CHAPTER VI

Treatment of Environment in the dramas of J.C. Mathur
6.00 Concept of Environment:
A man is primarily a social animal and therefore, he lives in a society. He is influenced by various impacts of the society. Writers also take everything from the society for their writings. A dramatist depends upon the unity of time, place and action since the dramatic incidents take place in some place or time. That is why, environment has been given a place in the elements of a drama. To show clearly that certain incidents take place, it is necessary that certain environment should be introduced. So, the environment is created in accordance with the need. An environment cannot be created in a drama, in the way in which it is created in a novel. Because it is not completely described in a drama but only a hint is given therein. The depiction of the life of the dramatic characters can never be done against the common life of the time and place to which the plot of the drama is related. The dress, dialogues and other activities of the characters should be shown suitable to the then life. The dramatist also should give his full attention to the relation with the place of occurrence. With the dress, dialogues and other activities the environment reveals itself to the audience.

6.1 Concept of Three Unities:
Keeping the idea of environment in the mind the Greek scholars introduced the concept of 'Three Unities'. They believed that the
plot of a drama should be related to one action, one place and to one time. They gave their attention to the unity of place, unity of time and the unity of action. This is known as the theory of three unities.

6.1:1 Unity of action:

All activities included in one plot should be diverted in one way or be diverted to one result. That means the plot should be one. The narration of unrelated actions causes harm to the unity of action in a drama. Therefore, the dramatic actions are to be arranged keeping the main action in the mind. It is known as the idea of or the principle of unity of action.

6.1:2 Unity of place:

All activities included in one plot should be related to one place i.e. all should take place in one place. It is known as the unity of place. But now-a-days this principle is not used in practice. Of course it can be applied in one-act plays but not in full-fledged dramas. Dr. Ram Kumar Verma is not in favour of this principle. It is the reason as to why this unity of place principle is not found in his one-act plays. Modern life becomes so vast that one man cannot confine to one place only. In cases of multi-act plays, although this principle is not followed yet should be obeyed in one-act atleast. It is practical and desirable that the incidents presented in scene should be
confined to one place, when it becomes necessary to change the place, the scene should also be changed.

6:1:3 Unity of time:

The action narrated in the drama should not have a gap of several years. They should be confined to one time, i.e. They should take place within a short span of time or within the performance of the drama. This unity between the time of performance and the time of occurrence is described as the unity of time. Like the unity of place, this principle is generally not observed. But in case of one scene it can be easily observed. Because activities taking place in different times should not presented in one scene. It is neither practical nor reasonable. Today, if this principle is to be observed then the difference of time should be kept outside the knowledge of the audience. The incidents should be presented in such a manner on the stage that they should be arranged in a natural way. So that the audience can never find the difference immediately. In practice the unity of time has been taken in this sense only. If the difference of time in incidents of the dramatic plot can be realised by the audience then it would hamper the audience in their enjoyment. The dramatist should be saved from it and the difference of time should be bridged.

"वास्तव में यह अंग कथावस्तु का सहायक बै, अर्थात् जिस काल की कथा है, उसी काल का बालावरण प्रस्तुत करने से नाटक में यथार्थता तथा प्रमाणप्राप्तिता का समावेश हो जाता है।" ¹

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The importance of environment and circumstance has been recognised, both by the Indian and Western cities.

6.2 Importance of Environment & circumstance:

The environment and circumstances of drama has great importance. It is nothing but the union of time, place and action, which is presented in a drama through dialogues and characters.

A dramatist should be carefree enough for dresses, equipments and other things which are used in the period of time and place of the plot. For example, if some dramatist writes a historical drama of the Gupta era he cannot use modern dress for the character. In the same manner he should take care for the dialogues. The environment becomes clear with style of language and dress suitable to the characters.

6.3 Division of Environment:

The environment and circumstances of a drama is an ever-used principle. The basis of a dramatic plot may be social, political, historical, pauranic, cultural or religious for which the environments are different. Moreover these bases also influence the conventional and natural dresses and the life style of the people. Therefore, the human life is reflected fully in the dramas. All these features are available in good dramas. We can divide environment and circumstance into two-
(i) external environment and circumstances; and

(ii) internal environment and circumstances.

