CHAPTER IV

1) Ramvriksha Benipuri as a dramatist.

2) Classification of his Dramas.
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In last chapter we have discussed Benipurijee as a Journalist, Essayist, Sketch writer, Memoir writer and Travel writer. We analysed each of these works one by one.

In present chapter we will discuss him as a dramatist and analyse his drama literature.

Benipurijee had deep knowledge of the splendid and glorious past of Bihar. He wanted to give a new shape to this rich and prosperous cultural heritage and present it before the readers. To make it everlasting, he chose the plot for his dramas and one act plays from this rich land.

4.1 Classification of his Dramas:

Benipuri has written 12 dramas. These are based on pouranik, historical, social and political themes.

(I) Pouranik Dramas - Seeta Ki Mnaa, Shakuntala,

(II) Historical - Ambpali, Tathagat, Vijeta,

- Netradan, Sangmitra,

- Singhal Vijay.

(III) Social - Ram Rajya, Amar Jyoti,

- Naya Samaj, Goan Ke Devta.

For the convenient study of these dramas we will classify them in the following way:-

(I) Drama - Ambpali, Tathagat, Vijeta.
4.2 Natya Shilp :

4.2:1 Natakoo Ka Vastu Vidhan :

'Vastu' means the plot or the story of the Drama. Sanskrit Aachayaras has catagorised the 'Vastu' in two kinds-

1. Adhikarik and
2. Prasangik.

The result of the drama is called 'Adhikar' and the consumer of that result is called 'Adhikari'. The plot which is wholy related with 'Adhikari' is called 'Adhikarik'. That is the main story of the drama. But side by side there are other small stories also which are helping the main story to proceed ahead. These are called 'Prasangik' stories. These 'Prasangik' stories are also of two types- one is long story which starts with the main plot and ends with it. The other are small events which arise at some point and merge at the other. The first one is called 'Pataka' and the second one is called 'Prakiri'. 'Prakiri' is important in Kathavastu, because it fills the gaps of the story.
4.2:2 Abhinay:

Acting is another important character of the dramas. In olden days the acting was done in four types -

i) Angik;
ii) Vachik;
iii) Aharaya;
iv) Satvic.

These four types of acting show the real theme of the drama and entertain the spectators. 'Angik' is related to the movement of eyes, mouth, hands, feet etc. Bharat Muni has described this gesture elaborately. Even in this scientific age this type of acting has got important place in dramas. 'Vachik' is related with the dialogues of the actors and the actresses. Through this he expresses himself to other characters of the drama. 'Aharaya' is related to the costume and the way of wearing the ornaments and 'Satvic' is related to the gestures and movements of the actors and actresses.

4.2:3 Samvad Yojana:

It is only by dialogues that the story of the drama moves further and attains its goal. Now the question arises that which type of dialogues should be used in the drama and to which extent those dialogues can impress the reader of the spectator? To these questions, prominent
Sanskrit Natya Aacharya Bharat Muni replies:-

"नाटक मुद्रा तथा लोलित यदां से युक्त तथा अस्यष्ट शब्द, अर्थ से ही स्वीकार होना चाहिए। बुद्धिमानों को मुद्रा देने वाला, बुद्धिमानों के द्वारा खेला जा सकने वाला, तीव्र सत्यियों से सम्बन्ध हुआ ही नाटक दर्शन के लिए उपयुक्त होता हैं।" ¹

This means that Bharat Muni has cleared three things about dialogue those are- dialogue should not be too difficult to understand, the dialogue should entertain the listeners and third thing is that dialogue should be spoken by the wise people in a wise way.

4.2.4. Neta:

Neta word is related to the characters of the drama. In drama the characters are the important figures. The characters are only presenting the whole emotions of the drama. Out of these characters most important is Hero. He enjoys the whole prestige and praise. On these basis Bharat Muni has established four types of heroes. Those are-

1. Dheerodaat;
2. Dheer Lalit;
3. Dheer Prashant;
4. Dherodut. ²

See:-
'Dheerodaat' hero is born in high class or is related to king's family. He is not egoistic but sensitive, reserve, stable and sober. Whatever he promises to do, he does it. All the good qualities are contained by this type of hero.

'Dheerlalit' is lover of art and beauty. He is of romantic mood. He goes deep in love affairs.

'Dheerprashant' belongs to Brahmin or Vaish caste. He keeps peaceful nature, loves art and is always cool.

'Dherodut' is proud, jealous, cheatful and talkative.

4.2:5 Anya Purush Patra:

Seeing the broad field of drama more characters are need other than the hero. Keeping this thing in view Bhoj, Dhanmjay, Vishwanath etc. Acharaya's have discussed those characters also.

Bhoj has classified them in four types-

i) Nayak;
ii) Upnayak;
iii) Anunayak;
iv) Pratinayak.

'Nayak' is the hero of the drama, 'Upnayak' is also given higher place, but still he is below the status of
hero. 'Anunayak' is lower than 'Upnayak' but through him, the 'Kathavastu' of the drama proceeds ahead. 'Pratinayak' is the opposite character of the hero of the drama.

Dhanmjay has give separate two categories of the heroes. Those are 'Pataka Nayak' and 'Goun-Nayak'. Acharya Bharat has also mentioned the roles of King, Senapati, Purohit, Mantri, Sachiv etc. Vishkambak and Vidooshak were also included in male character.

4.2:6 Nari Patra:

The role of female characters is also of great importance in dramas. Male and female characters are like the wheels of a vehicle.

Bharat Muni has categorized the woman characters according to the purity of behaviour, social status, stage of 'Kamavstha' politeness, physique and figure and inner feelings into six classes. Under these categories comes: Utma, Madyama, Bahya, Abhyantra, Divya, Nrippatni, Kulstree, Ganika, Vasaksajja, Lalita, Udatta, Nibhritta, Divysatva, Manushyasatva etc. These can be further categorized in various sub-classes.

4.2:7 Ras Aur Uddeshya:

The main theme of the acting is to create a sense of feeling. If this acting can not impress the spectators

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the acting is not successful. Bharat Muni writes—

To infuse the sentiments in drama other elements like, alankar, chand and musical nound is included. Taking the 'Ras' as the basic elements, Bharat Muni has discussed the qualities and disqualities of a drama. Quality (Gun) is that which goes according to the 'Ras' and is praised by the public, disquality of the drama is simply when it fails to impress the readers or the spectators.

4.3 Benipuri Ke Natakoon Ka Shilp:

Benipuri was by nataure an innovator and never bound himself by old traditions of technique or style of drama. His writings have their own unique style. But still all the norms have been covered by him in a technical and artistic way by combining the old and new treditions of writing. When Benipurijee wrote his dramas, the impact of foreign literature had waved in India also. The comparative study of the English writings was assessed and valuated. Though Benipuri's dramas are of Buddist period, but he

(1) Quoted from Dr. Prabha Benipuri: Benipurijee Ke Natakon Mein Samajik Chetna: PP-149.
presented it in the new shape keeping in view the interest of the readers, the benefit to the society and the contribution to history and literature. We shall analyse his drama literature according to the following elements:-

1. Kathavastu Vidhan;
2. Charitra Vidhan;
3. Samvad Yojna;
4. Vatavaran Yojna;
5. Bhasha Shailee;
6. Uddeshya.

4.3:1 Ambpali Mei Natya Shab:

4.3:2 Kathavastu Vidhan:

Subject matter of 'Ambpali' will be dealt in two parts- Kathanak and Kathanak Ki Vivechna.

Kathanak:

'Ampali' has four acts. We see beauty queen Ambpali in first act when she is enjoying and singing with her friend, Madhulika. Arundwaj also joins them and mentions about the 'Faguni Festival' of Vaishali. In this way the story moves ahead.

In 'Faguni Festival' Pushpagandha the former chief dancer of Vaishali comes to select the new chief dancer. As it was a tradition in Vaishali that the most beautiful and
talented woman had to serve the whole Vrijja Sangha of Vaishali. The beauty of Ambpali and her dance attracted Pushpgandha and she chose her future dancer of Vaishali. Arundwaj and Madhulika returns to their village but this shock unstailes Arundwaj, who loved Ambpali by his heart.

In second act Ambpali is in her own palace at Vaishali. She also remembers her village, Madhulika and Arundwaj. Lord Buddha comes to Vaishali, Ambpali being proud of her beauty wanted to attract Lord Buddha. But Lord Buddha is not impressed by her beauty.

Third act deals with political situation of Vaishali. Ajatshatru was son of Bimbisar. He attacks Vaishali to conquer it and marry with Ambpali. He becomes successful to sow the seeds of discord among the people of Vaishali. But Ambpali defeats him by her talent and in the end she shows the photograph of Bimbisar, father of Ajatshatru, who used to meet Ambpali. Ajatshatru is lost in wonder.

In fourth act, the tragic death of Arundwaj is shown. It is very pathetic scene. Arundwaj sacrificed his own life to save Ambpali in a fight between Ajatshatru and Vaishali people. Ambpali adopts Bodh religion and preaches this religion. She becomes the disciple of Lord Buddha.

Kathanak Ki Vivechna:

Bharat Muni has described three kinds of plots—
1. Prakhyat;
2. Utpadya;
3. Mishrit.
The story that is related to Purans or history and is famous in public is called 'Prakhyat', and the stories which are based on hearsays and imagination and becomes live in public is called 'Utpadya'.¹ The stories which are the combination of celestial and practical world are 'Mishrit'. ²

'Mambali' is based on history. The story is very famous even in present times. So it comes under 'Prakhyat'. The imaginary events are very less. Ramvriksha Benipuri writes:—

'अम्भपाली की सूची फ़र्म ऐसा सूची रातारण और ऐसा निराला प्रोत्साहन काहड़ प्राप्त हुआ होगा।
अपनी सज्जाली की सूची और पूर्णता पर मुझे पूर्णता सन्तोष है, सज्जाली और विवाही की आतगा के चित्रण में, अपने जानते, गैंग कोई तृप्त नहीं बनाते थे।'³

'Adhikarik Kathavastu' is related to Ambpali and 'Prasangik Kathavastu' is related to Arundwaj, Madhulika, and other characters of the drama. The 'Prasangik' stories are helping the main plot of the drama.

'Prasangik Kathavastu' is also of two types—'Pataka' and 'Prakri'. 'Pataka' goes upto the end and 'Prakri' emerges and merges according to the context.⁴

(1) Bharat Muni:Natyashastra 10,45.
(2) Dhananiav Dashrooook Part-I: PP-10.
(4) Dr.Ganpati Chandra Gupta:Sahityik Nibandh:PP-68.
The contexts related to Sumana, Madhulika, Arundwaj and lord Buddha either start from the beginning or emerge from the story and go upto same where these merge again. Like- Arundwaj's sacrifice, Madhulika's conversation with Sumana meeting of Sumana and Ambpali and the request of Ambpali to lord Buddha for auspice are the Pataka type contexts.

The attack by Ajatshatru on Vaishali to achieve Ambpali and conversation of Pushpaganda with Ambpali comes under 'Prakri.'

Dannjay has accepted five stages for the proceeding of the story. These are-

1. Prarambh ;
2. Vikas ;
3. Charam Seema ;
4. Utaar ;
5. Antya Samapati. ¹

Present dramatists have accepted five stages of drama. These are:-

1. Prarambh ;
2. Prayatna ;
3. Praptyasha ;
4. Niyatapti ;
5. Phalagam. ²

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¹ Quoted from Dr. Ganpati Chandra Gupta, Sahityik Nibandh: PP-68.
² ibid, ,PP-68.
A desire arisen in the heart of the 'Adhikari' he tries to fulfill that desire that is 'Prambh'. The struggle to fulfill it is 'Praytn'. The hope of success is 'Pratyasha'. When there is some hurdle in the success and the doubts arise, but hero fight these hurdles and gets assurance of success these stage is called 'Niyatapti'. When the result comes and hero is near the success it is called 'Phalagam'.

All these stages are covered by 'Ambpali'. In the starting of the drama Ambpali is shown as a village girl, but she dreams to become dancer. This is 'Prambh'. She tries to win Lord Buddha by the weapon of her beauty and side by side she remembers Arundwaj. This is 'Praytn'. The invitation accepted by Lord Buddha is 'Praptiyasha'. Death of Arundwaj, attack by Ajatshatru, discord among Vaishali people is 'Niyatapti' and the auspice taken under Lord Buddha is 'Phalagam'.

The start of 'Ambpali' is very attractive. The natural beauty of garden, the swinging, the humorous conversation among the friends is very delighting. The end of this drama preserves the Indian ideal of love, sacrifice and service to humanity.

4.3:3 Charitra Vidhan:

'Ambpali' is a historical drama. So most of the characters are historical. The imaginary characters are few. Being a historical drama, the selection of the characters
has been chosen very cautiously. The nature, feelings, the sentiments and the tendencies of these characters are depicted according to the context of the drama.

There are 9 (nine) male characters and 5 (five) female characters in 'Ambpali'. Besides the citizens and warriors are also shown. The whole story revolves around the Ambpali. So she is Pradhan Nayika.

(a) Ambpali:

Ambpali was most beautiful lady in Vaishali. Dramatist has depicted her character in a very interesting manner. First, she strives to be a dancer, then she becomes a warrior and afterwards she is shown as a worshipper of Lord Buddha. Even Lord Buddha was surprised to see her beauty. He orders his disciples to close their eyes before they could see Ambpali and says to Anand:

"भगवान बुद्ध: देखते ही, आनंद यह रूप?
आनंद : भगवान्, भगवान्। ऐसा रूप बैठे नहीं-नहीं देखा था।
भगवान् बुद्ध: यह लोगीक रूप है! मुझे यह देखकर, आनंद, युग्मध्य-प्राप्ति यहीं 
दिन के सुर्य नाख हार रहे हैं, जब आप को, मुंरण से देखी ही अनेक परिवार तप भंग करते को मेरे निवास पारी थीं।
आनंद: भगवान् पर उनका यह असर तोता भावा? यह गार का मगर- 
सर अभिचार था।"

Ambpali is not only cute but she is a best dancer also. It is due to her unparallel dance and beauty she is

choosed as the prestigious lady of Vaishali.

Though she had achieved her aim but she had not forgotten Arundwaj. She needs her friends at every step. She sometimes sighs - 'Aah Mera Arun!' This shows the heart of a woman, which is devotional and dedicated. The death of Arundwaj shatters her. She leaves all the enjoyments of the luxurious world and joins Bodh Sangha. In this way Ambpali comes under the category of 'Divya Nayika'.

Dramatist has depicted her character to revive the art and culture of glorious past, to show that a woman can not be a delicate statue only but can bear the arrows of war to defend her country. She was luxurious but became sacrificial and renounced all joys of life. At one hand her heart is delicate like a dew drop but on the other hand she is stubborn. She says to Ajatshatru -

"अम्बपाली: अम्बपाली प्रशंसा की पृष्ठियाँ हैं गम्भीरता और, बहु प्रशंसा भी बेवकूफ़ियों के मुहूर्त से। ऐसी प्रशंसा को बहु जानकार सम-पती है। पौधे को उजागर बाले बहेदिली से निर्देश भुना पतन नहीं करती।
अजतशत्रु: हूँ, पहले पंख पत्तकार है, जबूती और चोच चलाती हूँ, लेकिन पीछे पातलु मनकार हाम पर भेली हूँ, कपड़े पर पुख्तकता है और धार पर पीरसा, बघाती है। पथा? (अम्बपाली-दादार से हृदया है)
अम्बपाली: (समक कर) कोई ऐसी निरीक्षा भी दो सफलता है, जो पंख पत्तकार पर जाना पसन्द करेगी, लेकिन बहेदिली का अहसास न होगी।"

(b) Arundwaj:

Arundwaj is imaginary character. Dramatist has taken the help of the imaginary characters also. These are

very important for the consistency and continuity of the story.

"हिसाबी संस्थानों और पत्तों के बीच के बीच एवं रिस्ता स्थान को उनके बिना भरा ही न जा सके।"

Benipuri had gone deep into the ancient history of Bihar. So his characters are also historical. "Arundwaj" is an imaginary character. Dramatist has shown him as a moral figure.

