CHAPTER I

Introduction: Concept of the Subject & its scope; Utility of study; Research carried on Mathurjee; Research Materials etc.
Behind every success of a man, there stands his own 
personality. Therefore, personality of a man can be described as 
the internal force of a person. Jagadish Chandra Mathur is a 
successful dramatist of the Hindi world and his success reflected 
his personality in various ways. He was born on july16, 1917 in a 
village near Khurja. He was a meritorious student and graduated 
his M.A. degree from Allahbad university in the Ist class in the year 
1939 and joined the Indian Civil service in 1941. He served in different 
capacities in the departments of Education, Broadcasting, Agriculture 
etc. and finally became the Adviser to Government of Bihar for Hindi. 
The name of Mathurjee can be enlisted among those Hindi 
dramatists who had made important contributions towards invoking 
romantic consciousness in dramas. While Mathurjee was studying 
in the Allahbad university, the social atmosphere was full of the 
feelings of nationalism and romanticism. During that period the 
literary world was dominated by the chhayawad. Therefore, the emo­
tions, romance and thoughtfulness found in the dramatic creations 
of Mathurjee reflected the basic principles of the chhayawad. 
From the point of number, Mathurjee wrote few dramas and 
one-act plays; but what he had written excelled in their thoughts 
and ideas and creative arts. The 'Konark' is the first drama after 
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Prasadjee which successfully depicted the severe conflict of emotions in a successful plot. His another drama the Sharadiya, like the Knoark is also based on historical facts. But one thing is also correct that his dramas are not historical in the sense in which the dramas of Prasadjee are historical. Mathurjee's another drama, the 'Pahla Raja' is also based on old myth. The story of king Prithu was related to the ancient society when practically there was no king.

Mathurjee published his first one-act play in 1935 and the last one most probably in 1954. During the span of these twenty years he penned twelve one-act plays which were published in the Bhor ki Tara and O' Mere sapne ", Besides these some of his old plays were also published in the Mere shresth Rang Akanki. Most of his one-act plays is of social nature. There are also three historical plays. They are the 'Bhor ka Tara', the 'kaling Vijoy' and the 'Vijoy Bela'. The first two plays like the Knoark reflect the tradition of Prasadji. In most of the one-act plays of Mathurjee like the Makri ki Jala, the Khandhar etc, the unwritten and unexpressed rhythm of the human heart is found to be reflected in them.

Mathurjee combined the devotion to duty of the historical plays with the social sense. Therefore his historical plays are not historical in the sense that they were not written to reveal the unknown of the
history. For him history was the medium of revealing the rhythm of the heart whether it was in connection with the hero of Gadar, Kunwar Singh or with the victory of Kaling. While writing about his own one-act plays, Mathurjee remarked:

मोटे तौर पर भेजे एकांकियों को दो बार में किया किया का सकल है, एक लोग वे हैं जो घटना-प्रायाज हैं (पौराणिक, विजय की तेल) और दूसरे वे जो किवार-प्रायाज हैं (यथा कन्य, कलिंग विजय)

Mathurjee has presented four full fledged dramas to Hindi literature. They are the Konark, the Sharadiya, the Pahal Raja and the Dasharath Nandan. Like in his one-act plays he successfully carried out his duty to creative art with the background of emotion, imagination and feelings. His dramas are based on feelings, emotion and experience rather than on the baseless flight of imagination. Shukla remarks:

जब भाव की उमंग कल्पना को प्रेरित करती है तब उसका गूंज युगानुसार अर्थतः अनुभूति की दीवाना होता है।

1.01 The Concept of the scope of the Subject:

A drama is an audio-visual art; and that is why it is more attractive and enjoyable than any other form of literature. It has been described as the 'Pancham Veda' (the fifth Veda). Therefore, natural attraction towards it is not unreasonable; rather it can be regarded as a natural tendency. Secondly, considering the development of
Indian dramatic literature, Mathur can be regarded as a turning point where one style had ended and another begun. Therefore, Mathur became the fore runner of a new style.