Again the external environment may be subdivided into several categories, primarily into historical, political, geographical, social, religious, cultural, domestic, natural, educational, customary and social traditionism. Below we try to elaborate them:

6.3:1 **Historical background**:

Until history is studied completely, no historical drama can be written. The dramatist should have a complete knowledge of the period from which the plot is taken. Each historical dramas becomes the spoke man of the time to which it is related. Therefore it should be admitted that a dramatist of historical Pauranic dramas should be beware of the environment. The period of time from which the plot and the actions are taken, should be invariably mentioned.

6.3:2 **Geographical background**:

The geographical circumstances has important connections with the creation of environment. Geographical environment has a great influence over the places. So it is necessary that a dramatist should pay attention to it. If any dramatist tries to blow 'Loo' over Kashmir, then it would be against the environment.

6.3:3 **Political background**:

It is not difficult for political influence to exert on the plot. Political
influence is sure to fall over it. Therefore, a dramatist should be careful in depiction of political matters. That means political matters should be related suitable to the plot and then only political atmosphere will be maintained.

6.3:4 Social background:

The dramatic plots are generally selected from the status of the society. Therefore, social features influence the plot. The audience can easily establish a relationship with the plot. In this manner, social environment enters into a drama. It is said:

"आधुनिक एवं अत्याधुनिक काल का नाटक वस्तु के स्तर पर ऐतिहासिक और सामाजिक कथानकों को ग्रहण कर निकायित हुआ है।" ²

6.3:5 Religious background:

Each society is related somehow to some religious and traditional customs. Its background also influences a drama. While narrating such religious faiths, traditional customs, ceremonies etc a dramatist should be able to present such an environment. Such religious background invariably influence dramatic sequences.

6.3:6 Cultural background:

A dramatist has to present a cultural environment in accordance with the plot. He should indicate the cultural atmosphere of the society of which he is going to depict. If the depiction of the cultural environment is not in accordance with the society then it will be a
6.3:7 Domestic background:

The characters which a dramatist creat should be related to some family atleast. Therefore the dramatist should have complete knowledge of the character and behaviour, their food and dress habit, their style of living etc. It is an environment. So it is the duty of a dramatist to creat domestic atmosphere in the drama.

6.3:8 Natural background:

The plot cannot be separated from nature. It naturally comes to the plot. The relationship between the man and nature is everlasting. He is an inseparable part of nature. That is why with the development of human character, natural environment comes into existance, from which a dramatist cannot separate himself.

6.4 Treatment of Environment in the dramas of J.C. Mathur:

The plot of Mathur's 'Pahlaraja' is related to Vedic-pauranic literature, history and folk-tales. Most probably the story is around five to four thousand years old. The time from which it was taken was the time when there were wars, loots, murders and other oppressions throughout Brahmavarta. The Aryas were busy with consolidation of power. The Aryans fought against the civilisations of Harrappa and Mohenjodaro. They set fire on the forests and destroyed the
hills. Therefore, the land turned into desert and there was scarcity of water in the rivers.

The society was in the grip of the sages-'Rishis' and 'Munis'. They began to rule over the people. Even the culture of the society was in their hands. They made arrangements for kings to safeguard their property and lives. But in return the kings were made to make some promises. Now, kingship was begun.

The Aryans made the land plain and invented irrigation and as a result they become prosperous. They laid much stress on purity of blood and rejected the mixture of castes completely. In spite of all these, they had to accept Prithu as their first king due to the call of the environment and had to mix up with non-Aryans. That was the reason why there was a complete consideration of all elements in the environment- political, social and cultural in the Pahlaraja. We shall try to analyse these factors in the dramas of Mathurjee.

