CHAPTER VII

Aims of the dramas of J.C. Mathur
No artist nor a writer does anything without any aim, and therefore, in all such activities, at least some aim is always there at the background. There are two contradictory ideas about this—one, a 'Kavya' is always without any definite aim and the second, that it is always with an aim. According to the first idea, a weaver makes a cloth only with the idea of making it 'cloth' and a shirt, pant or so on. Others make a pant or a shirt or whatever they wanted. Once Rabi babu asked a flute-player why he plays on it. The flute-player replied that he does not play the flute, but the flute plays on itself. But such an answer does not prove any 'aimlessness'. Because the weaver should keep in mind that his 'cloth' would be purchased by the buyers only when it would fulfil their own purpose and similarly the flute-player also plays the flute only to give pleasure to the audience. Under such circumstances, it will not be difficult to accept the view that an artist or a writer does something only with keeping an aim before them.

As a matter of fact, every creation in this world is with some aim or meaning. So, a dramatist should have some aim or need for the success of which he or she takes the medium of a drama. This has been recognised by both the Western and Oriental scholars seriously. Generally a dramatist decides the aim with a view to
Keeping the society in the mind.

There is a difference between the Western writers and the Oriental writers in the question of having pre-condition in deciding dramatic aim. According to Indian scholars there is primacy of 'Rasa' in a drama. Therefore, in Sanskrit dramas there is one main 'Rasa' in a drama and other 'Rasas' aids it, which can be regarded as the helping 'Rasas'. Considering the primacy of one 'Rasa', Indian Acharyyas decided the aims of a drama like the attainment- 'Kirti', 'Priti', 'Dharm', 'Arth', 'Kam' or 'Mox'. But the Western scholars do not recognise the importance of 'Rasa'. According to them, there is some aim in one way or other in a drama directly or indirectly. This aim is based on life. The 'Rasa' may come into it; but it cannot be the basis of a drama. Life is struggle some. It has to go through various struggles. Considering this fact, the western scholars decided the aim of a drama.

A dramatist witnesses the internal as well as external struggles with an open eye; and decides the aim in accordance with it. The developments of the plot and characters are made in accordance with this aim. The struggle comes to an end as soon as the aim is fulfilled. Because a dramatist cannot leave his characters, which he created can never leave them alone.

The aims as incorporated in the dramas may be of various kinds:
(i) To establish moral ideal from the ancient, puranic or historical events;
(ii) To introduce social ideal for social life;
(iii) To arouse patriotism;
(iv) To depict reality and thereby introduce idealism;
(v) To establish humanism.

vi) "आधार पीरांगिक है और उद्देश्य नैतिक।"¹

Several scholars agree at this opinion of Dr. Nagendra.

vii) "धर्मोपि द्वैतेश साथ-साथ वेदान्त का नाटक दिखाना चाहिए।"²

viii) "इन नाटकों का उद्देश्य जनता को कुछ शिक्षा देना होता था।"³

ix) "सत्य के रहस्य-वर्तन के लिए दृष्टि उन्मीलित करना है।"⁴

x) "आजके पीरांगिक नाटक भी युग-समस्या के समाधान का प्रयास करते हैं। समाज का नैतिक तथा धार्मिक स्तर ऊँचा करना चाहिए है।"⁵

xi) "किसी भी पीरांगिक रचना के मूल में मुख्य उद्देश्य मानवतावादी ही कहा जाएगा।"⁶

7.1 Importance Of The aim Of A Drama:

An aim for a drama is quite meaningful and important. It can be regarded as the soul of the drama. It is the element basing on which a dramatist makes the out line of the plot and shapes the characters. Here we can accept the views of Dr. Malik when he says:

"वास्तव में यही वह तत्व है, जिसे व्यक्तित्व एवं चरितार्थ करने के निमित्त नाटककार कथानक, पात्रों एवं शैली की अवतारणा करता है।"⁷

A drama without an aim can never produce any impact on
anybody; and the readers as well as the audience would feel bored. Such a drama can never give entertainment to the audience also. Under such circumstances, people will not care either to read or to stage such a drama. Each and every dramatist is with particular liking or nature and is in different environments, which makes him different from others. He interprets the problems of his time in accordance with his likings and aims. This is the reason as to why the plot, characters etc of a drama differ from the plot and characters of other dramas. A dramatist is influenced by the social, cultural and literary environment. As a result the aim of a dramatist is influenced by these directly or indirectly.

