

प्रसादोत्तर हिन्दी नाटकों का शिल्पपरक अध्ययन  
A STUDY OF THE TECHNIQUE OF THE HINDI DRAMA  
POST PRASAD PERIOD  
(1935 - 1965)

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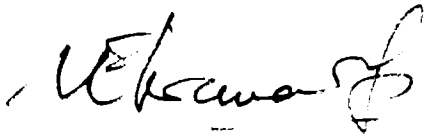
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**CERTIFICATE**

This is to certify that this thesis is a bonafied record of work carried out by Shri. T.M. Viswambharan, under my supervision for Ph.D., and no part of this has hitherto been submitted for a degree in any University.

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**A STUDY OF THE TECHNIQUE OF HINDI DRAMA**  
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**SYNOPSIS**

**INTRODUCTION**

**DRAMA :** In the perspective of art and literature.

**THEATRE :** Its style and development.

**TECHNIQUE OF HINDI DRAMA OF POST PRASAD PERIOD: An**

**Introduction**

**CHARACTER :** Selection and development.

**DIALOGUE :** Structure and composition.

**ACHIEVEMENTS:** Anjodeedi, Konark, Andha Yug,  
Darpan, Laharon Ke Rajahans.

**CONCLUSION**

## DRAMA . . . AN ART AND LITERATURE

The Hindi Speaking area of today was, at one time, known for drama and its performance because of the blessings of the talented writers like Bhasa, Kalidasa, Asvaghosha, Sudraka, Vishakhadatta, Bhavabhooti and so on. After the 8th Century, till the second half of the 19th Century India lost all its glamour in the field of drama. Writers could hardly distinguish literary and theatrical aspects of drama. It resulted in considering drama a mere literary work. History of India will make it clear that the theatre of India was having drama as its axis when it was at its zenith of culture and civilisations. Symbols of civilization like literature, Music, dance, architecture etc., centred around drama which could evoke the spirit of the nation and was able to illuminate the entire world of culture and civilization.

Drama in those days was intended for staging and not for mere reading. Drama can be received both from the stage as well as the book. Stage is the real medium of drama.

The actual communication between the author and audience may be feasible only through the actors. The actors representing various characters, their gestures, dialogues etc., create an image on the mind of the audience. The audience impressed by actors accompanied by music and dance may feel that drama is more than a literary piece. Though the literary aspect is the only basis for action, it cannot be treated exclusive. It is an art which preserves the elements of beauty and power of literature and the elements of all types of amusement. In fact Drama stands out from all forms of art because it embraces all the artistic potentialities of human tendency for imitation. It can also fulfil man's impulse for action and satisfy his aesthetic sense and preserve his attainment in literature and civilization. Drama is the only convenient canvas to depict the sum total of man's life. The ancient artist found in the Gestures of his fellow men the moments of their ecstasy and misery and in their mental and intellectual ups and downs, the dramatic potentialities.

#### EXPERIENCE AND MEDIUM

Each and every art form requires a calm and

quiet atmosphere for their proper development. The proper use of leisure time and free born from hunger and quest resulted in sharpening the various forms of art and literature. A powerful feeling or a thrilling experience of a man requires an apt and accurate medium to express itself. Expressed form of mood, feeling or experience varies according to the material that is used as basis. An abstract idea or a feeling of a man gets a concrete form only after getting a physical material.

#### MUSIC AND DANCE OTHER ART FORMS

In music and dance, we notice that art and artist are inseparable. In music, voice that is produced, is the sole medium for expression. Higher and lower pitches of sound may create an entirely new world where misery and pleasure are linked with one another. Painting and sculpture are deemed unlike these two forms of art. They enjoy the status of independent existence when they attain the proper form desired by the artist. Raw materials - Physical matters - are being shaped, Moods and feeling of an artist get a concrete form. During the time of creative process a powerful feeling



or a momentary idea is in search of a stage where the harmony between the medium and form reach the zenith, of expression which contains all the elements of beauty and communicability. This type of expression and power of communication are acquired by an artist simultaneously only after the proper use of material. Beauty lies in composition and compactness.

LITERATURE: A powerful medium

The proper use of human speech and its various expressions exposed a new form of communication. It is considered rather a powerful and beautiful way of expression. It is worth to read and record, It may be used in stage and a closed room. Words embodied with feelings and actions may create a new world of life where the earthly man can get represented and his experiences became the main source of amusement. It records the virtues of human society; it links generation with generation. It can be treated as an effort of a talented man to communicate himself to the contemporary <sup>or</sup> life and to the future generations. After all it is an individual effort; he tries to immortalize the beauty of truth that he has experienced in his momentary life.

### STAGE PERFORMANCE OF LITERARY WORK

Sometimes we notice in our social life a piece of literary work that seeks stage as its medium for the perfection in expression and communication. Then the piece of literary work requires the co-operation of a group of people and a sort of other assistance. Stage and auditorium are the essential parts of the communication; stage for actors and auditorium for spectators, those who really wish to identify with the experience of the author. Sound and light as well as other scenic effects are the external aspects which may help an actor to reproduce the world of emotions experienced by the literary man. To a good director stage is a canvas where he can trace an imaginary picture of life through the rhythmic movements, actions dialogues and so on. During the time of stage performance the mind of an audience is also converted into the form of a canvas used by a painter. Just like a picture, in the imagination of an artist, passes through various hues and colours and in the long run gets a final form of expression in the canvas so also drama gets its final imaginary form in the mind of the audience through the gestures of actors.

The mind of the spectator is the real canvas wherein drama is pictured. Performance of a drama represents the various artistic talents of a nation. It is worth as an art as well as literature.

### DRAMA: As literature

The literary form of drama is read as a piece of poetry or a novel. Being read it is to be estimated with the criteria of poetry. Even at the time of reading nobody can ignore that this literary form differs from novel, short story, poetry etc. Its form and style have some virtues not seen in other literary forms.