6.4:1 Political environment:

It can be assumed that the ancient Aryas had no ruler at the beginning. They were engaged in wars with the civilisations of Harappa and Mahenjodaro. Here the playwrit said that the 'Ashram' near the river Saraswati of Brahmavarta was attacked by robbers (Dashyus). Prithu defeated them. Prior to Prithu Indra destroyed those civilisations. In those days the Brahmmins and the sages not
only got the respect from the society but they were the spokesman of the society. They made the kings and made them promise to give them securitry. They also had the right to dethrone the kings and kill them if necessary. The murder of Ven and installing Prithu in the throne are some of such examples. The sages were the members of the council of ministers, with whom the real power rested. That was why although Prithu was the king yet he was a puppet in the hands of the council of ministers; and he was in trouble always. Once Urvi said to Archana:

"भूगुंबशियों की एक आदत आप नहीं जानती। मौका पड़ते ही ये सारे अधिकार हरिया लेते हैं। शुक्राचार्य पुरोहित मंडी ही नहीं, प्रधानमंडी बन बैठे हैं।" 3

The diplomacy of the 'Rishis' was exposed before Prithu and finally he rose against them and tried to safeguard the dam. Therefore his self began to glow and proved to be a great hero, conquerer and popular king.

6.4:2 Social Environment:

The indication of changes in the customs and conventions, character and behaviour, dress and food habit of the Aryyans around thousand years before chirst is found in the play 'Pahlaraja'. From these an idea of the then social environment can be had from the play. It has been stated earlier that in those days everything including political and social activities was under the control of the 'Rishis'.
and Brahmins. The 'Rishis' lived in their 'Ashrams' and other subjects in the country yard. The Rishis performed 'Yajnas' and their security depended upon the order people. The mass people made arrangements for Sardars who were known as the rulers for their own security. There were struggles among the rulers from time to time for superiority and as a result some were imprisoned and others killed. Ven was also killed. But as the aggression was going on by the 'Dashyus', leaders like Shukracharyya made one strong Arryan young man their king and who in return made promises to give security to them. The conditions which were laid down by the Rishis, were all favourable for them. Prithu became the king with such conditions and later he was recognised as the first king. With such social activities prove that the whole society was in the hands of the gain-seekers, for which it was not possible for all-round progress of the society:

"जनपद के लोग कहते हैं कि जिन हाथों ने वेन का बड़ा किया, वह से ही नये शासक का निर्माण नहीं कर सकते?

After this, when struggle between the Aryyans and the non-Aryyan began, then the Aryyans accepted some of the non-Aryyans and even they established marital relationship with them. In this manner the cross mixing or intercaste relationship began. The example of such intercaste relationship is found in case of Kavash
and Urvi. The children of such intercaste marriage were regarded as the lower-caste; and they were secluded from the social and cultural arena. In this manner a new caste came into being in the society and as a result there had been enough changes in the society. With the change of social set up came disunity in the society. J.C. Mathur realised this change in the social environment and depicted it in his dramas with a great success.

After this the Aryyans reformed the land system and engaged themselves in agriculture. With the development of agriculture came the villages and towns and now they began to live permanently in certain places. Then with permanent settlement civilisation came into being. Prior to that civilisation grew in Harappa and Mahanjodaro. Towns began to grow by the side of rivers, and for the first time township grew by the side of the river Saraswati. Side by side agriculture also developed. Along with all these there was the beginning of trade and commerce. The irrigation system was carried to increase the manuring system for agriculture. The Aryyans were completely unaware of these things and therefore, these were quite new for them. They put fire on the forests and as a result the Saraswati was drying up gradually. Later they came into the contact of the civilisation of Harappa and Mahenjodaro and began to own it.