The Indian Acharyyas of the 'Kavyashastras' regarded 'entertainment' as the chief aim of a 'kavya' or a drama. According to Dr. Rathor:

- "जिस समय भारत में नाटक लेखन की परंपरा की शुरुआत हुई, उस समय नाटक का मूल उद्देश्य साधारण मनुष्य का मनोरंजन करना था।"\(^8\)

Now-a-days, the social life depends upon the flow of the time. In realistic dramas, the struggle for life is depicted. As a result variety of aims comes into existence, which has been discussed already.

7.2 The Aim Of The Pahlaraja:

The style of Mathurjee's dramatic art is inherent in the plot construction and characterisation of the Phlaraja, which fully exposes...
the aim of the play. In this play, the dramatist recognised the idea of the 'Modern Allegory' and the 'Adhunik Anyokti ka Manchiya Rup.' He himself remarked:

"मुख्य पात्र और प्रसंग मैं वैदिक और पोराणिक साहित्य से लिये है। लेकिन इसलिये ही यह नाटक पोराणिक नहीं कहा जा सकता। पृष्ठभूमि के कुछ अंश और कुछ सूत्र में हेमंजीदास-हक्को सम्बन्ध तथा सुविधाओं से सम्बन्धित है। पर इसी से यह नाटक ऐतिहासिक नहीं हो जाता। कुछ संवाद वर्तमान बोल-चाल की भाषा में है, शीलों पर शील है। पर केवल इसीलिए नाटक को यथार्थवादी रचना नहीं ठहरा जा सकता।"  

From the above statement, the aim of the Pahlaraja can be ascertained as follows:

(i) To establish republicanism;
(ii) To establish classes community;
(iii) To infuse unity;
(iv) To make the earth fit for agriculture;
(v) To narrate the importance of love of the motherland and the nation.
(vi) To establish the importance of 'Karmayog'; and
(vii) To expose the flatterers.

Below we try to analyse these aims.

7.2:1 To Establish Republicanism:

In this drama, depicted Ven as a monarchical character, who was dictatorial, unrestrained, oppressive and unjust. He tortured the subjects in various ways and regarded himself as
the god. The gods prayed Lord Vishnu for a ruler for them. According to Puranic stories it is found that Lord Vishnu gave birth to his 'Manasputra' Virja and after that four to five sons were born but none of them reigned. All of them went to forest for meditation. Of them the fourth was Angh and his wife was Sunitha and Ven was born to them. Seeing the evil activities of Ven, Angh went to the forest. Ven established his absolute monarchy there after and began to regard himself as the god. Subsequently he abolished all types of 'Homs' and 'Yajnas'. The Brahmins and the Rishis began to oppose the tortures, his absolute authority and his lawlessness; and as a result struggle began between them. The Munis hit him with 'Mantras', 'Hunkarous' and with 'Mantraputa Kusha' grasses and he was dead. Sunitha kept his dead body securely. The sage Atri informed about his father, Angh:

"इसी तुराचारी वेन उस समय तबके सामने अपने पिता अंग को अपमानित किया, लाखित किया। रातो-रात अंग ब्रह्मावत्र छोड़कर हिमालय में त्रिजंग के जंगलों के ओर न जाने कहाँ गायब हो गये।"\(^10\)

This statement of the sage Atri reveals the tortures committed by the Ven. But Ven earlier started:

- "मुझे, किस परमेश्वर की बात करते हो? मैं ही तुम्हारा स्वामी हूँ। सब देवता मेरे शरीर में निवास करते हैं।"\(^11\)

After the death of Ven the country was without a ruler. The attacks of the Dasyus become severe. All Munis and Brahmins
were destroyed. Now the Munis and Brahmins began to think of re-establishing monarchy for their security. They then proclaimed powerful Prithu as the "Bhuja-putra' of Ven. They formulated some rules of the constitution and established monarchy again. They then made some contract with Prithu on the basis of the rules of the 'Rajdharma', these rules or principle are known as the 'Shukranity' in course of time. According to Shukracharyya ;

- "हम देवे विधान। हम ब्रह्मावत के मुनि और ब्राह्मण, हम जो जनता के नेता हैं, हम जो अपनी तपस्या और साधना के कारण शासक का पथ-प्रवर्षन कर सकते हैं। शासक को हमारे साथ शर्तें करनी होंगी।" 12

