Drama has unique place in the field of literature. It is the representation of human life on the stage. Basically, it is a performing art relying more on performance than on the verbal expressions. The success of drama involves the participation of the three – the playwright, the performers and the playgoers. It articulates message for the viewers largely through stage performance which is marked by its distinctiveness like pluralism and dynamism. It breaks the web of illusion and ignorance developing the understanding and perception of the audience. The stage production of the play requires both the performers and the viewers. However, a play can be enjoyed in three ways – reading, viewing and listening. The production of the radio play can not be seen; it can only be heard or listened. The radio play can also be called audio play.

It is a universally admitted fact that Information Technology has redefined and revamped almost all the human fields. ICT (Information and Communication Technology) has contributed a lot in the field of education, art, music and literature. There was no play for listening before the invention of radio. The arrival of radio has given birth to a new kind of drama i.e. radio drama. Nowadays, radio plays are increasingly becoming popular all across the world. Such plays are broadcast by the radio stations and the people enjoy listening to them. Hence, the spectators are replaced by the listeners in the radio play. Both the stage play and the radio play are two different kinds of dramas. The former is meant for ‘eyes’ or ‘viewing’, the latter for ‘ears’ or ‘listening’. Both are enjoyed in two different ways. The way of enjoying radio play is quite different from that of enjoying a stage play. The radio play is performed through ‘verbal’ or ‘vocal action.

The radio play is not meant for stage performance. It reaches us through following some technical and mechanical process. The most potent question that arises in our kind is that ‘does the radio play succeed in providing pleasure and
enjoyment to the listeners in true sense of the term? Can it offer experience like stage play?'

There are some differences between a radio play and a stage play. The first and foremost variation is the mode of presentation. The stage play is presented or performed on the stage, whereas the radio play is broadcast over a radio station. Secondly, both plays have their audiences/listeners of different tastes to enjoy them. The audience of the stage play sits just before the performers. In case of radio play, the audience or listeners do not sit before the artists. They are located in the remote parts enjoying the radio play. The listeners of the radio play are not visible. Nor are they in a particular group or mass. They are unknown, unseen by the artists and scattered all over. So, it is most likely that the listeners of the radio play may be larger and bigger than the audience of stage play. Thus, the scope for the radio broadcast is quite wide and vast.

There is an eye to eye or face to face contact between the viewers and performers of the stage play. There is no such proximity between the artists of the radio play and audience as they are placed in remote and scattered areas. The radio play has some benefits over the stage play. It can be heard or enjoyed at any place. One can listen to a radio play while doing other jobs. The listening of radio play and listener’s own activity can go simultaneously. The stage play requires direct participation or physical participation of the audience.

Before the broadcast of radio play, it is recorded and passed through certain technical process. The stage play production requires the arrangement of the stage, availability of stage property, choreography, costumes etc. The performer has to take great pain in creating atmosphere befitting to event and necessary make up and choreography befitting to the characters. The radio play is spared from this entire burden as there is only expression of ‘Voice’. The element of voice holds prime significance in radio play presentation.

Moreover, the presence of every character on the stage is very necessary in stage play; while in a radio play, the presence of the character with whom dialogue
is held, is not necessary. The presence of the character can be imagined by mind. The listeners see the dramatic scene through their mind's eyes. Briefly, radio play presentation is quite different from stage play production and also a little bit easier than stage play presentation.

It should be noted here that the radio broadcast is done under the government vigilance. So, it has to observe certain rules and regulations concerning broadcast of programmers imposed by government. The dramatists are supposed to take into consideration the guidelines provided by government at the time of writing a radio play. 'Voice Modulation' is an important technical feature in a radio play. The voice can be used in three ways in radio plays: (1) Word, (2) Word effect, (3) Music

In the radio play, the spoken word is used for two purposes: (1) Dialogue (2) Delineation. The voice of the artist is the personality of the character in radio play.

The radio play has no visual component. So the loss of visual effects can be compensated with voice effect and background music. The background or setting is also created with the voice effect in radio play. Superimposed process denotes the use of recorded voice in the main play at an appropriate place.

The responsibility of the radio playwright, artist and presenter is quite different from those of stage playwright, artist and presenter. The roles of viewers and listeners also differ in the way they enjoy the play. Like short-story writer, the radio playwright has to observe economy of characters. The radio play is performed or presented in a limited or shorter time limit. The voice is the only tool or device to introduce and differentiate the characters.

