CHAPTER VI

TREATMENT OF HUMOUR AND SATIRE IN THE DRAMAS OF BHÁRTENDU HARISHCHANDRA & LAKŚHMĪNĀTH BEZBAROĀ.
6.00 INTRODUCTION:

The father and prophet of modern Hindi and Assamese literatures. Bhārtendu Harishchandra and Sāhityarathī Lakṣmīnāth Bezbēroā with their writings began the foundation of their respective literatures.

‘Kavyeshu Natakam Ramyam’¹ a drama is the best of all ‘Kavyas
While defining a drama, Acharyya Bharat Muni in his ‘Natya Shastra’ remarks; "त्रैलोक्यस्याय सर्वस्य नाट्यं भावानुकौर्तनम् ²"

It means that a drama is an imitation of ideas of the world. Practically speaking " नाटक लोकवृत्ति का ही अभिव्यक्त स्वरूप है। ³"Acharyya Bharat Muni, the first writer of the Indian ‘Natya Shastra’ has also confirmed this Statement.

Different scholars give different definitions of a drama. The Greek Scholar Aristotle gave a definition of drama which is very much similar to that of Bharat Muni:

"A tragedy, then, is the imitation of an action that is serious and also as having magnitude complete in itself, in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic not in a narrative form; with incidents arousing pity and fear wherewith to accomplish its catharsis of such emotions ⁴ "

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¹ Sāhityik Nibandh, Dr. Durga Shankar Mihra, p-251.
² Hindi Natak : Udbhav Aur Vikās, Dr. Daśharath Ozāh, p-33.
³ Natya Kala, Raghu Vansh, p-54.
As regards to the beginning of dramas, there are different views of the scholars. According to Dr. Pishel, the Hindu dramas originated from the doll plays.\(^5\) These dolls were made of wool, sticks, horns of buffalos and ivory. Adding to it, speaking-dolls were also brought into the stage, a description of which is available in the Bal Ramayana of Raj Sekshar. According to Dr. Rijwe, a drama has come into existence from the worship of dead heroes\(^6\). He discarded all the theories about the origin of dramas and came to the conclusion about the origin of dramas. Like the Sanskrit dramas, Ramlila, Raslila, Yatra etc that to keep the memories of heroes and their heroic deeds in the minds of the people, they were given the form of dramas. Many Indian as well as the Western Scholars regarded the Vedas as the origin of dramas.

While discussing about the origin of a drama, Nandi Keswar in his 'Abhinoy Darpan' agreed with Bharat and said that Brahma took the text from the Rigveda; the ‘Abhinay’ from the Yajurveda; the songs from the Samveda and the ‘Ras’ from the Atharvveda and made this ‘Natya Shastra’ which can offer ‘Dharma, Artha, Kama and Moxa’ to the people.\(^7\) Dhananjay also recommended this idea at the beginning of his ‘Dasharupaka’\(^8\) Mac Donald regarded Suktas like ‘Sarama and Panis’, ‘Yam and Yami’, "Pururawa and Urvashi" etc of the Rigveda as the origin of the Natya Sahitya.\(^9\) Max Muller has also established a theory that a drama originated from intellectual activities which has also been supported by Silvan Lewis. He says that the news reflected in the Rigveda are not only the imagination of the Sages but these originated directly from the intellectual ‘Yajna’ also\(^10\). This view was also supported by Leopold F. Shreider and Johance Hartel. According to Johance, the ‘Vedic Samvadas’ and in their ‘Karm Kanda’s

\(^{5}\) Nātak Aur Rang Manch, Dr. Šrivám Mali & Dr. Sudhákar Gokákkar, p-9.
\(^{6}\) ibid, p-10.
\(^{7}\) ibid, p-4.
\(^{8}\) ibid, p-4.
\(^{9}\) ibid, p-7.
\(^{10}\) ibid, p-8.
carry the seed of the drama and the seed developed in the whole of the Rigveda, the imitation of which is found in the present Bengali Yatras.\textsuperscript{11}

There are two theories about the origin of a drama. First, that the drama has been originated from the religious activities in India and the second, that the drama came into being from popular and social activities.

In comparison to other forms of literature, the influencing force of the drama is more durable, deep and wide. A realistic picture of life is also depicted in it and there is no such a thing in this world which can never be depicted in a drama. Therefore, a drama is an inseparable part of life. Sometimes, it is also stated that the world is a stage where variety of life can be witnessed. The drama has an unlimited scope. The players can attract the audience directly and indirectly through which the society can be shown the right tract.

During the present era of Indian literature, Bhārtendu Harishchandra in Hindi and Lakṣmīnāth Bezzoarā in Assamese took the help of humour and satire in their dramas to solve the present religious, social, economic and political problems and to remind and enlighten the people of their golden past heritage.

Considering the dramas of Bhārtendu Harishchandra and Lakṣmīnāth Bezzoarā, one can find certain similarities in them particularly in case of their humour and satire.

The humour and satire of both these two writers can be studied under the following heads:

(i) Political humour and satire;
(ii) Social humour and satire;
(iii) Economic humour and satire;
(iv) Religious humour and satire;
(v) Cultural humour and satire; and
(vi) Literary humour and satire;

\textsuperscript{11} ibid, p-8.
6.1 HUMOUR AND SATIRE IN THE DRAMAS OF BHĀRTENDU:

The age of Bhārtendu was an age of the mixture of ancient and modern. It was the period of 'Nav Jagran' (Renaissance) when Bhārtendu composed his dramas. As such the impact of renaissance is evident on these dramas. Bhārtendu was a vigilant writer and he wanted to arouse national consciousness in the hearts of the common people. He owned humour and satire for his dramas because such farces are the best way to express such feelings and emotions. He realised that lectures, advices or law could never arouse the traditional people against political slavery, social evils and customary injustices.

A farce can be an important means which can reform the people upto the mark or in accordance with the need of the age. As such humour and satire became the vital point of Bhārtendu's dramas. The impact of the 'Karun,' 'Shringaar' and 'Hasya Ras' in his dramas are clearly seen in the dramatic literature of Hindi. His writings prove immensely that Bhārtendu was a 'Rasasiddh' (Well-versed in Rasa or Sentiment) litterateur, and a powerful and successful humour and satire writer.

There is a happy and unique combination of realism and idealism in Bhārtendu. Below we discuss his humour and satire in different fields one by one.

6.1.1 POLITICAL HUMOUR & SATIRE:

During the days of Bhārtendu, India was under the British rule. The whole country was under the impact of Western Culture and civilisation. The Indian society was divided into two classes, one followed the ancient customs and tradition quite blindly and another took pride in following the Western culture. As a result of the British administration, a kind of revolutionary ideas began in the minds of educated people. Under such
circumstances Bhārtendu like a prophet studied the situations and decided to compose dramas and spread his ideas among the mass people through them, and thereby giving birth to a liking for literature as well as to rebellion.

In the age of Bhārtendu the Indian political environment was very weak, there was no sign of patriotism and nationalism in the minds of the people. Their outlook was severely narrowed down. Therefore, he took the help of humour and satire to arouse the consciousness of the people on the political problems of the time.

Bhārtendu in his drama, 'Bhārat Durdashā' used his satire against Indian people and the Indian government. Here his first humour and satire hit the idle Indian people who did not care for the troubles and difficulties of India. The then Indians were idle and believed in fate only and did not care to do something by themselves for the motherland. But they lived animal lives by appeasing the British and lost all their ancient glory. In this drama, Bhārtendu hinted at their foolishness and illiteracy and wanted to remind them of their glorious past, their high culture and civilisation so that they might rise again on their own feet. He wrote:

"सबके पहिले जेहि ईश्वर धन बल दीनो।
सबके पहिले जेहि सभ्य विधाता कीनो॥
सबके पहिले जो रूप रंग रस भीनो।
सबके पहिले विद्याफल जिन गाहि लोनो॥
अब सबके पीछे सोई परत लखाई।
हा हा ! भारतदुर्दशा न देखी जाई॥
जहं गए शाक्य हरिचंदर नहुष ययाती।
जहं राम युधिष्ठिर बासुदेव सर्याती॥
In the same drama, Bhārtendu combined Bhāratdurdai (ill-luck of Bhārat) and the government together and made the Indian government responsible for such ill-luck and satirised on the oppressive principles of administration.

"भारतदुर्दाश - .......... हा हा! कुछ पढ़े लिखे मिलकर देश सुधारा चाहते हैं? हा हा! ! एक चारे से भाड़ फोड़ेंगे। ऐसे लोगों को दमन करने को मैं जिले के हाकिमों को न हुक्का दूंगा कि इनको दिसलायल्टी में पकड़ों और ऐसे लोगों को हर तरह से खारिज करके जितना जो बड़ा मेरा मित्र हो उसको उतना बड़ा मेडल और खिताब दो। हैं! हमारी पालिसी के विरूद्ध उठँग करते हैं, मूर्ख!"

The 'Bhārat Durdashā' is a symbolic drama filled up with idea of nationalism. In this drama, the then situation of India is presented through some symbolic characters. It not only satirised on the pitiable condition of the social, economic and political reformers but also produced national feeling in the hearts of the Indian people by uprooting the basic causes of their downfall. He presented the glory of Indian heritage through the character 'Bhārat' in this drama thus;

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“भारत – हाँ! यह वही भूमि है जहाँ साक्षात्त भगवान् श्रीकृष्णचंद्र के दृश्यक धरते पर भी विरोधाध्य दुर्योधन ने कहा था, ‘मूख्यं नैव दास्यामि विना युद्धन केशव’ और आज हम उसी को देखते हैं कि शासन हो रही है। अतः यहाँ की योग्यता, विद्या, सभ्यता, उद्योग, उदारता, धन, बल, मान, दृढ़चित्तता, सत्य सब कहाँ गए? अरे पामर जयचंद्र! तेरे उत्पन्न हुए बिना मेरा क्या दूसरा जाता था? 14”

Bhārat himself prior to the description of his evil days now, speaks of his glory of the past that it was the place where Lord Śrī Krishna was born and served as a ‘Dūta’ (envoy) to Duryodhana who rejected his proposal saying:

“हे केशव, मैं सूई की नंक के बराबर भूमि भी बिना युद्ध के नहीं दे सकता हूँ। 15”

Bhārat also speaks of the downfall of the present society and says that this sacred land turns into a lifeless piece of land. Now the glory of heroic deeds has been lost because the efficiency, knowledge, civilisation, humanitarianism, riches, power, firmness and truthfulness are all gone and lost. Here in this drama there is a picture of the social inequality and lifelessness of the then India and the glories of past heritage.

If the people of a country under the rule of foreigners have to fight for their independence and if the rulers are inhumanly rigid, then the people have to face a very difficult situation. Such a difficult situation took place in India during the days of Bhārtendu. Nobody could speak of freedom openly. The writers of the time skilfully took the help of humour and satire to inspire

14. ibid, p-461.
15. ibid, p-461.
the Indians against the foreign rule. One can find a reflection of such endeavours in the 'Bhārat Durdasha' of Bhārtendu:

“सभापति – (आगे से ले आकर बढ़े शिष्टाचार से) आप क्यों यहाँ तशरीफ लाई हैं? कुछ हम लोग सरकार के विरुध्ध किसी प्रकार की सम्मति करने को नहीं एकत्र हुए हैं। हम लोग अपने देश की भलाई करने को एकत्र हुए हैं।

डिसलायलटी – नहीं, नहीं, तुम सब सरकार के विरुध्ध एकत्र हुए हों, हम तुमको पकड़ेंगे।

बंगाली – (आगे बढ़कर क्रोध से) काहे को पकड़ेगा, कानून कोई वस्तु नहीं है। सरकार के विरुध्ध कौन बात हम लोग बोला? व्यर्थ का विभोषिका!

डिसलायलटी – हम क्या करें, गवर्नमेंट की पालिसी यहीं है। कवितवचन सुधा नामक पत्र में गवर्नमेंट के विरुध्ध कौन बात थी? फिर क्या उसे पकड़ने को हम भेजे गए? हम लाचार हैं।16”

In his 'Andher Nagari', Bhārtendu made a stringent satire on the absolute powers and lack of knowledge of the Rajās along with the administrative system and economic exploitation and faulty laws of the British in the following words:

"चना हाफिम सब जो खाते। सब पर दूना टिकस लगाते।"

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"चूरन जब से हिंद में आया। इसका धन बल सभी घटाया।"17"
Bhartendu was full of patriotic feeling to the brim. With short words of humour, he wanted to arouse the spirit of patriotism in the minds of the common people. Best example of such humour is found in the song of the ‘Pāchakwālā’:

"चूरा साहेब लोग जो खाता। सारा हिंदू हजम कर जाता।" 18

In this line, the words ‘Hazam Kar Jata’ have a different meaning. Through these words Bhārtendu depicted the exploitation of the British in the name of administration.