### FORM AND STRUCTURE OF DRAMA

Drama is not intended only to read. It is considered as base for stage performance. Therefore, the frame work of drama differs from that of the novel, short story, poetry etc. A play wright is expected to have an eye on the stage while he is penning a drama. It has got two form and structure; One related to the literature and the other connected with the theatricality. Both of them are interlinked; separate identity is not expected. Drama in its literary form requires a frame work of dialogues which cannot be altered by style and methods .

employed by writers in various era. Frame work of dialogue is a result of untired effort of a dramatist to give proper words for characters in different context. The temperament and behaviour of a character form a basis for the structure of conversation. So we can say that dialogue depends on characters and the characters are arranged according to the theme of drama.

#### INDIRECT COMMUNICATION OF AN AUTHOR

Expression of an artist is expected for communication. An artist may succeed to convey his message through his medium. Communication with the reader and the audience requires a harmonious union of form and content. The author of a drama cannot converse directly. In a book of drama conversation between characters represents the author. He has to depend upon the dialogue.

Never he can interfere with between the characters during their conversation.

Drama in a stage is a mere combination of multi-Art. Light-sound, make-up and movements of action determine the style of production. A drama in the book form can be presented in a different style. The main purpose being communication.

### CONCEPT OF DRAMA IN INDIA

The 'Natya Sastra' of Bharatha deals with all the aspects related to the Drama in India. Dasaroopak of Bharanajaya and Abhinaya Darpana of Mandikeswara approach Drama and its performances in different ways. Bharanajaya plays more stress on the literary aspect of Nataka form while Mandikeswara deals only the aspect of Abhinaya-Action.

Bharatha describes 'Natya' Sastra as the Fifth Veda. This fifth Veda was created by Pitamaha-Brahman - as desired by Mahendra and others, taking the most eminent elements from the four vedas. Pathya from Rigved, Gata from Sama, abhinaya from Yajur and rasa from Atharvana. This beautiful and compact combination of the elements of four Vedas resulted in the formation of a new one - the fifth Veda. It evoked the tendencies of imitations. It was very helpful to promote the social life and diminish the bad tendencies existing in the day to day life. It contains all the elements for amusement as well as for advice. Ultimately what one can expect from this fifth Veda is the aesthetic pleasure and proper advice for social life. All types of men can be satisfied through this art which contains the audio visual aspects.

Drama - Nataka - is the first and foremost, Alambe-base - of Natya. Bharṅjaya treats Drama - Nataka - as one among the Dasarupakas. Nataka is only a form of Natya. When actors express the meaning of Kavya noble Natya evolves.

### DRAMA IN EUROPE

'The Poetics' of Aristotle deals with the principles of drama. He gives more stress the diction of drama. Tragedy and Comedy are the clear cut divisions of drama. Western Drama writers have also handled the various aspects of life - the most serious problems as well as the simplest of things. The Greek Drama evolved through the creative devices useful for acting, have been helpful in developing the theoretical basis of Western drama. The Greek heritage of prayer inspired the Western Drama. The worship of the Goddess 'De Aruges' led to tragedy and the song recited during the festivals of Sexual relationship led to comedy. Aristotle could not fully enjoy the supreme beauty of tragedy, because tragedy was perishing during Aristotle's period. So also, Aristotle could not fully enjoy the humour of comedy. The Chorus recited during the worship of the Goddess acted as the guide to Greek drama in which more

significance is attached to imitators. According to Aristotle drama also is a Poetry. Epics, both dramatic and <sup>t</sup>lyrical are its divisions and adjectives which denote some difference in the diction of Kavya (Poetry).

Dramatic Poetry consists of two other divisions :- Tragedy and Comedy. The main distinction between comedy and tragedy is the approach of the hero. The fall and suffering of a man of some virtuous qualities is the basis of the tragedy. Comedy represents and deals with the activities of comparatively less virtuous people.

#### STRESS ON SPECTACULARITY AND PLOT

Aristotle laid more emphasis on spectacularity. More importance was given to plot than to characters. Tragedy will have a three-phased arrangement viz., the beginning, the middle and the end. Aristotle selected for tragedy simple as well as complex plots. Songs and dance were indispensable. Aristotle says that the scenes in a tragedy should be so arranged as to create the feeling of pity and fear in the minds of the audience. He gave more importance to the composing of drama and its literary aspect than in the mode of acting.

He spared his efforts to understand language oriented drama and not its stageability. The fact that he has given equal importance to the spectacles and audibility of drama is only an accident.

### THREE UNITIES

Chorus, music, dance and mark determine the diction and performance of drama. Greek dramatists concentrated on time, place and action. This method is known as 'Three Unities'. The Romantic poet and dramatist Shakspears neglected the 'three unities'. Ibsen - the famous play write - again introduced the 'three Unities' for plot construction.

### DRAMA IN EAST AND WEST

There is a noticeable distinction between the Indian and Western concepts of Drama. In India more stress is given on Natya. Indian Natya is meant for Prekshaka - Spectator - whereas, the Western drama is intended for audience. In the words of Spectator and audience, emphasis on the difference in the sense organs. For Indian drama which gives more significance to virtuous action and the facial expression of different Rasas, Spectator is more indispensable compared to audience. Greek



plays produced in stage by Chorus Songs. Chorus plays an important role in the plot construction and in the depiction of the action of the characters.

#### NATYA, NATAKA AND DRAMA

In Sanskrit Natya means that done by the actor. Nataka is meant a literary form worth to produce in a stage with the help of actors and other theatrical elements. The word drama literary means a thing done and is derived from the verb "Spald" which here provide the translation 'doing things'. Natya and drama connote almost the same idea. Today the word Nataka or drama denotes the literary work composed for stage.

### TECHNIQUE AND COMMUNICATION

The soul of every art lies in communication. It has two aspects: One who communicates and one who receives. An artist tries to express his experience in his chosen medium and he who enjoys an art attempts to identify the experience of the artist.

The artistic technique lies in the method of communication and if this method is not pleasing and forceful the art fails.

There are three main facts which go to attract the 'ASWADAK' (he who enjoys the art):

1. Gravity of theme
2. Beauty of form
3. Harmony between theme and form

In fact, the artistic technique is based on the successful blending of theme and form which gives pleasure to the 'Aswadaka'. It is the very same technique that sustains the pleasure in the 'Aswadaka' and finally transports him to a higher plane.

### FORM AND STRUCTURE

As we have already noted the success of an art is based on the subtle union of its form and structure. This is the same phenomenon that we see in nature.