The Dramatist has depicted his delicate character very minutely. In the words of Dr. Prabha Benipuri:

"अम्बपाली" के पाठों में अभद्रबज का चरित कई अट्ठाएं में विवेच्य है। समूची में बहान को इम्क एक रोमांटिक चरित कह सकते हैं। नाटककार ने उसके चरित का पठन बड़ी बारीकी से किया है। एक सुंदर बूढ़े, कोमल और भावुक प्राण किंवाद के व्यक्तित्व में जो मस्ती, बलदुर्ग, वृंदकी, सौंदर्य के प्रति स्वभाविक खुशाल तथा अपने को प्रेमपथ में विवेचन कर देने की सारसंहार होती है—वे सब अभद्र में रिश्चाई पड़ते हैं। 'अम्बपाली, नाटक में अभद्रबज नाम एक भावुक किंवाद का परायण-ता संगत है।"

Arundwaj's character is analysable in many ways. First we see him as a romantic young boy who loves Ambpali and to have her company, he forces her to attend the Vaishali fair. When she is selected as 'Rajnartki' he does not react. This shows his real and true love. Not only this he sacrifices his life for the sake of Ambpali.

Dramatist wanted to present an ideal image of Arundwaj to the youth of the country to make them to understand the meaning of real and true love.

(c) Madhulika:

Madhulika can be remembered in various ways. She

(1) Dr. Jagdish Chandra Joshi: Hindi Gadya Sahitya Ek Sarvekshan: PP-22.
plays her role as a sincere friend, an idol of service and a true helper. She also loved Arundwaj, but never brought this thing on the tip of her tongue. In the absence of Ambpali she looked after Arundwaj and shouldered the whole responsibility till his death.

If the whole story of the drama is based on Ambpali, Mudhulika is a strong pillar of that plot. She is a sensitive, sober, delicate and well-behaved woman who deals every situation with wisdom, tolerance and balance of mind.

4.3:4 Samvad Yojna:

With the help of the dialogues the story moves forward. The dialogues of Ambpali are impressive, full of flow and life.

"मधुलिका: निरंतर विचार सपना देखा है, तुम्हें। लेफिन, समझते हैं, इसके मानी वाण?
अम्बपाली: मत समझू? एक दिन का सपना हो तो, कुछ समझ्भावाय।
जिसकी जिनको ही सपने की है, नहीं किस-किस का मानी लगाये।
मधुलिका: लेफिन, इस सपने का तो शायद महत्व है। मसाने के प्रथम दिन
का यह सपना साधारण सपनों में नहीं है।
अम्बपाली: तो व्या मानी है इसके?

Benipuri's dialogues are short, brief and full of meaning. In these dialogues we find the emotional elements of a poem and the sensitive elements of prose. So his dialogues can be described as follows:

(a) Dwandatmak Kathopkathan:

Two or more than two characters or a single

character with chaos and confusion' in his mind speaks in a different type of style. This type is used by Benipuri in a very conscious way—

"अजातशांति: क्षणिक के पीछे नहीं, बिघ्न के पीछे। हर अभिज्ञ भीज के पीछे। उसका पहलु होता है, राजनतिक। वर्ग के पीछे मरण है। उद्वास के पीछे विपर्य, उद्देश्य के पीछे मतम। लेकिन, इसका मतलब यह नहीं कि जिज्ञासु और ज्ञात—जीवन और उत्सव—को पूर्वक हुए हेमशा लोकसागर में ही मोटे समाले रहें—मतम मनाते रहें।"

(b) Vyagatmak Kathopkathan:

Satire and ironical dialogue have their own importance in drama literature. His Vyangatmak Kathopkathan are very forceful and reactionary. If there will not be such type of dialogues the drama will be dull and lifeless. One example is presented here—

"अजातशांति: ऐसी चिंतिया भाज तक नहीं बेखी गई। अभबाली: आदमी सिर्फ चिंतिया नहीं है। अजातशांति: मगधपति साधारण भावों नहीं है। अभबाली: अभबाली भी साधारण गारी नहीं है। अजातशांति: तुम या बोल रही हो; पुनर्दो। अभबाली: आय या चाह रहें हैं, मगधपति।"

(c) Lakhshanik Kathopkathan:

When the dramatist keeps the Lakhshanik dialogues there is more brevity and strength in conversation. At the

(2) ibid, PP-108.
tragic end of Arundwaj, Madhulika says to Ambpali—

"मथुलिका: मथु, मथु, नहीं! मथु चली। यह तेरा बोध था अब! इसकी जिन्दगी मैंने बोई, अब लाश तू दो! 
अभ्यासी: मथु, मथु! यह श्याम मथु? (रोती है)
मथुलिका: हाँ! जिन्दगी नहीं ढोता, तब सारा बनी पड़ती है अब! तू लाश दो, तब समय समेत, किसी की जिन्दगी ढोना यह चीज है!"

4.3:5 Vatavaran Yojna:

The plot of the drama is definitely based on certain surface. The atmosphere, environment, age and place of this surface is depicted by dramatist through characters, dialogues or indication. 'Ambpali' is a historical drama. Being related to Budh's age the whole environment is depicted of the same period which gives us the knowledge of traditions, customs and other cultural activities. One example is cited here:-

"बैशाली में यथा है?
फाल्गुनी उत्सव हृद बुझियाँ का प्यारा राजस्थानी स्थूलार! 
किस प्रभावित किसी वृंदावन के मानस में इस उत्सव के नाम ने ही भावनाएं तरंग-पर-तरंग नहीं लेते लम्बी! और, इस साल तो उसका विशेष महत्व है। बैशाली की राजनस्त की देवी पुष्पमभा अब अवकाश यथा करती जा रही है, उनकी जब इस साल नई राजनस्त की का चुनाव.......

Benipuri has depicted the political environment of that period also. Religious view has been given through the description of Lord Buddha, his disciples and the society as a whole.

(1) Ramvriksha Benipuri: Ambpali: PP-121.
(2) ibid, PP-20.
4.3:6 Bhasha-Shailee:

Bhasha-Shailee of 'Ambpali' really presents the ideal of pure Hindi literary language. For his dramas he has adopted the prose type shailee. The language is used according to the character of the drama. Although the rural environment is also depicted in this drama, but still the pure Hindi language has not got any weakness. Sanskrit Nishth language has been used.

The lakhshanik, vyangatmak and poetic style has been used in this drama.

4.3:7 Uddeshya:

Drama is mainly written for the spectator and for the acting purpose. In drama the actor moves or entertains the reader of the spectator. The spectator enjoys the gestures, actions and conversations. If he gets the enjoyment of the drama, the drama is successful, if not it is unsuccessful. This is 'Ras' of the drama and this Ras (Anand) is the basic aim of the dramatist.

Benipuri's main aim of writing 'Ambpali' was to revive his glorious past. All acts of 'Ambpali' raise different types of feelings and the reader or spectator also enjoy these feelings. 'Dramatist's aim was also to prepare the countrymen to fight for the safety and protection of their country.

Benipuri was a socialist. He never distinguished rich and poor, high and low and rural and urban people. He
he had sympathy for woman. He successfully gave a high status to a simple girl of a village and depicted her patriotism, valour and power to defeat Ajatshatru, the proud King of Magadha. Benipurijee wanted to make the position of a woman high in the society.

The reader is influenced by the tragic death of Arundwaj and impressed by the chivalry of Ambpali. This is 'Ras' of the drama. There is combination of Shringar Ras, Veer Ras, Karun Ras and Shant Ras.

4.3:8 Ambpali Mei Aithastikta:

The plot of 'Ambpali' is historical. Ambpali was born in a village near Vaishali. Even the dramatist claims that he belonged to one of the eight clans of Vrijja Sangha. He writes—

"अभे नियाण पण के मण्ये मध्यवाणी का जय विहू भी अभे नियाण स्वाभाविक ही था। जहाँ अभ्यास का जय हुआ था, उसी प्रति गे मुझे भी उलझ किया हूँ और एक पुरातत्व ने तो यहाँ तक कह भाला हैं कक्क द्रविजियों के आठ कुलों में शायर मेरा वंश है, जिसकी मंचनशिक्षा ने पैठानी का महानता और अभ्यास प्रदान की थी।

पुरातत्व गेरी इस अभ्यासी की इतिहास के पत्रों में अभिनव अभ्यासी से मिलावें, घटनाओं के तारलय में कुछ दृष्टियों पत्र और मुझे मान्यता भी दे न। किंतु मे कहूँ, मुझे तो मेरी अभ्यासी ही। मध्य मध्य अभ्यासी प्रतिव नौ हैं; सबको और अभ्यसी भी, मध्याकाल मध्य हो मुख्य और मुख्य ही मध्य है न।"

Vrijja Sangha was the capital of Lichievis. This capital was destroyed by Ajatshatru. Dr. Rama Shankar

Tripathi writes—

"The Lichevis of Vaishali or modern Basrah in Muzaffarpur district, were an important people then. They were Kshatriyas and as such got a share of Buddha's relics."

He further writes—

"Vrijja Sangha represented a powerful confederation of eight clans and was called after one of them."

Satyaketu Vidyalankar writes—

Although Benipuri has taken the help of imaginary characters and events but most of his characters are real and historical. Lord Buddha, Ajatshatru, Mahamatya Chetak, Vasakar etc. are historical characters. The following few lines are sufficient to prove that Ambpali was a historical character—

"Bimbsar had many sons and they gave him trouble.

(2) ibid, PP-83.
(3) Satyaketu Vidyalankar: Pracheen Bharat: PP-158."
According to Jain writers, the sons of Bimbsar were Kunika or Ajatshatru, Halla, Vehalla, Abhaya, Nandisena, and Megha Kumara. The first three were the sons of Challena and fourth was that of Aamrpali, Lichavi Courtisean."¹

This is also a historical fact that Challena was the daughter of Chetak and she was mother of Ajatshatru.

"Another wife was called Challena and she was the youngest of seven daughters of Chetka, the ruler of Vaishali."²

Dramatist has also mentioned about the attack of Ajatshatru on Vaishali and before his attack he had come to Lord Buddha for consultation. V.D.Mahajan has written:-

"Buddha is stated to have been consulted by Ajatshatru in the matter of the conquest of Vaishali. Vassakara, a minister of Ajatshatru pretended to have quarrelled with his master and took refuge with the Lichachavis. After winning over their confidence, he tried to create dissensions among them within three years and when the attack was made by Ajatshatru the Lichchives were defeated."³

Famous historian R.C.Chaudhary has given another cause for Ajatshatru's invasion on Vaishali. According to him:-

"The next important event in Ajatshatru's reign

² ibid, PP-132.
³ ibid, PP-135.
was the conflict with Lichchevis traditions differ regarding its cause. Any of these Chetaka's refusal to surrender Ajatshatru's half brothers, Halla and Vehalla who had taken shelter in Vaishali with certain prized objects or an alleged treachery on the part of the Lichchavis concerning a mine of gems may have provoked war."

Benipurijee has mentioned about the evil politics of Ajatshatru of sending Vasakara to Vaishali. Sh. Rama Shankar Tripathi writes :-

"He sent his trusted ministers Sunidhi and Vassakara to sow dissensions among the Lichchavi chiefs. He organised his army carefully, and equipped it with careful and destructive weapons. The war though long and sanguinary, ended in favour of Ajatshatru and the Lichchavi territories passed under his rule."  

Thus we find 'Ambpali' is pure historical in nature, although the help of imagination is also taken.

4.3:9 Ambpali Mei Samajikta:

From the point of view of the social awareness this drama is of very importance everywhere the need for social stability is shown and the human values are also depicted. Benipuri had tried to show that a man should not be discriminated on the lines of poverty and richness or on
the basis of rural or urban areas. Even the prince himself says-

"हाँ, तभी समस्त नगर और ग्राम का कोई घेत नहीं होता। यह सबको सामान्य है। अगर वे धुः कर चुके हैं तो सब को समझा होता है। अगर वे समझते हैं कि सुन्दरी राजनीय की गौरव देने के लिए क्यों कर सकते हैं। (बोध के लिए, जो सबके मार्ग से है) यह सब यह नहीं कुछ बोल सकते?") 1

The progress and the prosperity of the society depends upon the persons of that society. If everybody feels his responsibility and does his duty, then there is no external danger for them.

"मानविकी, गणतन्त्र के मानी ही यह है कि हर नागरिक राज्य के कामों में अपने को द्वितीय संबंध—अपनी जिंदगी की निभाये, संग के विपरितिकारियों से जिंदगी यथायोग दर्शावे।") 2

Arundwaj and Madhulika also play an important role to raise the social values. Mudhulika serves a man and thus she serves a society as whole. Arundwaj presents an ideal thought by his own sacrifice.

Lord Buddha presents and example of love, unity and non-violence. Other ideal characters also help to keep the decorum of healthy social setup in 'Ambpali'. These social values are applicable even in present society also. Benipuri wanted the upliftment of his society in every way and he tried to depict his ideas in this drama.

(2) ibid, PP-93.
'Tathagat' is also a historical drama and its plot revolves round Lord Buddha. Buddha's first name was Siddartha. When he achieved Bodhitva, he was called Tathagat. Siddartha was son of Shudodan, king of Kapilvastu. He left the palace and wandered for salvation. He achieved Bodhitva and returned home as a Bodhi Nikhnu and began to spread Buddhism in many countries. After eighty years of his age he left his mortal body.

(b) Kathavastu Ke Vivechna:

The Kathavastu of Tathagat' comes under 'Prakhyat'. In this drama the imaginary incidents are very less. Birth of Siddartha is 'Prarambh'. When Siddartha was taking walk, he saw an oldman, a sick man, and afterwards a Sanyasi. He desired to become a Sanyasi. This is 'Prayatna'. The achievement of Bodhitva is 'Praptyasha'. The hurdles and barriers laid by his cousine, Devdutta and overcoming these hurdle is 'Niyatapti'. Lord Buddha achieved his goal that is 'Phalagam'.

4.4:2 Charitra Vidhan:

The number of characters is more in 'Tathagat'. There are 17 male characters and 8 female characters. Most of these are historical. Tathagat is in main role. He enjoys the 'Phalagam'. Dramatist has presented him as an ideal and
spiritual character.

**Tathagat:**

Lord Buddha took birth on this land when whole of Hinduism was burning due to social and religious evil. The Vedic rituals had turned dead and the false demands of Brahmans had harrassed the people. Benipuri has given an indication that the birth of this child had taken place to reform the society.

"महाराज! रिश्ता का चौँड़ा नलाट, मध्य मध्य, संबंध पणिनीयों और हिंदू पुणिनीयों िंगाते गीट-गीतगार वहाती हैं—यह बच्चा साधारण बच्चा नहीं। फिर उसकी हंगैलियों और उपासियों रेखा-जालों से आबृत हैं और पैरों में चक्र के चिह्न है।"

The forecast of Kondey proves true. Lord Buddha changed the hearts of people and was successful to establish peace in the country. He tried to stop the sacrifice of the animals and restricted the people to take the wine and meat.

Benipuri came in the world of literature when India was shackled in the chains of foreign rule. The social and religious conditions were not satisfactory. He thought to choose Lord Buddha as an ideal character. Dramatist was a true follower of Gandhism. He has indicated that when he was writing 'Tathagat' he felt that he is passing through the thoughts and ideas of Mahatma Gandhi. Some writers had even remarked that after Lord Buddha only Mahatma Gandhi is worshipable.²

(2) ibid, Bhumiika.
Tathagat was born as a prince, but he passed his life as a Bodh Bikshu for the social and religious upliftment of the people. He renounced all enjoyment of world. Even he left his new born son and beautiful wife.

So many incidents in his life. So many plans were made to kill him. But the policies and politics proved useless in front of his spiritual power and belief.

Tathagat (Lord Buddha) comes under the category of Dheer Prashant Nayak.

Yashodhara:

Dramatist has depicted the character of Yashodhara with high qualities of Indian woman. She is also a historical character. She was very beautiful.