Through the medium of the ‘Andher Nagari’ Bhārtendu depicted the real picture of his own age. He compared the British administration to the ‘Andher Nagari’ and tried to expose the hollowness of the judicial system. The inconsiderate ‘Raja’ is the symbol of the British administration.

In his farce ‘Vaidikī Hinsā Hinsā Na Bhawati’, he satirized on the followers of the principles of British government. Because these people appeased the British and sacrificed the interest of the nation. They were also rewarded by the British for their loyalty to them:

“महाराज सरकार अंग्रेज के राज्य में जो उन लोगों के विपत्तानुसार उदारता करता है उनको ‘स्टार आफ इंडिया’ की पदवी मिलती है।” 19

The natives also lost their senses drinking wine with British and there was a downfall which Bhārtendu could not tolerate. Therefore, in his satire all people including Brahmns, Kshatriyas, Vaishyas, Sayeds, Sikhs, Pathans Kings, Princes, Babus etc. drank wine which the minister called it ‘Ved Vihit’ (in accordance with the Vedas). He remarked,

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18 ibid, p-531.
19 ibid, p-316.
As stated, Bhārtendu wanted to arouse national feeling by means of his farces. He realised the nature of time and therefore, infused patriotism in the farces.

In his another farce ‘Viśhashya Viṣhamauşhadham’, Bhārtendu depicted the luxurious and immoral activities of the then administration. One Malhār Rāo married one already married woman Laxmībāi, whose first husband was still living. There can be no justice in the reign of such characterless ruler. At the beginning of the farce, the writer remarked that greed for luxury can destroy the life of a person:

"पर नारी पैनी छुरी, ताहि न लाओ अंग।
रावनहूं को सिर गयो, पर नारी के संग॥२१"

During the British rule, appeasement and recommendation had great importance. This has been, satirised through one ‘Bhandāchāryya’:

"और निबाह भी इसी से है हजार जान दे मरो शिफारिश नहीं तो कुछ भी नहीं। जान भी दे तो बादशाह ही न था। फिर भी भाई शिफारशियों का करत्याण है॥२२"

The helplessness of the Indian princes can be known through the following line which described the Indian rulers as the ‘Muhra’ of the British government:

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20. ibid, p-315.
21. ibid, p-419.
22. ibid, p-420.
Practically speaking the Indian Rajas were like the ponds of the chess during the British rule. Bhārtendu was angry upon the fate of these kings. In this drama, he depicted the weakness and helplessness of the Indian Rajas and warned them against it. In addition to it, he proved that the removal of Raja ‘Malhār Rāo Gayakwād of Barodā in 1932 on his alleged misrule was nothing but a political conspiracy of the British. He made one of his characters say:

"सन् 1599 में जो लोग सोदागरी करने आए थे वे आज स्वतंत्र राजाओं को यों दुष्क की मक्खी बना देते हैं। 24"

There is a clear evidence of Bhārtendu’s patriotism and strong desire for the rise of the society in his dramas. But his nationalism is not the nationalism of today. His nationalism was dominated by the idea of Hindutwa which was also similar to that of Bhūshān.

In the ‘Nīldevī’, there is a tear for the helpless state of the nation along with the sense of heroism induced by patriotic feeling. Śṛṛyyadev was imprisoned in an iron cage of a prison and there appeared an angel who told him about the decrease of the past glory of India and how there was the beginning of bad days for the people:

23 ibid, p-420.
24 ibid, p-420.
In this manner, the miserable condition of India in the political field has been depicted in the dramas of Bhārtendu. He attracted the attention of the Indian people towards the misrule of the British, since he was filled up with the idea of patriotism, he wanted to arouse the sense of patriotism in the minds of the Indian people through his humour and satire.

6.1:2 SOCIAL HUMOUR & SATIRE:

Bhārtendu also played the part of a social reformer. He intended to introduce social reform by means of humour and satire. Because he believed that social reforms can be had only through humour and satire. He pointed out the social evils in his farces.

In the ‘Prem Yogini’, Bhārtendu directed his sharp criticism against the hypocrisy and inactivity of Indian society. Here he depicted the evil activities by the so-called Gosāin of the temples and other so-called good people in a very powerful and living language:

“बनितादास - भाई साहेब अपने तो बैठाव आदमी हैं, बैठाव में काम रखते हैं।

25. ibid, p-482.
In the song 'Dekhi Tumri Kasi', there is a real picture of Kashi. Kashi was full of all types of bad elements like the Bhat (Singers), Bhandariyas, Brahmins, Sadhus, Prostitutes etc. Idleness over powered the people of Kashi and the people became inactive and libertine. Bhārtendu depicted the degraded social atmosphere through satire:

"आधी काशी भाट भंडेरिया बाम्हन औ संन्यासी।
आधी काशी रंडी मुंडी राँड़ खानगी खासी॥
लोग निकम्मे भंगी गन्ध लैखे बे-बिसवासी।
महा आलसी झूठे शुहदे बे-फिकरे बदमासी॥ २७।"

During those days both the organs of the society—the male and the female were lifeless; and the women were in a very disastrous condition. They were not independent from any side. The whole of kashi was full of prostitutes and evil people.

Although during the era of Bhārtendu the society was dominated by the ideas of religion, casteism, sin and virtues yet internally it was rotten and weak in which social values began to shatter. Narrow interest, greed, false reputation, untruth and dishonesty began to reign in the society. Bhārtendu in his farce 'Andher Nagari', made sharp satire on the hollowness of the social customs and traditions made by the so-called guardians of the society, the Brahmins:

26. ibid, p-409.
27. ibid, p-411.
A lively picture of Bhārtendu's time has been depicted by him in his 'Andher Nagari'. The whole country was turned into an 'Andher Nagari' (a Dark City) by which he meant to say that the British strangulated 'Justice and the Raja of the Nagari was only a symbol of administration. The Brahmins carried business of caste and religion. The very aim of the farce was clear through the words of the Guru that to fortify life and the nation there is the necessity of real religion, laws and intellect, Bhārtendu had enough respect for the society. He expressed his concern against social corruptions because his heart was full of love for the motherland. The 'Andher Nagari' is a social satire which although small in size yet from the point of variety is not a small 'canvas'.

In his 'Vaidiki Hinsā Hinsā Na Bhawati', Bhārtendu is quite successful in giving the reality of the society a concrete shape. There are four chief characters in this farce. They are Mahāraj Griddharāj, His minister, the Purohit (the Priest) and the Sādhu Ganḍakī Dās, and all of them represented their own class. Because they all were full of the specialities of their class. Even their names were satirical. All these characters are found in the actual world. Bhārtendu through his humour expressed his concern against some of the established classes of people. This farce is quite successful in exposing debauchery, drunkardness and carnivorous tendencies. The idea...

28. ibid, p-531.
of enjoyment and entertainment make men brainless. Sensuality destroys both this and the next worlds for a man. Bhārtendu expresses his idea of nationalism in the following words:

"धुंदे राजकर मेघ समय पै जल बरसावें।" ²⁹

The realistic characters depicted by Bhārtendu represented different classes of people. There are government officials, priests, Sadhus, Pandas, businessmen etc. through whom Bhartendu satired on the guardians of the society.

Dr. Dasharath Ozāh while discussing about the farces of Bhārtendu remarked:

“भारतेन्दुजी युग्म्या के साथ-साथ युग्म्या भी थे उन्होंने कही मोटे व्यंग्य के द्वारा औषध के रूप में और कहीं तीखे व्यंग्य की शत्य-चिकित्सा से समाज के विकृत अंगों का संस्कार किया। सामाजिक कुर्लियाँ के निवारण के लिए अन्होंने ‘वैदिक हिंसा-हिंसा न भवति’, ‘वियंग्य चित्रमौखिकम्’ तथा ‘अंधेरे नगरी’ नामक तीन प्रहसन लिखे।" ³⁰

Bhartendu was not only a litterateur but also a social reformer. The medium of his social service was the dramas, through which he depicted the real picture of the society and satired on the corruptions. He wanted to find a healthy society and a progressive country.

²⁹ ibid, p-318.
³⁰ Hindi Natak : Udbhav Aur Vikás, Dr. Dasaratha Ozah, p-208.
There is the necessity of economic factors to fulfill the physical needs of the people. The economic position of a man should be good to make one happy. But during those days the economic position was quite deplorable. To make the position of the British government secure they had to fight wars. and as such they exploited the Indian people only to meet their expenses. Therefore, the economic condition of India began to break down.

Agriculture, Cottage industry etc. are the important organs of Indian economy. The British wanted to destroy Indian Cottage industry and sell out their products of huge industries of England here in India. Therefore, they took the raw materials from India and produced different articles in their industries; which they sent back to India for marketing. Foreign products overflooded the Indian markets. As a result the people connected with the cottage industries in India became unemployed.

Bhārtendu in his Bhārat Durdāshā described ‘Apavyay’ (wastage), ‘Adalat (Courts), Fashion and Sifarish (recommendation) as the soldiers of Bhāratduraiv (ill-luck of Bhārat) and through them he depicted how India was exploited by the foreigners:

"सत्यानाश फौजदार - फिर महाराज जो धन की सेना बची थी उसकं जीतने को भी मैंने बड़े बांके बीर भेजे। अपव्यय, अदालत, फेशन और सिफारिस्त इन चारों ने सारी दुश्मन की फौज तितर बिताया कर दी। अपव्यय ने खूब लूट मचाई। अदालत ने भी अच्छे हाथ साफ किए। फेशन ने तो बिल और टॉटल के इतने गोले मारे कि अंटाधार कर दिया और शिफारिस्त ने भी खूब ही छुकाया।" 31

In this manner, Bhārtendu through his satirical writing exposed that the British with their economic exploitation destroyed the economy of India and thereby he made the Indian people conscious of the foreign rule.

In the ‘Andher Nagari’ also Bhārtendu humoured the then economic policy of the British and threw satirical hints against them. He named the city as the Andher Nagari (Dark City) and the king as Chaupāṭṭa Rāja (spoilt King) and through them he satired the economic policy of the British:

“गोबर्धनदास – वयों भाई बणिये, आंटा किनणे सेर?
बतनूं – टके सेर।
गोबर्धनदास – ओ चावल?
बतनूं – टके सेर।
गोबर्धनदास – ओ चीनी?
बतनूं – टके सेर।
गोबर्धनदास – ओ घी?
बतनूं – टके सेर।
गोबर्धनदास – सब टके से। सचमुच।
बतनूं – हां महाराज, क्या झूठ बोलूँगा।
गोबर्धनदास – (कुंजड़न के पास जाकर) कयों भाई, भाजी कया भांच?
कुंजड़न – बापा जी, टके सेर। निनुआ मुरई धनिया मिरचा साग सब टके मेरे। 

In this manner Bhārtendu with his humour and satire attracted the attention of the Indian people against the exploitaion of the British.

32. ibid, p-531.
The peace and happiness of the subjects are simply impossible in a state where there is no definite economic policy. In the Andher Nagari all commodities were very cheap and Gobardhan Dās was happy for it. But the Guru Mahanta warned him by saying that one should leave a country where the economic policy was faulty.

"महंत - तो बच्चा! ऐसी नगरी में रहना उचित नहीं है, जहाँ टके मेरे भाजी और टके ही सेर खाजा हो।

दोहा

सेत सेत सब एक से, जहां कपूर कपास।
ऐसे देश कुदेस में, कबहूँ न कोजे बास।" 33

Bhārtendu through his humourous writing proved that idleness or indolence is a hindrance to progress. The person who does not care to eat the mango which falls upon his chest and who does not like to escape from an angry dog can never do any progress. He expressed it in the following words:

"आलस्य : ........ 'भाई सवार, सवार, यह पक्का आम टपक कर मेरी छाती पर पड़ा है, जरा मेरे मुँह में तो डाल'। सवार ने कहा 'अजी तुम बड़े आलसी हो। तुम्हारी छाती पर आन पड़ा है सिर्फ हाथ से उठाकर मुँह में डालने में यह आलस है'।" 34

The only reason for the deterioration of Indian economy was the exploitation of the British. The economic position of the common people began to deteriorate. The British government very skilfully controlled the

33. ibid, p-532.
34. ibid, p-464.
economy of India through some Indian noblemen. The Zamindary system, and other systems like the Mahajani (Land lords) were the creation of the British for which the people had to suffer difficulties. Practically speaking the British did not act in the way in which they had to do for the progress of India. Because they did not like that India should progress and rise to a powerful nation. They imported Indian raw materials to England and exported their products to India. As a result the Indian cottage industries suffered great loss. Bhārtendu could not tolerate it. Like a vigilant guardman he warned the Indian people against the British exploitation.

