CHAPTER VII

LITERARY VALUES OF THE DRAMAS OF BHĀRTENDU HARISḤCHANDRA & LAKSHMĪNĀṬH BEZBAROĀ
7.00 INTRODUCTION:

In our previous chapter we have already discussed about humour and satire in the dramas of Bhārtendu Hariśchandra and Lakṣāmināth Bezbaroā. Now we analyse the literary values of their dramas and then try to make a comparative study of them here in this chapter.

Bhārtendu and Bezbaroā were very conscious and vigilant litterateurs of their time. They enriched the treasures of dramatic literature of their respective languages. Both of them were almost contemporaries. Being inspired by the social life, they began the composition of dramas, of which they can be regarded as the precursors, Bhārtendu of Hindi and Bezbaroā of Assamese dramas. Their dramas are of high standard, being the handiwork of these two successful writers. Therefore, there should be a comparative evaluation of their dramas; particularly of their thought and language, their call, use of proverbs and sayings, use of songs, their style, the suggestive power of their language and their literary values. It is where both of them can be regarded as the precursors of Hindi and Assamese dramatists respectively. It may be mentioned here that Jyotiprasād Āgarwāllā made his first Assamese movie 'Jaymati' on the basis of Bezbaroā's drama of the same name.

7.1 LITERARY VALUES OF THE DRAMAS OF BHĀRTENDU:

Prior to Bhārtendu the Hindi literature was quite traditional and different from the realities of life in its subject-matter, art and style: and therefore it could not preach any idea of life nor it could inspire the people. So, it became lifeless day after day and was waiting for a change.
Bhartendu is the uniting force of ancient and modern literary traditions in Hindi. As regards to dramatic ideals, subject-matter, and style, Bhartendu followed the middle way of dramatic composition. Pandit Ram Chandra Shukla remarked on Bhartendu's style as follows:

"नाटकों की रचना शैली में उन्होंने मध्यम-मार्ग का अवलम्बन किया। न तो बंगाला के नाटकों की तरह प्राचीन भारतीय शैली की एकत्रकर्षी छोड़ देने अंग्रेजी नाटकों की नकल पर चलो और न प्राचीन नाट्यशास्त्र की जरियना में अपने को फँसाया, उनके नाटकों में प्रस्तावना बराबर रहती थी। ²"

Below we analyse the dramas of Bhartendu one by one:

7.1:1 THE VAIDIKI HINSĀ HINSĀ NA BHAWATI:

Bhartendu loved his own language and did not support the creation of a 'Khichri' language with non-Indian terms. With his own initiative, he introduced a chaste and refined language which later was accepted as the Rastrabhasa Hindi in India. So, Bhartendu is the precursor of Hindi literature.

The language of this farce is sweet and beautiful. He used the language full of humour in this play. With humour there was more of satire and critical attitude in it:

"विदूषक - हे भगवान इस चक्कवादी राजा का नित्य कल्याण हो जिम्मेदार
हमारा नित्य पेट भरता है। हे ब्राह्मण लोगों ! तुऱ्कारे मुख में सरस्वती हंस
सहित वास करै और उसकी पृष्ठ मुख में न अटकै। ³"

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1. Adhunik Hindi Natakon Par Anglo-Natakao Ng Ka Prabhav; Ed. Dr. Upendra Narayan Sigha, p-64
Here in this drama there is an easy flow of language. He used several idiomatic expressions like:

"चुटकी बजाकर हाँ में हाँ मिलाना, मुँह पर स्तुति चीछे निन्दा, अपना घर बनाने से काम, स्वामी चाहें चूल्हे में पड़े " etc.

Dialogues of the farce is quite dramatic, for which development of the subject-matter is quite successful. For example:

"यमराज - (राजा से) तुझ पर जो दोष ठहराए गए है बोल उसका क्या उत्तर देता है।

राजा -(हाथ जोड़कर) महाराज, मैंने तो अपने जान सब धर्म ही किया कोई पाप नहीं किया, जो मांस खाया वह देवता-पितार को चढ़ाकर खाया और देखिए महाभारत में लिखा है कि ब्राह्मणों ने भूख के मारे गोवध करके खा लिया पर आद्ध कर लिया था इससे कुछ नहीं हुआ।

यम - कुछ नहीं हुआ, लगे इसको कोड़े। 4"

The liveliness of language and the metaphorical dialogues are various in it. In this connection the following may be cited:

"विद्वृक्क - क्यों वेदान्तीजी, आप मांस खाते है कि नहीं?

वेदान्ती - तुमको इससे कुछ प्रयोजन है?

विद्वृक्क - नहीं, कुछ प्रयोजन तो नहीं है। हमने इस बास्ते पूछा कि आप वेदान्ती अर्थात् बिना दाँत के है सो आप भक्षण कैसे करते होंगे। 5"

4 ibid, p-371.
5 ibid, p-312.
Dialogues are short and sharp. These are lively, simple and satirical and very much dramatic ones. Language is in accordance with the nature of the character. For example, the Bengali Vaishnav character pronounce 'Nuksan' as 'Loksan' in accordance with their pronunciation. But this 'Patranukulta' (Pronunciation in accordance with the nature of the character) is not maintained throughout the whole drama.

The songs are also helpful in giving mobility to the performance as well as to the satire. They are also helpful in the dramatic actions. The Sanskrit slokas along with the songs become useful in making the satire more pungent. The songs carry some impact of Persian language 6.

"पीले अवधू के मतवाले प्याला प्रेम हरि रस का रे।
तननुः तननुः तननुः तननुः में गाने का है चसका रे॥ 7"

In this farce 'Vaidiki Hinsā Hinsā Na Bhawati', Bhārtendu has introduced enough of humour and satire. He satirically remarks on the drunkards and meat eaters as:

"एहि असार संसार में चार वस्तु है सार।
जुआ मदिरा मांस अरु, नारी संग बिहार॥ 8"

Such a pungent satire may be regarded as the gift of the English dramas 9. Bhartendu used English words freely. For example, at the beginning he used dedication in place of 'Samarpan'.

8. ibid, p-310.
9. Ādhunik Hindi Natak par Anglo-Nātaka Kā Prabhāw, Dr. Uperdra Nārāyan Singha, p-69
The 'Vaidiki Hinsā Hinsā Na Bhawati' is primarily a play of the 'Hasya-Rasa' (Humour). Of course the 'Vibhatsa Rasa' is also depicted. For example, in the third act of the farce, the heavy drinking of 'Madira' by the priest and the king and the minister also became boozed with drinks. This episode is mixture of humour and satire and sometimes, is full of sneers, and therefore, befitting to the entertainment of lower class people only. Humour and the state of entertainment can never be regarded as intellectual and civil.

The farce can be regarded as a tragedy because its hero, Griddharaj and his evil companions met their tragic end.

No where in the 'Vaidiki Hinsā Hinsā Na Bhawati' there is lack of dramatic element. The plot is developed in four acts, which are very much entertaining. It develops in a very strong speed and the sceneries are very simple for which no special arrangement is to be made for introducing them in the stage. The four acts introduce the royal palace, the temple, the high way and the 'Yampuri' as the places of occurance. There are indecent and vulgar scenes and dialogues in the drama. The dramatist cared for the entertainment more rather than the basic principle of drama. In this drama there are certain elements like impactful subject- matter, influencial humour etc. for which it is successful in its performances.

7.1:2 PREM YOGINI:

In this drama, the characters use different languages like Marathi, Gujarati, Khariboli, Brajbhasha, English etc. Most part of the language of the drama is taken from the spoken language of kashi and its neighbourhood. The fourth act is in Marathi language in which Hindi is also used in several places. He used different terms from different languages like 'Andhan Majistaro' (Honarary Magistrate), 'Kaning Chaip' (Cunning Chap) from

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10. Bhārtneduyugin Nātak, Dr. Sushilā Dhir, p-98.
The dialogues of this drama are short but living and they contain emotions and dramatic metaphor and humourous hints. In the first act of this drama, the personality of the dramatist Bhārtendu peeps into it in the person of Bābu Rāmchandra. The courtiers being richmen have their store of property and there are some people who look down upon the property and their luxury of these people with envy. Bhārtendu expressed this envy through the dialogues between Chakkuji and Mākhandaṣjī in the following way:

“माखनदास- बस रात दिन हा हा ठी ठी बहुत भवा दुः चार कवित बनाय दिहिन बस होय चुका।
छक्कूजी - अरे कवित्त तो इनके बापी सेवक राह। कवित्त बनावे से का होये और कवित्त बनावना कुछ अपने लोगन का काम धरे हय ई भाँटन का काम है।

11. Hindi Natak Udbhav Aur Vikas, Dr. Dasharath Ozāh, p-162.
The mentality of the newly appointed Honarary Magistrates has been expressed very successfully by Bhārtendu through Bābu Rāmchandra:

"Saumendrā- Kāshi parsaad apna koōtīvali hi mē liṅkhē hēn, sahjāde sahēb tīne qangē mē ik satar liṅkhē hēn usmēnē bhī saṅkōdō gāltī. ..........

Rāmchandra bāndh conning chap hēn. ..... pār bhai kāi mūkō ko bāndh abhabhān hō gēyā hē, bāat bāat mē tēpāk dīṅkhātē ār ār mēhīnē ko bhēj dūṅgā kāhētē hēn. 13"

The poetical dialogues are very tasteful and help the development of the dramatic sequences. The dialogue, in which Sudhākār describes the greatness of Kashi before the foreign scholar, becomes a lecture rather than a dialogue, which can bore the audience. There is a song here which is quite satirical but giving us a real picture of Kashi.

The drama ‘Prem Yogini’ seems to be an incomplete one since the title of the drama has never been justified nor any explanation can be found in it. There is neither ‘Yogini’ nor ‘Prem’ (love) in the available form of the drama. At the same time, there is the lack of systematic development of the plot. In the acts the term ‘Garbhang’ (sub-act) is used for the scenes. He used the tradition of realism of the western drama. 14

In the Prem Yogini, there is the primacy of realistic humour and there is no particular ‘Rasa’ in it. As stated earlier, this drama is found to be

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12. Bhārtendu Samagra (Prem Yogini), p-408.
13. ibid, p-410.
14. Adhunik Hindi Nāatak Par Anglo Nāatak Kā Prābhāw, Dr. Uprendra Nārāyan Singha, p-75
incomplete. But it is clear that the dramatist wanted to depict a real picture of the mother India in it.

