CHAPTER- II

Plot Construction of Mathur's dramas
2. Chintamoni, Shukla (Part II), PP-104
3. Bharatendu Harischandra - Dr. Laxmi Narayan Vershneya
   PP-129-30
4. Bharatendu Harischandra - Dr. Laxmi Narayan Vershneya
   PP-129-30
5. Hindi Natak Par Paschatya Prabhav- Dr Bishwanath Misra,
   PP-15.
6. An article- Vishnu Kant Sharma in the Alochana
   (Apr -Jun /1968) PP-93.
7. Prasadottar Natya Sahitya, Dr. V. Bapat, PP-94.
8. Natya Nibandh- Dr. Dasharath Ozah, PP-158.
10. Hindi Aur Asomi Ke Pauranik Natak, Dr Dharmadeo Tiwari,
    PP-91. mixed method.

------------------------
In the previous chapter we have given a brief account of dramas written by Jagadish Chandra Mathur. Now, we proceed to analyse the development of plots in his dramas. Because the plot is the life-force of a drama and the body i.e. the drama cannot live without it. The success of a drama depends upon the successful development of the plot.

The plot is the basis of a drama. There should be a systematic analysis of the facts so that plot of a drama could be understood by the audience well. It is said that the dramatic art was born. When some boy in his playful mood imagined himself of to be another man. This art began to develop continuously since that day. No universal principle has yet been decided as to the nature of a plot or what it should be. Several types of drama came into existence with different types of plots from ancient days till today. But it is a fact that the tradition of plot construction came from the sanskrit 'Natya Shastra' keeping this view in the mind, one must first consider the treatment of a plot in ancient 'Natya Shastras' or how the Natya Shastras treated the development of a plot is to be considered first.

**2.01 Plot construction:**

Plot construction of a drama can be considered from two viewpoints. They are-
(i) Indian principles of drama (Natya Shastra); and
(ii) Western principles of drama.

In Indian Natya Shastra, the nature and development of a drama are analysed. The plot may be 'Utpadya' (creative) or Akhyat (descriptive or relating to certain 'Akhyana'). From this point of view the plots of Mathur's dramas are 'Akhyat'; but at the same time it should be agreed that he made faithful changes in the 'Akhyat plot' with his own imagination. For example, although the plot of the 'Phala Raja' is an old yet the dramatist added problems of the modern age in it. In the same manner, there is a happy mixture of old and new and art and teachique. The aim of the 'Sharadiya' is not historical but it is a rousing imagination through historical fact, which becomes dominant over the fact itself.

The Dasarath Nandan is the play written in the last part of Mathur's literary life. Here he tried to depict the 'Ram Lila' in a reformatory way taken from the Ramcharit manas. This art has been developing since then. There is no such universal theory about what should be the plot of a drama till now. But it is a fact that the nature and development of a dramatic plot was first decided by the sanskrit 'Natya Shastras' considering this view, we shall have to see how the ancient dramatic literature grew and with what type of plots they grew or in other words to what extent plot developed in ancient
Sanskrit Natya Shastras.

2.02 Development of plot in Sanskrit Literature:

In each and every 'Rupak' there must be a story (katha). Brahma in the Bharat Munis Natya Shastra says:

"हर रूपक में कथा का रहना आवश्यक माना जाता है। भरतमुनि के नाट्य शास्त्र में स्वयं ब्रह्मा नाटक की परिभाषा देते हुए कहते हैं कि "यह पंचवेद (नाट्य-वेद) सम्पूर्ण अंदोलन के भावों का किंतु कुरुक्षेत्र है।" ¹

To amplify this principle, Brahma further says:

"जान्मेकही घर्ज है तो कही खेल। कही अर्थ झाग है तो कही शान्ति का" ²

In accordance with the ideas of both Bharat Muni and Aristotle, the scope of the dramatic art is quite wide. The activities of all people - high, low and moderates, get their own recognition here. That is what Brahma declared in so many words and Aristotle also agreed to it.