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Mathurjee presented these things in the third act of his drama 'Pahlartaja'. King Prithu began to pump out (Dohan) all the precious things from the earth and that was why the earth came to be known as the 'Prithivi'. The result was that there were very many changes in the world. Prithu remarked:

"कौन नहीं होगा दोहरक? सिद्ध और पितृगणा, यक्ष और दैत्य, पशु और जीव-जन्तु, वृक्ष और पर्वत। जो विज्ञवाना बसुये रे। अपने बाहुबल से मैं तुझे समतल कहेगा, अपने पूर्वार्थ से सबको जुटाकर तेरी अनन्त सम्पत्ति को मानव मान के लिए प्रस्तुत कहेगा." ⁵

The following statement of the Sutradhar indicated the environment:

"ब्रह्मावर्त की भूमि का काया-पलट हो गयी। जमीन समतल हो गयी, मिट्टी की मसें भीरी, बैतौ में धान लहलहाय। गाँव बसे, कसबे और पचुआलाएं भी। सामें सौना उगलने लगी।" ⁶

Now it is seen that Mathurjee created the environment of prehistoric environment very successfully and depicted its realistic picture. With the prehistoric Puranic atmosphere, he introduced present environment with all its problems. These problems are the burning problems of the present society.

So long land will not be plain there can be no agricultural product. There should be proper irrigation also. The activities of the Ashram indicates the present activities of parties. Therefore, it is evident that the playwrit introduced the present problems on the background of the past.

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6.4:3 Democratic system:

Ven has been depicted as an absolute ruler. It is a fact that there is a downfall to absolute rulers. This was why he had been killed and Prithu was made the king with democratic conditions. Prithu formed his council of ministers with Shukracharyya, Atri and other 'Rishis'. The council of ministers wanted to control him and began to disturb him in several ways. There was a clash between Prithu and the council of ministers. Finally Prithu came to the people and begged of power. People empowered him. In this manner not only democracy become stronger. Now Shukracharyya and others began to ponder. he expressed his fears in the following lines:

"उन शतों का उसकी नजर में उस समय क्या मुख्य होगा, जब वह जनता दूरारा चुना हुआ राजा बनेगा ?"

6.4:4 Varn Sankarta (mixing of castes) and caste environment:

Kavash was a 'Varn Sankar' and was a son of a maid. In ancient times the Varn Sankaras were treated as low caste like in the present times. Mathurjee presented an ancient environment by introducing a Dasiputra (son of a maid) in the drama. The Nishad were treated as a low caste; and therefore they were never made rulers. This has been revealed in the conversations between Sumitha and the Munis. Both white and black young men come from Trigartoo, the blacks were the Nishadas. But the Munis out casted the
Nishadas. They rejected the Nishadas for their bad blood and made Prithu the king to whom Urvi explained:

"तुम राजा हो। आर्य और अनार्य, नाम और निवास, सभी का ताना-बाना ही तुम्हारा राजवंश है। इससे मिलोगे तो समाज का आधार मजबूत होगा, अलग रहोगे तो समाज भी टूक-टूक होगा और धर्म भी।" ⁸

Prithu considered the matter and decided to act upon the proposal. He established a strong society by gathering all castes of non-Aryyan people like the Nishadas, Kirats and others and gave birth to a new culture. In the same manner, Mathurjee tried to create an atmosphere of such a mixed Indian culture.

6.4:5 Environment to make the earth fertile:

India is an agricultural country. If the soil is not fertile, food will be scanty. It is highly necessary to make the soil fertile for fulfilling the needs of evergrowing population. Mathurjee made several references to such a need for the present society and tried to create an atmosphere for it. Urvi explained to Prithu:

"वह देखो। विविधान्त तक फैले हुए ये दीले, ये हलाल, ठैंची-नीची भूमि, कहीं भी समतल नहीं, जगह-जगह पत्थर और शिलाएं। चर्चा होती है, पानी मिलती है-कभी मूसलाधार, कभी बेघर, लेकिन मिट्टी मिली भी नहीं होती।" ⁹

Through this statement of Urvi Mathurjee hinted at the environment for the development of present agriculture. It also made the people conscious of agricultural development. Here the
conversations between Urvi and Prithu are remarkable.

From the point of this environment the Pahlaraja is a successful drama.

