदत्ता b’cast on 24th March 1994 are presented below:

वासवदत्त : सच्चू, ये कितने सजाना है?
चेतनी : राजकुमारी, मैं और फूल तीड़ लाक?
पदावती : नहीं, और तो तोड़ो।
वासवदत्त : सबक, उसे क्यों रोक रही हो?
पदावती : चाहती हूँ कि आर्यपुत्र यहां आयें तो इन बालों को फूली हुई ही देखें।
वासवदत्त : तुभें उनसे बहुत प्रेम है?
पदावती : यही तो मैं नहीं जानती। परन्तु आर्यपुत्र के बिना मन बेचैन हो जाता है।

Thus, the natural environment creates human feelings like emotion and love in the characters of radio plays.

The Technique of Dialogue

A play is its dialogue. Even in a play as full of physical action and movement, the dialogue still takes nearly all the playing time. A play with other merits cannot

1. स्वप्नवासवदत्ता : radio NPP script, P-9
survive if the dialogue is hopelessly non-speakable.

The dialogue of a play must be such that the normally competent actor can speak his lines without stumbling, stopping for breath in the wrong place or speaking with so little animation or such a false intonation that it is obvious he does not understand what he is saying; it must also be such that the audience for whom the play is written can take in most of what is being said in the time available.

The dialogue must be clear, concise and clearly and easily understandable to the audiences. This is evident from the following dialogues:

प्रकाश: (कहते से) याद रखो, बच्चे पर सिर्फ तुम्हारा ही नहीं, मैं भी अधिकार है। मैं एक पागल लड़की का बाप बन कर नहीं जी सकता। डॉक्टर साहब, आप 'अवाश्य' की तैयारी कीजिए। इसके लिए आप्पे बहस की कोई जरूरत नहीं है।

ललिता: यह कभी नहीं हो सकता। अपनी बच्ची की हत्या के लिए मैं राजी नहीं हूं।

प्रकाश: ललिता!

ललिता: तुम कहते हों बच्ची पर तुम्हारा भी अधिकार है, तो सुन लो, सिर्फ उसकी रक्षा करने का अधिकार है। मारने का अधिकार तुम्हें भी नहीं, मुझे भी नहीं है।....¹

An important aspect of dialogue is the differentiation of the speech of individuals. Every speech, at least ideally, is characteristic of the speaker. Completely realistic representation of personal idioms would be dull. A play in which everyone speaks the exact language of contemporary ordinary speech would drag, irritate and be unbearably dull. In drama, speech must be more attractive and economical than it is in real life; that is, fortunately, made to seem more natural by the fact that drama, whether tragedy or comedy, usually has as its subject a portion of life in which critical events are happening and the emotions involved are indeed somewhat stronger. In fact, important events and violent emotions often render even articulate persons quite incapable of expression, or inadequate at least; but they do also sometimes stimulate and enliven speech, and we are prepared to accept the latter as

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¹ चीकरी: radio NPP script, P-4
the likelier probability in a play. Such dialogues are often found in radio Hindi NPPs. Let's cite an example:

**Yayati:** नाम न लो उसका।

**Sharifcha:** दो पुत्र दिये हैं उसने आपको।

**Yayati:** हाँ। किन्तु देवयानी कभी हमारी नहीं हो सकी।

**Sharifcha:** क्या ...... क्या कह रहे हैं आप?

**Yayati:** वहीं जो सत्य है। उसकी देह हमारी थी। पर चेतना कच्चे के रंग में रंगी थी। एक पत्त के लिए भी उसे नहीं भुला सकी वह। (कुछ पत्त की चुम्बी) जानते हो प्रेम के घने श्वरों में भी उसने आंख भर देखा भी नहीं अभी। हम समझते थे कि हमारे प्रेम में सुध खो देती है...... लेकिन वह इस देह में फिर और को खोजती रही। चक्रवर्ती ययाति की देह में भिष्म कच्चे को।

**Sharifcha:** नहीं, देव। भ्रम भी तो हो सकता है यह आपका।

**Yayati:** नहीं। ययाति बच्चा नहीं हैं। सोमसर सीकर मेरी देह से सुध लिपटे कच्चे का नाम ......

**Sharifcha:** नहीं, आर्य ......!

However, even when we realize that for the purposes of drama, the standard of everyone’s speech has to be raised, we feel that there should be some differentiation, and this giving of individual speech characteristics to at least the important individuals in a play is one of the arts that distinguishes a good dramatist from a mediocre one. Speech is, in real life, a considerable clue to social positions, standards of education, character and habits; if the snob value that has attached itself to some of the most pleasing Hindi is to be deplored, it can not be denied, and the best democratization of language would be for all to learn to speak Hindi. These distinctions remain in the drama, even in NPPs, though usually either sharpened or blunted according to the necessities of the play. The Hindi NPP *Aakrosh* is a play in which this social significance of speech is the central theme, and speech is, therefore, very much differentiated. There is a great deal of difference, indicative of educational standing and social rank, in the speech of Rupai (रुपाई) and Jetuki (जेतुकी), who are the husband

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1. [दैर्घ्य : radio NPP script, P-3]
and wife playing the roles of hero and heroine in the play. It is an original Assamese radio play namely *Urukha* written by Sayed Abdulla translated into Hindi and was awarded 2nd prize in *Akashvani* Annual Award Competition, 1997 and was broadcast as NPP under the name *Aakrosh* on 25th June, 1998. The play depicts the poverty-ridden conditions of the rural people of India and wants a change in attitudes against the traditional male dominated society. The play writ has drawn a clear picture of poverty-ridden scenario suffered by most of the village couples in maintaining their house-hold affairs and the families. Rupai and Jetuki are only representing them and this representation becomes evident from the dialogues created by the playwrit. Thus, with the theme music, the environment is created as follows:

**प्रारंभिक संगीत**

(रात का समय। मेघों का गरजना)

रुपाई: (राजन सुनकर अचानक जगाक जेतुकी को जगाता है) जेतुकी ....अरी ओ जेतुकी, उठ।
ओ जेतुकी ......................

जेतुकी: (जगाकर) अजी क्या हुआ?