"अप सब कह रहे हैं, महाराज! यासोधरा एक ही साथ अपना, किंतु उन्हें नहीं है। अपना का रूप, किंतु जी कला और देवी के गुण—तीनों का अपूर्व समन्वय हुआ है हमारी इस बेटी में।" ¹

She tried to deviate the attention of her husband towards art, and to some extent she was successful too but she could not resist the inner desire and tendency of Lord Buddha. When her husband leaves the home she also leaves the royal life style. Chandak describes to Lord Buddha:

"देवी यासोधरा जो देखकर और उनकी साधना की कथा सुनकर किसी मूँह से आह नहीं निकालती हैं, तभी अपना उस रात जिस ग्राम पर आप सोए थे, उस ग्राम का उसी रूप से सजाकर रखे हुए हैं। प्रतिविम्ब प्रसंग: उसे धूप—आरती दिखाती हैं और प्रतिविम्ब संज्ञा को अनेक दीपमालिकाओं से उमे जगमग कर देती हैं। इस विषय में भी उनका मुलाकात गाया उत्तरी रहता है और शोकसत्ता रानी प्रजावती से वह कहा करती हैं—माताजी, वह अवश्य आएगी, आकर ही रहेगी।" ²

(1) Ramvriksha Benipur: Tathagat: PP-23.
(2) Ibid, PP-72.
Dramatist has depicted her as an ideal Hindu woman. She follows the path of religion and fulfills her duty as a wife.

4.4:3 Samwad Yojana:

Dramatist has used small and brief conversation in 'Tathagat'. These are full of emotions and philosophy of life-

"बुद्ध—आँखे धीर देती हैं; कान धीर देते हैं, शारी धीर देती हैं, सम्राट्! इन धीरों पर विजय प्राप्त करने के लिए ही तो तथ्यात्मक को इतने अनुसंधान और अनुभव करने पड़े-जप-जप में जलना-तपना पड़ा, तब कही उसमे बोधि प्राप्त की!

विभाषक—ौहे, तो आप विद्यार्थ गौतम हैं?

बुद्ध—फिर धीर, सम्राट्, फिर धीर! सत्य को देखो, यथार्थ को देखो। तुम्हारे सामने सिद्धार्थ नहीं, तथ्यात्मक खड़े हैं।

विभाषक—तथ्यात्मक! तो आपने बुद्धवर्ग प्राप्त कर लिया!

बुद्ध—हा, सम्राट्! जिस मार्ग का पंता आज्ञात्तिक किसी ने नहीं पाया, मैंने वह मार्ग प्राप्त कर लिया—ज्ञान का मार्ग, निर्बाचन का मार्ग।"  

4.4:4 Vatavaran Yojana:

'Tathagat' gives the view of Lord Buddha's period. Dramatist has presented Bhasha, characters and plot of the drama according to period of Lord Buddha. Being a historical drama, the dramatist have taken less help of imagenary environment. The historical dramas are not valued on historical events or characters and places only but by customs and traditions also. The grown hair of Lord Buddha shows that during that period male persons were also growing their hair.

(1) Ramvriksha Benipur: Tathakat: PP--69.
From this drama we find that the animals were sacrificed to please God and Goddesses and Mahatma Buddha tried to stop this evil tradition—

"बुद्ध—पालन संभालकर नहीं बोलते, पुरोहित! पालन संभालकर बोलें, संभालकर चलें शो फिर गंगार को यह दशा बयों देखनी पड़े? बयों यज्ञस्थल को यज्ञस्थल बनाया जाए? बयों यज्ञस्थल को यज्ञस्थल कहा जाए?"  

4.4.5 Bhasha Shailee:

Bhasha of 'Tathagat' is simple and easy Hindi. Dramatist has used that language which was used by the people in their day to day life. The ideoms and proverbs has been used.

The drama is in simple Hindi prose. The narrative and descriptive shailees are presented in an easy way. The conversation between Lord Buddha and his disciples or other devotees is seen in simple and easy language. The use of Sanskrit words is very less. Conversation have been depicted according to the environment of that period.

There is not too much flow in the language. Being more philosophical the language is also of reflective nature.

4.4.6 Uddeshya:

The teachings of Lord Buddha motivates and moves the readers. Dramatist has indicated his aim of presenting

this drama in the hands of youths, so that they will remain prepared in their life to face the practical world. He has written:

"मैं अपना यह 'तथागत' भूमित्त: देश के किसी तो और
नवयुगों के हाथों में इस आशा से अभिषिक्त करता हूँ कि वे इससे प्रेरणा पाकर सत्य के अनुसंधान की ओर प्रवृत्त हों, उसके लिए कष्ट उठाना सीधे और सारी विचार-वादों के बीच भी अपनी मशाल रखकर बढ़ते हुए विजय प्राप्त करें। यह नाटक मुख्यतः उन्हों के लिए लिखा भी गया है।"

Dramatist has deliberately put stress on this point that Mahatma Budda went from door to door for Biksha. He did not make any difference between low caste people and high caste people because Indians were in the grip of caste system which had created a chaos in the society. The lower class people were humiliated and exploited by upper classes. Dramatist wanted to establish a classless society.

In every act of Tathagat there is feeling of social upliftment, social service and idea of goodness for society. Nobody can harm us if we have our self confidence and faith and unity, this theme is shown in 'Tathagat'.

From the philosophical point of view also 'Tathagat' gives us a message that this life is very precious and we are wasting it by wandering in the forest of ignorance, jealousy and revenge. If we understand each other, there would have not been such pain and sorrow in the world. Truth and non-violence are the main aims of the drama.

(1) Ramvriksha Benipuri: Tathagat: Bhumika.
'Tathagat' is also related to Buddhist period. 'Tathagat' is a historical character. He was born in Lumbini, a village in Kapilvastu. His mother's name was Maya and father's name was Shudodan. After the birth of Buddha, his mother died and he was brought up by Prajawati, his maternal aunt. R.S. Tripathi writes—

"His family name was Gotnmn, but he is better known by his spiritual title of Buddha."  

Dr. Radhakrishnan has written that Prajawati was the step mother of Lord Buddha. Some scholars consider her as the aunty(Masi) of Lord Buddha.  

The forecaste of the Brehmin had fully captured the mind of king, Shudodan. So he was not allowing his son to move outside the palace and wanted to keep him away from the shadows of sorrows and worries of the world affairs and to keep him happy he married his son to a beautiful girl—Yashodhara. Famous historian R.S.Tripathi also supports this fact. In his words—

"Fearing his son's reflective cast of mind, he married him to Gopa or Yasodhara at an early age and surrounded with all kinds of enjoyments and luxuries."  

Siddarth had a son from Yashodhara. His son was

Rahul. Rahul is also a historical character.

"At the age of 29, a son was born to him and was given the name of Rahula. Siddartha felt that a bond was born to him."\(^1\)

"He therefore, escaped one night in his 29th year from his palace, leaving his wife and newly born son, Rahula, behind to seek solace in the life of a recluse".\(^2\)

Benipurijee has touched all these events. He has himself accepted that it is very difficult to write a drama on a such renowned spritual and historical figure. He has written-

"जब मैं 'तथागत' लिख रहा था, मालुम होता था, महात्मा गांधी के जीवन के प्रभावमंडल के बीच से मैं गुजर रहा रहा हो जाता है। एक विदेशी लेखक ने कहा था यह फिर बुद्ध के बाद बापू का ही स्वितत्त्व उत्तराम महान है।
ऐसे महापूर्व के नाटक लिखने की कठिनता क्या है, इसे पद-पद पर मैं अनुभव करता रहा। इसके लिए मुख्यतः बौद्ध-ग्रंथों का छोर पकड़कर ही मृत्यु बढ़ता था और अपनी कल्पना पर तो हमेशा अंतराल रखना था ही।"\(^3\)

4.4:8 'Tathagat' Mei Samajikta:

From the social point of view 'Tathagat' is of great value. Mahatma Buddha spread his ideal thoughts to eradicate and eliminate ignorance, hatred and jealousy from the society. He believed that wise and well behaved people can make a healthy society.

He wanted to open the eyes of those who had blind

(3) Ramvriksha Benipuri:Tathagat: Bhumika.
faith in religion without knowing its reality. People were completely under the grip of casteism. Dramatist wanted to spread spirit of truth and non-violence. Lord Buddha had won the hearts of millions of people. He changed the behaviour of Devdutta, his cousin, who loved non-violence. Devdutta takes his own life by striking his head with stones. Same stones Devdutta had used to kill Mahatma Buddha. Even the Magadh king Ajatshatru begs pardon from Lord Buddha and says that he was instigated by Devdutta to take wrong steps. Here, the theme of the Dramatist is clear that he wanted to show the value of non-violence.

Yashodhara becomes ideal woman for Indian society. In the absence of her husband she looks after her son, lives with her in-laws and does not allow the family to shatter and scatter.

Benipurijee's motive behind this drama was to make the people aware that dissensions and confrontations will not help the people to be happy. Castes are man made and can be changed by man only. Truth and non-violence are the two sides of one coin. So a person should adopt these two weapons to conquer his enemy.

4.4.9 ‘Tathagat’ Mein Darshanikta:

Lord Buddha was a spiritual man. So it is natural that the philosophical ideas manifest here and there in this drama. His dialogues are ideal and philosophical. For him
this world was momentary and had no solidity of its existence. Man, wealth, property and beauty, all perishes. So man should not be proud of all this and should not be greedy to achieve these materialistic things. He says to his discipless:

"यदि निर्वाण चाहते हो, तो संतोष का अभ्यास करो। संतोष होने पर सुख मिलता है और संतोष ही धर्म है। संतुष्ट मनुष्य भूमि पर भी शालिपूर्वक सोते हैं और असंतुष्ट मनुष्य स्वर्ग में भी जलते रहते हैं।

आस्वादित दुःख का निस्सार-युक्त है; इसलिए अपने और परापर दोषों से आस्वादित छोड़ो। आस्वादित में पड़कर मनुष्य दुःख में बैठे ही पूरा होता है, जिस तरह बूढ़ा लाही की कीड़ में।" ²

Describing the desires and tastes of a man Lord Buddha says—

"जिहबा हमेशा सुर्वादू भाजन खान्ता है, कान हमेशा मंगूर स्वर्न सोजते हैं और आर्यों सीद्धियों के लाए गामल बनी रहती हैं। यथा रजनी, यथा रंजक, सभी झिंकियों के दास हैं। मे इन झिंकियों का स्वागी बनाई।

बड़ी-बड़ी इच्छाएं रखनेवाले को जो दुःख होता है, वह अत्य इच्छावाले को नहीं होता। इसलिए अलमारिया का अभ्यास करना चाहिए; विशेषतः उन्हें, जो गुणों की परिपूर्णता चाहते हैं।" ³

Lord Buddha had come with a celestial message of God upon this earth. He enlightened the world with his brilliant ideas. He showed a right path of salvation to his devotees and gives them teachings like this—

"कहाँ लिये जा रहा हूँ? कहाँ से आ रहा हूँ? सब कुछ मिथ्या है, सब कुछ बिंदन है, सत्य है सिंहर जान। जान में ही आनंद है। आनंद की ओर जा रहा हूँ, छुड़क। बंधन तोड़कर, मिथ्या छोड़कर, जान की ओर, आनंद की ओर जा रहा हूँ। राजधानी से हम कितनी दूर पर हैं? रात कितनी जाकी है?"⁵

Thus 'Tathagat' is completely a successful drama.

(1) Ramvriksa Benipuri: Tathagat: PP-110.
(2) ibid, PP-44.
(3) ibid, PP-36.
'Vijeta' Ka Moolyankan :

Kathavastu :

The plot of 'Vijeta' is based on the history of Mourya Dynasty. Dramatist has taken Chandragupta Maurya as the hero of the drama, who is assisted by other characters, the main among them, the great politician, Chankya. Dramatist has given more stress on the character, talent and valour of Chandragupta Maurya.

'Vijeta' has four acts. The first act starts from a forest of Taxila. India was invaded by ambitious Greek invader, Alexander. He conquered some parts of Western India. Magadh was ruled by king Nanda then. Chanikya, a Brahmin was insulted by king Nanda. So he had taken an oath not to bind his hair till he destroys king Nanda and his dynasty. He found boy Chandra, very bravely plying with his friends. Chanikya's experienced eyes recognised his talent, bravery and commending power. He brought the boy under his own guidance and gave him training of a warrior, qualities of a king and spirits of humanity. The another aim of Chanikya was to uproot the Greek empire. Chanikya and Chandragupta put themselves together for this objective. Chandra, beloved of Chandragupta helps Chandragupta and his mother. Shwetketu is Chandragupta's friend, who is a very sentimental and emotional poet.

In second act Chandragupta is seen as the empire of
Magadh. Both 1st. and 2nd. acts are supplementations to each other. Some secrets of first act are revealed in second act.

Third act starts after the lapse of many years. The commoner-in-chief of the army of Alexander, Salukus invades India. He was defeated by Chandragupta. Selukus married his daughter to Chandragupta. On the bank of river Sindh victorious army enjoy their victory and on the other side Chandragupta is dejected and disheartened because he could not give the proper justice to Chandra, his belover as mother of Chandragupta had promised to make Chandra wife of Chandragupta.

In the fourth act Chandragupta is seen on the mat of grass in austerity. He had decided to keep fasting along with his subject (people of Magadh) who were suffering from the natural calamity of draught. Chandra, Shwetketu and Chankya all are in grief.

The context of Chandragupta comes under 'Adhikarik'. The context related to Chanikya, mother, Chandra and Swetketu come under 'Prasangik' and the contexts of Alexander, Salukus and his daughter come under 'Prakri.'

4.5:2 Chritra Vidhan:

The main characters of 'Vijeta' are only five. Chandragupta is hero of this drama and the all events are related to him. He is Vijeta (conquerer).

Chandragupta:

As a hero of the drama is name is 'Vijeta'. He had
become a conquerer of conquerers. He uprooted the Greek empire from India. He was firm in his ideas and nothing could move him from his aims.

Benipurijee has given his external description like this-

"कितना शुद्ध है उसका शरीर। कबारे तो पुढ़ने तक फर बढ़ि-बढ़ि। इस संक्षिप्त परिवर्तन में उसका शरीर नेत्र खेला देखा पड़ता है।

गौर पुलगढ़। उससे सलाम। उन्होंने सामने गए जैसे एक बुरी तरह से मिलने को आए। होटों पर जाता। गृहस्थता, प्रभावत व्यापार। बांधे और जांचे ना पाए। गृहस्थता अविनाश परायण।

उसके सलाम पर स्वेद-सिंहु प्रभाव रहे हैं। सारा बना पशों-भों नहीं रहा है।"

Chandragupta belong to Shakya dynasty. He took birth after the death of his father because his father was killed in a battle.

Chandragupta was an ideal king also and establishes an ideal for politicians by reigning not the land and the people but the heart of his subject. Hew laid his life for them. This example is not seen in the history of India.

As a boy he was the leader of his group as a son he was obident to her mother, as a pupil he had respect for his Guru as a lover he kept the decorum of an ideal lover and as a friend he was devoted to friend.

Chanikya had observed his brilliance when

Chandragupta was a boy. Chanikya naya to him—

"विष्णु बेटे, चम्मे, से परो तो उस बाली में ही उस स्थानस्थान शाळा ने गौरी उसी दिन अपने साथों के लिए स्वयं भाषाएं पा लिया। उसने देश, उसका धार्मिक, उसका माहोज विवेक, उसके साथय हार्दिक इंसान है। वह बड़ी देर तक एकस्तर उसे अनहोरर रहा—उसकी अलग विवेक, जिससे निर्भरता भाव
रही थी; उसकी जुलाई देश, जिसने वीरता उत्तम पहली थी; उसकी छाती वेद, जिसमें पढ़ान की जगह ताक्त स्फोट ही रहा था। वह शाळा भाव-विभाव हुआ।

उस विश्वास भी उस शाळा ने इसी समय भाव-विभाव होगर बाली गृह ही थी, और वह बच्चा आदिवासी बिंदु या रूप था—एक दुर्गाको साथे से बच्चन बनकर रहे, जब युद्ध यात्रा छोड़ नाम, तो जूतांकिया एक ही साथ भाव-विभाव से गुड़ दृढ़ तो और चोथी हुकझूकी!"}

Chandragupt comes under the 'Dheerodhat' category of heroes. He was egoless, sensitive, firm, fearless and brave.