It clearly indicates that in those days the Munis and Brahmins were the leaders and the regulations of the society. The rulers should do what they wanted. It was known as the 'Savda' (Covenant or the contract). Again Shukracharyya remarked :

- "हाँ सीमा...........। मैं इस नतीजे पर पूर्वज हूँ कि राजा की सत्ता की बुनियाद एक सीमा होनी चाहिए। परमेश्वर की देन नहीं।" 13

On the basis of this Shukarcharyya along with the other Munis made some 'Sharta' with Prithu;

अत्रि "पिय और अप्रिय का विचार छोड़कर सब प्राणियों के प्रति एक-सा भाव रखें।" 14

Finally Shukracharyya told him that the society would survive only on the basis of caste system. The Aryyan blood should not be tempered. With such a contract, a republican government was
formed, 'Shukracharyya made Prithu realise:

"यह कुश ही विधान है, इसकी गठि राजधर्म है, जनपद का लोग प्रजा है और उस प्रजा के अनुरंजक आप हमारे राजा है।"\textsuperscript{15}

It clearly shows that the dramatist indicated the transformation of limited monarchy into a republican government. The resentment of the people began to grow more and more under the administration of Prithu. People began to oppose the king. Under such circumstances, Prithu came to the people and gathered power from them. Finding Prithu in the midst of the people, Shukracharyya was much bewildered and said:

'कृष्णकृती का यह बौध पूरा होते ही....... सीवें यज्ञ की पूर्ति होते ही राजा पृथु हम लोगों को दूध की मक्खी की तरह निकाल फेंकेगा। और उसके मन्निमण्डल में होगे जंघायुक्त कब्र और दस्युपुत्री उभी।"\textsuperscript{16}

Practically speaking, Prithu advanced taking the people with him. One can find the picture of modern India in it. In this manner the dramatist changed the monarchy into a republic very skilfully and in an easy manner.

\textbf{7.2.2 Establishment of casteless community:}

The problems of casteism and cross-breeding have been reflected in the plot of the drama. The dramatists wanted to do away with all these problems and to establish a casteless Community. Shukarcharyya with other sages killed Vena. After that they pressed hard to send Vena's lover the Nishad woman to the jungle of Trigart.

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When Atri wanted to know the proof of it, Shukracharyya replied:
"मैंने ही तो उसे वहाँ रातो- रात मेजा था ताकि बेन की निषाद- संतान ब्राह्मावर्त से दूर ही रहे।" 18

Kavash was born to this Nishad woman. He came to Brahmavarta with Prithu; but the sages insulted him by calling him the 'Jangha Putra' of Prithu. Being insulted by the sages Kavash left for the other bank of the river Saraswati. The sages then made Prithu promished to abolish cross breeding a mixture of castes. Urvi made Prithu understand:
"तुम राजा हो। बाँध और जनाय, नाग और निषाद, सभी का ताना- बाता ही तो तुम्हारा राजबन्ध है। इसे मिलाओगे तो समाज का आधार मजबूत होगा, अलग रखोगे, तो समाज भी तूक-टूक होगा और धर्म भी।" 19

Urvi also taught Prithu to make the soil into level one. Prithu understood the idea of Urvi and tried to abolish the differences of the castes.

7.2.3 Establishment of Unity:

Prithu established unity among the Aryans and non Aryans through the contract between Kavash and Urvi; and thereby solving the immediate problem. Prithu wanted to make Kavash a member of the 'Purushartha Mandal'. He also tried to cultivated unity through him. He wanted to spread the idea of unity among all. For him everybody is equal.
7.2.4 To make the earth fit for agriculture:

The earth is the 'Basundhara'. In her womb all the precious things are well protected. To gain all these precious materials, it needs endeavour only. Urvi related everything to Prithu and Prithu also narrated his dream to him:

"मैं बसुन्धरा हूँ। मुझे दूहकर असीम स्वस्थ बस्तुओं को निकालने में ही तुम्हारा पुरुषार्थ है और तुम्हारी प्रजा का धर्म भी।" 20

The mother earth (Dharti) always bears everything; and also forbears everything good and evil. When fear arises in the mind of Prithu, he remarked:

"धरती जिसने आज सब-कुछ छिपा रखा है- जल्द, पानी, धर, जिसका दिल पसीजता नहीं, ................. स्पर्श ही नहीं है।" 21

As a solution to this, Urvi said to him:

"बह देखो। दिन- दिन तक फैले हुए ये टीले, ये ढलान, ऊँची- नीची मृदा, कही भी समतल नहीं...... कोशिश ही नहीं की।" 22

Prithu then milked (Dohan) the Earth and made the earth fit for cultivation.

