CHAPTER III

Characterisation in Mathur's Dramas
-their development
3.00

A character is the life-force of a drama; because the whole matter in a drama is expressed through the characters. Therefore, one cannot think of a drama without characters. Even there can be a one-character drama; but a drama is unthinkable without.

3.01 The Idea of characters: on basis of Sanskrit kavya shastra:

The success of a drama is possible only when all its characters are successful. There are different types of characters in Sanskrit literature:

"नेता विनीतो मधुरस्थापी दक्ष: प्रियंवरः।
इन्द्रलोकः  युधिष्ठिरंगिः स्रुवंशः स्थिरो युतः॥ १॥
बुद्ध्दशुल्साहस्मृतिः प्रन्त कलामानस मन्वतः।
शुरो बुद्धश्च तेजश्वी शास्त्रस्थिकः धार्मिकः॥ २॥

It means that a hero should be with several virtues like Vineet, Madhur, Tyagi, Daxa, Priyamvad, Raktalok Shuchi, Vagmi, Rurhvansh, Sthir, Yuba, Buddhiman, Prajnawan, Smriti-Sampanna, Utsahi, Kalawan, Shastra Chakshu, Atma-sammani, Shur, Driha, Tejashwi and Dharmik. In addition to these virtues, the kavyashastries added some special virtues for the heroes. Considering these special virtues the heroes are of four categories:
They are: (1) Dheer lalit;
(2) Dheer shant;

(45)
(3) Dheerodatt; and

(4) Dheerodwat.

A 'Dheerlalit' hero is carefree and has attachment to art. He is always happy and gentle. A Dheershant hero is with popular qualities. Such characters are generally the Dwijas (Brahmins, Ministers, Vaishyas etc.)

The Dheerodatt heroes are very powerful, grave, haughty, firm and do not like to praise himself. On the other hand, a Dheerodwant's heart is full of the 'Matsaryya' virtues. He is always attached to 'Maya' and 'Chhadma', and at the same time he is proud, angry and restless. He likes to praise himself.

Considering the sentiment of love (Shringarik chesta) the Sanskrit Kavya shastries classified the heroes into four- Daxin, Shath, Dhrist and Anukul.

"स दक्षिणा विधोधिन: पूर्वा प्रत्ययुक्तः हृतः।" ²

The number of such heroes amounted to sixteen of them has three sub-classes- Jyestha, Madhyam and Adham; and therefore total member of heroes rises to forty eight. According to Sanskrit Natya Sahitya, the attendents of a hero also have all the qualities that the heroes possess.

In all the dramas of Bharatendu Harischandra, the character of a Vidushak has been recognised:

(46)
The writers of Sanskrit Natyashastras regard the villains as important characters. They describe the characteristics of a villain in the following words:

"- बहुत से नाटक लेखकों का सिद्धांत है कि अथ इति की भाँति विदुषक की नाटक में सहज आवश्यकता है। परन्तु यह एक भ्रष्ट मात्र है। बौद्ध अथवा कृष्ण रस प्रधान नाटक में विदुषक का प्रयोग नहीं रहता। मूगार प्रथि के हेतु विदुषक का प्रयोग होता है, सो भी सभी स्थलों में नहीं। क्योंकि किसी-किसी अवसर पर विदुषक के बदले बिट, चेट, पीठमर्ग, नर्मसंहा सभी का प्रवेश स्वामाधिक होता है।" ³

It means that a villain is an enemy of the hero and has the following virtues:

'Lubdh, Dhirodwat, Stabdh, Pap karnewala and Vyasami'. For example- Ram and Yudhisthir are heroes while Ravana and Duryyodhan are villains.

According to the Kavyashastries, the hero should posses the virtue of Satwikata (honesty and sincerity) in addition to other virtues.

"- शोभा विलासो मांडुर्य गांभीर्य धैयतिष्की।
ललितीदार भिग्यमणि सज्जना: धीर्षा गुण।।" ⁴

It means to say that the Satwik virtues include Shobha, Vilas, Madhuryya, Gambhiryya, Sthairyya, Tez, Lalit, and Audaryya.

Like the heroes, these writers classified the heroines also. Heroines, according to them are of three categories-

(a) Swiya;
The virtues, which are to be present in case of heroes, should also be present in the heroines.

The swiya heroines are of three categories- Mugdha, Madhya and Pragalbha. A heroine who is with the virtue 'Sheela' meaning simplicity is called 'Swiya' heroine. The meaning of with the vertue of 'Sheela' is that her character is good, that she is devoted to her husband and bashful and that she is expert in satisfying her husband.

The scholars of the Kavyasastra classified the Mugdha heroine into three major sub-classes. They are: a) Vayomugdha, b) Kammugdha, and c) Mridookopua.

The Madhya heroines have several sub-classes like a)Youvanwati, b) Kamwati and c) Madhya-Sambhoga. In addition to these, some more sub-classes like the Dhira Adhira, Dhira- adhira etc.

Besides these, the singers are also classified by the kavyashastrakars into two Categories- Jyestha and Kanistha.

Taken together the different classes of heroines, the number comes to twelve.