Chanikya:

After Chandragupta, Chanikya is an important figure in 'Vijeta'. Dramatist has characterized Chanikya as an attractive, forceful, aggressive and witty man who was politically efficient. Inspite of all hardship and difficulties he goes ahead on the path of his struggle against king Nanda. Man and nature, both had given him shocks and strikes which had turned his face ugly and ideas firm. Benipuri has described him like this:

"काला है उसका वर्ण। सम्भवत है उसकी शिला। आबादी
लाल-लाल—जो उसके काले चेहरे तर पर हो जलते फोकले के अंगारों
के समान बीचाती है। आगे के बाल तूटे हुए।"
Chankya was very intelligent. He had leadership qualities and revolutionary ideas. He had the capacity to cross all bars and reach at his goal. He describes his austerity to Chandragupta.

"चन्द्रघंटा का कार्य हो जानकारी नहीं दिखाया था। वह भी कभी मुश्किल रहा, मेरे निर्देशन पर आगे नहीं आया। वह स्थिरता काम करता था और विश्वके निर्माता रहा। हमें भी यह साक्ष्य है। आप रे नहीं यह नहीं। विश्वके मुश्किल रहा। यह नहीं दिखाया था। अंधेरी।"

Chankya was not cruel, but he had not yeilding nature. He was ready to face any situation with courage.

Chankya wanted to extend friendship with other countries. So he compells Chandragupta to accept daughter of Greek army commnder. This shows his broad mindedness.

Benipurijee has given a new shape to Chankya's character. In the history of Hindi literature Chankya has been presented as diplomat, policy maker, cruel and stubborn. Benipurijee has no doubt shown him strong head, but with unlimited emotions, sentiments and ideals. He was active and energetic and loved to work. He says—

"सोचो यह गोविंद! ध्यान नहीं करना। यह पाप है। वहाँ भी अध्यात्म पाप है। वह दुख को नहीं पाते। वे व्याकरणों, उत्तराधिकार व्याख्या है, शिष्य पूर्व भागवती जाती है। मुक्ति-पूर्ण, भोग विलासके लिए है।"

He remained restless till he saw Chandragupta on the thrown of United India.

(1) Ramvriksha Benipurji: Vijeta : PP-42.
(2) ibid, PP-40.
4.5:3 Sanvad Yojna:

Benipurijee has used small and brief dialogues which are full of meaning. But somewhere especially when Chankya speaks the dialogues have become long. These types of dialogues prevent the spectators as well as the readers to enjoy the brevity. But if these dialogues are spoken with full force of emotions, these are appreciated. The small dialogues are attractive:

"श्वेतकेतु: ..........................गरिमारंग सिर दिला रही है, पूछ मुखिया रहे है। कीमत यह है। किन्तु लुप्त पणा समझो। लुप्त हो ये पद्धतियों के बीच में पड़े हो।

चन्द्रा: ये पद्धतियों?

श्वेतकेतु: है, एक और यह वास्तव और दूसरी और "(शक जाता है)

चन्द्रा: और दूसरी और?

श्वेतकेतु: घराएं मत। जान नहीं, माताजी।

चन्द्रा: (आश्चर्य से) माताजी।

श्वेतकेतु: है माताजी! आपने आश्चर्य ही रहा है? धोखे मिट्टी और पत्थर एक ही सत्तप से है, हिस्सा तो हम भी भीम द्वार से सिर मारत, सिर मारत फर दूंगी का सत्ता पत्थर मन जाता है।"

These dialogues shows that the situation of Chandragupta is in perplexity. Like this there are many other dialogues which give us the view of the situation, characters and events.

4.5:4 Vatavaran Yojana:

'Vijeta' is also a historical drama related to war and conquest. So the dramatist has depicted the environment of battle field. The weapons, the soldiers and camps and Pipli Kanan, where Chandragupta was brought up is also mentioned. As the peacocks were available in more number in Pipli Kanan. So

Chandragupta was given the title of Maurya. One scene like this:

"विक्रम गेले जो गंभीर, निगम। शायमुख के हुए
इसे-मुचे लोग प्रियही-सा माग मुझे और वही नहाए जाने की
मोर्चा चोरित किया। फिर से यह सरनुमाणी युद्ध गया समाप्त होने
साला था। यह वंगमत युद्ध सिज़ बुझा और एक ऐसा ही युद्ध में
यह नशा उस समय मेरे मार्ग
में था; वह बहुत से बाधी और सब पार कर पाटलिपुत्र पहुँची।
यह जहाँ नशा का जम्भ हुआ, फिर तो मेरी यह भ्रंश नहीं होगी,
दिया फिर शायमुख या मोर्चा से एमारा कोई सम्बन्ध है।" ¹

Benipurijee has himself written this event is related to the conquest of Alexander upon India and his return to Greek.²

There is very less description of palaces and royal life. In the second act, the palace of Patliputra has been shown at the time of coronation of Chandragupta.

**4.5:5 Bhasha Shailee:**

Pure literary Hindi language has been used in 'Vijeta'. The words from Sanskrit language are in great number but still there is no interruption in the flow of the language.

The idioms, proverbs and alankar have also been used in this drama. The drama is in prose form.

**4.5:6 Uddeshya:**

The aim of writing 'Vijeta' was to present the

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² ibid, PP-10.
image of Chandragupta Maurya as a great ruler. He was brave but pious and virtuous king. Hindi Drama writers had given importance to Chankya only. Benipuri wanted to show that it was not due to Chankya's successful policy that Chandragupta became emperor, but it was the inherent quality that Chandragupta was possessing. Benipuri writes—

"इस महानूँ पुरुष को उस गड्ढे से निकालता चाहिए, ऐतिहासिक तथ्य और महत्व के अनुसार ही इस साहित्यिक कथा चाहिए, यद्यपि वर्षों के अनेक मुस्तफक में यह विवाह तककर काट रहा था। उसी का पत्थर यह नाटक है।

गैर जो कस्थ लिखा है, वस्त्रों की आकार के लिए ऐतिहासिक प्रमाण बने सर्गौं ही बहुत यह नाटक के भी विभाजन का धारण करते संकट है।

किंतु, यह यह प्रयोग से अन्य मे रोगी है। इसमें ही कहानी, चन्द्राकुल्ल का यह साहित्यिक कथा आधिकारिक ऐतिहासिक तथ्यों पर आधारित है। हाँ, उसके प्रभावकार के विषय में गैर योग्य स्वाधीनता है, जो इस साहित्यिक का अभिकार है।

चन्द्राकुल्ल भी हमें देखना होता है, इसके साथ हिंदी भाषा के पापा है, 'चन्द्राकुल्ल' अन के भी योग्य के दसवाँ 'चामछड़' विस्तार है।

उसका मुख पाप चामछड़ है, चन्द्राकुल्ल के सहारे आर नाकता है।" 1

Benipuri wanted to establish the idea of 'Vasudhav Kutumbkam'. He wanted to show Indian ideal of broadmindedness and adopting nature.

Chandra is presenting the character of true Indian wife. Though no belover of a king will accept the entrance of another woman in the life of his life partner, but she changes her mind according to the need of time and situation. She inspires Chandragupta to take care of newly wedded Greek woman.

"भावना में मत बड़ी चन्द्र! जो जिसे प्राप्त है, उसे प्राप्त होना चाहिए। तुम उस यवनशासन को बहुत सब कुछ बोलो, जो सिध्धान्त दे सकता है। उसे सिध्धान्त चाहिए, यह इसी के लिए भेजी गई है।

यह इसी के सन्तुष्ट होगी।" 2

(1) Ramvriksha Benipuri: Vijeta, Bhumika.
(2) Ramvriksha Benipuri: Vijeta : PP-47
4.5:7 Vijeta Mein Aitihasikta:

'Vijeta' is also a historical drama of Henipuri. He has taken the plot of this drama according to history. On the basis of some examples given here 'Vijeta' proves a historical drama. About the birth of Chandragupta Radha Kumud Mookerji writes:-

"The chief of the migrant moriyas his father, who was unfortunately killed in a broader fray, leaving his family destitute. His helpless widow escorted by her brothers, escaped to the city called Puspapura (Kusumpura Patiliputra) where she gave birth to the child Chandragupta."  

Pt. Jawaharlal Nehru has given a broad view of the Nand dynasty of Magadha. He writes:-

"When his father, who was unfortunately killed in a broader fray, leaving his family destitute. His helpless widow escorted by her brothers, escaped to the city called Puspapura (Kusumpura Patiliputra) where she gave birth to the child Chandragupta."  

He further writes:-

"..."

Chandragupta married daughter of Selukus and Selukus gave him four provinces as gift. In this way his kingdom was

(1) Radha Kumud Mookerji: Chandragupta Maurya and his time: PP-15  
(3) ibid, PP-32.
was expended from Kabul to Bengal. Pt. Nehru writes:-

"Chandragupta ke rajayakal mein, sikander ke seneprati helpyudh me, jisse vihragat me ekbhara-kashchak se lekarka bharat tak ke deshe ke rajy mila tha, abhi benga ke saap vinay nahee par bharat par humla kriya. Pya parvani ekh jatvajar ke liye uske vuut jhad pestana pada. Chandragupta ne uske buri tarah hura dhiya aor jiy raste se bah baba hua, usse raste uske sarna-tha murt lekara loot java pada. 

Vishvaraja abdik hi par chaal na pada. Chandragupta ne abdik ki lathki se sahoo bhi kar li. Sauda sahara ka bharat mein, jatvagar ka ek dhuasts mein kaurav se bengal tak aur abad sayagar se bengal ke sahib tak faal gaya."  

According to Jain sayings Chandragupta was a Jain and at the end of his rule, when there war fell draught in the country, he went to Mysore with Badrabahu and started his hunger strike till death.  

There is one more example where Benipuri's statement is supported that Chandragupta abdicated his throne to his son. Dr. R.S. Tripathi writes:-

"It is likely that Chandragupta came under Jain influence about the end of his life and abdicated in favour of his son to practise penances."  

So we see that 'Vijeta' is a historical drama.

4.6 Ambpali, Tathagat Aur Vijeta Mei Abhineyta:

"It is false to consider drama merely as a part of literature. For literature is dependent upon words, but the drama is a multiple art, using words, scenic effects, music, the gestures of the actors and the organizing talents of producer."  

(2) Dr. Rama Shankar Tripathi: Pracheen Bharat Ka Itihas: PP-122
(3) ibid, PP-94.
The acting and staging elements are very important in a drama. This necessity has been felt by Sanskrit Natak Acharyas also. Acting is that type of element which joins the literature and life. Dr. Ram Ratan Bhatnagar says:

"नाटक की स्थिति शास्त्रों में नहीं कार्यकलाप में है। नाटक खेलने के लिए ही हिस्सा आता है।"

It is clear that the workload of a dramatist is double. Along with the readable elements he has to take care of visual elements also. So drama has two births—first when it is written and second when it is stayed.

Benipuri had a good knowledge of stage writing. Inspite of few drawbacks, all these three dramas have the capacity of acting and staging. So we shall discuss their abhineyta as follows:

4.6:1 Ambpali Mei Abhineyta:

From the point of view of acting the success of a drama depends on Ank Tatha Drishy Yojna, Patra Yojna, Rang Sanket, Sanvad, Rongmanch-Sajja and Dwani Sanket. In 'Ambpali' the distribution of acts is proper and done at proper places. All the acts are further distributed in scences (Drishyas). In four acts there are 18 scenes covering 17 places.

There are 14 characters. This is adequate number for a historical drama. All the characters does not come on the stage together. So, that is not any weakpoint in characterization.

In dialogues also the action dialogues are more praised. Benipuri has kept such dialogues which are full of action. The first cause of this is that the dialogues are not so long that it will be difficult to act. Secondly, these are emotional so there is spontaneous action while speaking any dialogue.

Ambpali was dramatised when Benipuri was alive.

"अम्भपली" एक आभिनन्दन योग्य नाटक है हम लोगों की (बेनीपुरी और बाबुरा) इक्ष्य था कि इसे मनोरंगन भंवर में प्रस्तुत किया गया। सन् 1961 में विहार नृत्यनाटक संस्थान, बिहार ने इस नाटक को कार्यालय में प्रस्तुत किया। जिससे छाया, कि अम्भपली का पार्ट लिखा था वह प्रस्तुत: उस चूँकि में रूप भी था। बेनीपुरी और उस समय-समय उस आभिनन्दन को वेबसे मारे थे और दे वास्तव में हुए थे।" 1

Uday Kala Mandir of Patna had also played this drama on 26-1-1956. 2

4.6:2 Tathagat Mei Abhineyta:

There are 5 acts which covers 29 scenes at 20 places. The number of characters raises upto 25. Keeping the numbers of citizens and Bodh Bukhaus in view the number extends more. This drama depicts period of eighty years, from birth to death of Lord Buddha. So viewing its dramatisation there are some draw backs. Firstly, it is difficult to set the stages according to 20 places. Secondly, the number of characters is more. This number is very huge for a stage drama. Thirdly, the gap of eighty year is also very

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(2) Dr. Chandulal Dubey: Hindi Rangmanch Ka Itihas:PP-347.
long. The character who will be acting as Lord Buddha has to makeup his face according to the stage of the age. This quick changing is not possible on the stage. Fourthly, the creation of fire and walking upon that, falling of a big stone from the hill and the wandering of a groaning elephant are such scene which are not suitable for a stage drama.

Regarding the acting and dialogues of the characters this drama is very successful. Lord Buddha was a spiritual man. Every word of his is philosophical, emotional and sensational. On the basis of dialogues it can have success.

So the dramatisation of 'Tathagat' is difficult. After making some change in scenes it can be possible to stage this drama.

4.6.3 Vijeta Mei Abhineyta:

The story of 'Vijeta' is very brief, there are only four acts covering only four scenes. There are only five characters. The stage decoration is not also so difficult. Whatever the indication are given in the setting of the scenes that is easily possible. Like in first act Chandragupta is practising the use of war weapons. In second act, the scene of palace of Patliputra is given. In third act, the army camps have been shown, who are enjoying the victory and in forth act, Chandragupta's hunger strike is depicted in a hut near Nilgiri Hills.

So we find that the setting is very easy and the
characters are also very less. It is not difficult for the spectators to know and remember these actors. Chandragupta is the hero and the other four characters are the strong pillars of the drama. Regarding other characters, only the indication is given about them like king Nanda, Alexander, Salukus and his daughter.

The dialogues in 'Vijeta' are bhavatmak as well as utejak. The acting is natural. With slight changes this drama can be staged successfully.

4.7 Benipuri Ka Ekanki Sahitya :

Benipuri had gone very deep in the study of the history of Bihar. So he wrote a number of one act plays taking his plot from the puranic and historic events. His one act plays include Radio Ekanki and Radio Roopantar also. These are as follows:

4.7.1 Sanghmitra :

(A) Kathavastu Yojna :

'Sanghmitra' is a small drama relating to the emperor Ashoka. In the beginning of the drama the writer has shown the destructive results of war. The people who become the victims of the war have a bad effect upon them. They are shattered. To show this psychological effect of war victims dramatist has introduced Neelmoni, a citizen of Kaling who was brought from battle field in wounded condition. His psychological condition moulded heart of Sanghmitra, daughter of emperor Ashoka. Kilanga was conquered by Ashoka after a
drastic bloodshed war. This human loss changed the heart of Ashoka and he adopted Buddhism. His daughter Sanghmitra and son Mahindra were sent to Sri Lanka to spread Buddhism.

(B) Patra Yojna:

In one act play there is no place for more characters. Sanghmitra is pradhan Nayika of this drama. In this drama her role is of a great virtuous woman. Dramatist has depicted her as an idol of service and sacrifice. She worships humanity. Her service gets the lost wishes, desires and moral values of Neelmoni back to him and slowly he leaves the idea of revenge and violence. He had respect for her father. For his sake she leaves her young child. She says—

"महिला—पिताजी... साथा शां तराडा......
संघिनी—हूँ, फिलं ने पिताजी को भी ठेंसा। उसका प्रारंभ हूँ।
अभी बेह रही हैं। उसकी पितानी हुम-नुम सब पर बरस कर रही है।
महिला—मुयम? मुयम धाम जग मारे हैं, राज्यकुनारों!।
संघिनी—तबो, उंग बदर हुमनगर ले। जिनसे दिनां तक हैं।
संघिनी—पुनःप्रेम, पति-प्रेम, सरसा भामेंद्र लिया जाय। फिर ना।. . . . . . . . "

In this way she tries to spread peace and avoid war. While planting the Bodhivriksha she uttered.