7.2.5 To introduced Patriotism:

The dramatists wanted to introduced the love of motherland and of the nation through him dramas. Prithu was over head and ears in the love of motherland. He wanted to develop his own country. He did not like that his people should die of starvation. When Urvi
advised him, he became alert for serving the nation. In this manner Prithu promises for the progress of his motherland.

7.2.6 To establish the importance of 'Karmayoga:

The importance of the karmayoga has been recognised in India since ancient times. Lord krishna taught the lessons of the Karma-yoga to Aryina, who failed to do his duty. Tulsidasjeee also expressed in his Ramcharit Manas about Karma the following words: "कर्म प्रधान विश्ववकरि राखा।"

The dramatist gives his lessons to the mass people through Prithu. When Prithu came out with his spade on the shoulder to the repair the dam then the people went with him. This incidents made the people realished. The importance of 'Karma'

7.2.7 To Expose the flatterers:

The dramatist in his play, presented the sage as flatterers who reaped the benefit. These people always tried to get upper hand over the king. Such people didnot think of the country but of their own selves. They simply tried to increase their own property and happiness. When the question of recting a dam over the river Saraswati, then their activities were exposed.

In this manner, the aims and objectives which the dramatist wanted to reflect were all fully exposed. As such from the point of aims of the play, it is quite successful.
7.3 Aims of the 'Konark'

The plot of the Konark is historical; but the plot is not within the physical limitations of history. These has been a hint towards a new viewpoint in dealing with the historical plot. From the point of experimentalism in drama, it can be regarded as a new experiment in Hindi drama. The importance of the Konark becomes more and more when it introduces a new interpretation to myths and hearsays. From the point of the subject matter, the playwrit expressed a deep cultural thought and idea through this play. The subject matter of the 'Konark' reflected the internal struggle and fight of an artist against injustice. Mathurjee depicted a heart rendering picture of the bold and powerful resistance of an artist against injustice. The dramatist success while dicussing the proces of writing the drama in the following words:

"प्रणय की अठारहों और भारत के थोंके के आधार पर 'कोणार्क' के खंडकरों का सहारा लेकर एक रोचक कथापट प्रस्तुत कर देने से मुझे सन्तोष नहीं हुआ। ...............। उस पीछे की मैं बांधी देने की ध्यपता की है। "

Truely speaking, it is the main aim of the 'Konark'. The hero of the play, Vishu was a great sculptor on whom the responsibility of building the Konark temple was endowed. The king Narashing Deo went to attack Bengal and the charge of administration was left in the hands of his minister Chalukya, who was as oppressor. He began
to torture the artists and began to rule in an autocratic way. He ordered that if the temple was not completed within one week then the hands of the builders would be chopped off. One genius youngman, Dhamapad taught how the 'Shikhar' of the temple could not be erected and subsequently the temple was completed. In the meantime Narashinghrao returned to his capital and was glad to find the temple completed. But Chalukya wanted to capture power and attacked the king. The sculptors saved the king very skilfully and sent him safely from the temple.

Here one can realish the main aim of the dramatist. An artist or a sculptor is not an artist alone although his main business is artistic creation. They are the part of the society. They can be attached to their motherland like other people. In addition to this, the dramatist wanted to intriduce progressive consciousness through these artists. The artists also have the right to rise against feudalism and against democracy. Because they also cannot get rid of the oppressions of such rulers.

Therefore, the aims of the Konark can be illustrated as follows:

1) To establish art;
2) To establish democracy;
3) To establish social order;
4) To reflect internal as well as external conflicts of an artist, and
5) To establish humanism.

