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MINOR RESEARCH PROJECT

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On

**A Study of three noteworthy dramatists in
contemporary Gujarati literature**

(Selected plays)

Presented by:

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**PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF
SENDING THE FINAL REPORT OF THE WORK DONE ON
THE RESEARCH PROJECT**

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11. Objectives of the Project : Attached sheet – page no. 1
12. Whether objectives were achieved: Attached sheet. –
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14. Summary of the findings: Attached sheet.- page no. 10 to 25
15. Contribution to the society: Attached sheet.-
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16. Whether any Ph.D. enrolled/Produced out of the Project: No
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PRINCIPAL INVESTIGATOR

Dr. Varsha L. Prajapati

SIGNATURE OF PRINCIPAL

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Dr. Varsha L. Prajapati

Details of Submission Report – Point No. 11 to 15

11. Objectives of the Project:

- To know drama as form of literature.
- Drama as the reflection of society.
- Discussing and knowing about the noteworthy dramatists in contemporary Gujarati literature

12. Whether objectives were achieved -

The Study of selected plays of three contemporary playwrights and the objectives achieved from research are presented here as below.

(1) Mahabharat based plays of Chinu Modi's plays is my subject of research. Chinu Modi's plays represent historical, mythological, political themes. I have selected three of his plays, theme taken from mythological epic 'Mahabharat'. They are-

- a. Swapna Duswapna
- b. Ananya
- c. Naishadh Ray.

I have studied these plays in reference the mythological time, and style of that time. The characters of Swapna-Duswapna', 'Ananya' and 'Naishadh Ray' are divine characters because the theme of these plays is mythological time. In the play 'SwapnaDuswapna' Yudhishtir, Arjun, Bhim, Nakul, Sahadev, Draupadi, IndraDev, Dev. Of Panchamahabhut, and their dialogues with others represent the events of the time of

Mahabharat. Draupadi is considered a thing and distributed by MotherKunti among five pandavas, is a tormented soul. Mere words of mother Kunta, Dranpadiis distributed and her pain is untold agony of her life. This is the essence, this is the central theme, this is the subject matter of the play. Throughout the play Draupadi expects compensation from all the five pandavas, of the insult done to her. But it is not satisfied. Experiencing its anger and conflict Draupadi till the end of the play feels confusion, gloominess and untold agony and all the time, attempts speak out her agonizing mind. Creator compares the state of Draupadi'smind and heart with the mentality of current women. In the play 'Ananya' the affliction (pain – sorrow – grief) of Arjun is of different type, The play 'Swapna Duswapna' is a portrait of Udhishthira's character. While the play 'Ananya' presents inward and outward personality of Arjun, Uloopi of lower most region, or Chitrangada of heaven region, or Subhadra of the earth region, or S are not capable to take the place of Draupadi. Draupadi is matchless – During the separation of twelve years Arjun enjoys life with all these three women, but he has not gained the beauty of 'Draupadi' from anywhere. Draupadi is a paragon of beauty. Her beauty is matchless.Arjun could not become love idol of Draupadi. Playwright has already said that the only one who understands the unique love of Draupadi is 'Krishna' only.

The play 'Naishadh Ray' depicts the downfall and pitiable plight of Nal who has lost Nishadhnagri in gambling. He has to wander in the wood in the guise of Bahuk. He already has a pious woman Damayanti with him. But there is something lacking in his internal strength and truthfulness. Nal's love and attachment for native,

separation from native place, closeness with Damayanti and in loneliness leaving the husband behind a woman nourishing her hunger, Damayanti is suspected as a mean woman. Her pain is described in the play Naishadh ray. The environment of all the three plays depicts the ancient time of Mahabharat, Tragic, Calm, Satire-laughter etc. 'Ras' are observed in all these three plays. The highest art is observed in language. The dialogues of all the three plays are sharp, mild satire, soft and meaningful feelings, etc, are properly presented Characterization emerging from the dialogues between characters Familiarizes us with divine elements of Mahabharat – Women's inward feelings and emotions are spoken out with sensitivity in all the three plays.

(2) The plays of HasmukhBaradi are based on social subjects from all his creation I have selected three of his social plays for study. They are-

- 1) Jashumati – Kankuvati
- 2) EkluAkash
- 3) Rai No DarpanRay.

All these, plays are social plays. 'Jashamati – Kankuvati' play reflects blind belief carried out in society, religious blindness, superstition, women's exploitation, wicked behavior with woman, power, politics, greed, and many other evils. A simple woman like Jashumati is economically and socially exploited. She is used for making money and gaining power. The playwright has brought this into light. Jashumati continuously faces conflict and stress amidst

wicked villainous characters like Vinayak, Thavardas, Maniba, Miss Vijaya, Maharaj ShreeLilaprabhuji. The aim of playwright is to present before society how a woman is exploited, under the name of religion. The dialogues of the play are written in poetic language. Tragic and satirical note is hidden in the play.