It has already been recognised that Hindi dramas came into existence only after the coming of the Bharatendu age. Of course, the tradition of folk drama was in existence yet there was the dearth of literary dramas. Folk dramas, ballads and such other popular dramatic forms ruled the day. But these dramatic performances could not fulfil the literary and emotional needs of the people like a literary drama. The Sanskrit dramas along with dramatic art became the source of inspiration for the birth of Hindi dramas, Bharatendu and his school began writing dramas on basis of Sanskrit style. It is well said.

The subject matters of the dramas of the Bharatendu era were compatible to the then society and the nation. A clear and vivid picture of the then society and the nation is available in the dramas of these writers. A just picture of the nineteenth century Indian society...
is clearly reflected in those dramas. A good number of evils were committed during those days in the name of custom, tradition and religion. The status of women was degenerating for centuries; and at the same time they were regarded as a matter of enjoyment only. Parents took the birth of a female child as misfortune for the family. Even widows were burnt alive in the pyres along with their dead husbands to make them 'Satis' - a chaste woman. Some people were made untouchable in the name of the caste system. The rules of marriage, food etc were made so difficult that there was an enmity among different tribes, castes and so on. The illiteracy, superstition, selfishness and such other evils controlled all social values and religious thinking. Bharatendu had a great attachment to his motherland. Although he was proud of his ancient heritage yet he despised the degenerating condition of his society. His heart went with the injustice and evils committed all around him. The society had no courage to face the evil customs and injustice and challenge them. As a result the society began to degenerate more and more. On the other hand the British rulers made the problems more complicated. In practice, the whole nation was reeling under trouble - some problems like poverty, starvation, epidemics, economic exploitation and so on. Bharatendu depicted these problems in his dramas vividly.

The second phase of Hindi dramas began with Joyshankar (5)
Prasad. With the Coming of Prasadjee, novelty peeped in. In those days the nation thought in terms of 'Swadeshi', independence reformation of the society, universal brotherhood and educational reforms. In the mean time the western influence on our literature began to fall. This influence became more vigorous after the end of the World War 1. After the World War 1, the complexity, business, multifarious activities, expansion, conflict etc. began to dominate European life. During the twentieth Century, the relationship between Hindi and English grew to such an extent that the latter had successfully changes the form of the former.  

Prasadjee was a great admirer of history and heritage of India. He took the inspiration from history and yet he had relationship with the problems and difficulties faced by the mankind and with the eternal truth. It was the reason why Prasadjee advanced towards that fort of Indian history, where there were clashes of civilisations due to which civilisation was at the verge of destruction and where remained the Eternal values in the ruins.

Prasadjee composed his dramas on the basis of some incidents took place earlier that is with some historical personalities. As a result his dramas were more historical than imagine; and at the same time they were cultural also. He wrote his dramas of those times in history when, on one hand, there was historical importance
and on the other, there was inspiration for cultural uprising. That was why his dramas were the immortal singers of historical culture or the heritage. He admitted matted in the preface of the 'Vishakh'.

"मेरी इच्छा भारतीय इतिहास के अप्रकाशित अंश में से उन घटनाओं का विज्ञापन कराने की है।" 5

With this view in his mind he wrote almost all his dramas. His characters indicated our present condition. They always brought forward the message of uprising and going ahead.

Prasadjee will always be remembered from the point of experimentalism. His personality was so strong that he become the source of inspiration for the coming generations. He composed ancient historical and social dramas and used experimental ideals in them. With his drama 'Dhruv Swamini', there began the problem plays in Hindi, which was a turning point in Hindi literature.

Laxminarayan Misra accepted this new turning point and enriched the field of problem plays. The combination of the oriental western style made by Prasadjee became a great means for the coming generations. Misrajee uphold Indian culture through his historcial plays on one hand and depicted social problems through his social plays on the other. Here mention may be made of his dramas like the Narad Ki Veena, The Garurdhwaj, Dashashwamedh, Vatsraj, Vitasta Ki Lahrein, Mukti Ka Rahasya etc. in this connection.
Then came Jagadish Chandra Mathur with his new plays. He tried his best to align the dramas with the stage and to produce successful plays. His Konark, Published in 1951, created a new chapter in the development of Hindi dramatic literature. In this play he depicted the eternal internal conflict of an artist freed from the sense of social responsibility. As remarked by V. Shastri:

"कोनार्केण सौजन्यं कर्तव्यं के रस्मख्तवं में भूले तुभा कलाकार को जीवन- संघर्ष और सत्ता के अत्याचारों के प्रति रजस्त करना।" 6

It is clear from the above statement that in the Konark, the plot construction spun the basic inspiration of creation of art with the creative personality of the artist, which was absent in the Hindi world. Most probably, it was the first play, after Prasadjee where there is a conflict of severe emotions. The plot construction is also quite successful. Dr. Vijoy Bapat remarks:

"जाटक म उपक्रम और उपस्थिति का अवश्यकतात्त्वीय सुंदरियों के द्वारा निश्चितत्व को अभिक साधन और प्रकट करने का प्रयास भी है, जो हिंदी में जाटक रचना में नयी दिशाका संकेत है।" 7

1.02 Utility of the subject:

Dramatist Jagadish Chandra Mathur is the most remarkable milestone of the new Hindi dramatic literature. His dramatic ability and scholarship has not yet been studied with research zeal. Such need for analytical study on his dramatic skill and ability would be regarded as the utility of his proposed study. Because without such
In the post-independence days we can classify dramatists into three categories. The first category includes those dramatists who were educated during the Gandhian era and who regarded patriotism, idealism, restraint and service, dutifulness, sympathy etc as indispensable to the country and the society. Laxmi Narayan Misra, Ramkumar Varma, Seth Govind Das, Hari Krishna Premi, Jagadish Chandra Mathur etc. came under this first group. In the second category came those playwrights who composed their plays in accordance with the change of social environment. They were also associated with the arrangement of the stages. Of them names of Upendranath Osk, Mohan Rakesh, Laxmi Narayan Lal and Vishnu Prabhakar may be mentioned. In the third category the names of those dramatists came who rejected Gandhism and put forward their realistic ideals. For example, Suvendra Verma, Brajmohan Sah, Jnandev Agnihotri etc. The need of analytical study of the dramas of the first group still exists. Mathurjee was explicitly influenced by the Western dramatists. This was the reason why he entered into the Hindi dramatic world as a bright new playwright, who inspired others to write plays in his line. In addition to this, he got the chance to exhibit his art before the dramatists and actors of different parts of India through All India Radio. In this manner, a new group of play
writs was created. A study of all such matters would add to the utility of the present study.

Now, therefore, a humble attempt has been made to make an analytical study of the plays Mathurjee here in this monograph. Because, with such an elaborate study practical evaluation could be made of him; and at the same time we would be able to ascertain his status among the different writers of the Hindi world.

1.03. Method of study:

At the beginning, dramas were analysed through Indian principles. But gradually with the coming of the western influence critics began to apply the western principles. Finally during the twentieth century, a new theory of drama has been chalked out. Therefore, the critics of dramas can be classified into the following four groups:

(i) Followers of western Principles;
(ii) Followers of Indian Principles;
(iii) Critics combining both Indian and the western Principles; and
(iv) Follower of the new method of study.  

In the opinion of the first group, the western dramatic principle has given new direction to our Hindi dramas in the way in which western science did to science as a whole since science has changed
the nature of the society, how can the age-old dramatic system can never undergo any change?

The second group believed that ever the western scholars have given due respect to Indian dramatic principles and under such circumstances, nobody should disregard them. The following of the Western principles would never help us in the development of Indian drama and the stage. Therefore, Indian principles are self-completed and perfect.

According to the third group, who were the professors of the University, the analysis of a drama is made through both Indian and the western method in the University. The answers are also prepared in this line. Therefore, such a study does not remain to be partial or one-sided. It gives birth to a mixed and perfect method. Acharyya Hazari Prasad Dwivedi, Dr Nagendra, Nand Dulare Vajpayee etc belonged to this group. They made their study under this method. This method seems to be appropriate. But considering from all sides, it does not seem to be a successful one. Therefore, When such a mixed method is applied one should be very careful.

Some scholars wanted to analyse the dramatic art on the basis of the personality of the playwrit. If socialistic or psychological principle made the personality of the playwrit strong and if these are reflected in his writings, then these dramas may be accepted and if
such principles debar the growth of his personality then his works could never be accepted. Dr. Dharmadeo Tiwari remarks.