Along with the heroines (Nayikas), the Shastrakars classified the Parakiya Nayikas into Kanyas and Vivahitas.
In this manner, the Sanskrit Natya Shastrakars narrated several ideas about the characters of a drama. Modern dramatists also try to introduce all the characteristics of a hero and a heroine as described by the Sanskrit scholars in their plays. One can also find all the qualities of heroes and heroines as prescribed by the Sanskrit scholars in the plays of Mathur. In the Pahla Raja, Prithu is like a representature of the age. He is found to be at the centre of the conflicting human forces. He fought for his own existence as well as for the welfare of mankind. By exposing his disaster, faithlessness, fear, tedium, anxiety etc of his loneliness, he gave human values to life. It therefore, shows that the qualities, which were regarded as essential for a hero by the Sanskrit scholars are all present in Prithu, the hero of Mathur's drama 'Pahla Raja'. Considering all the virtues of Prithu we can say that his character would come under the Dhirodatt category. Because Prithu is both powerful and grave. The virtues like 'Kshama', 'Daya' etc are fully present in his character.

Mathurjee not only put all the virtues together in the character of Prithu but tried to give new modern shape to all his other characters. Mathurjee took the help of symbolism for this purpose.
With the capacity to expose the irrelevant with the help of the relevant, the characters of the Pahla Raja became symbols. All these characters somehow or other helped Prithu. In the Sanskrit kavya shastra, the secondary characters are called the 'Pith Mard'. The characters the Munis, Vena, Urvi, Kavash, Rajmata, Sunitha etc became the 'Pith mard' and aided Prithu in one way or other to arrive at his destination.

Mathurjee has given a new shape to all characters through symbolism. For example, the Munis stood for ministers, Vena for state management and Urvi for the mother earth. In the same manner, we can regard 'Kavash' as the leader of the masses. Similarly Urvi is the inspiration for work while Archana for lust. Both of them were extraordinary entities in connection with man's creation and existence. This symbolism has given greater scope to the characters of the Pahla Raja.

In the Pahla Raja, both Prithu and Kavash are symbolic kings. The attackers became the symbol of foreign aggressors. Urvi was the other form of Prithivi. Mathur depicted Urvi as the symbol of the inert world and adornable Goddess Bhuchandika. In all symbolic activities like 'Milching of the earth', inspiration from Urvi is shown. She is both the symbol of the earth as well as of imaginary probabilities. The dramatist made Archana the symbol of property,
enjoyment and lust. In case of Prithu one can say that he is the symbol of the progressive ideas of the world.

In the second play, the Konark, all the virtues of a hero narrated in the Sanskrit Kavya Shastra are present in case of its hero 'Vishu'.

In the words of Pantjee:

"- सहनशील................................किया है।"  

In the play, the incident took place in the past life of Vishu several years ago has been introduced as flash back. It not only produces the two chief characters in a new light before us but makes the social conflict more severe by bringing their individual personality to light.

All the characters of Mathur's Sharadiya are living and bright. In his characters there is no question of their status nor they have the idea of Vairagya (Detachment) or of Dainya (Wretchedness) or of vanity. His characters collectively represent freedom of the mind. There was the development of wisdom and intellect in all characters but at the same time importance is laid on the individual experience of internal truth. All the virtues narrated in the Sanskrit Kavya Shastras for characters are found in fact in the characters of the Sharadiya. Narasingha Rao can be regarded as the hero of this play. All the virtues of a 'Dhirodatt' hero are found in him. The soft corner of the heart is not absent although he is found to be very
proud. In the same manner, one can find the virtues of a 'Jyestha' heroine in the character of Bayjabai. The character of Rahiman, who was appointed to teach singing to Bayjabai by her father and who was appointed only to serve the interest of her father is an insignificant character from the point of a play. But her songs, and dialogues have a major contribution to give us a forecast for the future. Rahiman occupies the position of the vidushak of the Kavya Shastra in Sanskrit.

The Dasarath Nandan can be regarded as the revised edition of the Ramlila, which is based on the Ramcharit Manas. All the characters of this play are based on the ancient Sanskrit world although they are the new creation of the dramatist Mathur.

After considering the characters of Mathur's plays through Sanskrit Kavya Shastras, we can come to the conclusion that although his characters are full of modernity and dialogues are in current language and modern yet the characters are based on Kavyashastras. From this point of view, all characters of Mathurjee are quite successful.

3.02 Bases of classification of characters:

Characters of a play are classified into several classes considering several factors as follows:

3.02.1 On basis of intentions: Sat (Good) and Asat (Evil)
The characters of Mathur's plays are generally divided into two. Both of these two groups have their own camps and are attached to them. The characters of one camp donot possess any dissimilar qualities. The sat and the Asat characters followed either the hero or the villain. It is also remarkable that the playwrit did not use his whole attention to the hero only. He did never made the hero very particular that he looked very different from the common character and the common looked very insignificant before him. Therefore, Vishu and Dharmapada were not alone in their struggle. Although Nara singha Rao was alone in his struggle, yet he did not soar so high to disturb the balance of the circumstances.

