CHAPTER - 5
The Subject-matter of Radio NPPs

Introduction

NPPs are the national Hindi radio plays broadcast from AIR, Delhi. For every month such a play is broadcast to reach the unreached i.e. its target audiences or listeners living in the remote areas of the Union of India.

India at present, as we know, is still a developing country, and is passing through very critical stages of its development - political, economic, social and even technological. It has been facing multi-facet problems in connection of all the fields of its activities.

It is often referred to that the struggle for freedom of India was fought not only to demolish the British Rule in the native soil, but it was also to build an egalitarian society to secure life of quality to the people with right to equality, so that people can live life of dignity with peace and happiness. In the words of Pandit Nehru, “The ambition of the greatest man of our generation has been to wipe every tear from every eye. That may be beyond us, but as long as there are tears and sufferings, so long our work will not be over”.¹ This indicates that India has to achieve certain socio-economic goals. It has to secure to all citizens of India social, economic, political justice: liberty of thought, expression, belief, faith and worship; equality of status and opportunity, and to promote among them fraternity so as to secure the dignity of the individual and the unity and integrity of the nation.

But after the independence of the country, the things are found not so easy to be achieved. The problems are even multiplied and become more grave and even serious in certain areas. Apart from its traditional problems arising out of casteism, conflict of religious sentiments, gender differences, economic insecurity and unemployment, floods and earthquakes or other natural calamities, ideological

conflicts etc., the Union of India is now facing more grivous problems like extrimism, some kinds of prominent violences and so on. Not only this, some other kinds of specific violences have become visible these days like institutionalized violence, gang violence, cultural and structural violences etc. creating further problems to be tackled with. Structural violence is a term commonly ascribed to Johan Galtung, which he introduced in the article “Violence, Peace and Peace Research” in 1969. It refers to a form of violence where some social structure or social institution may harm people by preventing them from meeting their basic needs. Institutionalized elitism, ethnocentrism, classism, racism, sexism, adultism, nationalism, heterosexism, and ageism are some examples of structural violence as proposed by Galtung. According to him, rather than conveying a physical image, structural violence is an “avoidable impairment of fundamental human needs.” As it is avoidable, structural violence is a high cause of premature death and unnecessary disability. Since structural violence affects people differently in various social structure, it is very closely linked to social injustice. Structural violence and direct violence are said to be highly interdependent, including family violence, hate crimes, racial violence, terrorism, genocide, and war.¹

India’s problems as an emerging giant in the International field are enormous. Apart from the international problems faced by India in the grobal competitive market, it has its own internal problems like child labour, industrial disputes, economic instability in market conditions, price rise, besides separatist movements in different states which are growing grounds day-by-day.

Due to varied problems and institutional changes in social structure, the praywrights are encouraged to highlight upon these problems seeking solutions, and write their play; for they are the members of the society and sufferers a lot in their real life; and those problems and sufferings, their mental reactions have been made often the subject matters of Hindi national plays as well. Besides they are also influenced by important foreign writers in this field as regards their creativity

in the form of Hindi radio plays and some of them even undertook the endeavour to translate the monumental works created by these foreign writers. Many of such great works of the foreign writers are even adapted to suit the audio-medium contributing to the strength of NPPs since the time originating their b’cast from AIR, Delhi. We have enough examples of it. Most of the Shakespeare’s works, the English play-wright, Henrick Ibsen’s works, the Norwegian author and so on have already been adapted and translated broadcasting the play through AIR, not only in the form of NPPs, but also in regional languages of different states of India broadcasting at different times through regional AIR stations. This tradition in this art form of literature is not only common to Indian practice, but all over the world.

Thus, the subject-matters of Hindi radio NPPs are determined by these local, national and international problems, event, customs and usages, tradition and living standards and life styles of the people living in India and abroad. But it is true to a great extent that the very subject-matters of NPPs are greatly influenced by our own culture and tradition, thoughts and philosophies, pains and sufferings, customs and usages, socio-economic and political institutions, conflicts of any kinds made available in our own soil. What is to speak is that the problems all over the world are almost the same coined in different environments as because the human instincts are basically common to every human beings. In fact, there are little difference and some times no difference at all. Only difference is in time. Some are more advanced while others are lagging behind, for the time being, but they are influenced each other due to expanding of means of transport and communications and information technology.

**Contemporary environment and its Impact upon NPPs**

There has been of late, considerable discussion about the nature of Sanskrit theatre, its essential ethos, content, form, and technique. Scholars have generally agreed to discard the point of view exemplified by Keith,¹ who regarded Sanskrit drama primarily as literature, to be read rather than to be performed. A body of

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critical literature has emerged during the last two decades which has conclusively proved that *Sanskrit* drama was primarily theatre to be performed, not merely to be read. Through the pioneering efforts of V. Raghavan and others, primary textual material relating to aesthetic theories governing the creative efforts of the dramatists and the technical vocabulary used for this distinct form of theatre have come to light.¹

Moreover, there is no longer a need to establish the fact that the traditions of the *Sanskrit* theatre embodied a world view different and distinct from Greek or other Western drama, and that the fundamentals of its methods of selecting material, its organization and presentation in form and technique, were unique. Equally important is the recognition that the Indian arts developed within a framework in which they were mutually dependent and interconnected on the level of spirit, thought, content, form and technique.²

However, the tradition of performing *Sanskrit* plays as they were originally presented in ancient India is dead and we may well mourn its passing, for the superb dramas of one of the world’s richest cultures have been untimely committed to the reading shelf when their rightful place is on the stage. In the absence of a living model from which inspiration may be drawn, contemporary playwrights and directors are faced with the formidable task of arriving at a production style which has unique Indian characteristics but which is understandable to audiences familiar and unfamiliar with the Indian milieu.

We hold the theatre of ancient India in high esteem primarily because of a score or so of full-length poetic dramas whose texts have somehow survived the vicissitudes of time down to the present day. Among the most widely known are Kalidasa’s beautiful love story, *Sakuntala*, Sudraka’s boisterous *Little Clay Cart* (*Mricchakatika*), and Bhasa’s political romance, *The Vision of Vasavadatta* (*Svapnavasavadatta*). Somewhat less well known, but much admired are *Ratnavali*,

² *Visnudharmottara Purana*, 3.34.
a harem intrigue by Harsa, the epic-derived *The Latter Story of Rama* (the *Uttararamacharita*) by Bhavabhuti, and *The Minister's Seal* (The *Mudraraksasa*), a ruthless political play by Visakhadatta. Indeed, the drama has always been considered the most suitable mode for poetic expression in India, and the ancient dramas are regarded as the finest fruit of Sanskrit literature. In the West, it will soon be two hundred years since *Sakuntala*, in English translation, burst upon a startled European intellectual world. Goethe, as we know, admired this gentle, sophisticated drama from the East and was influenced by it when writing *Faust*.

The arduous task of playwriting was not undertaken as a mere poetic exercise by Kalidasa, Bhasa, Sudraka, and the other great playwrights. They intended their plays to be performed. And they were performed by professional theatre troupes patronized by royal courts and, very likely, in public theatre as well. When composing their dramas the authors knew, from practical experience, how they would be staged. They knew the musical system, acting style, and the physical theatre. They worked, in short, within a living performing tradition which infused and helped to shape every aspect of their dramatic creativity. The performing tradition possessed its own dynamic, had its own rules, and was the product of its own creators (the actors, musicians, dancers, and craftsmen of the theatre troupe). The traditions of performing could be stretched by a new play, but no play was conceived outside of them.

Inspired by the tradition and to create a new environment in the field of dramatic art, the playwrights have been adapting and translating the original Sanskrit plays of the great dramatists of and on and broadcasting them in Hindi in terms of NPPs from AIR, Delhi since independence. This was being done with the prime objective to revive our old tradition in the present day context to provide tastes and the rasas available in those plays to the audiences besides they are entertained. Among those great works by the Sanskrit playwrights adapted, translated and broadcast in the form of NPPs include Kalidasa’s *Sakuntalam, Meghdutam, Malavikagnimitram*; Bhasa’s *Svapnavasavadatta*; Sudraka’s *Mrichchakatikam*; Bhavabhuti’s *Malatimadhava* and so on. Not only this, these great works of the Sanskrit poets and dramatists have been broadcast by different regional AIR stations in their regional.
languages including AIR, Guwahati. For example, Shri Kulada Kr. Bhattacharyya's Assamese version of Mrichchakatikam, namely Matir Gadi broadcast from AIR, Guwahati in 13 (thirteen) episodes, adapted suitably for AIR broadcast. Similarly, an original Sanskrit play Svanavasavadatta of the great poet, Bhasa was broadcast on 24th March, 1994 in the All India National Programme of Plays broadcast from AIR, Delhi. The Hindi play adaptation of this play was done by Mohan Rakesh. This is a clear example of Sanskrit play broadcast in terms of NPPs which is also included in this study.

In all kinds of Indian literature, viz. drama, novel, poem, short-story etc. of Post independence period, a remarkable change can be noticed if we try to compare them with pre-independence Indian literature. It is mainly due to the change of environment prevailing in the post-independence period. This change can be marked in the fields of subject-matter, objective and style (crafts or technique). The Independence of the country is generally taken as dividing line for marking the tendencies of Indian literature. After the long waited independence, there have been many changes in thinking of the Indian people. Before independence, our modes of thinking were, to a great extent, highly coloured by the Western ways. There were hardly any independent reflection except interpretation of the ancient wisdom, that too from the point of view of the West. The dawn of independence brought with it the new light in which the Indians started visualising their past traditions independently through their own free eyes.

In spite of the political independence we are not yet fully integrated at all, whereas it is the most essential for national development. For national integration, the emotional integration among the people of different groups, religions, communities, castes, creeds, languages, states etc. is desirable. The playwrights and the national broadcasters have felt the necessity of national integration among the people of India, and try to create a favourable environment broadcasting Hindi radio national plays on different subject-matters arousing people's consciousness.
It is believed that the literature is the mirror of the society, amply stands true in the field of drama. Our society was greatly influenced by the Western culture and education and the influences are still continuing to exist in different areas of literature including drama. English was the medium of instructions. Even the students of colleges and universities had to study the dramas of Shakespeare as compulsory during the British rule in India. This is the reason that Shakespeare became well known to our Indian people. The western standards of living had also vastly influenced the general living conditions of the people and they were embracing western culture. This had inspired the people to study foreign literature, and after independence of the country, the tendency to know about world literature through the English language became more stronger due to wide spread of English education in this soil. Due to this and that reason, many playwrights had also written many radio plays being inspired by the western theories, translated a large number of plays into their respective regional languages including the national language, Hindi. They even adapted many important foreign dramas to make suitable for broadcasting through AIR. For example, the original Norwegian play *The Wild Duck* written by Henrik Ibsen was adapted and translated into Assamese by Shri Kulada Kr. Bhattacharyya under the little *Bana Hansa* and broadcast as serial play through AIR, Guwahati. Shri Kirti Kamal Bhuyan had a radio-adaptation of Shakespeare’s great work *Hamlet* in Assamese and was broadcast from the same station as serial play as many as of 11 (eleven) episodes of 30 minutes duration. Similarly, Shakespeare’s *Othello* was also adapted and broadcast as a serial play from AIR, Guwahati in the Assamese language. Such English or other great foreign dramas have also been adapted for radio broadcasting in Hindi from time to time to provide a different tastes to the listeners as NPPs from AIR, Delhi which are also being relayed by multi-channel AIR stations of both Hindi-speaking and Non-Hindi speaking zones including AIR, Guwahati. The original Norwegian play by Henrik Ibsen. *The Pillars of the Community*, the English translated version was also adapted and translated into Hindi to suit the radio play format in terms of NPP as *Samaj Ke Stambh* which was broadcast on 25.3.93, from AIR, Delhi, which is included for this study. Similarly, the original
Russian stage play लोकक डेथ by Maxim Gorki was adapted to the format of NPP as स्वातन्त्र्य and was broadcast on 23rd March, 2000 from AIR, Delhi.

