CHAPTER IV

Dialouges in the dramas of J.C. Mathur-
their formation & uses.
4.00

A dialogue is the life-force of a drama. A dialogue not only makes the expression clear but also gives motion to the plot. It gives expression to the peculiarities of the character and helps in its development. Therefore, a dialogue should be brief, attractive and suitable to the character. If a dramatist cannot incorporate all these qualities in dialogues then a drama remains to be a story only. A lengthy dialogue makes the audience or the reader bore while a short dialogue gives pleasure to all. Therefore, it is expected that a dialogue should be short. With this end in view we try to analyse the use of dialogues in the dramas of J.C.Mathur.

4.01

Dialogues of Mathurjee can be classified into following four categories:

(I) Bhav Pradhan;

(II) Kavyatmak;

(III) Buddhi Pradhan; and

(IV) Suchya.

4.01 'Bhav Pradhan Sanvad':

It can be assumed clearly from the study of Mathur's dramas that his dramatic language is of various colour and unlike that of Prasadjee which is to some static and artistic. Mathur used
words suitable to dramatic sequences and his construction of sentences and way of expression are fully competent to express the many coloured specialities of a drama. Another quality of Mathurjee's dialogues is that to give expression to emotional matters he used Sanskrit terms. For example, 

- "विधिज पर सवेरे की अरुणिया की भांति, तेजस्वी सूर्यदिव का मादक स्वरूप, कुली के मानस गगन के छोर पर बिंच गया। और फिर?........... एक उत्तांत और विलासमयी अनुराग बन गया।" 

In the same manner-

- "तुम्हारा यह राणि -राणि बैवत, अर्चि! ............. एक ही स्पर्श में गुणो का आमन्त्रण! ओह, यह स्पर्श! ........... यह तुम्हारी देह का सागर।"

He used Sanskrit terms in a natural way. Language mixed with Sanskrit which has been used to express the severity of emotion and in some places to depict old and traditional matters, is not artificial because Sanskrit carries with it the whole cultural and intellectual scenerio of the past. Therefore, words from Sanskrit are more powerful and expressive than those of modern literatures. Moreover, Mathure did not use a language which is a mixture of the Tatsam, Tadbhav and 'Desaj'with currently used Arabic and persian words; but he used them like the different flowers in a garland. He used day-to-day sentences along with the Sanskrit sentences in a very measured way that they attracted the minds of the readers and the audience as well. It is his another colourful side of his writings. This
quality has been fully reflected in his 'Sharadiya'. The poetical emotions got reflected in the conversations between Baijabai and Narasingha Rao. Although Sarnabai was a maid servant yet this quality got reflected in the language she used.

The emotions, which can be found in the characters of Pahlaraja and Konark, are also reflected in the language used by Baijabai; when scindhia arrested Baijabai and she had to be away from Narasingha Rao, she expressed her mind in the following words:

- "बचपना। टूटे पहले भी कहीं थी बचपन की बात। .......... लेकिन इसी में अब मेरा जीवन है। .......... और कैसे पाठिमी नरसिंह को ? .......... मुझे कौन उद्योग भरता सकेगा ?" 3

The same brilliancy can be seen in the language used in their conversations by Dharmapad, Vishu, Narasingha rao and others in the Konark. The following may be cited as an example:

- "बिशु: धर्मपद, इस मूर्ति का कठहार मैंने ही अर्थित किया है और हाथी दौँ के इस कंकण का शिशुपली भी मैं ही हूँ।

धर्मपद: आप ? असम्भव आचार्य। यह कंकण तो मुझे मेरी माँ ने दिया था।" 4

In the same manner, the dialogues used by Urvi, Archana, Dasi, Kavash and Prithu in the Pahlaraja, gave realistic expression to their emotions. When Prithu entered into the crowd fearlessly, then Shukracharyya, Atri and Garg were astonished along with the members of the royal family. Dasi expressed this fear to Archana in the following way:

(82)
4.01:2 _Kavyatmak Sangvad_:

The dialogue of Mathur's dramas can be regarded as quite poetical (Kavyatmak), particularly in cases where flattery and scorn were being expressed. It is not an offence to use poetical language in dialogues. In practice, the poetical quality depends upon the subject matter. The dialogues of Mathur's plays are based on the conflicts and relationship of bravery, endeavour, conspiracy, hopes and aspirations, lust and love and poetical dramatic situation. The romantic personality of a character is also not less poetic. The characters, living with the egos and ethos of the world, used emotional dialogues for selfsatisfaction, which gave expression to the reminiscences of the past and dreams of the future in poetical expression. In practice, Mathur's characters live a life of emotion. The emotions are related to their sub-conscious mind and their past and express their own idealism. Here the emotion of the dramatist himself is not less important. His own poetic genius and depth of
emotion also got reflected in the dramas. So there was the emotional use of language and although there had been control yet it was not possible to get rid of figures of speech and imagery. Now a days, dramatists believe that poetic emotion (Kavyanubhuti) and dramatic emotion (Natyanubhuti) are the same, and therefore, like that in poetry, language in a drama should be taken to the point of creative zenith. It is not only necessary from the point of sentiment (Rasa) but also from the point of internal environment and development of dramatic actions. In Mathur's own words:

"कवित्व पूर्ण संवाद में एक आन्तरिक नाटकीय प्रगति होती है।"

Therefore he gave special stress on 'Awesh'. He used dramatic form of poetry in the dialogues of his dramas. For example the closed doors of the heart of Vishu were kept open and was made a way open for Dharmapad like that in the Konark, where a poetic dialogue was depicted between Kunti and Suryyadev. There are dramatic situations in the whole drama- One in the previous reference of Vishu and Sarika and the other in the father-son relationship between Vishu and Dhramapad. In both these cases expression in the dialogues are poetical, which inspires the creation of dramatic art and its preservation. The love-affairs between Bayjabai and Narasingharao in the 'Sharadiya' has been depicted with wonderful poetic genius under the image of the full-moon of the autumn. But
the poetry was not the poetry of some poet but it is of some ordinary heart, which represents folk-life. Therefore Mathur's poetic dialogues can touch the heart of hearts but at the same time their artificiality has not been revealed:

-One can find poetical emotion in the above conversations; but at the same time there is no pompousness of language. Moreover there is no lack of action as action is inherent in the mind. The language of the dialogues is not over-burdened. Sentences are short and straight and nowhere they are with complicacy. In the 'Konark', the poetic emotion got its expression and it has got complete illumination in the dialogues. There is a some type of 'Kavyatmak Awasad' in the 'Natyasthiti' of the Sharadiya. But there is a restraining of the poetic quality therein. The Pahlaraja is a poetry of 'Sthiti', but dialogues go ahead of it. It is not less important. In the beginning, Prithu was going to be posed as the 'Muni Raja'. Later poetic feeling began to grow; and when 'Kavash' began to neglect 'Urvi', his mind
was filled with abuse:

- "जाबो, जाबो लेकिन सावधान, मेरे पीछे का जंगल मुलग चुका है" ुँ।

But when Archana arrived to increase the intensity of the matters, it became necessary to make the dialogue poetic:

- "अमूल और कुम्भ। यह कैसा जादू है कि भुजाएँ फड़काती हैं शकुं के संहार के लिए भी और कुंसुमों की इस बल्लरी को कसकर बाँधने को भी।" ुँ।

Again in depicting the idea of Dohan of the 'Prithvi', the matters need some poetic expression. Here, of course, poetry was not imposed on the dialogues but it is inherent in the simplicity.

**4.01:3 Buddhi Pradhan Sanvad:**

Along with the mutual relationship between dialogues and emotions, the dialogues of Mathur in the dramas also reflect a happy mixture of feeling and intellectual power in them. A hint of this can be had in almost all dialogues which need intellectual thinking. In the 'Pahlaraja', the 'Nat-Natis' and the 'Sutradhar' used their intellect to reflect the dramatic plot. After the death of 'Ven', when his mother tried to re-instate life in him, then the 'Munis' created Prithu and Kavash from the limbs of Ven. Prior to introducing this reference in the drama, the 'Nati' asked the Sutradhar some questions to which the latter replied very skilfully:

"नटी
एकपहेली फूंकूँ?