6.5

The Konark is another successful environment based drama of Mathurjee. The konark can be regarded as a new step in the journey of Hindi dramatic literature. Its importance becomes more as it put forward a new interpretation of the traditions and myths. From the point of the subject matter, the playwrit gave expression to a deep thinking for culture. He made a heart rendering depiction of the vigour of a man and his endeavour in obstructing injustice and self-conflict. The hero of the drama, Vishu was a great architect on whom the responsibility of the construction of the Konark temple was bestowed. King Narasingharao went on an expedition against Bengal and the Prime Minister began to rule in an autocratic way. He asked the architect to complete the Konark temple within a week otherwise his hands would be chopped off. Another genius artist Dharmapad helped Vishu in placing the 'Kalash' at the top of the temple and the temple was completed. Returning from the expedition the king was highly satisfied. Now his primeminister Chalukya attacked the king. All the architects came together and sent the king out of the temple secretly and fought against Chalukya. In the scuffle, Dharmapad
was killed and Chalukya arrived at the temple with all his armies. But Vishu was at the top of the temple at that time and broke away the magnet with a spade and the gigantic idol fall upon Chalukya and his followers and they all were finished.

It was for the first time that an artist fighting against odds was depicted in a Hindi drama. The playwrit had to creat an realistic atmosphere for the plot. Therefore, all types of environment- political, social, artistic and cultural, religious etc are found in this drama. Mathurjee tried to introduce a new social order through democratic environment. Below we shall analyse all such environments.

6.5.1 Political environment:

The life of the people living in a society is always mixed up with politics. Mathurjee tried to show this through Vishu and other architects and Narasingharao and Chalukya, Vishu and other architects began the construction of the temple at the orders of Narasingharao. When Narasingharao went on an expedition against the Muslim rulers of Bengal, he entrusted the internal administration to Chalukya, his primeminister. Now getting the chance Chalukya began to ill-treat the architects as well as the general public:

"यद्यपि : क्षमा करें, देव। न जाने किसनी आहें हमारे इस सीन्द्र्य-सवन के चरणों और चीटी से टकरा-टकरा कर बिखर रही हैं।

नरसिंह : किसकी आहें?"
Mathurjee exposed the injustice and tortures committed by Chalukya and opposition to them by the people through Dharmapad. There can be no peaceful social life until there is some type of contract between the rulers and the ruled.

Mathurjee wanted to make the Konark up to date by creating some political atmosphere through dramatic environment.

**6.5:2 Social environment**

Although plot of the Konark is historical yet it is primarily a story of a conflict between the artist and absolute rulers. In the Konark the struggle of the artists is shown in a realistic manner. Mathurjee depicted the vigour and victory of the artists. The playwrite wanted to depict in this drama that the hands which can hold instruments to make idols can hold weapons against enemies.

Mathurjee wanted to expose the evils of Indian social set up through the heart-rendering distress of Vishu's life. Vishu loved Sarika, a damsel of shabar caste. Dharmapad was born to Vishu and Sarika prior their marriage like Kunti in the Mahabharata gave

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birth to Karna prior to marriage at the blessings of the Rishi. But Vishu dared not to break the traditions of the society:

"जब मुझे ज्ञात हुआ कि वह माँ बननेवाली है तो कुल और कुटुम्ब के भय के नेमुझे प्रस्थियाँ। नदी पर बढ़ती साँझ की तरह उस भय की तन्द्रा मेरी बुद्धियों पर छा गई। और मैं भाग आया, सारिका और उसकी अभाव सन्तान से दूर।" 11

As a result Vishu regarded himself as a criminal throughout his whole life. When at last there was the union of the father and the son then his feeling began to aggrivate more.

