CHAPTER III

The classical and modern concept of hero
CHAPTER III

The classical and modern concept of hero

3.1. Introduction:

A hero (naayaka) is the centre stage of a story, drama, film or any other creative work. The entire story evolves around the hero. He is considered to be an inspiration for the masses with leadership skills and positive qualities. Hero always thrives for the overall welfare and moral upgradation of the society. C.M. Bowra has mentioned that the hero is usually depicted as a leader of men and feels obliged towards those under his command.¹ The person who leads an army is called senaanaayaka, who leads and shows the way of life to the contemporary people is called yuga-naayaka or loka-naayaka. Therefore, with reference to literature, the person based on whom the theme is decoded in the story to derive a definite conclusion is called the hero.

3.2. Personality of a hero:

Personality of a hero is dynamic as well as insignificant at the same time. He is the chief character of the plot. The entire story creates the hero, follows the hero and evolves around the hero. Hero is the person who has to bear the fruit of outcome either positive or negative. The story or theme begins with the hero and ends with the hero. Hence, the personality strait of a hero is pervading. During the characterisation of a hero, there should be very minute observation, considering the fact that the success or failure of the plot purely relies on him.

Literature is deeply related to life and society. Based on reality, fictions are recreated in literature. A writer expresses his/her feelings through the medium of characters so as to relate. The chief character or the hero proves to be the ideal for the
society to look upon. Hence, the hero of a plot is responsible for manipulating the
spirit and consciousness of the society. Conclusively, it can be stated that the hero
directly or indirectly impacts the plot as well as the society.

3.3. The traditional concept of hero:

According to Indian as well as western literary principles, a hero is considered
the representative of his contemporary society and life. Aachaaryya Bharatamuni and
Aristotle are considered the framers of the concept called hero based on drama in
poetics. They were the eminent philosophers of their times with profound abilities to
recognise the society and subjects as a whole. As per Indian theology of literature, a
hero is the embodiment of truth and an ideal person whom the society follows or
resembles whereas as per western theology, the hero represents the practicality of life
and consequences.

3.3.1. Indian concept:

Ancient Indian dramatists have considered the qualities and nature of a hero
with reference to the depth of plot. According to them, entire theme or plot of a drama
evolves and depends upon the hero. He should be of upper caste, higher clan and ideal
person capable of inspiring, motivating the society leaving a deep impact. Aachaaryya
Bharatamuni is leading theatreologist in this regard. He has described the qualities of a
hero in the twenty-fourth chapter namely saamaanyabhinaya, twenty-fifth chapter
namely baahyopachaarand chapter thirty-four namely prakritivichaar of his famous
book the Naatyashastra. According to him, a hero is the leader of the society who
never loses composure in diverse situations, sufferings, happiness and excitement. 2

After Aachaaryya Bharatamuni, Bhamaha, Dandi, Rudrat, Dhananjaya,
Ramachandra Gunachandra, Hemachandra, Sagaranandi, Vishvanatha etc. defined the
word ‘hero’ from physiological point of view. They have classified heroes into different categories on the basis of their qualities. With reference to epic (mahaakaavya), Bhamaha says hero is the achiever of four objectives (dharma, artha, kaam, moksha) of life.\(^3\) Dandi has supported the definition of Bhamaha and expected two more qualities in a hero which are chatur (wise) and _udaatt_ (glorious) and named the hero as _chaturudaatt_.\(^4\)

The hero of Vishvanatha has unparalleled qualities. As per him a hero should be ascetic, doer of a great work, well born, perseverant, intelligent, wise, talented, loved by people and polite.\(^5\)

According to Dhananjaya a hero should be glorious, eager to gain name and fame, having knowledge of the Vedas and the protector of the Vedas, born in a noble family, a saint or a person with divine qualities.\(^6\)

Sagaranandi defines a hero as the one who brings evolution in the plot of drama and also achiever of anyone among four objectives of life – _dharma_ (purity), _artha_ (wealth), _kaam_ (lust) and _moksha_ (salvation).\(^7\)

According to _Aachaaryya_ Bharatamuni, the qualities of a hero are as follows: intelligent, truthful, master of his senses, clever, good character, good memory, powerful, high-minded and pure, far-sighted, greatly energetic, grateful, skilled in using sweet words, vow of protecting people, expert or skilled to perform various tasks, alert, careful, connected to elderly people, good knowledge of _Arthashastra_ practicing the various policies, promoter of arts and crafts, expert having great liking for the science of polity, aware of one’s actual position and the weak points of his enemies and be free from evil habits.\(^8\)
Dhananjaya has mentioned twenty-two qualities of a hero in his book the Dasharupakam. Scholars Sagaranandi, Vishvanatha, etc. have also agreed upon the qualities of hero, depicted by Dhananjaya. In this regard every other ancient Indian scholar has accepted the hero as an embodiment of virtuous qualities suppressing the natural flaws in them to express their conventional opinions.