"संघिनी—सत्य—पूर्ण सत्य। असको मौन ने भर्ताकों को छाया
यदु विहाल को धारित को छाया देखा।
महिला—अनाव काल तक देता रहेंगा, भक्ते।।
संघिनी—हूँ, अनाव काल तक। कलना की आखिय से देख
रही हैं मल्ली, यह पूछ बड़ता जा रहा है। बड़ता जा रहा है।
इसका पिर आयमान को छू रहा है, इसकी जड़ गाता को नाप
बुकिय है। अवतारों, सहसालियां के बार भी, जय हुम-न हुमां।
हमारे सही भागवानी पीड़ो न होगा, सम्भाल। यह रामकंठ भी।
नहीं रहे, तो भी यह-पूछ बड़ता जायगा, पैकता जायगा, संगमों का
कान्ति को छाया देता जायगा।" 2

Neelmoni is imaginary character of this play. He was

(1) Ramvriksha Benipuri:Sanghmitra: PP-9
(2) ibid, PP-12
brought to Patliputra in a serious condition. After the Kalinga was he had become mentally upset. Sanghmitra's service and affection gets him back in his normal life. He says—

"कलिंग धर चुका, कलिंग के अंदरों, राजवृक्ष और राजकुमारों के साथ ही यह तुषर नीलमणि अरुणाचल पुरुष। यह जो तुषर हाल समस्त समस्त से संदर्भित है, वह नीलमणि नहीं है। वह नीलमणि यह भूत है, जिये मुझे मंत्रण से माना जाता है। तुष्रारी सेवा, तुषरारी पुरुष—वीरम धर इसे मुझे मानना, राजकुमार।" 1

He does not like the ideals and thoughts of the conquerer. Even he had lost his faith in religion. His views about the sacred river Ganga were :

"गंगा, गंगा की मूर्ति! ऊपर उठाने चंचल स्मृतियों की बर्देजलियों, मीबे रस्ता का हार्दिक, बीमुखा भा पीठकर! (नीलमणि का ध्यान संभालाओं बिरयानों के पढने हें लाग नहीं गंगा की बाहर की ओर जाता है" 2

He is gripped in pain and agony. He says:

"नीलमणि—और न हों महजा राजकुमार! मेरी माननीक स्वरूप तुम्हारे समस्त नहीं है। बिंदु का बिंदु का मनोरंजन में आनसे गाणी का अन्तर हृदय है। दोनों बिंदुहों दो बुरुए है। न हूँ तुम्हारे हो समस्त मधुयों, न हूँ तुम्हारे समस्त मधुयों! हूँ धमा-माता रेतामे हैं एक बिंदुपर भिंत नहीं रखते।" 3

It is only by the love, affection and service attitude of Singhmitra that he revives from that deteriorated condition. There are other characters also. Their role is significant to carry on the story.

(C) Samvad Yojna:

The dialogues in this play are short and brief. The beauty of the plays of Benipuri is extended by the beautiful dialogues. Through the dialogues one gets the knowledge of the

(2) ibid, PP-5.
(3) ibid, PP-6.
coming or the past events. One example is presented here:

"संघ्मित्र - संघ्मित्र ने कवाया था, नया के साथ संघ्मित्र के पास था कवाया था। अगर संघ्मित्र को कवाया था, तो नया के साथ संघ्मित्र के पास था कवाया था?"

संघ्मित्र - संघ्मित्र की आदर्श युद्ध के माहौलों
संघ्मित्र ने संघ्मित्र के जीवन की पूरी कथा या पूरी कथा की घटनाओं के लिए संघ्मित्र की आदर्श युद्ध के माहौलों

(Д) Vatavaran Yojna:

'Sanghmitra' is a historical play. So the depiction of the environment is related to facts and realities. But it can not be said that the imaginary atmosphere has not be a created. It is created and depicted only to help the consistency of the plot. Like the sea coast of Kalinga and the fleet of ships is based on the imagination of the play writer.

The names of the characters are given according to that period.

(Е) Bhasha Shailee:

In 'Sanghmitra' dramatist has used simple and easy hindi language. The language is grammatically correct and the rural language is not also used. The use of Alankars and idoms there which has made the language attractive.

(F) Uddeshya:

Benipuri's main aim was to show the peaceful path of

(1) Ramvriksha Benipuri: Sanghmitra : PP-7
Buddhism where everyone wanted solace, thus not disturbing others peaceful life. Benipuri's age was full of turmoil. Caste system was rigid; people had blind faith in religion and following that faith they tortured others. Benipuri wanted to establish socialism and brotherhood. 'Sanghmitra' is an ideal drama to brings ideal thoughts to the people. From start to end karun was can be seen. In the end the reader enjoys the shant ras.

4.7:2 Singhal Vijay:

'Singhal Vijay' is also a historical play. It is related to king Ashoka, taking Mahendra and Sanghmitra, (son and daughter of Ashoka) as its characters. Both religion established the values of humanity. So everybody was attracted to this ideal. These ideals were carried to other countries also. Singhal (Srilanka) was also one of them. Sanghmitra and Mahendra went there for spreading of the religion.

The awareness of this play is working in two sides. On one hand the dramatist support the idea of being energetic and hard working even for his self satisfaction, contentment and desire of becoming powerful he can launch war. These ideas manifest from the character of Mahendra who is ambitions for throne and Kingship. On the other hand the seeds of Gandhism are sown by Sanghmitra who believes in eternal love and affection, service to humanity and self sacrifice for others. Benipuri has shown clearly in the end of the play that humanity wins cruelty.
Mahindra is a desirous and covet man, who does not hesitate to shed blood to achieve his goal. He says to Kunal:

"महिंद्रा—मैं तुम्हारे बीच इस प्रकार के गुप्त-चरित्र नहीं हूँ।
Mahindra—मैं तुम्हारे बीच इस प्रकार के गुप्त-चरित्र नहीं हूँ।"

His dream was to become conquerer, these are the real qualities of a Khshitriya. He wanted to get name and fame like Ramchandrajee. But his thinking is different. Ramchandrajee did not like violence whereas Mahindra wanted to shed the blood.

"महिंद्रा—मिहिर-विजय वा ? अता ! निन्दी, निन्दी ! विजय दिन भर मे यह आशंका दूल्य मे पांच लूट था ! मिहिर-विजय—उस विजय वा ? अता ! निन्दी, निन्दी ! विजय दिन भर मे यह आशंका दूल्य मे पांच लूट था !
Mahindra—महिंद्रा—मिहिर-विजय वा ? अता ! निन्दी, निन्दी ! विजय दिन भर मे यह आशंका दूल्य मे पांच लूट था ! मिहिर-विजय—उस विजय वा ? अता ! निन्दी, निन्दी ! विजय दिन भर मे यह आशंका दूल्य मे पांच लूट था !"

He had not any interest for art and music when he comes to know that the people of Kalinga are art lovers, he thinks that this is the best chance to win over them, because the art lovers are always humble, peace loving and hate war. He says:

"महिंद्रा—रवि ! तब तो उन पर विजय पाना और भी आशंका होया कुणाल ! काला !—वज्र दुसरे को कोमल, बालीर को सुगुणार और उंगुलियों को नाजुक कर देता है ! काला आई, शोध गया ! ह; ह; ह; ह; ह; ह; ह; ह; ह;
Mahindra—रवि ! तब तो उन पर विजय पाना और भी आशंका होया कुणाल ! काला !—वज्र दुसरे को कोमल, बालीर को सुगुणार और उंगुलियों को नाजुक कर देता है ! काला आई, शोध गया ! ह; ह; ह; ह; ह; ह;
"
He was impressed by Mougliputra. After words he adopts Buddhism and goes to Srilanka to spread Buddha religion and begins to think for benevolence of others. After changing his behaviour he says to Kunal:

"महेन्द्र—मे भी ऐसिय ही सबसे था, मोहक था। मेरे उसके पल्ले में मुझ भरा का नहीं बिखरा। बिनु वे मेरे लिए गुरु बन गए, सराय में जैसे हुए हूए मरने में जीवन की सांकल्पना नहीं, मेरे ही मृत्यु-भाव में उत्सव जलने होगे। जब उगार आया है, तो उसकी बाधन पर फेरकर, उसके सरदार को मृत्यु-पथ में जाने में, पहुँचने में ही विदाय का अधिकरण है कुषाण।" \[1\]

By depicting the characters of Mahendra, Dramatis has shown that man has got the inherent qualities and tendencies of peace-loving and there is a need to arouse those feelings. Man's nature is combination of good and bad traits. He can be taken to words right path or can be thrown in a ditch of vice and sin.

(C) Samvad Yojna:

The dialogues of this play are short but very forceful. Most of the dialogues are Bhavatmak. There is flow in dialogues and stagnation is seen no where. An example is presented here:-

"महेन्द्र—मांगते में मुझ घर घर में सबसे मेरे कोई गीता नहीं; ये हो माराप की बात। अब मेरे जीवन को नहीं। मेरे हृदय नहीं। मंगल-सत पर हमने सब भागी जानी को निफट प्रारम्भ कर दिया है!
कुषाण—आह!
महेन्द्र—आह आह नहीं कुषाण! नहीं। आपने को मार दिये नहीं। जीने चाहिए—कभी इसके नए शहर नए नए नए नए नए। प्रथम खरे, जिन्होंने एक सराय, उसे एक सराय को नियम। बिनू भाखे।
कुषाण—ज़ेडी घर के लिए जगह नहीं।" \[2\]

\[1\] Benipuri Granthawali, Part-2: Singhal Vijay: PP-16.
\[2\] ibid, P-3.
(D) Vatavaran Yojna:

'Singhal Vijay' is also the play of Ashoka period when the Budh religion was considered supreme. This play also depicts the same environment. The 'Kashayvastra' worn by the Bodh Bikshus and the sound of 'Nudham Sharanam Gachame' gives the picture of religious feeling of that period. Even in the palace of Ashoka Mantras of Budh religion are recited. The Budh religion spreaded to neighbouring countries also. In this play the description of Budh religion in Sri Lanka is also given.

Dramatist has given the indication of the colour of settings also. In 'Singhal Vijay' the scenes of Kalinga War are not directly depicted but it is known by the dialogues between the characters. The statements of Mahendra give the sense of war and conquest of Keshtriya.

(E) Bhasha Shalkee:

Benipuri accepted the simple and easy language as a means to communicate. Especially in plays the language should be of day-to-days use. Otherwise the taste of drama is interrupted. Kavyatmak Shailee and Pratikatmak shallee are mostly used. Use of alankars, idioms and thoughts are also seen in good number. Choice of words and their presentation is proper. Some thoughts are like this:

"गर्भ्याण — न हृद्गी, न हृद्गी चाहियाँ। भूभाय गल्या जा माँबगँ।
कुशाल। भूभाय को आकाशा गई, गल्या गया।”

"—हो, शान्ति मरण है। आर की शान्ति मरण है।"

In the beginning there is Veer Ras and in the end Shant Ras is seen.

(1) Benipuri Granthawali, Part-2, Singhal Vijay, pp-5.

(F) Uddeshya:

The main aim of the dramatist was to show that hatred and cruelty can be replaced by love and affection. The principles of Pancheel of Buddhism were carried to other countries from India.

Dramatist has shown that a man can change his mind. He can leave all desires if a proper path is shown to him. Mahindra who was covet for success and conquest becomes a Budh Bikshu, which was the real meaning of man's life in those days and peace and love is needed by every man in present world also.

4.7:3 Netradan:

(A) Kathavastu:

The plot of the 'Netradan' is also related to family of king Ashoka. The story revolves round Kunal, son of Ashoka. His eyes were taken out by the order of his step mother, Tishyrakhshita.

'Netradan' is the most pathetic and influential play of Benipuri. This play is based on social aspect of life, like-inharmonious marriage, hatred towards a person and revengeful nature of a woman. Tishyrakhshita does not hesitate to give a false order to take the beautiful eyes of a young prince. This incidents is a historical fact.

The whole context is divided into 6 scences. The play starts from the Budh Sanghaghar of Srilakna. Mahendra and
Sanghmitra give the indication by their conversation that king of Srilanka is sending his daughter, Tishyrakhshita as a gift to king Ashoka. Both of them are shaken to know this. Because they knew that Kunal was cute and his eyes were most beautiful. Kunal loved music and Tishyrakhshita also loved music. So the attraction between them was natural and Rakhshita being young may try to love Kunal, who was also young. Kunal was married to Kanchana, who proved an ideal Indian lady.

When Tishyrakhshita keeps her desire before Kunal, Kunal does not pay any attention towards her intention and pays her respect of a mother. This behaviour instigates the bad intention of Tishyrakhshita. She is successful to send Kunal on a war boarder and after words using the stamp of the king Ashok, sends a false order to take out the eyes of Kunal.

Kunal unaware of everything allows them to take his beautiful eyes out. This news shocks everybody. Afterwards Kunal and Kanchana were seen wandering in the streets of Patliputra.

(B) Patra Yojna:

There are 6 characters in 'Netradan', out of those four are female and 2 are male characters. Kunal is the central figure. He loves peace, and happiness of others gives him joy. He does not involve himself in war and conquest. He is most gentle, delicate and sentimental, soft and sobre. Benipuri has
described his beauty in the following words:-

"(‘जूर से कुमार आते बिल्लालाई पढ़ते है) कांची, दुरारे
कुमार निम्नले सुन्दर हैं, मंदे। सुन्दर, सुणोल, सुरापान
मार जापान मे भालिं राहा मंगलाणिः, मंगलाणिः। मारां पर
ले दो प्रभाले कामल ! तुल्य, तुल्य, एक नाम पर दो
प्रभाले कामल ! नहीं धामार, नहीं मारामार, नहीं मोहुः
'काल ! नया संसार मे माती ऐसा हुदम है, जो यह भालिं
पर बुध न दो ?"  1

Dramatist has inscribed him as an idol of sacrifice
and defender of the social values. He given his eyes to keep
the respect of the order of Ashoka (false order made by his
step mother). He treats Tishyrakhshita as his sister and says
to her:-

"मुशाला! देवो ! एक धाम कही ? भागमं गंध रहामे गी है ? 
भागक
'गिमट जम-अम धामा हैं, गाढूगु हंगामा हैं, भागं भागई-दूलहे
'के गिमट पूर्ण हरमा ! समामा हैं, श्रीमा ने, श्रीमा ने भागको
प्रथम प्रतीक बना कर यही नेता हैं ! श्रीमा, गाह पल्लु
नहीं कर सकती कि जीवा गुगै गिमटा मानते नैं।" 2

Another quality of Kunal is that he loves art and
music. After Sanghmitra's departure for Srilanka he stops to
play music. When Tishyrakhshita comes in the palace, the
playing of musical instruments are started again. So Kunal
naturally comes near to Tishyrakhshita . She praises the eyes
of Kunal. Kunal very innocently says to her:-

"भाग मामश पुछे, एक निम्नली गुण, पहँ। विंगे
काल—भागें, विंग भाग इव भालिं गें दूर नहीं रहा माहलीं,
तो मैं एक काम कहे—भालिं विमालमार भागको बाबुकिं
कर देता हूँ, श्रीदेर बांचन के पाप रहेमा !" 3

After he donates his eyes, he is seen wandering with
Kanchana. This scene is very pathetic.

(1) Ramvriksha Benipur:Netradan: PP-44.
(2) ibid, PP-38.
(3) ibid, PP-45.
By the character of Tishyrakhshita we come to know about the weakness of the woman and her cruel decision which she takes to fulfill her wicked aim. Woman is jealous by nature and whenever she gets the chance she bites like a snake and spreads her poison. This is seen in the nature of Tishyrakhshita.