No doubt, the impacts left behind in the minds of Indian people, the pains and sufferings caused to them by the British Colonial rules would never be forgotten and which has already created a history for Indians. At the same time, the international events affecting India and its interests particularly the World War-I, and II greatly influenced us even the modern playwrights giving horrible descriptions about different kinds of devastations, loss to life and property, use of deadly weapons, pains and sufferings of the innocents, sufferings of humanity as a whole, through their artistic creations like dramas and also of radio plays in Hindi NPPs or other languages of the states. During this time, Gandhi’s philosophy and its influence upon the people of India and Indian freedom movement was great and remarkable. All these influences also do create an environment for radio playwrights to write plays. One such important NPPs created in such an environment and based on Gandhian philosophy was broadcast on 28-2-97 from AIR, Delhi. The name this Hindi NPP was Jwalamukhi, the Hindi adapted version of original Marathi novel of the same name written by Shri Anantagopal Sewre and was broadcast in connection with the celebration of 50th year of Indian Independence.

India is a vast country with many spoken languages. Every region of India is characterised by its own peculiarities in their culture which is reflected in the literatures of those regions. After the independence, when the constraints of foreign dominance vanished, Indians became more independent in their thinking and feelings and so the regional identities become more crystallized.

Out of all other forms of literature, drama being the most effective and intimate to the people took different lines of developments in various regional languages. As such it becomes relevant to look into the lines of developments that the regional languages and the national language, Hindi took, as these languages have much in common. The Hindi NPP playwrights have attracted to focus on this aspect to bring into the national level through their creative works particularly the radio plays in
Hindi to bring the people closer to their mutual feelings and to make them aware of each other.

Not only the feeling of becoming oneness is the reason responsible for creation of dramatic works on the part of NPP playwrights, but there are other socio-economic and political reasons which inspire their writings.

After the achievement of freedom, the remnant inspiration also disappeared and economic problems become the main problem of social life.\(^1\) There arose a new hope in the mind of the common people of our country before independence that they would not worry for livelihood, clothing and houses, but instantly these hopes were nipped in the bud. Slow economic progress of the country, exploitation by the capitalists, tyranny, outrage, and injustice caused by the wealthy persons, brokers, usurer and treachery of the so-called politicians, corruptions, and black marketing of the traders have made the minds of Indian people doubtful for future. Impolitic conduct, blood-relation and corruption have gone so high in the society in post-independent India that the middle class and low class people have become helpless. Its overbearing influence in the Government offices as well as in private offices. It has deep rooted in the every layer of society and in every department of the Government. Money allotted for the re-organisation goes into the pockets of corrupted politicians, Government officials and so-called helpers of the leaders.\(^2\) The full benefits of community development and other planning are not enjoyed by common people due to corrupted officials. The national leadership have failed to improve the standard of living of public in changing the condition of society.

The contemporary playwrights are well acquainted with these problems prevailed in different parts of the country. They have been writing a large number of radio plays in their regional languages and broadcast from different AIR stations from time to time. Among the important regional radio plays have also been translated into Hindi and then broadcast as NPPs from AIR, Delhi to let the audiences

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2. Sarma, Dr. S.N.: *Assamia Sahitya Ka Samikshatmak Itibritta*, P. 426
know about the latest developmental trend and tradition of the regional dramatic art and culture with a message spirited in such works. While the playwrights of Assam and the North East and Punjab and Jammu and Kashmir have made terrorism as base of most their plays, the playwrights of the South India have made other socio-economic problems the base of their respective radio plays ultimately exposing the problems and developments of entire states in India attracting attention of the public as well as the Governments for solution of such issues.

Thus, not only the subject-matters of Hindi radio national plays are influenced by the contemporary environment in conflicting situations, their nature and styles, techniques, mode of creation of dialogues etc. are also influenced by the regional thinkings, varied problems, level of literacy, standard of living of the people, Government machineries and administration, work pattern of law enforcement agencies, technological development and advancement. In fact, they are more influenced by the regional problems, facts and happenings which are equally important to be highlighted from national point of view and people's awareness.

Mythological Plays

Mythology is an immortal invaluable a precious gold mine of Indian literature, philosophy and knowledge. Taking themes from the mythology, innumerable permanent store-houses have been built in literature. Not only in literature, but also in religion, life, society and culture in every sphere of life, the importance and effects of mythology are seen. Mythologies are the records of cultural, religious, philosophical development of our national life.¹ Its importance and effects are very deep in Indian life, because it is the outcome of feelings and knowledge (of collected wealth) of saints and scholars. It is the nectar of Indian culture. It has been described in Amarkosh that mythology is a forteller of happenings of past, present and future. The 'Matsya-Puran' tells us that the book which contains the descriptions of the past events is called Mythology.² Themes of mythology concern with past. Mythology

1. Tiwari, Dr. D.D.: Hindi Aur Assami ke Pauranik Natak, P. 38
2. Puratanasya Kalpasya Puranani Vidurvudah.
is the collection of ideal stories of different kinds of emperors, *Rishis-Munies* (saints), devils, human beings, gods and incarnates from vedic period to pre-historic period.

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

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

**Mythology and Dramas**

Mythologies are the skeletons of un-interesting stories. Once the mythology was the synonym of history, then there was very little difference between mythology and history; both of them are un-interesting, dry and lifeless. As it entered the boundary of literature its reference began to contain living and interesting themes. That is to say by containing the mythological themes in literature, its skeleton has been decorated with the flesh, blood and soul of imagination and thereby it becomes

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1. *Itihas Puranam Pancham Vedanam Vedam* - 7/1/1.
interesting, sweet and animate. Without changing the skeleton, the mythology expresses its latest form and meaning of fable inspired by its literary aim, objectives and environment. That is without any change, with the help of little imagination mythology is transformed in literature. Because literature has no right to change its main skeleton. Thus, the dramatists present the mythology pertaining to its non-contract, anomaly and irregular aspects or creating imagery reference and characters make the main story impressive and animate.

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

Novelty in Mythologies

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

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

National Hindi and Assamese mythological radio dramas can be classified into 4 (four) groups according to the source of stories:

(i) Plays based on the Ramayan;

(ii) Plays based on the Mahabharat;

(iii) Plays based on other mythologies; and

(iv) Plays based on modern sentiment of people.

It may be mentioned here that there was no such mythological radio play based on the Ramayan broadcast as NPP during the period: 1990-2000. However, अनायाभव्य was an NPP based on the Mahabharat broadcast on 27th August, 1992. Mythological NPPs coming under other categories may be included देहान्तर and कालाब्रस्त broadcast on 23rd April, 1992 and 27th January, 1994 respectively.

**Historical Plays**

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

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1. Dharmarthakama Mokshanamupadeshasamanwitam Purvabritt Kathayuktamitthasam Prachakshate.
Puran, itibritta, akhyayika, udaharan, dharmaśastra and arthashastra also fall into the category of history. So history is mainly the compilation of the events happened in the past. Here, we can find the events, cases and tendencies in an orderly manner of the past. It is not only the biography of the great man, but it deals also with the worldly things of the past in a chronological order. Generally, history implies only the political and cultural history of a nation, but there is no such things in this world which does not have any relation with history. According to Britanica, the world as a whole or its different parts has its own history. In this way, various scholars have tried to attribute a proper meaning to history. But it can be resolved that history is the chronological description of the events happened in the past of any country which have deep relation with the social, economical, political, cultural and religious life of the people lived at that time.

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

Pure history seems to be dry and lifeless. To do away with these dryness and lifelessness, a dramatist always seeks help of imagination to inject life into his play. A dramatist neither distorts the main historical event nor he narrates it as to be found in the history. In the history, the character remains as skeleton which gets life with the magical touch of a dramatist. So a historical plays is an aim while the history is means with which it can be performed. A writer takes the dates and events from the history and with the help of imagination he gives life to the skeleton. He can decorate his creation in any way he pleases, but he has no right to change the skeleton itself. History depicts only with the results of a certain events, but a dramatist continues the event and deals with the probabilities. Sudarshan clearly showed the difference of the line of actions of a historian and a dramatist. A historian feels us exactly what happened in what time. A dramatist tells us why the particular

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event happened. Historian pictured what happened in the day light while the dramatist brings to light the happenings in the night. Historian grabs the outcome and brings it to the reader. On the other hand, the dramatist tries to find out the psychological reason that might be behind an action. Historian speaks of the truth what he finds out and ignores the other facts. But the dramatist while producing available facts keeps a search for unearthed truth and tries to advance probable truth with rhythms and reasons. Hence in a historical play, the imagination fluctuates within a certain limit and it is always good if this limit is maintained throughout.

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

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

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

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

Classification

The Hindi and Assamese dramas in general and radio plays including NPPs can be divided into 4 (four) sub-divisions from the point of objective view. They are:

(i) Dramas with national consciousness,

(ii) Dramas conveying messages,
(iii) Dramas depicting culture, and
(iv) Historical dramas in true sense of the term.

Social Plays

All plays are generally social plays. ‘Social’ means related with social life. Society is not aloof from the common practices, usages and customs of the people even when they are related to some particular time or to some particular family. The background of the mythological and the historical plays are based on social facts; because the plays, known as mythological or historical, can never be differentiated fully from social plays. The term ‘social’ has been used in a very wide sense. But we have used it in the narrow sense here; and leaving the mythological and historical problems aside, we make the field for social plays a narrow one. In this context, Dr. Rama Sen Gupta in his work “Hindi Aur Bangla Natakon ka Tulanatmak Adhyayan.” says that the plays which deals with supernatural, historical, social and future occasions and human mind in such a way that they reflect the social problems, are social plays. From this point of view, plays, known as mythological or historical, may be called social plays. This is the collective form of human being. So, the individual life can not be abnegated in the social life. Here the term individual has been used in the general sense. The social life is formed with the hopes and fears, joys and happiness, and sorrows and sufferings of common people which are reflected in social plays. In mythological-historical plays, the characters are significantly particular person like sage Durbasha, King Harishchandra, King Ashok etc. While they are common ordinary people in social plays.