3.3.2. Western concept:

Former western writers have portrayed the hero with psychological descriptiveness at par with the realistic approach to life. Aristotle is considered first literary scholar in this regard. After Aristotle, Thomas Carlyle, Amy Cruse, Ralph Waldo Emerson, Georg Wilhelm Friedrich Hegel, Shakespeare, etc. analysed further, the various aspects of a hero.

Aristotle was first to define the concept of tragic hero in drama. Tragedy is the realistic approach to win over sympathy and instil fear of consequences and supernatural forces amongst the masses. Hence, the characters capable of inducing such feelings were portrayed as heroes. Aristotle has mentioned that the hero is a man of noble nature, like ourselves in elemental feelings and emotions, idealised, but with so large a share of our common humanity as to enlist out eager interest and sympathy. According to him, perfectly blameless character is deemed unfit to be a tragic hero on the ground that wholly unmerited suffering causes repulsion, not fear or pity. Downfall of a hero takes place because of his natural weakness and mistakes. Aristotle has mentioned about three kinds of heroes- realistic hero, ideal hero and traditional hero. The hero who leads an ordinary life having mixed qualities is a realistic hero. Historical or mythological character having superhuman qualities is an ideal hero and a traditional hero is the writer’s imaginary character reflecting his mindset.
Therefore, conclusively the specialities of a tragic hero as stated by Aristotle may be described in following points:

1. A tragic hero should not be perfect because his failure might not win sympathy or pity of audience.

2. Villain can never be considered a tragic hero, as the audience may not be influenced by a negative character and sympathise.

3. Tragic hero fails due to natural weaknesses or mistakes committed.

4. Characteristics and features of an ordinary or common man should be the composition of a tragic hero.

According to Horace, formation of a character is purely based on traditions compatible to life and surroundings. The hero should purely reciprocate the imagination of masses being idealistic. The greatness of a hero is appreciated by masses influencing them.  

Thomas Carlyle takes the hero as a divinity, a prophet, a poet, a priest, a man of letters and a king. He further added that the heroes are intrinsically of the same nature consisting of a great soul, open to the divine significance of life and deemed fit to speak, fight and work for it in a great, victorious, ending manner. The outward objectives of a hero will depend on time and environment he finds himself in.

As per Amy Cruse, a hero should be enthusiastic, affectionate, patient and saviour of the people. Thus, according to him a hero should be a man of high qualities and human values. Walter Benjamin agrees with Amy Cruse and says hero should be able to influence the society. Emerson said “the heroic cannot be the common, nor the common the heroic.”
It is found that definition of a hero presented by all the western philosophers revolves round the definition by Aristotle. They have accepted the definition of Aristotle with some changes. Aristotle classified heroes in three categories as mentioned earlier- realistic, ideal and traditional and the western writers have accepted this division.

3.4. The new concept of hero:

The fast paced materialistic life has brought drastic changes in culture and behaviour of human being’s. Therefore, with the change in human values literary principles have also changed. Prose developed into many new forms, such as, novels, story, essay, biography, autobiography, travelogue, criticism, etc. Increasing needs of life has driven creative writing to new heights, as an intrinsic medium of expression. From the perspective of a modern writer, the concept of hero has taken twists and turns when compared with ancient literatures. They have become more realistic, ordinary and judgemental depending on the needs of the writer and plot. The concept of hero in both Indian and western literature have gone through such changes, which is being discussed below.

3.4.1. Indian concept:

In Hindi literature the concept of idealistic hero changed from the beginning of 19th century. With the evolution of prose the influence of ancient literature began to fade, the creative world approached and adapted the realistic view. There was a social renaissance and political upheaval in India at the end of the 18th century. Logical, social and psychological justifications were against the traditions, rituals, social systems, etc. Desire of political, social and financial freedom started to get expression in literature. The western education influenced Indians to review their own social
system, customs, religious beliefs, etc. Scientific reasoning made human being to differ religious beliefs and the pace of industrial revolution divided the society into two classes i.e. capitalists and the exploited workers. Revolutionary thinking and concepts of Karl Marks in the field of social and economic system and psychological explanation of human activity by Freud greatly influenced the literature worldwide. Thus, the ancient Indian literature’s projected supernatural or mythological figures as heroes, which changed gradually to incarnations or super humans and finally in modern times the ordinary and realistic characters are projected as heroes.