In practice, the villain Shajairao wanted to get upperhand over him, but his self-satisfaction did not reveal the reaction of a balanced human being. Here also it seems as if the hero was one among the ordinary characters. The dramatist is free from the trouble of making the hero like that in a Shastriya or Swachchandatawati dramas. His view has been influenced in this age of psychology, democracy and socialism. The psychological depiction of the villains were made resonable to a great extent with their opposing and aggressive roles. The selfishness, lust and such other instincts made the evils in the villain more forceful and distinct. They gave birth to hatred against...
him. But his weaknesses were quite human. The thirst for power in case of Shajai Rao and for flesh made them work for everything. In the same manner Shukracharyya, Garg and Atri were troubled with their traditional idea of glory of their descent, casteism etc. The emperor Chalukya was very cruel due to his extra-ordinary aspirations and Shaivalik and Mahendra Varman lived as slaves to him.

The characters of Mathur's playes represent the Sat and Asats classes, but his characters are undoubtedly human and they were neither Devas (Gods) nor Danavas (Demons). There are certain characters in his plays which can neither be classed as Sat nor Asat. They can be regarded as mixture of both. For example, the character of Sunitha or of Saumashridatta.

3.02:2 Symbolic characters :

In this context, the difference between symbolic and historical characters is to be considered. There are certain historical Characters in the Konark and the Sharadiya. Of them Nara singha Rao, Saumyashridatta, Rajraj Chalukya, Daulatrao Suidhiya, Shajairao Ghature, Bayjabai etc. were important ones. As stated earlier, history had given the clue for Mathur but not the shape of the characters. It is meaningless to find out historical truth through imagination. But imagination can be made on the basis of history. In
some of his characters there are the mixture of imagination and history of them. The character of Narasingha Dev, Bayjabai etc are remarkable. Some other characters are taken from folk-tales and myths. Some characters of the Pahla Raja and Konark come under this category. Besides these there are some characters which are the result of imagination of the dramatist. Of them come the characters of Rahiman, Sarnabai, Dasi, Archana, Urvi etc.

The question of symbolic characters comes mainly in the case of the Pahla Raja. The use of symbolic characters in a drama is meant for giving a double sense to the matter. The symbolic theory is based on the realistic approach to myths. In the Pahla Raja, there is the use of symbolism only to depict unreal through real that is to expose the internal meaning. For example, the Munigan were the symbols of Ministers, ven of administration of the past and Urvi the symbol of the mother earth. In the same manner we can regard Kavash as the leader of the people and Prithu as the representative of endeavour. Urvi was the inspiration for work and Archana for lust. This symbolism has given a wider scope for the characters of the Pahla Raja. Dr. Tripathy in her book Adhunik Hindi Natakon mein Prayogdharma remarked:

"- वस्तुतः पूर्व के चरित्र में ही नाट्य के क्षेत्र में प्रयोगधर्मिता की वृद्धि से नाटककार ने सर्वाधिक सफलता प्राप्त की है और इसके माध्यम से ही वह पूर्व के मिथकीय चरित्रों को ही नहीं, उसके आधुनिक..."
Prithu and Kavash the symbols of a king and the aggressor 'Dasyus' are the symbols of foreign aggressors. The munis, who are the symbols of exploiters, regarded the society as the society of the past and lived in their dreamland-

"- देखता हूँ, .......... राजमाता सुनीता तो परलोक चली गई। लेकिन मुनियों के विरुद्ध बीज बोने के लिये अपनी दासी को छोड़ गई है।" 8

But on the other hand, these 'Dasyus' were described as the worshippers of Bhuchandika. With this hint, they can be regarded as the symbol of labourers. In this manner, symbolic characters of Urvi, Kavash, Archana and Prithu are quite important in the context. Urvi is the second form of Prithvi. Mathur depicted Urvi as the living symbol of lifeless earth and the adorning Bhuchandika. In the symbolic milching of the earth, Urvi remains as the source of inspiration. She is the real symbol of the earth and full of imaginery probabilities. The dramatist made Archana the symbol of property, enjoyment and lust. The 'Mahatwakankshi Purush mein Karm Ki Sphurti Aur Kaam Ki Banawati Lalsa Ke Sahaj Astitwa' has been made successful through Urvi. In this sense, the nature of Archana is different from that of Urvi. It can be said in connection with Prithu that Prithu is the collection of living symbols relating to the earth. In
the same manner, the mixture of imagination and emotion made the Sharadiya extra ordinarily emotional. The human value coming out of it is the symbol of internal beauty. In practice, the play is based on the conflict between the 'Tamasik' and 'Satwik' forces. The Tamasik forces snatched away the peace of the two Satwik hearts for their selfish interests. In the Sharadiya, two types of moralities are reflected; one belonging to the feudal lords and the other of the exploited class. The morality of the feudal lords is reflected through the activities of Sindhiya and Ghatge, which exposed the despotic activities of these people. The dramatist depicted the cruel selfishness and heartless activities of these two in a very beautiful and psychological way. Both of them were related to each other in their selfish interest.