Every creature - say a butterfly, has its separate form and inner structure. Either the form or the structure may be pleasing, but when the form and the structure are unified skilfully it achieves an architectonic beauty. It is this beauty of the artistic union of form and structure that is called the 'technique' of art.

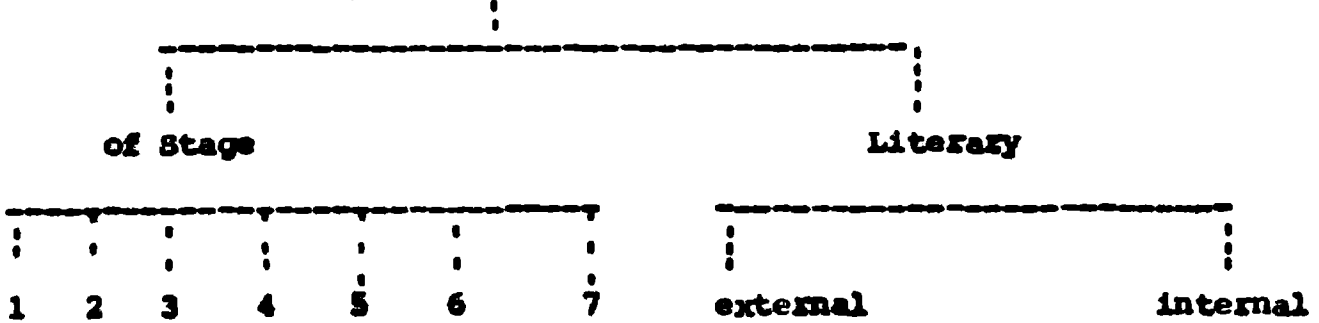
If any rift occurs in the unified artistic vision the technique will also fail. Ultimately the art will suffer in the effective communication. Whenever we think of an art it presents itself before us in a 'form'. And the existence of the form depends on its structure. In short the artistic technique is the proportionate and homogeneous union of form and structure.

#### TECHNIQUE OF DRAMA

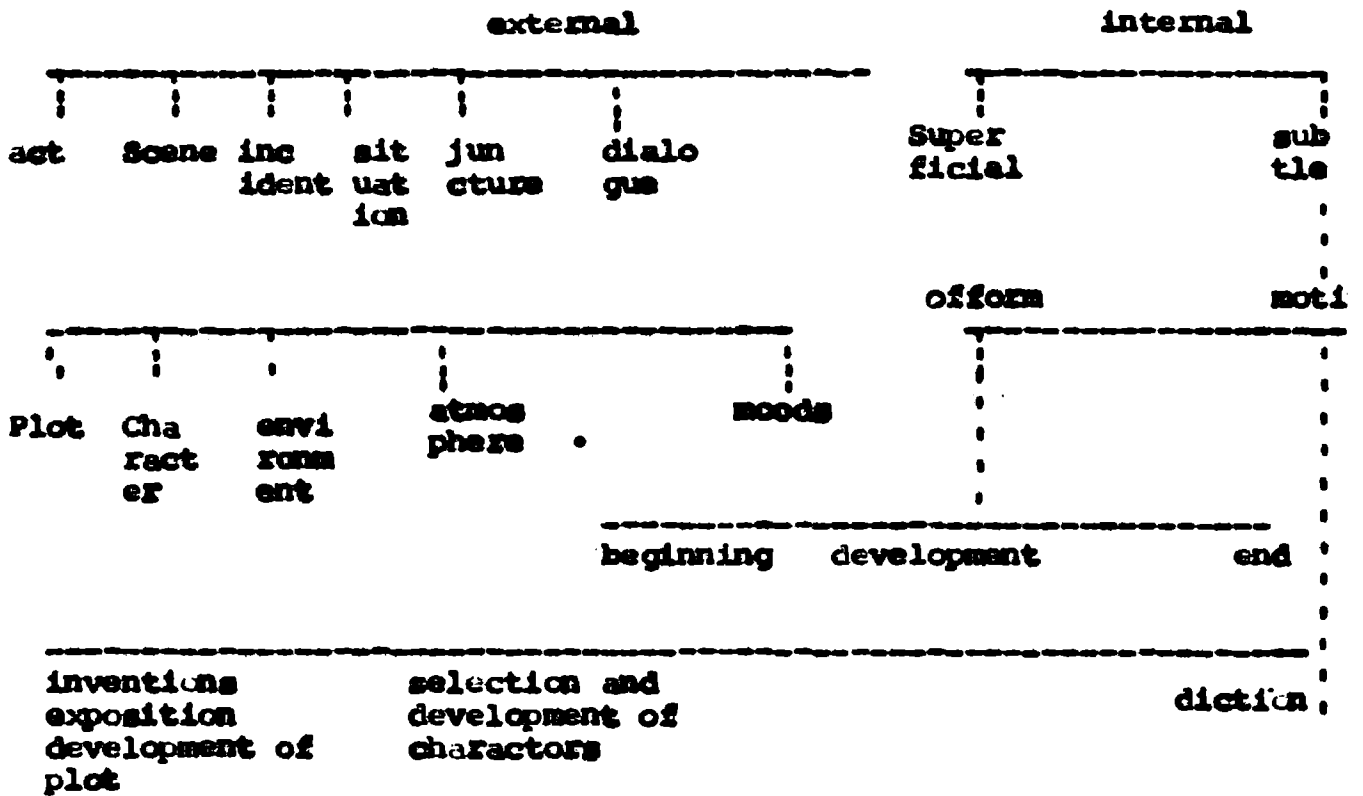
The technique of a drama is entirely different from that of literature, music, dance, sculpture etc. Drama is a multiple art. One can enjoy a drama in different ways. He can enjoy a drama by reading it for its literary value. The script of a play is only its shadow and its proper enjoyment requires some theatrical sense. Stage techniques may vary according to the time and place as well as according to the aptitude of the actor and director of of Producer.