रुपाई: पतरंक की तरह सोई पड़ी है, कैसी गहरी नींद है? उठ-देखो बारिश आने वाली है। (इसी बीच बारिश होने लगती है और क्रमशः तेज होती जाती है) देख। कहते न कहते आ ही गई। सब बाल-बच्चों को जगा। अब चारों तरफ पानी चूपाएगा।

जेतुकी: रुको, मैं चिराग जला लू। दिया-सलाई कहां गई ... यहाँ पर तो रखी थी। हां, मिल गई।
(जलाती है। उठकर जाती और सभी लड़कों-लड़कियों को जगाती) ओ सोनटी, सरमाना, तर-उठो-उठो, पानी बसस रहा है। (लड़के-लड़कियां उठ जाते) जलदी उठो, कटोरियां, लोटे लाओ। यहाँ रख दो, एक वहां रखो। (शोरूगुल चलता रहता है।)

रुपाई: ओरे, जबर झौंपुड़ी में तो पानी टपकेगा ही, जगाह-जगाह बर्तन रखने से क्या फायदा? तुम लोग उस तरफ खड़े हो जाओ जहाँ पानी नहीं चू रहा।

सोन: (चिल्लाकर) ओ माँ, बाबूजी के पैर की ओर पानी चू रहा है। बाबूजी, आपको पता भी नहीं है?
The differences are a matter not only of pronunciation, but of the choice of words, sentence-structure, tact or the lack of it, explicitness, delicacy of language or otherwise and all the other qualities that go to make up a person’s speech habit. Yet, whereas in almost everything else drama heightens the qualities and individuals found in real life.

The tragic or serious treatment of individual speech will be concerned mostly with imagery and the quality of imagination, those aspects of speech that really show something of the inner personality; in comedy the differences of speech are often more the superficial distinctions of mannerisms. The peculiarities found in Vasavadatta – one of the important character of radio Hindi NPP Swapnavasavadatta b’cast on 24.3.94 are worth-mentioning. While she was in disguise meeting “Padmavati”, put her certain questions to test her mind how she thought of the king and his former wife. The dialogues are quite clear about situation created. No doubt, in general, the dialogue of comedy moves more quickly than that of tragedy, though in comedy there is often less action or at least less momentous action.

This becomes evident from the followings:

पद्धाति : मैंने उनसे कहा था।

वासवदत्ता : तो उन्होंने क्या कहा?

पद्धाति : उन्होंने कुछ न कहकर एक नि:श्चास्ती और चुप हो गये।

वासवदत्ता : तो तुम क्या सोचती हो?

पद्धाति : सोचती हूँ कि जब-जब उन्हें आर्य वासवदत्ता के गुणों की याद आती है तो मेरे सामने वह किसी तरह अपनी आँखों में आये आंसुओं को छिपाने का प्रयत्न करते हैं।

1. आक्रेले : radio NPP script, P-1
The only possible way to analyse a dialogue of radio Hindi NPPs adequately is to act it, or, failing that, to read it aloud; if this is quite impossible one should at least read it aloud in imagination. There may be magnificent pieces of prose or poetry which are fine as compositions, but quite impossible as dramatic speech, such as the plays of few NPPs; there may, on the other hand, be dramatic speeches of apparently poor literary quality which, when spoken aloud, show their merit for the practical purposes of the medium. Moreover, many broken speeches, hesitations, ambiguous expressions and animal noises take on an interesting significance on the media / radio acting. The person who wants to succeed in voice-acting should learn to laugh and cry before micro-phone at will, for one literal pronunciation of such conventional signs as Bohoo! or Ha, ha! can make a good dramatic dialogue sound wholly ridiculous and embarrassing.

The Theory of Rasa & NPPs

*Rasa* is the central theoretical concept which informs Sanskrit theatre, its plays and their performance. As the Natyasstra says, “nothing has meaning in the drama except through *rasa*. *Rasa* is the spectator’s experience of tasting” or “savoring” those specific emotional states which the characters in the play are portraying on the stage through words, actions, costume and make up, and psychological expression appropriate to those emotions. Sanskrit theatrical theory recognizes eight basic human emotions (*bhava*) that can be portrayed on stage and hence eight corresponding *rasa* experiences possible to the spectator.

Eliot Deutsch sets as his aim an investigation of what *rasa* is and whether rasa describes a universal or a purely Indian-bound aesthetic. *Rasa* does not lie in the art object (the performance) nor is it rooted in one’s personal responses to a play: being neither objective nor subjective, *rasa* is the process of aesthetic perception

1. वासवदत्ता: (स्वगत) यदि यह सच है तो वास्तव में मैं भाग्यशालिनी हूं।
itself. The ideal spectator is an active participant. In the rasa experience specific emotions in the performance are transmuted into generalized perceptions of these emotions. The ninth rasa, santa (peace), added in later commentaries on the Natyasastra, is charged with energy in drama and is not the same as mere emptiness.¹

Edwin Gerow places rasa in its hisorical context, tracing the meaning of rasa in its early application to the theatre through three stages down to the present. Originally rasa was a critical principle by which a drama and its performance could be evaluated. It was the central organizing principle for the theatrical act, shaping the disparate elements of performance toward the rasa-end. It was the principle that distinguished theatre from poetry, for theatre could not exist without rasa, while poetry could. After the decline of the living theatrical art, Philosophers began to elaborate on the validity and the nature of the rasa experience. In time rasa became an “imperialistic” concept, an aesthetic standard for all the arts. In fact, rasa can be defined as a unity, an immediate awareness, an affect and a whole. Gerow holds that it is not necessarily an Indian concept except in so far as these attributes are clearly recognized in Indian culture and less so in Western cultures. Examples of Western art exist which can be described in these terms and therefore can fit a rasa interpretation.²

Rasa is both a state of being of the spectator and a climactic state. Further, rasa is often loosely and incorrectly used in referring to a play or performance (“the rasa of a play”) when what is meant is the emotion of the play (bhava); a play cannot “have a rasa” (V. Raghavan). Neither can the actor experience rasa, for he hasn’t leisure to relish or savor emotions at the same time that he is portraying them on stage (P.J. Philips, Gerow; Raghavan disagrees). Not wishing to be too much sidetracked by other considerations, it is necessary to recognize that the rasa experience is “aesthetic joy or bliss”, it is a means of transmuting pain or unhappiness into pleasure (Gandhi)³. When one experiences rasa, he/she exhibits certain

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¹ Ibid, P-210
² ibid P.211
³ ibid, P.-211
observable physical reactions. Under the influence of the \textit{rasa} imperative, characters in Sanskrit plays are not portrayed as individuals (as they are in Western drama), but as universal types; it is not expected that they will change, but the spectator, perceiving them, is moved and is changed. (Deutsch, Raghavan).

