PREFACE

Hindi remained to be an interesting subject for me since my childhood days. Even during my school days, I read almost all within my reach, which was written in Hindi with great interest. Hindi magazines like the Chandmama, the Parag gave me immense pleasure outside my school texts. I took up Hindi major in my B.A. course. During those days I went through the "Konark", one of the major historical dramas of J.C. Mathur. I was so much attracted by it that I read and re-read it for several times. An idea began to grow in my mind to study the whole works of Mathurjee in course of appropriate time. After graduating my M.A. in Hindi literature from the Gauhati University, the time came to fulfill my old desire. I began to search for one "Marg Darshak" - a guide who could be instrumental in giving concrete shape to my long standing dream. Fortunately, my respected Gurujee, Dr. D. Tewari, who was then the Professor and Head of the Hindi Department, G.U. Consented to supervise my research work on J.C. Mathur's dramas. We had a detailed discussion on the subject and finally, the subject of my research was decided that -"Natakkar Jagadish Chandra Mathur" (the Dramatist Jagadish Chandra Mathur).

For the sake of convenience of study, the whole subject has been divided into altogether seven chapters including the (I)
introduction and the conclusion.

The chapters are arranged in the following way:

Chapter I - Introduction. It has been sub-divided into three parts:

(a) Idea of the subject;
(b) Its utility; and
(c) Materials for study.

Chapter II - Development of the plot of the dramas;
Chapter III - Characterisation;
Chapter IV - Dialogues of the dramas;
Chapter V - Style and language;
Chapter VI - Environment and aim.

Chapter VII - Conclusion.

Here endeavour has been made by analysing the development of the plots of Mathurjee's dramas how he wanted to depict Indian society through a mixture of history and myth. In the third chapter, we deal with characterisation in Mathurjee's plays. The characters are the life-force of a play. The characters of his different dramas have been discussed in an analytical way, and we show how he wanted to reflect the Indian social-setup through them.

The dialogue is another vital organ of a drama. We deal with the dialogues of the dramas of Mathurjee in the fourth chapter. We
have gone through his dialogues of various types like based on emotion, based on intellect, political dialogue and so on. The next chapter deals with style and language of Mathurjee. A language is the medium of expression, through which dialogues are arranged and expressed. Mathurjee laid stress on the spoken language. He also used Sanskritised language. We analysed all these aspects of his style and language in this chapter.

The chapter VI of this monograph deals with environment. A dramatist generally follows the unity of time, place and action in his plays. Mathurjee gave much importance on the environment in his dramas. Here we endeavoured to analysed his treatment of environment and we divided the study into:

(a) External environment and circumstances; and
(b) Internal environment and circumstances.

The whole analysis in the chapter has been made on these two lines.

The last chapter deals with aims of Mathurjee for writing the plays alongwith our conclusion. First the aims of Mathujee's play have been discussed. His subject matters of plays are historical, pre-historical and social. Through all these plays he wanted to glorify the Indian culture. He wanted to infuse consciousness for cultural heritage of India in the minds of Indians through his plays. With this...
end in view, he took up some important historical figures and in some cases took the help of symbols to fulfill his aims. Therefore, it can be easily assumed that his intention was to give birth to cultural consciousness along with social consciousness in the mind of the Indian people. Here in this chapter we try to analyze our inferences and understanding about the dramas of Mathurjee, and as such no separate chapter for conclusion has been added. So, the same chapter does the two fold functions of the conclusion along with the analysis of the aims of the writer as reflected in the plays.

Now I shall utterly fail in my duties if I don't publicly express my gratitude to certain persons to whom I am indebted a lot. It is the grace of the most gratious Lord Krishna that I am able to complete my monograph.

I have no words to express my respect and gratitude to my Gurudev, Dr. Dharmadeo Tiwari, formerly the Professor and Head of Hindi Department, G.U. and now the Visiting Professor in the Hindi Department of Arunachal University, Itanagar, without whose guidance and supervision my work would never see the light of the day. He is rather the "Kripa Sindhu Nararup Hari" for me. I shall remain ever grateful and indebted to him.

In addition to my respected Gurudev, I receive advice in my work from several reputed teachers and scholars. In this connection,
I must mention the name of Dr. Vivek Shrivastava, Professor and Head of the Hindi Department, North East Hill University, Shillong, who helped me whenever I approached for any interpretation and analysis. Another person, Professor Mansingh, Dean of Faculty of Arts, G.U. also helped me from time to time. I express my gratefulness for both of them.

Here mention may be made that Dr. S.M. Mahanta, Rtd. Professor of Post Graduate Department, Cotton College, Guwahati also helped me immensely by going through the manuscript and corrected wherever necessary. I am also indebted to him and express my gratitude to him.

Besides the above mentioned persons and scholars, I received help from many more people in way or other. Here I must mention that my parents- Sri Reba Bora and Smti. Bhanita Bora and two sisters viz. Smti. Runjun Bora and Smti. Dipanwita Goswami co-operated me in my endeavour in such a way that I can never forget. I am always indebted to them and sincerely express my gratefulness to them.

I can't forget the help from Sri Bhupen Mahanta, Sri Nila Kanta Sarma, Late Puspa Kanta Bora, Sri Biman Baruah, Prof. Manjumoni Kalita, Dr. Deepa Deka and my brother-in-law Sri Manish Goswami in my works in different ways. I take the opportunity to express my
sincere love and gratitude to them. Last but not least, my gratitude goes to my colleague Sri Hemanta Kumar Saikia for the inspiration he has given to me in my work.

Finally I beg apology for all the omissions and commissions in analysing the facts in this monograph. It does not reflect in the personality of the great writer J.C.Mathur.

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