Premachand wrote many novels and stories giving expression to the life of ordinary and down trodden people. According to him it is not necessary that the hero should be aristocratic or born into a noble family. Feelings, such as, love, jealousy, affection, happiness, suffering, etc. are present in every human being. Writers should strike those wires of heart which have the repercussions to leave an impact on the readers mind. 21

Literature replicates the thinking of a writer and the society where he belongs. That is why, literature is always compatible to the social system. Dr. Shyaam Sharma has said with reference to the heroes in modern Hindi dramas that after independence, heroes are representatives of common and down trodden people. And they are weak and defected person like us struggling with ups and downs in life. 22

It is found today that writers share their experiences and feelings via the medium of literature. Thus, literature has become more realistic in nature, having great relevance with the society. But at the same time it gave birth to a new style in writing, which eliminated the image of a super human as a hero to an ordinary character and sometimes without a definite hero in the plot. Situations have become the epicentre in a plot instead of the hero. There are novels in Hindi as well where it is
found that there are no lead characters. *SoorajKaa Saatwaan Ghodaa* by Dharmavir Bharati, *Khaalee Kursee Kee Aatmaa* by Lakshmikant Verma, *Bahatee Gangaa* by Shivaprasad Mishra ‘Rudra’, *Eka Gadhe Kee Aatmakathaa* by Krishna Chanda and *Bhoolie-Bisare Chittra* by Bhagavaticharan Verma are the novels in Hindi without heroes. In this context *Aashaadhi: Kaa Eka Dina* by Mohan Rakesh is very prominent. The story revolves around Kaalidas, who despite of having positive qualities proves to be a villainous character at the end for the heroine Mallikaa. And Vilom, who initially played a negative role turned out to be the saviour for Mallikaa, marrying her and establishing the hero within himself. In the early phase of modern Assamese literature, Jyoti Prasad Agarwala has mentioned in his drama *Labhitaa* that there is no specific character as hero or heroine in it. But the entire Assamese society has been glorified as hero. Finally, it can be said that today’s hero is not a great hero (*mahaanaayaka*) who can face situations creating a winning streak, but he is a social person (*laghumaanava*) who is defeated or carried by situations.

3.4.2. Western concept:

HenrikIbsen, Cecil Maurice Bowra, Lajos Egri, William Archer, etc. are famous modern western scholars. They defined the concept of hero without much deviation from the core of realistic approach like the ancient concept. However, certain ideological elements regarding the heroes have changed. The scholars of the past have portrayed the realistic concept by means of tragedy and it is being followed upon by the present scholars. According to the ancient concept, a hero used to be brave, victorious, undefeated whereas in modern concept, a hero always struggles amidst situations, confused and suffers due to mental pressure. According to Colin Wilson ancient hero was a devotee of God but the modern hero desires to become God.
Modern Western writers are successful in portraying realistic circumstances or struggles of a common man in their literature. The heart throbs, the sorrows, the sufferings, the happiness of the heroes are similar to that of a common man. Western intellectual William Archer has given importance to the natural development of the character of a hero instead of divine and sudden change. He also stated that the characters are defined as a complex of intellectual, emotional and nervous habits.

3.5. The basis of division of heroes:

It is very difficult to classify or distinctly define human beings on the basis of their habits and behaviour. Hence, Sanskrit scholars or intellectuals have classified heroes and heroines on the basis of their qualities. Due to the ideological constraint or limited scope of classification based on qualities, it is found that the characters started to lose freedom or scope of development in any form.

3.5.1. Divisions of heroes:

Aachaaryya Bharatamuni has done the classification of heroes in Naatyashastra. On the basis of nature and personality of heroes in drama, Aachaaryya Bharatamuni has classified heroes into four idealistic categories. They are:

- **Dheeroddhatt** (self-controlled and vehement)
- **Dheeralalit** (self-controlled and light-hearted)
- **Dheeroadaatt** (self-controlled and exalted)
- **Dheeraprashaanta** (self-controlled and calm)

According to him, gods come under category **dheeroddhatt**, kings under **dheeralalit**, ministers under **dheeroadaatt** and Brahmins and Vaishyas (merchants).
under dheeraprashaanta category. Sagaranandi has follow Aachaaryya Bharatamuni’s divisions. Dhananjaya, Sharadatanaya, Ramachandra Gunachandra, Vishvanatha, Shreekrishna Kavi, Vidyanatha, etc. have also analysed these divisions. But they have re-arranged these categories in a slightly different manner considering their importance. Dhananjaya has arranged as- lalit, shaanta, udaatt and uddhatt. Ramachandra Gunachandra has arranged as- uddhatt, udaatt, lalit and shaanta. Vishvanatha has arranged as- dheerodaatt, dheeroddhatt, dheeralatit and dheeraprashaanta.