In this manner, Mathurjege depicted the rebellion of the artists to bring a art-lover king was delighted to see the completion of the temple and praised the artist, but he did not know the conspiracy of the minister who stopped giving reward to artists and even who snatched away their landed property. The artist Dharmapad broke the fascination of the king Narasingharao and informed the latter of the reality. He also established the 'new-man' with his bold humanitarian voice:

" देव, बुरानुट की ओट में चहकनेवाले पक्षी का स्वर सर्वथा हर्षभाव ही नहीं होता। आपको क्या मानूस कि उस जयजयकार के पीछे हाहाकार जुपचाप सिसक रहा था।" 12

Mathurjege advocated for a democratic social system through Dharmapada and rejected the administration of a king. When it came to the light that the ruthless minister was conspiring to occupy the throne and because of him the artists could not do their duties,
Dharmapada was eager to remedy it:

"..."क्या भालो खेड़-बकरियाँ हैं जो चाहें जिसके हवाले कर दी जाये। आज ही तो हमारे भाग्य का फैलला है। जिस सिंहासन को तुम आज डाँड़ाओं कर रहे हो, वह हमारे ही तो कोंधों पर टिका है। क्या उस पर वह बैठेगा जिसके कारण सैकड़ों के घर जड़ लुके हैं, वह जिसने कोणार्क के सीन्द्र-निर्माता विज्ञियों को ठोकरें से जुबजुब मान दुकराया? कलिंग हमारा है......।"

The will-force of the artists transformed the temple of Konark into a fort. The hands which can infuse life to the stone began to rise for safeguarding the honour of art and of their own.

Therefore, the glory of a man in the society as well as establishment of 'self' is the gift of the new consciousness in literature. This mental status is witnessed in the developed consciousness of the Konark era.

6.5:3 Environment of out & culture:

In the Konark, one can find an environment of art and culture throughout the whole play. The plot began with a dramatic atmosphere when Vishu could not place the 'Kalash' at the top of the temple even after ten days of completion. His attainment in art remained in the life giving to the stone.

The dream in the store become forceful like the air, out of one's touch like the rays of light' and all-pervading like scent. That the 'kalash' could not be fixed even after the completion of the temple reflected as a poem and the youthful love affairs of Vishu made the
poem more realistic. The reference to Suryyadev and Kunti indirectly exposes the poetic elements of Vishu's love for Sarika a Shabar cast girl. The cowardice, cruelty and fathering an illegal child of Vishu, made Vishu and Suryyadev, and Kunti and Sarika one and the same. The use of this myth was only for its poetic nature. Here pity comes into being both for Sarika and Vishu. But this fulfil the dream of a rainbow through his art, is a dramatic disaster. It is strange that one who failed in the art of one's own life become a great artist.

"मंदिरों को बनानेवाले मेरे ये हाथ सारिका और उसकी सत्तान के लिए शौर्यी न बना सके।" 14

Interestingly, this offending artist got his place to hide his face at the temple. Even then he could not fix the 'Kalash' at the top of the temple and finally he was saved by his illegal son Dharmapad, who was even unknown to him. Mathurjee handled the environment very skilfully and artistically.

Due to this touch of sub-conscious mind, Vishu found his art as matchess, and minute. He felt as if his art was nothing but his way of life. It is natural that one who lived on his own finds one's own image of life in works of art.

The three elements of art, viz, the flight of imagination, severity of emotion and magnificence of art, depend mainly on environment. The centre of the last two is the artist himself.
The art become living and full of vitality as it is related to the personality of the artist.

The idea, which was taken by the playwrit from history, gives expression to cultural environment. The endeavour of king Narasinghrao to build the Konark temple reflects the cultural attitude of the king.

Therefore, the environment of the Konark is intimately connected with art and culture.

6.5:4 Religious Environment:

The prime basis of the Konark is the expostion of religious ideology although there is the imagination of the playwrit about solution of some questions arising out of motherland and the temple. The Konark is the last temple under the medieval tradition of Orissa. History says that Narasinghrao, the powerful king of the Gang dynasty, made the Konark temple. He built the temple with religious motive. The temple is the symbol of medieval tradition of sculpture, imagination and variety of art. Although art has been given priority in the drama yet the religious motive can never be overridden. The playwrit mixed up faith with religion very skilfully.

From the point of creation of environment, the Konark is a successful drama.