Today the term ‘social’ has been used in a new sense. With our increasing relationship with the West, our society widens its scope. Now, it includes political, economic, religions, moral, cultural and psychological aspects of life. All plays written on or based on any aspect of social life may be called social plays. The last two world-wars shattered the world in a way from which social life could never escape. As a result, the very foundation of social life has been topsyturvyed. The
society witnessed one unknown, but real and naked picture of life. The inevitable result of this was that we learn the different problems of man and the different problems arising out of the different processes and environment of living. The problem of the individual, of the families and of the society began to be more and more complicated. As a result of the two world-wars, the relationship of our country with other parts of the world began to increase. Along with other relationship, we began to learn about the works of the great literatures and thinkers. The dramas of great dramatists like Ibsen, Shaw, Garibaldi, Chekhov, O Nill etc. made us think about our traditional subjects and industrialisation a new. Our problem plays are only the imitation of the intellectual works of the western intellectuals. Although some problems are more or less depicted in these plays, yet there are material and idealistic differences between them and western plays as regards to the dramatisation of problems. It is not improper to mention here that the social, religious, economic and ethical problems of our society have been changed to individual and domestic ones under the changed circumstances. In reality, our problems are changed from corpulent to a minute one and from minute to more minute ones. The plot of social plays related to every problem of modern life like establishment in life, domestic complication, showiness, imbalanced conjugal love, sexual urge, degradation, suspicion, dis-satisfaction, social bindings, economic hazards, inferiority and superiority complexes, love-marriage and unsuccessful marriages, etc. It is important to note that all these problems are the problems of middle class families of towns only. Because our playwrights are not very much interested in the weal and woe or the life style of the rich and the poor. Reasons for these are not far to seek as the playwrights are from such middle class families. And as such, they are not so much in touch with the individual, domestic and social problems, needs and necessities, sorrows and sufferings of both the rich and the poor class than of their own. For these reasons, the plays in which the problems of the higher or the lower class people were going to be depicted, can never become purely problem plays as they could not reflect the life of these people due to lack of knowledge of the life style of these people. Although problems are there, yet these problems are not
depicted in an intellectual and logical manner and at the same time in a balanced style. So these plays side-tracked from their own class.

Today our traditional and idealist plays are replaced by the western realistic plays. The false promises of the leaders, exploitation, oppression, corruption, degradation, bribery, hopeless condition of the young generation, false tricks in the name of development of the country, fall in the economic position of the families, domestic and social indiscipline, awakening of woman, sexual insatiability and perversion under changed circumstances, lack of understanding between husband and wife, change in the ethical aspect and values of life, the materialistic conflict of the new generation etc. are the realities of the modern era. The individual, domestic and social life of an individual at present is inter-connected with these problems. It may be said that all ‘ism’s of various western writers are reflected in our plays. Many people are influenced by the psychological sex-theories. Under such changed circumstances, our traditional ideals got a great shock and our traditionalists are compelled to accept the new one.

Social plays are classified through several viewpoints. The division of plays into Comedy and Tragedy from the point of passion is a very old one. It is not proper to classify a play as tragedy only because of death, sorrow and trouble at the end of the play. In reality, it is necessary that plays are to be classified into tragedy and comedy only considering the total influence over the mind of the reader or the audience after its depiction. But it is not easy to classify all plays under this principle. From the point of the problems, plays may be classified into political, economic, religious, ethical, social etc. It is new to classify social plays into domestic and social ones considering the environment and limitation. But Hindi and Assamese plays based on purely domestic or social problems are very limited. Therefore, without going to analyse and classify the plays on this basis, we shall humbly try to classify them on the basis of the problems they deal with.

On this basis, the social plays in Hindi and Assamese may be classified into 4 (four) :
(1) Plays concerning problems of sex and married life;
(2) Plays concerning economic problems;
(3) Plays concerning social and domestic problems; and
(4) Plays concerning political problems.

Here it may be said that plays concerning problems of sex and married life again may be sub-divided into 3 (three) classes:
(i) Problems of incongruous marriage;
(ii) Problems of sexual perversion or licentiousness, and
(iii) Problems of unsuccessful marriage.

Various other kinds of plays

The tendency of literature changes with the changes in the tendency of the age. No tendency is permanent. The scientific inventions of the modern age and the achievements of the day-to-day life have a great and wide-spread impact on our life and literature. Many new inventions have been made in the field of drama by way of experiment. In a sense, the modern age may be called the age of experiments in the field of drama. After World war-II, many new forms and style have emerged in this field in the literatures of different countries of the world. These plays, based on experiments, have little similarity with the Indian tradition of drama. Even then Indian dramatists have started writing plays by imitating these experimental plays of the West. Ibsen, Shaw and the Absurd playwrights have ample influence on the modern playwrights of India though these new trends have some link in some form or the other with the Sanskrit plays of the old tradition and folk dramas. In fact, the Indian traditional drama also has a variety of forms as described, by Dhananjaya in Dashrupaka such as, Natakam, Prakarana, Bhana, Prahasana, Dim, Byayoga, Samabakara, Bithi, Anka and Ehamriga.¹

¹ Natakam Prakaranam Bhanah Prahasanam Dimh Vyayogasamabakarou Vithyangehamrigaiti.
One can trace out the sources of various kinds of plays, such as Satire Plays, Folk traditional plays, Symbolic plays, Lyrical plays, Absurd plays, Propaganda plays, Children plays etc. of the modern age in the traditional plays of ancient India. The main source of the absurd drama can be traced from the Western drama. Though there is some similarity between the Absurd play and the one-act play of Bhan, whose characters talk to imaginary person by their bodily movement. The development, to be found in the modern Indian drama with regard to the theme and the craft is, undoubtedly, because of the influence of the Western drama. The Western influence on our literature is today more than what it was before the achievement of freedom. The impact of Shakespeare and Shaw is clearly seen on it. But it will not be fully correct to say that these plays have not been influenced by the romantic elements found in the plays of Kalidas, Bhasa, Shudraka and Harsha. The satirical style and lyricism are some of the specialities of the ancient Indian drama.

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

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

A) Satire Play;
B) Folk Traditional Play;
C) Symbolic Play;
D) Lyrical Play;
E) Absurd Play;
F) Propaganda Play; and

G) Children Play.

A) Satire Play

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

B) Folk-Traditional Plays

The term ‘folk’ used in the present context means those innocent and unsophisticated people who lead a simple and unartificial life. Being a part of the Folk-lore, it has its own special attraction. These are of special importance for us as these are directly and easily linked with the life of the common people though these show lack in the knowledge of proper stage construction, dramaturgy and well knit story. These are the means to entertain the common mass whereas the literary plays are confined to the so-called cultured people. It seems that the playwrights of the modern age are influenced by the dramatic patterns used by dramatists of the Folk-lore tradition. Such experiments have become the pet of the Assamese and Hindi playwrights. Such plays are generally divided into 2 (two) categories, namely: (1) in the form of theme and craft, and (2) in the form of craft. Those falling under the first category are exclusively based on the folk-lore tradition; though they are written by learned writers and welcomed by literate society.
C) Symbolic Play

Symbol is not a new thing to Indian literature. It is there from the very inception. There are thousands of symbols available in the Vedas, the Sri Mad Bhagawat, the Ramayan, the Mahabharat, the Upanishads and the Puranas. The use of symbol in the Western literature is not very old. Jean Morius of France used symbol for the first time 1868, or near about. The use of symbol in Indian drama can be found in the play named Probodh Chandrodai. The other dramatists in Hindi and Assamese adopted this style taking their cue from it. But the playwrights of the post-independence era were attracted to the western playwrights namely, Ibsen, Maeterlinck etc. and began to write plays in Hindi and Assamese being influenced by them.

D) Lyrical Play

The Lyrical play is an independent and forceful dimension of literature like the drama. Several terms like poetic drama, Padya, Rupaka, Kavya Rupaka, Kavya-Natak etc. are used for lyrical drama. Bharti alone has used Drishyakavya, Kavya, ‘Long drama’ and ‘Lyrical drama’ in his play Andha Yug. In fact, they are all the same with little differences here and there. But lyrical drama is the popular and meaningful term inspite of its various denominations.

The Hindi and Assamese lyrical plays are incomparable. Lyrical plays of high qualities were written in Hindi in the post-independence period whereas their number is very few in Assamese. The themes of the lyrical plays in Hindi cover a large canvass including the scriptures, historical and social events. It is not so in Assamese. Several attempts have been made to contextualise the legendary stories in order to get a solution of the existing problems. Such attempts are in need to develop the Assamese literature. The Hindi lyrical plays are more mature than Assamese lyrical plays in respect of craft.

E) Absurd Drama

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

The prominent plays of this type in Hindi are *Abdulla Diwana* by Dr. L.N. Lal and *Roshni Ak Nadi Hai* by L.K. Verma, and *Ahar* by Arun Sarma and *Mrig-Trishna* by B. Saikia in Assamese. *Ahar* was also broadcast through AIR, Guwahati and received good responses from the listeners.

An Absurd play has no plot. The political, economical and religious problems have been taken in such plays, both in Hindi and Assamese which appear somewhat out of the context. These plays are based mostly on certain absurdities.

F) Propaganda Plays

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

G) Children Play

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

Writers have a great responsibility in serving their proper duties towards the children. Children literature found in Hindi and Assamese is not adequate.

There is no such national play in Hindi broadcast through AIR during the period: 1990-2000. However, radio plays are written on this aspect preferably in regional
languages and broadcast by regional AIR stations from time to time. The radio play *Santa Sista Hrista Pusta Maha Dusta* written by the famous Assamese playwright, Dr. Bhabendra Nath Saikia and broadcast through AIR, Guwahati as serial for several weeks was the most popular children play ever broadcast in Assamese which is still being remembered by the audiences.

**A Critical Analysis of NPPs & their Techniques**

It has already been mentioned that during the period from 1990 to 2000, about 120 (one hundred and twenty) NPPs were broadcast through AIR national channel and relayed by the regional AIR stations. The plays broadcast were of different varieties and no particular kind of radio plays was preferred. There were historical plays, mythological plays, social plays, satire plays, symbolic plays, propaganda plays, and/or plays having two or more elements of these plays i.e. mixed plays. It is very difficult to maintain or create a particular tradition of radio plays or classify them period-wise or even stick to a particular theme or themes for all the time.

Here, an attempt has been made to present a few NPPs with a critical analysis and their techniques observed throughout the process to make an NPP ready for broadcast.