\textbf{Abhinaya (Acting)}

The term \textit{Abhinaya}\footnote{1} means that which carries the meaning of the play to the spectator. It implies not merely “acting” as we understand it today, but also the external assistance that an actor might get for establishing his character from costumes, makeup, and stage properties. Thus when we use the English term “acting” for \textit{abhinaya}, we should understand this broader meaning. The four dimensions of “acting” (\textit{abhinaya}) are movement and gesture (\textit{angika}), speech, sound, and music (\textit{Vacika}), use of accessories (\textit{aharya}), and emotional expression (\textit{Sattvika}).\footnote{2}

(a) \textbf{Movement (\textit{angika abhinaya})}

This dimension of acting includes facial expression, hand gestures, and the entire movement pattern of the body, which was stylized. Indian theatre tradition developed a gesture language which assisted the actor in highlighting the nuances of his speech. He could use hand gestures (\textit{mudra}) as one uses the alphabet to make visual sentences that would interpret a given verse, evoke images and associations, and give deeper dimensions to significant passages. He could freeze into different poses (\textit{Karana}) to create relevant visual pictures or use different ways of walking (\textit{gati} and \textit{cari}) to establish his character and bring out his mental as well as physical state in a given situation. \textit{Angika Abhinaya} has got no use in producing/presenting NPPs except the distance/movement to be maintained from the microphone.

(b) \textbf{Sound (\textit{Vacika abhinaya})}

This dimension covers not only speech, but the entire sound pattern of the

\footnote{1} ‘Abhi’, literally, means toward the root; ‘ni’ means to lead, thus, ‘abhinaya’ is that which leads toward. As a technical term in dramaturgy it covers everything that an actor does and uses on the stage in order to convey the meaning of the play to the spectators and evoke a joyful consciousness (\textit{rasa}) in them. It includes acting, makeup, costumes, and decor.

\footnote{2} ibid. P-116
production, including music. A Sanskrit play uses prose as well as verse. Meters are carefully chosen to suit the mood of the movement. Some of these meters can be set to music. Those which cannot be sung are suitable for chanting or reciting. The use of several dialects (Prakrits) in the play also adds to the variety of the sound pattern as a whole. Prose sections, which have their own rhythm, have to be sensitively blended with the rhythm of the verse. The problems of transition from prose to verse, and vice-versa, in relation to the movement pattern require special care in performance.¹ Vacika Abhinaya or voice acting is an inevitable part or sine qua non or NPPs.

(c) Accessories (aharya abhinaya)

While the actor had to rely mainly on his own body to project the meaning of the play and evoke rasa in the audience, he could also utilize external objects - costumes, makeup, and stage properties - to establish his character.² This type of Abhinaya has no place in producing radio plays or NPPs.

In the Natyasastra, certain colors are associated with different rasa. This color association is important for the design of costumes as well as the makeup of different characters - which may include the painting of their bodies. One has to use one’s own discretion in following this convention because the names of different colors and associations have changed in the course of time. Take, for example, the color called syama which is associated with the rasa of love. Today, we do not know exactly what color Syama refers to.³

(d) Emotional expression (Sattvika abhinaya)

This dimension of acting refers to expression of the emotional state of the character and is directly related to the process of evoking rasa. The three dimensions of acting described earlier are motivated and governed by it. At its climax it is physically expressed through tears, trembling, or other visible demonstrations of

¹ ibid. P.-117
² ibid, P.-118.
³ ibid, P.-118.
emotion. This type of acting depends on the actor's understanding of the play, the depth of his perception, and sensitive awareness, if not experience, of the emotional complexities inherent in human life.

A modern actor may not be in total agreement with the basic philosophy of an ancient play and may find it difficult to identify himself with the character he is playing. He should be assured that modern spectators also share this difficulty. In order to fulfil his responsibility of interpreting the ancient character to his audience, he must first learn to appreciate the ethos of the society in which the character lived.

All human beings, irrespective of time and space, are capable of feeling certain basic emotions. These basic emotions or urges, which are of a permanent nature, are called permanent emotions (Sthayibhava). The Natyasatra recognizes only eight of them. They are the human capacities to love (rati), to feel enthusiastic about meeting a challenge (utsaha), to feel a sense of wonder (Vismaya), to be able to laugh (hasa), to feel disgust (bibhatsa), anger (krodha), sorrow (soka), and fear (bhaya). To this list of basic emotions later dramaturgists have added equanimity (samala), affection (mamata), devotion (bhagavadra), and others.1

Some of these urges are pleasant in themselves while others can be very painful. Luckily, they lie dormant until they are aroused by a suitable stimulus. In real life most events are capable of arousing them indiscriminately, leading to chaotic and painful experiences. A rasa-oriented play, on the other hand, carefully predetermined which of these basic emotions are to be aroused, when they are to be aroused, and how they are to be aroused. In order to ensure the evocation of joyful consciousness (rasa) in the audience, it takes into account the fact that each of these basic emotions is capable of being transformed into its respective rasa when it is universalized (Sadharani Karana). In this process, a dormant basic emotion of a hero is brought to the conscious level in an encounter with a suitable stimulus (Vibhava). That dimension of the stimulus which is the basic cause of arousing the permanent

1. ibid P-120
emotion is called *alambanavibhava*. In a love story the heroine would be the causative stimulus, because it is only after meeting her that the hero begins to feel conscious of his erotic emotion which until then had been dormant.¹

The audience should be able to identify with the experience of the hero throughout the play. It is through the medium of the hero that the audience can experience *rasa*. Therefore, in the context of the evocation of *rasa* the hero is considered to be the main support or the refuge of the *rasa* (*asraya*).²

The playwright provides a suitable situation which the actors can and must take advantage of. The total impact of their acting in this context is known as *anubhava*. During the course of dramatic action, the characters go through various transitory emotions known as *Samcaribhava*. There are thirty three of them, and it is important that the actor be able to identify and portray these transitory emotions. The analysis of the character in terms of the transitory emotions, in the context of the sublinks (*Sandhyanga*) of the play, helps the actor to determine how he should act at a given moment.³

A play may evoke several *rasa* but only one of them is permitted to become dominant (*pradhana rasa*). The playwright sees to it that other *rasa* are subordinated to it. These subordinate *rasa*, known as *gauna rasa*, support and strengthen the dominant *rasa*. All the characters in a *rasa*-oriented plays are the causative factors of a dominant *rasa* or of some subordinate *rasa*. This has a practical significance for the actor: it helps him to find the key to the character he is to play.⁴

