

Chapter IV

DRAMA LITERATURE

The drama literature has an age old rich tradition. Modern Sanskrit writers have taken their inspiration from the writers of the classical age. They not only have carried forward the traditional heritage but have made certain innovations giving it a modern touch. There are different kinds of Sanskrit plays like historical plays, mythological plays, social plays, musical plays, allegorical plays, lyrical plays, satirical plays, street plays, radio plays or audio plays, children plays etc.

The following chapter of drama contains evaluation of fourteen dramas.

4.1 *Yo madbhaktaḥ sa me priyaḥ*

Yo madbhaktaḥ sa me priyaḥ is composed by Prof. Rabindra Kumar Panda. It is a collection of ten plays written specially for children on various subjects. The book is published by Arvachina Sanskrit Sahitya Parishad, Vadodara in 2010. These plays are written especially keeping in view the needs and problems of students studying in colleges and universities.

The titles of the ten plays are as under:

1. नचिकेता
2. किं न भवति भूतले
3. यथा दृष्टिस्तथा सृष्टिः
4. संस्कृतभयम्
5. मूलं नास्ति कुतः फलम्
6. सेमिनारप्रहसनम्
7. यो मद्भक्तः स मे प्रियः

8. पाठनमाध्यमः
9. टिविं शरणं गच्छामि
10. अशान्तस्य कुतः सुखम्

The very first play नचिकेता is based on well-known story of Nachiketa from *Kaṭhopaniṣad*. Nachiketa's curiosity his firmness to gain his goal gives message to students to have curiosity, willingness to learn and to make unending efforts till goal is achieved. The play is also reflects dramatist's knowledge about Vedānta philosophy. Dramatist made few changes in this play. Renuka introduced here as mother of Nachiketa.

The play किं न भवति भूतले ? describes how students get the degree of Ph.D. by Bribing the guides or examiner, not only that without working hard students just get the work done by professionals and at the same time studious and dedicated students have to suffer a lot.

Semināra Prasahanam exposes how seminars are organized in acadmic institution with hardly any research purpose.

Sanskrit Bhayam discloses how students and common people run away from Sanskrit. In the title play *Yo madbhaktaḥ sa me priyaḥ* also describes the vice prevailed in education system, internal politics of the department etc.

The playwright highlighted the harsh reality of modern higher education system through his plays in satirical manner. These dramas can be performed on stage.

Preeti Pujara remarks:

Yo madbhaktaḥ sa me priyaḥ by Dr. Rabindra Panda offers a bouquet of plays with broadly contemporary themes. In all these plays Dr. Panda successfully portrays his superb dramatic skills. There is a spirited display of

his scholarship in the choice of themes and narrative technique. He has created a panorama of the academic issues and ins and outs of the modern education system through these short dramas. The readers have the real opportunity to relish the Sanskrit plays which are not about the ancient times, but about the present-current-today, young generation can identify with. A dramatist, director, writer, teacher social reformer or a value educator all rolled into one Dr. Panda emerges as most accomplished playwright of modern time addressing the global audience through his innovative themes.¹

4.2 *Vālmīkisaṁbhavam*

Vālmīkisaṁbhavam is a Sanskrit Rūpaka written by Harinarayan Dixit. It is published by Eastern book linkers in 2010.

The drama contains the well-known story of Valmiki. It is divided into six acts. Drama begins with Nandi verse. Later Sutradhara gives introduction of author and the present work. Thereafter enters a Natī (a female dancer) singing in the background scene of the forest. At that time someone warns her about the robbers who advices to go home. In the next scene of the drama Sage Atrī appears with his two disciples Devadatta and Vishnudatta. The sage is saying the family history of the robbers to them. The robber whose name is Agnisharma was an only child of a Brahmin named Sumati Sharma. His parents also called him Ratnakar. He was married and he has a son who is ten years old. Though he was Brahmin by birth, he became robber because of his bad company. He was snatching the valuable things of travellers who enter in the forest with his friends. The third act of the drama begins with Praveshaka and entry of Sapatrshi (seven sages) viz. Marichi,

¹ Pujara, Preeti, *A Study of Children Literature with Special Reference to : Yo madbhaktaḥ sa me priyaḥ*, Prajapati Sweta, Research in Children's Literature in India, p.29

Atri, Angira, Pulatsya, Pulaha, Kratu and Vasistha, in the forest. Someone advised them not to go further but they ignored it and walked ahead. The robbers stopped them. The seven sages ask Agnisharma about his family and about the other mode of get livelihood of his family. He denied saying he is the only one who earns in the family by looting. They warn him about the cosequences that no one from the family will share the sins done by him. He has to suffer alone with its result after his final departure. He went to his family and asked about the same the share in his sins because he is earning for them but they denied saying that they aren't part of his sins. Thus, ends the forth act.