It is a fact that the language as well as the dialogues are quite lively, realistic and entertaining. There is also a co-ordination between the old and the new dramatic systems in it. At the same time it is also a fact that due to the unsystematic arrangements of the 'Garbhank' (sub-acts), the audience cannot enjoy it. All the four acts of the drama are not inter-connected. The four scenes depicted here are the courtyard of the temple, the Gaibi, the railway station of Mughal Sarai, some Baithak etc. There are several characters as many as 28 along with some others like the Mithaiwala, Khomchewale etc. In the acts new and newer characters entered and new subject-matters were introduced. But the drama keeps its dramatic form with some minor changes, the play can be performed with few characters. From the point of the subject-matter, the drama may be considered as a complete one. The different acts introduced different problems of Kashi and therefore, taking all the problems of Kashi together, one can easily find a realistic picture of Kashi.

7.1:3 VIṢHASHYA VIṢHAMAŬṢHADHAM:

This 'Viṣhashya Viṣhamaŭṣhadham' has been written after the style of Sanskrit 'Bhan'. It contains 'Muhavara' (idioms) of different languages. Bhārtendu made this 'Bhan', a continuous stock of 'Muhavaras' and he meant to say that the Bhan is a type of drama where there is the use of 'Muhavaras' of the spoken language, which made the drama more interesting. In this 'Bhan', Bhārtendu used different 'Muhavaras' from Sanskrit, Gujrati in addition to Hindi 'Muhavaras'. Even in one page, it contains several Muhavaras. For example:

15. Bhārtendu Sāhilya, Dr. Rāmchandra Miśhra, p-152.
It is necessary to use these 'Kahavatein' in large numbers because answers from the Hindustani Bhaktas contain number of such 'Muhavaras and therefore it controlled the language of Bhartendu.\(^\text{16}\) The language of the drama is amazing but this quality is lost due to historicity of the references.

The 'Vi\text{\"{i}}\text{s\text{"{a}}shya Vi\text{\"{i}}\text{s\text{"{a}}hama\text{\"{u}}\text{s\text{"{a}}h\text{\"{a}}dham}' contains satire but no definite 'Rasa' in it.

In this drama, the hero got the evil result of his own evil deeds. From the point of performance, it is a low category drama. It has many defects from the point of playing the drama such as lengthy dialogues etc.

The drama contains one act and one actor only. The actor uses soliloquies. If examined from the point of a Bhan, it contains all the requirements of this type of drama. But the subject-matter is not properly developed. As a result the humour, which was intended by the writer is not properly reflected. Therefore, due to this deficiency it is not performable on the stage \(^\text{17}\). According to Dr. Upendra Nārāyan Singha:

"इस भाषा रूपक को देखने से यह सुव्यक्त है कि नाटककार अंग्रेजी-नाटकों की देखादेखी हिंदी-नाटकों में नए प्रयोग के पश्चात् है।" \(^\text{18}\)"

\(^\text{16}\) Hindi Nātak Udbhav Aur Vikās, Dr. Da\text{\"{s}}\text{\"{h}arath Özah, p-168.}
\(^\text{17}\) Bhārtendu Sāhīlya, Dr. Rāmchandra Mishra, p-155.
\(^\text{18}\) Adhunik Hindi Natakān Par Anglo-Natakān Kā Prabhaw, p-72.
7.1:4 ŚRĪ CHANDRĀWALĪ:

In this drama, ‘Śrī Chandrāwali’, the language flows in accordance with the simple emotion and thought. The erudition of the language is quite praiseworthy. Bhārtendu used Brajbhasa in this drama. Since the subject-matter is related to Brajkshetra, the use of Brajbhasha is quite desirable.

From the point of language, wherever Bhārtendu used emotional expressions in his dramas, he very successfully touched the human heart. Here we cite an example of his emotional style:

"चन्द्रावली— (चबराई हुई आती है, अंचल केश इत्यादि खुल जाते है) कहाँ गया कहाँ गया? बोल! उलटा रूसना, भला अपराध मैंने किया कि तुमने? अच्छा मैंने किया सही, श्रामा करो, आओ, प्रगट हो, युँह दिखाओ, भई बहुत भई गुद्गुदाना वहाँ तक जहाँ तक रूसाई न आने (कुछ सोचकर) हा! भगवान किसी को किसी की कनौड़ी न करे, देखो मुझको इसकी कैसी बातें सहनी पड़ती हैं। आप ही नहीं भी आता उलटा आप ही रूसता है, पर क्या करू अब तो फैंस गई, अच्छा या हो सही (‘अहो अहो बन के रूख’ इत्यादि गाती हुई वृङ्गों से पूछती है) हाय! कोई

The drama is composed in Khariboli yet pure Brajbhasha is found from place to place. For Example:

"दासी— अरो, मैया खीड़ रही है के वाह! घर कछू और हू कामकाज हैं

के एक हाहा ठीठी हो है, चल उठि, भोर सों यहाँ पड़ी रही 20"

20. ibid, p-444.
Chandrāwāli also speaks Pure ‘Khariboli’ some times and the next moment she speaks in Brajbhasha:

"प्यारे! देखो ये सब हैंती हैं – तो हंसें, तुम आओ, कहाँ बन में छिपे हो? तुम मुंह दिखाओ इनको हैंसें दो।"

Then she says:

"अरी सखियो मोहि क्षमा करियो, अरी देखो तो तुम मेरे पास आई और हमने तुमारो कढू सिद्धात न कियो।"

Dialogues are in accordance with thought and ideas. There is abundance of poetic language; so also liveliness in dialogues.

"ललिता – कहाँ तुम्हारो देस है।
जोगिन – प्रेम नगर प्रिय गांव।
ललिता – कहाँ गुरु कहि बोलही।
जोगिन – प्रेमी मेरो नांब।
ललिता – जो लियो केहि कारने।"

From the point of dialogues, this drama was not very successful. With the burden of thoughtfulness, dialogues lost their status and took the shape of statement and of ravings.

21. ibid, p-447.
22. ibid, p-448.
23. Bhārtenduyugin Nātak, Dr. Sushila Dhir, p-97.
The drama is full of songs of love and dispair. In the songs of dispair, there are suggestive powers. The follow lines express the Karun Rasa:

"मन की कासों पीर सुनाँकं।
बकनो वृथा और पत खोनी सबै चबाई गाँठ।।
कठिन दरद कोऊ नहीं हरिहै धरिहै उलटो गाँठ।।\(^{25}\)

In the 'Shri Chandrawali' there is the primacy of 'Viyog Shringaar', of the five chief causes of 'Viyog', there is only the 'Purvanuraag' only in this drama. In addition to it, all the 'Dashas' like 'Abhilasha', 'Chinta', 'Smaran', 'Gunakathan' etc. are found in it\(^{26}\). In the beginning there is 'Shant Rasa' in the conversation between Nārad and Shukdev; Shringaar Rasa and Hasya Rasa in the jokes of the mates. In the whole drama there is the primacy of the 'Viyog Pax' of 'Shringaar Rasa'; but at the end it was made a comedy by introducing the 'Sanyog Pax' of the Rasa.

The personification of Sandhya (Evening), Vandevi (God of forest), Vṛinda and others is very interesting. The symbolism of Bhārtendu in this drama reminds the readers about the fairies of the 'Mid Summer Night's Dream' of Shakespeare. According to Dr. Singha:

"अंग्र-नाटकों के भावावेशपूर्ण संस्कार, स्वगत-भावण आदि तलां की छाप भी इस नाटिका पर स्पष्ट है।\(^{27}\)"

It is not fair to test it on the touchstone of a drama; although Bhrārtendu was willing to stage it and some of the students of Delhi already staged it.\(^{28}\) From the point of a stage, it cannot be regarded as successful because of its lengthy poetical dialogues with much elaboration. Scenes and

\(^{25}\) ibid, pp-458-59.
\(^{26}\) Bhrārtendu Kā Nātya Sāhitya, Dr. Virendra Kr. Shukla, p-253.
\(^{27}\) Adhunik Hindi Natak Par Anglo-Natak Kā Prabhāw, Dr. Upendra Narāyan Singha, p-71.
\(^{28}\) Bhrārtendu Sāhitya, Rāmgopāl Singh Chauhan, p-142.
7.1:5 BHĀRAT DURDĀSHĀ:

The language of this drama-'Bhārat Durdasha' is simple, refined and healthy. It is in accordance with the characters and is full of satire. Due to liveliness of the dialogues, they are not boring although they are quite lengthy ones. There are lively 'Muhavara's' (idioms) and some of them may be cited here --

“एक चेहरे से भाड़ फोड़ते, तुमफे, घूस और चंद्र के ऐसे बम के गोले चलाए कि 'बम बोल गई बाबा की चारों दिसा' गूम निकल पड़ी। मोटा भाई बना बनाकर गूँढ़ लिया। एक तो खुद ही यह सब पैंडगा के ताऊ, उस पर चुटक़ी बजी, खुशामद हुई, डर दिखाया गया,बरबारी का झगड़ा उठा,धांघा धांघा गिनी गई,वर्णमाला कंठ कराईं,बस हाथी के खाएं कैथ हो गए। 29"

Bhārtendu composed some of its scenes with deep thinking and research. In his dramatic language there is cultural ‘Vyanjana’ in it. The following lines bear such analytical viewpoint:

"हमारा सृंपट संहार कारक भगवान तमोगुण जी से जन्म है। चोर, उलटी और लपटों के हम एकमात्र जीवन हैं। पवित्रों की गुदा, शोकितों के नेत्र, मूर्खों के मस्तिष्क और खलों के विच में हमारा निवास है। हदय के और प्रत्यक्ष, चारों नेत्र हमारे प्रताप से बेकाम हो जाते हैं। हमारे दो स्वरूप हैं,

In the very same manner:

"हमारी प्रवृत्ति के हेतु कुछ यल करने की आवश्यकता नहीं। मनु पुकारते हैं 'प्रवृत्तिरेपा भूतानि' और भागवत से कहा है 'लोके व्यवायामिपमद्रसेवा नित्यांसित जंतोः।' उसपर भी वर्तमान समय को सब्जता की तो में भूम्यमूलसूत्र हैं। विषयवैदिक के सुरुआतवर मेरे कारण दिगुणित हो जाते हैं। संगीत साहित्य की तो एकमात्र जननी हूँ। फिर ऐसा कौन है जो मुझसे विमुख हो ?"  31"