6.1:4 RELIGIOUS HUMOUR & SATIRE:

During the age of Bhārtendu, superstitions, mal-practices etc. gained ground in the name of religion. As a result, the religious environment became a very corrupted one. There had been infiltration of Islam along with the Muslims and of Christianity with the Europeans into India. Along with their preaching in India, the Indians became fundamentalists. But the British wanted to perpetuate their rule and therefore, they wanted to spread their religion along with their rule. The Hindus were divided into several sects and as such they were weak enough to resist.

Some noble Indians like Rājā Rām Mohan Rai, Maharshi Dayananda Saraswati and others wanted to safeguard the Sanatanatwa (Eternal quality) of Hinduism through certain reformations by removing the traditional or customary ills. In the same manner, on the other hand, some poets dramatist and writers with their reformatory minds tried to arouse the spirit of vigilance in the mind of the people for their own survival. The corruptions in the name of religion were most humorous in the Northern India. No person with the idea of reformation can sit tight in such a degraded religious environment. It so happened with Bhārtendu. Therefore he made open challenges against the corruptions in the name of the religion. His humour and satire against these mal-practices of religion can be found in the dramas.
like the ‘Bhārat Durdashā; ‘Prem Yogini,’ ‘Vaidiki Hinsā Hinsā Na Bhawati’ etc. In this connection the remarks of Dr. Dasharath Ozāh are worth-mentioning here:

"इस प्रहसन नाटक के द्वारा समाज को दूषित करनेवाले पाखिण्डयों को ख़ुब ख़बर लो गई है। ऐसा सहेलुक प्रहसन लिखना भारतेन्द्रजी की विलक्षणता थी। 35"

In the Hindu society, the Brahmins occupy the top most position. But when these Brahmins give up their own status and the Brahmanatwa (the virtue of being a Brahmin) and misuse the religion and degrade it, then socially conscious people can never tolerate it. In his drama ‘Prem Yogini’, Bhārtendu satirized on the corruption and debauchery of the Brahmins in the following words.

“चंबुछट्ट - (इन सबों को अपने काम में निम्न देखकर) बरें मग्न हाश
अखेरिएं तड़ाचे किसी ब्राह्मण सहस्रों के बलम पूजेचे किती?
महाशा - दीक्षिताचे तड़ांत आज एकनंद 25 ब्राह्मण; प्रेक्षुं 15 सहस्र भोजनाकडे आणि 10 बसंतपूजेकडे -
माधव शास्त्री - आणि समेचे?
महाशा - समेचे तर भी सांगोत्तेच की भन्नुैदिल शास्त्रीचे आधा धार्मिक?
आहे, आणि दोन तीन दिवसांंते ते बंदोबस्त करणार हाहेत। 63."

Bhārtendu wanted to attract the attention of the common people against the corruptions and debauchery in the name of religion through his humour and satire. He made humours about the Puja-path for the

35. Hindi Natak Udbhav Aur Vikas, Dr. D. Ozāh, p-161.
satisfaction for the Gods and goddesses and feasts in the name of religion. In his 'Bhārat Durdashā' he made pungent satire against fruitless 'Puja-Archana' of the gods and the satisfaction of the 'Bhut-Pret' (the ghosts and evil spirits):

"सत्यानाथ फौजदार - .............................................
रोकिक बिलायतगमन कूपयूगक बनायो।
औरन को संसर्ग छुड़ाइ प्रचार घटायो।
बहु देवी देवता भूत प्रेतादि पुजाई।
ईश्वर सो सब बिमुख किए हिंदू घबराई।

भारतदुःख - आहा! हाहा! शाबाशा! शाबाशा! हाँ और भी कुछ धर्म ने किया? 37

Kashi is one of the most sacred pilgrimages of India. Bhārtendu depicted very clearly the corruptions and debauchery prevailing in Kashi in the name of religion. In his drama; 'Prem Yogini'; the sacred water of Kashi which can destroy all sins is not depicted but he depicted the dirty, scene available in Kashi. He depicted 'the Kashi' which was in the grip of notorious priests like Dhan Dās, Banitā Dās who were always after food and money (Dakshina) only.

The Vishwanath temple of Kashi is one of the oldest and most sacred pilgrimages of India. Most of the followers of the Sanatan Dharma (Eternal or Universal religion) of the world come to visit this temple. But the sins and crimes committed by the priests and their followers defiled the place and Bhārtendu was very sad for it. He expressed his concern in the following words:

37. ibid, pp. 462-463.
The Hindus have certain regulations about their food and drinks and these principles are followed strictly throughout India. Most of the Hindus are vegetarians. But against the vegetarians there are some who are in favour of sacrifice of animals before gods and who wanted to fulfil their greed by killing others. Bhārtendu in his ‘Vaidīkī Hīnsā Hīnsā Na Bhawati’, satirized such evil activities.

The explanation given by the different Dharm Gurus differently on their food, could not satisfy Bhārtendu. He realized the actual idea behind it. He satirized the flesh-eating tendency of the priests in the following words:

"विद्वृत्तक - क्यों वेदांतीजी, आप मांस खाते हैं कि नहीं?
वेदांती - तुमको इससे कुछ प्रयोजन है?

विद्वृत्तक - नहीं, कुछ प्रयोजन तो नहीं है। हमने इस वास्त घृषा कि आप वेदांतीर्थानुत्ति बिना दाँत के हैं सो आप भक्षण कैसे करते होंगे।
(वेदांती टेढ़ी दृष्टि से देखकर चुप रह गया। सब लोग हँस पड़े)

विद्वृत्तक - (बंगाली से) तुम क्या देखते हो? तुम्हें तो चैन है। बंगाली मात्र मच्छ भोजन करते हैं।\(^{39}\)"
In the same drama he depicted the controversy about food among the Vaishnavas and the Shaivas as follows.

"राजा - भला वैष्णव और शैव मांस खाते हैं कि नहीं?
शैव - महाराज, वैष्णव तो नहीं खाते और शैवों को भी न हाना चाहिए.
परन्तु अब के नए वुद्धि शैव खाते हैं।40"

Bhartendu depicted a very lively picture of the corruptions and debauchery in the name of religion in his 'Vaidiki Hinsā Hinsā Na Bhawati' thus:

"पुरोहित - वह भगवान कौं ऐसी पूजा नित्य हो, अहा! राजा धन्य है कि ऐसा धर्मनिष्ठ है, आज तो मेरा घर मांस मदिरा से भर गया। अहा! और आज की पूजा की कैसी शोभा थी, एक ओर ब्राह्मणों का बेद पढ़ना, दूसरी ओर बलिदानवालों का कूद-कूदकर बकरा काटना 'वाच ते शुंभामिं', तीसरी ओर बकरों का तड़पना और बिलाना, चौथी ओर मदिरा के घड़ों की शोभा और बीच में होम का कुंड, उसमें मांस का चटोचटाकर जलना और उसमें से चिराहिं की सुगंध का निकलना, वैसा ही लोहू का चारों और फिलाना और मदिरा को छलक, तथा ब्राह्मणों का मध्य पीकर पागल हो, चारों ओर भी और चरची का बहना।41"

To take alcoholic drinks in the name of religion is also a mal-practice or misconduct. Bhārtendu remarked on wines in the following words:

"राजा - मदिरा को तो अंत अरू आदि राम को नाम।"
"तासों तामैं दोष कल्प नहीं यह वुद्धि ललाम।"42

40. ibid, pp. 312-313.
41. ibid, p. 313.
42. ibid, p. 315.
First all the Hindu Scriptures were written in Sanskrit. Most of the ordinary priests pronounce them wrongly, and because they do not understand the real meaning, they make wrong interpretations. But these priests demand that they are the preservers of Hindu religion. Bhārtendu criticised these Brahmins and the priests openly in his books—'Vaidiki Hinḍī Hinṣā Na Bhawati', 'Prem Yogini', 'Bhārat Durdāshā' and 'Andher Nagari'.

"राजा - (बैठकर) आज की मछली कैसी स्वादिष्ट बनी थी।
पुरोहित - सत्य है। मानो अमृत में हुबोई थी और ऐसा कहा भी है -
बेचित् वदन्त्युतमस्ति सुरालेषु केवलित वदन्त वनिताधरपल्लेषु।
ब्रमो वर्यं सकलशास्त्रविचारदक्षा: जंबीरनीरपरिपूर्तिमत्त्यांवंदे।"\(^{43}\)

Bhārtendu had good respect for the Shaivite religion in his mind. But the wrong practices done by the followers of Shiva, were heavily criticised by Bhārtendu in his 'Prem Yogini'.

"जहाँ तारकेश्वर विश्वेश्वरादि नामधारी भगवान भवानीपति तारकनाथ का
उपदेश करके तनत्यान मात्रा से ज्ञानियों को भी दुर्लभ अपुर्णव परम
मोक्षपद-मनुष्य पशु कौट पतंगादि आपामार जीवन-मात्र को देकर उसी
क्षण अनेक कल्पसंचित महापापणुं भक्ष कर देते हैं।"\(^{44}\)

Bhārtendu was a Vaishnavite and therefore, was a vegetarian. He regarded the eating of fish and meat by the Brahmins as evil. He criticised bitterly the superstitions, debauchery and evil deeds in the name of religion in Kashi, Ayodhya and Prayag. Particularly his criticism was against drinking wines by the priests. He was not in favour of animal sacrifice. Therefore, he

\(^{43}\) ibid, p-310.
\(^{44}\) ibid, p-413.
wanted to freed real religion from the superstitions and customary evils through his humour and satire and establish healthy tradition of religion

6.1:5 CULTURAL HUMOUR & SATIRE:

Of the elements which are required to prove one nation as developed nation, the cultural element is the most important one. The soul of a nation is its culture. India is the sport land of ancient culture. With the impact of changing of circumstances there had been changes in our culture since ancient times. There had been changes with the coming of foreigners to India and mixing up of their culture with the Indian culture. As a result a new culture began to spring up. But as a matter of fact the original form of Indian culture remained in tact. Our culture has the all-absorbing power which has its basic ideal-- "Anekta Ke Beech Ekta". (to establish unity in diversity)

The coming of Islamic culture has a deep impact on Indian culture, and the western culture also influenced it. The Indians who were educated under western education and culture began to look down upon their own culture. In practice, two streams are found in Indian culture-one, depended on religion and the other on literature\(^\text{45}\). Since both the streams are ever flowing, Indian culture retains its eternal form.

Being entrapped in the Western culture some Indians became indifferent to their own culture. Witnessing this, some supporters of Indian culture wanted to defend Indian culture. According to Dr. Bachchan Singh –

"शिक्षा के क्षेत्र में पिछड़े रहने के कारण उत्तर भारत के सांस्कृतिक विकास में भी गतिशील उत्पन्न हुए थे, जिसे मिटाने के लिए काफी समय की जरूरत पड़ी थी।\(^\text{46}\)"

\(^{45}\) Bhāṛṭendu Harishchandra Ke Nālakon Mein Vyāng, Narendra 'Arun', p-67.
\(^{46}\) Hindi Sāhitya Kā Itihās, Dr. Nagendra, p-445.

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In the dramas of Bhārtendu one can find the glimpses on Indian culture of his time. He attacked the opponents of Indian culture through his humour and satire. Such humour and satire are found in his dramas like 'Bhārat Durdashā', 'Prem Yogini', 'Vaidiki Hinsā Hinsā Na Bhawati' etc. In the 'Bhārat Durdashā', one Bhāratdurdaiv, Satyānāsh Fouzdar was introduced who wanted to destroy India. Bhārtendu speaks of the dresses of Bhāratdurdaiv as follows:

“कूर, आधा क्रिस्तानी आधा मुसलमानी चेष, हाथ में नंगी तलवार लिए।”

Education and travelling are the two of the important means for exchange of culture. When one travels from one place to another, there is an exchange of thoughts and ideas; and the way for culture exchange becomes clear. From this point of view, he cited the example the city of Kashi. Kashi is the central point of Indian religion and culture. People from almost all parts of India visit Kashi and as such it becomes the place of union for culture of all places. Bhārtendu gave a very beautiful description of it:

“जहाँ द्रविड़, मगध, कान्यकुब्ज, महाराष्ट्र, बंगाल, पंजाब, गुजरात इत्यादि अनेक देश के लोग परस्पर मिले हुए अपना-अपना काम करते दिखते हैं और वे एक एकजाति के लोग जिन मुहल्लों में बसे हैं वहाँ जाने से ऐसा ज्ञान होता है मानों उसी देश में आए हैं, जैसे बंगाली टोले में ढाके का, लहरी टीले में अमृतसर का और ब्रह्माधाम में पूजे का भ्रम होता है।”

47. Bhārtendu Samagra, p-462.
48. ibid, p-414.
The people gathered in the pilgrimage of Kashi are introduced by Bhārtendu which proves his minute-observation. He also speaks of the unique culture grows out of this great union of people here. He remarked

“जहाँ निराहार, पथाहार, यताहार, भिक्षाहार, स्वतांबर, स्वेतांबर, नीलांबर. चम्पौमबर, दिगंबर, देढी, संप्यासी, ब्रह्मचारी, योगी, यती, सिंवडा, फकीर, सुथरससाई, कनफटे, ऊर्धवाहु, मिरी, पुरी, भारती, वन, पर्वत, सरस्वती, किनारामी, कवीरी, वादूपंढी, नान्हकसाही, उदासी, रामांंदी, कोंल, आगोरी, शैव, वैष्णव, शाक्त गाणपत्य, सोर, इत्यादि हिंदू और ऐसे ही अनेक भौतिक मुसलमान फकीर नित्य इधर से उधर भिक्षा उपार्जन करते फिरते हैं और इसी भौतिक सब अंधे, लौंगे, लूले, दीन, पंग, असमर्थ लोग भी शिक्षा पाते हैं, यहाँ तक कि आधी काशी केवल दाता लोग के भरोसे नित्य अन खाती है।" ⁴⁹

Food is the first basic need of human being. Our food habit grows according to the things we get in our places or that grows under the geographical environment of the place. And culture also develops out of these elements. Bhārtendu in his dramas, ‘Vaidikī Hinsā Hinsā Na Bhawati’, ‘Prem Yogini’, ‘Andher Nagari’ etc. depicted culture growing out of food habit. In the ‘Andher Nagari’, there are the mention of some food of the Northern India like Chana (Gram), Narangi (Oranges), several types of sweets, vegetables and fruits etc.