Tishyrakhshita is the daughter of king of Srilanka. She was sent as a gift to king Ashoka. During the illness of Ashoka Tishyrakhshita serves him till he regains his health. Ashoka makes her his wife. But she does not like him because he is old aged. She loves Kunal. She is not so beautiful. She suffers from inferiority complex. She remains alone in the palace. Nobody becomes her friend. The lonely environment makes her to think:

"फिताजी, मिताजी? मुचे भाग्य यहूँ, गेज दिना,
मिताजी! फिन लोगों के मीन में गेज दिना? यहीं गेजना मा ही किनी मानसारम में गेज दिना, मिताजी मया कन गेज तोहाः।¹"

She talks to herself in the mirror:

"किन्नु, रक्षिते! दू बताया शमणु माया है? रामभो का लेनिया गेजा ही लोहा है? रामभो के माल भंगे ही होते हैं? रामभो के नवर ऐसे ही होते हैं? भोर रामभो की पांडे।"²

So if on one hand, it seems that she is a symbol of shame for woman folk, but on the other hand reader feels for her. Because her sentiments were hurt as nobody paid attention towards her in the palace.

(C) Samvad Yojna:

Benipuri has not used the heavy and meaningless conversations. The dialogues of 'Kunal' are not so brief but

(2) ibid, PP-50
but every word is full of moaning. Conversation of this play has played an important role to help the proceeding of the story. By the conversation of Sanghmitra and Mahendra, Tishyrikshita and Kunal, Kunal and Kanchana, Kanchana and her maid servant etc. gives us a lot of knowledge about the prevailing situations. An example is cited here:

"परिचारिका : भाषा, नई सरासरी को अव-अव प्रकाश दिया है, पुरातन धारावर अपनी सरासरी की बात बात करती है, जो उस रात प्रायात्मक प्राचीन है। निकल भाई थी—वैसा ही रंग, वैसे ही समय, वैसा ही प्रभाव तथा वैसे भी कहार के खिलाफ कही है। यहीं जबरदस्ती वैसे ही पूरा कहती कितने का गर्भ भुवेश्वर रहा है। (स्वामी विवेकानन्द) देव, देव, कुमार को यहीं नाम दे रोकिए।

वांचन (सम्भवतः ते) जानती है, तासी, तो भाषा से लिखवाड़ कर रहे हैं। कितना, उस जिन्हें, हठो बच्चे को रोकर रखना या इतना प्राध्यापन है? क्या करें, समम ठहरी बात।"

(D) Vatavaran Yojna:

'Netradan' is also a historic play. So the dramatist has not taken much help of imaginary environment. The depiction of Budh monasteries and conversation of Mahendra and Sanghmitra shows that there was much preference for Budhism. The writer has shown the internal decoration and equipments of the room of Tishyrikshita, which shows that people of that time loved music and art.

(E) Bhasha Shailee:

Benipuri had a unique style. He used simple and easy

(1) Ramvriksha Benipuri: Netradan : PP-42.
language. He has written in the preface of 'Netradan' that language should be near to the public and the language of the drama should be easy and understandable to everybody. He was against the mixing of Sanskrit words with Hindi. He writes:

"भाषा हिन्दी में संक्षेप दूसरे दौरान एक नई भाषा बनी जा रही है घोर इसके एक प्रमुख समय नहीं है इसके निम्न गम नाम भी पेष कर दिया है—भारती।
हिन्दुस्तानी घोर भारती की न्यायी पाठ में तैनाती हिन्दी हिस्सा रखी है।"

Benipuri has used idioms and proverbs in his language which has made the conversation more attractive.

(F) Uddeshya:

Benipuri wanted to show that the nature also takes the revenge of bad deeds. Ashoka killed millions of people in Kalinga and afterwards he had to see the tragic incident of his younger and most affectionate son. In the end dramatist has given the objective through the words of Mahendra that everybody should try to understand their duties and responsibilities. He says:

"जो, बतो—पांसू बांची, प्रमवत में लगो! यदि एक-एक व्यक्ति प्राप्त कर्मन को समग्र, उसमें जुट जाओ, तो फिर, नया संसार बस कर रहेगा—बस कर, बस कर, बस कर रहे।"

4.7:4 Sanghmitra, Singhal Vijay Aur Netradan Mein Aitihasikta:

These three one act plays are based on historical

(2) ibid, PP-20.
(3) ibid, PP-63.
facts. Maharaja Ashoka was the only king who stopped war after the great conquest of Kalinga and adopted Budh religion. In Kalinga, there was all round destruction. In 'Singhal Vijay' and 'Netradan' the dramatist has mentioned about the horror and terror of Kalinga war. This is a historical fact. Pt. Nehru writes:

"Maharajah Ashoka, the only king who stopped war after the great conquest of Kalinga and adopted Budh religion. In Kalinga, there was all round destruction. In 'Singhal Vijay' and 'Netradan' the dramatist has mentioned about the horror and terror of Kalinga war. This is a historical fact. Pt. Nehru writes:-"

In these plays Benipuri has written that Ashoka sent his daughter and son to Srilanka for spreading Budh religion and they planted the Bodi Vrakha there. Nehrujee has also supported this event. In his words:

"In these plays Benipuri has written that Ashoka sent his daughter and son to Srilanka for spreading Budh religion and they planted the Bodi Vrakha there. Nehrujee has also supported this event. In his words:-"

Thus we see that these three one act plays are based on historical fact. The help of imagination is also taken.

(2) ibid, PP-36-37.
Naya Samaj:
(A) Kathavastu:

'Naya Samaj' is a social play depicting the picture of class conflict between the labourers and the capitalists. The mis-management of the owners had shattered the life of labourers and poor man. Though this is an imaginary play, but it is based on the real situations of the society.

In the first scene a weak poor old man is seen with his son. They are not wearing proper clothes. A young man is seen with a staff in his hand. He is kicking the old man and gives blows on his body. From the other side of the stage a young man enters with his wife. They are labourers. An educated but unemployed youth is also seen on the stage. Behind these there is a group of miscreant youths, who are the sons of the capitalists. They are all drunk.

In the second scene dramatist has shown the conversation of two friends, Kailash and Vinay. Vinay is against capitalism and Kailash is the supporter of it. In the end Vinay dies in the clash.

(B) Patra Yojna:

Benipuri has introduced many characters who help in the development and progress of the plot. But main characters are only two—Vinay and Kailash.

Vinay is an educated boy, who has heart felt feelings for the poor labourers. He leads them and starts agitation. He
is giving proper logics to reduce the power of capitalists and Zamindars. He fights for the right of the poor labourers and sacrifices his life for them.

(C) Samvad Yojna:

The dialogues of 'Naya Samaj' are very forceful. The conversation between Vinay and Kailash is the powerful indication of the society them. The conversation is in the form of discussion. The views of both these characters are controversial. So the dialogues are live and interesting. One example is cited here:

"कैलास—गुरुहीं उस दिन न होना की हुनिया के पीछे दोहने पर बिनय, अपने की तो जो बोलते हैं हैं.....

बिनय—उफ, उसकी खृष्णा नुअं कर पाते कैलास! (कसे बोलते-बताते बिल उठता है)

अहाँ—नैना दोंसा वृक्ष गंगा निर्ग वायू, जिसकी पत्ता हैं। आपनी तमाम कर रहें हैं!"

(D) Vatavaran Yojna:

Benipuri has written this drama when the waves of socialism had reached India. People were well aware of the Russian revolution. So the environment of the play is given according to that atmosphere. The poor economic and social condition are depicted properly. In the starting of the drama we seen the characters in different dresses. By the statement of Vinay the reader assesses the condition of the society in which the farmers have no food to eat. Mothers and sisters have

(1) Ramvriksha Benipuri: Naya Samaj: PP-5.
no proper clothes to wear. Educated young boys are unemployed. 
But a section of people enjoy all privileges.¹

The strikes, processions and clashes give the clear picture of the environment.

(B) Bhasha Shailoo :

'Naya Samaj' is written in simple and easy Hindi language. The language is used according to the characters and the story of the play. The labourers, poor people and illitirrates use this type of language. One example can be seen here:

"विनय—चोप गहल है, आप पूरे हैं? आप हैं तो मत ये; याद, तो पाठ।
गर्दङ्ग—वज्ज, तो एकदा हमारा अर्थ देन देना हम भेष्या। (नस्कर लड़ा होना, पूर्ण परे तान देना)
विनय—थो रुपाण।"²

(F) Uddeshya :

Benipuri was a true socialist. Though he liked non-violence and peace as he was the follower of Mahatma Gandhi, but at the same time he was the real helper of the poor people. He could not tolerate the injustice and atrocities done to them. His main aim was to make the people feel about the behaviour of the capitalists. He was successful in his aim.

4.8. Radio Ekanki Natak :

After independence the radios played an important role in the broadcasting of the dramas. The public demand increased for such type of dramas. So Benipuri also turned his

¹ Ramvriksha Benipuri, Benipuri Granthawali-Fr. 11, Naya Samaj
² ibid.-PP-10.
attention towards that branch of drama. Radio Natak is different than the simple drama. We can see or read a drama, but radio drama can only be listened. We can not watch the gestures, actions and feelings of the actors. In radio drama more stress is given on the sounds. Different types and styles of sounds are used in Radio Natak. Narendra Pratap Singha gives the definition of Radio Natak like this:

"ग्रामीण नाटकों में बोल दुर्गा, बिहीं रेडियो नाटक में श्रवण हो गया है। रेडियो नाटकों में प्रयोग बहुत बुद्धि होता है, लेकिन रेडियो में गीता नहीं है। रेडियो नाटक में भोजनों को अहंकार पूर्ण करने के लिए विस्तार सायथाय सार्जिट है। रेडियो नाटक में पानी की संख्या मूलतः होती है। नृत्य के कारण ही वह सहस्त्र रूप में व्युत्पन्न बा सकते हैं।""

On the basis of techniques (shilp) the Radio Natak of Benipuri can be classified as follows:

(A) Radio Ekanki Natak - Ram Rajya, Gaon Ke Devta.
(B) Radio Rupak - Amar Jyoti.
(C) Radio Roopantar - Shakuntala.
(D) Swaokti Roopak - Seeta Ke Maa.

4.8:1 (A) Ram Rajya and Gaon Ke Devta:

Vishay Vastu:

The subject matter of both these radio Ekanki is related to social context. Benipuri followed Gandhian path and dreamt 'Ram Rajya' in India. So he presented an imaginary world of that type of Rajya where every body keeps the attitude of social service. Men and women all are equal.

Gandhi had started the basic education for children in which learning by doing was their motto. Benipuri has also depicted the same theme of learning by doing and

This drama is the ideal imagination of the dramatist. He wished that after hundred years of writing this drama our country to be like the kingdom of Shri Ram Chandrajee. This is a novel imagination. The plot is like this:

One lady and one male person is visiting our country. They are from South Pole. They wanted to establish a colony based on the mixed social traditions of different countries. The receptionist and guide from our country help them to visit the factories, industries, schools and other organisations. While visiting a school the teacher explains them about the educational system in India. He says:

"शिक्षक—ध्यान दें, हमारे संग मिलने नहीं होते! शिक्षक वह है, जैसा आपने कहा है, जो बच्चों में ज्ञान भरे। बच्चों में ज्ञान भरने का पेशा हमारे यहाँ गहरा रहा था। हमें बच्चों में ज्ञान निहित है, उन्हें उम्मीद भर दें। इसलिए जी लोग उन्हें इस नये में सहायता पूरी करते हैं, वे शिक्षक नहीं हैं। फिर भी हमें ज्ञान प्रदान कर दिया है। समाजी सहायता शब्द से बच्चे ज्ञान यह अभिव्यक्ति करते हैं। इसे ज्ञान शिक्षित हृदया है, समाज नए गिरफ्ता महानता के समान है, उन्हें।" ¹

When they visit an industry they come to know that the industries comes under self employment scheme. The guide says to them:

" Clintons—उपयोग का पश्चातापत्र होने का अंत यथा वैश्विक गाँवों में अपने रूप होता है? बाँधे ने रिले, मोटर, रेडिओ, प्रेश स्टेशन प्रदायमन किया था। जहाँ विज्ञान मानवता को पीएम था, हम उसे दूर रखते हैं। विज्ञान की हमें विशाल उपयोगों के पृथिवीय पक्ष हृदय श्रम-उपयोगों में जोल दिया है, उन्हें हमें स्थापना करने में प्रयुक्त योग्यता की है।" ²

Patra Yojna:

There are eleven characters in 'Ram Rajya'. The main

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¹ Benipuri Granthawali :Ram Rajya :PP-8.
² ibid, PP-10.
characters are visitors, manager, teacher, guide and a patriot.
The number of characters is adequate and it is easy to remember these. All characters work for the establishment of an ideal and happy society.

Sambad Yajna:

The dialogues are interesting in "Ram Rajya". Somewhere dramatists has used small dialogues and somewhere these dialogues have became long. Regarding the dialogues in Radio Natak Dr. Trigunayat writes:-

As the conversation is the soul of Radio Ekanki, these should be very live and interesting. Benipuri's dialogue are very attractive. One example can be seen here:-

"पप्पर्दलक—ओहो, आप बाबा भी हैं। हाँ, हर सी मुझे नियमफल हो गया है! किन्तु यह मायागुरु नहीं, यह तो मायागुरु का पाड़ा है, मायागुरु तो देखिए, बहु है।
मुहल—जहाँ तो जोड़ी नगर-सा है? कोई मायागुरु नहीं?
जया—हाँ हाँ आप तो हमें गांव दिखलाने दे आप में न?
पप्पर्दलक—बहु गांव ही तो है।"  

Dwani Prayog Aur Vata Varan Nirmiti:

Use of sound is very necessary for a successful Radio Ekanki. Any scene can be presented with the help of sound. Dr. Siddnath Kumar writes that sound is used as an indication of running of train, rainfall, loud sound of thunder

(1) Quoted from Dr.Gananan Chouhan:Ramvriksha Benipuri Aur Unka Sahitya: PP-306.
(2) Benipuri Granthawali:Part-II:Ram Rajya:PP -9
treating the cholera patients.

Both these persons are remembered by their villagers and the story proceeds ahead by the conversation.

Patra Yojna:
The story of Pokhan Thakur and Biku Babu is related by Madhosingh, uncle of Shankar, Girija and Uma. The main characters are Pokhan Thakur and Biku Babu.

Pokhan Thakur was an ancestor of Madhosingh. He was very brave. Madhosingh describes his bravery in the following words:

"मायभोहुः—हाँ! देवनामि की बहानी! विविध हृदय हां है। 
तो देखिए धन्यवाद धीरे-धीरे जबाल हुए। देवनामि की बहान हां 
हरी गरीब उनको। पौंड़ गाय के गमन जबाल! सांड ऐंसो \ 
केंद्री मरन, हमें के दुःख ऐंसो जोड़ी तथासो: जामून के गाँव 
पक्षों ते देते एंसो। मा सांड जसून जिम्मन पर फ्यार जग जाते थे।"

In spite of his stubborn nature he was very helpful to others. He saved the life of cows on the cost of his own life.

"वहीभोहुः—हाँ! मायभोहुः। थव आमूर्ति अनायसो 
ये देखिए उनकी अवज्ञा लाव एक गूढ़े के निकाय है। उनका यह 
बलि दीन उनको यह बीता। हमारे पूराे उसको यमुनि में भू 
पील के पेड़ गया। वह यात्रा उनके दिवाली ७१ नहीं था। उनमें अधिक 
लोहों गए हैं। इसलिए उसके दमन नहीं। कर पाने। हिंदू ऐंसो \ 
केंद्री संजो भाल है।......" ²

Thus he sacrificed his life and people of that village kept great respect for him.

Biku Babu was very humble, soft-hearted, benevolent and a wonderful man.

Dwani Prayog:
Benipuri has used the sound of a flute, roaring of

(1) Benipuri Granthawali, Pt-11: Gaum Ke Devta: PP-4.
(2) ibid, PP-6.
etc. In his words:-

“कथन का सिद्धांत है रेत, पुलाम, गर्व, मातुर, भेदि की रचना, जिन
का भव्यहरू नाटक प्रसारित कर्ते समय किया जाता है। कथन-प्रभाव और माध-संगीत की भावसंगता पाते के कारण के लिए गूढ़स्पर्धियों एवं वास्तवव्यय-निर्माण,
भावात्मकता, दृष्टि-काय-परिस्थिति भाव के लिए होती है। इनके द्वारा
नाटक में संदीपता एवं प्रभावात्मकता होती है।”

Benipuri has also used the technique of sounds. In
'Ram Rajya' he has given the sound of take off and landing of
an aeroplane, starting and stoping of car, sound of horn and
the rattling sound produced by the spinning wheel.