There are liveliness and vitality in the dialogues. In some places they are short; but generally the dialogues are lengthy. The sixth act comprises only of the soliloquy of Bhārat Bhāgya. Her target was India but without any response from India her pitiful words began to come out; and therefore it becomes dilatory. But nowhere the dialogue is lifeless. It is necessary that the dialogues of these characters should have been natural ones to maintain dramatic needs. Bhaṛtendu always paid his attention to make the dialogues natural ones. In the ‘Bhārat Durdasha’, while using Bengali dialogue in the drama, he tried to maintain the differences between Hindi and Bengali, which was very much required to keep the original meaning of the Bengali dialogue. The following example of a Bengali gentleman speaking Hindi is sufficient to prove the above idea:

"बंगाली - (खड़ेहोकर) सभापति साहब जो बात बोला सो बहुत ठीक है।

इसका पेशाति कि भारतदुर्देव हम लोगों का शिर पर आ पड़े कोई उसके

30. ibid, 'Bhārat Durdashā', (Andhakār), p-466.
31. ibid, (Madirā), pp-465-66.
All the songs in the dramas of Bhārtendu reflect the problems of the time, contemporary social environment and other problems in a huge number. At the beginning of the 'Bhārat Durdasha', the 'Durdasha' (difficulties) of the Indians, which pained Bhārtendu has been depicted in the song:

"रोस्तू सब मिलिकै आवृत भारत भाई।
हा हा! भारतदुर्दशा न देखी जाई॥ 33"

Bhārtendu is the herald of a new-era. During his days, the idea of nationalism was almost disappeared in India. Being a conscious and vigilant nationalist, he wanted to arouse this sentiment through his emotional songs

"जागो जागो रे भाई।
सोट निसि बैस गावाई जागो जागो रे भाई॥ 34"

According to Rāmgopāl Chauhān the style of Bhārtendu is a realistic one. He remarks:

"इसकी शैली सांकेतिक यथार्थवादी शैली है। कथा पात्र और नाटक का अन्त सभी संकेत में यथार्थता के व्यंग्य की व्यंजना करते हैं॥ 35"

32 ibid, (Bhārat Durdasha), p-467.
33 ibid, p-460.
34 ibid, p-468.
35 Bhārtendu Sāhitya, Rāmgopāl Singh Chauhān, p-148.
Most of the characters in the dramas of Bhārtendu are symbolic and it is most probably an impact of the English writes Dr. Sinhā remarked:

"भारतदुर्दशा 'में 'भारतभाग्य', 'डिसलायलटी' आदि पात्र प्रतीकात्मक हैं।
'डिसलायलटी' नामक पात्र की सज्जना से ही अंग्रेज़-प्रभाव सुविधात है।
मिल्टन की 'पैराडाइज लॉस्ट' की भी छाया इस नाटक की प्रतीक योजना पर देखी जा सकती है।"\(^{36}\)

In this 'Rupak', there is the Karun Rasa (sentiment of pity). In the activities of Bharat Durdaiv, there is the expression of the Veer Rasa while there is Karun Rasa in the depiction of Bhārat Bhāgya.

This drama is a tragedy from the point of performance, Bhārtendu incorporated all the virtues of a Rupak together in the drama. At every stage there is the theatrical qualities along with dramatic ones. The arrangement of scenes and scenery of the drama is very simple. The subject-matter has been divided into six acts; and the places of occurrence were the Bithi (a road), Smashan (cremation ground), Maidan (garden), a Kamra (a cabin of the English style), Kitabkhana (book store) and place in the deep forest etc. Excepting in the second act, there are directions in other scenes to produce crows, dogs, jackals etc. on the stags. The last scene is a simple one.

This drama is a combination of different virtues like discipline and descriptive subject-matter, lively language, spirited dialogues, simple scene and scenery etc., which make the drama fit performance.

\(^{36}\) Ādhunik Hindi Nātakon Par Anglo-Nātakon Kā Prabhāv, Dr. Upendra Nārāyan Sinhā. p-74
7.1:6 BHĀRAT JĀNĀNĪ:

It is a ‘Sangeet Natak’ (an opera). As such there is a primacy of songs. There is the use of a language of common use and Urdu is not used here. But from place to place, some ‘Tatsam’ words are used and therefore, the language becomes unintelligible for common people:

“माता! अब और रोदन न करो तुम्हारा दुःख देखने से पापण भी प्रवीभृत हो जाता है। तुम्हारे निरंतर धारावाही अशुभप्राप्त के अवलोकन से कोन ऐसा कठोर चित्र मनुष्य है जो फिर भी स्थिर रहेगा। आलुलापित के शाबलिप्त ये तुम्हारे क्षण गण्डस्थल एवम् विगतकालिनि तथा संस्कृति रहित इस तुम्हारे कृशशरीर को देखकर कौन दुःख सागर में मग्न नहीं होता।

The language used in prose is healthy and clear. It is quite ornamental and free from colloquial language. Following is the example of such language used in depicting the ornaments of Queen Victoria:

“तुम लोग अब एक बेर जगत्विख्यात, ललनाकुलकमल कालिकाप्रकाशिका, राजनिथयूपितपादपीठ, सरल हदया, आद्रचिता, प्रजापंजप्तारिणी, एवम् दयशीला आय्य स्वामिनि राजराजेश्वरी महारानी विक्टोरिया के चरण कमलों में अपने इस दुःख का निवेदन करो।

Dialogues are generally short. But the dialogue between Bhārat Mātā and the English man is of course lengthy. In the dialogues there is the flow of

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38 ibid, pp-475-76.
the 'Karun Rasa', therefore, they are short. In this connection Dr. Shukla remarks:

"जब नाट्यकार बावुक प्रजा में बह जाता है, तो वह अपने भावों की श्रृंखला पर संयम नहीं रक्ष पाता, उसकी मनोवृत्ति एक साथ एक ही पत्र द्वारा सबकुछ कहलाते है।"

There are such scenes in the Bhārat Janani.

"भारतमाता - (आँखें खोलकर) हाय क्या हुआ? ---- पर इस से तो संबोधन नहीं होता, अच्छा तो एक बार और उद्दोग करें।"

The songs are useful in making the perfection of Rasa in the drama. In practice it is a poetic-drama (Kavya-Natyā) and therefore, it is not a fault to introduce several songs in it. The afflicted voice of the 'Bhārat Janani' is found to be heard:

"भारत में मची है होरी॥
इक ओर भाग अभाग एक दिसि होय रही झकझोरी।
अपनी अपनी जय सब चाहत होड़ परी दुईं ओरी॥
दुन्द सखि बहुत बढ़ो री॥ 41"

The 'Bhārat Janani' is primarily in the Karun and Veer Rasas. The drama does not speak of any outcome. It has only a picture of reality. Bhārtendu hinted at reformation of the nation through suggestion (Vyanjana) and hints in this play.

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40. Bhārtendu Samagra, 'Bhārat Janani', p-474.
41. ibid, p-473.
This 'Rupak' can be regarded as of medium standard from the point of performance. The writer of the drama from place to place suggested some directions for performance of the play. For example:

"स्थान-बद्ध भारी खबर
(एक टूटे देवालय की सहन में एक मैली साड़ी पहने बाल खोले भारतजननी निन्दित सी बैठी, भारत सन्तान इधर उधर सो रहे हैं।) (भारत सरस्वती आती है सफेद चन्द्रजोत छोड़ी जाय) \(^{42}\)

The play-writ, likes a very successful dramatist, provided for directions and tried to make it a 'Rupak' in accordance with the need of the stage. But his ornamental language makes it far-fetched for the stage.

The scenes are simple ones. The lengthy song and dialogues introduce reality and therefore, the 'Karun Rasa' might be instrumental in keeping the audience spell-bound. Side by side the national feeling might arouse curiosity of the audience. For all these this drama may be successfully staged.

7.1:7 NILDEVI:

It is another 'Geeti Rupak' (opera) of Bhārtendu. Here both Hindi and Urdu are used. Generally the Rajput characters speak in Hindi while the Muslims in Urdu. There is spirit and liveliness in both the languages. The language used by the mad man (Vasant) is very fantastic. He was in the Rajput camp, who procured informations about Sṛryyadev and provided them to Miyan (Viṣhnu Sārmā). Although his language is not systematic and is dis-connected yet it carried certain meaning which can entertain the audience at the same time fulfil the need of spying:

\(^{42}\) ibid, p-472.
"पागल - मार मार मार। हां ही हवं फट चट पट - जबन पट- पट- 
छट पट- औँ इ आकास बाँध पाताल - चोटी कटा निकाल।" 43"

In vital references, the language turns spirited:

"सोमदेव- भाइयों चलो इसी क्षण हम लोग उस पामर नीच यवन के रक्त 
से अपने आर्य पितरों को तृण करें।" 44"

In certain places the language becomes stiff and unintelligible to the 
audience and the readers due to the fact that Bhārtendu wanted to coin 
them in accordance with the personality of the character. He also used 
certain purely Persian terms to make it agreeable to the character:

"दूसरा सदर - कुफ्फार, सब देखिले दोजख होंगे और पयगंबर आख़िर 
जमाँ सललहललह अल्ले हुम्सल्लम का दीन तमाम रूप जमीन पर फैल 
जायगा।
अमीर - आमीं आमीं।
क़रज़ी - मगर मेरी राय है कि और गुलाम के पेशतर शुकरिया आदा किया 
जाय क्योंकि जिस हकतवाला की मिहरवानी से यह फतह हासिल हुई है 
सबके पहिले इस खुदा का शुक्र अदा करना जुरू है।" 45"

The heroism of Sūryyadev can be realised from the conversation of 
many Muslim characters. At the same time, many things that would come 
and many that took place may also be know from them. So, from the 
conversations of Nildevi or the Muslim characters or the Rajkumār or such

43 ibid, ‘Nildevi’, p-483.
44 ibid, p-485.
45 ibid, ‘Nildevi’, p-482.
other characters one can have the idea of the incidents that would take place. In most cases the language is found to be natural one, but in some cases the style of dialogues in the ‘Nautanki’ or the ‘Sang’ appears.\footnote{Bhartendu Harishchandra, Dr. Lakshmisâgar Vâršhneya, p-111.}