Let us first take the NPP, अनार्यवर्ती (Anaryavarta). *Anaryavarta* is one of the important Hindi version of original Gujarati play written by Shri Dalpat Chouhan and translated by Dr. Ram Kumar Gupta. This was the Hindi radio national plays broadcast in 1992 depicting conflicts between the *Adivasis* like *Bhil, Asura, Nag* and *Takshak* called *Anaryas* (non-aryan) living in *Vanavarta* near the *Yumana* river, dreaming of an independent kingdom *Anaryavarta* and then Hastinapur dominated under the strong hand of Kumar Bhishma and as per dictates of the *Mashya Kanya, Satyavati* as regards her unwise and unstable decision to take side of the illegitimate and abandoned son, *Dwaipayyan* or to continue lineal descendant to the throne of Hastinapur, which remained vacant after the death of Chitravirya and Bichitravirya leaving no legal heir to be throned after them.
No doubt that the subject-matter was taken from the story of the great epic the *Mahabharata*, but the playwright very intelligently has modified it in the light of present day social and class-conflicts prevailed in our social status and political framework. The characters are though historic by nature, but bear modern outlook, philosophies and thoughts presenting the realities of life and the very struggles faced by them due to modern politics on the part of the powerful to capture power for ever at the cost of lives of the down trodden.

As a Hindi *radio* national play, it has been formulated and adapted *radio*-format. The play starts with the mild sound effect of playing *mridang* and *Adivashi* music as is followed usually in case of all the *radio* plays broadcast which is immediately followed by dialogues.

It is, however, to be mentioned that the playwright has followed the principles or theories of traditional *Sanskrit* plays introducing with audiences by the *Sutradhar* or jester about the story and subject-matter of the play and to maintain the continuity of it along with entertainment. This is presented as follows:

(धीमे-धीमे मूंग बजता है। साथ ही, हल्का-सा आदिम संगीत सुनाई देता है)

सूत्रधार : अरे इस अरण्य में झलना मधुर संगीत ! सुन रही हो न नटी !

नटी : हाँ, सूत्रधारजी !

सूत्रधार : लगता है मूंग की प्रतिध्वनियों से सारी पृथ्वी मंत्रमुख होकर झूमने लगी है। देखो... धीरे-धीरे इस अरण्य की खोंचों से आदिवासी-भील, असुर, नाग, तक्षक निकलकर अपने मजबूत कदम उठाते हुए यमुना के किनारे वाणीवर्त की ओर चले जा रहे हैं। लगता है, यहाँ से हस्तिनापुर जैसे विराट रथ के विरुद्ध विग्रह का आरंभ होनेवाला है। चलिये, हम भी उस ओर चलें....

नटी : चलिये

(कुछ देर के लिए अपार शान्ति)

नटी : लीजिये, यह वाणीवर्त भी आ गया। अरे यहाँ हजारों तक्षक, नाग, असुर, भील आदिवासी
It is to be mentioned here that the radio plays are in many aspects different than that of the stage plays particularly in form and presentation styles. It becomes evident from the fact that like all radio plays, the actors are only to act with their voices before microphones within the studio and space provided for production of the play. The actors must be acquainted with radio or voice acting and their corresponding techniques. The actor representing a huge gathering by becoming their leader is to deliver his lecture throwing his voice in such a way that the audience while listening to the play must take it to be delivered standing on a dias before the public. Hiranyabhanu, an important character of this play delivers his dialogue following this norm. Thus:

Hiranyabhanu: (Effects of public gathering, hues and cries; then quiet and calm) जंगल का बेटा होकर सभी के सामने कहता हूँ कि आज आदिवासियों, ताकवकों, नाग और अभूप्रे का शोषण हो रहा है। हस्तिनापुर की विचारात्मक बृहत्ति जा रही है और उनकी महत्वकांक्षाएं भी। (सन्निक पाँच) हम लोग दाक्त के पत्रों से बनी छत वाली झोपड़ी में हृदय जमुना का जल पीकर और जंगली जानवरों के गांस से संतुष्ट है। दसराज हमारे बहुत ही योग्य नायक थे। उन्होंने अपनी पुजी मत्यंगशा सत्यवती का विवाह शान्तु से किया और हमने हस्तिनापुर की दासता स्वीकार कर ली। तो फिर वर्षों से आर्य शान्तु और उनके लोग हमें क्यों पीड़ा देते आ रहे हैं? हर बार हम अपना सिर झूमते आये हैं।

This dialogue only gives certain hints that Hastinapur is exploiting the people of Varnavarta where the Adivashis live their traditional life and also indicates that to make an end to this exploitation, they have to raise their voices against Hastinapur.

1. अनार्यवर्त : radio NPPs script, PP-1 & 2
2. अनार्यवर्त : radio NPPs script, P-2
or to seek other remedies, otherwise there would be no limit to their sufferings.

The dreams of the Adivashis under the leadership of Dwaipyayan, a historical character of the great epic, the Mahabharata, for establishing Anaryyavarta, and exploitation-free kingdom for their peace and happiness get shaped and they are prepared to fight against the injustice caused to them by the people of Hastinapur. The story, thus, gets developed gradually only through dialogues and effects, sometimes in background which are one of the most important features of radio drama including NPPs.

In the meantime, the messenger, Chandravah from Hastinapur arrives at and place the message before them.

1. अनार्यवर्त : radio NPPs script, P-3
आदेश है कि जो लोग राज्याधिकार का उल्लंघन करके, कर स्वरूप शहीद, शापब, धान और हिस्सा देने में आनन्दकारी करेंगे, उनको राजदेशी समझा जायेगा। यही नहीं, इस संबंध का कर तुर्का भर दिया जाये, और जो नहीं भरेंगे उन्हें राजदेश दिया जायेगा।

Chandravah further informs that if they have anything to say about their problems, they can send their representative to Hastinapur. The matter is discussed and accordingly Dwaipyayan decides to go to Hastinapur for an amicable settlement of issues, if possible.

Then the story is carried forward by the Sutradyana after a scene change followed by a change-over music with shifting of place and environment to Hastinapur and gives some idea to the listeners about the events that might take place shortly.

Thus:

सूत्रधार : अरे नदी, आज तुमने ये बेश क्यों बदला है?

नदी : भूल गए क्या सूत्रधारजी? आप और मैं हैपायन के साथ संघवियाहक बनकर हस्तिनापुर आये हैं...

सूत्रधार : हैं. तो श्रीताओं को कुरवेश के बारे में बताना पड़ेगा...

नदी : अवस्य।

सूत्रधार : हस्तिनापुर के नरेश शान्तनु के तीन पुत्र थे जिन में से दो पुत्र चिन्तनींर और विचिन्तनींर निपसतन रहकर मृत्यु को प्राप्त हो जुके हैं। दूसरे पुत्र भीष्म ने ब्रह्मचर्य-पालन की प्रतिज्ञा ली है, वे बंश चला सकें, इस स्थिति में नहीं हैं।

नदी : लेकिन कुरवेश तो चलना चाहिए न।

सूत्रधार : हाँ, शायद इसीलिए, राजमाता सत्यकी के प्रथम पुत्र की तलाश जारी है। (श्निक पाँज) संविधान ने भक्तों की हैपायन सत्यकी का पहला बैद्या है, जो हस्तिनापुर की दर्शन नीति के बिश्वास अन्यायवर्त का जंगल पकड़ते, चौर की भाँति युद्ध के लिए तैयार है। किंतु भीष्म की कपट नीति से हैपायन को बांदी बना लिया है।

नदी : देखिए, वही हैपायन, जिसके हाथ पैर बेजड़ों से बंधे हैं, धीमे धीमे भीष्म की ओर आगे बढ़े।

1. अनायावर्त : radio NPPs script, P-3
There in the royal palace, Dwaiypayan was made compelled to abide by the request of Maharani Satyavati to go for पवित्र पल्लवित्त for getting heirs to the throne of Hastinapur. He reminded Maharani Satyavati about Anaryavarta and asked for her help.

Dwaiypayan: महारानी, आप रो रही हैं? महाकांक्षा की प्राप्ति के क्षणों में, आपको ये आंसू अच्छे नहीं लगते। आंसू तो मेरी आंखों में होने चाहिए। इच्छा न होने पर भी, मुझे राजवंश की नींव को मजबूत करना होगा।

Satyavati: इसीलिए तो आंसू नहीं रुकते द्वाप्यान। मैं मत्स्यगंगा - दसराज की बेटी, राज्य-प्रलोभन में पड़कर अनायावर्त के सपने को उठाकर फेंकने में लगी हूँ।

Dwaiypayan: माता, आप अनायावर्त के दुखों से परिचित हैं। अनाय, जो आपके भाई हैं, भावना में बे आज भी आपके अलग नहीं हो सके। इसे समझते हुए भी, आप हमारी सहायता क्यों नहीं करती?

The throne of Hastinapur got her legal heir, but Dwaiypayan had still to spend the life of a prisoner inside the jail in Hastinapur keeping his dream of Anaryavarta in his heart.

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1. अनायावर्त: radio NPPs script, P-5
2. अनायावर्त: radio NPPs script, P-10
सूत्रार : कुछ ऐसा ही प्रतीत होता है। शानतु के वंशज अब कौश्य और पांडव के रूप में अलग होकर अलग राष्ट्र निर्माण में लग चुके हैं। पांडव खांडव-प्रस्थ को जलाकर, इन्द्रप्रस्थ की रचना करने में व्यस्त हैं। किन्तु हृदयायन अब भी अनार्थवर्त के स्वामन को लेकर वस्तुतापुर की दीवारों के बीच जी रहा है।

नयी : ओह समझी.... इसीलिए कौश्य हृदयायन को भीष्म से छिपाकर बंदी-मुख से बाहर निकालने में लगे हैं। शायद वे जानते हैं कि रजमाता सत्यवती अनार्थवर्त की सहायता करना चाहती हैं।

Maharani Satyavati helped Dwaiapayan in escaping from Hastinapur. She also gave Dwaiapayan her company to way to her mother-land; suffered from a great mental conflict as to what decision would she take. It was evident from the following dialogues:

पुरुष स्वर : सत्यवती, पहले की अनार्थकन्या मात्यागो, तुम्हें भले ही अपने माथे पर अंधेरा ओढ़ रखा हो, अपने प्रथम पुत्र सहित तुम्हें भले ही राजमहल छोड़ दिया हो, परन्तु है तू सत्यवती ही। तू राजवैभव को भूल नहीं पातेगी। (हास्य) उन राजमहलों में तेरा अनार्थवर्त तुझे क्षण-क्षण पीड़ा देता था, यहाँ तेरा राजिंद्र तुझे कोसता रहेगा। तू तो है उन राजमहलों की महारानी..... राजमाता...., राज-रंग और उजालों से मिरी हुई, हजारों दास-दासियों की चाकरी भीगने बाली... तुझे यहाँ सांलना कैसे मिलेगी? तुर्ने तो अभी तक अपने पुत्रों का पतन देखा है, अब उनका सर्वनाश भी देख... हां, सर्वनाश ... सर्वनाश ....