He can also witness the same play in a play house. There the enjoyment of the spectator depends solely on the stage performance. Therefore the dramatic technique has two aspects, namely literary as well as theatrical. When we speak about the literary form of a drama what first comes to our mind is a body of dialogue representing lively action. When the same dialogue is presented in a stage it must have the quality to stimulate and activate an actor. In the light of these facts we must understand that a dramatist must not neglect either the reader or the stage. At the time of the composition, the dramatist must have in his mind both the reader and the stage. So literature and action are the warp and the woof of a good drama. The structure of a drama can be divided into two—literary and theatrical. The style and method of both are different - The following table explains this very clearly.

STRUCTURE



1. Rise and fall of curtain
2. Scenic arrangement
3. light arrangements
4. entry and exit of characters
5. Dialogue
6. Movements of characters
7. action



IN SEARCH OF A NEW BEGINNING

In the beginning of Hindi Drama the dramatists were influenced both by the traditional Sanskrit playwrites<sup>Bh</sup> and the English dramatists like Shakespeare and Shaw. They adopted the 'rasa-bodha' from Sanskrit side by side with the "conflict" from the English. At the same time, with a purpose of modernisation they gave up certain traditional resources like 'Nandi', 'Stapana', 'Vishkamba', 'Pravaseka' etc. Disregarding the classical unities, they imitated Shakespeare's Romantic plays, but they could not succeed in their attempts. Their dramatic vision was limited to the beginning, development and end of a plot, which, infact, resulted in a narrative story rendered in the form of a dialogue. In other words, their plays were mere bundles of incidents represented by unwieldy characters and wooden dialogue. Later on, with the gradual influence of the Western playwrites like Ibsen, Bernard Shaw, Chekov, Steinburgh, O'Neil, T.S.Eliot etc., there was observed a marked improvement in the composition of Hindi drama. Ibsen and Shaw helped to achieve a compact plot, better characterisation and diction. This was a step towards realism. But at the same time poetry in the stage

suffered much. However, with the influence of T.S. Eliot, O'Neil and Steinburgh and so on the lost poetry in the stage was restored. It was in this context that there emerged a quest for theatre. In fact the Hindi speaking area did have a theatre, without actor and audience, under the rule of Mechal. Actually it lost all charm and glamour of Indian classical theatre. It was in the hands of Charana, Bhata and Bhaktas. Folk theatre was not able to keep up with the literature. It had traditional themes only to presents before the audience.

#### DEVIATION FROM THE PATH OF INDIAN THEATRE

When the English started play-house at Calcutta and staged English dramas the enlightened Indians felt proud of their rich heritage in the field of Drama and began to develop interest in it. But there was also an inferiority feeling latent in this feeling of pride. This led to their depending more on imitation and finding superficial satisfaction instead of being inspired by the rich source of heritage. This craze for imitation resulted in the introducing of almost a true copy of the Western Dramas in the Indian literary world and this was a barrier in the emergence of a form of art harking Indian life.

### RENAISSANCE AND CHANGING OUTLOOK

Bharathendu Harichandra and his followers thought of converting stage as a mass medium for Indian renaissance. They had a sound knowledge of their cultural heritage. Their national consciousness and moral outlook were sufficiently sound. They revolted against the Parsi theatre and just ignored the English Play House. They wished to have a healthy imitation of modern drama of Europe. The presentation of English drama in the play-house at Calcutta was not attractive. It was not representing the Western Theatre. National consciousness and moral outlook of the Indian Writers highly changed the concept of drama of India. The leaders who fought against foreign rule and foreign civilization, they could not appreciate and approve the staging of English drama. It is true that the most of the writers of the Hindi area gave more interested in the production of a literary work than in the composition of a stage play that could be enacted in a theatre.

Bharathendu has an important role in the development of modern Hindi Drama. He is considered as the founder of Khari Boli Hindi and the father of modern Hindi Drama. He was closely associated with the stage.



He had a sound knowledge of literature too. He tried to deliver a message through the medium of theatre. He was not against the traditional Rasabotha and never tried to stick to the traditional canons of drama . He knew how to write a play and how to present it. It was very clear that his intention was not to revive the Indian classical theatre accompanied by the music and dance. Though he was infavour of Rasacharvana - to get experienced with the basic sentiment of the characters depicted in drama - he advised his followers neither to adopt the methods and styles employed by his predecessors nor that of the Indian classical writers. To him drama-diction requires conflict: Conflict means no drama. In his essay on Drama he suggested that we must kick out the ancient methods and find out some new methods. It was only because of him that the Hindi play writers turned to the Western Writers and got inspiration from their works. They took models from the Western plays. Shakspeare, Ibsen, Shaw and Galsworthy were some of the teachers in mind and imagination for proper guidance. Being moralists and advocates of Indian renaissance and social reforms they were induced to select and employ the characters as types and models as well as to suggest or instruct some moral lessons. Regarding the diction of drama they turned to the

direction of Western well made plays. Conflict and climax were indispensable for a plot and development of a character. The aim was neither Rasacharvana nor Catharsis. Indian writers were deeply influenced by Romantic playwri<sup>th</sup>tes of West.

#### WESTERN STRUCTURE AND INDIAN MEANING

There was no harmony between structure and meaning. Frame work of the Hindi Drama was done taking models from that of West. However the Indian dramatist were very particular to have Indian plots framed in the Western dramatic form. Thus, in producing these plays, they introduced all the Western dramatic elements and hence, these dramas failed to mirror the contemporary Indian and culture. In short, the theatre of at period was not truly Indian, a kind of Westernisation or internationalization was taking shape. The impact of the European literature and culture was visible not only in theatre, but also in all other fields. In the wake of Indian Renaissance the literature and culture of the then rulers appeared more attractive. They had lost sight of the Indian heritage. The dramatists of the time attempted to awake the Indians by reviving the ancient culture, but in doing so, they lost track of the Indian heritage when they tried to fit the native them<sup>e</sup>s in the frame-work

of the European drama. In the construction of plot, characterisation, and development of situation and even in the mode of conversation they imitated the Western patterns.

#### MODERN FORM OF HINDI DRAMA

Bharathendu Harichandra, Jaya Sankar Prasad, Lakshminarayana Misra, Jagadesh Chandra Mathur, Lakshmi Narayan Lal, Upendra Nath Ask, Dharmaveer Bharathiye and Mohan Rakesh are the most important writers who had made valuable contributions in shaping the 'form' of Hindi Drama adopting several techniques and methods suitable for Indian tradition.