Writing for radio drama is also a challenging experience and, therefore, induces a greater creativity in the author. There are limitations to what can be done with sound. However, being forced to think about the importance of sound and its impact on a listener grows an individual artistically. Problems solving like this is a welcome task, especially when the written piece is so reliant on sound effects, much like the drama presented in this research work. Radio drama is an excellent
way to learn the mechanics of editing, mic placement, recording voices, and mixing. The production of radio drama is exceptionally challenging, but quite instructional as well.

**The structure of Radio Drama**

A radio drama is a composition that tells a story through action and dialogues. It generally involves a conflict: Person versus person or person versus society or nature. A drama in its broadcast form, has a plot: usually, the plot has a beginning, middle and end. A drama includes dramatic techniques, such as suspense and exposition. Let's review this description and see how each term relates to radio drama and to dramatic elements in radio production.

**Action**

Because radio is not a visual medium, action must be portrayed through sounds, words used and music. It is only to be realised that what sounds, dialogues and music would be needed to convey what is happening at a boxing match. Action in a prizefight would be dramatized on radio with the ringing of the bell, the roar of the crowd, and the smacking of the gloves.

**Dialogue**

The dialogue could provide a description of the fight. Spoken words are very important in radio drama. Words provide most of the information and meaning in a scene, and they describe most of the action. The prizefight scene, for example, could be fleshed out with dialogue from a ring announcer or conversation in a fighter's corner.

**Plot**

The plot is the storyline. All action and dialogue must advance the plot: that is, each scene of action or dialogue must move the plot along and reinforce the message.
Beginning, Middle and End

Drama usually has a sequence of events and a conclusion. Although dramatic elements within *radio* production don’t always have a complete beginning, middle, and end consequence, there almost always is some sort of resolution in which the problem is solved. In dramatic terms, this is known as the denouement, which is the resolution of a conflict.

Conflict

Conflict in drama doesn’t always have to be a struggle between two people. Conflict can consist of a person’s struggle to overcome back pain or a depressed mood, a type of conflict that is portrayed frequently in *radio* commercials.

Suspense

Suspense is what compels us to keep listening. To achieve suspense, plot writers refrain from providing conflict and resolution at the same time. Will Mrs. Smith’s back pain be cured? We usually have to wait through about 20 seconds of product pitch to find the answer.

Exposition

Details must be revealed in a logical and realistic fashion. The process of imparting information is known as exposition and it’s an important part of all types of drama.

Listening to a *radio* drama is a unique auditory experience, especially for those that love visual performance, because it denies the visual and relies solely on the auditory sense. From a performer’s view, writing this piece has been an exciting new journey to undertake. A performer typically relies on more than simply his or her voice to tell a story, so while this thesis has been a challenge, it has also been a great way of incorporating information and techniques learned over the past years, to tell stories as iconic in such a limited performance capacity. *Radio* is certainly
not dead. What a fresh and enjoyable way to illustrate this and perhaps introduce a new generation to the magic of drama.

As one studies radio play, he or she finds that the use of the voice is crucial to conveying emotions and eliciting a response from an audience; it has extraordinary control over people. In radio drama, the voice has control over not only the auditory sense, but also over the imagination of the listener. Radio drama does not offer intricate sets, beautiful lighting, or even facial expressions to convey subtext. Rather, it requires the imagination of the listener to engage fully, and can greatly impact the psychology of individuals, moving them to greater emotion, thought and eventually catharsis. Radio drama also increases knowledge and respect of the voice as a tool in theatre and other aspects of communication and storytelling.

**Dramatic Style**

It the audience members have a knowledge of dramatic style, this will help them to differentiate between different plays which have the same basic form. ‘Style’ is the word that is used to describe a drama that is created from a distinctive mode of expression or method of presentation. For example, a particular style may come from qualities pertaining to a specific period of time (e.g. the Nineteenth century), a particular country (e.g. America), an ideological movement (e.g. Feminism), or a certain author (e.g. Oskar Wilde).

The style of NPPs has been influenced throughout its history by certain cultural pressures. That is, social pressures including religion, philosophy and socio-economic constraints have helped to create specific play constructs. If an audience can identify some of these specific traits, he or she will be able to make distinctions between different plays. For e.g. it is possible to discuss the characteristics of 19th century NPPs style. This discussion could be further refined by differentiating between NPPs and radio plays of the period or by distinguishing the dramatic traits of romantic plays, from the expressionist or the absurd plays.
Dramatic style of a given period or an ideological movement is generated by a number of different influences. Firstly, an audience can identify a particular style based on information that is presented in a play. An audience can assume that a play captures some of the essence of truth about a particular period. That is to say that playwrights from different periods or with different ideologies construct dramatic world in different ways. What is “truthful” about the world to one generation may not be so for successive generations. Often through their plays, playwrights attempt to answer specific existential questions such as ‘what is truth?’ or ‘How do we construct reality?’ The answers to these types of questions differ depending on scientific, religious and cultural beliefs of the periods in which they are being asked.