"मुझे देह की प्यास है, उसे खून की"। अपने यशस्वी भविष्य का निमित्तण रक्त के वर्गों से लिखने का आग्रह उन्हें स्वार्थ और पद्धति की ओर ले जाता है और उनके शिकार बनते है दो निरीह प्राणी-बाईजाबाई और नरसिंहराम। मायूर उसी को दरसाते हुए कहता है कि -जैसे कोई साँप सूघ गया हो। जैसे वधिक के खड़ग की चमक में पशु की नीरव और मुंदी अखि मृत्यु की प्रतिकार करती हो। और फिर शेष बचा रहा केवल एक अहसास......।" ⁹

Some type of artistic mind is hiding in each and every character of Mathur's dramas. In the Shardiya, Narasingha Rao is found in the way we find the artist Vishu in the Konark. Like that in the world of art, his life was also made up of suppressed emotions unknowingly,
Mathur has very elaborately depicted this mental condition of artist. In the Sharadiya each and every character is living. The existence of the characters is neither of knowledge nor of abandonement. There is neither wretchedness nor pride in them. His characters indicated the examples of mental freedom. Although development of wisdom and intelligence is found in almost all characters, yet all the characters gave more importance to internal truth. For example, pride is found to be full in the character of Narasingha Rao. But softness is not absent in his character. The characters of the Sharadiya are mainly full of internal conflicts. But the internal conflicts did not destroy the characters. They made them stern like the 'Bajra', for which every character kicked off all past difficulties smilingly and stepped forward. Their unfulfilled thirsts were not allowed to make them thirsty for whole life. Therefore, every character regarded its virtue to arrive at its own destination. In this manner the meanest character become more important.

3.02:3 Idealist characters:

Mathurjee supported Gandhism and therefore right from the beginning he tried to maintain Hindu-Muslim unity. His Narasingha Rao and Bayjabai tried their most to complete this ideal of Mathurjee. Although the plot is historical yet a study of the characters shows that every character is bestowed with modern qualities. Again
although the characters we ordinary ones yet their depiction is not ordinary. Because at the back of the characters there stands the experience and art of the dramatist. Therefore, from the point of characterisation, the Sharadiya is a successful drama.

The Konark, famous play of Mathurjee, was written after Prasadjee's style. The internal accomplishment of the Konark is quite 'Chhayawadi' Mathurjee endeavoured to present the characters anew before the readers as well as the audience. He tried to express the mental troubles of an artist through characters like Vishu, Dharmapad, Sarika and others. Vishu is such a character who remains present throughout the drama from the beginning and pushes the dramatic sequences forward. Mathurjee infused 'Suryyadev' into the character of Vishu. The dramatist has given a colourful shape to the dramatic sequence through Vishu and Sarika in the manner in which the tale of Suryya and Kunti influenced the whole of the Mahabharta right from the beginning to the end although they appeared for a few moments in the beginning:

"- लोग समझते है कि कुन्ती ने श्रृंग दी जब धनंजय के साथ स्वयं का अवलोकन करते हुए अंदरूनी भावनाओं का अनुभव किया।... जी नहीं। क्षितिज पर ताज़ा श्रद्धालु का मायेश्वर, कुन्ती के मानस-मनो पर स्पर्श कर लिया। और फिरसे। " 10

Mathurjee associated the tale of Kunti and Suryyadev indirectly with that of Vishu and Sarika, a woman of the shaban cast. Vishu
with his cruelty, cowardice and having an illegal child equated to Suryyadev and Sarika with Kunti. Although there is cowardice in the character of Vishu yet he could not but realise the disaster from such cowardice:

"- जब गुष्के जात हुआ कि वह माँ बननेवाली है तो कुल और कुटुंब के भय ने गुष्के प्रस लिया। नदी पर बढ़ती साँख की तरह उस भय की तब्दा मेरी दुखिय पर छा गयी। और मैं भाग आया, सारिका और उसकी अज्ञात संतान से बहुत दूर - बहुत दूर-भक्तवन्दर में देव मन्दिर की छाया में - कला के अंचल मे अपना मुँह छिपाने।" (11)

Vishu, the great architect who built the Suryya temple, was none but a defeated character in his personal life:

"-भव्य मन्दिरों को बनानेवाले मेरे ये हाथ सारिका और उसकी संतान के लिए एक झोपड़ी न बना सके।" 12

The defeat in personal life in one hand and credit of a great artist on the other made the character of Vishu a great one, which also made the play full of poetic emotion.

In the same manner, the character of Dharmapada gave a different twist to the play. His character has reflected the emotion of art on one hand and rebellion, love and love of children on the other. He met his father and both of them began to dream of a happy future. Vishu had affection with which he wanted to find Dharmapad. But Dharmapad had already escaped from it. He jumped into the struggle leaving 'Swa' (self) and 'Moh' (Delusion):
The secondary characters of the Konark also contributed much for the perfection of the play. From this point of view, the Konark is a successful drama. Each and every character of this play is like pieces of cloud hovering over the earth, which gave perfection to the play.

3.02:4 Historical characters & Imaginary characters:

Historical characters: The characterisation of Jagadish chandra Mathur is realistic. It is realistic in the sense that these characters are quite in accordance with the dramatic world he made for them. This dramatic world is based on history, folk tales, myths and on imagination. His characters play in accordance with the historical and emotional needs. Most probably the Konark is the most important turning point in the field of historical plays, where reality of history can be realised. The 'Sharadiya' in the same tradition, depicts the romantic tales, wherein the characters experienced the moral and immoral, the beautiful and ugly, holy and unholy and such other sweetness and bitterness of life and prepared a message for the people. In the case of the Pahla Raja, it soared above history and myth and stepped into its own development. Therefore, these characters reflect a mixture of history and imagination, intelligence and emotion and thereby depicting a co-ordination between internal
and external aspect of human life.