‘EkluAakash’ play presents the feeling of young people, the youth. People like father Kasturchand have to suffer a lot in life. The path of truth, morality and justice is not so easy to follow One who takes this road has to undergo many trials, has to face many problems. Ramesh the son of such father is the main character in the play. Ramesh all alone determines to remove anti-social activities from society. His character is like that of a revolutionary young man. Bharati is his past. Avani is his future Between them Ramesh struggles to realize, his ideas, he strives to find the play prof. Nazarul, Jaydev, Ram gopal, Sundarji, Mandakini etc. play vital role in making and shaping the personality of Ramesh. They encourage and inspire Ramesh for his mission of social reform. This play, is a play with message of one’s responsibility towards society and its values. It presents the feelings of young heart and ideas. This is an ideal play for society. Environment of revolutionary young class is created, which is experienced too. The elements of conflict like mystery, politics, dishonesty, immorality etc. are gripping. Time may change but finally truth triumphs. This is the essence of the play. Dialogues are excessively, lengthy and prosaic. The play contains some characteristics of novel as a form of literature, which is considered specialty of the play.

The third play is 'Rai No Darpan Ray'. Ramenbhai, Nilkanth had already written the play 'Rai No Darpan' before this play was created. Ramanbhai had written the play in the scholarly era- chinumodi wrote 'Jalka' representing the same theme. But HasmukhBaradi created a counter play of both these plays named 'Rai No Darpan Ray' with different motive and made us experience his original creativity. HasmukhBaradi is a man of theater. He has always considered stage and created Darpan sect and described inward and outward personality of Rai with transparency. He has presented the qualities of a good ruler before public. The language of his play is the language of a common man which people can very well understand. Among the characters like Jalka, Lilavati, SamantShitalsinh, Vinavati, Manjari and other characters, 'Rai' not the son of a lady gardener but the son of a real stately family Jagadip. He gains this truth not by it foul means but through truth and frankness. Reformistic activities such as widow's remarriage, gender equality, love-marriage, chivalry, mis-match etc. are discussed and presented before society. Inner voice is the real decision, is the real action. This is the virtue of Rai's personality. we experience the conflict between good and bad, truth and untruth. Dialogues are ironical the entire play is written in tragic and silent Ras.

- (3) Creation of the playwright SatishVyas makes us experience modernity. The following are his three remark able plays.
- 1) Pashupati.
 - 2) Angulimal.
 - 3) AmeAhithiNahiJaeae.

All the three plays are thought provoking and possess intellectual motive. Confusion of human mind, gloominess, and pain are found in the creation of Satish Vyas. The play 'Pashupati' portrays sexual relationship of man and woman. Apart from this social customs, marriage, traditions, blind faith, hypocrisy, etc. and some good and evil aspects of society are portrayed in the play 'Pashupati'. The importance of sex in married life of Rushabh and Mallika sexuality of male, from view point of a female takes the form of animal instinct. The feelings of a woman at this points is presented in the play Rushabh turns in to vrushabh (bull) at night and Mallika's likes and dislikes of his harsh touch is the center of the play. Rural social environment is created through the characters of brother in law, sister in law, father in law, mother in law and vaidya etc. The writer has brought into light social relations and customs and to what extent they are important. How meaningful they are is also showed. Dialogues are soft and mild ironical. Conflict between ideas and instincts is the main interest of the play.

The purpose of the play 'Angulimal' is different from that of 'Pashupati'. Here the purpose of primitive man is transformed as a modern man is showed. Social values have changed, and along with it there has come, revolution of thought. Change from 'Angiram' of Buddha's time in to 'Angulimal' reflects the need of the present time. This product of the writer's mind really shows his intellectual ability, Writer has described in the bedinning of the play the values of Buddha, the condition of 'Gaya', Speech, dealings and thoughts of Angiram. In the second Act due to the change in the time of Angiram he describes lust and corruption for power,

exploitation, hypocrisy oppression, ego, instinct to enjoy power, intense desire, longing etc. Through Angiram, Savita, Hariram, Miss Dolly, Character-1, Bakali, Prabaddh, Anakala and pravaktathe writer has presented modernity that has entered the situation of life. Share market, business, employment, postelection period, living standard of people, etc. the burning problems of social structure, are reflected in the play. Human values of the period of Buddha, are defeated and current human instincts are victorious. This makes the subject matter of the play more realistic Actual cutting off of the fingers like intellect, mind, ego, self-respect etc 'Angulimal' really turns to be just and proper rules over society. He establishes his supremacy and authority over society. This play figures out current management of the country.