Akar :
The contents of the radio ekanki are kept short.
It should be broadcasted in 5-25 minutes and the contents should
not be complicated.

While discussing the radio ekani's of Benipuri
we find that these are of adequate size. The subject matter
is presented in a proper way and can be played within twenty
minutes.

(B) Gaun Ke Devta:
Vishay- vastu :
'Gaun Ke Devta' includes the story of two great
persons- Pokhan Thakur and Biku Babu. Pokhan Thakur was a
brave man. He fought with the enemies of his village and
after words died in a fire accident. People of his village
used to celebrate his death anniversary.

Biku Babu is a story of another great person from
the village. He did many wonders. He died while serving and

(1) Hindi Sahitya Kosh, Part-1, edited Dhirendra Barma: PP-733
a leopard, crying of mother and the sound of musical instruments.

4.8:2 Radio Rupak:

(A) Amar Jyoti:

'Amar Jyoti' is also in the form of conversation between two speakers. Their conversation throw light on the life and works of Gandhijee. In between those conversations the role of Mahatma Gandhi is also depicted. In the words of Dr. Gajanan Chouhan:

"अधिक काल है, संगीत हर प्रकार मिला जाता है जिस आधार पर उनका जीवन प्रभाव पड़े। इसमें सुंदरता का पाल प्रभाव होता है और संगीत के निर्देशन क होते है।...स्मृति रूप में नाटकमात्र काल, स्थान और संकलन का निर्माण सुंदरता की गतियों में गर मिला जाता है। यहूदी तथा यहूदी स्थान संस्कृत्त वस्तु तथा सुंदर मुद्रा द्वारा अन्य समय भीमा भोजन वित्तीय होती है।" ¹

Dr. Ramcharan Mahindra presents the following nature of a Radio Rupak:

"रेडियो रूपक रेडियो नाटक के अनुसार नाटकों में से एक है। इसे रेडियो नाटक से इसलिए अलग किया गया है कि इसमें सुंदरता अथवा प्रवाह को प्रभाव दिया जाता है। रेडियो रूपक तथ्य पर भाषित होता है। उसमें सच मार्ग की वास्तविकताओं का प्रतीकोत्तर रूप से उपस्थित किया जाता है। बांटण भाषण में रेडियो रूपक का स्वरूप इस प्रकार है..."रेडियो रूपक में एक प्रवाह या सुंदरता नाटक के निर्देशन के बाराबर द्वारा परिचय देता जाता है। गधे व्यक्ति के बाह्य प्रभावों को नाटकीय भस्मादि के द्वारा किया जाता है। फया-सुहु का वर्णन कर दिया जाता है, जिससे कहानी पूर्ण हो जाती है।" ²

In this way the Radio Rupak also contains those elements which are needed for Radio Natak. But the only difference is that in Radio Rupak the organiser and announcer are very necessary.

(1) Dr. Gajanan Chouhan: Ramvriksha Benipuri Aur Unka Sahitya: P-308
(2) Quoted from ibid, PP-308-309.
In Amar Jyoti Mahatma Gandhi is the central figure. In the beginning dramatists has shown him like a common child, who loved fun, eating, drinking and even stealing the things. But after witnessing the drama of 'Satyavadi Harishchandra' and reading about the services of Shravan Kumar towards his parent, Ghandijee's heart changed. He confessed before his father that he is doing the wrong things and says to his father:

"पिताजी, मुझे अरुण है ये | हमें अपना माना रहा है; मेरे निर्देश पीला राख है। मेरे पिता को है। इसलिए शाय मुझे सजग होइ।"

Then the further knowledge is given by the speaker:

"हाँ, हम ने कुछ दिया था, पिताजी ने यह अरुण ५० लाख और अरुण! उल्ला या सेवा, अरुण को बाली। उपरि के सब अरुण अन्य के रूप में प्रमुख होम है?

After his return from South Africa, he took the mission of freedom of our country. He could not tolerate the insults, atrocities and exploitations done to Indians. He told then -

"अस्वामी के शाळने सार भा शुद्धो! द्वार नहीं, पर इस भी मत उठाओ! यदि इस प्रतिजाय के साथ एक भी आदमी रट रहा है जाय, तो अन्यायिक तो है! एक दिन श्रद्धा पड़ेगा।"

He became the founder of the new organisations and adopted the sorrows and worries of the lower classes and tried to eradicate the evil customs from the society. He lead the freedom and brought freedom to India.

(1) 'Benipuri Granthawali, Pt.-II, Amar Jyoti: PP-3.
(2) ibid, PP-3.
(3) ibid, PP-11.
Samvad Yojana:

Regarding the dialogues of 'Amar Jyoti', these are very forceful and live. The conversations of the Radio Natak depend upon each subject matter and languages also involved in these conversations. Harendra Pratap writes:-

"यथा भाषा हो रेखियो माडक का गुम है। मुख्य भाषा सरल, स्वामाविश्व और सामाजिक व्यक्ति होने वाली पद्धति, जिते भोजन चाहना, बदलना कर सकें। रेखियो माडक में भाषा का महत्व हो जा सके में होना है—नाटककथा या जीवन के रूप में। नाटक नैतिक या प्रवर्तक के कथन के रूप में। नैतिक के रूप में। शास्त्रीय माडक के उप अंश के होना है जिसमें धार्मिक माडक की कथा-कल्पना का पालन करना विशेष विद्यार्थी है, जातिविश्व विद्यार्थी है, पदार्थों की विद्यार्थी योगदान अथवा जातिविश्व विद्यार्थी का अभ्यास करता है।"

In 'Amar Jyoti' we find that with the help of the conversation the story proceeds ahead and the readers come to know about the atmosphere of that period. One example is given here:-

"फिसान—हाँ! हाँ! हाँ! दूराइं साधन, जो हो, वह क्यों राहें! जान गोरा दिखाईं! दूराइं मार।

साधन—(फिसान के अंगुली को झार देता है, जिसे उसके हाँ पर पूरा कर है) हाँ! हाँ! हाँ!

फिसान—हाँ! हाँ! पनी दिखाईं, पनी दिखाईं।"²

Dwani Aur Vatavaran:

In Radio Natak the sounds can be used in three ways. Shabd Dwani, Vadya Dwani and Prabhav Dwani. Shabd Dwani is related to conversations. Vadya Dwani and Prabhav Dwani help to understand the coming and leaving of characters, their feelings and other surrounding events.

Benipuri has used the sounds to present different scenes. When Gandhiji left for South Africa the horn of the ship sounds. In this way we see that Radio Rupak of Benipuri has got all the qualities and is all successful Radio Natak.

(2) Benipuri Granthawali, Pt-II: Amar Jyoti: PP-5.
Shakuntala did Gandarbh marriage with king Dushyant. Due to the imprecation of Durwasa Muni Dushyanta forgets Shakuntala. She gives birth to a son. His name was kept Bharat. In the end they meet and passed the life happily.

Patra Yojna:

Shakuntala and Dushyant are two main characters in it, but the role of other characters, which are more in number is also of importance. Their conversations takes the story ahead, but there is difficulty to remember the voices of these characters.

Shakuntala is the central figure of this Radio Roopantar. Whole of the play revolves around her. Benipuri has given the description of her external beauty in the following:

(1) Dhirendra Verma, Editor, Hindi Sahitya Kosh, Pt 1: PP 74.
Samvad Yojna:

The dialogues of 'Shakuntala' are long. Due to the translation from Sanskrit to Hindi it has lost its flow and the dialogues have become dry. One example can be seen:-

"शकुन्तला—भस्म कोैँजि, मैं चरणों। आपके द्वारा पृथ्वी ने कर लोगी...जिन्हें गला गहनीयय के परिचालन में अग्रणी देख रही हैं उन भूमिकाय।

"हुज्जन—गुणपति, मैं रूप लेने पर छाया युक्त में हृदय चरणों जाती है, किंतु नाहीं उसके मूल भों कहीं छाया, उसी प्रकार मूर्ति आदि-आदि ही चरणों जाती हैं, किंतु नाहीं हृदय कहीं छाया।"(2)

For Radio Roopantar the long dialogues are not used. It is difficult to keep in mind such long dialogues.

Dwani Aur Vatavaran Nirmiti:

According to the environment of the play the sounds have been indicated like the rattling sound of chariot, galloping of horse and running of the deers in the forest. For the depiction of the environment Benipuri has taken the help of the artificial environment. The location of Ashram, palace the river and the garden of flowers is imaginary. We get the knowledge of all this by the conversation of the friends of Shakuntala. Dramatist has taken the help of the Chitratmak Shailee. The beauty of Shakuntala is also presented in the

(1) Benipurigranthawali, PL-11, Shakuntala:PP-15
(2) ibid, PP-14.
Chitratmak way.

"-Oho, yah koi hai aaaj! Yuh to daalne aor ko

vishandas ko durust se aha rehun hain. Vo aar par hoo chaala yaad. (bahu

dur biskar) se to ashadhnayen hain. Kisi tarah apne praman

ek k abhun chhote-bhede hain kisapsa soone ke liye aha rehun hain!

kisi ko gudar lag rehun hain ye! Jo kah mohlon mein alo bhumehain, 

unke aarpar inhi bhumtel! Aaha, yun-khalon me udayan-khalonon

chi bhi parast kar diya. Laut, ina bhaya-se kada hoo skar karta

karte-chute ke unke beedlo hain!"

The location of the Kanv Ashram gives the envi-
ronment of a forest.

"Dhunlata—ahaa, piteline hain yadh shat hain. jhat hain ki ham

sherodem mein aha behein sastri. Sarvam! Shanti se wahi hain, kaise hain. Hamko

pare se gharo pa Panama ki bhagbande pare hain ki dama hain. Dama

dhoni kalalate se samane ke pachar ke ghar pe aha-nahai dhando hain

parthe hain." 2

4.8:4

Swaokti Roopak:

Sita Ki Maa:

There is only one character in 'Sita Ki Maa'

She expresses her inner duality through her own statements in
different tones. Dr. Gajanan Chauhan writes:-

"...sahabbande ki sabhi pahal aapne bhandawad ke samane ke saath

karta jaata hain. Kisi par aapne sahlaya stoonhie aha naa bhaata.

Aapne gujra bor aap ek sahlaya kah prakat prakat prakat ke liye aha

pahal vad ho sake ya pachar ko—jo dur par raha hain—

ghanta bhandewat, karta hain." 3

'Sita Ki Maa' is the main character in this
roopak. She was in great trouble due to draught. She gives
birth to a daughter, but has nothing with her to feed her baby
child. She wanted to give her baby her own blood to keep her
alive. She keeps her baby under a tree and goes to get a
thorn to prick her breast. Meanwhile, king Janak comes
with his golden plough and finds the baby. He takes her to his

(2) ibid, PP-3.
(3) Dr. Gajanan Chauhan: Ramvriksha Benipuri Aur Unka Sahitya: PP-312.
palace. Dramatist has given a pathetic scenes here-

"बादल! बादल!

युग अब बोलता गया नहीं? भी से बेटी बिीबंकर दू अब पुरानी लगा।
युग है! मेरी बेटी! मेरी सोने भी बेटी! राजा, मेरे पुलां नहीं
कि यह पुलां भी बेटी है। भीड़ की बेटी मेरी होती है? मेरी सोने
भी बेटी! सोने की बेटी! बेटी! बेटी!"

'Sita Ki Maa' is the original thinking of Benipuri. Though the plot is taken from the puranik event. but
the style is quite different and it has been presented with
some facts and realities of mankind. This story is not suppor-
ting the believe that Bhagwan Ramchandra was an incarnation
of God. Sita Ki Maa curses him and calls him a coward man who
could not protect his wife. Justice was not done to her daugh-
ter Seeta. She says :-

"हैम रे! लज्जा-विज्ञ के बाद विभीषण को राम मिला, राम
को साधारण मिला और मेरे बेटी की मिला अभिनवगत।
राम, राम! जो सबी वतले वर्ष के तुरंतपर पंछे छाया बनी
पूरा रही; वह मेरीं में ही तुम्हें उसपर में विश्वास उठा लिया।
सिंह तस महीने संह मेरी बेटी तुमसे ही बूढ़ रही थी, उस राजक
पुरे लंका में रही थी और उस से ही छोटे अपने में तुरंत ही।
ज्ञान अभिमन्यु के उसे अभिनववा के लिए तुम्हारे सुहागों थी।
मेरी सीता संहपुरे में किस सरह गई, तुम्हारे गोद में नहीं?
और संहपुरे में हवा रही थी? किस गुस्से उम्रांगी बलके,
नाक कितनी भी, जो राम उसे तुम्हारे पास वहि हकिया।"

Bhavatmakta is very important for Swaokti
roopak. There should be use of poetic language. Benipuri was
very successfully depicted the heart rendering scene, where
the reader or the listener is moved.

"लक्षण, भोले! इन परिहासों से, ये आपना कोलाहल कर दरें!
लक्षण, यहाँ, इन वेद-पौरों से ये भाग-मुगल आयू न दर्शाता करें!
लक्षण, ये ख़ाने खाये तथलाये हैं? ये नाशिया वाय मरम करें है?
यहाँ, यह विनाश-प्रलंब, अस्थ-उदासंग पर चले, वह करें! नहीं
नो......
जाते जाओं सीता, यहाँ देशों हैं! लक्षण इन शंघन को छोड़ते
लक्षण!" 3

(2) ibid, PP-26 (3) ibid, PP-22.
Benipuri has raised a very good question -

Kya Dharti Bhi Bchehiu Deti Hei? Benipuri has accepted Sita as an ideal woman of Mithila, who has taken birth from a poor mother. Mother's heart is always full of affection for her child whether she may be poor or rich. When the draught occupies whole Mithila people died for want of water and food. He

When the Sita is taken to the palace her mother follows her-like a shadow and expresses her pains and agonies.

Being related to religion Benipuri could not take a direct step to present it as a drama or one act play. The dramatist was bound with the sentiments of the readers. So he has adopted a new technique to present it in 'Swaokti' style where the mother of Sita is free to express the agony, angriness and enraged thoughts.

Seeing the novelty in 'Sita Ki Maa' Ramcharan Mahendra writes:

"यहू हृदक नई-नई कल्पना और बिचारधाराओं से परिपूर्ण है "

Taking the acting part into consideration he writes:

--"यहू स्थिरता लूकाने का प्रकार का छाया नाटक है। पहले पर छाया मूलिक, जो भगवान के दार्शनिक रूप में एक पहले तत्त्वों, भी अन्वयत-तरी सीता की माँ का अभिनय करती है। यदि बाहर से कोई प्रवक्ता बोलता रहे और छाया मूलिक ने अभिनय करती रहे, तो सारा गद्दे गंवाया रहे बिखाया जा सकता है।

'Sीता की माँ' २५-३० मिनट तक की स्थिरता में रैडियो पर प्रसारित निम्न जा सकता है। साथ ही इसे स्टेज पर भी सफलता से दर्शाया जा सकता है। यदि पहले पर वातावरण सुनकर छाया मूलिक बोलती घर बाहर से (पहले के पीछे रहे) कोई गोलता रहे तो सारा घटना से रंगमंच पर भी प्रसारित किया जा सकता है। हाँ, रामजन्म अन्तः ने इसके अभिनय पक्ष का लेकर कहा है: २२

Thus this 'Swaokti Roopak' is a successful radio drama, which clear perplexity of the mind of Sita Ki Maa.

(1) Quoted from Dr. Gajanan Chauhan: Ramvriksha Benipuri Aur

.. Ukna Sahitya :PP-315.
(2) ibid, PP-315.
"Under the influence of science a doctrine of positivism has grown up which dismisses philosophy and religion as meaningless".

When people attempt to frame a philosophical interpretation of the world they are attracted by materialism. It is not possible for many people to accept beliefs that are not reasonable. It has made faith unnatural to the millions of the people to whose ancestors it was once natural. The dramatist wanted to show that nothing is unnatural we become conscious of our existence through reflection we get.