Within the *rasa* structure of particular play, each character plays a predetermined role which must eventually enhance the evocation of the dominant *rasa*. Though a degree of structuring is present in any play, a *rasa*-oriented play differs from a conflict-oriented play insofar as it is built upon a basic and firm

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1. ibid P.-121
2. *Asraya*, literally, means giving protection. As a technical term in dramaturgy it refers to the hero of a play without whose support a dormant basic urge of a spectator cannot surface to a conscious level and eventually transform itself into the joyful consciousness of its respective *rasa*.
3. ibid. P.-121
4. ibid P.-121
structure of a dominant *rasa* supported by various subordinate *rasas*. The very choice of these subordinate *rasas* is determined by the need to evoke the dominant *rasa*, and the characters who evoke the subordinate *rasa* are juxtaposed in a manner that will enhance the evocation of the dominant *rasa*. This kind of structuring helps an actor to know his place in relation to the main character and all the other characters. His awareness in turn strengthens his ability to remain within his own character throughout the play.¹ This explains why the minor roles in the NPP स्त्रृणवासवदत्त came through "surprisingly strong" as compared to the major roles. During the course of the play, even painful emotions are sublimated and transformed into joyful consciousness with the flavor of their respective *rasa* through the process of universalization (*Sadharanikarana*). An artist can create a beautiful picture in the minds of the audiences out of disgusting raw material like a rotting body dumped on a garbage heap.²

The text of the play indicates the degree and the type of stylization suitable for its acting and dramatic production. The *Natyasastra* describes two basic theatrical styles (*dharmin*), four basic theatrical tendencies (*Vrtt*), and four kinds of regional usages (*Pravrtti*) which influence the entire production. The theatrical styles indicate the degree of stylization, the dramatic tendencies, and the type of stylization that a given production should have. The *Natyasastra* also mentions certain general categories such as the delicate and vigorous styles. None of these styles of acting and production are "nauralistic" or "realistic" in the sense understood in modern theatre, although all styles have some reference to reality. They differ from each other in the degree and type of abstraction.³

The two types of dramatic styles are realistic (*Lokadharmin*) and conventional (*Natyadharmin*). The latter is more abstract than the former. The folk theatre may have been almost exclusively realistic. In the sophisticated theatre, with its insistence on refinement, the conventionalized became predominant. That does not mean that

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1. ibid. P-122
2. ibid, P.-122
3. ibid, P.-122
realism was totally absent from the refined genres. While the plays of Kalidasa and Bhasa were on the whole conventional, some scenes from their plays could be performed in the more realistic style.\(^1\)

The four theatrical tendencies are called Kaisiki, arabhati, bharati and Satvati. The Kaisiki is suitable for expressing delicate emotions, especially in the lyrical plays (with love as the dominant rasa) where there are a large number of women characters. It encourages tender emotions expressed through graceful dance like movement patterns and music. Arabhati, on the other hand, is suitable for spectacular plays evoking vigorous emotions like heroism, anger and so on. In such plays women play a very insignificant role, if any, and the hero exhibits excessive self-confidence bordering on arrogance (Dhirodatta). Bharati implies overwhelming emphasis on the spoken word and is suitable for plays where the author relies mainly on his literary skill for sharing his experience with the audience. Its appeal may be more intellectual than emotional. Implications of Satvati are not clear. Perhaps it was related to psychological plays where the expression of emotions was of vital importance.\(^2\)

These basic tendencies could be further interpreted according to four main kinds of regional usages (Pravrtti). The same character may use a different gesture pattern, wear a different costume and makeup according to different regional tastes, and yet evoke the same rasa. A modern director/producer who can understand and appreciate this aspect of the ancient production style will find it easier to resolve many practical problems that crop up from time to time in presenting a play to an audience with a different cultural background.

In modern times, there is a language barrier which needs to be overcome in the production of a Sanskrit play. Medieval India tried to solve this problem by letting a character like a jester (Vidusaka) repeat in the vernacular, and comment on, the Sanskrit dialogue of other characters. This was the continuation of a tradition

\(^1\) ibid., P.-123
\(^2\) ibid., P.-123
followed by the Sanskrit writers themselves. Perhaps, even in ancient India, a common man did not speak or fully understand Sanskrit. This may be the reason why all the women characters, as well as the characters belonging to the lower social strata, spoke Prakrit, the language of the common man. Later traditional forms like Kutiyattam have, of course, replaced the Prakritis with their regional languages, but in doing so, the role of the jester has remained and is even enlarged. Inevitably this affects the delicate balance of the original play. If the purpose of presenting an ancient play is to share its original flavor with modern audience, one should try to avoid the danger of inadvertently adapting a distortion such as this.¹

We can overcome this problem today by presenting ancient plays in translation, and retaining as much of the original flavor as possible, as is being done generally in case of Hindi National Programme of plays b’cast through AIR particularly of this play स्वाम्भासवदत्त. However, adequate translations are not readily available even in modern Indian languages. A translator of the classics must be acquainted with the problems of dramaturgy as well as poetry. In some Indian language, it is possible to use the same meters in which ancient verses were written without distorting the nature of the modern language. In other languages this is not possible. Some translators try to bypass this problem by resorting to free verse or by eliminating verse altogether. Such translations may be valid as far as the appreciation of the literary values of the play is concerned, but they cannot serve the purpose of the production which seeks to recapture the ancient style of performance. For this purpose, it is essential to retain the balance between the prose and the verse in the original even in case of Hindi NPPs.

स्वाम्भासवदत्त is the second play of a two-play series written by Bhasa about the legendary Udayana, king of Vasta in ancient India. The first play, called The Vow of Yugandharayana (Pratijnayugandharayana), is about the prime minister of Vatsa. These plays dramatize the struggle for power between the ancient Indian kingdom of Vasta and its neighboring rivals. The dominant rasa of the two plays

¹. ibid. P-124
taken together is heroic, but that of the second is lyrical. When producing the second of the two plays, one has to take into account the predominance of the heroic rasa in spite of its lyrical overtones in the NPP स्वप्नवासकदत्त. Though heroism in battle was the dominant rasa of the story as a whole, in स्वप्नवासकदत्त it manifested itself as the heroism of sacrifice and duty.