(कड़के की बिजली का स्वर और फिर मूसलाधार बारिश)

सत्यवती : (स्वगत) नहीं, नहीं! मैं वो सब भूल जाना चाहती हूँ। मुझे सभी कुछ भूल जाना है। सर्वनाश तो मुझे अपनी स्वृतियों का करना है। इनका सत्यता हो। मैं बहुत थक गयी हूं। मेरी मातृभूमि मुझे पुकार रही है।

(फिर कड़के की बिजली की आवाज)

पुरुष स्वर : सत्यवती, तू अनार्थ है (प्रतिभ्यनि) तू अनार्थ है... तू अनार्थ है.... नहीं...... तू तो राज परिवार की महारानी है, कुरुक्षेत्र की महारानी..... राजमाता।

सत्यवती : (स्वगत) हां, मैं अनार्थ है। इसीलिए तू मैं अपने प्रथम पुत्र के साथ राजमहलों का ल्याग कर ।

1. अनार्थवर्त : radio NPPs script, P-11
Thus, it is found that the play contains almost all the characteristics of a radio play and is produced in such a way so that it can provide sufficient entertainment to the listeners. The sound effects used are properly mixed to make it more suitable to hearing. The theme of the play is, no doubt, partly mythological.

The वर्द्धानिक समारंभ is another important NPP and is, no doubt, a symbolic play broadcast through AIR during the period 1990-2000. In this play, a great philosophy of life is made disclosed before the audience. The जीवनचाल used in the play carries this philosophy from the very beginning of the play to the end. The जीवनचाल keeps changing the hands from महाराज धर्मपी to महाराणी अनन्तराज, then from महाराणी अनन्तराज to सिंहसूरी, then सिंहसूरी to युग्मलालिका, then from युग्मलालिका to her lover, the young poet, बसुबन्धु and then from बसुबन्धु to समंजसी from whom it moves again to महाराज धर्मपी. While handing over this जीवनचाल, everyone repeats the same thing: यह है जीवनचाल। भगवान सूर्य का बर प्रसाद है। जो इस फल को खाएगा, वह जय मरण रहित हो, पूर्ण योधन से, सुख और आनन्द से चिर काल तक जीवित रहेगा।

In this way, जीवनचाल here in this play is used as a symbol of युग्म, the evergreen youth, the presence of which means enjoyment in life and lack of it means an end to life.

The basic common idea of this play is found apparently in the dialogues of सूत्रधारिणी and सूत्रधार

सूत्रधारिणी: पुत्रों के लिए पत्नी और सुखभोग के लिए अन्य श्री... क्या आज भी ऐसे तुष्ट विचार प्रचलित हैं?

सूत्रधार: नायक गुणवान हो, भोगी हो, अमर चित्र में आनुकुल्य नहीं है, तो पूर्ण सुख प्राप्त नहीं होगा। श्री ऐसे ही व्यक्ति से संबूच्छ होता है जिसके लिए उसका चित्र स्पन्दन करता हो।

1. अनायार्वर्त: radio NPPs script, P-16
2. महानिक समारंभ: radio NPPs script, P-4
3. महानिक समारंभ: radio NPPs script, P-4
The mental state of a man or a woman is not easily predictable and no one knows when and how his or her mind gets attracted. The सृजनासार says:

And perhaps this is the reason that even the queen, अनन्तःन्या falls in love with an ordinary man.

अनन्तःन्या: देखो, मैं तुम्हारे लिए कितना साहस करके आ खी हूँ, ... और तुम....

सिंहसुरी: महाराणी! मैं भी...

अनन्तः: यह बार-बार ‘महाराणी’ क्यों कहते हो?

सिंह: इसलिए कि दुम हमारी महाराणी हो।

अनन्तः: देखो, सिंहसुरी..... मैं इस सुविशाल साम्राज्य को (उठ खड़ी होकर) महाराणी हूँ..... लेकिन तुम्हारी प्रिया हूँ..... दासी हूँ.....

सिंह: हाय हाय..... मैं ही आपका सेवक हूँ। आपको सुनहरी पालकी को दोनों वाला भोई हूँ। आप जो कहें, वह काम करूँगा। आजा दीवार महाराणी।

अनन्तः: (मुखरकर) करोगे? मैं जो कहूँ, वह काम करोगे?

सिंह: न करूँ तो तब कहिए। मेरा सिर काटकर इयोडी के दर्शामे पर लटका दीजिए।

अनन्तः: तुम तो ऐसे ही हो। (मुखरकर) जरा इंधर आओ तो सही। मेरे सुकोमल उंगलियों को एक बार चूम लो। 3

1. महानिक्रमण: radio NPPs script, P-4
2. महानिक्रमण: radio NPPs script, P-16
3. महानिक्रमण: radio NPPs script, P-8, 9
It is ग्रेम and तृणा which keep human beings alive and which do not die with any particular age. But sometimes they mislead them.

Thus, in this play, the जीवन्दल is used as more than a symbol closely connected with human instincts, inner attributes and feelings, satisfaction and dissatisfaction that they derive in life. They usually run after this जीवन्दल which ultimately lead them to realise the actual truth or प्रभु-तत्त्व i.e. real wisdom. The same things happen in case of महाराज धर्मराज. Thus scene is presented in a dramatic sequence as follows:

While producing this NPP, almost all the techniques of production of a radio play are being observed and followed. The proper use of sound effects, music (change-over and / or scene change) has enhanced its quality and entertained the

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1. महानिक्षिप्तर्मण : radio NPPs script, P-13, 14
2. महानिक्षिप्तर्मण : radio NPPs script, P-21
listeners to a great extent. The sub-plots are properly made connected by the सूक्ष्मतार and सूक्ष्मतारिष्ट with the help of background music at proper place and time making fade-in and fade-out. The play is, no doubt, a symbolic play, but certain aspects of a mythological play are also found available in this NPP. The sub-plots created by the playwright are mainly mythological in nature. No doubt, it is a successful NPP.

Satirical plays are, no doubt, broadcast by AIR from time to time; but their, numbers are very few. Amongst the satirical NPPs b’cast during the period: 1990-2000; the महानिर्देश, कलाग्राह and अनाम may be mentioned.

The theme of the NPP कलाग्राह, an original Gujarati play by Dr. Chinu Modi, seems to be very simple; but made interesting to entertain the audiences with satirical elements. The Devaraj Indra, the king of Amrapuri is very much afraid of losing his kingdom, queen Indrani (श्रधी) and many other things due to advancing of Kaliyug (कलिकल). That’s why, on the last day of Dwaparyug (ध्रपर युग), he becomes emotional, helpless and thought-provoked for incoming changes to be taken place in the existing system.

इन्द्र:  ध्रपर युग का आज अंतिम दिन है और कल से कलियुग का प्रारंभ होगा।

नारद:  हम जानते हैं।

इन्द्र:  कल मन्वन्तर के साथ हम इन्द्र-पद खो देगे।

नारद:  आप इससे संतत हैं? नारायण-नारायण! हमें तो ऐसा लगा कि कार्यभार की मुज़क्क का आप आनन्द मनायेंगे।

नारद advised इन्द्र to take advice from इन्द्राणी to find out a solution to his fear.

विष्णु:  इन्होंने इन्द्रराज को इन्द्राणी के पास भेजा है।

कमला:  इसमें आश्चर्य क्यों?

विष्णु:  क्योंकि यह मिलन एक ब्रह्मचारी ने आयोजित किया है।

कमला:  हम कुछ समझे नहीं।

1. कलाग्राह: radio NPPs script, P-3
इन्द्रानी supported this change to be taken place with the change in time and wanted a revolt against the system prevailed. Thus -

इन्द्रानी: हम लोगों को निर्जीव समझ कर हमारे साथ अन्याय किया जा रहा है। आपसे (उर्वरी से) तो हमारी स्थिति बहुत विपरीत है। हम तो हर एक इन्द्र की शैठूण संगीनी भी रहे हैं।

इन्द्रानी even requested मार्द to do justice with her.

इन्द्रानी: देवताएँ, आप ही न्याय कीजिए। वह देवलोक के नियमों का हमारे व्यविकास, झूलने में हरसेक्श पहुँचाना चाहिए? भय सच्ची को अपना पति न बदलने का भी अधिकार नहीं? यह देवलोक तो पृथ्वीलोक से भी अधिक ख़ुश है।

She even puts a question mark against the love and affection cherished by men in their hearts and shown to them.

इन्द्रानी: प्रमोद के प्रेम का मूल्य पुरुष व्या समझेगा? स्वामि हम सोमांचित थे इस बात से कि पूर्व के दोनों इन्द्रों से आप भिन्न निकले।

इन्द्र: भिन्न अर्थतः कनिष्ठ? हां, हम कनिष्ठ हैं, नीच हैं, निम्न स्तर के हैं। हम अंतिम दिवस भी इन्द्रपद के योग्य बन नहीं सके।

इन्द्रानी: और इसलिए आप हमें अच्छे लगे हैं, स्वामि! 

She has got no faith reposed in men and does not believe in the fact that men would bring certain revolt to effect major changes in the system. Because men are found to be selfish and remain indifferent to realise what the women feel.

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1. कालप्रस्त: radio NPPs script, P-5
2. कालप्रस्त: radio NPPs script, P-8
3. कालप्रस्त: radio NPPs script, P-10
4. कालप्रस्त: radio NPPs script, P-15
In this way, we have found that the man or party in power comes in and goes out; but nothing has resulted in to the happiness of this human kingdom. What this NPP depicts is found to bear a great truth and reality; and what a satirical play actually does.

सतह के नीचे is another important NPP of different kind and taste which entertained radio listeners in a unique manner. The play lacks a definite story, but highlights the economic, social and political conditions of the country in a critical way which is not easily to be understood by the common audience.

The play begins with voices of the Sutradhar superimposed by minimum musical effect used as background music. This NPP सतह के नीचे, an original Hindi play written by स्वतन्त्र कुमार ओझा and प्रभु जोशी is a Fantasy and depicts a real picture of present-day situation before our eyes. In the words of the Sutradhar.

सूचरार : बिदा होती इस सदी के आखिरी दशक के पूर्ववर्ती वे दे दें में हमारे सामाजिक, आधिक और राजनीतिक जीवन का ऐसा व्याख्या सामने आ गया है, जो लगभग एक जटिल और अविश्वसनीय दुर्स्वप्न की तरह सतह के नीचे लगातर चलता रहा था।

बहसहाल, यह दुर्स्वप्न समूही तीसरी दुनिया के सदस्यों का है। और क्योंकि ऐसे

1. कालग्रस्त : radio NPPs script, P-20
The beginning of any radio play including Hindi NPP is very interesting, attractive, sometimes very symbolic and impressive. It creates suspense in the minds of the listeners also. The play was successfully broadcast and became popular.

The निःशब्द संगीत is another important NPP broadcast through AIR national channel on 22nd January, 1998. This is a social play the subject-matter of which is an abnormal girl child who can not speak, express her thoughts and feelings in the common man’s language. This is the basic problem with the girl child, सीमा how to get her educated and prepared for her future life to face the challenges and meet struggles. Because her dumbness stands as an obstacle. Her parents गोपीनाथ and जानकी are very much worried about her future. But due to the right path shown, sacrifice made and encouragement given by राजेंद्र her teacher and Guru, she becomes able to overcome all the obstacles in her life and becomes an established and well-known doctor and gets married to another doctor, अग्र thereby to serve the humanity.