“कबाबजाला- कबाब गरमागरम मसालेदार-चौरासी मसाला बहतर आँच का - कबाब गरमागरम मसालेदार-खाय सो होंठ चाटे, न खाय सो जीभ काटे …………।

In addition to local food, there is the mention of some foreign fruits also:

"मुगल - बादाम पिस्ते अखरोट अनार बिहीदाना मुनबका किशमिशा
अंजीर आबजोश आलूबोखरा चिलगोजा सेव नाशपाती बिही सरदा अंगूर
का पिटायी। 51"

Bhartendu mentioned not only the vegetarian food and fruits, but also mentioned about fish etc:

"मछलीवाली - मछरी ले मछरी।
मछरिया एक टके के बिकाय।
लाख टका के वाला जोबन,
गाँवक सब ललचाय। 52"

In the ‘Vaidiki Hinsā Hinsā Na Bhawati’ Bhārtendu, satired the eating of fish by the Purohits (Priests):
Clothes and dresses is one fo the important elements of culture. The cultural of a nation may be known from their dresses and ornaments. Bhārtendu in his dramas gave a beautiful description of dresses and ornaments. In the 'Vaidikī Hinsā Hinsā Na Bhawati', he remarks on dresses thus:

"गांडकीदास - हाय-हाय, दुराई, अरे कंठी-टीका कुछ काम न आया "

In the 'Bhārat Durdashā':

"भारत - फटे कपड़े पहने, सिर पर अर्थ किरोट, हाथ में टेकने की छड़ी, शिखल अंग।"

चित्रों "

"निर्लज्जता - जौंचिया-सिर खुला-ऊँची चोली-लुपट्टा ऐसा गिरता पड़ता कि अंग खुले, सिर खुला, खानगियों का सा वेष।"

चित्रों "

"आशा - लड़की के वेष में।"

चित्रों "

"भारतदुर्णव- कूर, आधा क्रिस्तानी आधा मुसलमानी वेष, हाथ में नंगी तलवार लिए।"

53 ibid, p-310.
54 ibid, p-318.
55 ibid, p-461.
56 ibid, p-461.
57 ibid, p-461.
58 ibid, p-462.
In the Prem Yogini his description of dresses etc. is as follows:

"जहाँ की बनी कपड़ा बाफता, हमरु, समरु; गुलबदन, पोत, बनारसी साड़ी, दुफ्तर, पीताम्बर, उपरने, चोलखंड, गोंट, पटढ़ा इत्यादि ....60"

As regards to religious dresses, Bhārtendu in his 'Prem Yogini' remarks:

"जहाँ प्रसादी तुलसी माला फूल के पतंत्र और स्नायी स्त्री पुरूषों के अंग के बिंदु चंदन, कलारु, अतर इत्यादि सुगंधि द्रव्य के मादक आमाद संयुक्त परम शीतलकाण तापमय विमोचक गंगाजी के स्पर्श मात्र से अनेक लौकिक अलौकिक ताप से तपित मनुष्यों का चित्त सर्वदा शीतल करते हैं 61"

He also speaks of drinks in the same book:

"जहाँ अनेक रंगों के कपड़े पहने, सोरंगो सिंगार बतीसो अभरन सजे पान खाए मिस्सिय की धंडी जमाए।62"

Architecture is also a part of culture. In the 'Prem Yogini', Bhārtendu depicted the Indian architecture in a very glorious way:

"जहाँ मानमंदिर ऐसे वंटरभवन, सारानाथ की धार्मिक से प्राचीनवशेष चिह्न,  

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59 ibid, p-465.  
60 ibid, p-414.  
61 ibid, p-414.  
62 ibid, p-414.
Folk culture is like the basis of national existence. The folk culture bears the ancient civilisation and culture of a nation in a traditional way. Bhārtendu depicted a picture of folk culture in the Northern India in his Prem Yogini thus:

"माधव शास्त्री - शंखोध्याया क्योंकि आजकल श्रावण मास में और कहाँ लहरा? धराऊ कजरी, श्लोक, लावनी, दुमरी, कटीवल, बोली ठोली सब उठार हिँ।"

Bhārtendu could not tolerate the corrupted form of music. He satirised such a corrupt form of music in his 'Vaidik Hinsā Hinsā Na Bhawati'. Both the king and the priest being intoxicated to the brim began to dance and sing:

"पोले अवधू के मतवाले ख्याला प्रेम हरी रस का रे।
तननुं तननुं तननुं तननुं में गाने का हें चसका रे॥"

Bhārtendu had a great respect for Indian culture and therefore, he tried his best to keep it in tact so that it did not take a corrupted form. He tried to rectify the corrupted culture through his humour and satire. The glorious past of a nation is inherent in its culture. Therefore, one should be alert against its corruptions. Bhārtendu did not neglect Indian culture in all his foods, drinks and dresses. He not only tried to rectify corrupted form of

63. ibid, p-414.
64. ibid, p-418.
65. ibid, p-315.

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culture through his writings but also laid stress on keeping the glorious elements of Indian culture in tact.

6.1:6 LITERARY HUMOUR & SATIRE:

Literature is the mirror of the society. The contemporary picture of the society is found in literature. It also shows the way to the coming generation. From the point of literary view, the era of Bhārtendu was full of struggle. Hindi was then in a very pitiable condition. According to Narendra 'Arun':

"हिन्दी साहित्य के क्षेत्र में एक ओर यवन साहित्य का प्रचलन था और दूसरी ओर अंग्रेजी साहित्य की सर्वप्राची प्रभाव 66".

It was the meeting point of the end of the Mediaval literature and the beginning of the Modern literature. With the impact of the Western literature, there had been new experiments in provincial literatures. As a result, the writings of the Western educated persons were almost below the mark. Bhārtendu took the help of humour and satire to rectify the degradation and to raise the standard of literature.

Narendra 'Arun' remarks on the literary humour and satire of Bhārtendu in the following words:

"भारतेन्दुजी ने साहित्यिक सीमा को सुरक्षा के लिए अपने साहित्य के द्वारा कोरे व्यंग्य प्रत्यक्ष या परोक्ष रूप में व्यक्त किये। 67"

Bhārtendu repented to find the degradation of contemporary literature in comparison to the glorious ancient literature in his 'Bhārat Durdashā'.

66. ibid, p-71.
He wanted to have a popular rising or consciousness through literature. He tried to sow the seeds of literature in the mind of the common people. He lamented that real meaning of literature had been lost.

Relating to the understanding of real sense of literature his humour can be had in his 'Unke Parhne Ka Aur Samajhne Ka Abhi Sanskar Kisko Hain:

"एडिटर - आप लोग नाहक इतना सोच करते हैं, हम ऐसे ऐसे आर्टिकल लिखेंगे कि उसके देखते ही दुःख भागेगा।
कवि - और हम ऐसी ही ऐसी कविता करेंगे।
पहला देशी - पर उनके पढ़ने का और समझने का अभी संस्कार किसको है? 69"

During the days of Bhārtendu the supporters of Hindi and Urdu were divided into two camps. The supporters of Hindi were led by Rājā Laxman Singh and Bhārtendu while of Urdu were led by Rājā Shiv Singh. The evil British conferred titles like the 'Star of India'; 'Sitāre Hind' etc were conferred upon Shiv Singh. Such an appeasement policy of the British was satired by Bhārtendu in his 'Vaidikī Hinsā Hinsā Na Bhawati' through Chitragupta.

68. Bhartendu Samagra, (Bhārat Durdaśhā), p-470.
69. ibid, p-468.
Bhartendu was in favour of the development of literature by keeping its identity in tact. He believed that wrong application of language destroys the glory of literature. Therefore wherever and whenever he found any wrong application of language, he tried to rectify it. He did not like politicising of literature in the same way in which he did not like to see fading up of the glorious past of India. Therefore he used his pen against those who wanted to use Urdu in place of Hindi. He always wanted that literature should be the medium of popular consciousness. Therefore whenever he found that literature was going to be corrupted, he tried to rectify it through humour and satire.

6.2 HUMOUR & SATIRE IN THE DRAMAS OF BEZBAROĀ :

The humourous and satirical writings of Bezbaroā are a treasure for Assamese literature. Being driven by patriotism, Bezbaroā could not tolerate the degraded condition of his own people and therefore, took the help of humour and satire to inspire them so that they could rise against these evils and rectify themselves. He took the nicknames ‘Kripābar Barbaroā’ and ‘Barbaroā’ and devoted himself to writing humour and satires. He was both a humourist and a satirist. Generally it is found that humour and satire make man more popular. Because a person, who can make another laugh, can draw the attention of others easily. The title ‘Rasarāj’ was conferred upon him considering his high class humour and satire in Assamese literature.

The ‘Rasarāj rup’ of Bezbaroā scatters all over his literary works. His dramas are no exception to it. His dramas, particularly the farces carry his

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70. Bhārtendu Samagra, p-316.
humour and satire abundantly. He was sorry to find that even the educated class was indifferent to own tradition and culture and sometimes even this class became the victim of superstitions. This class not only cause harm to them and to their families but also to the whole nation. Bezbaroa tried through his humour and satire to rectify the young generation of his age. He depicted the downfall of the Assamese society, its drawbacks, like evils done by the Gosāin and the Bhaktas in the Satras, eating of opium, addiction of alcohol, polygamy by wealthy persons, domination over women, misbehaviour of the mother-in-laws towards daughter-in-laws, pseudo intellectualism etc. and its indifference to Assamese culture in a very lively manner. Particularly his humour and satire was directed against the middle class society. Wherever he got a chance he tried to reform the society through humour and satire. His humour and satire in the dramas can be studied under the following heads:

6.2:1 POLITICAL HUMOUR & SATIRE:

Politics has a very important part to play in the making of a society and the individual. The influence of politics in social life can never be under – estimated or overruled. Therefore, socially-conscious writers do not criticise politics directly in fear of troubles from the politicians but they criticise it through humour and satire. During the days of Bezbaroa, India was not independent and he had to spend his life under the foreign rule. Therefore, depicted the pitiable political condition of the country through humour and satire only. His attitude towards the British, who came first for merchandise and business in India and later who took up the reign of the country in their own hands, is humoured in his farce ‘Chikarpati-Nikaropati’:

“निकरपति - (चिकरपतिक) ! डाढ्रीया! आपोनासकल कर मानुह ?
कले जाय ?

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In the 'Chikarpati-Nikarpati' Bezbaroa satired through the activities of Chikarpati about the skill adopted by the British. The British first came to India with the help of the Charter granted by Elizabeth I, the empress of Great Britain to carry business in India. But later with all means, foul and fair, they took the reign of the administration. In the same manner, Chikarpati brought Nikarpati under his influence and with the help of the latter, he abducted the prince of the country Dinga.

In the history of Assam, Purnananda and Badan Chandra Barphukan were such two power greedy politicians that due to their personal rivalry, the glory of Assam had to be gone down for ever. Bezbaroa was extremely worried for the consequent results of the rivalry between these two persons like the aggression of the Burmese on Assam and the fall of Assam kings and then the tortures on the Assamese people by the Burmese. Finally the coming of the Britishers was the result of their rivalry. This has been expressed by Bezbaroa through his drama the 'Belimār' (the Sunset):

"हाय! इकरार मरण।
दुइ म’हर झूंज लोग, जोल हल बन।
शाम्भक सात्त्यकिं घारे,
प्रदुहुँ कदे प्रहरे,
बरुवाच ध्वंस, देश जगलिमोहन।
भई बर
तई मर,"

Can the entrance of the British into the politics of Assam through means fair and foul be tolerated by any freedom lover? Bezbaroa satirised the entrance of the British in Assam politics through the symbol 'Chikarpati': A thief like Chikarpati entered into the royal court skilfully and satisfied his evil desire.