(86)
In the same manner, some such ideas about the Dharti are found in the dialogues of Urvi. Both Urvi and Archana went out in search of Prithu. They both wanted Prithu:

"मे धरती की घड़कन झून रही हूँ। मे दुर जिंकिज के किनारे उठती तेज और कड़कड़ती धूप की रेखा देख रही हूँ- जिसकी ज्वाला में प्रभुमार्ग के ताल-तलये, नदी-नाले सूख जायेंगे।"

It is a matter of disgrace that the Munis did not show tendency for intellectual activities. But some 'Suktis' expressed some of the tendencies for intellect. The Sharadiya is based on feeling and not on intellect. This has been reflected in some 'Sunktivakya' of Sharje Rao, Saranabai and other characters. When Baijabai was imprisoned by Scindia, she was rather broke down as she was separated from Narasingharao. Under such circumstances, she began to remember her childhood:

"बायजबाई : ना समशी कैसे भी हो, उसमें रह रहकर कसक तो नहीं उठती। सरनाबाई : नहीं बाई, तीसरे डंग का भी बचपन होता है, नई जवानी और उसके प्रेम का बचपन - जब हर छिंग को पकड़कर रख छोड़ने को तबीयत चाहती है। हर छड़ी को बरजोरी मूरत बनाकर अपने पास बसा।"
In the same manner, ideas about art are scattered over the whole of Konark. When for the first time Vishu and Dharmapad, that is, the father and the son met together, then Dharmapad used his intellect mixed with emotion before Vishu:

"........मैं ने बहुत कुछ बताया, पर सब कुछ नहीं। उसने मुझे वह शक्ति दी, जिसके बल पर नन्हा बीज धरती को फौड़कर नये जीवन का प्रतीक बनता है।"  

In this manner, thoughtful and 'Suktipurn' dialogues add skill of speech to Mathur's dialogues. Definitely there is no much tendency for debate, but there is a point of view of life and the world which gives a solution to all debates. Therefore it is found that it is a speciality of Mathur's style of dialogues that he used some important statements to support some unimportant statements. Therefore such dialogues have special importance in explaining the subject matter plot and characters of a drama.

4.01:4 Suchya Sanvad:

Whenever and where there is the use of the 'Suchya' and the 'Sthityamak' dialogues, they become the indispensable part of the drama. Unlike in other dramatists there is no ample use of the 'Suchya' dialogues in the dramas of Mathur. It is because his dramas are related to the flow of cause and effect. In the Sharadiya, some dialogues relating to war was added. But it is related to the 'Ghatana.
Kram' of the drama. In the 'Konark', Upakram (Preface), Upsanhar (Conclusion) and upkathan (sub-plot) to give informations and description of the subject matter. The introduction of a 'Upkathan' in between the two acts does the work of a 'Vishkambhan' in the drama. The skill of the dramatist is evident that the 'Suchya' one only but it becomes a part of dramatic consciousness as it exposes the previous and future dramatic actions. The dialogues of the introduction (Upkram) are quite 'Sthityatmak'. Before the beginning of the actual drama the Sutradhar sings a song, where the incompleteness of the Konark temple is referred to:

-"चार अद्वृत मन्दिरों का भूकंपबर में निमाण किया।
फिर भी राजा की कामना और शिल्पी की साधना पूरी न हुई…………………"|14

To give expression to this fact and inquiry, the Sutradhar has given a beautiful description of the circumstances.

The Upkathan at the beginning of the third act is a 'Suchya' one. Dharmapad created the 'Kalash' (pot) over the temple and acquired the status of the 'Mahashilpi' (Great artist). In the meantime, there is an aggression on the country and trouble and distress surrounded the whole country. The Sutradhar entered the stage at that time, and informed the audience about the circumstances through songs and speeches. His dialogue can be regarded as a 'Suchya' dialogue:

(89)
Here and in some other dialogues 'Prasna Suchya' and scenes were added. For this purpose the 'Mukta chhanda' has been used, which added pleasure to such dialogues. The use of history in the present context is found to be quite influential and successful. The importance of this depends upon the creation of Psychological background of the fast following subject matter and upon the endeavour to pacify the audiance of their tension of the mind.