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The Sharadiya of Mathurjee is another environment based drama. Although it is based on historical yet its aim is not to create history. Because the playwright tries to use his imagination through historical data to give expression to some heart rendering facts of history.

The centre of emotion in the Sharadiya in individualism. Like in the Konark here the centre of play is individual whose lovetorn rhythm inspires the soul of the whole play. The historical event depicted in the play began at Puna in 1794 during the 'Full Moon' ceremony (Sharad purnima) of the Autumn, which has been related in the history of the Marathas by Grand Doph. Narasinghrao and Baijabai loved each other from their childhood. But Scindhia and Ghatge made their lives unbearable. The mixture of imagination and emotion in the Sharadiya made it quite enjoyable. The human values coming out of it is the symbol of internal and selfish beauty. In practice the play is based on the conflict between the 'Tamasik' (of the Demons) and the Satwik (Virtuous) forces. The peace of the satwik hearts were snatched away by the Tamasik forces for its selfish and personal interests. In the Sharadiya two types of morality came into the surface-one of the feudal lords and the second of the exploited class. The morality of the feudal lords were expressed through the activities of Scindhia and Gatge which revealed autocratic feelings. The playwright has given a beautiful psychological picture of the cruel
selfishness and haughty desire of these two. Their desire for making 
their names bright for future took them towards conspiracy and 
selfishness and made two good souls their victims viz, Narasinghrao 
and Baijabai.

Falsehood, self-deception and selfish interest made the activities 
of Scindhia and Ghatge go against the interest of Baijabai and 
Narasinghrao. But as a result, such activities made the love-tale of 
Baijabai and Narasinghrao more attractive. Sharjerao is a curious 
character who changes his colour frequently. Scindhia is the symbol 
of luxury. Baijabai and Narasinghrao are two characters of faith and 
duty.

Mathurjee developed the drama through various environment. 
With social, Political and religious environment the play is made 
gaitful. We shall try to analyse these environments below:

6.6:1 Social Environment :

The spirit of history rather than the concreat self of history along 
with some sort of imagination of the playwrit is the real basis of the 
drama 'Sharadiya'. Although the whole story buttresses on political 
events yet it is also related to social environment. Bayjabai and 
Narasingharao were lovers from their childhood. Both wanted each 
other. The playwrit depicted the love affairs of both of them through 
heartfelt emotion, aesthetic sense and with great care.

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Narasingharao for example, remarked on the beauty of Baijabai:

- "चाहे मैं तुम्हारे निकट होता हूँ, चाहे तुम से दूर, शरद की पूर्णिमा की तरह तुम मेरे मानस में छायी रहती हो। गायने अन्यकार में मैंने मुस्काती चौंदनी का अनुभव किया है। बायजाबाई, तुम तो मेरी चौंदनी हो, मेरी शारदीय।"

Mathurjee wanted to expose one social system very skilfully. But persons like Scindhia disturbed the well-Knit system.

6.6:2 Political Environment:

The use of the spirit of history mixing it with imagination is the creative aspect of the Shardiy. Here the central point is not history but some individuals. Because the love affairs between Narasingharao and Baijabai seemed to be dominating the whole drama.

Certain conditions of the treaty as referred to in the drama remained to be historical although they are related in connection with present atmosphere. The slogan of Hindu-Muslim unity is equally applicable to the present generation with all its religious forebearance. The Marathas were victorians in the Khodi war and conditions of the treaty were comparatively an insigignificant one. In the words of Mathurjee:

- "इतिहास इस बात की साक्षी है कि एक लम्बे अरसे तक निजाम के राज्य में शी-बच्चा बना रहा और महाराष्ट्र एवं निजाम के मराठवाड़ा क्षेत्र में हिंदु-मुसलमानों के आपसी सम्बन्ध प्रायः मेल भाव से भरे-पूरे है।"

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That this attempt was not unrightful has been proved. Not only that but Mathurjee was successful in creating a background with his own imagination necessary to show the forebearance and idea of equality of Narasingharao certain false changes like calling him 'half Mussalman' and that he had finally relations with the armies of the Nizam were based on these ideas. It is tragic that actual truth was rather done away with and falsehood survived.