72. ibid, p-1214.
The above example shows that Bezbaroa through his humour and satire proved that all types of wickedness like bribery, theft, decoit etc. are possible in politics. He depicted clearly the nature of the clever politicians through the success and failure of Chikarpati and Nikarpati.

When a country is under the reign of foreigners then the subjects of the country have to struggle much for their livelihood. If the rulers are hard-hearted it becomes impossible for them even to survive. During the days of Bezbaroa it happened to the people of Assam.

In the 'Chikarpati-Nikarpati' of Bezbaroa, Chikarpati, a thief made friendship with another thief Nikarpati and usurped political power. By declaring himself the king, he adopted some humourous novel skills to satisfy his own selfish interest through which Bezbaroa exposed the nature of degrading politics of the day. In the absence of political consciousness, how the reign of administration can go to enemies has been humourously presented by Bezbaroa in his drama 'Chikarpati-Nikarpati'. In practice it can be regarded as Bezbaroa’s warning in political field:

"डिडानगर रजार बरच रा।
(चिकरपटि रजअलंकार आभरण आरू किरिटि पिनिच संहासन।)
चिकरपटि - (प्रचंडभावे तरोवाल घूराई) मोर पात्र-मन्त्री समासदसकल।
तोमालोके जानिबा, आजिज परा मझ एडू डिडा नगर रजा हलेँ। आगर रजा
भागिल। मोत बाजे आत कोनो रजा इयात थाकिब नोवारे। जि आहेते, ताक

\[^{73}\text{ibid, pp-1060-61.}\]
He also exposed the hollowness of the judicial system of his time through humour and satire.

"बेठाइ दैलियैक - (मिनाराम हाकिमतै चाइ)। देउता! आयोनार सोणा - रूप चकूर आगते बेठाइ हाजिकार दैलियैक जेलेहुवा टकेला पांडौ एउटे अमयीत करिबलगिया हल ने? मोर गिरिहैं घार भितरत थाकिल आरू मझ तिरताजनी है हड़ केलेहुवार कधाते बाहिरले ओलाई जाबलगिया हल ने? इ कटा केलेहुवार ऑर मात हात दिये कि बुलि, देउताई बिचार करि चाँओक्चोन।75"

The statement of Bethāi's wife above clearly shows that those who did injustice were freed and those who were faultless were punished. The thief Nikarpati who stole the pot of Bethāi proved his innocense and got no punishment. On the other hand Bethāi and his wife had to face insult in the court.

74. ibid, p-1064.
75. ibid, p-1051.
Bezbaroā was always vigilant about politicians. Therefore, wherever and whenever he saw any injustice or guilt on the part of the politicians, he expressed his concern through his usual humour and satire. Because he wanted to infuse political consciousness in minds of the common people through humour and satire and he was quite successful in his effort.

6.2:2 SOCIAL HUMOUR & SATIRE:

A man is a social animal and therefore there is an organic relationship between a man and his society like that of the body and the soul. A society has its own rules and regulations and a man has to owe allegiance to them. It is indispensable for a healthy society. Although the customs and traditions of a society undergo changes along with the change of time, yet a man should not apply them wrongly. Because in such a case there are difficulties in the society. Under such circumstances, reformation of the society becomes a must. In such cases a conscious litterateur can never keep mum. Lakśhmīnāth Bezbaroā of Assam was such a conscious writer, who performed the duties of social reform through his literature. During the days of Bezbaroā the Assamese society was full of superstitions, debauchery and evil activities, which had evil effects on the whole nation. Of the evil activities, opium eating, drinking of intoxicating drugs, polygamy, child marriage, dowry system, superstitions, believed following of Western culture etc. were major ones. Bezbaroā, witnessing the degrading society of Assam, could not bear the brunt and therefore, he wanted to do some treatment against the evils. Because he believed that as strong medicine is a must for severe patients, so also a strong warning is a must for social reform. In this connection, Prof. Atul Chandra Hazarikā opined in his ‘Asamar Nātya Jagatat Bezbaroā (22nd Year, Second Volume) as follows:

"आमार लेख चोका हैछे बुलि आमि बुझिछौँ किन्नू चोका नरियात चोका
दरब नपरिले नचले। आमि देखिछौँ, लाहे लाहे नरियात अवस्था एन्न हैँ
To give pleasure through farces, Bezbaroa used his reformative ideas in them. Through the 'Litikai', he laid stress on the necessity of education and discarded casteism. Without education, the world is in darkness and therefore, there can be no good without it. He expressed it through the realisation of Titai:

"तिताइ - (शोभापाटी परिज)। मई आजी ननुन जनम पाली। ओपजा काले परा अंधाला मोर नके चकु गजिल। अगियानीये मियाम पाली। ईष्कर 'इच्छामतेइ' एने घटना घटे। 'पिथबिंट' मूर्ख मानुहर 'कडलान नाई।"

Through this statement of Titai it becomes clear that an idiot can never attain goodness anywhere in this world. Education is the chief basis of progress. No body knows to what extent an idiot has to face difficulties in his life.

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77. Bezbaroa Granthawai (II), p-1028.
When the people of a society become idle, timid and incapable then a dramatist can take the help of humour and satire for their reformation. For the progress of the society, individuals should be active and they should be able to face all circumstances boldly. Bezbaroa, in his 'Litikāi', made Titāi the symbol of idle and idiotic society; say that no idle and lazy person is respected anywhere and he is to face punishment only.

“निताइ – (खंचुवाके)। देखिछ? देखिछ इहतार कथाखन हर! तहँत देखोन
भवत सोतमोत खाइछ? मुनिह है जनमिलि कोन मुखेरे? हूँ! पागर्दाने जानी
तहँत एड अपस्ता हैछे? बरार परा चिरिकितलै, पर्सार परा पिंगपालेरे,
दामुरेर परा दमरालेरे, पिज़लर परा बिढ़ालेरे लोकसकलर चुकुर कुटा,
दाँतर शाल हैछहें।”

Intoxicating objects have a great role to play in taking the society towards destruction. Because with the taking of these objects there is a degradation of human character. As a result its evil effects fall upon the society. In his drama 'Chakradhwaj Singha', Bezbaroa showed how even the high caste society might go towards ruin due to the drinking of wines etc. and how they loose their sense of good and evil thereby. He depicted it through the medium of Priyaram and the wife of Gajpuria:

“गजपुरिया - तार उपरि मोर पाछे पाछे लाउपानी टेकेलिते ले फुरिब
कोने? लाउपानी एकोढोका खाइ नाथाकिले जुजिमहेंक केनेरे?
(एटाकेइटाक किरिलि पारि हाँ ही आरु ‘लाउपानी’लाउपानी’ के चियाई)
गजपुरियानी लाउपानी लै प्रवेश।”

78 ibid., 1015.
From the above depiction, it becomes clear how the character of a person can be degraded for drinking wine and how a woman like Gajpuriāni might commit adultery. The main aim of such a hint from Bezbaroa was meant to show that one can loose his senses due to wine which is disastrous for the society.

Bezbaroa used his humour and satire against casteism and other social evils of the society. In those days even there was objections against going abroad. In this connection, Bezbaroa in his autobiography; 'Mor Jiwan Sonwaran'; he speaks of the incident of asking for 'Janam Kundali' by his father^80. Even today there is the problem of caste system in India, Bezbaroa in his farce 'Nomal'; depicted the low mentality of casteism;

"दुर्वीभकत सुष्रुष? तुम्ही कर शिच?
नाहरफुटका - गोखाँई इश्वरे खिच। (बिरकितभावे) केइबारनो कब लागे हे?
दुर्वीभकत - जिमानबार सोहों सिमान बार कब लागिय। कि कुल?
नाहरफुटका - बरकोच।^81"

Bezbaroa through this above conversations exposed the casteism practised in the then Satras of Assam along with the behaviour shown to the so-called low caste people. Although there was a barrier of casteism in our society yet sometimes it breaks up, particularly in the matters of love affairs. In the 'Chikarpati-Nikarpati' when Rangdai was asked by Chikarpati about...

^79. ibid, p-1106.
^80. Bezbaroa Granthāwali (I), p-1.
her cast, she satirically remarked that she fed several persons from high caste:

“चिकरपति -रबौ, रबौ, अल्प बिमरिष करि चाओ। तोमार कुलटो फि?
मई हले कलिता मानुह।
रंदे - (चिकरपतिर पिलित भुकुएटा मारि)। बाभेकोचा! पातत बहि कुलर बिचार? तोर कुलटो यदि मोरटोतकै ओख, एउएके भुकुटे ताक नमाइ आनि मोर कुलरे सैते समान करिली। एउखन हाटेंड़ कत ओखकुलीया बामुण विषयार ओख कुल समान करि परमाण गाम्बि खुबालौं तार लेख-जोख नाइ। एति तोर कुलटोकेहे बले नोचारिम बुलि भाविछ हबला? ८२।”

It is seen, therefore, that Bezbaroa has made a good humour about casteism. Bezbaroa could give life to his language by playing on language. Even he introduced certain non-existing terms in cases of addressing others, such as:

“रंदे - (मिलिचिकियाइ हाँइ मारि आदर करि)। अ मोर चिकरपति,
चिकरपति, सोणमणि, सोणकणि, गुप्तमणि, धनमणि, कोटमणि,
पोवालमणि, आति कि मलागुटीया मणि ८३।”

Practically speaking the aim of Bezbaroa was to rectify the ills of the society through humour and satire. Therefore, with the help of different characters in his dramas he wanted to rectify the superstitions and debauchery of the society and to make a healthy social foundation. Because it was quite natural on the part of a socially conscious writer like Bezbaroa.

\[\text{82. ibid, p-1059.}
\text{83. ibid, p-1060.}\]
6.2:3 ECONOMIC HUMOUR & SATIRE:

According to Indian philosophy there are four ‘Purosharthas’ (Best attainables) of human life, such as Dharm (i.e. righteousness), Arth (Wealth), Kam (Desire) and Moxa (Salvation). To fulfil the physical needs of the people, ‘Arth’ has its great importance. Although money and property i.e. wealth is not everything for a man, yet it is impossible for him to live without money. So the Sages of India remarked --- “धनात्म धर्म,तत्तद सुखम।”

It is very much necessary for any individual society or the nation for living a peaceful life that they should be financially well up. Bezbaroa accepted this truth deeply, because Indian economy of his time was in a quite lamentable state. In his 'Litikai' he depicted the economy of the then Assam. He found that for deplorable economic condition the lower middle-class people even could not send their children to schools.

“साजतोलानी - बारू आई थाओक। एतिया मंड तामोल नेखाओ। मझ आहिचिलौ किय, एड़ काइलौ गोर गाथलौक फूलियति बुलिच्छाँ। तार पड्डिबर बर मनतो। भेरे-छाले एड़रेरे आफिक, ख, ड, लेख फुरे। सेददेखि बोलौ ‘बिदाम्भर’ टोके कराई दियति। तालैके बिरू बापुक कलत तेऊ बोले ‘भोजनी एटाई आई चरतीया एटाइ गोटाई थर्सिया, काईलेके ताक फूलिदिम।’ मझ बोलौ मागिखुजि आनी चरतीयार थलत आदमहीया एटाके दिम तेऊ आपुनि मनत कुशारिया नेपारिया संतोष है तार ‘बिदारभ’ टो करिदियक। तालैके धनस्फेरार कथा आई मौजादासीय केचिलाँ। तेऊमा हात हेनो आफिक नाइ। परशूं मानलै दिब परिब। बापुवे आकी काङले नहले परशूलै हेनो आहिव नोवारे, जोरहालै हेनो करम खाबलै जाँ।
In this conversations between Subhadra and Sajtolani, it is clear that the economic condition of that time was quite deplorable. People had to suffer even for a minimum or negligible amount of money.