1. सतह के नीचे: radio NPPs script, P-1
2. Ibid.
The most important aspect of this NPP is the radio voice acting to be performed first by the dumb child artist, सीमा and again as the dumb young artist by her. The artist must develop such feelings in her person, mould them and show the intellect accordingly. It is very difficult on the part of the producer / director to direct such a character upto the common standard. This could easily be realised and understood from the following situation:

सीमा: ऐं... ऐं...।

जानकी: नहीं। मास्टर ने बंद नहीं है?

सीमा: (समझत) ऐं......... ऐं......

जानकी: आज आने दे तेरी बाबूजी को, जाकर उस मास्टर से पूछेंगे। उसकी इतनी हिम्मत....

सीमा: (भय) ऐं....... ऐं....... ऐं......

जानकी: अच्छा जैसे तेरी इच्छा, कुछ नहीं पूछेंगे। (याद करते हुये) हाँ, आज तो शाहर मास्टर के पास जाने की बात कह रहे थे।

सीमा: (विस्मय) ऐं....... ऐं......

जानकी: क्यों? अरे, हुझे ट्युशन पढ़ने की बात करेंगे शायद।

सीमा: (अशांत) ऑ... ऑ......

जानकी: ट्युशन नहीं पढ़ती? अोह पिताजी का पैसा खत्म हो जायेगा.... (समझते हुए) अरे बेटी। हमारा और है कौन? सब कुछ तो तेरे लिए ही है। तू अच्छे से पढ़ती है, मगर यह तेरी अंतिम परीक्षा है.... माँ-बाप के दिल की बात तू कैसे समझेगी?

सीमा: (समझत) ऑ... ऑ....... ।

Generally, the abnormal and physically handicapped child is very sensitive which is carried forward by him or her through out. Such sensitiveness is rarely to be expressed by other normal human being. And the co-actor must also cooperate and react to this sentiment.

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1. निर.बन्द संगीत : radio NPPs script, P-2
What will be the romantic scenario if the normal hero is allowed to create and perform such a scene with the abnormal, physically handicapped and basically the dumb heroine. How would she react to this? This becomes evident from the following dialogues and the way they deliver them before the microphone:

अभ्र : अरे बाबा! इतने दिनों बाद मुक्ति मिली।

सीमा : (कपट मिलने मिलने) ए! ....

अभ्र : जीवन में अंतिम इच्छा पूरी हो जाने पर कैसे लगता है मैं बता सकता हूँ।

सीमा : ओह ....

अभ्र : आठ साल... आठ साल का लम्बा सपना... आशा का दीपक जलाकर, इतने लम्बे समय तक प्रतीक्षा अभ्रदास ही कर सकता है।

सीमा : (बाधा देते हुए) आ: ......

In this way, with the cooperation of the playwright, producer / director, artists

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1. निःशब्द संगीत : radio NPPs script, P-19
2. निःशब्द संगीत : radio NPPs script, P-28
and technicians, this NPP proves to be a successful social, and more appropriately, a problem play broadcast over radio.

The NPP सी फीसदी बुद्धिवंततय, an original Kankani play by Smti Jyoti Kunkolikar is a Propaganda play broadcast on 25th September, 1995. The play aims at removing illiteracy from the country in the real sense. Who is actually a literate person whether the person who knows how to read and write or whether a person like बुद्धिवंततय who cultivates his land, remains busy with his works and keeps informed with what is happening all around. Even a doctor, an engineer or a teacher may not be a literate person in real sense, because becoming such a professional is only an indication of material progress of our society, but the real progress lies in the hands of those people like that of बुद्धिवंततय who knows all the arts and techniques of his own works and contributes somethings to the real progress. The play starts with the theme music and immediately after the music, a news is broadcast over radio for the listeners.

(प्रारंभिक संगीत)
(गाँव का माहौल। सांभ्याकाल। रेडियो पर समाचार आ रहे हैं)

आवाजः ये समाचार आप आकाशवाणी से सुन रहे हैं। मानीय मुख्यमंत्री ने बिश्वास व्यक्त किया है कि यह इस साल के अंत तक सी फीसदी साक्षर हो जायेगा। परेब्रांद में आयोजित नारियल से नारियल तोड़ने की स्पष्टीकरण का उद्घाटन करते समय वे बोल रहे थे। उन्होंने आगे बढ़ भी कहा है कि आनेवाले तीन महीनों तक जो गाँव सी फीसदी साक्षर होगा, उस गाँव की प्राथमिक अवांशि वो एक लाख रुपये इनाम और सर्पच को शाल और श्रीफल देंगे समानांतर किया जाएगा। इस कार्यक्रम को सफल बनाने के लिए उन्होंने सुशिक्षित युवकों का आवाहन किया है। ¹

The news creates a new situation and becomes a subject of discussion. It also brings a hope to the people of the village, Chandravah to capture the prize as announced by the Chief-Minister over the radio news. But there was one problem for them. Among the 2345 members of the village, all are the literate, except बुद्धिवंततय. The village Panchayat takes a decision that he should also be made literate.

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¹ सी फीसदी बुद्धिवंततय : radio NPPs script, P-1
Accordingly, the young doctors, engineers and teachers of the village, Chandravah have been entrusted with the responsibility to make literate within three month’s time, otherwise they would lose the chance and get deprived from having the prize. They all went to his house and found in the following state:

बुद्धिवंतरायः (गाते हुए) 'सूप जैसे चंद्रमा का हरा-भरा गाँव।
कटोरा भर कांडी दूंगा बता उसका नाम।'

पंच 1 : देखो, कितनी अच्छी दोलक बजा रहे हैं, सुर भी अच्छा है।
महिला पंच 1 : बागीचा देखो, कितना प्यार है? सब तस्के पूँछ के पूर्वें लगाये हैं।
पंच 2 : घर भी बहुत संदर सजाया है।
पंच 3 : कौन कहेगा कि वे अनपढ़ हैं? 

बुद्धिवंतरायः listens to radio and comes to knew about Chief-Minister’s scheme of literary mission

बुद्धिवंतरायः : सिर्फ शाल और श्रीफल? एक लाख रुपये नहीं चाहिए?
पंच-2 : (आश्चर्य से) याने कि बुद्धिवंतरायः?
महिला पंच 2 : तुम तो बड़े ज्योतिर्लिंग निकले?
बुद्धिवंतरायः : क्या है, कि मेरे दोस्त ने ही मेरे कान में यह खबर दी।
पंच - 2 : कौन सा दोस्त?
बुद्धिवंतरायः : अजी, मेरे जैसे फटे हाल का कौन दोस्त होगा? मेरा दोस्त याने यह रेडियो।
सरपंच : तो रेडियो से तुमने यह समाचार सुना। तब तो बता ही दो कि तुझ्हा ही इस बात क्या है?

The members of the village Panchayat influenced बुद्धिवंतरायः to come to the evening class arranged for him in the village itself.

बुद्धिवंतरायः : जी नहीं, मैं अंगूठा लगता हूं।

1. सौ फोनस्क्रिप्ट : radio NPPs script, P-5
2. सौ फोनस्क्रिप्ट : radio NPPs script, P-6
सरपंच : अब बताओ, मनुष्य दस्तखत से पहचाना जाता है या अंगूठा लगाने से?
बुद्धिवंत : अंगूठा लगाने से ही?
सरपंच : वह कैसे?
बुद्धिवंत : अजी, एक दस्तखत, दूसरे दस्तखत जैसा हो सकता है। जैसे - सरपंच के दस्तखत की सही सही नकल दूसरा कोई कर सकता है। लेकिन मेरे जैसा अंगूठा का निशान, कोई भी सही नहीं लगा सकता।

महिला पंच : इसमें क्या मुश्किल है?
बुद्धिवंत : क्योंकि किसी एक का अंगूठा दूसरे मनुष्य के अंगूठे जैसा नहीं हो सकता है।

महिला पंच : आप सचमुच बुद्धिमान हैं बुद्धिवंतराय।

पंच - 2 : इलानी बुद्धि है, तो स्कूल क्यों नहीं गये?
बुद्धिवंत : इसी वजह से नहीं गया ना?

सरपंच : बुद्धिवंतराय बुद्धिमान हैं, पर वे साक्षर नहीं। जो इनाम घोषित हुआ है, वह साक्षरों के लिए है, बुद्धिमानों के लिए नहीं।

But बुद्धिवंतरायhas not been attending any classes and the youths of the village entrusted with responsibility of making him literate are put into troubles:

युवक-1 : अरे, ये क्या हो रहा है? पिछले आठ दिन से हम रोज रात को यहाँ आकर बैठे हैं। पर बुद्धिवंतराय का कुछ पता ही नहीं।

युवक-2 : आखिर पड़ने की जस्ता किसे है? उन्हें या हमें?

युवक-3 : उन्हें जस्ता नहीं, तभी तो वे अपनहें रहें हैं। आवश्यकता हमें है। क्योंकि हम में शर्म है।

They decided to teach बुद्धिवंतरायin his house and reached there:

बुद्धिवंतराय : आइए, पढ़ाईए। एम.काम. एम.ए., डॉक्टर, इंजीनियर...

युवक-1 : बुद्धिवंतराय, क्यों हम हमारा मजाक उठा रहे हों?

1. सी फोिस्टी बुद्धिवंतराय : radio NPP's script, P-7
2. सी फोिस्टी बुद्धिवंतराय : radio NPP's script, P-11
बुद्धिवंत: तुम्हारा मजाक? मैं अनपढ़ अनाजी। तुम जैसे पढ़े लिखे युवकों का मजाक उड़ातंगा? तीबा,
तीबा।

युवक-2: तो क्या हमें उल्लू बना रहे हो?

बुद्धिवंत: अजी में तुम्हें उल्लू क्यों बनाते? तुम्हारे सिर पर तो ज्ञान का मुक्त है।

युवक-1: क्या तुमने हमारे मुक्त छोटे की तानी है? अजी, उस दिन सरपंच के सामने क्या तय हुआ था?

बुद्धिवंत: ये मुझे याद है। पर क्या करें काम के सिलसिले में फुस्सत ही नहीं मिलती। दिनभर खेतीबाड़ी
का काम और रात को घर का कुछ ना कुछ।

युवक-4: और यह दोलक।

बुद्धिवंत: जी हाँ... यही एक मेरा शोक है। काम से चूर होने के बाद जब बोलक पर दो-एक थाप
लगता हूँ, तभी मेरी धकान दूर होती है।

युवक-3: पर, तुमने तो हमें धका दिया।

बुद्धिवंत: हाँ, ये भी ठीक है। अच्छा, कल से रोज पढ़ने आया करंगा। यह देखो स्लेट भी ले आया हूँ।

युवक-3: हमारी आँठों में धूल झोकने के लिए।

बुद्धिवंत: कल का पक्का वादा रहा। शाम को जल्दी ही पाठशाला में आ जांगा।

युवक-1: अब तुम्हें स्कूल आने की कोई जरूरत नहीं।

बुद्धिवंत: यानी?

युवक-1: स्कूल ही तुम्हारे घर आ गया है।

Inspite of that बुद्धिवंतवाद could not find time to attend the classes arranged for
him:

युवक-4: (दोहे के कारण साँस जोर जोर से चल रही है) अरे, तुम लोग व्यर्थ ही यहाँ बैठे हो।
बुद्धिवंतवाद नहीं आयेगे।

युवक-1: मतलब?