Below we analyse these aims one by one:

7.3.1 To establish art:

The Konark is the last temple of the mediaval tradition of temple building in Orissa. The temple of the konark proudly represents the mediaval tradition of sculpture and vision of artists. The traditional style reached its Zenith in the time of building the Konark temple. History goes only to the extent of saying that the powerful and art loving king Narasingh deo of the Gang dynasty built the temple of Konark. The sculptor Vishu tried to realise his dream on stones. The dramatist gave a poetical shape by introducing the story of suryya and Kunti and equated it to the love between Vishu and Sarika, a girl of the Shabar caste. The heartlessness, cowardice and fathering of an illegal child by Vishu was quite parallel to that of Suryya. when he fathered the illegal child of Kunti, Like the incomplete and trouble some life of Vishu, the dramatists introduces the plot in a very strange dramatic atmosphere. The temple was nearly completed but the great Sculptor was not able to fix the 'Kalash' over the temple 'Amla' for ten days. The whole temple began to shine with the fulfilment of his dreams and yet he could not fix the 'Kalash' was quite curious and strange and rather it took the shape of and un-understandable 'poem'. The bygone days of love affairs

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of Vishu made it more poetic. The introduction of the story of suryya
and kunti by the playwrit in connection with Vishu's affairs with Sarika
made the things more interesting:

"लोग समझते हैं कि कुंती ने श्रद्धा का बर्दान जाँचने के लिए सूर्य भगवान का आह्वान किया।.... .......
.......... ।"24

Indian Acharyyas regarded art as the symbol of the "Viryya
Vikshobhan Sukh." According to Freud, the element of love
expresses itself through artistic beauty. This truth has been
completely reflected in the Konark. The unconscious mind with the
experience of his past life acted when Vishu gave concrete shape
to his dreams in stone. The playwrit introduced all these very skilfully
and successfully.

Art is not for Arit's sake; but it is for the sake of life. Dharmapad
challenged the idea of Vishu who was the supporter of romantic art,
But Dharmapad wanted to relate art with intelligence:

"जीवन के आदि और उत्कर्ष के बीच एक और सीढ़ी है- जीवन का पूर्वार्ध। अपराध म्रगा हो आचार्य, आपकी
कला उस पूर्वार्ध को मूल गाई है। जब मैं इन मूर्तियों में बैठे रसिक जोड़ी को देखता हूँ तो मुझे याद आती है
पसीने से नहाते हुए किसान की, कोसों तक प्रारा के विक्रम नौका को वेने वाले मल्लाह की, दिन-दिन भर
कुल्हाड़ी लेकर बटनेवाले लकड़हारे की.........।"25

Probably the great artist Vishu realished this truth in the last
part of the drama. Then he wanted to destroy the artistic works with
the same hands with which he created them. Finally, he tagged life

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with art and proved the truth in the saying 'Art for Art's sake'.

7.3.2 To establish democracy:

In the Konark, Vishu has duel personality - one, escapist from challenges and other, rebellious against injustice.

The second quality in the personality of Vishu became helpful in the establishment of democracy. The young artist Dharmapad regarded art as an indispensable part of life; and tried to release the oppressed people from the oppression.

"तरसिंह : तुम फिर मन्विन्य की बात कर रहे हो गुज़क। हम तो आज ही, अभी, कोणार्क को हर्ष और उल्लास का प्रतीक देखना चाहते हैं।

धर्मपद : शमा करे, वेब। न जाने कितनी आहें हमारे इस सौन्दर्य-धर्म के चरणों और चौटी से टकराकर टकराकर बिखर रही हैं।" 

In this manner, Dharmapad tried to establish democratic social set up. The drama speaks of Victory of truth over untruth and of justice over absolute autocracy. Many of the artists lost their lives including Vishu and Dharmapad, who built the Konark temple for this struggle. The dramatists gave stress on democracy through the struggle between the artist and Chalukya and subsequent victory of the artists.

7.3.3 To establish social order:

The Indian social order has been established on the basis of truth and untruth, sins and virtues and blemish and virtues. Even
today the Indian society is no above it. The life of the sculptor Vishu was shaped by the Indian social order. Being blind with love in his youth, Vishu was overpower with love for Sarika. But when his love had to face reality, Vishu was afraid of his own future and of the Indian social order:

"जब मुझे सत्य हुआ कि वह माँ बननेवाली है तो कुल और कुंद्रम के भय ने मुझे ग्रस्त लिया।......कला के आंचल में अपना मुंह छिपाने।" 27

A great artist like Vishu was cowed down by the social order. The hands with which he was able to translate his dreams into concrete shape in the stone, could not save him from defeat in his real life:

"भव्य मन्दिरों के बनानेवाले मेरे ये हाथ सारिका और उसकी सन्तान के लिए एक ढीली न बना सके।" 28

On the other hand, the drama referred to another type of social order the feudal lords. His son Dharmapad broke the social order which his father could not.