Since it is a ‘Geeti Rupak’, there is the primacy of songs here in the drama. The songs bring forth liveliness and gait of the subject-matter. Here, there are several sentiments like the Shringaar, the Karun and the sentiment of patriotism. For example:

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" सब भांति दैव प्रतिकूल होइ एहि नासा।
अब तज़हूँ बीर बर भारत की सब आसा।"
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\footnote{Bhartendu Samagra, ‘Nildev’, p-402.}

The songs also specify the peculiarity of the characters and arouse the sentiments in question. For example, the song of Somdev to incite the Rajput to attack where he got the information of the death of the king. The song of Somdev was as follows:

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"चलहूँ बीर उठि तुर्त सबै जय भवजहि उड़ियो।
लेहु म्यान सो खंग खीिचि रसङ जमाओ।"
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\footnote{Ibid, pp-484-5.}

In another song, sung by the Rajput soldiers the mentality and the ideas of the soldiers who were away from their homes are depicted:

\footnote{Ibid, p-485.}
This song is high class one from the literary point of view. There is an emotional description of the stillness of night sung by one Rajput:

"सोओ सुख निदिया प्यारे लनन।
भई आधी रात चन सनसनाल,
पथ पंछी कोउ आवत न जात,
जग प्रकृति भई मनु धिर लखात
पात्लु नहिं पावत तरह हलन।"  

In the 'Nildevi' there are songs of various 'Ragas' like 'Jhinjhauti', Jald Titala, Gazal, Rag-Kalingara, Lawani, Bihag, Thumri etc.

The drama is very much similar to tragedies of Shakespeare. The following quotation in English reflects the impact of English drama: 52

"For the kiss she gave him was his first and last,
Kiss of dagger, driven to his heart and past."  

In the 'Nildevi' there is the primacy of Veer Rasa along with Hasya Rasa from place to place. In the last two scenes, Karun Rasa also appears.

50. ibid, p-481.
51. ibid, p-481.
52. Adhunik Hindi Natakon Par Anglo-Natakon Ka Prabhav, p-72.
It is evident that this ‘Rupak’ was leading towards tragic incidents. The whole of the subject-matter has been presented in a very impactful manner. It is a comedy where the heroine came out with a good ending.

From the point of performance, the ‘Nīldevī’ is one of the best drama. The whole plot of the play has been divided into ten acts. the back ground of the scenes are-hilltop of Himgiri, foot hill, a tavern, court yard of the residence of Śūrıyadev, pavilion of the Amir, jail, tree under a open field, the residence of Raja Śūrıyadev, court of the Amir etc. The development of the dramatic actions are very speedy. From the point of stage performance, the language should be intelligible in the audience. But the Muslim characters use Urdu and Persian. The language used in the sixth scene between the Amir and other Sardars are unintelligible and unnatural, which are unknown to the Hindi speaking people. Ordinarily the language is suitable to the stage. Scene of battle fighting has been shown in the stage, which should not be done. In other parts directions for performance are simple and befiting to the stage.

This ‘Geeti-Rupak’ is quite fit for staging with lively language, emotional dialogues, simple scenes and sceneries, incidents with conflict and ideals, entertainment etc. and with different ‘Rasas’ like Shringaar, Karun, Veer along with sense of patriotism.

7.1:8 ANDHER NAGARĪ:

The language in use of the society has been used in the whole of the farce- ‘Andher Nagari’, where there is no slackness nor any artificiality. The ‘Vyanjana’ (Suggestion) of the plot of the farce is inherent in its language. The language of the play is very much in accordance with the need of the characters. For example,
The dialogues are quite lively. It represents the different ideas and thinking of different classes of people:

"महत्त्व - बच्चा नारायणदास! यह नगर तो दूर से बड़ा सुन्दर दिखता है। देख, कुछ भिच्चा उच्चा मिले तो ठाकुर जी को भोग लगे। और क्या। 55"

This dialogue has been made very beautiful with words like 'Bhichchha' 'Uchchha' and ups and downs of the tune of the dialogue. It is quite heart rendering a dialogue. There are such other lively dialogues also.

The songs in the farce are also instrumental in expressing humour and in having the desired end.

54. B. S. 'Andher Nagan', p-530.
55. B. S., p-530.
There has been an impact of English dramas on this ‘Andher Nagari’ and as a result a scene of the market place is shown which is against the tradition of Sanskrit Natya-Sahitya.\textsuperscript{56}

The ‘Andher Nagari’ is primarily a play of humour. It is a tragedy because the king got the evil effects of his evil deeds.

From the point of performance, the ‘Andher Nagari’ is a very good play. The story has been divided into six acts. The acts are very short. These acts consisted of the scenes of outward courtyard, market, jungle, royal court, forest, cremetion ground etc. The scenes do not need any special arrangement. The movement of the drama is quite quick and fast. Dialogues are comparatively short and full of humour and satire.

The straightforward and simple practical language, simple scenes and sceneries, lively dialogues, emotional atmosphere and others make the play a successful one in performance. It has been staged several times during and after the life time of Bhārtendu.

7.1:9 SATĪ PRATĀP:

The language of this play is comparatively very much literary and refined. This play illustrates the dramatic art and the style of Bhārtendu very well. He used the metres of Deva, who was the best among the poets of the Ritikal and also of his own.

The dialogues of the play is better than those of the other plays of Bhārtendu. The language of the dialogues are very much living.

\textsuperscript{56} Adhunik Hindi Nāta kon Par Anglo-Natakon kā Prabhāv, p-75.
The songs of the play are written in different 'Ragas', like 'Jhinjhauti', 'Piloo', 'Bahar' etc. Some 'Ritikalin metres are also available in the play. The following piece shows the excellent use of ornamental figures:

पीरो तन परयो फूली सरसों सरस सोई
मन मुरझान्यी पतझार मनो लाई है।
सीरी स्वास त्रिविध समीरसी बहति सदा
अँखियाँ बरसि मधुज्जूरि सी लगाई है॥
हरिचन्द फूले मन मैन के मसूसन सों
ताही सों रसाल बाल बदि के बोराई है।
तेरे बिछुरे ते प्रान रंग के हिम्मत अंत
tेरी प्रेम जोगिनी बसन्त बनी आई है। 58"

While introducing songs, attention has also been given towards the stage. In particular circumstances, if songs are produced befitting to the environment then it becomes very interesting, when the chorus was presented while the friends were gathering flowers with Sāvitṛī in this play, then it seemed as if the song was a part of the environment:

57 Bhārtendu Samagra, 'Sati Pratāp', p-538.
58 Ibid, p-539.
“सावित्री को घेरे हुए गाते-गाते मधुकरी, सुरवाला और लवंगी का आना और फूल बीनना)

सखीजन- (गोरी)
बौँ रे बौरानो लखि बौर
लुब्ध्या उत्तर फिरत मंडरायो जात कहु नहिं और-
भौं रे बौरायो
(चैती गोरी)
फूलन लगे राम बन नवाल गुलाबवा।
फूलन लगे राम महुआ फले आम बौराने डारहिड़ार
भंवरवा जूलन लगे राम।
(गोरी)
पवन लगि डोलत बन की पतियाँ।
मानहु पथिकन निकट बुलावहिं कहन प्रेम की बतियाँ।
अलक हिलत फहरत तन सारी होत है सीतल छतियाँ।
यह छब्बि लखि ऐसी जिय आवत इत्तह बितेए रतियं। 59।

In addition to the dresses, conversations and other things of the drama, directions were given as regards to the performing of the songs:

“सावित्री - (ईषत क्रोध से) बस-बस! रसना रोको ऐसी मति भांवां। 60।"

In practice the ‘Sati Pratāp’ is a play primarily of the Shringaara Rasa. It is a comedy. But the play is not completed. The theatrical art of Bhartendu developed and be refined to what extent can be evident from the arrangements of the four scenes in the foothill of the Himalayas, Topovan, flower garden of Jayanti nagar and the Ashram of Dyumatsen. The art of

59. ibid, p-537.
60. ibid, p-540.
arranging the scenes and serials is also evident in it. The singing of the three fairies on the hillock surrounded by trees and creepers has fulfilled the purpose of a preface in the background of the drama. The background song of Satyavān's dressing of a sage makes the scene lively. The songs at the time of gathering flowers is given in a quite natural way of a traditional dramas.

It contains no complicated scene. In addition to that light and lively dialogues, sweet language, emotional songs inspiring aims etc. make it quite entertaining and idealistic. For all these, this drama is fit for the stage.

7.2 LITERARY VALUES OF THE DRAMAS OF BEZBAROĀ:

The Sāhityarathī Lakṣṭmināth Bezbaroā is a successful litterateur. He enriched the different fields of Assamese literature of the present age. In real terms Bezbaroā was a ‘Mahārathī’ or an ‘Atirathī’ of Assamese literature. Practically speaking Bezbaroā began to write in almost all forms of literature to fulfil the need of the Asamiyā Bhāṣā Unnati Sādhini Sabha (an association for the development of Assamese language) as a conscious and vigilant writer. He used his sharp satire against the inferior writings in the name of literature. Wherever he wanted to reform them he used humour. Like in his other writings, he proved his worth in the dramatic literature also. He made his dramas successful through his sweet language, appropriate dialogues, use of songs and quality of performance of the dramas. Therefore, it is necessary that literary evaluation of them should be made. We propose to evaluate the dramas of Lakṣṭmināth Bezbaroā below.

7.2:1 LITIKĀI:

The simple language used in day-to-day life are used in this farce by Bezbaroā. But from place to place the satire and humour make the dialogues more and more interesting. For example:
Bezbaroā used idioms and rural language in this play. The following are some of the idiomatic phrased used in the drama:

62. ibid, p-1014.
63. Bezbaroā Granthāwali, p-1023.
In Bezbaroa’s writing psychological features are also seen. He knew the way to exploit the peculiarities of a character. For example we can take example how he expressed the stupidity of the seven brothers in this farce.
Bezbaroa has depicted a very clean picture of the relationship between a mother-in-law and her daughter in law, which is nothing but an ordinary feature of rural life.