According to the writer, the Pahla Raja is nothing but an abridged form of the Rajadharmanushashan Parv of the Mahabharata. He added something from the Bhagawat Purana and the Vishnu Purana to make it a bit lengthy. The reference to the story of king Prithu is also available in both the Rik and Atharva Vedas. In the Shatpatha Brahmana, the definition of a king is also given. Mathurjee accepted the plot from all these. Therefore, the hero 'Prithu' and everything related to him are all historical and ancient. The characters other then Prithu, like Kavash, Shukra charyya, Atri, Garg, Sunitha Archana, etc are either Puranic or historical. But the character of Urvi is symbolic. Because the play writ made it definite that it was symbolic. Urvi is nothing but the soul of the mother earth. Urvi on the other hand is a challenge to human endeavour. At the same time Urvi is the internal voice of life. Therefore, Urvi is the symbol of earth and the writer has taken extensive aid of imagination in depicting this character.

In the same manner although the character of Sunitha is a historical one yet her motherhood has been depicted in accordance with the ideas of the present age. The Munis churned the dead body of Vena only to satisfy him. Mathurjee made it more psychological and understandable to the common people through
his imagination although he paid full respect to the Puranas. He made his idea clean through the statement of the Sutradhana:

"- लेकिन याद रखो, यौते आजकल, वैसे ही तब शाप और मन्त्र मानी भाषण और नारों के अंद में ही खड़े और फन्दे के कार्य होते थे।" (14)

In this manner, Mathurjee tried successfully to make the things more attractive and emotional through his own imagination keeping historical and Puranic in fact.

Mathurjee took enormous help of imagination to introduce another important and influential character, Kavash. Kavash was the 'Janghapatra' of Vena; so it is natural that he is a historical figure; but the dramatist used his imagination to satisfy Sunitha. It is a Puranic character, reference of which is found in the Rik veda and the Aitariya Brahmana. He was the son of a 'Dasi'. He went to the desert and with the help of his 'Tapasya', he made flood there. There is a balanced co-ordination of imagination and history in Kavash. The earth became green with agriculture at his endeavour and therefore, Prithu wanted to associate him in his own 'Purusharth Mandal'.

So far as the 'Munis' (sages) like Atri, Shukracharyya, Garg and others are concerned, they are not only historical and Puranic, as their names appeared in the Vedas and Puranic literature but also well-known characters. From these characters it can be
understood that during those days the 'Ashrams' were the most important organisations. Individuals, society and even the king were ruled over by them. It has historical proofs. Because there is a clear mention in the Mahabharata that at the time of accession of Prithu, the sages made him promise about polities 'Dandaniti' and duties of a king. When Prithu made these promises, he was made the king.

In this manner, it is seen that all the characters in the 'Pahla Raja' are found by historical links. Mathurjee has given imaginary colours to these historical figures.

_Historicity of Konark:_

The plot of the Konark is historical. But the dramatic depiction of it does not follow historical time and place. Here one can find a different outlook in the selection of the plot. The characters are also related to historical figures like that of the plot. Mathurjee has given an exposition to the political atmosphere through the story of Kunti and Suryyadev and the artistic activities of the architect Vishu:

"- लोग समझते हैं कि कुंती ने रूप से त्योहार का वर्दान जा चुके है इसलिए सूर्य भगवान का आह्वान किया। जी नहीं ...........उद्धार और धर्म का बेग, उजान श्वेतार का उल्लास।" 15

The poesy of Vishu's life got its exposition in the statement of Saumya Shri Datta. This was his poesy, which he lived for and gave exposition in the Sculptures. The tale of Kunti and Suryyadeva hinted at the love between Vishu and Sarika, a girl of the Shabar caste and
the difficulties they faced. The cruelty, cowardice and fathering of the illegitimate child made Vishu equal to Suryyadeva and Kunti to Sarika. Here the characters became more historical then a creation of Mathurjee. It gave birth to pity towards both Vishu and Sarika. Both the readers and audience can not but realise the distress of Vishu's cowardice. It is really a dramatic mimic for an artist, who could give colours to art, to be so much coward in real life. This person, who was defeated in the art of his own life, became a great artist outside:

"-मिलवे मन्दिरों को बनाने बाले मेरे ये हाथ सारिका और उसकी संतान के लिए एक झीपड़ी न बना सके।" 16

The Culprit Vishu got a place to hide his face in the temple. Trouble with him there was that he could not fix up the 'Kalash' on the top of the temple. But later his son, whom he abandoned earlier and therefore not known to him now, came to his help.

The young artist Dharmapada is also historical. This very young artist Dharmapada was successful in removing the fascination of Narasingha Rao. He with his humanitarian voice put forward the bold exposition, and established a new humanism:

"-देव, शुरुपुट की ओट में चहकनेवाले पक्ष का स्वर सर्वथा हर्षपान ही नहीं होता। आपको क्या मालूम कि उस जयजयकार के पीछे हाहाकार-चुपचाप सिकंद रहा था।" 17

Mathurjee has given a new turn to historical fact by re-uniting
the father and the son at last.