Dhananjoy, the writer of Dasharupak, also in his conclusion of the book called a 'Rupak' the Netri-Rasanugunya Khata! Here the 'Rasa' is the primary thing and the story is favourable to 'Rasa' and the Neta (Hero). The playwright takes the story from the Ramayana, Mahabharat and such other reknown book or composes by himself through imagination. In such stories, there are two categories - 'Prakhyata' and 'Utpadya'. Sometimes, some part of the story was taken from history and some others imagery ones.
such cases the story is known to be a mixed one. Such stories can be classified into their categories. In case of the 'Prakhyata' story, the dramatist is under very many bindings. In the Utpadya or an imaginary story, the dramatist has no bindings while in mixed ones, there are few bindings.

2.03 Division of the plot into Acts:

A Rupak has been divided into several. Classes by the Sanskrit Acharyyas in accordance with the divisions of the plot into two -(i) Adhikarik Vastu and (ii) Prasangik Vastu. In a plot one or more tales are added to the main story. Here the main story has been called the 'Adhikari' and the secondary tale as the 'Prasangik' story. Again the Prasangik katha can be of two classes; first the one which goes parallelly with the Adhikarik story. For example, The story of Sugriv in the the Ramanayana. The second, the one which ceases to run along with the main story up to the end. For example, the story of Shabari and Jatayu in the Ramanayana. Considering the scenes and Acts of a drama, Guna Chandra, Ram chandra, writer of the Natya Darpan and Dhnanjoy remarked that the number should be in between five and ten; and that two should be of small sizes.

2.04 Drama and the stage:

Several scholars advanced different views as to the nature of a drama to be performed on a stage right from the ancient times.
Bharat Muni, Dhananjoy, Vishwanath and others of the critics of dramas, regarded dramas like obseness plays which debar entertainment or which go beyond the limit of a stage and the insipid ones as non-performable. It shows that the Indian philosophy of life is quite optimistic and entertain loving. Therefore, Indian scholars did not regard any thing that can show disregard to life and that are disappointing in dramas and other 'Kavyas' as useful and just. From this point of view, the prohibition of such dramas can be regarded as just and reasonable some western scholars also spoke of prohibition of some dramas. The English dramatist Bernadino Denial remarks:

- "जिस नाटक में कुरला, अर्थावलीयता तथा आदर्शीयता है उसे प्रदित नहीं की जा सकती।"  

Practically speaking, science the Indian scholars had special liking for 'sentiments' (Rasa) they wanted to debar the 'Rasa'-Virodhi' subjects to be presented in a stage, But now a days the modern dramatists make their characters reveal everything to be audience, there is no need of 'Biskambhaks, Praveshaks and such other characters in a play like those in a sanskrit play.

The Sanskrit dramatists did not keep their plots confined to some particular limits and tried to make it wide. In our ancient books relating to a drama, one can find everything that show right ways
relating to Bhav (idea), Bhashn( Language), Gadya (Prose), Padya (poems) and Rangmanch ( the stage ). What the modern dramas, an important part of literature, are achieving and the way they are moving, can be regarded as the result of ancient Sanskrit literature. In modern times, this branch of literature i.e. The drama which was born and brought up by Bharatendu is continuously progressing and going ahead.

Now, we shall try to discuss how the plots in the dramas of Jagadish Chandra Mathur began to develop.

**2.05 Development of plots in Mathur's Dramas:**

From the point of interpreting old stories or myths in the contemporary context, Mathur's plays are quite successful and of great importance. Jagadish Chandra Mathur selected the plots for his dramas from history, folktale, myths and from imaginary ideas. He did not take up history only to bring its unknown parts to light; but to see it as reality rather than its ideas. Considering his dramas, one can easily say that he tried to analyse the present through history. Mathur always laid stress on the importance of the fact that a dramatist should gather the experiences of the contemporary times and give expression to these colourful experiences through imagination. He himself wrote:

"The playwrit must expose himself to the multiple experience
of a society in remaking. The high endeavour which even the worst
cynic cannot deny as a dominant characteristic of our present day
national life is to be observed in its various aspects, in the factory
and in the office, in the field and at the dramas, in the dance and
music, in the failure and successes of small and big organisations
above all, drama must be conceived and executed as
the imaginative reflection of experience."\(^4\)

Mathurjee pointed out a very important matter here. It is
imaginary image of instinct and emotion. In practice a drama is an
art of imitation. Therefore, it cannot depict reality as it is.