"सुभद्रा—बोवारी ! तामोलर बटाटो ले आह। आलही आहिंछे, तड़ देखा नाहे?
चंडी— (भोरभोराई)। गैंभेड़ मह तामोलर बटा ले जोगान घरिबले। तामोलर मोकोरा मारी सतसत सरिब लागिले आपुनि उठि आहि बटा ले गरेनि किबा हातखन छिंगी परिब ने?
सुभद्रा— कि भोरभोराइछ हय? तामोलर बटाटो खोजा काणत परिचे ने नाइ? 65."

There is a devotional song in the drama, which Subhadrā singing at a low voice while spinning:

"पानी शुकाई गल,
बगे धरि खाले
ए अलपे पानीर माछ।
हरि नाम लबले हेला नकरिबा,
काले धरि आछे पाछ। 66."

64. Bezbaroa Granthāwali, 'Litikāi', p-1015.
65. ibid, p-1025.
66. ibid, p-1025.
From the point of 'Rasa', the 'Litikai' is primarily in the Hasya Rasa (Humour). The farce is a comedy because the play ends with the marriage of Titāi with Māniki.

The plot of the 'Litikāi' has been divided into five acts. Like that in English drama, each act has been sub-divided into different scenes, which he called 'Darshan's in the drama'. The acts are also short. In these acts, there are scenes of yard of the house of the seven brothers moonlit night, Deorām’s house; the wayside, midnight etc., The decoration of the stage is attractive-such as the forest near Dikhaumukh, sitting of the seven brothers under a big tree etc. The action of the play fast and the dialogues are all dramatic and full of humour. The scene in which all the six brothers were killed by feeling a tree on them was not shown in the stage but skilfully narrated to the audience through a soliloquy of Titāi.

A very simple Assamese language has been used in this play. Dialogues are lively and it is successful from the point of performing in the stage.

7.2:2 PĀCHANI:

This farce contains a picture of rural life. It speaks of the necessary means of a lower middle class family. Pāchani was childless although he had all the requirements of a lower middle class family like sufficient rice, vegetables in the garden, fish in the pond and cows for milk. All these are in accordance with the wishes of the Lord:

“बिदु दरिये मोक लरा-छोराली सत्तान-सन्तति एको निदिले तथापि
मोक ‘भरत्तत भात, बारित शाक-पाचलि, पुखरीत माछ, गोहालित गाङ”

67. Lakshminath Bezbaroa, Sāhitya Pratibha, Dr. Bishwanarayan Shastri, p-122.
Bezbaroa incorporates several sayings in the play to introduce rural environment in it, like the saying that one who eats his food without feeding a guest, one commits a sin:

"अतिथिक निदि जिटो करय भोजन।
सिजजय पातक तार अगम्यागमन।" 69

In addition to it, Bezbaroa inserted some 'Padas' from Mahāpurush Mādhavadeś which indicated his loyalty to the Mahāpurushīya' religion. It was sung by Pāchani from the Nāam Ghasā:

"सेहिःसे दिनक भाई, दुर्दिर्दन बुलिया मानो,
मेघाच्छन्न नोहय दुर्दिर्दन।
हरिक्रत्वा अमृतर समके अमृत पान,
जिटो दिन होवय बिहीन।" 70

Bezbaroa used several proverbs and sayings in this play. Some of them are:

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69. ibid, p-1033.
70. ibid, pp-1033-4.
There are some lengthy dialogues of Pāchani and his wife. The discussions on guests between Pāchani and his wife are full of humour. For example, Pāchaniyani, the wife of Pāchani drove away the guest by showing the ‘Dheki Ḍhorā’ (the hammer of the Dheki) and told her husband that the guest asked for the ‘Ḍhorā’ and when she refused to give it, the guest went away. In reality Pāchaniyani told the guest that her husband was a strange man who first feed the guest well and then hit him with the ‘Thora’ and rob of all his belongings. Pāchani was sorry that his wife offended the guest for a trifle matter and then he took the ‘Thora’ and ran out to meet the guest. The guest seeing Pāchani running after him with the ‘Thora’ fled away. Below we furnish some part of the conversation between Pāchani and Pāchaniyani:

"पाचनि - (मूर्त-कपाले हात दिये), हरि हरि! भाल कठाटो हल! हेर तड़ेकीठोराटो दि निदिलि किये? मझ तोक कि खन करिलोहैंते? भक्ततके मोर ढेकी ठोराटोहे टान हल?

पैणीयेक- एरा म्यो हळेतो हबगै बुळि बरके गमबरले नहल। भाबिलों किजानि तुमि खड़के करा। आरू भाबिलों तुमितो एतियाइ पावाहि, पाइ जि करा करिा। किन्तु तेहेंलोक सेंड फेरिते उचाट मारि गुचि जाब, मझो केनेके जानिम बाहू?
There are certain soliloquies of Pachani and Pachaniyani in the play. Practically speaking, the Pachani is a farce full of humour. It is a comedy. Because, Pachaniyani found out the solution of problem created by guests in their house.

The scenes and sceneries of the Pachani is simple. The whole story is located at the house in small scenes. All the scenes took place in different parts of the house like Pachanis courtyard, high way, Pachanis bed Pachanis kitchen etc. There is no necessity for any special decoration of the stage. The action of the play is quite speedy and the dialogues are in accordance with the characters. Language is lively and practical. From the point of performance it is a successful play.

7.2: 3 NOMAL:

In this play, Sanskrit Slokas from the Purân and such other scriptures are also used along with simple Assamese. But to induce humour and to satirise the so-called 'Pandit', he represented the slokas in its corrupt forms.

“गोसाँ--पदपुराणस लेखिये --
शुद्धम दीक्षित्त तौतु शूद्रो शूद्रया दीक्षित्
उभी ती पायीनो प्रोक्ती याबदा हुली संपन्नो।”

71. ibid, p-1036.
72. ibid, 'Nomal', p-1044
Bezbaroa used various proverbs and sayings that is generally used in rural areas, in this play also. For example:

'रणत परि कलीया, तेल नोहोवाल फरफरीया'; 'आगर रामठ नाड,
अयोध्याउ नाइ'; 'गुर गौरव नामाने बरा, चरग परि मरे आठिया-कला';
'केपकेपाइ थका'; 'मधुरा भेम' etc. ।

Dialogues are in simple Assamese and are in accordance with the need of the characters. The debauchery, which gripped the Satras, got its expression in the dialogue of Nāharphuṭukā and the Hākim:

"हाकिम - कि नाम ? कर मानुह?

नाहरफुटुका - बंदीर नाम नाहरफुटुका बूढ़ा। घर रंपरत।

(हाकिमक सेवा करे)

हाकिम - कि आनिछ?

नाहरफुटुका - मझ दुखीयार कि आछे, कि आनिम मोर देउता ईयर?
बंदीर घर भैणीजिनाए गामोछा एखन बैछिल, शिक एटरे सीते ताके
पर्भु - ईयर चरण फाले आगबढ़ाई सेवा करिम बुलि आनिछो।
हाकिम काष्ट भक्त - आमार हाकिमक कि दि सेवा करिबि ? ।

In the dialogues of Kehoram, his flattery has been exposed. Kehoram praised Bengali language which Bezbaroa humoured as follows:

"केहोराम गायन - कि सुन्दर! कि सुन्दर! रचनार कि तेज ! एउँ बाजेट
आर बैल प्रभु-जगनाथे करा बड़ला 'सीता-स्वयम्भर' भावनात मानुहे।

73. ibid, p-1043.
There are two songs in this play. One of them is a ‘Nichukani Geet (Lullaby) which is sung to soothe a crying child:

“ऐच्छै ऐच्छै ए बान्दर पोलाल।
बाह्द्रोकाइ ले जाय पिठ जोकारी॥
अ, नेकान्दिबि, नेकान्दिबि, मोर सोणाइ।”

The other song is shown to be composed by the Gosain who was influenced by Bengali songs. It was cheerly to satire the Gosain’s attempt:

‘माखामुसीया बाजन बाजे किया,
आहा हाँय आ-हा हा,
आहा हाँय आ-हा हा,
आहा हाँय आ हया काबा।’

The play is primarily a farce of humour. It is a comedy. Because, inspite all the troubles and difficulties ha had to suffer, ultimately he got a name and the blessing from the Gosain for his child.

The plot of the ‘Nomal’ has been developed in six small scenes. These scenes are arranged in different places like the house of Nāharphuṭkā, the ‘Karapat’ (Gateway) of the Āthiabarī Satra, inside the Satra, the bank of the river where the boats of the merchant were kept, the
highway etc. Excepting the fourth scene in which the boats of the merchant are to be shown, the other scenes are quite successful from the point of performance of the play. In some cases artificial scenery is required to stage it, eg. the fourth and the fifth scenes.

7.2:4 CHIKARPATI-NIKARPATI:

The 'Chikarpati-Nikarpati' is written in simple Assamese. But some terms of the court, which are non-Assamese, are also used. For example 'Halaf', 'Kachur' etc.

"ধিণারাম - বেছ কথা নকবি। হলফ খা। চিরস্তাদারে জি কেছে তাকে ক। কব লাগিব।
বেথাই - আও! চৌর ধরি গিরিহিতে চৌর পরিলো হবলা! বারু কি কব লাগে, কি হালৌফ্কে খাব লাগে কোকো, খাই থাও।"

'মিনারাম শাম্মা হাকিম - (আচামী চিকরপতিক)। চুর কচুর কেটে নে?
চিকরপতি - (হাতজাউকে)। দেউল। মৌর কচুল হবলে কি হেছে?
বেথাইর ধেনীরেক - (বেথাইর পাছফার্ল পর)। কটা চৌর।! কাণ-কাটা নিষ্ক! নির্ত ধেয়াল মহারাণীর আগাত ভিখা মাতিছ।! (হাকিমনে চাই) দেউল। বেটীয়ে গোসাইর শাপত খাই কেছেন, ইখার বাসীত ডাকাত কচু হেছে, এ কচু নাই বিলিলে শুনিব কোনে? দেউল। বেটীক হকুম দিলে বেটীয়ে এতিয়া তার বাসীর পর বেজকচু এবোজা কাদি আনি দেউলাসকালে! আগাত পেলাই দিব পারে।" 78

77. B. G. 'Chikarpati-Nikarpati', p-1049.
78. B. G., p-1051.
Bezbaroa has successfully used proverbs and saying used generally in the rural areas in this play. For example:

‘एडेओ दुःदेओ, लोटा निवर चेओ ’, ‘उनेछत बा-बोलाओ’; ‘गोलाछ Days
बाकलि जेन बगा चिकारु’, ‘सहख्त-गौंठर तल’, ‘होलार भाई मोला’,
‘छालछिङ भिकहु’, ‘कुटागछ जेन देखा ’, ‘बाइकहणी’, ‘चोटेडीया’,
‘फिरकर’, ‘चारक मोरे पोवा।’ etc.