In spite of the fact that the great scientific inventions have liberated us from servitude to nature, we seem to suffer from a type of neurosis from cultural disintegration. It lets loose malice and hatred. As Benipuri

(1) Dr. S. Radhakrishnan, The Present Crises Of Faith. PP 16
(2) Ramvriksha Benipuri, Netradan. PP 59
was true follower of Gandhian Philosophy, he followed truth and non-violence.

The test of the true faith is the extent to which it transforms the individual and social order. It must illuminate the dark places of our social life and religious practices. That is why Mahindra says to his disciples.

"वांग्ना की भी सीमा है! वांग्ना की ग्रीषा है।

4.8:6 Benipuri Ke Ekanki Natakoo Mein Samajika:

The one act plays of Benipuri contain the social aspects also. These plays are presenting the view of destruction of war and the influence of Budh religion which hated violence, hatred and disunity among people. The theme of love affection and service to humanity is presented in these plays. Men, women and even princes were sent as the Budh Bikshus were sent to other countries for spreading of Buddhism.

Benipuri has also shown that girls were sent as a

(1) Ramvriksha Benipuri: Benipuri Granthawali: Part-I, Singhal Vijay PP.18
gift to other kings, where they had to serve against their will and wish. Dramatist has shown the bad result of forcible marriage. In this way these acts have got social awareness. Dr. Laxmisagar Varshaney has written that -

"कवि द्वितीय महामुख समाप्त हुआ और स्वतंत्रता की प्राप्ति हुई तो गहराई को एक मह गीकी भी रचनात्मक पृष्ठ पर परसंभव भारत में था और उसका पूरा समाधान भारत में। गीकी नींद यह भी जो समाज भारत में जन्म धारण कर पड़ी हुई, सीधे समाधान। पारंपरी गीकी ने स्वतंत्रता-समाधान वेष्ठा, मानवीय स्तर। प्रिया मया 'रामराम' का रंगन वेष्ठा भा और दो अनु-शासन, स्वतंत्रता और समादर की भाषण रे महामुख पूरा प्रतिपादित था।"

Benipuri has also depicted the same feelings in his play writes which are universal.

4.9

Benipuri Ke Natak Sahitya Ki Visheshtayen:

"शाखियत के स्वतंत्रवादी विचारण को समाप्त करने के पूर्व एक नए की ओर धर्म दिलाना आवश्यक है और वही नए बल वाल में साहित्यिक अभ्यास का आधार बनाना है। कभी भी साहित्यिक उद्धरण साहि और नये नहीं जाती जा सकती। वह बहुत सारी ही नहीं होती, विभिन्न उपनामों अथवा मृदुल सार्वजनिक होता है। जो उन्नति जिनमें ही जटिल स्तरों पर आधार है। वह उन्नत होने अधिक धारण सारी एवं गुरुण ने चित्र होती है। अतं साहित्यिक अभ्यास का प्रारंभ कृति के इस विशेष स्तरों के विशेष वाल गंभीर है। उन स्तर रूप और अनुभव के भी होते हैं और उनका अभिव्यक्त करने वाली जीवन और समाज की, छवियों के भी।"

Benipuri is famous for his dramas. Play after play ran from his pen which proved a mighty part of Hindi literature. The special qualities of his dramas are his:

(a) Bhumika: His prefaces are very striking. In them he expounds views more or less closely connected with those which under lie the plays which follows. It seems probable that the prefaces, rather than the plays themselves, will ultimately be accepted as the definitive statement of his idea.

Emphatic and authoritarian in tone, yet touched with an attractive geniality, they are closely argued and in most incisive style. In the preface of 'Tathagat' Benipuri has expressed his views in the following words:-

"गणनां युग्म वा भाषित पशुण हैं। गृह ग्रह ग्रह ऐतिहासिक व्यक्ति नहीं, ध्वनि-संसारीक भी हैं। गिन्तु, गैंगे, भूमि, उनके चारत-भाग से ही अपने को संबंध रखा है, जो बहुत ही उदात्त और बहुत अंशों में नाटकीय भी है।"

(b) Aitihasik Adhar:

Benipuri's plays are based on history. He selects his plot from his own land. Laxmi Narayan writes about the selection of his plot:-

"अपने नाटकों, हंसकों और एक्टिवियों में उन्हें ब्राह्मण पात्र जबवा कांग्रेसी-अंशंकेवर हैं। उन्हें की आवश्यकता प्रति नहीं है। वह कहेगी कि विश्वास के लिए आवश्यक वास्तविक, संचालित, सराहनी, विख्यात-विज्ञान, नेतृत्वाधि, विवेक आदि ऐतिहासिक प्रभावों से उनकी व्यक्ति भाव-भूमि में पिसोडिया कर दिया।"

He knew that the play must come first and the words, however brilliant, must be subservient to it. As in the handling of plot, a first condition of dramatic art is brevity. Dramatist has to deal with motive and character within the narrowly circumscribed area of few scenes. Until the attention of the dramatist is specially directed to it, few readers realise the theme of the drama. It may be therefore, well to emphasise its significance by taking a single illustration. Jay Shankar Prasad has written:-

"प्रियायर आसुख आसूख चाहिए को अपना आर्थ संगठित करने के लिए आवश्यक लाभवाद्य होता है।" तांत्रिक हुमा भविष्य दशा को उठाने के लिए हुमा ज्ञानेश्वर के अनुमति जो हुमारी अति सरस्वति है, उनमें बदला उप-पुस्तक के डॉक्टर भी भावना हुमारे अनुभव होगा कि नहीं, इसमें हमें पूर्ण सही है।"

(1) Benipuri Granthawali: Tathagat:Bhumika.
(4) Quoted from Dr. Ganpati Chandra Gupta: Sahityik Nibandh: PP-751.
Benipuri has presented the glorious past of India. When he wrote these dramas, our country was ruled by foreignness; social system was upset. So the dramatist went deep in the history and chose those events which were applicable in that society for positive development.

Plot however, since it show as nothing like the man as action, dismisses such broad characteristics only; and that it may do even this all clearly, it is necessary that it should be bold in outline and full of movement, that its critical situation should be so well defined that to mistake their meaning is impossible.

We find that as a dramatist, Benipuri has taken one vital centre point as his plot around which whole story revolves. All his dramas and plays are a wonderful example of his plot selection. Right from the first act of his play writer we find in it a marvellous complete exhibition of potentiality of concentration.

(c) Aitihasik Patra:

Prof. Tolman has written: -

"That those characteristics of the hero" - or indeed of any important personage - "Should be made prominent which really influence the course of the action; and that these characteristics should be unmistakable".¹

Benipuri believed that the ideals of his characters were very important. Through the variety and vividness of his characters, almost entire aspects of human life are covered. He is particularly successful in the depiction of women.

(1) Quoted from William Henry Hudson, An introduction to the study of literature: PP-188-89.
Characters. Ambpali's valour is peerless, Sanghmitra's virtues are great, Madhuleka's service is divine. These characters have their own importance. India is a land where Sita and Savitri are born. Like this India has produced great men like Lord Buddha and Mahatma Gandhi. Great politician Chankya and brave warriors like Chandergupta. Benipuri has recognised their essential characteristics to which he gave place in his plays.

(d) Patroo Ke Antarwanda N Saajaa :

Benipuri's characters are not too complicated to understand by the reader, but somewhere the characters are found in dualism like- Ambpali, when she takes the refuge of Lord Budha she says:-

"जागरण! जैसे वृक्षक-दर्शन निद्रा, जैसे पूल-शायन। पूरे जिन्दगी ही या मौत? (कातरता से) गुंडे व्याहार्य भक्ति होता।" \(^1\)

Chandragupta is also in complexity.

"सिंघु के दोस्तों और समाज है, इस समय। जो रोगी, वे भी सो रहे; जो हूसते-हूसते होटलों हो रहे थे, जे भी सो खाये। भिन्न तरह, तरह! तुम्हारे भाषा में सोना भी नहीं कहा है! विषयी, तुम विषयकों के विषया हो। विषया! विषया! (आफस को वेशता तुमा) सारों को पलकों पर भी बीड़खा रह रहे हैं, फिरतु मुझस्ती पलकों पर। अर्धे, कोई किसी भी सकता है, जब...." \(^2\)

Sita Ki Maa' is also a victim of this perplexity.

(e) Nari Patru Ko Mahtavpurn Sathan :

Benipuri had sympathy for women. He has given a very high place to them in his drama literature. Ambpali, Madhulika, Sanghmitra, Chandra, Yashodhara, even the wicked and knavish woman, Tishrakshita and Seeta Ki Maa all are worshipable for him. Not only in his dramas but in his whole writings he has given high status to women.

(2) R.V. Benipuri: Vijeta : PP-32
(f) Utsah Prem Aur Vairagya Ka Nirupan :

In Benpuri's dramas the reader enjoys mainly Veer Ras, Shringar Ras and Shant Ras which are respectively related to utsah, prem and vairagya. In between the war and struggle there are the spots of love and romance. Ambpali-Arundwaj, Sanghmitra-Neelmani and Sita and Ramchandrajee are the loving pairs.

Benipuri has given a lovely description of the beauty of characters which shadows the horrible scenes of war and blood shedding. Ambpali, Sanghmitra, Sita, Shakuntala, Dushyant and Ramchandrajee are cute. The readers foregets everythings while reading about the love and romance which is sometimes sensational. Vairagya Bhavna is seen in Ambpali, Tathaga and Wijeta.

(g) Pracheen Sanskriti Ka Chitran :

Benipuri has also depicted the old culture of India, specially Bihar. In his dramas we find the live environment of that period. In Ambpali, the description of social and political environment is depicted. In Ambpali' the celebration of Phaguni Utsav, drinking of Somras and choosing of Rajnartaki etc. In 'Tathagat' there is less indication of culture, as it is mostly related to religion, but still reader comes to know that in that age male persons used to keep hair, was fond of music.

(h) Kavyatmakta :

Benipuri had started his writings from poems only and afterwards he turned his attention towards prose writing.
His prose works show this Kavyatmakta. Most of the dialogues in his dramas are presented in a poetic way.

So his dramas are the combination of prose and poetry. He has used the songs also. These songs are perfectly related to the contexts.

(i) Naveenta, Moulikta Aur Atmeeyta:

Benipuri's wit sparkles through his plays. It is surprising to see in a dramatist, so attached and having an attitude towards the love, sympathy and depths of true tragedy of his characters. It is entirely the outcome of the intellectual and persistent wit of the dramatist that speaks. Vijeta, 'Sita Ke Maa' and 'Ram Rajya', the best examples of his rhetoric talent. Benipuri is very much attached to his characters and shares their sorrows and happiness. In his prefaces he has spoken about Ambpali and Kunal.

"अब भी वे दिन भूले नहीं हैं, जब हायरांगांग मण्डले जेल के बाहर नं १ के सामने, ऐसा पतियों नामी एक आम-पिथी के सो गर में अपनी अपनी अम्बपाली को रचना किया करता था—मामने पलां के लदे मोहियों और मुसाव के नाम थे, उन आस्मान पर बादलों को बुझाओ होती थी और हर ये उसके लिए काफ़िज पर दुर्द्वार करती थी। दिन-भर जो कुछ रचता, शाम की मिट्टी को सोलना सुनाता।" ¹

"अब में वह नाटक देख रहा था, युगे अपने गुरुकुल की याद भा रही थी।" ²

(j) Rangmancheeyta:

Inspite of the emphasis which he placed on his ideas, Benipuri rarely neglected the art of the theatre, and his best plays are excellent on the boards. His sense of the

² R.V. Benipuri: Netradan: Bhumika: PP-
stage was clearly illustrated in the skill by the characters who staged his dramas. His drama 'Ambpali' was staged successfully and 'Tathagat' was also broadcasted on Radio.

Throughout his life he was a brilliant orator and he used this gift to great advantage of his plays. He excels in brief, witty exchanges and, above all, in the handling of long speeches when his characters put forward their reasoned arguments. He had the art of making the long discourse as interesting and dramatic as action, which is an essential feature of drama.

(k) Ras Ka Sanchar:

The intrinsic nature of dramas of Benipuri is fantastic. The reader or the spectator enjoys the entire Ras (enjoyment) of his dramas. Regarding 'Ras', Ramchandra Shukla says:

"जब कभी यह (मुद्रम) अपनी पृष्ठ शता की धारणा से गुटिकार—अपने आपको बिहक घुलकर—विशंक मुद्रमि-भाषा रहा जाता है, तब यह मुद्रा-दृष्टि है! धारणा है। बिहक प्रकार आर्य की मुद्रमि-भाषा शान-वर्णा पहुँचाती है, उसी प्रकार दृष्टि की यह मुद्रमि-भाषा रस पहुँचाती है।" 1

While reading his plays, the reader forgets himself. He is touched by the tragedies of the characters and thrilled with their joy. Jay Shankar Prasad who was contemporary of Benipuri has written that:

"भारत के मुद्रमि-भाषा के पुस्त में जड़हु गानकलिक केहन में जिस साहित्यिक बेतानी की बायाटे ओर विकास का आमिर दिखाई पड़ता या बहुत जमा ओर अनुरक्षण का आमिर दिखाई पड़ता ।" आवरण में पहुँचे भविष्य अपना प्रदर्शन करते तभी। 'भागिन माध्यम रसायुक्ति का महत्त्व मिले ने प्रसिद्धित हुआ।" 2

(1) Quoted from Dr. Ram Vinod Singh: Hindi Sameeksha, Seemayeen Aur Sambhaunayen: PP-17.
(2) Quoted from Dr. S. V. Madhav Rao: Kavyashstra Ke Naye Aayam: Ch.3 PP. 1
Bharat Muni, Abhinav Gupta etc. have accepted only nine Ras in literature but presently few more have been included-

"-रस सामान्यतः नौ सात गये हैं। पर कुछ लोगों ने सातवें रस और शास्त्रीय अथवा भवानी रस की फूलका को है। जिससे संस्क्रत ग्रादू तक भा गये हैं। यथार्थ की संस्क्रत भी अत्यधिक नहीं है। परंतु रसीचे और विस्तार की संभावना बहुत संभव हैं। नीचे सभी का संकेत परिचय दिया जाता है।"

Though Indian dramas were influenced by Shakespeare, Ibson and Shaw, where less importance was given to the end. In Greek dramas the end is mostly tragic. But our dramatists had not fully adopted their technique. Benipuri maintained the decorum of old traditions also. But adopted western technique to some extent. His reader enjoys Shringar Ras, Veer Ras, Karun Ras and Shant Ras in abundance. The combination of other Ras is also seen in the dramas.

4.10 Dosh

Inspite of many qualities these plays have certain defects also. These are- more number of characters in 'Tathagat', long dialogues, costume of Ambpali, some events in 'Tathagat', more characters and scenes in some Radio Nataks, which create difficulty in staging or broadcasting these plays.

Sita Ki Maa curses king Janaka and Ramchandrajeo. King Janak took pity on the child, took her to palace, and brought up like his own daughter. She could have taken her child.

(3) R.V.Benipuri:Tathagat:PP-
(5) ibid, PP-
back from king Janak. At that time she thinks of her poor condition. She curses Ramchandrajee also. Every pious Hindu sees in Ram's life the ideal of a true man, the success and the triumph which follow upon endurance and faith and devotion to duty. Sita forced him to get the golden deer and crossed the laxman rekha. In this way she disobeyed Ramchandrajee and Laxman. So the cursing of her to Ramchandrajee is not genuine.

'Amarjyoti' is itself a big Radio roopak and it has more number of songs. One song is very big, which will take at least seven minutes to sing. This is a defect in Radio Roopak. But one thing is clear that defects in these dramas are very less and specialities are more.

4.11 Nishkarsh:

While concluding we can say that all the dramas of Benipuri are excellent. He had a wonderful command on language and made his meaning clear by striking phrases, vigorous antitheses, anecdotes and illustrations. His good spirit, enthusiasm and zeal is contagious and from his beginning to end he never lost the attention of his readers.

(1) Benipuri Granthawali, Pt-II, Amarjyoti: PP-23.