It produces illusion of the reality in the stage; and success
depends upon it; and that is why a drama has been called the 'art of
dispassion'. The dramas of Mathur are not based on the free flight
of imagination but on the firm plane of experience and emotion. The
elements of imagination, which are found to be the special feature
of his writings, are indirectly the beginning point of his emotion only.
In the manner, the dramas of Mathurjee gave a definite motion to
the plots by taking imagination and emotion with them.

Considering the preparation of the plots in accordance with
the time, his three dramas namely, the Pahla Raja, Konark and the
Sharadiya are very important. In all these three dramas, the role of
'Kam' (Desire), 'Karm' (Fate), 'Purusharth' (Courage) and inimical

\(^{(23)}\)
environment has been depicted as important. In reality, plots of his
 dramas are sewn in this thread. In all these three plays, the 'Kam'
came as inspiration for 'Karma' and the 'Purusharth' as the challenge
to the environment. Therefore his dramatic plots flow from the
'Shringaar' to 'Veer Rasa'. As a result, his dramas were written in a
particular pattern where the 'Prarambh' (Beginning), 'Madhya'
(Middle) and the Ant (End) played their own roles successfully.
Mathur's dramas are quite uniform, where there is conflict but not
self-conflict. There is no such division like the division of Devas and
Danavas, nor any divisive forces. But the eyes of dramatist was
always on a particular side and as such his views centred around it.
Therefore, in the conflict of the two, only one force has been visible.
Mathur practically accepted the necessity of the boundaries of a
plot and he desigend it beautifully. In his plays he designed it
beautifully. In his plays the cause and effect series is not complex.
His effect moves in a straight line. It is because of this speciality, he
could make the size of his plays small ones. The cause of such
frugality was that Mathur didnot select complex plots like Prasadjee.
In a complex subject matter the conflict of opposite forces becomes
complicated and also effects the mental setup. Some critics,
therefore, regard his plots as light as those of one-act ones. But
light ness of Mathur's plays are full of accumulated forces. It is a

(24)
fact that there is no superfluity in his plots, characters, dialogues and in his thoughts and ideas. Because of this there was unity in the plot for which there was uniformity and the story developed in a uniform way. Unlike other dramatists, he did not give any details but placed the readers and audience in such a status where they themselves began to indulge in emotional imagination, humanitarian emotion and peculiar state of mind. Therefore, the sentiment which is experienced in his dramas is quite minute as if a handful of water from the river. The smallness of a plot debars one from enjoyment of 'Rasa'. Such a conclusion cannot be arrived at when one reads Mathur's dramas. In practice, imagery of Mathur's plays is a small one. But the splendour and emotion of his imagery are quite deep. Mathur generally kept minimum characters along with minimum incidents and dramatic sequences. In some places, the plot itself is quite insignificant. But Mathurjee made them beautiful and interesting. He mixed up the incident and thought in such a manner that they filled up the vacant places and made the intrinsic ideas more expressive. In this case, the beautiful dramatisation and imagery of the plot are not less important Mathur applied songs in his dramas to make the audience realise the intensity of dramatic emotion. It is said that when voice of a man failed, the voice of songs becomes useful to produce deep emotions. From the point of

(25)
view, the use of songs in Mathur's plays make the plays four times more beautiful. In this manner, Mathur gave his dramatic plots a peculiar and emotional density through reality, imagination and emotion, for which dramatic art moved forward. He himself remarked:-

"म शिल्पी हूँ, आदम से मजबूर। तीनी और विशेषता रेखाएँ, अटपटे और सुवर्ण स्वर धोड़ी देव लो अले लज़िले हैं। पर फिर निराकार ही आकार, अर्नकार और ध्वनिक की झंजुलियों ने ने मेरी लेखनी पर हाली हो जाती है।" 5

Considering the importance of a plot, he said in a critical analysis of drama:

"वस्तुतः तजाव की उपरिशिष्टत स्तंभाओं की सीधीं- सरल रेखाओं की वक्रगति प्रदान करके कथावस्तु में जातकीयता का संचार करती है।" 6

In this manner, Mathurjee has given importance to the plot of a play and tried to make a play successful by laying more stress on the subject matter. Below we try to analyse fully the plots of Mathur's plays:

2.06 Development of plot in the "Pahla Raja":

The Pahlaraja, written by Mathur, has attained a major place in Hindi dramatic literature. Its composition has placed Mathurjee in the right place of a dramatist. Although the play is based on historical plot yet it has been regarded as one of the best dramas in Hindi. The dramatic works of Mathur are regarded as a guide for historical and modern problems. This drama was written by Mathur
only to solve historical problems. The remarks of Mathur in connection with the present environment and the ancient stories is quite remarkable:

"वैदिक और पौराणिक साहित्य, पुरातत्त्व एवं इतिहास, लोकगीत और बोलचाल, इन सब्जी में अलगे प्रतिकों के उपयोग मिलते हैं।"

The Pahla Raja is a symbolic play on the life of Prithu. Through the three acts of this play, Mathur wanted to give a new length to it.

2.06 :1 Srijan - Srot (Creativity):

The environment of the Pahla Raja is historical yet the playwrit tried to solve present day problems through it. Each and every dramatist select problems and environments within the limits of his or her experience and try to give expression through characters.

Mathur himself remarked that the problems of the 'Pahla Raja' was quite modern. What is depicted in the drama was experienced by me. From this statement, it is clear that in this drama modern problems are reflected through symbols of the past. Many scholars regarded the Pahla Raja as based on myths. The story of Prithu is related to the ancient-society where there was no king. In our ancient history, there are stories of several peoples where there was anarchy. In those societies religion was the main basis and there was neither punishment nor any body to punish others. The story of the Pahla
Raja was based on two bases; one being the Vedas and the other was the Mahabharata and Puranas. The play is based on the following bases:

i) There was churning of the corpse of king Vena and out of it, the 'Bhujputra' prithu and the 'Janghaputra' Kavash were born;

ii) That kingship should go to Prithu and leadership of Nishadas (Hunters) to Kavash;

iii) There was attack of dacoits and drying up to the river Saraswati;

iv) The emptying out of the Jivan Rasa (Life force) from the womb of the mother earth; and prevailing of the situation of starvation; and

v) Prithu's endeavour to bring the mother earth to life and his failure.

In addition to above, some references from the Rik and the Atharvavedas are also taken. Of these references, attack of the evil people, and invitation of Kavash to river Saraswati were primary ones. The historical facts relating to the robbers are based on terracotta of Mahenjodaro. The Aryans were rearers of animals, who migrated from place to place in search of grazing grounds and their agriculture being 'Jhum'-like agriculture of the aboriginals. There were tamines and starvation. Prithu was the first person to make
uneven field even and fertile. Mathur used peculiar techniques to show the religious conflict between Aryans and non-Aryans and to create supernatural colour through the co-ordination between goddess Bhuchandika and Prithvi.

In this manner there is a happy combination of myth, history and imagination in the Pahla Raja. The mythic elements in the Pahla Raja did not only give expression to the poetry of aboriginal life but also spoke of reformations. Considering every thing it can be said that it is a modern drama based on history in which Mathur wanted to bring novelty through Prithu. Therefore, one can consider it as a successful drama.

2.07 Development of plot in the Konark:

The plot of the drama, Konark is historical. But its dramatic body is not made up of any concrete historical incident. Here one can find some hints about Mathur's selection of plots. Views of Prasadjee were on the extension of history, its conflict of creative forces, and to expose its cultural and religious elements and to depict elaborate picture of time and place. As a result his dramas were, on one hand, filled up with novelist elements and on the other, were reflections of poetry on them. But Mathurjee's views were different although they were quite artistic. History remained to be a medium, a carrier of his ideas. History says that the Konark temple was built
by the powerful king Narasingh Dev of the Gang dynasty. He had to
fight war against the Muslim Subedars of Bangal for several years.
This historical fact is neither sufficient nor important for a play. Prac-
tically speaking, the basis of this play was either some traditional
stories or some imaginations of the writer relating to some questions
about the temple, Mathur himself remarked:

"एक लोग यह कि मध्य कालीन उड़ीसा के मन्दिरों का प्रतिनिधित्व में यह अभिलभ भवन था। इसके बाद न जान कैसे और व्यंग उड़ीसा में उस कोटि का अर्ध सलील के मन्दिरों का बनाना ही बन्ध हो गया और विद्वानों के गुल ही निरोधित हो गए।" ⁸

2.07.1 'Srijan Srot' (Creativity):

The story began in a fantastic dramatic situation when the
architect Vishu could not place the 'kalash' even after the temple
was completed. His accomplishment of art was;

"पत्थर ........................................... सर्वव्यापी।"

A glimpse of vishu's life-poetry can be had in the utterances of
Saumya. He lived in that poesy and translate into Sculpture. The
love-story of Suryyadev and kunti indirectly refers to love affairs of
Vishu and Sarika, a women of shafar Caste and their failure. The
harshness and cowardice of Vishu along with his tole of illegal child
made him Similar to Suryya and Sarika to Kunti. The dramatic use of
the myth is due to the uncommon poetical nature of the story. It
gives birth to pity for both Sarika and Vishu. Readers or the audience

(30)
can not but realise the anguish of his Cowardice. The cowardice of an artist, who translated the twinkle of the rainbow into arts is nothing but a dramatic disaster. The person, who failed in his practical life, became a great artist. This criminal artist got a place to hide his face in the temple. Adding to that in his helplessness to fix the tomb of the temple, he got help from no other person than his illegal son whom he abandoned earlier. The mockery of circumstances, truth and opportunity, which made the readers or audience realise poetic feeling is quite matchless. Several critics believed that the part at the beginning is quite motionless. But the truth is that the first Act lacks quearness.

In the second and third Acts, the dramatist put the characters face to face with action rather than sentimental romance. There is progressive consciousness (pragatiwadi chetna) along with Swachchandata wad and chhayawad in this drama. Practically speaking, the reaction against the corrupt and unequal political, social and economic environment created by the two World wars in the heart of the dramatist got reflection in this 'Konark'. Although the emotion was subjective yet Mathurjee put his viewpoint together with socialistic one.

Adding to it in the second and the third act, Mathure, hinted at contemporary environment. King Narasinghadev was greatly (31)
delighted at the completion of the temple and praised the architect right and left; but he was not aware of the conspiracy of the ministers. On the other hand, Chalukya, whom Narasinghrao deputed to rule in his absence stopped the reward of the artists and took over their land. This artist did away with the delusion of Dharmapad Narasinghadev and gave bold expression to situation and established humanity in powerful voice. When it came to light that the cruel nobles conspired to take away the administration of the country and therefore, the artist had to do something in art, Dharmapad promised to remedy it. The self-confidence of the artists worked as a fort from the 'Konark' temple. The arms, which could give life to stone, were raised up to give security to their work of art. The artist Dharmapad in guise of the 'Durgpati' took 'revenge on Rajraj Chalukya.

The unexpected union of the father and the son has not only showed real 'vatsalya' but the dramatic incident was raised to the status of poetry. The image of his mother began to appear in the eyes of dying Dharmapad like the last rays of the setting sun. This ray was the symbol of 'Vatsalya' for Dharmapad and of love and insperation for Vishu. But the rays of the setting seen represented the setting of light of life.

The glory of human being in cultural Political and social aspects
and their celebrity of self are the gifts of the new consciousness in literature. Such types of ideas carrying the blooming consciousness of the era are found in the Konark. On one hand there is the splendour of expression of creative self of the age in the shape of self consciousness and on the other there is depression of abuse of the circumstances. The heart of the skilful is always shining with the internal glow and is in search of probabilities of progress. The architect Vishu and Dharmapada of this drama seemed to be artists with consciousness of the age.