A play write as well as an actor, Harishchandra had successfully managed to evolve a new Drama by the synthetic union of Western and Eastern aspects. He gave more emphasis to plot, construction and characterisation.

#### IMITATORS AND TRANSLATORS

Immediately after the death of Bharathendu Harishchandra and before the arrival of Jaya Sankar Prasad there was a period when there appeared a good deal of translations and imitations of Western Dramas. These imitators and translators presented before the new dramatists

the various aspects like the witty and humorous dialogue of Shaw and Oscar Wilde, the treatment of social problems of Ibsen and Galsworthy and the social satire of all of which have contributed to the structure of Hindi Drama.

#### REPLACEMENT OF AESTHETIC ASPECT

Meanwhile, the aesthetic aspect of drama was replaced by the spirit of social reform and subsequently there evolved an attempt to achieve realism. In the days of Jaya Sankar Prasad and Lakshmy Narayana Misra there appeared some successful imitation of Ibsen and Shakespeare. Moreover, Prasad was able to retain the aesthetic aspect that suffered very severely at the hands of the imitators and translators. His fame rests chiefly on his poetic style and romantic characters.

If Prasad was influenced mostly by Shakespeare, Misra was following the realistic plot and forceful style of Shaw and Ibsen. In order to achieve realism and force he omitted the sub-plots and unwieldy characters. His dialogue was made more rational. The attempt of Bharathendu Harishchandra in evolving a new form for Hindi Drama, after the Western pattern, was culminated in the works of Misra. Like Harishchandra, Prasad and Misra did not produce their dramas on the Stage and hence they could not succeed in

giving them the desired stage effect. So their plays can be deemed as mere literature and not stage plays.

Upendra Nath Ask can be regarded as a success among the realistic play <sup>gh</sup>writes of Hindi. He is not a social reformer.

He introduced the Single Plot System. His dramas were centred around the problems of middle class family. He depicted characters in a real back ground. They represent the merits and demerits of an average man of Indian Society. He stressed on the conflict of psychological base. His plays can be enjoyed both in the drawing room and on the stage.

#### REVOLT AGAINST REALISTIC THEATRE

There was a revolt against realistic theatre after Indian independence. New dramatists like Jagdish Chandra Mathur, Lakshmi Narayanlal, Dharmaveer Bharathy Vinod Rastogi Mohan Rakesh and others were searching for a new theatre which would blend the ancient and modern and also reflect the contemporary life. They also wanted to revive the aesthetic sense that was lost temporarily. Indeed, the Hindi Drama, at this stage, was a successful synthesis of various traditional theatrical components.

They were able to mould a typical dramatic form in which Bharathendu's sense of theatre, Prasad's poetic style, Misra's Compactness of plot and Ask's Dramatic situation, all were inextricably blended. Mathur tried to revive the classical theatre in a new style. He reproduced the Nati-Sutradhara dialogue to introduce the main drama and he tried to shape this dialogue in the style of chorus adopted by the Greek Playwrite to introduce the plot and character as well as to conclude the theme and activities of characters. Vinod Rastogi is a pure realistic play wright. His success lies in the composition of dialogue in realistic manner. Lakshmi Narayana Lal is really in search of a theatre for Hindi area. He is experimenting several styles like, realistic, symbolic, fantasy etc., He tries to find out poetry of the stage. To him poetry is not limited in dialogue. Dharma Veer Bharathy revived the folk theatre successfully. These new dramatists have given a new dimension to the Hindi Drama. Mohan Rakesh had a wonderful dramatic sense to construct the plot, to develop the characters, to create situation and to compose dialogues. He introduced Poetic theme and style. Modern Hindi dramatists can satisfy the reader, actor and audience.

**Structure and meaning of modern Hindi**

**Drama are moulded by Bharathendu Harishandra. Jaya Sankar Prasad and Lakshmi Narayana Misra tried to modernise in form. Upendra Nath Ask succeeded in harmonising the form and content of Hindi Drama. Jagadish Chandra Mathur, Lakshmi Narayana Lal, Dhama Veer Bharathy, and Mohan Rakesh led the Hindi theatre in the direction of Poetic theatre.**

MAIN TRENDS IN THE PERIOD OF 1935 - '65.

Although the dramatists of the period of 1935 - '65 wrote their plays with the same social historical and mythological background of Bharatendu period certain improved features were visible in their plot construction, characterisation, creation of dramatic situation and management of dialogue. Most of the playwrights between 1935 to '50 were concerned more about the national and patriotic aspects than about the theatrical aspects. There are three marked trends discernible in this period - (1) treating dramas only as literature, (2) giving more emphasis on scenic aspect and (3) making an attempt to appeal both to the reader as well as the spectator, which ultimately resulted in the evolution of drama in the true sense of the term.

Even after 1950 these trends continued without any break. But side by side with them, there appeared some new dramatists who adopted historical and themes in order to symbolise or suggest the contemporary social problems. They were more conscious of theatre than their predecessors. Moreover, they had very close association with the stage-artists and as such they could avoid the drawbacks of the early dramas. No doubt, they



could evolve drama as a unified art, clearly differentiated from both cinema and literature. If we examine carefully we can notice that the basic stimulating factor of the Hindi drama from the time of Bharatendu had been the awakened awareness of the cultural heritage of India. The clear didactic elements which marred the beauty of drama as an art came to be artistically concealed in the dramas after 1950.

#### LITERARY VALUE OF HINDI DRAMA

Even before 1935 Khasi Boli had evolved as the literary language of Hindi spoken area. By this time the best works in the literary forms like poetry, short story and novel were composed. Nevertheless, the best type of dramatic form was yet to be created. However, there had been some successful attempts in 'Sindur Ki Holi' of Lakshmi Narayan Misra and in Chandragupta, Skandagupta and 'Dhruvaswamini' of Jayasankar Prasad. Their aim in writing drama was the reconstruction of a Renaissance India by a series of social reforms. But these works can be considered only as drawing room dramas because they lack theatricality. They, again, fail to bring a harmony between form and content. Ultimately these dramas give us an effect of incongruity

by the mixing of widely alien elements like the external form of English drama, scenic effect of Parsi theatre and melodramatic elements of cinema.