'AmeAhithiNahiJaeae' play is different from previous two plays. The characters are the least in number in this play. A young boy and a young girl only two characters are on the stage. Entire play takes place at one and only place, and one time and one situation only is found. It is really challenging to narrate the play under this situation. That is why this play has become an adventurous play. Freedom of love, ideology regarding marriage, narration of post marriage,narration of post marriage problems, etc. are in the center of the play. Moreover dearness, employment, poverty, child brought up, education, government policy, plight of back ward classes etc. problems are presented with the passage of time changed views of young people regarding love and marriage, problems arising in family management, economic problems of middle class etc. are closely and artistically knitted in the theme of the play. Gender discrimination, prevailing in society

is revealed in the play. Even today certain social evils do exist in society such as place of a daughter in society, such as girls' education, Female feticide, child bringing up, poverty, illiteracy young boy and a young girl live in the same pit, love each other, marry and desires a child. This is the story of such class which is known as middle or lower class. It is a question what the government is doing.

Regarding their needs and standard of living. The playwright has dealt with this problem in his play. The place where this young boy and a girl live is not just a simple place but it carries deep meaning it is a symbol. It contains profound and suggestive meaning. Entire human race lives in one or the other pit. Somebody in the pit of riches and wealth, some in the pit of ego, poverty, anger, politics, lust for power, jealousy, suspicion, superstition, inferiority complex, worldly happiness, passion etc. Here pit means some sort of specific mentality. No one is saved from such type of pit many interpretations of the term 'pit' are hidden in the play. Many synonyms of the term 'pit' are found in the plays. Which makes it ironical and experimental, Laughter, tragic, frightful and Shrunagar 'Ras' are narrated in the play and we experience them also. The centre of the play is constantly experienced conflict of middle class society against government. It is quite difficult to stage this play. It can be made stage able through proper lighting.

Motives and mission of are these three playwrights, for their creation is different. That is the reason, for which they are assessed as noteworthy creators. It is not proper and prudent to compare them – Their internal comparison will not be considered just and fair.

13. ACHIEVEMENTS from the project

- a. Play is not only a literary form but also a responsible form of society. This is known from the study of plays.
- b. It increases familiarity with objective oriented and artistic creation in the plays of Gujarati literature along with its development and enjoyment.
- c. Play is a reflection of society, nation and the world true evaluation of traditional and modern life can be obtained from it. This is the finding from the creation of these three play wrights.
- d. It is concluded from the plays of ChinuModi that more and more subject matter or theme of the play can be taken from the reference of epic like 'Mahabharat' and its new interpretations in the current time are found out.
- e. Play is the best means of education to understand current situation and problems. Play wright is the best teacher and researcher.
- f. Play is not only the seer of society but also a true guiding form of new ideology, current order, time, and condition.
- g. The creations of all the three play wrights have been successfully staged, at different time and at different places. This has been a stronger aspect of the form of the play.
- h. Gujarati playwrights have to be more active to introduce Indian values in to bring social changes through their plays in society. In Gujarati play world the plays of ChinuModi, HasmukhBaradi, and SatishVyas have tried to bring changes at social, national

and international level – through their noteworthy plays and creativity.

14. *Summary Report of Research work:*

Introduction:

As mentioned in the great creators previous development of drama the Labh Shankar Thakar, RaghuvirChaudhary, Madhu Ray, Subhash Shah, Shrikant Shah, Shiv Kumar Joshi, ChandrakantBaxi, BhupenKhappar, Mahesh Dave, ShaileshTrivedi, Ramesh Shah, InduPuvar, Makund Parikh, SitanshuYashashachandraetc have been mentioned in the present days playwrights. Among all these playwrights ChinuModi, HasamukhBaradi, and the plays of SatishVyas have been thoroughly studied and presented as ‘Three remarkable playwrights’ among all dramatic creation of these three playwrights some dramas have been selected for research study which includes-

1. Three mythological plays based on the theme of Mahabharat.
2. Three social plays by HasamukhBaradi.
3. Three modern plays written by SatishVyas, have been included.

Notable characteristics of all the three playwrights are as follow.

- **Specialist as playwright remarkable (Noteworthy)**

1. Playwright ChinuModi

Playwright ChinuModi has selected the subject matter for the 'plot' of his plays from mythology, history, politics, social background based on the great epic Mahabharat. ChinuModi's specialities are revealed in his creations which has won him prestige in literary field. It is hard to find 'The best' playwright in Gujarati literature to mention the playwright as notable playwright emphasis must be on his style. We all know that 'Style is the man' selection of subject matter is his first speciality. Selection of any event from Mahabharat is really something unusual today. Mostly plays are written with the back-ground of politics, social life or history. Most of the plays are based on such subjects only and they are more presentable too. But it is really challenging for the playwright to select any even or occasion from legendary Mahabharat and present it with meaningful co-relation with the current time. It is written in such style as it touches heart. ChinuModi has successfully met this challenge.

In his play '**Swapna Duswapna**' the character of Yudhishtir is portrayed in words. Along with Yudhishtir, through the characters of four Pandavas, god of gods Indra, PanchaDev, and Draupadi inner most feelings lying in their hearts are divided into three acts.