"नाटक की समीक्षा आज न ही संस्कृत नाटय-शास्त्र के आधार पर की जा सकती हैं और न ही परिचित नाटय-शास्त्र के आधार पर की जा सकती हैं।" 10

In this monograph, we have applied the third method. It has some reasons also. Because Mathurejee himself applied such a complex and mixed method. Therefore, it is neet and proper that his dramas should be analysed under such mixed method.

1.04. Research done or Mathurjee till today:

Different aspects of Mathurjee's dramas have so far been analysed and studied by different scholars under different Universities. To the best of our knowledge, the following works have already been done:

(i) Jagadish Chandra Mathur Along Mohan Rakesh Ke Natakon Ka Tulanatmak Anushilan- Shakuntala Bhattar;

(ii) Jagadish Chandra Mathur Ka Natya Sahitya: Ek Adhyayan- Laxmi Agrawal;

(iii) Jagadish Chandra Mathur Ka Krititwa Ka Adhyayan- S.K. Yadav;

(iv) Jagadish Chandra Mathur Ke Natak: Vishleshan Aur Mulyankan- Pramila Misra;

(v) Jagadish Chandra Mathur Ke Natakon Mein Vyangya (12)
Gandhi- T.G. Raju;

(vi) Hindi Natak Aur Rang Manch Ka Mathur Ka Yogdan-Avinash Chandra Misra; and

(vii) Natak Kar Jagadish Chandra Mathur-Govind Chatak.

The title of this monograph is "Natakkar Jagadish Chandra Mathur" (Dramatist Jagadish Chandra Mathur). As a matter of fact the title of Govind Chatak is similar to that of our's. But in content both these books differ. Our work is related to the study of the plays of Mathur on the basis of dramatic principles; at the same time, to find out the real nature of his dramas on the basis of these principles. Secondly research paper has its own scope and it is generally with a larger scope than that of a general book. In such cases of research monograph there is more scope for analysis than that in an ordinary book. Moreover there is a similarity between the book of Pramila Misra and this paper. Somebody may just think this line. Here our humble suggestion is that our intention is to find out the nature of Mathur as a dramatist while Misra studied the dramas and analysed them and then evaluated them. Therefore, it can be said that while the study of Mishra is limited to evaluation of the plays, ours is related to the playwright. From this point of view, our work is an original one. Again the work of Shakuntalajeet is a comparative study and hence it has no connection with the present work. The works of Laxmi

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Agrawal and Pramila Misra are very much similar ones. Therefore, the difference between them and the present work is quite natural. The study of T.D. Raju is related to satire and is limited to Gandhi only. Similarly the work of Avinash Misra is related to the stage. In the conclusion, therefore it can be said that works done by different writers as indicated above have no relationship with the subject matter of the present work or in other words the present work is an original one.

1.05 Data & Materials for the present study:

Dramatist Jagadish Chandra Mathur wrote both one-act plays and full-fledged plays. Although we have a book on the one-act plays, our study depends mostly on the full plays. Because the full plays of a dramatist reflect the whole character of the writer. Secondly, there is a difference between one-act and full plays as regards to its style and content. From this point also we based one study mostly on full plays of Mathurjee. Of course we didn't forget to furnish examples from the one-act plays when it found to be necessary.

Now therefore, our sources may be divided into two; primary and secondary. In the primary sources, we took up the following four full plays of Mathurjee:

(i) Konark (1951);
(ii) Sharadiya (1954);
(iii) Pahla Raja (1964) and

Under the secondary sources come the following eleven one-act plays of Mathur along with some critical books regarding him, the names of which are given in the bibliography at the end of the book:

(a) Bhor Ka Tara (1935);
(b) Kaling Vijoy;
(c) Vijoy Ki Bela;
(d) Makri Ki Jwala;
(e) Khandhar;
(f) Ghosle;
(g) Khidki Ki Rah;
(h) Rirh Ki Haddi;
(i) Bandi;
(j) Bhashan; and
(k) O' Mere Sapne (1954).