**Historicity of the Sharadiya:**

The Sharadiya is another masterpiece of Mathurjee. The aim of Sharadiya is not writing history. It is nothing but imagination aroused by historical fact. The historical incident of the Sharadiya began in the celebration of the 'Sharad Purnima' in 1794 at Puna; which has been upheld by the Maratha history of Grand Daph. Bayjabai and Narasingha Rao fell in love and were related each other. The reminiscence of love in young age in the village kept them together in their later life. They became something like 'Chanchal Titlee, Madhurima Bhar Mayuri' and 'Parion ka Shahjada, Saudagar'. Mathurjee depicted their love with full emotion, beauty and with subdued passion. The matchless beauty of Bayjabai was like the bright rays of the scene at the dawn and the moon light of 'Sharad Purnima':

"-चाहे मैं कुमारों निकट होता हूँ, चाहे ढुंढ से दूर, शरद की पूर्णिमा की तरह तुम मेरे मानस मे छायी रहती हो। निर्मला, शीतल........ मन के कोने-कोने को भासमान करती रहती हो। गहरे अन्धकार मे मैंने मुस्कानी चाँदनी का अनुभव किया है। बाइजाबाई, तुम्ही तो मेरी चाँदनी हो, मेरी शारदीया।" 18

One can find the helplessness of the historical women in the character of Bayjabai. This helplessness has been depicted through the song 'Nisidin Barsat Nain Hamare' in the second Act, where 'Bayjabai' had to suffer like those 'Gopies'. But unlike the Gopies
she did not surrender to helplessness:

"-राधा और गोपियों ने मथुरा जाकर कान्हा को बोझा क्यों नहीं? रोती क्यों रही दिन गान? ....
सरनाखाई, मैं वह नहीं करना चाहती, जो गोकुल की गोपियों ने किया।" 19

But circumstances made her a Gopi. The lust for the body of somebody stood as a hindrance for her spiritual love.

Although Mathurjee used imagination along with history in the character of Narasingha Rao yet history is not less than imagination. The statement of Narasingha Rao can be regarded as successful in this connection:

"-बायजाबाई, इस तहबाने का आफार दीमाहीन है। इसकी टिमटिमाती ज्योति में.......समझोगी मेंगी
इस सीधी गहरी बात को।" 20

The secret of this simple and grave thing is the mixture of nature and self-reliance. The greatness of ego, rebellion against injustice, self-oppression, illusion and vision to look back also worked therein. Narasingha Rao stands neither for wisdom nor for Vairagya (abandonment). There is no lack of anything in him nor there is narrow 'ego' in him. Such a circumstance may be true of only in case of historical figure; and not in case of others. Mathurjee tried to weave the Hindu-Muslim unity with historical data and example of the age through the medium of Narasingha Rao along with the main plot:

"-यह क्या कह रहे हो, बाबा फड़के? क्या मराठों का युद्ध मुसलमानों को नट-पट करने के लिए
In this way, although characters like Prithu, Kavash, Vishu, Dharmapada, Narasingha Rao, Archana, Urvi, Sarika, Bayjabai, Saranabai and others are not historical personalities completely yet it can be assumed since Mathurjee took them from history and gave a new colour through imagination. From this point of view their historic existence can never be denied. Although novelty comes to them yet all these characters are related to history.

3.02:5 Imaginary characters in Mathur's plays

The Co-ordination of emotion and imagination along with Mathur's vigilant thought of the age not only made his characters distinctive but also reform them against the real and emotional life as well as the internal and external existence. Mathur's characters are definitely related to history but at the same time they were expanded through imagination and emotion. Prithu, the hero of the drama 'Pahla Raja' was a historical figure and yet it was believed that he came from an Aryan family and when the Munis were in search of a king after Vena, they made him king and declared him as the 'Bhuja-Putra' of Vena. Prithu was something more than being firm, truthful, victorious, faithful to Brahmins, and after all being an incarnation. He was enemy to poverty and encourger of development.

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The writer has taken the help of imagination in depicting the character of Prithu. But it does not harm the historical qualities. In this way there is a balanced co-ordination of imagination and history in the character of Prithu.

The dramatist has taken the help of imagination in depicting another influential and important character, Kavash. He was the 'Jangha Putra' of Vena and therefore, a historical figure. But the dramatist took the help of imagination so that he could satisfy Sunitha. When he wanted to take part with the sages at the bank of the river Saraswati, the sages did not allow him to touch water for 'Achmana' as he was a 'Dasiputra' (son of a Dasi or slave woman), then he went to the desert and made the river Saraswati to flow through the desert by virtue of his 'Tapasya'. Mathurjee invented this episode of 'Tapasya' through his imagination. In this way, the dramatist used his imagination while depicting the character of Kavash.

So far as the sages were concerned all the sages like Atri, Shukracharyya, Garg and others were mentioned in the vedas and were the symbols of Ashram days and were not only historic and Puranic but also well-known to the world. But the dramatist thrust the human qualities like envy, artifice, covetousness, intolerance etc. upon them. Because of it, they became mostly imaginary
although they were historical and Puranic. The dramatist has also taken the help of imagination in case of depicting the character of Archana, the heroine of the play. He believed her to be a daughter of a 'Apsara' who left her after her birth and went to heaven. The sage, Garg brought this shelterless girl up and when chances came made her the queen of Prithu. This is nothing but an imaginary creation. He made the historical figure very interesting and influential through his imagination:

Besides these major characters in the play, the 'Dasi' is an imaginary character. The 'Mukhiyans' were the symbol of the then common people. The character of Sut-Magadh is the result of imagination. But the dramatist made him some symbol of somebody.