The dialogues are very interesting and befitting to the characters. The dialogues in the conversations express the mentality of different classes of people. The dialogue between the king and Chikarpati reveals the intelligence of Chikarpati and at the same time it created a great deal of humour.

“रजा - चिकरपति। सेया कि आनिछ?
चिकरपति - सर्गदेव ! बन्दीर बारीत दिगजोवा कल एथोंका हैछिन,
पका देख ताकेसर्गदेव उचरले ले आहिलिङ।
रजा - बेच ! बेच ! भाल कारिल। किन्तु तोर बारीत ने कार बारीत?
चिकरपति - सर्गदेवर राज्यर गोटेड्वोर प्रजार बारीयेड सर्गदेवर चरणर
धुलिर पस्ताझद बन्दीर बारी। तत्तनो कि कथा आछेः ।”79

In the conversation of the people in the court like Gangārām, Bishweswar, Hemorām, Titārām, Sarurām and others various subjects like Vaishnavism in Assam, the Central Legislative Assembly etc are talked of. Practically speaking, the play writ wanted make the play attractive by introducing various subjects.

79. ibid, p-1058.
The picture of a would be couple—a husband and a wife, is depicted through the dialogue full of 'love' between Rangdai and Chikarpati:

“रंदे - बाघे-खोवा! तोर काणखनको मोर हातेघे जाने उचछ चापि आह।

दुसौ भालकै चिनाजना हाओक (चिकरपति काण मले।)

चिकरपति - आह मला, आह मला, बेछ लागिछे! सुत लागिछे! आ: कि

मिठा! कि सोबाद! कि मो। इयार पिछट?

रंदे - इयार पिछत थियिकल। किन्तु सेइटे काहले हब। आजि

बहाकिळरहे पाल। बह आजि परमाण राधिछिलो। तरे एटाटि

आनि दिओ खा। 80"

There is a lengthy dialogue of Bethai in it.

There are three songs in the play. In the first, Chikarpati expresses his love and affection to Rangdai:

“ताइरे नाइरे दा नि

ना देर ता ना देर रे नुम।

रंदैक मइँहे जानो,

आन काको नाजानोड। 81"

Then Rangdai sings nuptial songs (Bibah geet) in joy before the newly married couple:

“तुलीते तलिता,

बहिछे आइदेउ,
This farce is primarily of the Hasya-Rasa (Humour). It is also a comedy. Because there is the union of the prince of Chikanpur and the princess of the Dinga Nagar at the end of the play.

The plot of this play has been developed in fourteen scenes. These scenes refer to the Adalat (court), the Balthak Khana (common room) of the lawyers, the court of the king of the Chikanpur, the drawing room (Tamuli...
Chora) of the king, house of the maid Rangdai, the gate of the palace, river ghats, house of Nikarpati, the palace of Chikanpur and so on.

The plot developed in a speedy way. The dialogues are short, dramatic and full of humour. From the point of the stage there are certain minor defects in the play. For example, in the ninth scene, there is dialogue of Chikarpoti at the ghat of Nikarpati, and then the next scene, is at the house of Nikarpati. Under such circumstances, it is very difficult to change the scenes of a stage frequently.

The lively language, simple dialogues and straight forward scenes make this play easily staged.

7.2:5 CHAKRADHWAJ SINGHA:

The Chakradhuj Singha is a historical drama. In addition to the Assamese in common use, there are Hindi and Urdu terms in it. For example,

'निकालो', 'अभी', 'बोल-देना', 'चयतन', 'मुल्क', 'जनाब।' etc.

रचितखाँ - (दूतक) निकालो आभि। तोमारा रामसिंहको बोल देउ, चइतनकु मलुकमे जानेकु ! हाम उस्का नौकर नेह।

दूत - जोनाब। आपुनि सेनापतिर हुकूम अमान्य करि भाल करा नाह।

Bezbaroa has used some local and rustic terms in it like the following

'धरम पंछी', 'जपरा-आलु', 'चीना-आलु', 'मोबा-आलु', 'पानी-आलु',
'काठ-आलु', 'रड़-आलु', 'बगा-आलु', 'गुड़ि-आलु', 'माहर-डुलि',
'खटोया शिङ्गर।' etc.

83. B. G. 'Chakradhuj Singha', p-1127.
There are some foreign terms also:

“चक्रध्वजसिंह—दुखर कथा जे तेतियालैके अपेक्षा नकरि, तेओं पाटछार
मलुकर मरुभ बिद्या आमा देरात ‘जाहिर’ करिवलेआहिले तेओं भरापरिवर कथा हंल।

+++ +++ +++

“प्रियाराम — अतवह। लाड, लाउपानी,

+++ +++ +++

“प्रियाराम — मने मने थाक, मने मने थाक मदर टेकेलि! तेलर मुट्सिक।

+++ +++ +++

“लालित बरफुकन — ऐंजन सेनापतितो तोमार भिः चोका काॅंत‘पाइल’
( घायल) हे तोमार काप्टे परि आछेड।

+++ +++ +++

लालित की पत्नी—आपुनि बरफुकनर

‘खिताप’ पाले देख।

+++ +++ +++

गजपुरीया — करबर ‘आहमोकजनी।’

+++ +++ +++

“चनेही —सूता जोराहे प्योराहे एतिया मझ ‘हाइराण’ (हायराण) हजव
लागिख।

84 ibid, p-1096.
85 ibid, p-1099.
86 ibid, p-1101.
87 ibid, p-1103.
88 ibid, p-1102.
89 ibid, p-1110.
90 ibid, p-1121.
Lāchit informed the king about the imminent battle with Ram Singh through a letter, which contained several foreign terms:

“कामायन (उस समय फारसी ‘कामान’ शब्द का उच्चारण) टोंबा जुमुर,
गठीया-जुमुर, .............. सैन्यबिलाकक साजु करिय थोवा हेछे।”

Several idiomatic phrases are also used in this play. For example:

‘कणा कुकुराक पतान धण दि ठगा’, ‘भूतर उपरत दानह’,
‘दुप्तीयोते बिहग्घर पुलि उपलाला’, ‘धोदर आलिटो जेन पोन’,
‘डॉर बातरि डॉरी पोवा।’ etc.

Most of the dialogues of this drama are lengthy. In these dialogues there are some parts of letters also. The dialogues give expression to the personality of the characters. For example, when the Mughol soldiers under Rāmsingh attacked Assam, Chakradhwaj Singha, king of Assam declared that for our own children and for the motherland we should fight even at the face of death:

“आमि आमार देश-रक्षार निमितेदेल, निजर प्राण, मान, धन, सम्पति लगा
तिरला रक्षार निमितेले युद्ध करिङ्गें आरू करिङ्गो। सेड़ कार्यल मयः
मराटो गोरव आरू सुखर मृत्यु। जीलेड़ गोरव आरू सुखर जीवन।”

The conversation between Chenehi and Ruma gives us a clear picture of the tradition of weaving in the Assamese society. In addition to it,

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91. ibid, p-1119.
92. ibid, p-1117.
Rupahi expressed her ideas about the imminent departure of her sister after her marriage in a very heart-rendering way:

"चेनेही - चाचोन रुपही! तड़ एढ़बोर छिड़ि-भाड़ि कि करिल। सुता जोराओते जोराओते एतिया मह हायरण हब लागिब।
रुपही - कोने कले मह छिड़िलो-भाड़िलो बुलि�?
चेनेही - तेने कोने छिड़िले?
रुपही - केनेकै कम कोने छिड़िले? तुमिये छिड़िला हबलू!
चेनेही - तड़ आजिर परा मोर तौंशालर कापली आहिले देखिबि मजा।
रुपही - देखिमतो मजा, शदियाखोवा आहिले। 93"

When Lāchit Barphukan with his ill-health went to fight against the Mughals, his speech addressing the soldiers reflect his patriotism so also the feeling of the soldiers:

"मोर छालपीरा मातित नथबिँ, नथबिँ। एकेबारें हाल भाइ!

(तेने करा हल)

(नावर परा) राजसकल! शुनाहकः-मोक सर्दिवे बड़लर हातर परा गुजाहाटी रखिबले इयात थेढे। एतिया मह गुजाहाटी बड़लर हातर शोधाय दि गरगावत लरा-तिसता लै मुख करिबले जामने? आजिमोक बर्दाने धरिनियक। राजजे महासुखे उजाई गै सर्दिवक सेंढ बातार दियवने!

(नावरीयाहैटक) मोर नाओ एढ मुढूसति ब्रह्मपुत्र माजले मेलिदे। 94"

93. B. G. 'Chakardhwaj Singha', p-1121.
94. Ibid, p-1132.
The number of songs in his drama is seventeen. Besides these, there are some short songs also. The following song carries the idea of patriotism:

"सोऽ्रार असमत आमर जनम,
सोऽ्रार माटि-पानी,
असमत मरि धड़न हम,
असम आमर राणी। ⁹⁵"

The Chakradhwaj Singha is primarily in the Veer Rasa. From place to place, humour (Hasya Rasa) is also seen and at the same time, there is the depiction of 'Vibhatsa Rasa' also. For example, the Vibhatsa Rasa is found in case of drunkards Priyaram and Takau.

This historical drama is a comedy. The army under the leadership of Lāchit Barphukan made it a comedy by being victorious against the Mughals.

This drama contains twenty-six scenes in five acts. The scenes are setup in the drawing room of the king, the house of Gajpurīa, Gargaon, house of Lāchit Barphukan, the tent of Rashid khan etc.

Being a historical drama, there are some sub-plots along with the main plot. In this drama there are battles, conspiracy, preparation for battle etc. But scenes which are not allowed in a stage like fierce fighting, showing of arms and ammunitions, etc. are absent. Only with the help of dialogues these incidents are made known to the audience. In this connection it may be said that the play writ is influenced by Sanskrit drama style⁹⁶. Therefore, here we find a difference between the historical dramas of Bezbaroa and those of the later times.