Mathurjee successfully depicted the political environment through the internal heart-burning of an artist in the Sharadiya. Politics separates a man from others. Generally politicians divide the people in the name of religion. In the Shardiya two types moralities are evident- one of the feudal lords and the other of the exploited class. The morality of the feudal lords is represented by Scindhia and Ghatge who wanted dictatorship. Mathurjee analysed the cruel selfishness and haughty desires of these two Psychologically. Both are intimately connected with each other in connection with selfishness-

"मुझे देह की प्यास है और उसे खुल कर। अपने यशस्वी भक्तियाँ का निमंत्रण रक्त के बर्णों से होगी।" 17

Their greed for fame in the future took them to selfishness and conspiracy; and as a result the harmless two, Baijabai and Narasingharao, became the victims of it.

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6.6.3 Religious environment:

It is seen however that there is an impact of religious environment along with the social and political environment on the Sharadiya. Mathurjee tried to expose certain customany ideas along with the conspiracy of Scindhia and Ghatge as well as with love-affairs between Narasingharao and Bayjabai. He tried quite artistically to bring together two things- one, the forebearance of the Musalamans and on the other the pride of artist. Narasingharao has been attached to some humanitarian values shown as a supporter of humanitarian values against the existing values of the time. Mathurjee wanted to illustrate in the historical and timely context the Hindu-Muslim unity.

With this humanitarian outlook, the dramatist compelled Scindhia to announce the forebearance between Hindus and Muslims. In this manner, Mathurjee advocated for humanitarian outlook rather than any established religion. From the point of emotion, humanisim is the greatest achievement of this drama.

Considering the treatment of environment in the dramas of Mathurjee, it can be easily be concluded that he made necessary atmosphere according to the need of the dramatic action. The dresses and the conversations of the characters are devised similar to the period in which the incident took place. The dramatist has
given due attention to the unity of time and place in the plays.

6.7 Treatment of Environment in Mathur's One-act plays:

Mathurjee handled the environment in his one-act plays in the same way in which he treated it in his fullfledged dramas. After independence, things turned from bad to worse which the people didnot expect. The people were full of deceit and evils. There had been changes not only in economic and political fields but also in psychology of the people. As a result there had been struggle, and complexities particularly in the life of the middle class people. The happiness of mother India was jeopardised. Mathurjee in his several one-act unnatural expectations of the people very minutely and tried to reflect them. The Bandi, Khandhan, Ghosle, Bhasham etc are some of such examples. In the 'Bandi' there has been the depiction of the urban aggression over the rural civilisation. On one hand there are the illetarate labour class of the rural areas who are fighting for their existence and returning from the towns who have no complete idea of town life but have some evil and spoilt ideas. Now they wanted to lead town-life in the villages. In this manner, Mathurjee tried to depict the picture of social environment of this time.

Who should take the responsibilities of the society for all these discrepancies and difficulties- the rulers or the officials? Or the ordinary people? In the Bhashan, the dramatist depicted everything
through humour and satire. It showed how the leaders and officers gave out their speeches. Mathurjee exposed their hollowness and deceit of these people very skilfully. He successfully depicted the political environment of the time.

In Mathurjee's other one-act plays like the 'Bhor Ki Tara', the 'Kaling Vijoy' etc. He successfully depicted the political environment in a beautiful way. From the point of depiction of environment, the one-act plays of Mathurjee are quite successful.

Finally it can be concluded that Mathurjee is quite successful in his treatment of environment-political, social, economic and religious; and with his powerful art he could conquer the hearts of the readers and the audience as well.

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FOOTNOTES

2. Adhonik Hindi Natak, Dr. Suresh Ch Salk, pp-129.
5. Pahlaraja, pp-84.
6. Ibid, pp-86.
11. Konark, pp-32
15. Sharadia, pp-28

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