Dheeroddhattrnaayaka:

Dheeroddhattr heroes are subjugated by self-praise, pride, jealousy, deceit, fickleness, irascibility and boastfulness. Because of such negative qualities they may be compared with villains.

Dheeralalitnaayaka:

Heroes under this category are happy, lover of art and crafts, good natured, carefree etc.

Dheerodaatt naayaka:

AachaaryyaVishvanatha has mentioned that the self-controlled and exalted hero (dheerodaatt) is of great excellence, very serious, forbearing, not boastful, resolute, with self-assertion, suppressed and firm of purpose.

Dheeraprashaanta naayaka:
The heroes having generic qualities are called *dheeraprashaanta*. All types of heroes except *kshatreeya* kings and princes are counted in this category. They are kind, virtuous, polite, peace loving and forgiving by nature.

Therefore, *Dheerataa* (patience), is an essential quality and every hero must posses according to Sanskrit scholars, considering the fact that a patient hero is able to achieve his goal quite easily.

Observing the love life or behaviour of the heroes and heroines Vishvanatha has further divided heroes into four categories namely- *Anukoolanaayaka, Dakshina naayaka, Shatha naayaka* and *Dhrishta naayaka*.39

**Anukoola naayaka:**

The hero, who firmly believes in monogamy and remains loyal to his wife, is called *anukoola naayaka*.40

**Dakshina naayaka:**

The hero, who indulges in romance with many females but loves his wife the most and never disheartens her, is called *dakshina naayaka*. He also keeps his concubines satisfied equally. 41

**Shatha naayaka:**

A deceitful hero, who indulges in many relationships secretly and cheats his partner within the sheath of true love.42

**Dhrishta naayaka:**

A hero, who is unfaithful towards his partner and at the same time has no fear or shame to confront, is called *dhrishtanaayaka*.43
Aachaaryya Bharatamuni and Vishvanatha has mentioned three types of heroes according to their nature in general:

_Uttama prakriti naayaka:_

A hero, who has excellent control over his senses, wise, bearing knowledge of arts and crafts, clever, intelligent, honest, learned, patient, firm with words, truthful and ascetic can be called uttamparakritinaayaka.

_Madhya prakriti naayaka:_

One, who excels in worldly affairs and interactions, skilled in various arts and crafts, learned, ambitious and polite is called a hero of madhyama prakriti.

_Adhama prakriti naayaka:_

One, who is wicked, mischievous, arrogant, of criminal mentality, cruel, deceitful, cunning, ungrateful, lazy, lustful, dishonest, fond of quarrel, moocher, unable to decide what is good or bad is called a hero of adhama prakriti.

This classification given by Aachaaryya Bharatamuni has been accepted by most of the scholars of the past as well as present. It is found that Sanskrit scholars have emphasised on an ideal hero. According to them, heroes are super human characters, without any weakness and they cannot be defeated.

In the dramas of Mohan Raakesh, the speculation about a modern hero is found. Opposite to the primitive concept of a hero, it is found in his dramas that the hero does not belong to any higher clan or possesses super human qualities. Lakshminarayan Mishra first introduced this kind of hero who has absolutely no role in the entire plot of drama except in the end, where he is introduced after death and glorified. Hence, the development of modern literature specifically the novels have taken place in co-ordination with time and needs. It will be injustice if the modern
heroes are classified or compared by means of ancient principles. It is often felt that, the classification of heroes should be on the basis of his role in the plot of story, habits and other straits. But actually it should be on the basis of his personality as well as qualities. Every human being has positive and negative qualities. Aristotle has also accepted the fact. Aachaaryya Bharatamuni has divided heroes keeping in mind the various human natures. Following Aachaaryya Bharatamuni’s ideologies and observations heroes can be classified into three categories as follows:

1. Heroes with sattwa attribute
2. Heroes with raja attribute
3. Heroes with tama attribute

In the preceding chapters, a comparative study of the heroes and heroines found within the limited novels of Mridula Garg and Mamoni Raisom Goswami will be presented.