The characters are created keeping in mind the background of Mahabharat. This is the second specialist of the play Wright. Language is his third specialty. His style is touching. He has captured the deepest mind of the characters of Mahabharat by reminding as a modern playwright. Draupadi has been taken as a 'thing' and she had been distributed among five brothers, the Pandavas. This is a crime committed by mother Kunta, and Pandavas accepted this fault or sin or crime is another crime nobody ever thought of Draupadi's feelings. The play Wright has properly expressed the insult Draupadi suffers from when all her clothes were pulled off. Burning heart of Draupadi as a problem and insult to the dignity of a woman is properly expressed. Injustice and insult to Draupadi is paid back as the war Mahabharat. Yet, the inner fire, the inner enmity is not pacified. The playwright has properly expressed her emotions. This is observed at the end of all the three acts of the play. Specialty of language is really remarkable.

He has focused on popular divine terms used by general public in the days of Mahabharat. There divine terms are 'Aryapatra', 'Guruvarya', 'Kapurush', 'Apad dharma', 'Madyasakat', 'Satyachyut', 'Sthirmati', 'Kalimagrasta', 'AlamShantamPapam', 'Drupadtanaya', 'Panchali', 'Ajanbahu', 'Matsuavedha', 'Sahastraksha', 'Yakshapriya', 'Prasahnaryut', etc. are used by him. Language of his creation '**Ananya**' is similar to the language of 'Swapna Duswapna' because in his creation 'Ananya' his aim is to focus on the personality of Arjun. He was described optional existence of Draupadi, Arjun is searching for really Arjun is searching for another aspect of her personality and existence but ultimately he fails to attain it because there was no option of Draupadi, so she is 'Ananya' for Arjun. ChinuModi has used

the title of the play according to the character, and it is proved through his decent language use of cultured language such as 'Ruplubdh', 'Snehavash', 'Ijjit', 'Alingunbaddha', 'Asparshniy', 'Lalitya' etc. is observed in his plays.

The subject-matter of the play '**Naishadhray**' is a part of Mahabharat. Chinu Modi has created an 'ode' 'Bahuk'. Its direct dramatization is 'Naishadhray'. This play has been dramatized. In the play 'Naishadhray' unique union of Nal and Damayanti and their isolation is described with heart touching words. The subject matter of the play originated from intense desire of Nal to play gambling. Nal lost everything he had including his kingdom while created a character playing against Pushkar. Nal sets for jungle with Damayanti. Creator has minutely described the pain of Nal for his native and isolation from it. Nal is not only described as Nal of Damayanti, but as the king of Nishadh city, and his importance towards land and its people. Kali enters being crab and Nal takes the form of Bahuk. Though Damayanti is dedicated to truth, she is accused by Nal, and her agony is described in this play. Nal's fall was due to his desire for gambling. He got the form of Bahuk. Nal was motivated to become Non-Nal by the prophecy of the poet that he shall have to wander in the guise of Bahuk for sometime to regain the truth. He is not at all attracted by religion, wealth, fame etc. He wanders in search of his own self. Thus divine Nal became a human being. Here we observe his dramatic art. The writer has taken much pain to relate legendary character with current human being and his mentality. Thus selection of the subject matter, dialogue, language, characterization, appropriateness of the title, etc. are the specialities of Chinu Modi, as a remarkable playwright. Interest in all the three

plays has been created by subtle conflict. Infatuation of Yudhishtir for Draupadi, is perhaps hidden in the Mahabharat but the 'I' (ego) of Yudhishtir in 'SwapnaDuswapna' pains her every second. The hidden 'I' pains her for Arjun's separation of twelve years, death of Ashwtha in as dice in gambling – all this is focused by the playwright in the drama. The end of the war of Mahabharat is the victory of the 'Pandavas' but how will the fire of enmity burning in the heart of Draupadi be pacified? Who will pacify it? The writer has very rightly caught this matter. Its remedy is the ceremony of Samadhi in the Himalaya by malting bones but Draupadi feels being insulted every second and indicating Pandavas shows her desire to wander on the earth. This shows how will human society pay compensation for injustice and insult done to a woman? What about the pain she has felt? This also is a question.

In the play 'Naishadh ray' the moments of separation, from native, Kingdom and his people causes deep grief, frustration, conflict, self-penance etc. Damayanti insulted by Nal, and her pain is as subtle as that of Draupadi's. Arjun strives to achieve Draupadi, This is a very subtle part of Arjun's conflict in the play '**Ananya**'. Even after becoming very close to Chitrangada, Uuipi and subhadra, Arjun's inner most heart craves for Draupadi who he never achieves is his pain cannot be avoided. All this three dramas have emerged from the moments of subtle conflict.

The plays of ChinuModi contain sharp dialogues, and mild poetic satire. Dialogues are full of strong and vigorous acting. They are more clearly followed by dramatization and tranquil acting. Inter dialogues with characters, are revealed through their mentality. Play is

dramatized considering the dressing of the concerned time, place and setting. The play 'Naishadh ray' is staged many times. 'Swapna Duswapna' and 'Ananya' can be staged because chances are there. Reading of 'Swapna Duswapna' is performed in 'Gujarati Sahitya Parishad'.