In the selection of the plot of the 'Konark', the mind of the dramatist was full of the reactions of the age in the shape of the unavoidable truth of art. When in 1946 some parts of the drama was written, then the whole age was an age of struggle in the field of the national life and in the field of ideology, where the greed of individuals and social philosophy, were of primary considerations. The 'Konark' nourished the hand of greed and endeavour of individuals and the role of the society in building the fate of an individual. Therefore, it is said:

"प्रणय की अद्वेपियों और भावन के धोपों के आधार पर कोणार्क के स्वतंत्रता का सहायता ले एक सच्चा कथा- ग्रंथ प्रस्तुत कर देने से सूझे सम्भोज नहीं हुआ।" 9

In practice, the 'Konark' is a drama of delightful emotion. It is not very easy to confine this emotion in the scenes of a drama since
it is intrinsic in the shape of poesy. But there is unlimited probability 
of entertainment for a visionary dramatist. The 'Konark' is a poetry 
of the stage. In this 'Kavya', the dialogues, dramatic sequences, 
acting and decoration of the stage have the capacity to shine which 
can be regarded as the challenge to the drama.

The Konark is a famous as well as a successful drama of 
Mathurjee.

2.08. Development of plot in the 'Sharadiya'.

Like the Konark, the Sharadiya is a drama based on 
historical fact. But Mathur's dramatic brilliancy made history the 
centre of his emotion and of his utilitarian thinking rather then writing 
a drama on historical incident. It is a fact that chief inspiration of 
writing a drama begins at historical point; but for the elaboration of 
the point he depended more on his emotion and vision 
rather than on history.

The aim of the 'Sharadiya' is not history, but the aroused 
imagination through history which prevails over history. The historycal 
incident of Sharadiya a took place in 1794 on the sharad purnima 
day, which was narrated in the 'Maratha Itihas' by Grand Doff. During 
the Acitumnn Festival (Sharadotsav), the matchless beauty of Baijabai 
pierced into the heart of Daulatrao Sindhia. From this plain and simple 
love affairs gave birth to some historical reality. Of these, the primary
being the war with the Nizam of Hyderabad. The imagination of the dramatist crossed the 'darkness of history' and tried to relate Narasinghrao with it, for which he was later taken as prisoner. In 1765, Daulatrao Sindhia Sharjerao Ghatge, Sardar Jinsewale, Parashuram Bhau, Baba Pharke etc. joined in this historical war; and played their roles, But Unfortunately he was made prisoners there whom the dramatist made the previous lover of Bayjabai and gave an imaginary colour to the plot. His imaginary, easy dud romantic character has made the historical personality of sharjerao complex and colourful.

In fact, the historical figure sharjerao and the imaginary creation Narasingharao gave important contributions to the plot. The role of Bayjabai, although not lack of activeness, yet it can be regarded as inactive.

2.08:1. Srijan Srot:

The 'Sharadiya' has been regarded as the exposition of emotion and imagination rather than concrete history. In both the cause and effect relationship has been established. The emotion is the basic entity and imagination activates it. Like that in the Konark the basic idea is quite poetic. In the Sharadiya the Central point is individualism. Like that in the Konark, the Central figure in this Play is an individual whose love torn songs aroused the spirit of the whole
drama. Amidst the concrete historical incidents, the personality of Bayjabai and Narasingharao was mixed up with love and its living force. The dramatist depicted the love of Narasingharao and Bayjabai of their childhood days with heartly emotion, aesthetic sense and firm faith. The feeling of love between these two is barically chhagawadi one. There is no lust nor sexuality in it. It was only the simplicity of a child and pure and matchless.

In the 2nd Act, a scene is introduced where sindhia's lust of the body has shattered the sacred love of childhood. Through the song 'Nisi Din Barsat Nain Hamare', the helplessness of Bayjabai has been depicted in which she had to suffer like the Gopis. But Bayjabai had to take the helf of patience during those odd day's she uttered:

"राधा और गोपियों ने मे मथुरा जाकर कान्हा को खोजा क्यों नहीं ? रेती क्यों रही दिन-रात?
?.............मे आंखों मे लहरी बूँदूंगी ै मे जाकर उनके पास।" 10

The dream of Bayjabai remained unfullfilled. Narasingharao could not own her although he wanted it.