स्वप्नवासकदत्त belongs to one of the most complex genres developed by the ancient Indian theatre, known as nataka. In it, we find all the dramatic tendencies (Vṛtti), in different degrees, integrated to form a complex whole.1 Udayana, the hero of this play, is a noble character with artistic temperament (dhīra lalita nayaka). Although he is the main support (asraya) of heroism in the story as a whole, in स्वप्नवासकदत्त he is the support of the love in separation (Vipralambha srnigara).2

Vasavadatta is the cause of the arousal (alambanavibhava) of romantic love (Kama srnigara). During the physical separation from her husband, emotionally she comes closer to him. While she is the heroine separated from her lover (Prositabhartrka nayika), she becomes completely assured of her husband’s love (svadhinapati nayika) in spite of his second marriage during the play.3

Padmavati is the cause (alambanavibhava) of bringing in the element of the love of convenience (artha srnigara). She was given a glittering costume heavily ornamented with gold which spoke of her wealth and position. However, temperamentally she is sweet, patient, and devoid of jealousy (dhīra nayika).4

Costumes and dresses in NPPs

Being NPPan audio play, their is no place for costumes and dresses essential for the characters as they are not seen while performing their roles like that of stage plays peformed on stage. They are only to create mental image in the minds

1. ibid. P. 128
2. ibid. P.-129
3. ibid. P.-130
4. ibid. P.-130
of the audience. The narrator makes it clear by narrating required costumes and dresses, if becomes necessary, for depiction to be made considering environment and time of the theme of the play to make realised the contexts.

The stage manager, the Sutradhara, or the one who holds the strings of the play and has been responsible for the training of the actors and direction of the play, introduces the audience to the ethos of the play through appropriately chosen verses, which he chants. The verses he chose were not a part of the written text of the play, but were chosen for the production of The Vision of Vasavadatta to establish a mood of calm conviction, noble melancholy, and solemn resolve.¹

Each Sanskrit drama represents an aggregate of model situation. What is this concept of model situations? I should like to repeat an argument regarding the need to understand Sanskrit drama properly, which though common place, bears repetition at this point. That one man can no longer ignore another man is the argument often repeated by the great and the insignificant. "Not to ignore" implies an active attitude of trying to know one's fellow man in happiness and in misery, in victory and in failure, in sum, in basic or model existential situations.

One of the definitions of the art of theater to be found in the Natyasastra says that the art of theatre is no more and no less than the nature of the world with its happiness and despair represented through acting.² This alone is enough to prove my point that in the form of a Sanskrit drama we have an aggregate of these model situations which, when lived through by our fellow man, show him to us in his bare humanness.

Sanskrit drama is an aggregate of model situations is considered in chapter 21 of the Natyasastra. The term used in this connection is itivṛtta. Suggesting an interpretation of this word on the same lines with the well-known interpretation of

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1. Ibid. P.-135

Yo Yam Svabhavo Loksya Sukhadukhasamanvitah |
So Ngabhinayopeto natyam ity abhidhiyate ||
the word *itihasa* (history), I would render it in English as meaning “so it happened”. Here it will not so much denote any particular event of the past as the essence of each happening - its inner structure or sequence.

The elaborate structure of the plot (which is the term I shall use for *itivṛtta*) is built of two categories of elements. The first category is an idea of pure action, called *Karya*, It constitutes the basis of a plot and it is divided into five phases (*avastha*). First comes the beginning (*arambha*) phase with its most important feature the desire to act (*autsukya*). Next comes the effort (*Yatna*) phase and, as its very name indicates, it is characterized by a concrete effort undertaken as a result of the desire to act. The third phase is called the phase of hope (*Praptyasa*). It is here that, as the result of earlier effort, a hope of attainment of fruit is born. The final, fifth phase of fruition (*Phalagama*) is divided from that hope by the fourth phase of frustration (*Niyatapti*). Concluding the description of the phase-scheme of action, the *Natyasastra* emphasizes that it is a universal concept applicable to every action. Certainly there can be no action born of desire and aiming at its fulfillment which does not pass through these phases. The universality of this concept can be acknowledged, although to a Westerner its optimism might be trifle presumptuous.

The idea elaborated above constitutes the backbone of the plot, the flesh of which - to continue this comparison - is the fivefold nature of the subject matter (*arthapraṇakrti*). The phase scheme describes action in its duration; the nature of the subject matter scheme describes its texture or “thickness”. The most important element of the latter scheme is called the germ (*bijā*). It is the germinal, main matter of the plot. At the beginning it is as small as a seed, and grows or thickens to

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*Sarvasyaiva hi Karyasya Prarabdhasya Phalarthibhih |
elas to anukramenaiva Pancavastha bhavanti hi ||*
fruition while an action progresses. This is the most important aspect of the five-fold nature of the subject matter. The remaining four only describe it more minutely. For example, a drop (bindu), the second aspect of the nature of the subject matter, stands for the continuity of action or for its uninterrupted flow. The next two categories described in the Natyasastra are external to the germ in as much as they do not belong to it, but only help in its progression and development from the outside. The first is the subsidiary plot (Pataka) and the second is an episode (Prakari) or, perhaps better, a chain of episodes which may be inserted whenever necessary. The important stipulation of the Natyasastra regarding the subsidiary plot is that it can not last beyond the fourth phase of action. Finally, there comes the last aspect of the nature of the subject matter with which we have already become familiar in its capacity of fivefold-phased action. Action (Karya) as an element of the nature of the subject matter is not expressed in the form of the five phases. To the contrary, it is rather the continuous spirit of enterprise which is stressed here, an urge necessary to complete an action. Thus, while vertical division of the plot is supplied by the phase-scheme, its horizontal division, or rather its texture, is characterized by the fivefold nature of the subject matter.¹

Finally, the phase-scheme projected onto the entire manifold nature of the subject matter gives, in effect, a new category of five spans (Sandhi) of plot. The first span, characterized by the variety of elements, witnesses the origin of germinal subject matter and is called a forehead span (mukhasandhi). The second, a head span (Pratimukhasandhi), consists of the forceful manifestation of a germinal subject matter with the reservation that it is sometimes visible and sometimes out of sight. The third span is called a womb span (garbhasandhi), its characteristic feature is partial, or rather transitory, attainment of the fruit of action and the repeated search for it. The reflection span (Vimarsasandhi) follows. There is temptation, anger, and disaster inherent in it. In the concluding accomplishment span (nirvahana sandhi), all the elements of action are brought together. The emotional integration inherent in a state of fulfilled desires duly ensues and the action ends.²

¹ Byrski: Ancient Indian Theatre, P. 133.
² ibid. P-135
It seems that the *Natyasastra* understands what it calls action (*Karya*) as an expression of the integrating aspect of desire. Dramatic action as well as every action indeed, according to this treatise, proceeds from multiplicity (*nana* of the forehead span) to unity (*Samanayana* of the accomplishment Span). Thus the integration of the multiple is its main feature.¹

**Language & Style**

Language is the medium of expression and the dialogues of NPPs like other plays are composed through it. The *Bharatendu* era is the first step of development of the Hindi language and the *Dwivedi* era is the second one. After these two eras the *Chhayavad* also played an important role. The *Chhayavad* era introduced romantic changes not only in the language of poetry, but also introduced considerable changes in the language of stories, novels and dramas.