Some dialogues of the 'Natis' and the Sutradhar of the Pahlaraja can be regarded as 'Suchya Sanvad'. For example at the beginning of the drama, Mathur combined the country (Desh) with time (Kaal):

"नटीज़
फिर भी सवाल की धारा जारी है।

सुत्रधार
और जवाब भटक रहा है,............ जैसे आज से लगभग चार हजार वर्ष पहले हुआ था।" 16

In the same manner in another dialogue of the Sutradhar and the Nati, the information about the lapse of two years and the change of the land of 'Brahmavarta' were given. It also referred to the creation (90)
of two 'Ashrams' and the water of the Saraswati and the Drishdwati. But the playwright tried to mix up dramatic ideals with bare facts. For example:

"नटी
यह क्या है जो ऐसे समय में भी यादी की चाल को तेजी देता है, अँखों में चमक, मन में स्फूर्ति।

सृजनारा
एक कदम।

नटी।
एक कदम?" 17

The Sutradhar with his words 'Yatri Se Kaho' wanted to contact with the audience directly, which also created dramatic situations. In this scene, the Sutradhar took the present into consideration. The qualities like beautification, attraction, dramatisation etc which are found in the 'Suchya' dialogues are present in these dialogues also.

4.02 Use of dialogues in the one-act plays of Mathur:

The realities of life and its artistic beauty as incorporated in the one-act plays of Mathurjee made the plays influential and popular. He made his historical one-act plays quite living with his own skill using the day to day environment in them. Again in his social one-act plays he used satire to remove the evils of the society. The use of metaphorical and appropriate dialogues is one of the major
features of Mathur's one-act plays.

In almost all the one-act plays, Mathurjee tried to expose the evils of discrepancy and exploitation in the society. The 'Rirh Ki Haddi' of Mathur is such a play which has been the powerful instrument to fight against evils of the society. Boys came to choose Uma for a bride accordance with Indian custom and examined her as lifeless things which Uma did not like and opposed vehemently:

- "रामो- उमा, देखो, आप क्या कह रहे हैं। जवाब दो न।" 18

Mathurjee challenged these customs through Uma. Because he believed that so long such customs would go on in the society, we could never be progressive.

- "नहीं, जवाब दें। हमारे सपनों को हमसे कोई नहीं छूट सकता। कोई नहीं छूट सकता।" 19

Mathur had a soft corner in his heart for rural, illiterate and down trodden people. He also had liking for folk-life and art. In some places it seems as if his whole faith was bestowed upon the common mass. Kanchi of the 'O Mere Sapne' is such a neglected character who seemed to be nearest to the flow of life. Mathur's remark on those students who spent their times in meaningless discourses and at the tea-tables always seems to be quite meaningful and realistic:

- "सबेरे चाय चिप्स, बोपहरं को चाय चिप्स, शाम को सनीमा के पहले चाय चिप्स......... सनीमा न देखे तो चाय चिप्स हजम कैसे है।" 20
It can be easily assumed from the reading of Mathurjee's dialogues in the one-act plays that his writing is always for the good of the people. These one-act plays do never become the burden for his art, that means these become complementary to his dramatic writings and they suplement what is not there in his full-fledged plays.

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FOOTNOTES

(1) Konark, Mathur, pp-30.
(2) Phlaraja, Mathur, pp-58.
(3) Sharadiya- Mathur, pp-62.
(5) Pahlaraja- Mathur, pp-64.
(6) Mere Shresth Akanki, Mathur.
(8) Pahlaraja, Mathur, pp-52.
(9) Ibid, pp-53
(12) Sharadiya, Mathur, pp-29.
(13) Konark, Mathur, pp-60.
(15) Ibid, pp-54-55.
(16) Pahlaraja, Mathur, pp-12.
(18) 'Rirh Ki Haddi' (Akanki Sankalan), pp-99-100.
(19) 'O Mere Sapne', Mathur.
(20) 'O Mere Sapne', Mathur

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