Therefore, there is a balanced imagination in characterisation in the Pahla Raja. They had their own personality even when they were all historical figures.

The plot of the 'Konark' is very much imaginary although it is connected with historical fact. Mathurjee has given so much importance to the internal world of the characters through imagination and emotion that the plot has been pushed to a secondary place. Due to the fact that dramas of Mathurjee laid more importance on 'man' and his relations they are found to be dramas based on characters. All the characters of the Konark are centred round two
things- first that the 'Kalash' could not be fixed on the 'Viman' and second, that the relationship between the father and the son was revealed. The story of Vishu was related to Suryyadev and Kunti yet Mathurjee has given imaginary colour to this character. It is one of the vital truths of the world of art that when emotion is erupted from the heart of the artist, imagination began. So, Mathur's characters are the creations of emotion as well as of imagination. The element of emotion in the Konark is present everywhere, which Mathurjee did not like to discuss. But he recognised the part played by imagination. He himself wrote about how he depicted the character of Narasingha Rao with the help of imagination:

"-मन और तन को अंधेरे और घुटन के बंधन मे जकड़ने वाले उस कारागार मे इस कलाकार की बंदी को किस ............... इस प्रश्न ने मेरी कलानाथों को उल्लेखित किया और तभी पात्र सजीव हो उठे।"22

There are two aspects of imagination in the Konark. On one hand, it is romantic, delicate and aesthetical and on the other it brings forth imagination - 'Kalakar Ke Manas Mein Kundali Markar Soye Huye Purush Naag Ki Ahat Ki Kalpana'.

The dramatist gave birth to such characters through imagination which gave momentum to the Konark from the beginning to the end. As saumy Sri Datta is the 'Sutrawahi' (stage-management) character, his 'Geet Bhaskaram' presentation gave exposition to former love affairs of Vishu. In this manner, at the end of the drama

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came to Vishu and his intimacy enlightened the emotions of Vishu. Besides these, Mathurjee created such characters through his imagination that were not produced physically on the stage but were discussed about them. Sarika played a very important role in the play. Her image, as the former lover of Vishu and the late mother of Dharmapad, became the source of all dramatic emotion throughout the drama.

In this manner, the characters of the Konark have taken a new shape through the help of imagination and reality.

Like the Sharadiya, the Konark is also based on historical legend. At the same like that in the Sharadiya, the aim of the dramatist in the Konark is not history but imagination aroused by history, which grow out of data from history. In his own words:

"-.मन शारदा तक को अंदरे और धरत के ब्यूटन में जकड़ने वाले उस कारण में इस कलाकार बनी को किस............ काल्पनिक मूर्तियाँ सजीव हो गई।" 23

Individuals having physical existence are found by limitations of time and place. But imaginary individuals are helpless to take any shape in accordance with the imagination of the writer. Therefore, the statement of the dramatist has come true:

"-. उस तह्याने में रंग सीर्स के निमित्त सारी को काल्पिक मूर्ति के आगे मुस्के सितासिक तथ्य की खोज निर्देशकज्ञान पड़ी।" 24

The historical incident of the Sharadiya took place in Puna in
the year 1794 on a 'Sharad Purnima Night'. It has been supported by Grand Daphe in his history of Maratha. Dramas like Sharadotsav take place in real life than in the stage, wherein the matchless beauty of Bayjabai stung the very heart of Daulat Rao Sindhiya of the incidents, the war with the Nizam of Hyderabad was the main one. The imagination of the dramatist tore off the darkness of history and tried to join certain activities with Narasingha Rao for which he was taken as prisoner later. In the historical war of Kharda, several people like Daulat Rao Sindhiya, Sharjerao Ghatge, Sardar Juisewal, Parashuram Bhau, Baba Phadke took parts. But as ill luck would have it Narasingha Rao was made a former lover of Bayjabai and thereby Mathurjee gave a different turn through imagination. The historical personality of Sharjerao has given an imaginary and romantic colour for which this character became more colourful. In practice, the historical personality of Sharje Rao and the imaginary character of Narasigha Rao added important contribution to the plot of the drama. Like that in the 'Konark', the basic concept of this drama took the shape of poetry. The personality of Bayjabai and Narasingha Rao with their love affairs became more poetry. The dramatist depicted the love affairs of them two with heartfelt emotion, aesthetic sense and with great care. The matchless beauty of Bayjabai was like bright rays of the dawn and reflected the image of

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The severity of emotion has given a reliable colour to the Sharadiya. At the same time imagination has also played a great part in the drama. The dramatist has given more stress on Narasingha Rao than on Bayjabai. The sixth sense of Narasingha Rao has crossed the limits of the conscious mind that he was within the four walls of the prison and arrived at the sub-conscious mind and thereby he got relief to the pangs of imprisonment:

"-देखिये, उस दिन आपने कहा था कि बगीचे में गुलाब की सादी में दो नई कलियाँ खिली है।............
जैसे यहीं भीतरे के नीचे किनी के सुन्दर नयन पलक मारकर बंध जायें। !" 26

3.02:6 The Suchyapatra -(Characters hinted at):