In the fifth act of the play Agnisharma realizes his mistake. He renounces the world and becomes ascetic. Here ends the fifth act .The sixth act begins with the Viṣkambhaka. The seven sages once again passing by the forest and became very glad o see Agnisharma who is practicing rigorous penance. They gave him blessings and they gave him a new name Vālmikī. Later he becomes a great sage.

The drama is followed by the self made Hindi translation. The present work contents verses which are full of human values.

4.3 Sāgarah

Sāgarah is a Sanskrit radio play written by Kanti Gor. It is published from Mundra, Kutch in 2001.

Sāgarah is an anthology of Radioplays. Sāgarah consists of six plays. They are *Śaṅkā*, *Durbhiksham*, *Sāgarah*, *Vrajavaṇīgrāmasya Dholvādakah*, *Angadasya*, *Dūtakāryam* and *Hothal padminī*.

The first drama is a Śaṅkā which describes how a happy go lucky couple's life gets disturbed by the doubt and distrust. Saṅgītā who is officer, once visits Delhi for a meeting. When she returns home, her husband found man's

cloth in her bag. So, he questions her loyalty to him. The same thing happened with Priyankar who returns home with Saṅgītā's bag. Actually, the thing is their bags got exchanged because they are look a like.

The second play *Durbhikṣam* is a play divided in three scenes. Once the king visits his kingdom during the night to know about his people. Then he heard from one house that, everybody in the country is suffering because of drought. Later the king found the reasons of drought and tried to educate his country people aware about the environment preservation.

The dramatist belongs to Kutch, which is a dessert, so people of Kutch who faces the problem of drought every now and then. So, by this drama the play- wright has tried to spread awareness about the importance of protection of environment to save his land people from frequent problem like drought.

Sāgarah is a triangle love story of Sāgara, Taraṅginī and Urmi. The play starts at the sea-shore. Taraṅginī loves Sāgara the hero of the play. But Sāgara doesn't love her. When she comes to know that Sāgara loves Urmi, she became dishearten. Sāgara and Urmi's wedding is arranged. But Urmi met an accident and died before the wedding take place. Sāgara became extremely sad and indifferent towards world. But, Tarangiṇī's constant efforts bring him out of sadness and the love and trust of Tarangiṇī wins at last.

The next play, *Vrajvāṇīgrāmasya Dholvādakaḥ* is a folk tale of Kutch region. It is a tale about the drum player who is very good in playing drum. When he plays the drum, all works, Once when he was playing the drum all women of the village got engaged in dancing. Night also passed away, angry people of the village went there and killed the drum player. After the death

of the drum player, 140 women who were dancing on beats of drum also get self-cremated.

The fifth play Angadasya dūtakāvyam has a mythological theme. The story based on Angad's visit to Lanka as a messenger of Shrirama. The playwrights nicely portrayed the character of Angad.

The sixth and last play of the collection is entitled 'Hothal Padmini'. It is a famous folk tale of Kutch region. It is a love story of prince Odhojam and the beautiful Hothal. In the beginning of the play the dramatist also sings the glory of Kutch, which he puts in dialogues of Odhojam.

The dialogues of plays are short. The dramatist has avoided the use of compounds and joints. So, it is easy to pronounce. The language is apt for radio plays.

4.4 Nāṭyanavaratnam

'Nāṭyanavaratnam' is composed by wellknown Sanskrit writer Abhiraj Rajendra Mishra. The book is published by Vijayant Prakashan, Allahabad, in 2007. It is collection of one act plays. As the title suggests, it comprises of nine one act plays. They are namely Mandukprahasnam, Pratibhā-

Parikṣaṇam, *Vādanirṇayam*, *Badhirprahasnam*,
Samvādadātṛsammelanam, *Pratyakṣauravam*, *Swayamvarakendram*,
Kṛtānandam and *Śaradavamananam*.