1. सी फोसदी बुद्धिवंतवाद: radio NPPs script, P-12-13
They continued their efforts even in the field where बुद्धिवत्ताय worked:

युवक-1 : लेकिन यहाँ तुम क्या कर सकते हो?

बुद्धिवत्ताय : दिखता नहीं? खेत में हल चला रहा हूँ। (बैलों को दौड़ा रहा है... हर रंग...)

युवक-1 : हल बंद करो और ऊपर आओ। तुम्हें इस नारियल के पेड़ के नीचे बैठ कर पढ़ाइएः।

बुद्धिवत्ताय : ऐसा कैसे हो सकता है? एक बार जोता हुआ हल क्या छोड़ सकते हैं? छोड़ने पर ये बैल हाथ नहीं आयेंगे।

The mathematics teacher also came and explained the importance of mathematics to him:

युवक-3 : नमसकार, बुद्धिवत्ताय।

बुद्धिवत्ताय : नमसकार।

युवक-3 : क्या चल रहा है?

बुद्धिवत्ताय : चलेगा क्या? कल बाजार का दिन। नारियल, सुपारी, पान यह पूरा माल बाजार ले जाना है। इसलिए खेल रहा था। तुम यहाँ कैसे?

युवक-3 : अब मेरा पीरियड है। मैं तुम्हें गणित सीखाएँगा।

बुद्धिवत्ताय : अच्छा? बैठो, बैठो। जब यह हिसाब निपटा तू, तब पढ़ूँगा।

युवक-3 : जरा जरदी करो। जानते हो बुद्धिवत्ताय, गणित बहुत ही महत्वपूर्ण विषय है। कदम-कदम पर गणित की जरूरत पड़ती है। घड़ी की ही बात ले लो। अब दोपहर है। पर ठीक कितने बजे हैं, यह कैसे समझ आयेगा इसके लिए घड़ी देखनी ही पड़ेगी न?

1. सी फौरसी बुद्धिवत्ताय : radio NPPs script, P-14-15
2. सी फौरसी बुद्धिवत्ताय : radio NPPs script, P-15
बुद्धिवंतः  मैं बताएँ अब कितने बजे हैं?

युवक - 3 : देखे बिना ही बताओगे?

बुद्धिवंतः  घड़ी तो तुम्हारे हाथ में है। अब दोपहर का ठीक टेक़ बजा है। देखो, घड़ी में।

युवक-3 : अरे बुद्धिवंतवर, तुझे ठीक समय का कैसे पता चला?

बुद्धिवंतः  अपनी इस छाया से। दोपहर को यह इजती होती है।

बुद्धिवंतवर asked the mathematics teacher for his help:

युवक-3 : कौन सी मदद? नासिरुल खैले में भर्त या सुपारी के छिलके निकलूँ?

बुद्धिवंतः  ना, ना तुम पढ़े लिखे लोगों से भला ऐसे काम करना कराए? जब यह हिसाब लगा ले, तो कल बाजार में कुछ गड़बड़ी नहीं होगी।

युवक-3 : उभरे, कलम और कागज लाता हूँ।

बुद्धिवंतः  उनकी ज्यादता नहीं है। जबानी ही कर लेंगे।

युवक-3 : बताओ।

बुद्धिवंतः  ये जो नासिरुल हैं, पीने चार रुपये में एक – ये पीने तीन सौ हैं। ये दूसरे नासिरुल सबा चार रुपये का एक – ये ढब्स सौ हैं। बाकी सबच सपा पचात्तर हैं। वे चार रुपये में एक देना है तो नासिरुलों के कुल कितने हुए? अब सुपारी देखते हैं।

युवक-3 : उभरे, अभी नासिरुलों का ही हिसाब पूरा नहीं हुआ। फिर से बताओ। मुझे लिखना पड़ेगा।

बुद्धिवंतः  लिखना? ठहर तेरे की? कुल मिलाकर दो हजार, सौ और पचात्तर याने दो हजार दो सौ में पचात्तर कम। सामान मास्तरजी?

युवक-3 :  अं अं  

बुद्धिवंतः  मास्तरजी, पसीना पीछा खालो। प्यास लगी है? पानी लाओ?

युवक - 3 : नहीं... नहीं  

बुद्धिवंतः  (प्रसंग बदलने बाला संगीत)  

1. सौ फीसदी बुद्धिवंतवर : radio NPPs script, P-17
2. सौ फीसदी बुद्धिवंतवर : radio NPPs script, P-18
Then the doctor teacher came, but he failed in his attempt. The engineer teacher following his method and style of engineering also tried to teach बुद्धिवंतरय in a more practical way:

युवक - 2: यह किवाड़ याने स्लूजेंट है न?

बुद्धिवंत: शायद हाँ।

युवक - 2: यह पानी मीठा है या खारा?

बुद्धिवंत: मेरी तह तुम भी इसी गांव के हो। फिर तुम्हें यह नहीं मालूम कि यह पानी कैसा है?

युवक - 2: मैंने कभी ध्यान ही नहीं दिया। अच्छा, इस समय ज्ञार है या भाटा?

बुद्धिवंत: पानी देखकर तुम्हें समझ नहीं आता?

युवक - 2: मैं बहता पानी देख रहा हूँ। लेकिन वह ज्ञार से बह रहा है या भाटे से यह कैसे जानू?

बुद्धिवंत: पूछकर देखो।

युवक - 2: किससे?

बुद्धिवंत: पानी से।

युवक - 2: पानी से? हा... हा...

(हंसता है। हंसते हंसते पानी में गिर जाता है)

युवक - 2: अरे, अरे, मैं गिरा, मैं पानी में गिरा।

(पानी में गिरने की आवाज। दुबकियां लगाने की आवाज)

बुद्धिवंत: क्यों इंजिनियर साब, पानी मीठा है खारा?

युवक - 2: (दुबकियां लगाते हुए) अं... अं...?

बुद्धिवंत: तैया जानते हो? खरा। कहाँ तुम डब न जाना। मैं तुम्हें ऊपर निकालता हूँ।

(पानी में कूदने की आवाज। प्रसंग बदलने वाला संगीत)

In this way, the teachers, doctors and the engineers of the village Chandravah failed to make बुद्धिवंतरय a literate one in the ordinary sense and the three month's

1. सी फाइसडी बुद्धिवंतरय: radio NPPs script, P-20-21
time was over. The members of the village *Panchayat* were informed by the private secretary of the Chief Minister that he had a doubt about hundred percent literacy rate of the village, *Chandravah*. Because there was only one illiterate person named बुद्धिवंतराय as per complaint lodged by the *Panchayat*’s president of the nearby village *Sanibar* before the Chief-Minister.

Therefore, it was decided that बुद्धिवंतराय would be examined by the Chief-Minister himself openly in the public meeting arranged for this purpose. After this information was received, one last effort was made by the youths of the village *Chandravah* to teach बुद्धिवंतराय at least how to put his own signature. But surprisingly, prior to the public meeting, he disappeared and remained out of trace:

युवक-2 : अरे, ये तो सुपारी के पेड़ पर चढ़ गया?

युवक-3 : अरे, ये आदमी है या गिलहरी।

युवक-2 : बंदर हैं, बंदर।

युवक-4 : इस बंदर ने हमें उल्लू बनाया है।

युवक-1 : इसी पेड़ के नीचे रूको। गलती से गिर गये, तो हमारी पकड़ में आ जायेंगे।

युवक-3 : उपर से गिरकर हाथ आने को क्या वे आम हैं?

(जोर शोर के साथ दीवाने की आवाज। सुपारी के पेड़ के नीचे इकट्ठा होते हैं। जोर जोर से बुद्धिवंतराय के साथ बातें कहते हैं।)

युवक-1 : बुद्धिवंतराय, अब हम तुम्हें किसी भी तरह नहीं छोड़ेंगे।

युवक-4 : चुपचाप नीचे उतरो?

युवक-2 : सिर्फ दस्तख़त करना सीख लो।

युवक-3 : अरे अरे, बे तो तालाब में कूद गये?

(तालाब के पानी में 'धब्बे' आवाज आती है)

युवक-1 : तैरना कौन जानता है?

सब : कोई नहीं।
The public meeting was held. The villagers, the youths, the members of the village Panchayat and also of the nearby village Sanibar were all present in the public meeting. The Chief Minister was also taking his chair and honoured. Announcement was made by the President of the village Chandravah to bring बुद्धिवंतराय to the stage:

सर्पंच: माननीय मुख्यमंत्री जी की इच्छा के अनुसार मैं अपने गांव के युवकों से अनुरोध करता हूँ कि वे बुद्धिवंतराय नाम के व्यक्ति को मंचपर उपस्थित करें।

(युवकों की खुसरफुसर)

युवक-1: अब कौन से बुद्धिवंतराय को मंच पर उपस्थित करें?

युवक-2: उसने तो हमारी नाक काट दी।

युवक-3: इनको तो जनमते ही मर जाना चाहिए था।

युवक-4: अब भी वे कहाँ जिन्दा हैं?

सर्पंच: मैं एक बार फिर गांव के युवकों से प्रार्थना करता हूँ कि वे बुद्धिवंतराय को लेकर यहाँ मंच पर आयें।

1. सी फोससी बुद्धिवंतराय: radio NPPs script, P-26
2. सी फोससी बुद्धिवंतराय: radio NPPs script, P-27
The youths were surprised to see बुद्धिवंतरथ on the stage:

युवक -1 : अरे, ये तो बुद्धिवंतरथ है।

युवक-2 : ढोलक बजा रहे हैं।

युवक-3 : याने कि ये मेरे नहीं?

युवक-4 : कमबख्त, अब क्या करने आये हैं?

युवक-2 : अरे अपने आप मंचपर जा रहे हैं।

युवक-3 : कुछ शामिल भी नहीं है।

(बुद्धिवंतरथ ढोलक बजाते हुए मंचपर जाते हैं और बजाना बंद करते हैं। माइक के सामने ढोलते हैं)

बुद्धिवंत : मानवीय मुख्यमंत्रीजी और सरपंचजी को बुद्धिवंतरथ का हाथ जोड़कर नमस्कार। यहां उपस्थित सभी छोटे-बड़े को मेरी नमस्ते। मैं आप जैसा पद्ध-लिखा नहीं हूं। और न ही भाषण देना जानता हूं। अज यहां सबके सामने मेरी पद्ध-लिखा की परीक्षा है। अगर मैं परीक्षा में गांव हो गया तो हमारी चन्द्रबाङ्ग्राम मंचायत को एक लाख रुपये इनाम और सरपंचजी को शाल और श्रीफल मिलेगा। इस गांव में मैं ही हाकेला अनापड़ हूं ऐसा लोगी का मानना है। बाकी सबके सब बहुत पड़े हैं। बी.ए., बी.कॉम्प्लीट, डॉक्टर, इंजिनियर बन चुके हैं। पर, व्यवहार ज्ञान के बिना इनकी यह विद्या किस काम की?