Despite these ideological differences all playwrights have the same means of expression available to them for NPPs. Writers and performers rely on the codes of communication to reveal meaning. Sound and images are the two main communication modes used in the NPPs. It is the way that playwrights and performers manipulate these codes that generate different plays and different types of performances. Dramatic style results from the way in which a play is presented in the medium, as NPPs. It is the way that a play is directed and acted, as well as the types of scenery, music and sound effects that are used, which helps to influence the style of the production.

Radio Drama Production: Observations and Findings

In order to perform the practical part of this research work, the researcher should have sufficient knowledge and experience of studio activities or how the AIR studio functions. The present researcher had witnessed the rehearsal, the recording, the editing and the mixing of radio plays in the studio of AIR, Guwahati. And from the experience gained, the present researcher observed the process in detail and has found that the production of a radio play involved complex technicalities besides the active participation of actors and producers. From the
beginning to the end as observed, the whole process of production of a *radio* play can be shown as follows:

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<thead>
<tr>
<th>Writing/Selecting</th>
<th>Casting</th>
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<tr>
<td>Music</td>
<td>Recording</td>
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<td>Editing</td>
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*Figure- 1.3 : The basic steps of Production*

**Starting a Production**

Usually, *radio* drama production commences with the selection of a script. Either a writer submits a script or ideas for a script to the Department or a producer may seek out a writer with a play or an idea for an adaptation.

Normally, *radio* scripts are submitted for approval and the producer is assigned the project once it has been accepted by the Department.

The important thing to note about *radio* drama production with respect to the script is that the writer is consulted when changes are made. Changes are often the result of simple necessity as when the play is too long. In this case, the writer is consulted to verify that dialogue cuts do not destroy what the writer was trying to convey. There is a respect for the writer’s conception when the script is altered. Some changes are the result of the producer hearing the actors and realising that what is written may not translate well over the air. These changes are referred to the writer who re-works the script for the producer.

**Casting**

Once a producer has the approval and a budget, actors are required. Often the
producer chooses the primary actors based on past experience and leave the secondary roles for the casting director. The producer prefers to discuss all the roles with the casting director, because the casting director should be part of the creative process.

The characters were strongly defined and it was easy to choose actors that were already good at their types of roles. Time was saved; there is a definite advantage of being aware of the talent already available.

**Recording**

When the script is finished and the play is being cast, the producer set to work on planning the rest of the work with the production assistant. The director/producer then can go off to the studio (computer room) with script, props, instruments and recorded sounds. There everything is fed into the computer and then worked on further. For this technical aspect, the director/producer needs some initial training and practice.

The recording of speech and sounds needs to be practised before recording. This also helps the actors to find their way into their parts. For warm-up the actors can do breathing and relaxing exercises. They can speak best while standing. If they move they should be careful not to change the distance to the microphone. The technician adjusts the microphone during practice because everyone has a different voice. If one scene just will not work it can help to just keep going and then play it again at the end.

To stay on top of things, the director/producer should note in the script how often a scene has been done and which version was best. In improvised radio plays, the director/producer can record scene after scene then stop the recording and try and see how it will go on.

**Radio Acting**

Certain precautions need to be taken by the actors while giving voices before the microphone in a studio. What they should do or follow may be set as follows
for their prior notice:

1. He or she should remain quiet in the studio.
2. No one should cough, lough, or talk during production.
3. The actors should turn the script pages quietly - off to the side.
4. They should minutely watch the director and wait for his or her cue (Q).
5. Speed equals excitement. The actors should try to maintain the speed at every moment.
6. They should jump in if there’s ‘dead air’.
7. They should wait for director’s signal at the end of performance.

Microphone Technique

While performing voice acting by the actors, much attention is required to be given to the microphone position. They need to consider the followings:

1. They should remain aware of sensitive and dead areas. They should not touch the mike or the stand.
2. They should maintain proximity effect. Its sounds would be too boomy if they are too close.
3. They should maintain proper distance for radio acting (10-18 inches).
4. They should be dynamics with distance from the mike i.e. back off to yell or scream.
5. They should remain aware of off mike use for distant sounds or asides i.e. to step back to convey distance.
6. They should maintain popping “P”s and s-s-s- sibilance i.e. to speak over or under, not to the mike.
7. They should take care of mike safety i.e. no hitting, blowing into, or dropping.
8. They should assume that every mike is on i.e. not to curse in a studio ever.