Author Abhiraja Rajendra Mishra has given definition of modern Sanskrit one act play in his book अभिराजयशोभूषणम्-3, निर्मितितत्वोन्मेषः

नायकोऽत्र भवेद् भूपः पण्डितः पामरोऽथवा ।

दिव्याऽदिव्योऽथवाऽन्योऽपि शिक्षको भिक्षुको यतिः ॥

Author followed his definition and he has created characters in this book such as teacher, beggar etc. Author has touched some social issues through this book, like unemployment, dowry, molestation etc.

In मण्डुकप्रहसन, author gives hints of hypocrisy on the name of religion which is prevailing in current time.

In प्रत्येकरौरवम्dramatist shows the harsh reality of contemporary time, which we across often in news. Here seventy old men tried to molest a nine years old girl.

Ajaykumar Mishra, while reviewing the *Nāṭyanavaratnam* remarks that...

“नाट्यकार मिश्र का यह नाट्यसार संस्कृत रूपक विधा को दरबारी-परम्परा से निकाल कर लोकधर्मी-परम्परा को काफी तरजीह देता मालूम पड़ता है। अभिराज राजेन्द्र मिश्र की प्रस्तुत रचना परम्परा तथा आधुनिकता की एक सशक्त समन्वित कड़ी मानी जा सकती है क्योंकि इनमें जहाँ एक ओर भारतीयता की सोंधी सुगंध है, वहीं दूसरी ओर समीचीनता और विविध बगावतों के आयामों के भी दृश्य देखे जा सकते हैं।”²

4.5. *Nāṭyanavārṇavam*

Nāṭyanavārṇavam is a collection of new Sanskrit one act plays. It is written by ‘Triveni Kavi’ Abhiraj Rajendra Mishra. The book is published by Vaijayanta Prakashan, Ilahabad in 2010. As the title suggests, it contains nine comedy one act plays. They are namely मुण्डितमण्डनप्रहसनम्, खोंखीप्रहसनम्, विद्यालयनिरीक्षण प्रहसनम्, कलिकौतुकप्रहसनम्, उपनेत्रप्रहसनम्,

² Mishra, AjayKumar, Parakh, *Nāṭyanavaratnam*, ed., Pandey, Govindchandra, *Drk*, Vol. 21, pp.129-130

वेतालप्रहसनम्, द्विजच्छागीयप्रहसनम्, अद्भूतज्यौतिषप्रहसनम् and
मृदङ्गदासप्रहसनम्.

All the nine one act plays are light comedy. We can consider 'खोंखीप्रसहनम्' as comedy of errors. खोंखी means daughter of house owner in bangla. It causes to create a misunderstanding between bangla house owner Mr. Ganguly and Bihari tenant Maniram.

'द्विजच्छागीयम्' is well known story of Brahmin, Goat and three thugs which is recreated in drama form by the author.

In 'उपनेत्रप्रहसन' one section officer named Dayaram made fun of himself because of his short sight and long sight spectacles. Once he addressed his wife as daughter and he saw grapes as tomatoes.

The language of this book is simple and lucid. From children to old men, everyone can enjoy these plays. Author has also used few of regional proverbs in these plays-

Example:

हस्ते कङ्कणं चेद् दर्पणस्य काऽवश्यकता ?

(हाथ कंगन को आरसी क्या ?)

वल्लभे दुर्गपाले सति कस्माद्भयम् ?

(सैंया भये कोतवाल अब डर काहे का?)³

³ Mishra, Abhiraj Rajendra, *Vidhyalaya Nirikshanam, Nāṭyanavārṇavam*, p.38

Dr. Mishra also invented new words like वाहनकक्ष (motor garage), धारायंत्र (fountain) , मषीशलाका (refill), ताम्रतरम् (tomato)etc.

4.6 *Praśāntarāghavam*

Praśāntarāghavam is a seven act play, based on the Ramayana episode having a new theme. The play is composed by well known Sanskrit writer Abhiraja Rajendra Mishra. The play is published by Vijayant Prakashan, Allahabad, in the year 2008.

From the title itself, we got to know that the play is based on Ramayana. ‘प्रशान्तराघवम्’ describes Rama as a happy familyman. There is a no banishment of Sita in ‘Prashant Raghavam’. Sita gave birth to Lav and Kush in Ayodhya only. Author smartly handled the Washerwoman’s allegation incident. Later washerman apologises in assembly for defaming Sita. So there is a no abandonment of Sita in the play. Sita stayed with Rama her whole life. This is the major change made by the dramatist here.