The development of Hindi language is, no doubt, an evolutionary process and like any language in the country or the world, many changes have been brought in this process from time to time till it reaches the present stage. It is true for Hindi language and literature that certain *Vad* or *Dhara* captured or dominated the field for some time and was replaced by others in other time. But the history of *radio* and *radio* Hindi NPPs was different, and with certain pre-determined objectives, they are being broadcast since 1960s to entertain, inform and the educate the common mass of the country. In its course since inception, many plays of the Bharatendu era, the *Dwivedi* era and the *Chhayavad* playwrights have been broadcast in the national channel of *AIR* including the realistic Hindi plays in terms of NPPs adapted with little modifications to suit the *radio* play format. The history of broadcasting NPPs in India clearly shows that some of the great works and plays like the playwrights Bharatendujee, Dwivedijee, Mathurjee, Laxminarayan Misrajee and many others have been broadcast to entertain audiences and to provide them with different taste and make them acquainted with their great works and the process

¹. *Sanskrit Drama in Performance*, edited Rachel Van M. Baumer and James R. Brandon, First Indian ed. (1993), P-145
of development. For instance, Joy Shankar Prasadjee’s play ध्रुवस्वामिनी was adapted for broadcasting through AIR, Delhi and relayed by other regional stations within the country in chunk of National Programme of Plays. Prasadjee was the ideal for language and subject-matter of dramas. He used the Sanskrit mixed Hindi in his works. In fact, there is a direct connection between the subject-matter and the language of a drama. The creative aspect of literature compels the dramatist to select particular plot for the drama and the plot gives shape to the language. The language has its own word, which depends on the subject-matter and narration. When a language becomes well-defined, it is found to be away from the language in use or oral language. Under such circumstances a drama should be written in a literary language and it is natural to take the help of historical subject-matters.

Sajib Bhasha (Living Language)

Sajib Bhasha or the liveliness of language is the life force of literature. Liveliness comes to literature when the language used is easily understandable and the readers / audiences do not find any difficulty in understanding and when the language is favourable to the environment.

The language used in the NPPs is quite understandable to the audience. Although the NPPs are related to different themes and subject-matter, yet considering the influence of regional language and interest of the listeners, stress is also given on the Kathya of the plays. Many of the plays are developed through the spoken language also. Probably due to this fact, the language becomes a living one.

This liveliness in language is evident more in the NPP “नोस्टेलजिया”, a Hindi radio play adapted from original Hindi story “नोस्टेलजिया” written by Nirmal Agrawal. The play was b’cast on 23rd September, 1993. The play began with dialogues spoken by a car driver. Thus:

**Dialogue:**

बादशाहो कित्येखजा ए? इनी बारिश चिच बगैर रेकोट बगैर छतरिय आओ बैठो टेस्सी में। चलो लै चलिए।

मनीष: नहीं सस्तरीजी! मुझे पास ही जाना है।
दोहर : (ठहाका मारते हुए) लगाता है कुछ ज्यादा ही पी गए आज।

मनीष : (चौख कर) नहीं, मैं शाराब नहीं पीता। और न कभी पियूंगा। मुझे सामने ही जाना है।

दोहर : ठीक है, ठीक है - गुरुसा क्यों करदे हो? सत्स्री अकाल।

As emotion was given prominence in the NPP देहान्त्र, the language became naturally different one.

शरीम्या : तुम हे मेरे दूध की सौगान्ध है, पुरु ! सच कहो, इतने लोगों के होते तुम्ही ने यह त्याग क्यों किया?

पुरु : कोई तैयार नही था, माँ ! प्रजाजन... अनुचर.... मंगे। यहां तक कि सब भाई, युद्ध... अनु... मैं ही बचा था। पिताजी की बेडना मुझसे देखी नहीं गयी।

शरीम्या : ओह पुरु ! मेरे बेटे... हमारे सुख के लिए।

पुरु : नही मां ! अपनी ऋण मुक्त के लिए।

Patranukul Bhasha (Language suitable to characters)

Almost all the characters of NPPs speak language appropriate and suitable to them. The expressions in these plays are also suitable to their respective characters as well as to the themes. It was necessary for the success of the plays. The characters which are historical and ‘Pauranic’, the ideals are in conformity to the theme and the language becomes very meaningful. In the dialogues of द्वैपायन and देवनंद्र(who is also known as Bhisma) in the NPP अनार्यान्तर, this quality is remarkable:

देवनंद्र : ऐसा नही है द्वैपायन ! तुम्हें सिर्फ शाखों और माता के आदेश का पालन करता है।

द्वैपायन : शाखों का आदेश ! (व्यंग्य से) और वह भी अनार्य द्वैपायन के लिए ! वाह ! सचमुच अद्वैत है आप, देवनंद्रजी ! (हंसता है)

देवनंद्र : हंसो मत कृष्ण !
In the NPP also, the expressions are quite suitable to the characters. When ललिता said to विष्णु to whom she was married to:

ललिता : (दूर से) जब तू तुझे मुझे शादी की तब तू ठीक-ठाक था क्या? तुम सुझे बर्बाद किया... बच्चा पैदा किया ..... अब अनजान क्यूं बनता है रे? बता, इन दोनों बच्चों को लेकर कहां जाँच कर रही मैं? (बच्चों के रोने की आवाज अन्दर में है)

विष्णु : (ललिता से दूर) जहां जाना चाहती है जा। क्यूं आई है यहाँ? किसी को नहीं खबर था मैं अपने पास, न हुआ न तेरे इन बच्चों को....