Chinu Modi's plays are completely literary, which is proved by his language achievement. Initially the play takes social form and then literary form. The writer has achieved both the media in all the three plays. Art, values and creation are deeply rooted in Chinu Modi so can be called Indian playwright. Being a poet he has presented some of the poetic lines in his plays. This represents the soul of the poet – Chinu Modi. We observe poetic quality in his prose. He is called Indian playwright due to his devotion and dedication towards Indian culture. He has performed the work minutely observing and assessing the characters of Mahabharat in new dimension by giving its different interpretation.

The epics the 'Mahabharat' and the 'Ramayana' are the original forms of our culture, It is not a child's play to create a play on its base and to maintain its continuity and diorama. Hardly any person is unknown about the great epics the 'Mahabharat' and the 'Ramayan'. It does have national creation level. Chinu Modi's plays have great impact on the foreign plays also. It is possible that his plays are accepted on international level. On this point we may agree with the views of drama critic Dr. Mahesh Champaklal He, considering and assessing Chinu Modi's plays in Indian dimension said, "Like Girish Karnad, Chinu Modi's creation of drama is based on Indian

tradition we find mingling of Indian tradition and modernity. He has taken subject matter, like GirishKarnad, from history, legend (Puran) or folk literature, or from some creation of drama and its plot, some classical creations, from popular novels, or from his own creation. He has co-related them with modern sensitivity. (Page-5 article – play wright ChimuModi – in Indian concept Natyavali)

2. Play wright – HasmukhBaradi

In the contemporary Gujarati literature second important and notable Playwright is HasmukhBaradi. He has been devoted and dedicated to dramatics. He has an M.A. with the 'History of Theatre' and delivered many programs of play writing on Rajkot, Vadodara radio station. Along with the best playwright he is a successful director too. Subject matter of his plays is taken from social, political and current organization and management etc. He has written many reference books regarding the theatres of plays. We cannot discuss the possibility of his plays for being staged. Discussion in this regard is out of place, out of question. If he is to be assessed as a remarkable creator of today's' plays we should thoroughly go through all his plays then only we can assess him as a giant personality in the field of dramatics.

'JashumatiKankavati', 'EkluAakash' and 'Rai No Darpan Ray' all these three are social plays through which we can obtain his specialities as the creator of a drama. First speciality is the knitting of subject matter. All the above three plays are based on social theme. The play '**Jashumati– Kankuvati**' enlightens social evils like women exploitation, blind 'Faith, superstition, blind faith for religion, cheating etc. prevalent in

the current society. He has meaningfully created the transformation of Jashumati into Kankuvati, which reflects social problems. His aim is to invite the attention of community towards more than one social problem. Transformation of Jashumati into kankuvati in his two act play is a blemish, disreputation to society. It is a social crime to set a simple, innocent girl whose age iss to study, has many dreams in life, the girl Jashumati is set as 'Mataji' on some fixed seat and to spread blind religious faith. Really this is a sin it iss an unpardonable sin. Women like Maniba, Thavardas are hypocrite who wrongly use simple, innocent ladies and make them economic tools. The voice of the protester or rebellion is rushed and controlled by such wicked women. Another character is raised as her substitute and as a result the existence of the original character faces danger of its existence. Vinayak who understands and loves Jashumati but becoming a tool of a wicket person Thavardas his dreams, and desires have been suppressed under heavy weight of money. He has to support negative people instead of Jashumati, this is his weakness such type of monopoly is going on in politics which is indicated through the plot of this play. The theme of the play is foresighted yet it reflects society 'sailing in the same boat' type dishonesty prevailing in society is sharply depicted in his plays the aim and objective of his plays is to bring into light before community the blind and false notions under the name of religion. This is the essence, lying in the mind of HasmukhBaradi, which is presented in his play.

The next play is '**EkluAakash**'. This play re-presented the emotions of young people. Conflicts regarding confusions of the past and present, selectioin of life partner, career etc. are presented through the character of Ramesh. Ramesh is a revolutionary, young person. He revolts against corrupted social structure which he desires change. With

co-operation of Avani, Ramesh who is persistently active for the improvement of society moves on towards his goal. Dishonesty, corruption, education, bribe, hypocrisy etc are encouraged by anti-social evils. Characters like Jayadev, Ram gopal, Avani, father Kasturchand etc are intensely associated. With Ramesh play moves ahead through constant flashback. This is possible through insight of the playwright. The present values like revolt against social structure and reality, and a touch of political negotiations, etc. are portrayed as problem in the plot of the play. The purpose of the playwright is an attempt to eradicate problems or to bring them before readers.