Author also created a character of Vidushak named पिण्डोदक in the play. We generally don’t find character of Vidushak in Rama-Katha based plays.

One more peculiarity of this play is dramatist used Bhojpuri, Avadhi dialogues instead of Prakrit one. In this play Vidushak पिण्डोदक, who belonged to Mithila, so he speaks in Bhojpuri while maids of Sītā and other queens speak in Avadhi because they hailed from Ayodhya.

‘Acharya Chandika Prasad’ Prof. in Allahabad University note downs in appreciation of the play-

इस ऐतिहासिक इतिवृत्त में स्वकल्पित इतिवृत्त का समुचित समावेश,
पात्रों के कथोपकथन की व्यञ्जकता तथा कथानक की योजना में पञ्च

संधियों का यथोचित अनुपालन इस नाट्यकृति का सफलता के आधारभूत तत्व है। नाटक की प्रौढ़ प्रोज़लभाषा की उच्चकोटि की व्यञ्जकता ने पूरे नाटक को रस भाव से आप्लावित कर दिया है। जिससे यह एक उच्चकोटि का ध्वनिकाव्य बन गया है।

The main sentiment in the play is erotic. वीर and हास्य are subordinate sentiments.

4.7 Gurudakṣiṇā

Gurudakṣiṇā is one act play based on the well known गुरुदक्षिणा episode of Eklavya and Dronacharya from the Mahabharata. The play is written by Dr. Kshemchand. It is published by Murti Prakashan, Delhi in the year 2008.

Story is same as the Mahabharata. After Drupad's betrayal Drona came to Hastinapur and teaches princes and earns livelihood. Later he came to know about Eklavya who was a better archer than Arjuna, a prince, So to fulfill his promise to make Arjuna a best archer. Drona demands Eklavya's thumb as Gurudakshina. Drona also feels pain to do so and shows his helplessness in following words –

जनो हि यः सन्तप्तो दारिद्रेण
हतश्च मित्रस्य विश्वासधातेन ।
भीतो यो भयाच्च भ्रंशाज्जीविकायाः
धर्मोऽयं तेन कथं रक्षितो भवेत् ॥

Jnanapitha recipient Prof. Satyavrata Shastri remarks in the forwarding of this play:

अतिरुचिरतयाऽत्र नाट्यकथावस्तु प्रस्तुतम् । अङ्गुष्ठरूप गुरुदक्षिणा पूर्वपीठिकारूपेण छात्रकाले सतीर्थ्येन द्रुपदेन द्रोणं प्रति सिंहासनारोहणे सति राज्यार्धदानप्रतिज्ञा, सिंहासनारोहणानन्तरं च तद् भङ्गस्तज्जनिता द्रोणवेदना, दारिद्र्यकष्टं सोढुमशक्नुवानेन

द्रोणेन भीष्मवचसा कुरुपुत्राणामाचार्यकत्वाङ्गीकारः, कालेऽत्र विद्यापरीक्षा, अर्जुनस्य तत्र श्रेष्ठता तद्वशाच्चाचार्यस्य स्नेहातिरेक इति सर्वमुपन्यस्तम् ।⁴

4.8 Aekāṅkastabaka

Aekāṅkastabaka is a collection of seven one act plays. The author of the play is Dr. Keshav Ram Sharma. The book was published by Shakti Prakashan, Delhi in 2006.

These are total seven one act plays in the book. They are:

1. श्रीरामवनगमनम्
2. राजकुमारशिक्षणम्
3. महाराजरघोरौदार्यम्
4. चित्रकूटसभा
5. शल्येन शल्यम्
6. दानवीर शिविः
7. शिवराजस्य गुणग्राहकता

From these seven, first play श्रीरामवनगमनम् is based on Valmiki Ramayana. Second play राजकुमारशिक्षणम् is author's own imagination, its about बालकस्योचितशिक्षा .

Third play महाराजरघोरौदार्यम् is based on Kalidasa's Raghuvamsham. There is a description of Raghu's charity and Kautsa's non-greediness.

Fourth play चित्रकूटसभा is based on Tulasidasa's Ramacaritamanasa and Maithilisharan Gupta's epic Sāketa. Fifth play शल्येन शल्यम् is author's own

4 Kshemchand, Gurudakshina, p.6

imagination. दानवीरशिविः has mythological background, while last play शिवराजस्य गुणग्राहकता has a historical background.