9. They should turn script pages quietly (off mike).

**Editing**

Dialogues recorded from the play is edited in an editing suite and the time in these suites is scheduled carefully and can not be wasted.

**Effects**

While the producer, production - assistant and sound recording engineer are editing dialogues, a sound effects engineer is starting to work on the play’s effects. There are two basic types of sound effects: live and pre-recorded. Pre-recorded or sampled effects come from various sources like CD or synthesizer prog (s). The live effects are made in the studio by the sound-effect engineer. The pre-recorded sounds are selected by the sound-effect engineer and loaded into computer memory for later placement into the appropriate scenes. Placement is left for later so that the CDs are freed as soon as possible. As episodes of the play are edited, the sound-recording engineer would grant access to the computer-file to the special effects. At this point, the effects could be edited into place by the sound-effects engineer.

**Music**

Typically, music will play alone briefly to establish itself and then, if dialogue will go over it, the music will be faded a bit and finally faded completely out or left to finish or fade itself. These important instructions should be in the script.

Here are some regularly used engineer’s instructions regarding music cues:

- Fade in (begin playing the music and fade up the volume gradually)
- Fade out (cut the volume gradually)
- Fade under (cut the volume once the actors begin to speak)
Under (let the music play under whatever the next cues are - sound effect or dialogues)

Duck under (fade slightly when someone begins speaking, but continue playing)

Establish (let the cue play a bit before any other sound begins)

Quietly in B.G. (let this cue play quietly in the background)

Cut abruptly (often with a particular line of dialogue cited for when to cut)

Crossfade (face one music or other cue in while fading another cue out).

Self-fading (indicating that the cue will fade itself out)

Let it finish (play this cue in its entirety don’t fade it out)

Play through and out (this is the same as let it finish)

Music cues should include:

1) A description of the type of music cue i.e. Bridge, Bed, Sting, Source etc.

2) An identification of the music piece. A playback track number can also be displayed here.

3) Instructions for the engineer on how to fade up, fade down, or let a piece play.

Mixing

For radio play projects, the producer should arrange for sufficient tracks so that he can easily mix and overlay:

* at least two for speech.

* at least two for sound effects (individual noises and atmospheric background sounds)

* at least one for music.
Radio still captivates many listeners around the country and the world and is a great medium for radio plays like NPPs. Many years ago, listening to the radio was the main source of entertainment until television came along. While we have a wide array of entertainment available to us now-a-days, not everybody wants to watch TV; some prefer to listen to the radio while they work or doing chores.

Radio plays that deal in history are plays of everyday struggles. But everyday struggles are often bigger when looked upon through the veil of history, especially when plays are dealing with the history of settlement. Characters like इतिहास in NPP अनावरण- struggle to keep pace with progress, and end up being chewed-up by it. Characters struggle to survive done in the face of their harsh new world. This struggle can be made all the more difficult when a character first has to reconcile an imagined new situation with the actual new situation.

Radio plays dealing with history are an important part of the radio drama genre. They are used to explore the stories leading up to a people’s current place in the world. This is especially useful to countries that were once colonies now living in post colonial times. Radio plays drawing up history are also important in exploring communal identity: both as a country and a province.

Radio play or drama depicts the reflection of life in all spheres from very vast field of India and the world. The variety of themes, such as social, historical, mythological, biographical, folk, abstract, science fictions and family melodrama; the quality of presentation and ability to create mental pictures through words, sound effects and music is called Radio drama.

Many stations of AIR broadcast plays in Hindi and their regional languages. Radio adaptation of classics, novels, short stories and stage plays are also some of the highlights of Radio broadcast. Besides original plays, a large number of AIR stations regularly broadcast family dramas with object of eradicating deep rooted social evils and blind beliefs prevailing in the society. Serials projecting current socio-economic issues are also broadcast on a regular basis.
No doubt, any research study on such topic like radio plays or NPPs has definitely certain limitations. First of all, radio lacks languages of its own. It speaks the words and dialogues of playwrights; and sounds and music as introduced by producers and directors. It can only be listening to. In other words, radio speaks what they desire to speak; how they like to speak and in what manner they want to present their works, likes and dislikes with minimum limits of legal censor addressed to listeners who make switch on the radio to listen to it. The nature is broadly innovative and varies with changes in the model of technical rationality.