We can generally discern that there has been a trend among the dramatists after 1935 to introduce social or national problems through historical or mythological characters. Along with this, they have tried to project solutions for our modern problems by exposing juxtaposing characters in classics or heroes in history. Nobody will fail to notice that in certain dramas action suffers at the endless declamation of characters or the action degenerates to melodrama. Hence these dramatists do not succeed in bringing about the desired effect upon the spectators, although they have presented the problems of freedom struggle, of social disparity, of the inequality between man and woman, of the inadequacies of modern education while the contemporary Western dramatists have been presenting a single man's mind as the field of conflict our dramatists have attempted to present the society as the field of conflict. Since 1950 this trend has changed and the new dramatists have felt a strong devotion for theatrical success. Consequently, they made explorations in all helpful fields so as to redeem the Hindi Drama. They thus, dramatised

the complex psychological conflicts in the mind of a single person. Indeed, they have succeeded in representing life in its totality by harmonising all possible problems of life like socio-economic, sexual, psychological, spiritual and so on. Unlike the dramatists of 1930s and 1940s the new dramatists could bring about a synthetic homogeneity of the various elements Greek chorus and prologue, Sanskrit 'Sutradhara' 'nati' and 'stapana', peculiarities of folk drama, dramatic unities and striking dramatic situations and symbolism and Imagery of modern poetry generally speaking, if the attempts of the dramatists before 1935 were experimental the works of the later dramatists are genuine achievements.

#### CONTRIBUTION OF Sait, Premi etc

When we make a general observation of the dramas from 1930 to 50 we see that they fall into three clear divisions. In the first case certain dramatists like Govinda Vallabha Pant and Chandragupta Vidyalkar aimed at representing spectacular scenes without any regard to aesthetic values. However they could stimulate a proper sense of theatre. Along with them there emerged certain dramatists whose aim was social reform through stage play, although most of their works were unstagable. Lakshmi Narayanan Misra, Harikrishna Premi, Udayasankar Bhat and Sait Govinda Das who are the chief exponents of the second category tried to

achieve social reform by the reconstruction of striking events of prehistoric times, or of Mughal period and even of contemporary struggle for Independence led by Gandhiji. Among them Lakshmi Narayan Misra who is often landed by critics for his problem plays used to condemn the historical plays of Prasad. While he was despising Prasad for his imitation of Shakespeare he himself was a victim of imitation of Ibsen. In fact he failed because he was trying to import the foreign elements of Ibsen and acclimatise them with the Indian background. In spite of the above demerits Misra stands out as an influential dramatist to whom we owe a stabilisation of a compactly organised three-act play, a judicious limitation of characters, a coherent series of events (ending in a concentrated theme) and serious and national conversation. Unfortunately Misra had miserably failed when, at last, he attempted to uphold the Indian spirit of culture through dramatic<sup>akim</sup> of the mythological and historical themes, confined in the 'three-act' form, these plays suffered very much in the absence of lively action at the abundance of declamatory arguments.

Harikrishna Premi a true Gandhian was another noteworthy dramatist of the second category. He lacked originality and his attempt was only to dramatise the Gandhian

ideology like the Hindu-Muslim friendship. He adapted the events of Mughal Period, embodying the religious harmony in order to reform his contemporary Indians. But his plays were of mediocre nature. His social plays, though they could be produced as cinema, were unworthy to be staged .

While Premi was concentrated in freedom struggle Udayasankar Bhat was chiefly pre-occupied in the emancipation of women. Stimulated by Ibsenism, he explored old legends and classics which uphold the status of women for dramatic themes in order to focus the attention of the spectators for the cause of women. These novel themes are often praised, but his dramas fall below in standard especially, on account of too much narrativeness. However, in the case of his 'social drama' he is far better than any dramatist of this period. Indeed, he could succeed in mirroring the contemporary social and political problems by introducing characters representing Bhagat Singh, Chandrasekhar Azad and so on. The central idea of these social plays is sacrifice and he tried to project this idea that freedom could be achieved only through sacrifice.

Seth Govinda Das was a prolific writer and an author of hundred and more dramas. Most of these writings were to propagate Gandhian ideology and as such he introduced

real characters like Gandhiji, Vinobhaji, Nehru and others. Again, the famous and noble kings like Harsha, Asoka & Chandragupta formed the protagonists in some of his plays. In conjunction with Gandhian principles he introduced themes having social conflicts like the inequalities between man and woman, and between haves and have nots. In spite of his high ambitions these dramatic attempts remained only disorganised medley of history rendered into a style of dialogue and he could not produce any unified dramatic art. However Govind Das has a unique contribution in the dramatic production by mixing pure drama with occasional scenes by the projection of cinematograph. But, it must be admitted that he could not succeed in achieving 'a willing suspension of disbelief'.

#### ASK AS DRAMATIST

Since 1935 there appeared few who by successful inheritance of the good elements from their predecessors introduced a more unified, compact and stageable dramatic art. Instead of focussing their attention on a wider canvas like nation or society they concentrated their energy on domestic and personal problems, especially, of the middle class society. These dramatists of the third category, whose champion was Upendranath Ask, started

their <sup>as</sup> career their predecessors by producing historic plays. But Ask could immediately realise the drawbacks of these plays and he switched on to new themes. He knew that a play will not be effective unless there is a proper selection of incidents, well connected to form an integrated plot. Thus they reduced the number of characters and incidents. By the reduction of the dramatic materials the playwrights were able to achieve more realism and effect. Moreover such domestic themes could provide them a field for humorous and lively dialogue. On the whole these new plays became very popular.

Among these new dramatists the contributions of Ask is unparalleled. Depicting the domestic conflicts between husband and wife and between father and son he presents us a well-organised plot with a central theme represented chiefly by a leading character, clothed in a lively and witty dialogue, from 'Swamy Ki Ghalak' to 'Anjodhidi' his themes are from the Punjabi middle class Society. Although his success was perhaps due to the inspiration he derived from O' Neill and Stienburgh he was skilfully presenting the problems created by the western-type education. It is to be stated that Upendranath Ask was able to prepare a proper background for the development

of Hindi drama in the 1950's. Whatever be his achievements a judicious critic will not fail to notice the fact that Ask lacks a deeper vision of life because he dwells only on the superficial conflicts and not the deeper Psychological ones of the characters.