The third play is 'Rai No Darpan Rai' The style of this play is totally different from his other two plays. The style of the play 'Jashumati Kankuvati' is more poetic and based on dialogue. The language of the play 'Eklu Akash' is simple and lucid, with association to life. Language description style is another specialty of Hasmukh Baradi. The subject matter of the play 'Rai no darpan Rai' is of counterplay. The creation of the play 'Rai no darpan Rai' is based on Ramanbhai Nilkanth's play 'Raino Parvat' and Chinu Modi's creation 'Jalka'. He has adopted subject matter from these two well-known creations. This is a two act play with less number of Characters than 'Jalka'. Though it is a counter play it appears original creation of the playwright. New, novel reference or experiment is proved because through darpan sect group and spectator group Rai-2 (two) is presented before Rai-1 (one). This is how new idea of mirror is worked out very well and meaningfully. Remarkable speciality of the play wright is observed in this play because new skill of means purification is connected to darpan sect. In this way writers wellknit plot construction and its connection with the subject matter is

admirable as in 'Jalka' and 'Rai No Parvat' the dialogues in the present play creates mild satire, mild laughter and poetic appeal. There is no question in this play regarding who will be the king or Rajamata. The play marches towards Rai's soliloquy, his dialogue with his own self and from it emerges the situation of being 'DarpanRai' instead of 'parvatRai'. This motion is the centre of the play. Rai experiences prolonged subtle conflict with his own self. Effective poetic experiments are proved successful in making the subject – matter of the play clear. This also has been remarkable and unforgettable specialty of the playwright. Language between two characters sometimes is practical, sometimes romantic and colourful, sometimes they speak the language politicians, sometime it is that of a preacher. We observe use of Sanskrit words in his special style. Language of 'EkluAkash' play touches day to day social life. It clearly expresses the ideology of the young generation, the young heart. The dialogues between Ramesh-Bharati, Ramesh – Avani and Ramesh with other characters presents the language of his two other plays. The language of Jashumati-Kankuvati seems to be much ironical. This play poses a problem of woman's exploitation, religious superstition, etc. At the end of the play no solution is found. In the play 'EkluAkash' represents new ideology, objective of lit according to ones competency and ability, strength to live life accordingly is experienced at its end. This is the achievement of the playwright. In the play 'Rai No DarpanRai' the solution of self – purification through the medium of darpan sect make raiDarpan Ray instead of parvat Ray one can observe how the king and subject should be like, its characteristics act thoughts are presented in this play.

The element of 'Acting' is a special element in the plays of HasmukhBaradi. This playwright himself has an experience of acting He

had insight for stage. All his plays can be staged. They all possess competency to be performed on stage. As said in the introduction of his creation and his plays are staged. Both those plays 'Jashumati – Kankuvati' and 'Rai No DarpanRai' have all qualities and factors to perform effectively and successfully on stage. All the three plays have been guiding light, to society, they have showed new path to society and have made new path for social life. They contain high social value. The play 'Jashumati – Kankuvati' presents religion – blind faith, lust for power, greed, woman's exploitation, and many social problems which have emerged from negative ideology of human personality. Writer has drawn attention towards it. It should be solved. 'EkluAkash' exhibits revolt of young heart. Youth should work not with anger but with smartness. Smart work will bring desired result only revolutionary, blind imitation will not serve the purpose but what is required is new dimension, new wider and deep vision. The writer has only pointed out it by providing the path of truth, honesty and justice. He has guided to accept virtues in life. In the play 'Rai No DarpanRai' the attitude of self-purification the qualities of king and the people too have to obey the rules of the state all this is deeply presented by the playwright and showed the values of life. The essence of all these three plays reflect not only social problems but also reflect national and international problems, which show HasmukhBaradi's insight for the creation of drama and his profound understanding of art.

3. Playwright SatishVyas

Every poet has his own style to express the emotions of his innermost heart. The style of each poet differs from that of other poet. So is the case with playwrights various styles of writing is observed in play. The progress of drama is found of both the ends. Most of the plays deal with legendary themes and number of characters. The theme is associated with current problems with transparency. We find a cult of this type of plays. ChinuModi's plays are full of Sankrit and classical Gujarati language and they have been successfully staged. The plays of HasmukhBaradi are centered around social theme, social problems, written in simple, lucid and touching language of prose and verse. The plays of SatishVyas are unique. They are different from the plays mentioned in previous headings – Factors of the concerned era affect the form and creation of literature the plays of SatishVyas have emerged from the sensitivity of social, political and psychological contemporary problems.

'Kamaru' play reveals woman's liberation of modern woman, feminism, woman's spirit. Here in this may a woman keeping enmity towards man, shows her protest against him, and finally from the heart of her heart she desires him. The play reveals narrow mindedness of a woman's mind and her mentality. She lives with a closed mind. The plays of SatishVyas are not stereo type. The subject matter is not of one type only. Each play contains different type of theme.