The happy mixture of vision and emotion made sharadiya extraordinary. The human values arise out of it is the symbol the internal and personal beauty. In fact the drama is based on the conflict of the malignant and good forces. Peace and happiness of the good heart is shatched away by the malignant forces. In the Sharadiya

(36)
two types of morality are expressed; first, the morality of feudal lords and second, of the exploited people. The morality of the feudal lords has been depicted through the activities of Ghatge and Sindhia, which were approved by despotic ideas. Mathur depicted psychologically the cruelty and selfishness of both of them. The selfish interests of Ghatge and Scindhia made the lives of Narasingharao and Bayjabai unbearable.

From the point of illustrating the view points, the method of the dramatist is quite important. The dramatist tried to tie up artistically the basic emotion of the drama with his view points. Of these, one is forebearance towards the Muslims and the other, varity of the artist. Mathurjee tried to mixup Hindu- Muslim unity with the main story very skilfully as historical fact, with this humanitarian view, he compelled Sindhia to declare forebearance among the Hindus and Muslims. Mathurjee tried to prove that idea through Bhau and Gobindrao.

In the Sharadiya, it is found that there is no uniformity among incidents, characters and time and space. Mathurjee said that when first its skeleton was made in 1954, only three scenes out of proposed seven scenes were published. It proves that the drama was completed to some extent even with only three scenes. Many critics regard the Sharadiya as a one-act play. But what we find Sharadiya

(37)
today is a light play rather than a one-act one.

In this manner, the excellent imagery, symbols and dramatic sequences are getting exposition in the dramatic art of the Sharadiya. The images of cloud, sky, roses, etc made the play more interesting and sensitive. From the point of language, the Sharadiya is a successful play. Here there is a language befitting the time. The dialogues of the Sharadiya contain such art and style which is available nowhere.

Therefore, the play sharadiya is full of necessary element for which it can regarded as a successful drama. Mathur's easy handling of common characters with colourful depiction made Sharadiya a highly successful drama.

2.09- Development of plot in the Dasarath Nandan:

From the point of new experimentalism, we can take up, leaving aside other dramatic works, the Dasarath Nandan written in the year 1974. This play was written in the last part of Mathur's life. The plot of this play is different from those of other plays. The whole plot is based on the Ramcharit Manas. Therefore, no novelty is found in this plot.

2.09:1- Srijan Srot

There is less of originality and more of emotions in this play since Mathur applied the Ramlila style to restate the Ramcharit
Manas. Tullsidas has been represented in the stage in every scene to introduce the subject matter and explain it.

From the point of dramatic art and art of the stage, this play is an important footstep in Mathur's long way of dramatic travel. He has made an authentic attempt to dramatise Ramlila against the reaction of the then current style of Ramlila. In addition to the Ramlila, some styles of folk drama are found to the reflected in a very creative manner in this play. It can be assumed that the idea of the sutradhar appearing in the stage several times and giving directions might be an influence of the Ankiya Bhaonas of Assam, which use Brajabhasha known as the Brajewali, and of the Ramlila of Ramnagar, might be influencing Mathurjee. Many of the Dohas and chaupais of the Ramcharit Manas have been used in this play freely.

This play is successful from the point of dramatic art. Mathurjee used his long time experience in it. The play divided the stage into five parts and different scenes have been planned for each of them. For various parts of the stage, different exit and entrance were planned.

In the first act of the play, deities like Shiva, Saraswati, Brahma, Narad etc are introduced in the stage with masks. They play mime acting in a special manner with speeches of Tulsidas. This can be regarded as an attractive experiment of Mathur.
The play Dasarath Nandan was written only for the stage and not for ordinary readers. The play took some instances from the Ramlilas played in Cambodia, Thailand, Indonesia etc. in addition to that played in India. Therefore, it can be assumed that the dramatist set aside all odernity and tried to produce a drama in accordance with the mediaval dramatic tradition and to give a new life to Ramakatha. The aim of Mathurjee is successful from this viewpoint.