3.6. Conclusion:

Whether it is fiction or drama, after the creation of the plot, creation of its characters is the most important factor. The characters are crucial, because they make the story alive and effective. In the story, no matter whether the focus is on the plot or the setting, their relation or connection with the characters is always inevitable. The characters are the medium through which the novelist expresses his/her own life experiences. The characters are the ones who fulfill their objectives.

In the novels, from the point of view of the plot, the characters are divided into primary and secondary. Among the primary characters fall the hero and the heroine, the villain and the villainess and the second hero and heroine. Primary characters are those around whom the novel’s main intention is focussed and it is reciprocal towards
the development of the plot. The development of novel’s plot and the entire conflict of it’s climax are always dependent on the primary characters.

The hero and the heroine respectively are the main male and female characters of the novel. The planning of the characters of the hero and the heroine was first brought into effect in the perspective of drama both in Indian and Western scriptures. Traditional Indian heroes are those excellent people who guide the entire society. On the social surface as well, hero is that person who in different situations and phases, with utmost carefulness, courage, enthusiasm, diligence and focus leads every other sections of the society.

Literature is influenced by the society, however, it also provides guidance to the society. It is obvious that as per the prevailing notion of the hero in the society, his character should be planned. In ancient Indian Allegories, *Panchatantra, Hitopadesha* and in Folklores, the great narratives, *Katha Saritsaagar, Vikramcharit*, etc. the hero is endowed with supernatural powers as well as high moral values. Due to the prevalence of feudal system in India and the output of the heroic spirit and religious backdrop, the ideal hero’s standard was consequently planned. As a result, in literature as well, the hero’s heroic, supernatural, high moral values, characters having superstitious motives have been devised. In the *Puraana* as well as in other Indian dramas, inspired by it, the hero is always noble and ideal, being inspired by communal religious feelings. In the dramas written in a secular environment, the hero belongs to a high feudal class. In plays, such as, the *Harshacharit* and the *Kaadambaree*, the heroes belong to an elite class and gifted with plentiness, prosperity and filled with various divine powers.

In Sanskrit literature, one such hero has been devised who is perfect, full of artistic talent, born in elite class and embellished with pleasant, grave, sharp and
graceful personality, epitome of enthusiasm and courage and related to some royal family. In the eyes of the Indian scholars, the hero is great, chivalrous and of ideal character who has the capability to lead the common people. This is the reason why, in the literary world of those times there was a trend of utilizing the prevailing theme of the hero and ideological beliefs. In addition to this, the main aim of the scholars was to show the triumph of truth over falsity, knowledge over ignorance, virtue over sin and good over evil with the help of the hero.

For a long period of time, Hindi literature was influenced by the theme of the ideal hero. But due to the change of the era, on one hand when realism-oriented genres like novels emerged, on the other hand, the representation of the ideal hero started to decrease. The reason behind the emergence of novels in India was the arrival of English literature. This era witnessed a change in the society. Renaissance in the social field, nationalism in the political field, self-reliance in the economic field and new expression in the literary field came into prominence. Indians became more logical after receiving English education. They started to view Indian ethics, customs, knowledge and traditions by tightly putting them under the criteria of logic, wit and science. As a result, they renounced many Indian traditions. The rational mindset and scientific perception have rendered the thought of the Indians more practical. In place of the gods and goddesses, humans were perceived as humans, the social and religious traditions were tried to be measured in practical terms after a long period of time.

Novels became a powerful medium to clarify the ideology of that era. This law rejected idealism and tried to come more and more closer to human life. As a result, they started to create such heroes in novels who are more closely related to the general public. A surprising change came to the exclusive orthodox idea of the ideal hero created by the Indian scholars. In India, the hero of the vedic era was the ultimate
one, in the middle age, he took the form of a demigod coming out from that ultimate
one and in the nineteenth century, he came in the form of a representative of the
general public belonging to the middle class. The range of novels is so vast that they
have the capability of covering incidents of all types as well as the life experiences of
people of all classes. It is this vastness that has broken all ties of the traditional series
related to the hero. In the present age, the following conclusions can be brought out
regarding the heroes-

1. In ancient times, the hero always belonged to high caste and noble
descendant. But this belief was rejected in case of the modern heroes.

2. Characters neglected by the society are also recognized as a hero.

3. From the status of a superman or a demigod, the hero is replaced as a
true to life, social, struggling person as well as a common man.