Assam is primarily an agricultural state. It is the means of livelihood for most of the people here. Bezbaroa in his farce 'Litikai' made humorous depiction of incidents related to agriculture. Deoram was attached to agriculture although he was a Brahmin. Once he met seven fools on the road and took them to work in his house free of cost. But on account of his own words and their wrong interpretation by these fools he had to suffer a lot. When asked by the fools where to put the bundles of paddy, Deoram's mother scolded them and told them that if they could not find any place, then they could keep them on her head. All the fools took it in the literary sense and put the bundles of paddy on her head and the old woman Subhadra breathed her last. See it in the language of Bezbaroa:

"सतोटाई-आई! आई! डाडरी कत थम? काँ छिँग आहिँहे तेनेह।
काओंक बेगाई, कांत थम? काओंक, काओंक।"
Wealth sometimes becomes the source of trouble. Greed of money may turn a man into a thief or a dacoit. Because of this society has to suffer difficulties or loss. Bezbaroa, in his 'Chikarpati-Nikarpati', introduced the story of an ordinary thief of a pot. It shows to what extent the economy of Assam in those days was lamentable one. The thieves had to be satisfied with ordinary things like pots only. Bezbaroa depicted this lamentable condition through his usual humour and satire:

"घिणाराम - आचामीक चिन?
बेमाइ - निचिनिबले हैछे कि? ताक आजि तिनिपुर्ख परा मइ चिनो।-
बापेकक चिनो, ताक चिनो, तार पुतेकको चिनो। एटाइखन चोर आह चोर त्या चोर।
घिणाराम - इ कि करिले?
बेमाइ - कि करिले? हर्तचिही होवा, जहनिल जोवाइ माङ जर्नाश करिले। पानी खोवा लोटा एटा आछिल, ताके चुर करि नि पानीखोवा भिकाचन भाडिले। 86"

Practically speaking, the 'lota' or the pot had a definite value for the poor and it has been narrated by Bezbaroa in a humourous manner. But it has its own importance in economic field still.

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85. ibid, p-1026.
86. ibid, p-1049.
Bezbaroa satirised those people who take loans from others by appeasing them with sweet words but do not like to repay them. When time to repayment comes, these people quarrel and even they are prepared to go to the courts. In the farce ‘Chikarpati-Nikarpati’, one Khudman Keot took loan from Rangai Koch. But Rangai had to go the court against Khudman to get his money back:

“बरबरता है (रड़इक)। तूर कि गोचर क।
रड़इ हातजोरकै। देउता। आजी तिनिमाह हल सी सिस (गुढ़मनक)
मोर परा एकुरी रप्प धारले निचिल। एतिया ताक धार साधिलत, सिस सेड़
रुपकुरी नाई निया बुलिमिखा मातिथ।” 87

Since India came wholly under the British government, the economy of India began to go down. The British government controlled Indian economy through the Zaminders, Mahajans and such other officials. As a result the condition of the poor went to such an extent that it became impossible for them simply to live. The cultivators also had to face much difficulties. Because the British imported raw materials from India and exported finished products from England to India. Bezbaroa was deeply concerned at this; therefore, he not only attracted the attention of the people against it but also taught the people who were disappointed by the economy to be self-sufficient.

6.2:4 RELIGIOUS HUMOUR & SATIRE:

Bezbaroa also directed his pen against the superstitions, ostentations and devilish customs in the name of religion through his humour and satire. There were different sects like the Shakta, Shaiva, Nath etc. The religious atmosphere was already spoilt due to animal sacrifice, Tantrism etc.

87. ibid, p-1057.
Assam. With the advent of Srimanta Shankardev with his 'EK Sharan Naam Dharma', some discipline took place in the religious atmosphere of Assam. Bezbaroa was the follower of Shankardev and was dead against to animal sacrifice. But he was not a fundamentalist. He always opposed the evil customs in the name of religion. Bezbaroa considered the variety of religion in Assam and depicted it in his dramas. Prof Raihān Shāh remarked on this point as follows:

“असमत शिवदल, देवीदलेड केवल होबा नाहिल, महापुरुष वेगनेप्रभाव ठेलि शाक्त प्रभाव रजा-प्रजा सकलोरे माजत वियषी परिचिल, बेजबरुझाइ ताको पाहरा नाइ। लाचित बरुफकेने रजालेचिथ लिखिलिचिल, फिरोनामार ओपरत देवप्रणालि “श्री श्रीराम” आफू “श्री श्रीहरि” (‘चक्रध्वजसिंह’ 4.1 आफु 4.9) बुलि आरंभ करि। किन्तु खारधरौया फुकने सुचनात बुढा गोहाँले चिथ लिखिले, तेलों स्मरण करिछे “श्री श्रीदुर्गा” (‘बेलमार’ 5.3)।

In practice there are different types of sects and sub-sect in almost all religions. Bezbaroa humoured about these sects and sub-sects in his dramas. Particularly in his farces he did not forget to warn against such evil forces. He humoured the 'Brahma Bhojan' in the 'Litikāi' and the Satras in the 'Nomal' in a very successful manner. The 'Brahma Bhojan' (To feed the Brahmins) is a religious function. The rich people acquire virtue through performing 'Brahma Bhojan'. In his drama the 'Litikāi', Bezbaroa satired 'Brahma Bhojan' in the following words:

“मनाइ - ते-ते- तेंहले भा-भाभ चाबलेगले हे-हेरा का-का उगर्ये
बामुण खा-खाब प-प-पराठोनो कि टा-टान जेन पाइछा? सि-सिदिना बा-

The as it is picture of the greed of money and other debaucheries going on in the then Satras has been depicted by Bezbaroa in his drama 'Nomal'. One Nāharphuṭukā went to the Gosāin of a Satra for his blessings (Ashirwad) and to get a name for his new born child. He went there with a 'Gamochā' (a piece of cloth used as 'handkerchief' in several purposes and is given as a mark of respect also) and some money to offer to the Gosain. He was to face several queries at the gate of the Satra regarding his caste etc and very much troubled by the gatekeepers. Besides it, he had to pay bribe to the Hakims also. Bezbaroa depicted how this simple villager had to face difficulties in the name of religion in a very humourous way.

Bezbaroa also depicted character of progressive persons like Sādhurām. Sādhurām expressed his ideas humbly and clearly before the Gosāin Prabhu i.e. the Satrādhikār to remove the evil activities and the debauchery prevalent in the Satra. But the Satrādhikār and his followers misinterpret the Sastras and insulted a progressive man like Sādhurām and drove away from the Satra. Being insulted by the Gosain and the Bhaktas, he promised not to enter into the Satra again in the following words:

"साधुराम - (गोसाइंक सेवा करि उठि)। भाल प्रभुजगनाथ ! जाओं मढ।
आरु इन्याले आहिंबर सकाम नाई।" 90
This statement of Sadhurām is nothing but the statement coming from Bezbaroa himself. He could not tolerate the evil behaviour of the people in the Satra and that too in the name of religion and therefore in the 'Nomal' he put forward stringent satire against the Satras through Sadhurām. He exposed the real character of the Bhaktas of the Gosain in these words:

“शिष्य कृष्णकमल शर्मी- (साधुराम मै नेदेखा हलत, सेह्नाल्वे चाह) जोवाँं। जोवाँं। आजि बर सारिला, तोमार कपाल भाल! नतुबा पैतृक प्राणावर इयाले थे जाब लागिलहेतेन। (गोसाइले चाह) प्रभुजगनाथ! साधुराम महापातक। ताल जात कुल एको एको एको नाइ। सि गुह-गोरख एको-के नामाने। इयाकेहे को बोले, 'गुह-गोरख नामाने चरा। चरा परि मरे आठोया-कला'। 91”

Bezbaroa also pointed his humour against the eating of fish and meat. In the Assamese society eating fish and meat is not prohibited. Therefore, all classes of people in Assam take fish and meat in their food. Of course there are certain restriction on it. Bezbaroa made his humour on it in his drama 'Pachani'. The Pachani was a very hospitable person. He believed that it was sinful to eat one’s food without entertaining a guest first:

“अतिथिक निदि जिटो करय भोजन।
सिजय पातक तार अगम्यागमन ॥ 92”

But the character of the wife of Pachani was quite opposite to that of her husband. The family of the Pachani was a lower middle one. As sources of income was limited, they had to live hand to mouth and at the same time they had to maintain the prestige of the family. Therefore, although the Pachani forcefully invited guests in the name of tradition, yet his wife could

91. ibid, p-1045.
92. ibid, p-1033.
not agree to it from the heart of her hearts. She felt that it was nothing but a show. Therefore she wanted to drive the guest out of her house with all means, fair and foul. According to the wife of the Pāchani, Pāchaniyani an animal was more grateful than to a man. Therefore, to feed an animal was wiser than to feel a guest. She wanted to make her husband understand that one's duty of entertaining guests might be fulfilled by feeding cats and dogs.

"पाचनियनी - ......, मानुहक झुंवातके मेकूरी-कुकुरक झुंवाटो भाल नहय ने? मोर मनेरे भालहे। कारण मेकूरी-कुकुर अजान जीव, खाद सिहँते मोक पेटे पेटे शालागिब, यदिद मुखेरे मातिब नोवारे। आरु मुखेरे मातिब परा मानुहे दबनि पिठे तोमार खाब, आगे दुपार चारी आपार तोमार शालाग ले तोमाक उचटाब, आरु तुमि पिठे दिलेड सिहँते खोद्रा पाताकनके फालि तोमाक गालि पारि गुचि जाब आरु कब,-" हयार आरु सरह दिन नाइ। इ उचन हयहे लागे।" एने खाइ पात-फला अगुणकारी मानुहतके मेकूरी कुकुरक एमुटि भाल झुंवाटो बेया ने?

Pāchaniyani was always inventing new and newer ways to drive the guests away. One day when she drove away a guest by exhibiting a "Dheki Thora" (a piece of wood used in husking paddy) to him, she told her husband that the guest wanted to eat the meat of the cat rather than fish and other edible meat. Although fish and meat were not prohibited yet was allowed with restrictions. One cannot eat fish and meat which are not permitted. It was also related to custom and respect of the 'Kul-Maryada'. With all these, she convinced her husband and fulfilled her own intention.

"पाचनियनी - ...। एँ मेकुरीटोर छालखन बखलियाई दिया। ताक आजि

93. Ibid, p-1038.
It is a belief in the minds of the Assamese people that one who kills a cat here, one has to return it in gold in the other world.

Most of the shastras of the Hindus are in Sanskrit. But unfortunately most of the priests, not to speak of understanding them, can not even pronounce them properly. Bezbaroa pointed his humour and satire in the 'Nomal' against such so-called Pandits. He humoured the wrong interpretation of the 'Slokas' by the Gosain Prabhu. Here an example is cited where a sloka of Manu has been mis-interpreted.

"मनुवे कय -
सहसनमधिप्रयया उत्कृष्णा अपकृष्णा जा।
कटयां कृतांको निब्याङ्गस्य सिफट बास्यकार्त्येत्॥
अर्थात् शूद्र यदि ब्राह्मणेर सैते एके आसनते वहे, तेंते तार तपिनात तपत लोर शालारे दागि दि ताक देशार परा बाहिर करि दिव, अथवा कटिच्छेदन करि दिव॥ 95"

94. ibid, p-1040.
95. ibid, p-1045.
Another example of wrong explanation of slokas without knowing the correct one is found in the ‘Belimar’ of Bezbaroa. It was through one Bhumuk Bahuā:

“भुमुक् — ...... मानुह मातर लगते कटा जाय।
मातर लगते बँटा पाय॥
आमार बिदार—बाग देउर संहकृत्यत कब लागिले—
“माता शातु पिता बैरी।” अर्थात् मातिलैः शातु हब लागे,
पिटिलैः बैरी हब लागे।”

Bezbaroa was never intolerant to any religion. Although he was a Vaishnavite yet he did not utter a single word against Shaivism in the ‘Belimar’. He simply spoke of the wishes of Bakatiyal Phukan that Tripurari (Lord Shiva) might kill his enemies with his ‘Trishul’. Bezbaroa simply used it only to give birth to humour:

“बकरतिलाल — ........ हे त्रिपुरारि असुरारि शूलपाणि पिनाकपाणि
देवादिदेव कानि महादेव ! तुमि जेनेके असमत आमार माजत सोमाई तोमार
त्रिशूलरे आमाक बड़िला, एइ मानर माजतो सेइदरेह तोमार त्रिशूलदाल
घूरोवाँ! मझ मरिख आगेभेई तोमार एइ बिजयटोको चाइ लाए! तोमार
एकान्त सेवकर तोमार चरणत एइ प्रार्थना।”

Being a Vaishnava, Bezbaroa wanted to establish a correct and healthy tradition in the society by which there could be development of spirituality in human being. He was not in favour of the animal sacrifice in the name of religion, whenever and wherever Bezbaroa witnessed superstitions, evil culture and exploitation in the name of religion, Bezbaroa tried to rectify

96 ibid, p-1185.
97 ibid, p-1218.
them through his humour and satire undauntedly. Particularly he tried to expose and correct the debauchery in the Satras of Assam, with the help of humour and satire. Therefore, Bezbaroa’s humour and satire as regards to religious mal-practices are quite useful and meaningful.