There are certain characters, which were hinted at but did not come to the stage and which played important roles in the drama of such characters, the character of Sarika of the Konark can be mentioned here. She was the former lover of Vishu and mother of Dharmapada, she was already dead but remained as the source of inspiration throughout the whole drama. The dramatist gave expression to love affairs and the wrongs committed by Vishu very skilfully through the story of Kunti and Suryyadew. With it, he illustrated the beauty and influence of it:

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Sarika was the inspiration for Vishu and life-force for Dharmapada:

"उसने मुझे शक्ति दी। जिसके बल पर नाही बीज धरती को फोड़कर नए जीवन का प्रतीक बनता है।" 27

She was the light of life for both Vishu and Dharmapada. As Dharmapada remarks:

"- आर्य, मेरी आँखों के सामने जो पड़ गया है, उसे न उठाए। उस पर मेरी माँ की महुर्त, गंभीर, दर्द भरी मूर्तिम दीख रही है .................. ! किरणों की बीच माँ मलिल लगती है ।" 28

In the Sharadiya, Govind Rao Kale is also another character similar to this clan of characters. With his inspiration, Narasingha Rao worked for Hindu Muslim unity. This play is found to lay more stress on ideas rather than characters.

"-सच कहता हूँ, गोविन्दराज किसी समय की दुनियाँ में रहते हैं। बाबू बन्ने करके सोचते है- हिंदू और मुसलमान मिल जायें, निजाम और मराठे एक हो जायें।" 29

The expressed story of the drama is based on this ideal.

In the Pahla Raja, Bhuchandika has been mentioned as a formidable force behind the screen, against whom the whole contradiction stands. The sages declared her to be the cause behind the infertility of the earth.

"-प्रजा की पीड़ा, हमारी चिंता, अपका क्रोध तीनों का एक ही लक्ष्य है राजन्। एक ही कारण - मुख्तिका। प्रती की वानवी।" 30
She is at once a nude female image, a goddess, a conscious female character and a material earth. But she does not appear in the stage of course Urvi has taken her symbolic representation. Vena is another character, the churning of whose deadbody gave birth to Kavash and Prithu.

3.03 Characterisation in Mathur's One-act plyes:

Most of the one-act plays of Mathurjee are social ones. Several of them like the 'Bhor Ka Tara', 'Kalinga Vijoy', 'Makri Ki Jala', 'Khandhar' etc are found to give expression to the unknown aspects of the poesy of human heart. The poetical aspect of human life became source of beauty and truth rather than the escapist mentality of life. Shekhar, the poet of the 'Bhor Ka Tara', felt the oneness with beauty and duty and when disaster came to his motherland, he gave up his romance. In the plays like the 'Bandi', 'Khandhar', 'Vijoy Ki Vela' etc importance is laid on folk-life and on the life of commoners. In the 'Bandi Mein Chetu' and 'Khandhar Amina and Yusuf respectively, Kanchhi in the O'Mere Sapne, the servant in the Rirh Ki Haddi, Sima and Miku in the 'Vijoy Ki Vela' are neglected common people. But they are found coming nearer to the opposition of luxuries of life.

Sometimes Mathurjee made these common characters the bearer of his own ideas. This viewpoint has great influence over his
one-act plays. In the Rirh Ki Haddi, the servant expressed the word 'Babuji Makkhan' at the end which became the pass-word for the whole play. The statement of chetaram 'Lochan Bhaiya Aap Tasvir Se Bat Kar Rahe Hai' reflected the character of Hemlata and Ray, who came to the town for certain facilities. Bhola singh is a common character, but he represents his class in the play; and at the same time he remains to be the mirror of other characters.

In this manner, Mathurjee always kept his character of the one-act plays vigilant and alert. They also reflect a beautiful picture of folk-life.

In the conclusion, it may easily be said that all the dramas of Mathurjee are quite successful as regards to character development. Each and every character in the dramas, a though having his or her individual characteristics yet add to the unity and development of the plot. This success of characters in the dramas of Mathurjee leads to the success of his plays.
FOOTNOTES

1. Bharatiya Natyashastra Ki Parampara Aur Dasharupak:
   Hazari Prasad Dwivedi & Prithiraj Dwivedi, PP-141.
2. Ibid, PP-152
3. Adhunic Hindi Natakon Ke Natya Siddhant: Dr
   Nirmala Hemant, PP-64.
4. Bharatiya Natya Shastra Ki Parampara Aur Dasarupak,
   PP-157
6. Ibid, PP-170
7. Adhunik Hindi Natakon Mein Prayogdharamita, Dr.
   Satywati Tripathy, PP-55
8. Pahlaraja: Mathur, PP-62
9. Sharadiya: Mathur, PP-111
10. Konark: Mathur, PP-30
11. Konark: Mathur, PP-32
12. Ibid, PP-33
13. Ibid, PP-63
14. Pahlaraja: Mathur, PP-16
15. Konark: Mathur, PP-30
16. Konark: Mathur, PP-33
17. Ibid, PP-33

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18. Sharadiya : Mathur, PP-28
19. Ibid, PP-30
20. Ibid, PP-112
21. Ibid, PP-39
22. Sharadiya : Mathur, PP-5
23. Sharadiya, (Preface), PP-5/6
24. Ibid, PP-17
25. Sharadiya : Mathur, PP-28
26. Ibid, PP-101
27. Konark : Mathur, PP-60
28. Ibid, PP-73
29. Ibid, PP-40
30. Pahlaraja : Mathur, PP-68