2.10 Development of plots in the one-act plays of J.C. Mathur:

The one-act plays of Mathurjee like his full-fledged plays are unique in their style, expression and creativity. It is one of his specialities that he wrote for a long period of time, yet he kept his standard equally high throughout his career. He began writing one-act plays in 1935 and continued upto 1954. During these twenty years he wrote twelve one-act plays in total in addition to his full-fledged ones. Some of the one-act plays published in the "Bhor ka Tara" and "o Mere Sapne" and others were published in the "Mere Shresth Rang- Akanki".

Most of the one-act plays of Mathurjee are social plays. There are only three one-act plays having historical plots. They are -Bhor Ka Tara, Vijoy Ki Bela and Kaling Vijoy. All these three express social conciousness through historical facts. In the first two of these
historical plays the writer not only expresses social consciousness but like in his Konark he hinted at the tradition of prasadjee in a new edition. Of course, these plays are different from those of Prasadjee in their subject matter, style and entertainment. In his plays like Bhor Ka Tara, Kaling Vijoy, Makri Ka Jwala, Khandhar etc, the unknown and unwritten poesy of human heart are found to the reflected, certain elements like the hitting of emotions at right place, flight of imagination and insatiability of hopes made his one-act plays more poetry than dramas. This poetic status became adoration of beauty and truth rather than escaping from life.

Kavi Sekhar of the Bhor ka Tara realised the identity of beauty and duty and when disaster came to motherland he gave all his romance up. He was the "Bhor ka Tara" (star of the dawn) till then and how turend into"Prabhat ka Suryya" (the morning sun).

Of the one-act plays of Mathur, the plays included in the collection "Bhor ka Tara" and the "O mere sapne" can easily be recognised. The first group of plays was written in full emotion and it continued through out the second group. The Rirh ki Haddi and the khandhar are best examples. the second group of plays included in the O Mere Sapne were known as the "Natkhat Akankies ". These plays up-held their good names undoubtedly. In this play Mathur critised the people who lived among in consistencies. The term
caricature can be easily used for these plays and that too in the same of satire. This satire bloomed in the picture of real life.

After independence the clouds of inconsistency, of deception and duplicity, of untruth and false dramas, of lust for showiness and property began to haven over the people, Happines of "Gram Vasini Bharatmata" was Snatched away. The voice of a man was lost at the slogans and speeches Mathurjee tried to depict these incosistencies in his plays like the Bandi Khandher, Ghosle, Bhashan etc.

In the 'Bandi', there is a reflection of the attack of politics and eirls of urban life over the calm rural life. On one hand there was illiterate labour class, who struggled for their own existence and on the other, there was the half-literate and incompetent urban youths, who could never realise the necessities of the rural people and who returned to village only to disturle them. The rural people were at the end of their wit and were prisoners of the towers of hopes.

In his 'Bhashan' Mathur used satire freely. After independence, the leaders used to deliver 'Bhashan' only Mathurjee exposed these leader very skilfully and showed the hollowness, artificiality and deception.

In the 'Ghosle' Mathur very humouronsly introduced Vijoy, who had four daughters only and Jagmohan, whose wife gave birth to
twin daughters, and made the audience laugh and weep at the same time.

The Khandher shown that a moonlit might is good for romance but economic hardships suppress all romanticism of life.

In this manner, Mathurjee successfully depicted social problems in his one-act plays like those in the full-fledged ones.

Mathurjee was successful to a great extent in plot construction of his dramas with the help of history and imagination; and mothernity and traditionalism. The process of his plot construction can be regarded as an important experiment.

Mathurjee's plot construction is the pruning of prasadjee's tradition and from the point of arrangement, it can be regarded as a reformation. He tried to bent his ideas towards the new art.
FOOTNOTES

1. Natya Shastra, Chapter 1, pp-107
2. Ibid, pp-108
3. European theories of Drama: Barnet H. Clark, pp-55
4. Hindi Drama: J.C. Mathur in the Drama Seminar sponsored by the Sangeet Natak Academy, PP-139.
5. Bolte xan, PP-6
7. Pahla Raja, Mathur, PP-5.
8. Konark (Parichoy), Mathur, PP-13
9. Konark; Mathur (Parichoy), PP-14
10. Sharadiya: Mathur PP-70

**********

(44)