The playwright has given a new turn to the Indian society by introducing democratic ideals very skillfully. In his new society humanitarian relationship controls the society against the principles of casteism or religion.

7.3.4 To recognise and reflect internal as well as external conflicts of an artist:

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An artist becomes the worshipper of art from the time of his birth. He is able to give shape to his internal artistic feelings and deep emotions into external form.

In the Konark, the dramatist tried to present the external as well as internal conflicts of an artist through Vishu.

Vishu was a great artist. The building of the Konark temple was the greatest achievement of his artist life. He infused life into the stone images of Konark. Therefore, the statues speak of Vishu's life-story. He tried to translate his past failures and difficulties of life into artistic creation. But he could not forget his lover Sarika nor he tried to forget her. Her only wanted to give concrete shape to his love. His internal conflict gave birth to great art. But his whole life was a disaster:

"भव्य मन्दिरों को बनानेवाले मेरे ये हाथ सारिका और उसकी सत्तान के लिए एक झोपड़ी न बना सके।" 29

This disaster was the conflict of Vishu's life. It was a rebellion against the society, the social order and against the administration setup.

The young artist Dharmapad was the forshaken son of the great artist Vishu, Whom Vishu left to his mother Sarika in fear of the society. when Dharamapad arrived konark, the feudal administration of autocrat Chalukya gave birth to fear in the mind of the artists. As
Dharmapad was already an abandoned son, it was but natural to bear rebellious ideas in his mind when he found that the artists were ill treated his rebellious mind began to irrupt, which was not only for his personal benefit but also for the whole society of artists:

"सीम्य: सिर पर बढ़ने के सपने छोड़ दो युवक। कोणार्क के प्रांगण में सात रोज बाद उनके के मम्मन शिल्पियों का रक्त बहेगा।

धर्मपद: मैंने सुना है। मैं बाहर पास ही खड़ा था।

विषु: युवक, बिनाश का बह संदेश अपने साथियों को भी सुना दो, मुस्तसे माहम नहीं कि उस विक्रमन चक्की के लिए उन्हें तैयार कर सकू।"30

The above statement proved it that Dharmapad reflected the worries of the common people.

When the internal power of a man got its impulse, no power on earth can debar it from rising. The struggle against was Chalukya by the united artists was nothing but a struggle against the exploiting class by the exploited ones. This struggle placed the Konark on the Common plateform besides its historical importance.

7.3.5 To establish humanitarianism:

Although the 'Konark' is a tragedy yet it successfully established humanitarianism. While writing the plot of the Konark, the dramatists and had the reaction of the age in his mind as the inevitable truth of art. When in 1946 the play was first written, the whole era of struggle, where the individual as well as the philosophy of the society
was the main element. In deciding the fate of the society, the ego and endeavour of the individuals always play a great role, and it has been enormously proved in the Konark. The rebellion against the minister Chalukya by the artists together and the death of Dharmapad indicated the coming of the new era, where the artists became 'united whole' leaving their own ego. The act of destroying the artistic creations by Vishu with his own hands for which he spent several years of hard labour indicated how art is related to life. When the society faces some disaster or when art can never save the society, it is better to destroy them. This establishes ideal humanitarianism.

Therefore, from the point of its aim, the Konark is a successful drama. The playwrit has given a new colour and is successful not only in interpreting history but also in exposing life and art.

7.4. The aim of the Sharadiya:

The Sharadiya is also based on historical facts. But the aim of this play is not only the interpretation of history. But to arouse visionary imagination with the help of history. The playwrit got his inspiration to write this play from a 'Panchtauliya Sari' wovan by a prisoner which has been kept in the Nagpur museum. Mathurjee remarks:

"मन और तन को बंधिये और खुट्टन के बनन में जकड़नेवाले उस कारागार में उस कलाकार बन्दी को किस अजस्त सीन्दर्य से प्रेरणा के बिरामहीन धूँढ़ थिले- इस प्रश्न ने मेरी कल्पना को उलझित किया और तभी  
(165)
It shows that the dramatist gave more importance to imagination than to historical facts and as a result the Sharadiya was born.