पिछली दिनों, ये पढ़े-लिखे नौजवान मुझे पद्ध लिखकर होशियार बनाने के लिए दिन रत एक करते रहे। मैंने इनके सम्मक्ष में सहकर जाना कि ये सब किताबी पंडित हैं। व्यक्तिगत ज्ञान नाममात्र को नहीं। अब आप ही बताएं कि ऐसी शिक्षा पाकर वो क्या मैं साक्षर कहलाऊँगा। शिक्षा का अगर नहीं अर्थ हैं, तो ऐसी शिक्षा आप ही को मुबारक हों। मुझे इसे कोई जरूरत नहीं। (लोग हसते हैं) श्रीमान्— मैं इस गाँव में रहता हूं। इस गाँव का पानी पीता हूं। तो गांव के लोगों का साथ मुझे भी देना चाहिए। इसलिए, बिना किसी की मदद से मैं चार अक्षर पढ़ा हूं। उसकी परीक्षा यहां दूरा। मैं अपनी स्लेट लेकर आया हूं। देखिए, आपके सामने स्लेट लेकर खड़ीया से लिख रहा हूं। (मुंह से बड़बड़ता है) ...... बुद्धिवंतरथ ...... (सरपंच पड़ते हैं) बुद्धिवंतरथ ...... (मुंह से बड़बड़ता है) टी एच ए एन के, व्याख्या ओ यू.. (लोग पड़ते हैं) खेकू।
The Chief-Minister was, then requested to deliver his speech. He explained clearly the meaning, importance and implication of education and of being educated.

Thus, this play has carried an important message to the listeners listening to radio. The theme of the play - the story, plots, environment and situations created by the playwright were more encouraging and entertainable. It was a perfect radio NPP and produced and presented using all the techniques and elements of radio play - music and sound effects at proper places and time.

Thus, it is found that during the period: 1990-2000, different types of all kinds of NPPs were broadcast not only to entertain the listeners, but to inform and make them acquainted with the current events and situations of the country and also to educate them with proper lessons and morals. There were also plays written on the theme of terrorism which caused a great harms to the country and threatened the unity and integrity of the nation. For example, the NPPs सोच अपनी-अपनी, an original Dogri play written by Narsingh Dev Jambal and translated into Hindi by Ramesh Mehta; मैं भी, an original Telegu play written by P. Venu (the name of the Hindi translator is not mentioned in the script); and दिशाहीन, an original Malayalam play written by P. Premon and translated into Hindi by Smti Suma Ajit Kumar, may

1. सौं फौसदी बुद्धिवंतरय: radio NPPs script, P-28-29
2. सौं फौसदी बुद्धिवंतरय: radio NPPs script, P-29-30
be mentioned. In the NPP # *#, the sacrifice made by the old boat-man in capturing the militant was remarkable. The boat-man was carrying the youth militant in his boat for crossing a river at night and while talking to each other, he came to know about the militant’s planning and intention. He determined there itself over the boat what to do with the terrorist. He threw away the row into the middle of the river, jumped himself into water and reached the shore to inform the police in order to save his mother-land from being destroyed by the terrorist. The boat-man says:

In the NPPs # *#, the subject-matters are almost similar and based on kidnapping the daughter of a police officer in the former and of Chief-Minister’s daughter in the later respectively. In the former, a surrendered militant helped the police organisation to capture the militants and rescue the daughter of the police officer while in the later, the police authority took own initiative to rescue the Chief-Minister’s daughter. In both the plays, the militants surrendering voluntarily were offered to be rehabilitated and reformed for the prosperity of the country as well as to strengthen the unity and integrity of the nation. The NPP दिशाहीन ended with the following announcement made over radio followed by its end music.

1. मैं भी : radio NPPs script, P-11
In this sense, the play may also be included in the category of tragedy play broadcast as NPP over radio.

Among other social and problem plays broadcast during the period: 1990-2000, the NPPs पौरुष, अन्यथा दूर करो, यहपरायत, आक्रोश, जीवनी, समाज के सम्भ, अनाम, अपने आप, धूमल, अचल, चोर and पत्थर may be mentioned. Since these NPPs are technically similar in nature, though subject matter wise they differ and also differ in terms of contents, themes and presentation, here we would locate our attention on one of the most popular NPPs, समाज के सम्भ (The Pillars of the Community), an original Norwegian play by Henrik Ibsen.

Henrik Ibsen was the first Norwegian of modern times to lead the world in any of the arts; he is one of the five greatest dramatistic of history. He inherited the

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1. दिसाहीन : radio NPPs script, P-17
2. तारिन्य मांशी : radio NPPs script, P-14
stem moral tradition of a race accustomed to hardship and in love with liberty, a race of fine integrity and of a strenuous intellectual habit. His cultural heritage derived from the ancient and the modern world alike, and, more immediately, from that of nineteenth century Europe.

There are no fixed traditions in Ibsen’s work, though certain ideals persist from the beginning to the end. He left the world his integrity as a thinker and as an artist. And that can only be “imitated” in the noblest, the Aristotalian sense.

The NPP समाज के स्तम्भ deals with the problems of personal and social morality. It initiates, almost with enthusiasm, this theme and is concentrated upon it. “The Pillars of the Community”, when it was finished in 1877, had cost Ibsen two years of unremitting labour and several re-writings. The result is a play whose thought is so profound and clear, whose craftsmanship is so natural and easy, that it puts to shame alike the emptiness of the contemporary piece bien faite in France and the turgidity of the serious British drama of the next two decades. His concern here is with the function of truth in life. Ibsen brings to the test of his ideal the society of his own times, observing it pitilessly, exactly and at close range, studying the immediate and the particular in terms of the universal and the continuing. He exposes in this play the effect of lies, shams and evasions, showing the tragedy and the degradation that accompany the forfeiting of integrity. In the NPP समाज के स्तम्भ he examines the lie in public life, the tragic struggle of Karsten Bernick to hide his sin and preserve his reputation at the expense of another man’s good name. This lie in the soul so works upon him that, like Macbeth in a more primitive world, he is drawn step by step into actual crime and plans (and all but carries through) what is virtually a murder. Ibsen allows his Karsten Bernick to redeem himself by confession and to save his soul at the cost of his long-guarded reputation. For Ibsen, it is optimistic. Lona Hessel’s life-long love for Karsten saves him by preserving the image of the man he should have been. For Karsten Bernick, the apprehension of truth was a relatively simple psychological process.

1. Fermor, Una Ellis (tr.): Henrik Ibsen, Hedda Gabler and other plays (1961), P-10
The NPP, समाज के स्तम्भ is sometimes called realistic play. This is true if we give a liberal connotation to the world ‘realism’, but not if we identify it with photography. In fact, as a study of his craftsmanship will make clear, Ibsen does anything but photograph. Even his material is seldom wholly naturalistic. In this play, a part at least is used for its symbolic value as well as for its contribution to the action. The coffin-ships in this play offer us one of the most artistically exquisite pieces of functional symbolism in modern drama. They are simultaneously an important factor of the action, a clear representative instance of the corruption and greed of the shipowners and, finally but only in addition to these two strictly dramatic functions - a symbol of the rottenness of society.

The NPP समाज के स्तम्भ is apprised of its clear, firm and almost diagrammatic structure with its superb articulation of theme and subject. In the binding together of the structure, irony and humour play an increasingly subtle part. The light-hearted commedy of Lona Hessel’s arrival, with the slight but regrettable confusion as to the identity of the Fallen sisters, the neat theatrical effects of entrances that give an ironical twist to the last speaker’s words, all these characteristics are given suitable place in the play.

Ibsen’s technique in the drawing of character in the play is remarkable. But the technique varies with the nature and purpose of the play: from the deliberately clear outlining of most of the characters in the first, so that the detailed drawing of Karsten stands out from the background; to the full and profound revelation of rounded personality.

So close and economical to the relation of theme to subject in समाज के स्तम्भ that the play appears at times almost schematic, and even the chief character, Karsten Bernick, has something of this in him. He seems perhaps, at first reading, to explain himself too much and too clearly, to border upon an analysis of a character rather than the dramatic semblance of a living man. But as we look closer we see that, though this is in some sense a necessity of the play, of a play that must convey a moral problem and elucidate it, it is at the same time psychologically sound. Ibsen
has not failed as an artist; for Karsten’s habit of explaining his own motives, of explaining what kind of man he is, is at once a subtle piece of self-deception and the resultant of a life-long habit of arguing with his subdued but not yet silenced conscience. He must justify himself to himself, and so he continually calls for help in that continual effort; his admiring fellow-citizens and his adoring wife repeat faithfully what he dictates to them. The more dishonest his action, the nobler are the sentiments and motives he defines, until, at the moment of his conversion in the fifth act, he speaks for the first time soberly and plainly, humbly destroying the illusion he had so strenuously created. This is a special type of character-drawing, but it is not shallow or, in the end undramatic.

The NPP स्वरूपमशिक्षा is an original Sanskrit nataka, or a full-length drama, the radio adaptation being done by Mohan Rakesh, contains all the five spans of the plot structure as described earlier. That it does is confirmed by a cursory, brief review which shows clearly its five spans. Let us see then, what a detailed analysis of both spans and span-elements will show.

The introductory scene immediately introduces a certain note of apprehension when the stage manager (sutradhara) informs the audience of the rather high-handed treatment bestowed on the inhabitants of a hermitage. It anticipates the dominant conflict of the play which appears to be the unavoidable clash between the two traditional aims of life, welfare (artha) and love (kama), to the detriment of the third, virtue (dharma). The first scene ends with the entrance of the chamberlain of Magadha. The main protagonists of it are Yaugandharayana and Vasavadatta. The latter, in her dejected frame of mind, brings to the surface crucial problems which, when elucidated upon by Yaugandharayana, becomes a veiled yet quite apparent suggestion as to the germ of the play. Vasavadatta asks her companion on hearing the crude order of the two guards. “Who is it that turns us away in this manner? “It is someone who turns himself away from virtue”, answers Yaugandharayana.

Now, we should remember that the sumnum bonum of the Indian idea of human life is an attainment of the three ends of life (trivarga) mentioned above.
Yaugandharayana perhaps is aware of the conflict which his actions have provoked. The conflagration of Lavanaka and faked widowerhood for king Udayana had the single aim of reinstating the paramount power of Kausambi, and thus love, in the form of Vasavadatta, had to yield to the welfare of Kamsambi. A conclusion might follow that this infringement upon love puts the action in question in conflict with virtue. But if we remember the dictum of the *kamasutra* that welfare is the main aim of a king, then we cannot unreservedly condemn the minister’s machinations.

Thus, we have found that the NPPs broadcast during the period: 1990-2000, though varied in nature and technique of presentation comprised of different kinds of NPPs including romantic and comedy play रसातल and scientific temperament like that of सुग्रीव, entertained the listeners giving maximum satisfaction. The plays are, know doubt, found to be successful in dialogue creation, delivery, presentation and production.

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