⁹⁵ ibid, p-1124.
⁹⁶ Lakṣ̱minātha Bezbaroā Sāḥitya Pratibhā, Dr. Bishwanārāyan Shāstri, p-151.
From the point of the stage, there are certain defects in the drama. For example, in the sixth scene of the fifth act, the ‘Koth’ (fort) of Barphukan is shown on the sand of Andharu where Barphukan first sat on the bed and then he laid down and talked to Burāgohāin. As soon as bad news came from the battlefront, he called for Priyarām and asked them to take him along with the bedstead and then his orders were carried. The defect is that without changing the scene, Barphukan is shown to be taken out to the riverside. Then again he was put into the boat directly. In this case also the scene was not changed. It may be regarded as a technical defect.

In the seventh scene, the king came to know of the activities of Lāchit Barphukan from the ‘Dūt’ (messenger). It is rather a repetition; which is a minor defect for a drama.

From the point of staging or performance long speeches in the shape of dialogues disrupt enjoyment of the drama. In the third scene of the 2nd act, Lāchit Barphukan delivered a long speech based on history to which Priyarām answered only in five words. The member of characters is also large, for which it is difficult to stage it successfully.

7.2:6 JAYMATĪ KUNWARĪ:

It is another historical drama of Bezbaroā. Its language is refined and suitable for characters. Bezbaroā has used a good number of idioms in this play. Some of these are:

‘माखि मारि हात कॉला करा’; ‘पुनरेब पापी पुनरेब दरिद्र’;
‘दिन पाले क्षण पाय, क्षण पाले अजर-अमर हय’; ‘मरौं-जोईँ सोँ-आधिके’; ‘गालों-बालों, खोलाकटिर ताल’;
‘पुतला नचुवादि नचुवा’; ‘रो-रो नरकत पचा’; ‘बान्दर नचुवादि नचुवा’;
‘पाँख लगा घोंड़ा।’ etc.

The language of the dialogues is largely idiomatic. For example, Tarbari said to Pithu Chāngmai.

“यमर गरत कोनोबा शाखिनो जस्तो आछे यदि ताई रे तौर चकलाउँ न पाल्नै।”

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“निदिले सङ्गाकै कै छौं, चियङ्गी दिम। सकलबाट शेरह रोह पालिम।”

The dialogues of Jaymati are in serious language. These show her loyalty to her husband, Gadāpāni and to the motherland.

“एउ जिबा मोर। इसार उपरत रजा, बुढानोहाँ गारो अधिकार नाँ। पाँपिच्छ। मोर आगार परा जा। तोरे सैंते आर एकापार कथाकै कै मोर जिबा अशुचि नकरो।”

The parents of Dālimī speak in the Nagamese. Bezbaroa wanted to show the difference between the language of the plains and the hills:

“मानामा गाम --हेर डालिमीर माक! एउजिबेर केव्र बछर बयह अल अ कव्च पार ने? मोर देकोन लेकत किवा बुलाउँ ऐ जाम। (गदापाणिले चाइ) मढ लेके पेर्खन करिब नोवाँ। हेहोरो तोर मितिनियेहें रावर।”

98 B. G., p-1140.
99 ibid, p-1157.
100 ibid, p-1154.
The dialogues are very lively. Some of the dialogues of Gadāpāni are comparatively lengthy. There are some soliloquies also. The conversations between Jaymati and Gadāpāni shows their attachment and the chastity of Jaymati.

"जयमति - प्रियतम! आपोनार गलग्रह हबले जयार इच्छा नाह। आपोनार सुख आर आपोनार महल बाहिरे जयार निजर सुखर कथा जयाळ नेभावे आपुनि जाने।

गदापाणि- जानो, मझ भाल्लके जानो। तोमार सैते बिच्छेदर कथा भाविले मोर धर्जुकलित गुने।" 101"

The love of Ďālimi, the brain child of Bezbaroa, for Gadāpāni is heavenly and devoid of any lust. But although it is divine yet it was bound by worldly love. Therefore, Ďālimi could not tolerate the separation and thought of committing suicide:

"किन्तु केषवालों! निश्चय जानिबा-तुम्हि गुचि गले डालिमि आर इयाट नेथाके। एड जुरिर पानीरे सैते डालिमि करबाले गुचि जाब।" 102"

There are as many as sixteen songs in the drama. Even the maid sung a 'Dhainam' (Nursery Rhyme) when the king asked for.

"बरब्रार मुखते बकुल फुल फुलिछे,

नितो तिनिपाहि सरे।

सगदिउर चकूले चाबके नोवारि,

होरा कि मुकुता ज्यले।" 103"

101 Bezbaroa Granthawali, 'Jayamati Kunwari', p-1141.
102 ibid, p-1158.
103 ibid, p-1151.
When Lechai remembered his mother Jaymati and wept, then Tarbari soothed him with lullaby:

"अामारे मइना शुब ए,
बारोते बगरी रुब ए।
बारोते बगरी पक परिब,
मइनाह चुटिलि खाब।" 104

Ḍālimī, the daughter of nature, expressed her love for Mother Nature through songs:

"लरा बृहा काक कय
ढालिमी नुबुजे ताक।
पब्धिते हाँहे, नैये नाइचे,
उरिले पखिलाजाक।" 105

From the point of literary value the 'Jaymati Kunwari' of Bezbaroa is a priceless piece. In his writing, as if, nature has taken a living shape.

In the long soliloquy of Gadāpāni, Bezbaroa has beautifully depicted the Mother Nature of Naga hills, which is really incomparable. From the point of intonation, it is seen as if the poet Bezbaroa controlled the dramatist Bezbaroa. His description of Mother Nature through Gadāpāni is quite poetical:

104 ibid, p-1156.
105 ibid, p-1158.
The 'Jaymati Kunwari' is primarily full of the 'Karun Rasa'; and at the same time, the sacrifice and boldness of Jaymati prove that there is 'Veer Rasa' also is the drama. Besides, there are certain scenes of the Shringaar Rasa also.

It is a tragedy. Because Jaymati saved the life of her husband and thereby saved the country and the nation by sacrificing her own life.

The forged appearance or disguise has been a part of 'Natya Parampara' (dramatic tradition) in India since old days. In the English drama, particularly in the Shakespearean dramas it remained as an important element. In the 'Jaymati Kunwari' of Bezbaroa, the coming of Gadāpāṇi in guise of a Naga youth to the place, where Jaymati was tortured and advised her and the begging of alms by Seuti in guise of a 'Sanyasini' are depicted. Gadāpāṇi in guise of a Naga youth was not recognised even by Jaymati herself at first. So also Seuti who song 'Mira Bhajans' in guise of a 'Sanyasini' was not recognised either by Burāghāin or by Nomal. These disguises were very natural ones.

There are twenty eight scenes in the five acts of this historical play. The end of the drama is demarcated as the 'Samapati' with a dramatic scene. The first act contains three and the fifth contains eleven scenes. Most

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106. ibid, p-1151.
107. Lakṣmīnāth Bezbaroa Sahitya Pratibha, Dr. B.N Šāstri, p-166.
part of the 'Jaymati kunwari' are not shown in the stage but produced behind the scene. For example the handicapping of the princes, the punishment of Jaymati, the killing of the spies by Dalimi etc. are represented behind the scene. But scenes like seizing of Gadapani, the hiding of a man near Gadapani's room, killing of the Jallad by Pithu Chångmai etc. are shown the stage.

The third act of the Jaymati relates to the bed room of the La’rā Rajä, the Naga hills, tree near the high way, the bed room of the queen mother, the house of Mänämä Gäm, etc. In the fifth act, according to stage directions, the Mänämä Gäm was constructing a basket which his wife Gämåni was roasting meat, potatoes etc. It is a natured environment of a rural life. In the fourth act, there is a scene where Gadapani and Dalimi had their conversation near stream of Nagaland. This scene is not possible to be staged. Besides it the poetical description of the Naga hills with its flower, birds, butterfly, streams etc. can never be presented on the stage. If these scenes are to be presented, different arrangements like screens are to be presented.

Sometimes the dramatic attraction decreases while some scenes are staged to express the subject-matter through the dialogues and acting. Although there has been such decreases in dramatic values, yet Bezbaroā's dramas are unique from the point of literature. From this point of view, the Jaymati Kunwari is a unique piece of literature.108

The Jaymati Kunwari contains thirty six characters of which ten are women.

108. ibid, p-159.
It is a historical play. Its language is refined and in Assamese of common people. The tragic grandeur can never be realised through its language. In some places the totality of the language decreases the dramatic gravity. For example, when the information that Badan Chandra had fled away, reached the wife of Purnānanda, her utterance of the proverb in her dialogue diminished the importance of the situation:

"पृथिवीत जिबोर डाळर घटना घटिछे, सकलोबोरे गुरित तिस्ता मानुह।
राम-राणा युद्ध गुरित सीता। कुरुक्षेत्र युद्ध एकप्रकार बुलिब लागे
दोषदीर चस्त्रहरण आहू राजसभात अपमान आहू मय दातवे सजा
युधिष्ठिरर राजसभात, दुर्गोधने पानी बुलि मातिल कापोर उजाइ लाउँ
भुलत दर्शक तिस्ताबोरे हाँही। एनेकुवा बिस्तर कथा, सेइदेखि तिस्तार
आगत सावधाने, बर सावधाने कथा कब लागे-आनंकि पाटोर तिस्तार
आगतो।"¹⁰⁹

The use of modern terms, phrase and clauses also diminished the historical environment of the plot. For the use of 'Ramprasadi Sur' (3.5) is the song 'Mor pichhat Ban (1.1) (c.f. after me the Deluge)"¹¹⁰.