6.2:5 CULTURAL HUMOUR & SATIRE:

Of all the elements to keep a nation as a progressive one or to keep a certain civilisation as living one, the element of culture has the highest importance. The culture of our country is very old one. Our culture has the power of absorption and co-ordination under different circumstances and influences. The Islamic as well as the Western culture have badly influenced our culture. The age of Bezbaroa was the age of transformation of culture. The English educated people began to be attracted towards the Western culture and began to look down up the Indian culture. Modern Assamese educated persons were not an exception to that. It is true that the entry of Mussalmans and the English in Assam was late than in other parts of India. As a result, cultural degradation in Assam was also late in comparison to that in other parts of India. It is remarkable that the liberal cultural tradition absorbs foreign culture easily. Bezbaroa was not a fundamentalist yet he was not in favour of giving up our culture. Therefore wherever he noticed any fall of culture, he could not but exposed it through his humour and satire.

Study and travelling have an important role to play in cultural exchange. Because one can know about different cultures through them. Mahāpuruṣḥ Ṣḥānkardev preached some new culture and a language known almost all over India only with the help of his knowledge acquired after his wide travelling through a large part of India.

Food is the chief of the fundamental or indispensable needs. Whatever is produced in one geographical locality, it controls the food habit of the people of the locality. The food and living habits gradually give birth to
culture. Bezbaroa through his humour and satire in his writings, discussed about the food and other habits of the people. In Assamese culture, there is a special place for betelnuts. It has a very important role to play in cases of all auspicious ceremonies, entertainment of guests etc. In his 'Litikai' Bezbaroa depicted the importance of betelnuts in this way:

When Sajtolani went to Deoram's house to beg for some money, then Subhadra asked her daughter-in-law to offer 'Tamol' (betelnut) to her.

"सुभद्रा - बोरारी! तामोल बटाटो ले आह! आलही आहिंछे, तड़ देखा नाइ ने? "

There is a tendency to colour the lips with the juice of betelnut (pik) in Assamese society. Bezbaroa depict this tendency of colouring the lips very humourously.

"धुन मोरे धुनीया
पका तामोल पनीया,
चनाई तामोल खाय,
आचीर मुखखन चाय
जेन मोर समान धुनीयाँ नाइ।"

Bezbaroa also depicted the specialities of Assamese food habit through humour and satire. How Assamese people use 'Bahi Bhat' (rice cooked on the previous day); Kharicha (a kind of dried pickle prepared from yereng Shoots of bamboo) and Tāmol Pān (betelnut and leaf) etc, were all depicted in a humourous way. In his drama 'Litikai' Bezbaroa put forward his own view point:

98. ibid, p-1025.
99. ibid, 'Belimâr', p-1192.
Assamese people eat fish and meat. But there are certain restrictions about the kind of fish and meat and one can never take which is not permissible. In his farce ‘Pāchani’, Bezbaroa humoured about the eating of the meat of a cat:

“पाचनियनी - आपने एकटा कि कथा क्या किया? आपार घर माछ आड़े। लोगों बस हाँ बांट दिया नीचे मारी दिख पारें। आपने मेकुरीपोथलिटो खाब केले? ¹⁰¹”

Gur (molasses), Khir (rice cooked in milk), Pithāguri (Pulverised rice used as light food) etc. are used as traditional food in the Assamese society. Common cultivators generally use these things in their light food. Bezbaroa has mentioned about all these ‘Jalpāns’ (Light food) in his writings.

“निघली - ........ एक्षन गायोकाल तोमार गुड़ पिटागुर। ¹⁰²

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रंदे - एक्षन हातेरेंड कल ओखकुलीया बाँधुण बिप्पार ऑख कुल समान करि परमाण सन्धिखबरॉता तार लेख-जोख नाई।¹⁰³”

Sometimes alcoholic materials may constitute a part of culture. In some of the tribal societies of Assam, the making of alcoholic drinks at home becomes a regular feature. Drinking becomes indispensable for them.

¹⁰⁰ ibid, p-1024.
¹⁰¹ ibid, p-1040.
¹⁰² ibid, 'Nomal', p-1042.
¹⁰³ ibid, 'Chikarpati-Nikarpati', p-1059.
in all occasions right from ceremonies for birth to death. Bezbaroa in his drama 'Chakradhwaj Singha' humourously mentioned about the drinking habit:

"गजपुरौयानी - ...... जबो तुम बोलेके धपात आनामे, इहेतले आनिनेलागे!" 104

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गजपुरौया -...... हेकाह चिठकिबाओं! टेकेलिये टेकेलिये लाउपानी खाओं!! 105

Bezbaroa mentioned the names of fruits available in Assam thus:

"तिताइ - ...... काार बारीर आम-कठाल, लेतेकु-पनीयल चुर करिम, कार कुँहियारिणित मने मने सोमाइ शियाले खोवादि कुँहियार खाम....." 106

The idle people make false pretences and do not do anything. Bezbaroa's satire is quite pin-pointed against these lazy and idle people. In his drama 'Litikai' satired the greedy behaviour of lazy persons:

"चंडी - ....... दिनटो कुटा एगख्रेके दोडोखर नकर, ईपने भात पटलार ऑँरत मानुह लुकाब पारी। हातीहुजीया बाटी आंजारे चादि गलेओ तुंखुदेयार घर चाँवरक नाटे ......" 107

Dresses constitute an important part of culture. Culture can be known through dresses of the people. Bezbaroa depicted the picture of traditional

104. ibid, p-1102.
105. ibid, p-1105.
106. ibid, 'Litikai', p-1023.
107. ibid, p-1030.
Assamese dresse, in his dramas. In his ‘Nomal’ there are several instances where Bezbaroa spoke of a Gâmochâ:

“निचली - मड न गामोछा एकन बै थोड़ी, ताके सिकक एटे रे सीते हे जॊया।

.... [108]

+++ +++ +++

“निचलीये पानीगामोछा एकनत रिथानुरि, गुर आए बाटी एटा बाल्थि दिये।
आर गोसोइलै नतुन गामोछा एकनर आगत सिकक एटा-बाल्थि दिये। [109]”

From the above conversations, it is clear that there is a great importance of the ‘Gâmochâ’ in Assamese society. It is looked with great respect and affection. In his ‘Chikarpati-Nikarpati’, Bezbaroa gives us a picture of the dresses of the noble men of Assam:

“मधुरापाण मारि, बरचुरिया, एडचोला, लंकेस, गामखार पिंधि चिकरपतिर
प्रवेश। [110]”

+++ +++ +++

“लुदरी - ......... बरफुकन देउदाइ अपोनार लगत होरा-पतोवा, बांटर,
पतोवा तमस्कार तमस्कार अलंकारबोर जौतुकत दिखे बोले। बंडलन, देशट
पिंधि किबा बाजु, बाला, चितिपाँति, चंद्रहार दिखे हेनो। [111]”

Bezbaroa was faithful to the Vaishnavite culture. In Assamese society the impact of the Vaishnavite to culture can never be denied. In the drama ‘Nomal’, Nâharpǔṭukā was sent by his wife to the Satra to get blessings from the Gosāin for her new born child and a name for it. He went there and

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[108] ibid, p-1041.
[109] ibid, p-1042.
[110] ibid, p-1060.

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came back with the Nirmāli (flours offered by the guru with a blessing) and a name for the child.

“नामरुटुका – (मोनार मुख मेलि-निम्मलिप पसांद उलियाड लंगर मृत
दि लराटोक)। हो-आमार गोखाइप्पेरे तोक एड निम्मलिप-पसांद दि तोर
नाम दिछे नेमेल। 112"

In the ‘Belimār’, Bezbaroā speaks of the use of an oath as a customary belief of the people. He referred to the oath of Majumeliya in the name of ‘Rām Tulsi’ and ‘Gangā Jal’ in this drama;

“माजुमेलीया – ...... आमि तामु तुलसी गंगाजल ले शपत खाइछङ्ख। 113"

Now it is seen that although Bezbaroā did not tolerate any debauchery in the name of religion yet he did not disrespect the traditional religious faith of the people.

Architecture is another important part of culture. Bezbaroā carefully observed the architecture used in the royal palaces, royal court and in the Satras. He speaks of these priceless objects of Assam in most of his dramas and other writings;

“सत्र बाहिरर करापाट”114

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“सत्रधिकार बरच’र।” 115

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“रजार तामुलीच’रा” 116

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112. ibid, p-1048.
113. ibid, p-1184.
114. ibid, ‘Nomal’, p-1042.
115. ibid, p-1043.
116. ibid, ‘Chikarpati-Nikarpati’, p-1058.
Bezbaroa had a great attraction to architectural structures. He realised that the existence of a nation can be known through folk-culture. Therefore, he criticised persons who were indifferent to folk culture:

“राजा - (दीघलकेह हामियाइ तिलिकि मारि)। मंत्री! मोर आरु एको भाल नलगा हैछ। दिनौ सेड एके रकम पुरण आमोद-प्रमोद। शोन मेना, पढू मरा, महयुँज, कुकुरायुँज, बियाह गोवा, बरेमालियो बोवा, आरु रङ्ग गेछे, भाल नलागेय। मोर देखिन सँचाके गेलिन।" ।

In dramas, music has a special role to play. Bezbaroa introduces songs in accordance with the need of the drama.

“सागर पानी जाक बादरे
दिने-रातिये खाय।
सागर राजा तथापि सागरत
पानी चप्पापाय।"

117 ibid, p-1060.
118 ibid, 'Mangalā', p-1090.
119 ibid, 'Chakardhwaj Singha', p-1101.
120 ibid, 'Jaymati Kunwari', p-1143.
Besides these and such like songs he incorporated folk songs and nuptial songs in his dramas. For example, Rangdai song nuptial songs on the occasion of the marriage of the prince of the Dinga Nagar with the princess in the drama ‘Chikarpati-Nikarpati’:

“तुलीते तलिचा,
बाहिछे आइदेउ,
शाराई ले मेलिछे चुलिहे राम।

Again she sang —
“तुलसीर माला लै,
जि यज्ञोत बाहिछे,
सेइजना महनार स्वामी हे राम।”

Bezbaroa in his drama ‘Litikāi’ pointed his humour against faulty tunes of music and warned the so-called musicians against it:

“निताई — .......... आनकि, टिकिरा गोहाँझर घरर फाँपेरे घरर भलुका।
कुकुरजनर काणत पराके मह ‘चेमति हरण’र पद एफाँकि, कित्रा बोले ने,
रागत दिब नोवारन।”

Bezbaroa also humourously pointed out some of the cultural elements of Assam only to make others laugh in his dramas. He spoke of the ‘Tatshal

121 ibid, pp-1064-65.
122 ibid, p-1065.
123 ibid, p-1015.
(the loom); the ‘Dhekīshāl’ (the shed where a pedal is worked); the ‘Kherar Puji’ (a particular store for hey or fodder for animals); Gohālighar (cowshed); ‘Bharal Ghar’ (Shed for storing paddy) etc. which have a great importance in the village life of Assam. After the marriage, it becomes known to the in-laws whether the girl had all these requirements of domestic life in her father’s house, through her attitude to these particular things. Practically speaking these things are the symbols of rural agricultural families. That was why, in the ‘Pachani’ of Bezbaroā, Pachaniyaṇi showed the ‘Dheki Tḥorā’ (the hammer of a Dheki, the pedal) and drove away the unwanted guest:

“पाँचनियनी – ............. मझॉ न कि कम्? दिनरे दिनटो तेऊँर काम हेंछे-
ढेकीटोरा चौंचा, आर रात तरे आल्हीक कोबोवा। आमार घर भितरत
कत ढेकीटोरा आछे, एबार उठि भितर सोमाइ चाइ लबाइँक ने? एउटोंचर्गँ
कथा, मोर बोपाहैँहल! 124"

In the ‘Belimar’ also, Bezbaroā created humour out of the importance of the Dheki in the village;

“ता हो बाकलि छाँल,
तिनटा सुखर एटाउ नेपालौँ,
ढेकीटोउ नेपालौँ भाल। 125"

There is an old tradition of weaving of cloth in Assam. In almost all parts of Assam, both hills and plains, there is the custom of weaving in almost families, particularly in the villages. It is rather a good quality for all women, rich or poor, to know weaving. As such, a tradition goes in Assam that one (girl), who does not know weaving, can never expect to get married. The ‘Tatshall’ is an inseparable organ of the Assamese society. Bezbaroā

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124 ibid, p-1036.
125 ibid, p-1193.
has given a beautiful description of the elements of a loom (Tāṭshāll) in the 'Litikāi':

“देवाइ बापुर बुलने पर
सुभाष बुढीये पाँजी काटे आरू (ँॅँतर्र शलाडाल पिटिकि).... नाई आजी
ँॅँतरटोक भूतेह कि पिशाचेह पाइछे.......। साजतोलानी आहिले पानी
एटोपाहे कटाई लब लागिब।”

The impact of ‘Tantra-Mantra’ (a particular type of spell or charm) on Assamese social life is also very deep. Bezbaroa also noticed it. In his ‘Litikāi’, Subhadrā Sājtolānī spoke of some ‘Mantras’ to remove the ‘evil eye’ from her ‘Jotor’ (spinning wheel). Again in the drama ‘Chakradhwaj Singha’, Gajpuriānī took the help of Āhudi (a medicine under Mantras) to win over her lover Priyarām. First time she used her own ‘Āhudi’ and decided to bring powerful one from Ālati if her ‘Āhudi’ fails:

“भइ जना आहुदिकेटाके एटा एटाके खुबाइ नेचाओं किय ? गेड़ केइटारड़
पारिब पाओं देखोन। गेड़ केइटार्ड गुण नभरिले तार फिरनो आलती बाँड़
ओचरर परा डाड़र डाड़र आहुदि आनी खुबाब पारिब।”

All these proved that Assamese culture was well-known to Bezbaroa and he was very much respectful to it. He could not tolerate any corruption of culture. Because corrupted culture has bad impact on the society. So he took the help of humour and satire to rectify corruption in culture. Bezbaroa had full respect for the traditional culture and he could not tolerate any corruption and therefore, whenever he found any such corruption in matters of culture, he tried his best to rectify it through humour and satire.