Author has also provided Hindi translation of the plays. Dr. Ramakant Shukla remarks in the forwarding of this book-

सर्वाण्यपि एकाङ्करूपकाणीमानि अभिनेयानि सन्ति । भाषा सरलसरलास्ति । विद्यालयीयाश्चात्रा एतान्यभिनेतुं सुतरां समर्थाः सन्ति । पित्राज्ञापालनं, दुर्विनीतानां कृते गुरुकुल-शिक्षादानं, वदान्यता अलोभः, विद्यार्थीनां सम्मानः, पश्चात्तापेनात्मनः शान्तिः, दुष्टानां निग्रहार्थं व्यावहारिकोपायावलम्बनं, सत्यनिष्ठायै प्रोत्साहनम् इत्यादिमानवीयमूल्यानां कृते नाटककारस्य चेतसि समादरोऽस्ति । यस्य प्रतिफलनमेतेषु एकाङ्कनाटकेषु भवति ।

4.9 *Nāṭyanavagraham*

Nāṭyanavagraham is a collection of mini one act plays for children. It is composed by Dr. Abhiraja Rajendra Mishra. The book is published by Vijayant Prakashan, Ilahabad in 2007. As the title suggests *Nāṭyanavagraham* the book contains nine one act plays. They are namely

1. ईश्वरान्वेषणम्
2. गुरुदक्षिणा
3. दास्यभुक्तिः
4. श्वेतोद्धारः
5. सत्यकामजाबालः
6. रत्नप्रत्यभिज्ञानम्
7. नामकरणम्
8. सिंहजम्बुकीयम्

9.

गुणाः पूजास्थानम्

ईश्वरान्वेषणम् is based on well known story of Dhruva. The main source of this play is Shrimad Bhagavad Mahapurana. The play preaches children that one should stay firm and devoted than only one can achieve his goal. गुरुदक्षिणा is a play based on Mahabharata. It is about the Arjuna's *Gurudakṣiṇā* to Droṇa, where Arjuna defeated Drupad in the war and presents Panchal country as a gift to his guru along with Drupad as a prisoner.

दास्यमुक्तिः is based on Kadru and Vinita's story from Mahabharata, where son Garuda made her mother Vinita free from slues of his step mother kadru and her sons.

श्वेतोद्धार is based on Valmiki Ramayana. It is story of King of Vidarbha.

नामकरणम् has a story of Ravan's *Nāmākaraṇa*. सिंहजम्बुकीयम् is a transformation of Ranchatantra's story in a play.

These plays are written for children. So the language is easy and simple. Play writer Prof. Mishra himself gives peculiarities of this play in the नान्दीवाक् of the book. He remarks:

इन लघुरूपकों का आकार-प्रकार अत्यन्त लघु है । प्रायः प्रौढपाठकोचित एकांकियों की भी तुलना में लघु ।

इनकी भाषा अत्यन्त सरल है । संवाद-वाक्य भी छोटे हैं तथा भावजटिल पद्यों की भी संख्या अत्यल्प है ।

सभी एकांकी सुखाभिनेय है तथा शिक्षाप्रद है ।

4.10 Lilābhōjarājām

Lilābhōjarājām is a Sanskrit play based on Historical theme written by Abhiraja Rajendra Mishra. It is divided in five acts. It is published by

Vaijayanta Prakashan Allahabad in 2011. The play delineated the love story of *Mālav king Bhojadev* and *Lalitā*, which become successful because of the mercy of the chief queen of the king named *Līlāvatī*. The chief queen Lilavati is an important and influential character of the play, that's why the playwright entitled this play as *Lilābhojarājam* and not *Lalitābhojarājam*.

First Act:

The play starts with the *Nāndī* and after that entry of *Sutradhāra* on the stage. He welcomes the dignitaries and scholars from worldwide in *Ujjayinī's Kālidāsa Mahotsava* and announcement about the performance of the play *Lilābhojarājam* for the entertainment.

It response to the question asked by the audience, the *Sutradhāra* gives detailed introduction of the playwright. Later people from *Kharon* come to *Dharanagari*, they invites king of *Mālav* with his family to *Khargon* for worship.

Act II

Second act opens with the description of *Bhuridatta's* place at *Khargam* and royal visit to their village. Daughter of *Bhuridatta* named *Laita* save prince *Udayaditya* from leopard. The king and the queen thanks her and the queen *Lilavati* considers her as a younger sister.