Several Assamese idiomatic phrases and proverbs are also used in the Belimār (Sunset). For Example:

'गोजेड़ गाँठो','मातर लगते कटा जाय,
मात्र लगते बृंटा पाय','सापर सरु-बर नाइ';

¹⁰⁹ Bezbarā Granthāwali, 'Belimār', p-1200.
¹¹⁰ Asamiya Nāyiya Sāhitya, Dr. Styendra Nāth Sārmā, p-222.
There had been enough changes in the period from the days of Gadadhar Singha (1681-1696) to the days of Chandrakanta Singha (1810-1817). During this period impact from other quarters also fell upon the Assamese people. Bezbaroa has very successfully used different faith and belief of the mass people in it. For example, Majumelīa Baruā said to Satrām:

"आमि ताम तुलसी गंगाजल लै शपत खाइछोहक।" ¹¹¹

Pūrnānanda Burāgohāin said to Borgohāin:

मड लाजत आरु अपमानत मराणतिक है तेतियाई तार परा गुचि आहिलां।

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"सिद्धे चरुबकनार घोर ओपरत बाहादुरी देखुऱाये।" ¹¹²

The queen mother said to Chandrakanta:

"मड खबर पाईछो, .... मर्त्ताजनर निमित्त सकलो उपायेइ आपुद्धि।" ¹¹³

Kalibar Burāgohāin said to Mingimāhā Tiluwā:

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¹¹² ibid, pp-1187-88.
¹¹³ ibid, p-1215.
However, the dialogues are lively:

"सत्राम- एड़ गुरिकठालटारे सैते मोर कोमोरा खेलिबर मन आछिल।
नेखेलिले। खेलाहैंतेन बर धेमाली हलहैंतेन। 115"
चन्द्रकान्त-कि धेमाली हलहैंतेन?
सत्राम-बूझाक आजुरी रिजुरी ततू हेशुवाइ दिलाहैंतेन। कोमोराजालि ने पका, करि-करि बूझार बरपेट दुकुरियाइ आड़ुल सुमाइ नगुर-नागति करिलोहैंतेन।"

There are plenty of characters, but being a play primarily of the event, there is no plenty of actions. In a drama plenty of actions indicates unrefined taste.

Therefore, Bezbaroa took the help of letters, announcements and dialogues to express certain actions.

There are twenty songs in the Belimar. Bhumuk suspected the mentality of the crooked politician Badan Chandra. He was also suspecting of some evil out come. He sang:

"निजर भितरत हिंसाहिस, आनक अत्याचार।
राजे रजर कापलैं आहि नापाय सुविचार॥
दुखीयाक दुख दि रं पाय, प्रजाक करे घिण।
सेह घर रजा, सेह्यन देशर आयुस केलिन? 116"

114, ibid, p-1217.
115, ibid, p-1180.
116, ibid, 'Belimar', p-1187.
When Dhanshirī was adducted by four Burmese soldiers, she allured them with her songs and poisoned their wines; and as a result soldiers were dead. The songs sang by Dhanshirī expressed the hatred towards the soldiers:

"कुकुरधूलि मान।
कि सुनिबि गान?
एटाइकेटार मढ़ एतियाइ
काटि धम काण। 117"

The play is primarily in the 'Karun Rasa'. From place to place Veer Rasa and Hasya Rasa also are found. Again the dialogues of Satram, Bakatiwāl and Mājumelī Baruā after they were drunk carry the Vibhatsa Rasa. The play is a tragedy, because evil deeds are rewarded in evil ways. The ending is tragic because, the sun of glory for Assam was going to set and Assam was going to be under the reign of the British.

The plot of this historical drama is divided into thirty five scenes in five acts. The scenes are located in different places like king's palace at Jorhat, the town of Jorhat, house of Orešhānāth Ďhekiāl Phukan and a rented house at Calcutta. Additing to these scenes, another scene, the 'Samapati' (the End) is also incorporated in it. The plot advances very speedily. The scenes and sceneries are very simple and therefore it is no difficult to present them on the stage. But from the point of performance on the stage, the play is not a successful one. Because it is over burdened with characters and actions. There is a reason behind it. It covers all the three aggressions of the Burmese on Assam. Since there are a number of characters in it, no character is not able to impact the mind of the audience. In practice, the incidents have more impact than that of the characters.

117. Ibid, p-1221.
It is doubtful whether this play might be successful on the stage because of its wide scope of the plot. But one thing is to be admitted about the skill of the dramatic art of Bezbaroa that he successfully introduced the incident of subduing of the Burmese by the English without bringing them to the stage only through letters and proclamations. It is a successful skill on the part of the successful dramatist like Bezbaroa.

7.3 LITERARY VALUES OF DRAMAS OF BHĀRTENDU AND BEZBAROĀ A COMPARATIVE ANALYSIS:

Both Bhārtendu and Bezbaroa were not only the powerful dramatists of Hindi and Assamese respectively but also they can be regarded as the ‘maker of the age’ (Yug-sastra) of literature. Both were equally socially conscious and poet in the heart of hearts. Therefore, a comparative analysis of their dramas would be beneficial for both Hindi and Assamese literatures.

Bhartendu wrote nine farces and historical dramas in total while Bezbaroa wrote seven.

The ‘Vaidiki Hinsā Hinsā Na Bhawati’ and the ‘Andher Nagari’ are the two farces of Bhārtendu while ‘Litikā’, ‘Pāchani’, ‘Nomal’ and ‘Chakrapati Niknipati’ are four farces of Bezbaroa. In addition to above two farces, Bhārtendu wrote one ‘Bhan’ but Bezbaroa did not write such a drama. The ‘Nildevi’ is a purely historical drama of Bhārtendu and his another drama - the ‘Bharat Durdashā’ may also be regarded as a historical one; because it contains thoughts on the nation and means to reform it. Bezbaroa has three historical dramas in his credit, they are the ‘Chakradhwaj Singha’, ‘Jaymatī Kunwarī’ and the ‘Belimar’.

The ‘Bharat-Janani’ of Bhārtendu is a musical drama – an Opera Bezbaroa did not try in this line. Again Bhārtendu’s ‘Shri Chandrawali’ is an ‘Uparupak’ (an allegorical drama) and the Sāti Pratāp is a ‘Geeti-Rupak’; but it is not completed. So also the ‘Prem Yogini’ of Bhārtendu is incomplete.
From the point of language, both the two dramatists -- Bhārtendu and Bezbaroa, used the language in accordance with the need of the character to make their character clear. Bhārtendu in his 'Prem Yogin' used the dialect of Kashi area, and different terms from Marathi, English and Urdu languages while in the 'Vīshashya Vīshamaūṣhadham', he used a mixture of Hindi and Urdu. In the like manner he used a mixture of Khariboli and Brajbhasa in 'Śhrī Chandrāvali'; and a mixture of Hindi and Urdu in the 'Nildevī' while he used a simple day-today used language in the 'Vaidikī Hinsā Hinsa Na Bhawati'. In his 'Bhārat Durdashā', he used the language-in-use along with 'Tatsam' words. In the 'Sātī Pratap', Bhārtendu used refined and clear 'Hindi' language.

Bezbaroa, in his 'Nomal', used customary Assamese along with some Sanskrit 'slokas'. In his 'Lītikāi', and the 'Chikarpatī-Nikarpatī', he used customary and language in day-today use. His language is easy and simple. He also used some pure Assamese terms in them. In the case of his historical play 'Chakradhwaj Singha', Bezbaroa used some Hindi, Urdu and Persian terms along with Assamese. The 'Jaymatī Kunwāri' is in simple and easy Assamese; but from place to place, particularly in the conversation of the Gām and the Gaminī, he used Nagamese also. In the 'Belimar' Sanskrit terms are used along with Assamese.

Both Bhārtendu and Bezbaroa used idiomatic phrases and proverbs in their writing, for which their writings became more lively. In the dramas of both the writers, the dialogues are very lively and full of humour and satire. But most of their dialogues are very lengthy. For example, dialogues of the Purohit in Bhārtendu’s ‘Vaidikī Hinsā Hinsa Na Bhawati’ and similarly, of Sudhākar in the ‘Prem Yogini’, of Bhanḍāchāryya in ‘Vīshashya Vīshamaūṣhadham’, of Śhukdev in ‘Śhrī Chandrāvali’, of Madirā and Bhārat Bhāgya in the ‘Bhārat Durdashā’, of Bhārat mata in the ‘Bhārat Janani’ and so on. In case of Bezbaroa, the dialogues of Deoram in the ‘Lītikāi’, of Pāchaniyani in the ‘Pāchani’, of Bethāi in the ‘Chikarpatī-Nikarpatī’, of Lāchit
Barphukan in the ‘Chakradhwaj Singha’, of Gadãpãni and Burãghain in the ‘Jaymati Kunwarî’, of Badan chandra, Pijau and Oreshânâth in the ‘Belimãr’ etc.

A good number of songs are also incorporated in the dramas of both the playwrights. Bhârtendu has used more songs in his dramas than those of Bezbaroã. In the plays of Bhârtendu there are much qualities of poetry. He also used the tradition of personification as found in the ‘Prabodh Chandrodây’ of Sanskrit. In the ‘Shrî Chandrâwalî’ he personified, Sandhya, Vandevée and Vrinda. But in case of Bezbaroã such personification of non-living matters are not found.

In the case of the ‘Virah Varnan’ (description of pangs of separation) in the ‘Shrî Chandrâwalî’, what emotion, sentimentality and naturalness shown by Bhârtendu is generally not found in case of Bezbaroã’s writings. Of course, in the ‘Jaymati Kunwarî’ the sentimental and emotional descriptions of tortures of Jaymati is quite heart-rendering. Similarly the mental tortures Pijau had to suffer after the death of her father is definitely heart-rendering. In this case, the characters of Bezbaroã are more conscious of their psychological element than those of the characters of Bhârtendu.

From the point of performance in the stage, some dramas of both of them are really successful. There is an impact of English dramas over almost all the dramas of Bhartendu. In case of Bezbaroã’s dramas only such impact of English dramas is found in case of one drama i.e. the ‘Jaymati Kunwarî’. But as a matter of fact, some influences of Bengali drama on the dramas of Bezbaroã, can never be denied.

The natural scenery as depicted by Bezbaroã in his ‘Jaymati Kunwarî’, is quite beautiful and such description of nature is absent in case of Bhârtendu.
Both Bhārtendu and Bezbaroā were the 'Samaj-Vaidyas' (Physicians for the social evils), who wanted to treat the social ills through their humour and satire in the farces. They wanted to arouse the feeling of patriotism in their plays. Therefore, their social consciousness is evident clearly in the dramas. But it is not the fact that their writings donot carry literary values. From the point of literary view both of them are successful and therefore, they become the torch-bearer to the later generation of play writs. Although Bhārtendu and Bezbaroā wrote their plays on the basis of their respective regions yet from the point of thought and ideas there is no vital difference between them. From the point of literary view, the plays of both the writers are definitely of high quality.