The historical incident of the 'Sharadiya' began in the festival of the 'Sharad Purnima' in the year 1794. This incident was referred to in the history of the Marathas by Grand Doph. This type of incident generally takes place mostly in the 'stage of life' rather than outward stages, where the beauty of Baijabai pierced through the heart of the Daulatrao Sindhia. This is main theme of the play. Because both Narasinghrao and beautiful Baijabai loved each other from their childhood. The dramatis depicted their love with emotion and described it as heavenly love. The despotic thought and activities broke the love of Sindhia and Ghatge into pieces.

The playwright depicted patriotism, unity and humanitarianism in connection with relationship between a man and nature through the Sharadiya. This is the main aim of the Sharadiya. Therefore the aim of Sharadiya can be enumerated as follows:

1. To establish love;
2. To establish love for motherland and for the nation;
3. To establish unity, and
4. To establish a relationship between nature and individualism.
7.4:1 TO ESTABLISH LOVE

This is the individual at the central point of the play 'Sharadiya', whose love-torn lyrics enlightened the soul of the whole drama. The life and personality of Narasinhrao and Baijaybai were tagged together with love and with the poesy of life coming out of it. When the reminiscence of childhood love came to the foremost, then their love was in difficulty. The dramatist depicted their love with heartfelt emotion. He depicted the feauty of Baijaybai in the following words:

"चाहे मै तुम्हारे निकट होता हूँ, चाहे तुम से दूर, .............. मेरी शारदीया।"32

The corporal thirst of Sindhia made a rift in the love between Narasinghrao and Baijaybai. But Baijaybai; could not remain aloof from the Shaky love:

"......सरनाबाई, मैं वह नहीं करना चाहती, जो सोकूल की गोपियों ने किया। मैं आँखुओं मे नहीं दूरी सी। मैं जारी मी उनके पास।"33

The activities of Scindhia and Ghatge being based on falsehood, self-deceit and selfish design, gave a strange attraction to the tragic love-lyric of Narasinghrao and Baijayabai.

7.4:2 TO ESTABLISH PATRIOTISM & LOVE FOR THE NATION

In the Sharadiya, there is a depiction of patriotism and love for the nation and sacrifice for the motherland when the picture of Baijaybai reflected in the mind of Narasinghrao like the 'Sharad Purnima' while he was preparing for them battle. She put a 'Tilak' of
her own blood on the forehead of Narasinghrao:

"रक्त का ठीका | ................. मस्तक आगे करो नरसिंह | विजयी लक्ष्मी तुम्हारी सहायता करे|.............

और मेरी भी |" 34

Two types of morality are evident in the Sharadiya; of them one is of the feudal lords and the other is of the exploited class. The morality of the feudal lords reflected in the activities of Scindhia and Ghatge, who nursed the autocracy of ruling authority in whose mind there is no love for the motherland nor any respect for any individual.

The playwright has infused patriotic feeling into the character of Narasinghrao to the brim; and at the same time Baijayabai was also not lagging behind in this respect.

7.4:3 TO ESTABLISH UNITY:

Mathurjee has laid more stress on the view points to uphold the main ideals, he tried to relate his views with the main feeling of the drama in very artistic way. He expressed two ideals—— one, forebearance towards the Iklams and another, pride of the artists. Narasimghrao fought for humanitarian principles which was a new thing for the ago. Mathurjee introduced the idea of Hindu-Muslim unity along with the historical story:

"यह क्या कह रहे हैं बाबा फडके , हमारी ही फौज में कितने ही तोपाढ़ी, कितने ही रीतालियार मुसलमान हैं जिनकी ईमानदारी और हिम्मत पर हमें नाजू है।" 35

With this point of view, Scindlia was compelled to declare that
there should be forbearance among the Hindus and Muslims in his country. The playwright wanted to prove it through Bhau and Govindrao. The life and art of Narasinghrao bloomed only with the emotional co-operation of the Muslim artisans:

"हैदराबाद के मुसलमान कारीगरों की हुनर मेरी उत्सवियों में बस गया है। सरदार, वही मेरा मंबल होगा। जब तक जिन्दा हूँ, तब तक बुनता रहूँगा, रुपहले, गुनहले पल्ले।" 36

In this manner, Mathurjee raised the humanitarian voice through unity among Hindus and Muslims. He wanted to establish one casteless and classless society.