#### CONTRIBUTION OF MATHEUR, LAL, BHARATHY AND RAKESH

The dramatists of the first phase were more idealistic than those of the second phase. But the attempts of the former dramatists did not bear fruit. Hence they became disappointed and their frustrations were reflected in their later works. They, later, realized that the representation of idealism could not improve the society which was corrupt to the core. So the writers of the second phase, who were fully conscious of the failures of their immediate predecessors did not draw any inspiration from their dramatic methods. They tried to do justice to their medium. There were certain important factors which prompted them to find out a successful dramatic medium. They noticed that although unstagable the dramas of Jayasanker Prasad had been very popular. At the same time the plays of Upendranath Ask, which were however, mediocre in quality were found, successful on the stage. Further, they studied the various aspects of the world drama and tried to explore new methods which would be suitable



to the native land. Simultaneously, the institutions like Kendra Natak Akademi, National School of Drama, Anandika etc., and the directors like Alkazi, Shyamshankar Jhaism had helped these dramatists experiment their new methods. Consequently, an outline of form and structure of Hindi drama was being evolved. It was for the first that Hindi drama had attracted the reader and the spectator simultaneously. The aim of the artists of this period was not mere depiction of the society as such, but the representation of their experience through the medium of stage. In order to express their complicated experiences they sought suggestive images and symbols from history and mythology. No doubt, they were cautious to retain both the literary and stage values of their products. 'Konark' of Jagdish Chandra Mathur, 'Anchayug' of Dharmvir Bharati, 'Mada Koctus', 'Dharpan' and 'Rakta Kamal' of Lakshmi Narayan Lal, 'Ashadh Ka ek Din', 'Laharon Ke Rajahans' of Mohan Rakesh are typical examples of Hindi drama between 1950 to 65.

#### INDIAN SHAPE IN JAYASANKAR PRASAD'S PLAYS

Dramatists of the period from 1935 - 50 had the heritage of Jayasankar Prasad and Lakshmi Narayana Mishra in plot construction, characterisation, creation of dramatic

situation and dialogue. Jayasankar Prasad was a great romantic poet and a good dramatist and was upholding and advocating the rich cultural heritage of India. He derived inspiration from history and mythology for the real exposition of social and national life of India. Prasad expressed inexplicable ability to artistically extend the past to the present in a realistic way and to inspire the nation through the historical characters like Chandra Gupta, Skanda Gupta, Harsha - their life, struggle for national ideals, hardships on their parts, untiring enthusiasm and final triumph - to go ahead with courage in their struggle to liberate the nation from foreign rule. This national outlook served as guide-line and model for the historical-play writers of 1935-50; but, none of them could inherit the powerful poetic language of the great dramatist. Prasad was influenced by the Shakespearian theatre. But his theatre lacked the two main ingredients of shakespearean theatre, viz., actor and audience. Though high in poetic values, it could be included among the closet - dramas. His successors who missed his powerful poetic language, however, inherited this drawback.

#### HERITAGE OF LAKSHMI NARAYAN MISHRA

Lakshmi Narayan Mishra, a severe critic of Prasad, advocated that life should be viewed in the realistic -

perspective and the duty of the writers is to expose the burning problems of the day and not to dig out the corpses from the grave of history. In his plays, he dealt with the social problems of focussing his attention on the life and problems of individual household and the emotional conflict of individuals instead of brooding over the past. He was a good admirer and upholder of the rationalism and intellectualism of the western writers like Ibsen Shaw and Galsworthy. At the same time he always based his play in the Karma-Yoga of Bhagavat Gita. In plot-construction, characterisation and creation of dramatic situation, he was influenced by the problem - plays of Ibsen whereas in composing dialogue he followed the techniques of Bernard Shaw. But his plays neither represented the real life of an Indian family nor did they possess the poetic bent that immortalised the plays of Ibsen and Shaw. But, he greatly succeeded in maintaining the three unities in the direction of his dramas. Thus, by focussing on the main problems, by reducing the number of characters and neglecting comparatively insignificant sub-plots and incidents, he made his plays more compact than those of Prasad. He led the Hindi theatre towards the direction of the realistic theatre. Thus his plays had a rational beginning, a realistic development - but unrealistic in the Indian background - and our idealistic end. This tempers

the harmony between the form and the content. This greatest success lies in the retrospective style used in the diction of his plays. But he often failed to keep up the tempo to the last. The conflict in his dramas was static in nature. This was the cultural heritage based on which, the realistic writers of the first phase (1935-50) constructed their works. The elements in the structure of the models which they had before them are -

(i) the creation of a situation in the beginning of the drama itself presentation of this problem (ii) arguments of the various characters (iv) exposition of the mood and intellect of the characters through whom the problem is presented and (v) logical conclusion.

The emphasis is neither in plot-development nor in the exposition of the changing moods of characters.

The successors of Misra learnt their lesson from the drawbacks of his plays that characters through whom the problem was presented should not be unrealistic and this is his greatest advantage. Again, he dropped 'soliloquy'. Based on these achievements Upendranath Ask, successor of Misra, could further develop the technique of realistic plays and present it in its best form.

Over and above historical and political <sup>and</sup> social problems,

mythology also served as a base for plot-construction from the time of Prasad itself. The aim was social reform through the morals given in the story. The plot construction, characterisation, creation of situation and composition of dialogue were exactly the same as those of the historical plays. The remarkable author of this style was Udayasankar Bhat and his most famous work in this category is 'Vidrohini Amba' published in 1935, in which he has given over emphasis on women liberation. His plays were comparatively more stageable.