126. ibid, p-1025.
127. ibid, p-1025.
128. ibid, p-1102
6.2:6 LITERARY HUMOUR & SATIRE:

Literature is the mirror of the society. The picture of the contemporary society is reflected in the literature of the time. From the point of language, the age of Bezbaroa was an age of struggle. During the first part of the British rule, Bengali received the status of state language in Assam. The Assamese litterateurs had to fight to restore, Assamese in Assam. As a result, during the days of Bezbaroa, the responsibility of developing Assamese fell upon the shoulder of the writers. Bezbaroa wanted that the status of Assamese language and literature should be maintained. He tried to rectify the creating a low-standard literature after the fashion of Bengali or English literature with standard Assamese through his humour and satire. In other words, he tried to show the correct path to Assamese writers.

Bezbaroa could not tolerate the indifference to Assamese by people who were influenced by Bengali literature. He pointed his sharp satire against such persons. For example when some people favoured Bengali 'Pallas' (certain type of dramas) against the 'Nats' (dramas) written by Mahāpuruṣā Mahādev, Bezbaroa could not tolerate it. Bezbaroa made his satire more and more pungent against these people. In his farce 'Nomal', he directed his satire against those who favoured Bengali 'Pallas' against the 'Ankiyā Nāts' (one Act plays of both the Mahāpuruṣās of Assam):

"गोसाँई - (एन भक्तक)। निर्मल! मड शिकोवा सेड गीतटो तोर मुखत
आहिल ने?

निर्मल - आहिछे प्रभु जगनाथ।
गोसाँई - मयो रचा बढला नाटकखन काळि शेष हं।129"

129 ibid, p-1047.
He also satirised against those playwrits who took their own works as far better than those of Shankardev and Madhabdev. In his 'Nomai', Bezbaroa warned these playwrits through humour and satire as follows:

"गोसाँइ - एरा, माधवदेवे करा अंकीया 'दधिमधन' आरू मोर एड बडला 
दधिमधन एड दुखन मिलालेड़ बुजिब पारिबा। मोर नाटर परा कालि नतुन्के 
रचना करा गीत एटार मूर एफाकि गाओ शुना; पाछर केडफाकि मनत 
नाह।" ¹³⁰

During the days of Bezbaroa there was the growth of the number of poets and other litterateurs. These so-called writers spoilt the language by using improper terms in their writings. Bezbaroa targeted his humour and satire against these so-called litterateurs.

"गोसाँइ - (दंडी भक्तक)। दंडी ! तइ भाओ दिबलैको गान एटा रंच 
बेखो। (आलधरालै चाह) जयराम! सेड मोर करणिटो आनैचोन!

गीत

महानसुरीया बाजन बाजे किया,

आहा हाँय आ-हा हा,

आहा हाँय आ-हा हा,

आहा हाँय आ हया कावा।" ¹³¹

During the days of Bezbaroa, several experimentation took place on Assamese poetry. These of the 'Muktak Chhanda' in place of the 'Tukant Chhanda' and the 'Amittrakshar' in place of the 'Mitrakshar Chhanda' created some type of new uprising in the field of poetry. In those days most of the

¹³⁰ ibid, p-1047.
¹³¹ ibid, p-1047.
poets of Assam tried in that time. Bezbaroā humoured the activities of these poets.\textsuperscript{132}

Bezbaroā became alert when he found that some type of trouble had come from any corner towards literature. Whenever he found that traditional and glorious Assamese language was going to be corrupted from any corner, he rose to the occasion and warned through his usual humour and satire. He wanted that the status of Assamese should be maintained and should develop through proper way.

6.3 A COMPARATIVE ANALYSIS OF HUMOUR & SATIRE IN THE DRAMAS OF BHĀRTENDU AND BEZBAROĀ:

Now it is clear after the above study that humour and satire in the dramas of both Bhārtendu and Bezbaroā were all directed against the corruptions of the society in political, social, economic, religious and literary fields. Both the writers were born and brought up under the British rule in India. They came to know of the movements for independence; but breathed their last in the dependent India. But both of them were patriots upto the mark and wanted to keep their own culture in tact. Therefore, their thoughts and ideas bear much similarities and less dis-similarity.

Bhārtendu and Bezbaroā experienced how the Britishers exploited India. Both of them did not like the exploitation in the name of administration, dictatorship in the name of justice etc. Therefore both of them criticised the political incidents through humour and satire. Bezbaroā criticised the contemporary political situations in the ‘Chikarpati-Nikarpati’ in the manner in which Bhārtendu did in his ‘Andher Nagari’. In practice the East India Company, which came to India for merchandise, took the advantage of the weakness of Indian rulers and took the reign of the administration by all means -- fair and foul. The element of stealing was their prime nature and

\textsuperscript{132} ibid, Ha-Ja-Ba-Ra-La, p-1081.
therefore, Bhārtendu used the symbol ‘Vyapar’ (business) and the ‘Chor’ (thief) as their symbols in the ‘Andher Nagari’ and ‘Chikarpati-Nikarpati’ respectively. Both of them pointed their humour and satire against the British government.

‘Justice’ under the British was only for show. Bhārtendu in his ‘Andher Nagari’ depicted it through humour and showed that there was nothing like justice or law under the British. Everything was very cheap. Bezbaroa in his ‘Chikarpati-Nikarpati’ also exposed the hollowness of so-called justice. He showed how Chikarpati got rid of punishment due to the loop-holes of law.

Both Bhārtendu and Bezbaroa were patriots and wanted to show the way to people who were at the heart of hearts patriots and were sorry for the bad plight of the motherland. Bhārtendu in his ‘Bhārat Durdaśhā’, expressed his concern about the degradation of the glorious history of India. In a song in this ‘Bhārat Durdaśhā’; he gave a call to Indians to sheen idleness, fear and inaction which made them handicapped and to become active, bold and progressive and to go ahead. Bezbaroa also, in his drama ‘Litikāi’ depicted how an idiotic and weak person had no place in the world and how education could be the root of all progress.

Bhārtendu as well as Bezbaroa were socially conscious and vigilant. Both of them discarded the elements that made the society handicapped and showed the society the path for healthy society. The long lasting impact of Indian renaissance fell upon the then educated young generation of India. Bhārtendu and Bezbaroa were no exception to it. Therefore, both these two writers gave expression to their own view points against social corruptions like superstitions, illiteracy, child marriage, widow remarriage, polygamy, drug addiction and what not. Bhārtendu in his ‘Vaidikī Hīnsā Hīnsā Na Bhawati’ and the ‘Bhārat Durdaśhā’, and Bezbaroa in his ‘Chakradhwaj Singha’, through their usual humour and satire, pointed to the evils of drinking wines etc.
Bhartendu was dead against to casteism. According to him, Casteism destroyed unity in the society. Therefore he, in his 'Prem Yogini', and 'Vaidiki Hinsā Hinsā Na Bhawati' depicted, the evil effects of the evil practice of casteism. In the same manner, Bezbaroa in his 'Nomal' and the 'Chikarpati-Nikarpati' tried to remove casteism from the society.

Both Bhartendu and Bezbaroa, depicted the sorry plight of Indian economy through humour and satire. Bhartendu in his 'Bhārat Durdashā', and Bezbaroa in his 'Lītikāi' expressed their own reactions against the degraded Indian economy. In his 'Andher Nagari', Bhartendu criticised the British rule and its economic policy. Bezbaroa in his dramas described the cause of economic downfall of the common people as their own lack of knowledge and taking of intoxicating materials. In his farces like the 'Lītikāi', the 'Nomal' etc. Bezbaroa depicted the economic troubles and degradation of Assamese cultivators.

Bhartendu and Bezbaroa were pained to see the superstitions, debauchery and such other evil activities in the name of religion. The religion was turned into a business and the society was exploited in its name. Both these two dramatists exposed the evils going on in the name of religion through their humour and satire. Bhartendu in his dramas, the 'Bhārat Durdashā', 'Prem Yogini' and the 'Vaidikī Hinsā Hinsā Na Bhawati' pointed out the superstitions and other corruptions practised in the name of religion. Bhartendu in his 'Prem Yogini' and Bezbaroa in his 'Lītikāi' depicted the exploitation in the name of 'Brahma Bhojan' (entertaining Brahmains with food). Again Bhartendu in his 'Bhārat Durdashā' houmoured about the worship of several gods and goddesses and the evil spirits which were quite fruitless and meaningless. In the same manner, Bezbaroa in his 'Nomal' depicted the casteism, untouchability and debauchery in the Satras. He also satirically depicted the greed of money of the so-called guardians of religion. The mind of Bhartendu was critical and sad to see debauchery and corrupt practices in places like Kashi. He also satired on the people who eat flesh
and meat in the name of religion in his 'Vaidiki Hinsā Hinsā Na Bhawati'. Bezbaroā also criticised in his 'Pāchani' the eating of meat in the name of religion. It is immoral to drink wine even in the name of religion. Both Bhārtendu and Bezbaroā were critical about it and expressed their concern through humour and satire. Almost all the Hindu Scriptures are written in Sanskrit. Generally the so-called guardians of religion were lack of Knowledge in Sanskrit; and as a result the mis-interpret the holy books. Both Bhārtendu and Bezbaroā pointed their humour and satire against it. Bhārtendu in his 'Vaidiki Hinsā Hinsā Na Bhawati', 'Prem Yogini', 'Bharat Durdašā' and the 'Andher Nagari' and Bezbaroā in his 'Nomāl' and 'Belimār' depicted such wrong interpretation of shastras through their humour and satire. Both these two writers expressed their own opinion about the Shaivite religion; Bhārtendu in his 'Prem Yogini' and Bezbaroā in his 'Belimār'.

The importance of culture in the life of the society can never be underestimated. In reality, culture is the recognition of the society. Both Bhārtendu and Bezbaroā were the worshipper of Indian culture; and they could not tolerate the corruption of culture. Therefore, whenever and wherever they found corruption of culture, they stood against them. In the dramas of both Bhārtendu and Bezbaroā, there is a depiction of Indian culture. Both the two writers in their dramas, 'Vaidiki Hinsā Hinsā Na Bhawati', 'Prem Yogini', 'Andher Nagari' (Bhārtendu) and 'Nomāl', 'Litikāi', 'Chikarpati-Nikarpati' (Bezbaroā), expressed their own ideas about food and drink of the people. They also depicted the cloth and dresses of the then people. Bhārtendu in his 'Prem yogini' and Bezbaroā in his 'Belimār' praised the 'Pāan' in Indian culture. Both of them had a great attraction of folk culture. They did not like the corruption of music also and they made humour in their dramas about it.

Both Bhārtendu and Bezbaroā were successful writers. Both of them tried to rectify the corrupt form of literature through their usual humour and
satire. They both wanted that literature should be produced in accordance with traditional ways with own originality rather than through blind following of others. Therefore, Bhārtendu in his 'Bhārat Durdaśā' and Bezbaroā in his 'Nomai' bitterly criticised the so-called scholars of the then corrupted literature through their humour and satire.

Finally, therefore, it can be said in the conclusion that both Bhārtendu and Bezbaroā wanted to rectify all the ills of the political, social economic, religious, cultural and literary fields by means of their humour and satire. In reality, it becomes more successful in its impact if pointed out the faults of any person indirectly rather than directly. Interestingly both of them were successful dramatists and both of them tried to use the dramas for keeping a healthy tradition in the society. Although there had been different problems of their respective localities yet there was no difference in their totality. It must be mentioned here that while there is a happy combination of humour and satire in the writings of Bezbaroā, Bhārtendu's writings are full of satire than humour.