**7.4.4 TO ESTABLISH UNITY AMONG NATURE AND INDIVIDUALS**

While laying stress on the second aim of the Sharadiya, Mathurjee tried to unity nature and 'self' of the individuals. For him man and nature are inseparable. So long there will be love for nature in the heart of a man, the nature can not go a way from us. While he was in prison the external sensation of Narasinghrao got away from the conscious mind and entered in to the unconscious, which ultimately enkindle the helpless prison life.

"देखिये, उस दिन आपने कहा था कि बगीचे में गुलाब की झाड़ी में दो नई कलियाँ बिली हैं। उस दिन से वे कलियाँ मेरे निकट रही हैं।" 37

When sensation of Narasinghrao took the spiritual shape, then

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intimate relationship was established with nature:

"बायाजाबाई, इस तहसील के आकाश सीमाहीन है। इसकी टिमटिमाती ज्योति में सहस्रों सूर्य भासमान है। क्या तुम भी नहीं समझो मेरी इस सीधी गहरी बात को। "

In this manner the playwright wanted to show that there is an intimate connection between nature and a man. He was successful to great extent in this regard.

7.5. THE AIMS OF MATHURJEE IN HIS ONE-ACT PLAYS

Like those in the full-fledged plays Mathujee's one act plays also had definite aims. Therefore, all the one act plays written by Mathurjee carry certain great aims. Considering all his one act plays, one can find that the following are the aims as reflected in them:

1. To establish social order
2. To establish art
3. To expose the internal conflicts of an artist; and
4. To establish humanism.

In the Bhor Ka Tara, Mathuree wanted to establish art and finally in the end he exposed the intimal struggle and made Tara --- the 'Bhor Ka Tara;

In the same manner he wanted to do away with the evil customs that existed in the Indian society and thereby to introduce a new social order. In the play, Uma gave new shape to this reformation. It was not only for herself but for the whole society.

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In the 'O Mere Sapne', he tried to reform the society through the character 'Konchee'.

In some places, Mathurjee wanted to establish estimate connection between man and nature.

In the Bhor Ka Tara, Tara behind like the sun with her endeavour while Chadni also represented boldness:

"बाँदली..................................चावान।"

In this manner, almost all the aims with which penned his one-act plays, were found to be quite successful.

The same thing is time in almost all cases of the dramas of Mathurjee. His aims in selecting the plots were mostly successful to a great extent. Almost all the plots of Mathurjee were taken from history; but his interpretation is quite modern. The aims in these dramas were

a) love of self,

b) patriotic feeling,

c) love of the nation,

d) to establish a relationship between art and human life and
e) to introduce a new social order.

In this connection it may be easily concluded that Mathurjee is a successful playwrit and his plays successfully passed all tests and finally began to glitter like gold in the realm of Hindi literature.
FOOTNOTES

1. Adhunik Hindi Natak, Dr. Nagandra, PP-46
2. Raja Ishivi Ki Prastavana, Baldev Prasad
3. Adhunik Hindi Sahitya Ka Vikash, Dr. Krishnalal, PP-244
4. Kurukshestra Ka Savera, Rang Dristi, PP-11
5. Hindi Natak Ka Udbhav Aur Vikash, DR. Dasarath Oza, PP-532
6. Hindi Ur Asami Ka Puranik Natak, Dr. Dharmadeo Tiwari PP-90
7. Hindi Natak Ki Shilp Vidhi Ka Vikash, Dr. Shanti Malik, PP-524
8. Hindi Gadya Ki Vividh Vidhayan, Dr. Pratap Singh Rathor, PP-15
9. Pahlaraja (Preface)
10. Ibid, Act-I, PP-17
11. Ibid, PP-23
12. Ibid, PP-24
13. Ibid, PP-24
15. Ibid, PP-44-45
16. Ibid, PP-93
17. Ibid, PP-18
18. Ibid, PP-18

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19. Ibid, PP-80
20. Ibid, PP-82
21. Ibid, PP-81
22. Ibid, PP-81
23. Konark, PP-17
24. Ibid, PP-30
25. Ibid, PP-34
26. Ibid, PP-44-45
27. Ibid, PP-32
28. Ibid, PP-33
29. Ibid, PP-33
30. Ibid, PP-33
31. Sharadiya, PP-5-6
32. Ibid, PP-28
33. Ibid, PP-70
34. Ibid, PP-28
35. Ibid, PP-44
36. Ibid, PP-85
37. Ibid, PP-101
38. Ibid, PP-112

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