'**Pashupati**' is a successful two act play here in this play the creator has associated legendary reference of 'Self-revolution' and 'beauty-revolution' with human mind and presented a play with new thought. It is

difficult to stage this play. This is a novel experiment of the playwright from view point of the theme and acting. This play exhibits many specialties of the playwright. The first specialty is its new type of theme – subject matter. The play ‘Pashupati’ deals with animal instinct, animal sexuality of man and a woman’s experience regarding man’s animal instinct. When a man’s first touch is felt by a woman and when it becomes a routine, she love this loving touch she feels natural joy and here is the value of life – a woman love the touch of her husband only. This truth is presented in the play through the characters of Mallika and Rushabh. Entire theme and construction of the play is woven mysteriously. The playwright has pointed out in this play the ideas and thoughts of man and woman regarding sex, songs sung on marriage occasion, conflicts experienced by a newly married wife, authority of women in joint family, lust of hypocrite persons like Vaidy religious superstition and social evils, ghost, state of being gripped by ghost or evil spirit, etc. are pointed out by the playwright. Certain dialogues contain more than one meaning. Social customs like women have to listen taunts and sarcasms, romantic men trapped by, Vaidyaraj, hypocrite men being ‘Swami’ hate women, pretends of deceitful persons, women getting ‘Madalia’ tied by cunning persons etc are depicted in this play. The song of nanditandav and the use of Sanskrit, verse and terms like ‘shashaktuachavalo’, ‘makartrachavalo’, ‘kamini’, ‘manani’, ‘pipasini’ etc and setting on the stage and costumes create legendary picture and language style. The event of the courtship of Kamalpari in the play and the curse given to Yaksh are myth. The present play is translated in English and Hindi which makes the play remarkable on national and international level.

‘Angulimal’ is another play of Satish Vyas emerged with a different type of theme. The experiment of myth is performed in this play also. As the era changes with it changes the personality of man. With the preaching of Buddha Angulimal, born in the 6th century be. is changed. Gujarati reader is hardly unknown about the story of ‘Angulimal’. In the first act the playwright has portrayed Angulimal as legendary and in the next act as a modern man with lust for power, greed, suppression, oppression, selfishness etc. Here he has presented a changed man. The writer has focused on the evils of man in the form of ‘Sarcasm’. Modern man of today exploits his subordinates, and people around him through his power and position. He does all this to maintain his power, and spreads anarchy and disorder in society. The playwright has assumed and given conclusion that in this era there may be some Angulimals in society. Only the theme is taken from Jatakkatha but it is presented in new reference with originality.

‘Gaya’ is a story of Hariram and his son Angiram, living a very simple life in the country named Maulik. Angiram of the first part takes the form of ‘Angulimal’ in the second part. Angiram is extremely idle and non-working person. People point out towards his nature and make him realize the truth by insulting him. He shows anger and decides to cut the fingers of the people pointed towards him. Such cruel person in the second act takes the form of a politician, exploits others to maintain his position. He learns to remove others from way, thus we observe the picture of a modern man with changing pattern of time. The verses interpreting satire ‘BuddhamSharanamGachchha mi’, ‘HuChhuAngulimal, Kamal’ etc verses are meaningful. Certain problems, covered in the play, such as Buddha’s diminishing reference, lust of political leaders for power, waste of money for election,

corruption and bribe, discrimination between Hindu-Muslim, higher and lower categories in society, discord or disunity etc point out towards negativity prevailing in modern or current society and its environment. As a guide, here the playwright has performed his duty. As a specialty of language Sankrit terms are used such as 'parvapavitra', 'Bole', and as an intonation of regional dialect he has used the words like 'Adhamuo', 'Jovanai' 'Gamativai' etc. As a modern language man he has used proper English words and relevant dialogues which lead the entire play to high intellectual level. As far as acting is concerned the play possesses all qualities to be staged. It was staged by the blind children of Andha Jan Mandal. This can be noted as its remarkable quality. This play is translated into English language. It can be said that it holds national as well as international level.

The third play of the playwright Satish Shah is – **'AmeAnhithiNahiJaeae'**. It is published in 2013. The present play is an ironical presentation of pains of social problems of current middle – class society. It is knitted around only two characters – a young boy and a young girl. One place, only one situation and dialogues present ironically the essence of the play. Important problems of the current time such as today's education is a burden on children, increasing concept of line in relationship in young people, less importance given to daughters in society, economic struggle to maintain current standard of living, downfall of human being to fulfill luxuries in the time of rising prices of essential commodities social life, politics, difficulties faced by backward class, government's exploitation policy, psychological attitude of people etc. are presented at a time in the play. The title of the play is symbolic. Two lovers struggle very hard to maintain their existence among many problems, bitter reality of life is presented etc are portrayed secretly in

the play, The present play exhibits subtle observation of the playwright, insight to observe and understand reality, intellectual vision etc. are admirable. Sher, shayari and poems are used in the play to maintain the existence of literature. Few characters, sharp and interesting dialogues, simple, lucid language with references, lines of a poem, reference of scholars, etc. have contributed in making the theme of the play remarkable and special.