Act III

The act begins with the lovelorn condition of both the king of *Mālava* and the daughter of *Bhuridatta*. i.e. *Lalitā*. But both them stop themselves because they don't want to be ungrateful towards the queen *Līlāvatī* who loves both of them.

Act IV

The act reveals king's affection for Lalitā to the queen, And she also become ready to made Lalitā a second wife of her husband. She calls *Lalitā* to her harem to nurse her as she was suffering from fever.

Act V

This act contains celebration of Karwā Chauth. The Karwa Chauth is a vow observed by a married woman, where a married woman breaks her fast after seeing a moon. The queen *Līlāvatī* breaks her fast with Chandra darshana and offers the king the moon of the earth i.e. Lalitā in the veil. The play ends with the happy notes.

The peculiarity of this play is the playwright has used Bhojapuri language instead of Prakrit.

4.11 *Tripatrī*

Tripatrī is a collection of three Sanskrit dramas. The book is written by Dr. Shivaprasad Bharadwaj and edited by Dr. Baldevsimha Mehra. It was published in 2008.

It contains three plays viz. *Meghadūtam*, *Maya-patiḥ* and *Purodhasaḥ-swapnaḥ*. *Meghdūtam* is *Nāṭyarūpāntara* of Kālidāsa's *Khaṇḍakāvya Meghadūtam*. All the dialogues of this play are written in *Mandākrānta* metre. So it is considered as *Gītīnāṭya*.

Māyā-patiḥ is a *Prahasanam*. In this play author disclosed the society's hypocracy and social issues like dowry and corruption.

Purodhasaḥ-swapnaḥ is also a *prahasanam*. It is divided in three scenes. It contains a story of Brahmin who went to *Yamaloka* in his dream.

4.12 *Aekaṅga-pañcadaśī*

Aekaṅga-pañcadaśī is a collection of 15 one act plays as its title suggests. This book is written by Dr. Mathuradatta Pandey. The book was published by Motilal Banarasidas, Delhi in 2011. Dramatist has divided this collection of dramas in three parts and each part contains five dramas.

The first part of this drama collection entitled as ‘पल्लवपञ्चकम्’. The second drama of this bunch is नारदमोहिनीयम्, गीतिनाट्यम्. राजदूतम् is based on the true life story.

The second part of this drama collection is named as ‘द्यावापृथिवीयम्’. The first drama of this part is ‘एलोर्वशीयम्’. Rest of the dramas of this part has a source taken from Rgveda and Vishnupurana.

The third part of this drama collection is कालगिरि. It’s a Sanskrit word for Kargil newly coined by dramatist. This part has dramas containing modern themes i.e. India – Pakistan War, corruption etc.

Dramatist has also given hindi translation of the dramas. Shivaprasad Bhardwaj writes about this drama-

रूपकाणि सर्वाणि शिल्पदृष्ट्याऽभिनवानि प्रभविष्णूनि च,
भाषासुबोधावसरानुकूला च । समसामयिकयुगजीवनवर्तिवृत्तमधिकृत्य
रचितानीति जनहृदयस्पृंशि च⁵।

4.13 Kāśmīrakrandanam

Kāśmīrakrandanam is a collection of five one act Sanskrit plays written by Dr. Meera Dwivedi. This book was published by Parimal Publications Delhi in 2009. Author Dr. Trivedi’s husband was serving in Indo Tibetan Border

⁵ *Ibid.*, p.220

Police and he got posting in Kashmir. So author was residing with him in Kashmir and she closely observed life in Kashmir and terrorist activities prevailed in Kashmir. The present work is an outcome of her experience. Therefore, though it has an imaginary characters, these dramas speak bitter reality of Kashmir.

This collection of dramas contains five dramas viz. *Kāśmīrakrandanam*, *Samgharṣavirāmaḥ*, *Punarvāsam*, *Pratyāvartanam* and *Nidānam*.

The first play ‘*Kāśmīrakrandanam*’ opens with the justifying its title, Entry of *Kāśmīra mātā* who is lamenting. Then there is a description of Pakistan terrorist training camp and how they force to be a suicide bomber to poor 15 years teenage boy and poisoning his ears against India. But, at the end, he is back to his *Kāśmīra mā* after killing those two terrorists. *Kāśmīra mātā* became so happy and prays for the happiness, prosperity and peace for her subject.