**Drishtyanukul Bhasha (Language suitable to the scene)**

It is very important for all *radio* plays or NPPs that its language should be made suitable for each scene. Because without a scene such a play is not possible. Therefore, the playwrights should add all the qualities in their plays by using a language suitable to the scenes.

कमला : आप प्रभु की लीला से परिचित हैं।

चित्रगुप्त : इस लीला का रहस्य तो बताइए प्रभु!

विष्णु : (खाली हुए) अभी यह रहस्य, रहस्य ही रहने दो चित्रगुप्त ! हमें अमरापुरी में अदितिपुत्र और शाची से मिलना है। इस जीर्ण काया को अधिक समय लगेगा। आप....

चित्रगुप्त : मैं भी चलता हूँ प्रभु, प्रणाम....

(दूसरों परिचित संगीत)

The scene in a *radio* play or NPP is changed normally by a change-over music which is suitably inducted by the producer at the final stage i.e. mixing. This music is generally continued till the next scene begins and gradually becomes fade out;

1. अनागरिकान्त : *radio* NPP script, P-6
2. प्रभु : *radio* NPP script, P-17
3. कालग्रास : *radio* NPP script, P-12
then the dialogues in the next scene becomes prominent to the listeners. Thus, the next scene begins:

अनुचर: महाराज इंद्र की जय हो!

इंद्र: क्या है द्वारपाल?

अनुचर: महाराज, एक किशोरी आपसे मिलना चाहती है।

इंद्र: किसलिए?

अनुचर: वह बहुत दुःखी है।

इंद्र: तो कहना है कि वह कलियुग के नये इंद्र से मिले। हम स्वयं ही दुःख में हैं। हम क्या किसी का दुःख मिठायेंगे?

अनुचर: आपकी आज्ञा के अनुसार मैं आर्ग़ुलक के प्रवेश को रोका था, परंतु किशोरी का आग्रह है कि वो आपके पास ही न्याय प्राप्त करें।

इंद्र: कोई विशेष कारण?

अनुचर: कलिकाल के प्रारंभ होने से किशोरी भयभीत है। वह मानती है कि आज ही उसको न्याय मिल सकती है। आपके न्याय में उसे श्रद्धा है।

Language suitable to circumstances

In the NPP *Anaryavarta*, the present political, social and economic problems get their expression. The playwright, *Dalpat Chauhan* used language suitable to the situations in the way in which he depicted the problems in accordance with the situations:

चम्प: अजनाम सच कहते हैं। यी भी, हम सभी लोग दुःख हो चुके हैं है भूपायन। तद्न तद्न के कर लगाकर शासक हमें लूट दे रहे हैं। श्रेष्ठ महर्षियाँ, बहुधा किश्म की हमारी मनुष्य की शांति, राहद, फल-फलाद, धन-धन्य सभी कुछ इनके गुड़सवार लूट ले जाते हैं और हमारे पास बचता है केवल...।

तक्ष: यह काला-काला जमुना का जल... इसे पिओ या इसी में दब मरो।

1. कल्पप्रस्तः : radio NPP script, P-12
Considering the duties, the rights and relationship with the subjects of the king, the playwright wanted to link the character of देवनारत्र with the present time as a representative of the people:

देवनारत्र: (कठोर होकर) व्यक्तिके मैं भीष्म हूं। भ्रमचर्य का पालन करने के लिए प्रतिबद्ध हूं।

द्वैपान: यह सरासर मिथ्या है। कारण यह है कि यदि अम्भा-अम्बालिका के साथ भीष्म नियोग-पदन्ति से पुजा को प्राप्ति करते हैं तो (धीरे से) शीतल गृहयुद्ध होगा और प्रेक्षक होंगे देवनारत्र...

(हंसता है)

देवनारत्र: चुप हो जा, वही...

द्वैपान: मैं चुप नहीं खुदा, देवनारत्र ! आज आपको मेरी आवश्यकता है। बनदी अवस्था हूं, लेकिन आपका संगीत हूं। आप अपनी वंशावलि अपनी छाया में ही पालना चाहते हैं न।

देवनारत्र: अब तो हद हो गयी, द्वैपान?

द्वैपान: हद तो बहुत पहले ही पूरी हो चुकी है। राजमाता सत्यवती, पतिविहीना अंबिका, अंबालिका सब आपके संकेत पर चलनेवाली मोहरें हैं और मैं भी उनमें से एक हूं। मुझे अनायावर्त की अभिलाषा है। और आपको चिंता है इस साधनक के उत्तराधिकारी की।

In the same way, the playwright of NPP आक्रोश presented the pitiable economic condition of modern India through the speeches of जेतुकी.

जेतुकी: आइदेव, मेरी जो हालत है, मैं ही जानती हूं। बीमार मर्द विस्तार पर पड़ा है। जजर छप्पर से पानी चूकर सभी लोगों को पानी-पानी कर आलता है। मैंने कोई शोक से...

आइदेव: अरे, जो सब मुझे नहीं सुनाना। गांव में इतने बूढ़े लोग हैं, समाज है। इन सबको अंगूठा दिखाने के लिए सेव करेंगा इतना बड़ा कैसे हो गया ? अब पाओ मजा !

1. आन्याज्ञात: radio NPP script, P-2
2. आन्याज्ञात: radio NPP script, P-8
3. आक्रोश: radio NPP script, P-8
Philosophical Language

The most important features of the characters in NPPs are emotionalism, love of imagination and of dreaming. They laid more stress on intrinsic truth in connection with intellect. Their lives were full of internal qualities and spirit.

In the radio Hindi national play, both बानिक and लोना were full of emotions, but their emotions were suppressed ones, which were definitely below the level of Barnick’s ‘hopes’ and Lona’s ‘strength’. The philosophy which was incorporated in the language of this play for making the characters successful is quite remarkable:

बानिक : हमें बहुत से अघूरे काम करने हैं लोना। समाज को आगे बढ़ाना है - लेकिन बादा करें तुम मुझे अकेला छोड़कर नहीं जाओगी। क्योंकि अब मैं जान गया हूँ कि समाज के स्तम्भ हम नहीं, तुम औरतें हो - तुम ही समाज की बुनियाद हो - आघात किया हो।

लोना : बहनोई, जान अघूर है। समाज के स्तम्भ हम औरतें नहीं - सच्चाई की भावना और सत्तान्तर की भावना - वास्तव में ये दोनों समाज के स्तम्भ हैं।

Indian and Western Style

The dramatic language of the NPPs is quite colourful and unlike the static and bound by any particular style, the playwrights used words suitable to the dramatic sequence and was skilful enough to expose the variety of composition and style of sentences. One of such qualities becomes evident when the playwright of NPP, रसातल, a radio adaptation of Maxim Goerke’s Russian stage play, लोअर डेथ by Anjali Sarma, used Indian style to depict a thoughtful expressions:

लुका : बीमार होने पर ऐसा ही होता है... तुम मौत की आस लगाए रहती हो न ! बस, चेन से लेटी रहो... बिनियम, मौत सरे दुख दूर कर देती है... उसके आने के बाद आराम ही आराम है। वर्ना इस दुनिया में आदभुत को कहां आराम मिलता है?