The meaning emerges from the title 'AmeAhithiNahiJaeae' touches our head and heart. The scene of a pit as a place can be staged through experiments of change of day and night, with the art of direction. Thus portrayal of theme, plot construction, introduction of characters, dialogues, use of language, environment of conflict and emerging national level problems and its description, acting and ability, and efficiency on stage etc. are the factors or characteristics of SatushVyas as remarkable playwright.

15. CONTRIBUTION to the Society (Give Details)

Three plays noteworthy creation of ChinuModi provide a new dimension to evaluate the values, of life. The plays are 'SwapnDuswapna' 'Ananya' and 'Naishad Ray'. Theme of these plays are taken from Mahabharat. These plays have provided new angle to look at life, to look at Indian values. And understand them in new style. Kauravas miserable condition is due to their selection of dishonest path.

They invited their degeneration knowingly Pandavas too could not have won the war of Mahabharat had they not gained the co-operation of Shri Krishna. They lived upright, honest, moral religion and truthful life. Among all this qualities nobody has ever cured to understand the agony of Draupadi. The play 'SwapnaDuswapna' throws light on the weakness and mistakes of pandavas regarding draupadi's agony, misery sadness and grief. Character of Udhishthira and untold agony of Draupadis heart is portrayed in the play.

In the play 'Ananya' inward and outward personality of Arjun is presented before society. No one has been able to become the queen of the heart of Arjun. It is not possible for Arjun to give such place anybody else. The feelings of the inner most heart of Arjun is expressed in the play 'Ananya'. Searching for Draupadi in other women Arjun himself is lost from his quality inspiring virtues and became unsteady and Draupadi remained 'Ananya' – matchless, incomparable, and unparalleled. The group of males in our male dominated society points their finger towards woman. She has to

pass through fire (Agni) to prove her parity and chastity. A woman has to maintain her internal parity and sanctity in the same way man too has to follow the same. This moral can be learned from the play 'Ananya'.

In the play 'Naishadh Ray' Damayanti is devoted and dedicated to Nal. She feels offended when suspected by Nal. Downfall of Nal is not due to his defeat in gambling but due to the insult of his loving and dutiful and devoted wife Damayanti. Miserable condition of Nal, without Damayanti, is created in the form of 'Bahuk'. The plays of Chinu Modi have performed very important task of presenting before society gender equality, woman's agony and grief in the present time with reference to mythology.

In the plays of Hasmukh Baradi the problems like religious blind belief, superstition, woman's exploitation, lust, power, politics, hypocrisy, corruption, bribe, illicit relationship etc. improper activities have been revealed before society. Jashmati a woman being worshipped in society as 'Mataji' is in reality the tool in the hands of lustful Thavardas. Politics behind religion is an intrigue. What will this type of society give to its next generation? It is the duty of educated and wise people to keep the society away from such evils and try to keep the society clean.

The hero of the play 'Eklu Akash', Ramesh is a social activist. He, without talking anybody's support activates social activities to improve society through reforms. The entire society respects him as he has started the work of improving society all alone, this is not

the work for one year. It takes a decade or a century to change the mentality of society. It is a long process. It does not require physical strength what it requires is awareness and inner strength. This is suggested through this play 'Rai No Darpan Ray' play is a philosophic play that provides self-consciousness, talking to one's own self (Soliloquy), Motivation to become true leader or ruler. Values of life such as real love, good deeds, good behavior morality, etc are reflected through the character of Rai.

The plays of SatishVyas are modern and thought provoking. It offers new dimension, new vision and new ideology to society. The play wright has sharply explained as the theme of the play how changes can be brought in society and acceptance of reality is thecentre of the plays. The play 'Pashupati' deals with non-stop striving of male-female sexual relationship, blind religious faith, superstition, social customs and traditions, marriage custom etc social traditions are presented before us. Perhaps for the first time in Gujarati play how a woman accepts sexually animal instinct of a man, is presented in the play 'Pashupati'. Such experiments demand intellectual hard work.

In the play 'Angulimal' ancient mythological human being is transformed into a modern man and is presented before society Transformation from 'Angiram' to 'Angulimal' represents man's changed mentality and habit. How does the man of yesterday differ from the man of today is narrated in the play. 'Angulimal'Change in individual is in reality a change of ones ideology. It is revolution of thought, which is unfailingly narrated and reflected in the play.

'AmeahithiNahiJaeae' vay deals with various complexes narrated with the symbol of pit. The pits are of various grips a man lives in Glimpses of life being lived in such narrow but tight grip of antisocial elements and social evils are sharply depicted in this play. The writer has brought in to light the grief of middle class people and their problems are dealt with in this play. Love, marriage, education, child bringing up, female feticide etc are presented before society.

The plays of ChinuModi, HasamukhBaradi and SatishVyas provide us motivation to assess society with different angle and to understand the problems of society. At the same time they provide us encouragement insight and motivation to improve society. This contribution is not restricted to national or local level but also it is proved noteworthy on inter-national level.