The second drama *saṁgharṣavirāmaḥ* is based on to stop the ongoing war between the Indian army and terrorist group. Rest four dramas also have background of *Kāśmīra* and problems of residents of *Kāśmīra*. *Nidānam* has a content of women exploitation, women terrorists etc.

4.14 *Mārjālasya Mukham Dr̥ṣṭam*

‘*Mārjālasya Mukham Dr̥ṣṭam*’ is a collection of 25 small Sanskrit plays or skits. The book was published by Sanskrit Bharati, New Delhi in 2011. H.R. Vishwasa is the author of this book.

These skits deal with the subjects related to Sanskrit language, modern life style, folk tale, mythology etc. These skits are very short. One can able to perform it on stage and it takes hardly one or two minutes to perform it. So, they are extremely short in length. Skits have small dialogues, no complex sentences and the language is simple.

In the first skit *Sanskṛtam Sanskṛtiḥ ca*, by giving example of blind and lame the author indicates that without Sanskrit the culture is also lame. We cannot preserve our culture, and without culture Sanskrit is blind. So, culture and Sanskrit are mutually connected and each other's support system. So, we should preserve both Sanskrit language and our Indian culture. In *Saṁskṛt Sainyam*, children console mother Sanskrit and says their Sanskrit army will fight for dignity of her.

In *Saṁskṛten Sameikyam*, it is indicated that how Sanskrit unites people of different regions. *Vimalā* has three daughter-in-laws. One is from Gujarat, one from *Mahārāṣṭra* and one from Kerala. It is very difficult for *Vimalā* to communicate with them, because of the language barrier. Later *Vimalā*'s friend suggested about spoken Sanskrit class that helps everyone to understand each other. *रोदिषि कुतः* and *कुरु कृषिम्* have a theme based on mythological story of Lord Shiva and Parvati. Other skits like *पुरोहित उवाचः*, *पादांशुकप्रकरणम्*, *श्वश्र्वा याजमान्यम्* are light comedy which occurs in society. *अनुरुपवेष* is also a comedy which shows women's craze for matching clothes and matching accessories etc.

Vñcitaḥ Kaḥ is a small drama on how an innocent villager got cheated by shrewd restaurant owner in the city and still he thinks he is intelligent. In the drama *Daśamstvamasī* author by the medium of small dialogues make understood as the thing that what we are searching that soul Brahmana is within us.

In *Janmanā Andho Asmi* the pretend blind who cheats others got cheated by others. In *Murkhavaidye* two arrogant doctor friends keep boasting about their knowledge but at the end they made fool of themselves because to

whom they thought have disease in his feet is walking like a lame just because his shoes got broken.

Māyādarpaṇaḥ is a skit based on *Mahārāṣṭra*. The author using prop like mirror in this skit shows the reality of society that it's our enemies who remember us more than our loved ones, because the thought how to ruin us is always remains in their mind.

The title of the play *Mārjālasya Mukham Dṛṣṭam* ' is a satire on an irrational or superstitious belief prevailed in Indian Society about Cat. People think that if they see a face of Cat in the early morning or Cat crossed their way, it is a bad omen. But according to author it is not always like that it's the other way around too.

Kṛṣṇasya Āmram is a drama where shrewd servant ate costly mangoes brought by his masters without being caught with his intelligence. *Kyū Prati Preṣayāmi* is a small comedy drama which throws light on the problems of que in every place in society. For e.g. que to pay light bill, que to bring grocery, que for waters etc.

Śatikāyanam describes women's love for Saree. In annual day function of their ladies club, they want to do drama on *Rāmāyaṇa*. But, no one wants to play role like Rāma and Hanumāna because then they didn't get chance to wear a new Saree. One member of club named Mālvikā even choose to become *Śūparṇakhā* instead of Hanumāna because in role of *Śūparṇakhā* she is able to wear a new Saree. So, this small comedy skit describes one Universal truth that women's love for their clothing. The author has aptly named the skit as *Śatikāyanam*.

Last two skits are on the subjects of beggars which entertain us with the fact they how beggars which entertain us with the fact they how beggars have

divided the areas for begging and they have even more money than the donor himself and they give offer even changes to donor.

All the drama in this collection is compact in size with easy and simple Sanskrit sentences. The themes of the drama based on importance of Sanskrit language, mythology and day to day life. The dramas have interesting and comic elements. They are opted for stage performance.

Sanskrit dramas are very less in Comparison with poems. We can understand that since there is no scope for stage performance the plays are not composed.