आना : और यह भी दुनिया में भी दुख मुसीबतें है क्या?

1. समाज के स्तम्भ : radio NPP script, P-33
In the NPP अनायावर्त, such a colourful language blooms with folk ideals. The dialogues of दैविक and सत्यवती in the NPP give expression to political emotions. Their dialogues truly represented such colourfulness:

In the NPP अनायावर्त: radio NPP script, P-16
When the language and style become difficult, it is not easy only to understand but also to pick up some meaning. In such a case, the audience would be angry and would leave the radio switched off inspite of the well-writ. From this point, the NPP सतह के नीचे needs be mentioned.

The radio playwrights of NPPs also used the western style openly in the manner they used Indian style. Therefore, a mixture of the Indian and the Western style is evident in the dialogues of the Sutradhar and the Nati in the NPPs अनायावर्त and स्वर्णवासवदत्त respectively. For example, an instance is given below from the NPP अनायावर्त:

1. सूत्रधार : अरे इस अरण्य में इतना मधुर संगीत ! सुन रही हो न नदी!
2. नदी : हाँ सूत्रधारजी!
3. सूत्रधार : लगता है मृदुङ्ग की प्रतिभाविनियों से सारी पृथ्वी मंजमुख़ होकर झूमने लगी है। देखो, .... धीरे-धीरे इस अरण्य की खोज हो साधी - भील, असुरु, नाग, तत्काल निकलकर अपने मजबूत कदम उठाते हुए यमुना के किनारे वाणीहरु की ओर चले जा रहे हैं। लगता है, यहीं से हस्तिनागर जैसे विषाद रज्ज के तिरुस्त विश्राम का आरंभ होनेवाला है। चलिये, हम भी उस ओर चलों....

1. अनायावर्त : radio NPP script, P-9
2. सतह के नीचे : radio NPP script, P-3
3. अनायावर्त : radio NPP script, P-1
In this manner, the radio Hindi NPPs also took a new shape in the mixture of the Indian and the Western style.

**Emotional Language**

There is a happy mixture of intellect and heart in the ideas of most of the NPPs broadcast from time to time. Due to the primacy of the element of heart in the NPPs, emotionalism is in a higher degree in them. The subject-matter and the plot of the NPP, महानिष्क्रमण is also heart rendering that they have the capacity for huge reaction. The story begins with a severe dramatic sequence.

अनन्तः शाबाश! तुम मेरे राजा हो, रजाधिराज हो। तुम्हें छोड़ मैं नहीं रह सकती। मुझे छोड़ तुम नहीं रह सकते। मैं ही तुम और तुम ही मैं हूं। (सिंहसुरिय से पूरी तरह लिपट जाती है।) मेरे राजा! सिंहसुरिय महाराज! तुम्हारे लिए एक भूंट लाई हूं।

It is seen that like महानिष्क्रमण, many playwrights have used the clear and symbolic language. Along with it, the language becomes suitable to the Rup Sthiti and Parishthiti. Sometimes, the language of the NPPs becomes mostly symbolic and metaphonic in places. In short, some of the playwrights of NPPs have tried to give a new direction to the plays with mixed styles. Therefore, from the point of language, the NPPs are quite praise-worthy.

सूत्राधारः प्रेम दो प्रकार का होता है। अनुलोम और विलोम।

भजः याने?

सूत्राधारः एक आरोहण क्रम में रहता है अथवा नीचे से ऊपर की ओर जाता है। याने क्रम मात्रा में शुरु होकर बढ़ा हो जाता है। दूसरा आरोहण क्रम में ऊपर से नीचे की ओर जाता है। अथवा अर्धक मात्रा में शुरु होकर क्रम हो जाता है। ... उदाहरण बता दूँ। कभी अनार को देखा होगा न।

भजः देखा है।

सूत्राधारः वह पक्ता कैसे है?

भजः (जब बाबा ने दे कसकने के कारण मुझ बना देता है) आ...

1. महानिष्क्रमण: radio NPP script, P-9
Language of one-act plays

The playwrights of NPPs have extensively used living and clear language as is used generally in case of one-act plays. The style of language used by them has given a new shape to these audio-plays in a different way like that of one-act plays to be performed within a given time-slot. The sequences are properly maintained and scene-changes have been effected by giving proper indication to the listeners through the use of chosen and appropriate words.

राजत: याद रोगा दर! हम लोग अब जा रहे हैं। आ किशोर...

(दूसरांतर संगीत) ²

गोपीनाथ: तू क्यों रो रही है? देखना, एक न एक दिन वे जरूर लौटेंगे। जा सब के लिए चाय लेकर आ...

(दूसरांतर संगीत) ³

1. महानिकाय: radio NPP script, P-17
2. विश्वविद्यालय संगीत: radio NPP script, P-7
3. Ibid. P-15
The scene change in the NPP is generally followed by a change over music.

The playwrights are also found to be very critical of the evil customs of the society. For example,

सीता : ये पेचीदी बालें तुम्हारे समझ में नहीं आयेंगी अनाम ! शादी के बच्च लड़की का पिता अपने दामाद को बहुत सा सामान देता है। इसे हमारे समाज में 'दहेज' कहा जाता है।

चानर : दहेज क्यों देते हैं, बहू माँ?

सीता : (मोटी हंसी के साथ) बस ऐसे ही। इससे लड़की के पति का और ससुराल का सम्मान बढ़ता है।

Thus, the playwrights of NPPs have used the Indian as well as the Western style in their dramatic writings and presentation through the audio-medium observing almost like principles followed in case of one-act plays. They have used language suitable to dramatic sequence, and are quite skilful in using various words and phrases suitable to the situation. They are, no doubt, successful in the depiction of the psychology and emotion of their characters through simple and meaningful language.

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1. अनाम : radio NPP script, P-16