#### THEATRE OF READERS

Prasad believed that the stage was for the play and the play was not for the stage. He said his plays are not at all intended for the people of the lower-class. His successors, on the other hand, always had the stage in their mind, while writing their plays. But, they lacked the sense of discrimination in choosing spectators suited for the stage. The lengthy description about the place, time and person, which they used to give in their plays is not at all useful for the stage. They were influenced by the movie-films which also worked as a model for them. They failed to differentiate between the reality of the stage and that of the screen. Eminent writers of this category are Govinda Vallabha Panth, Chandra Gupta,

Vidyasankar etc., and typical plays are 'Ankur Ki Beti', 'Aak' etc.,

#### STRUCTURE OF DRAMA OF THE WRITERS OF FIRST PHASE

The plot-construction device adopted in the superficial structure by almost all the writers of the first phase are act, scene and incident. This was the frame work of their plays. Generally, an act consisted of several scenes and a scene contained several incidents. Incidents are the techniques for the development of plot and characters. There are two types of incidents-visible and invisible. Incidents are formed through the actions and movements of characters who are connected with that incident. In the historical plays and mythological plays there is a sequence in the arrangement of incidents. Social plays, on the other hand, depend more on the invisible incidents brought out in the memory of the characters connected with the problem. The memories are of two types, suggestive and indicative. All these create dramatic moments and visualise the feelings and emotions of the characters. The realistic writers attempt to present the part through imagery. All the works of the first phase are well-made, having three distinct stages, viz., the beginning, the development and the climax. They are readable too.

Seth Govinda das attempted various techniques for character-development. He was the first to bring symbolic characters and 'Karthavy' 'Sersah' etc., are the examples. But they were not impressive for want of sensibility. Upendranath Ask was a talented writer in the skill of diction. He chose simple plots, presented incidents with the stage in view, arranged the dramatic entry and exit of characters, made use of the dramatic moment to develop the conflicts of the characters, developed the plot through contrasting characters, gave more emphasis to the major character developed minor characters to form the major character, exposed the problems of the middle-class family, maintained throughout humour in dialogue, used symbols and images to develop the character.

SIGNIFICANT FEATURES OF THE TECHNIQUES EMPLOYED IN THE WORKS OF THE FIRST PHASE.

1. One main change that occurred in Hindi drama during its transit from the pre-first phase to the first phase is the diminishing stress on the 'rasa-theory'. Consequently 'Vasthu' (plot), 'Neta' (hero) and 'rasa' became less significant.

2. English dramas being the only model available for the writers of first phase, they had to adopt the three-staged plot-construction of the English dramas (the beginning, development and the climax). This transformed the theatre

into a realistic one. The style of performance began to depend solely on 'Lokadharmā' (movements and actions of characters being exactly same as in real life) instead of its prior, dependence on both 'Lokadharmā' and 'Natyadharmā'.

3. Act, scene and incident became the bases for the super-structure of drama. The writers always had the stage in mind, at the time of plot construction, characterisation and composition of dialogue.

4. It became an accepted principle that anything that may occur in real life can be presented in the stage too and thereby the distinction between 'śūchya' and 'Varjya' became meaningless.

5. Since the actions of the characters had to be visualised, they accepted Movie films as their model for visualisation.

6. Incidents became more narrative and they had a sequence. More stress was on plot-development than on the analysis or the mental conflicts of the characters. The free flow of the plot-development decreased, and it became more static.

7. The characterisation became something imposed from outside by the writers instead of its natural emergence from the incidents and environments.



8. In the development of plot, characters were more dependent on the situation.
9. The multi-plot approach of Prasad declined, the body of the play became more compact and the staging became more simple.
10. The emotions and thoughts of the characters expressed through the dialogues, became less appealing and less natural and the dramatic sense suffered.
11. Dialogues failed to give concrete form to the visible and invisible incidents and to induce life in the entire drama; rather, the play remained static.
12. The conflicts were confined to the dialogues and it was absent in the content or incidents.

#### HINDI DRAMA IN THE SECOND - PHASE

The writers of this period got more opportunity to know more about the civilisation of other countries which created a sense of pride in them on the rich cultural heritage of India. They could differentiate the Indian drama from the Greek and the European. They were fully conscious of the difference between the writing of a drama and its production. They also succeeded in differentiating the reality on the screen and that on the stage. They realised that the success of the writer lies in his ability to suggest the subtle realities of the inner mind of the characters

visualised through imagination. All these made the drama and the incidents more spontaneous. Far above the simple entry and exit of the characters, they were rather living through the events and situations of the drama. They create a sense of reality in presenting the environments. The characters live and move in a natural way according to their own temperaments and environments instead of the artificial movement imposed by the writer. Their dialogue expresses their own feelings, emotions and thoughts and not of the the writer's. The flow of incident is quite natural from emotion to emotion and thought to thought. The artificial division of the incidents, viz., the beginning, the development and the climax was absent and the readers and spectators had an experience of the entire life.

Architectural images and symbols were the techniques used for characterisation. The writers never narrate the story themselves. The development of plot and characters is not in a straight line, but circular. The talented writers of this group are, Jagadeesh Chandra Mathur, Dr. Dharna veer Bharati, Dr. Lakshminarayan Lal, Mohan Rakesh, Vinod Bastogi etc.,

Jayadeeshchandra Mathur was very enthusiastic about the theatre. Being a man of literature he tried to understand the various aspects of the theatre that existed in India. He followed the movements and trends in the world literature and tried to find out the changing face of the world drama. He gave stress on reviving the classical theatre and wanted to

introduce the methods of Upakrama and Upasamhara. He employed three characters in upakrama-namely Sutradhara and two actresses-Vachikas. These characters create a proper atmosphere for the dramatic situation and lead the audience to the past from this time and space they live. Bhama Veer Bharathy gave stress on folk theatre and revived the poetic theatre of the past. Even now Lakshmy Narayan Lal is in search of the theatre. His plays are experimental. He has introduced two types of characters: characters who introduce or narrate the drama and those who live in drama. Mohan Rakesh follows the different styles and methods of the structure and form of drama while penning his plays. But his technique is more simple than others. There is an even flow in this dramas. Minor and major characters convey the even flow of passions and thoughts. Anjodeedi of Ask, Konark of Mathur, Andhayug of Bhama Veer Bharathy Darpan of Lal and Leharon Ke Rajahans of Rakesh are the remarkable works of the post Prasad period. They represent the varying technique of this period. The plot construction creation of situation characterisation and composition of dialogue of these dramas may explain these facts.

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