4. In relation to the hero, realistic viewpoint has expanded more than
idealism.

5. In ancient times, the main male character of the story was considered as
the hero. But in present-day literature, the concept of female hero is also
adopted. That is to say, the heroine is not only represented as the wife or
lover of the hero, instead, she is given an independent role of the hero.

In western literature as well, the ancient hero was conceived within the
concept of tragedy. In that, Aristotle had conceived a genuine, ideal and
traditional conventional character of a hero. The other scholars have projected the
hero as an excited, loving, patient, saviour of the people, loyal as well as the
possessor of a vibrant soul. With the change of time and situation, there was a
change in the conception of the hero in western literature as well.
REFERENCES:

1. C.M.Bowra: *Heroic Poetry*, Page- 105

2. “व्यस्नी प्राप्त दुःख वा पुण्येऽवुर्द्धियेन चः।

तथा पुरुषवाहुल्ये प्रथानो नायकः स्मृतः।१२३।१।”

- M.M.Ghosh (Tr.): *Natyasastra of Bharatamuni* (vol.III), chapter-34, *Shloka*-23, Page:1432 (1443)

3. “भामह ने महाकाव्य के संदर्भ में नायक का विवेचन करते हुए, ‘जीवन के चार पुरुषाओं की सिद्धि’

नायक द्वारा मानी है।”

- Dr. Shyaam Sharma: *Aadhunika Hindi Naatokon Mein Naayaka*, Page- 15

4. “आचार्य दर्शी भामह के मत का समर्थन करते हुए उसे ‘चुटु’ तथा ‘उदात’ दो और विशेषणों से

संयुक्त कर ‘चुटु-उदात’ नायक मानते हैं।”

- Ibid: Page-15

5. “ल्यागी कृति कुलीनःसुश्रीको रूपमध्योनताह।

दक्षोऽनुक्तलःकर्षोऽनुसन्ध्याशिवानेताः॥१३।१॥”

- P.V.Kane (Tr.): *The Sahityadarpana of Visvanatha*, Page: appendix E-6

6. “वह प्रतापशाली, कौरव की इच्छा करनेवाला, वेदव्रजी का ज्ञाता और रक्षक, उच्च वंश वाला कोई राजपुत्र

अथवा देवी पुरुष होना चाहिए।”

- Dr. Shyaam Sharma: *Aadhunika Hindi Naatokon Mein Naayaka*, Page- 16
7. "नायक उस व्यक्ति को कहना चाहिए, जो बीज, बिन्दु आदि से लेकर अन्त तक कथा को गति देता है
तथा धर्म, अर्थ, काम एवं मोक्ष में से किसी एक पुरुषार्थ की सिद्धि करता है।"

- Ibid, Page-16

8. "शीलवानु वुद्धिस्मृतिः सत्यवादी जितेन्द्र:।

दक्ष: प्रगल्भ: स्मृतिमार्ग विक्रमणी मतिमार्ग शुर्चिः।।84।।

दीर्घदर्शी महोत्साह: कृतज्ञः प्रयावकः पदः।।

लोकभालवत्थः कर्ममार्गीविशारदः।।85।।

उत्त्यत्काचार्यतः वुद्धस्वंवर्त्स्मृतिः।

नानानन प्रचारकः उदापोज्जविचक्यः।।86।।

परभाकोडज्ञः गृही धीरः क्षमान्वितः।

नानाशार्यतत्त्वो नानाशालस्यक्यः।।87।।

नैतिकाः च कुशलस्य च चैव चाचाचाचारन्।

स्थानवुद्धिश्वेतः पररुद्धविचक्यः।

कृतोप्यस्य चैव गुणेऽचिभ्वेनुप:।।88।"

- M.M.Ghosh (Tr.): Natyasastra of Bharatamuni (vol.III), chapter-34, Shloka-84-88, Page:1443

9. "नेतृनिवीतो मधुरस्त्यागी दक्ष: प्रयवकः।।

रक्तलोकः शुचिविविमी रुद्धवंशः स्थिरो युवा।।1।।

वुद्धुस्नाहस्मृति प्रजाकलामानां मनविनः।।

11. Ibid, Page-308

12. Ibid, Page-317

13. "अरसू ने नायक की विवेचना करते हुए तीन बेद किये हैं, यथार्थ नायक, आदर्श नायक, पररसागर रुप ही चरित्र नायक। अरसू का यथार्थ नायक से अर्थ जीवन के यथार्थ पाठों से है, जो सामान्य व्यक्ति की तरह सच्चाई को पहचानते हुए, अच्छा या बुरा कार्य करते हुए जीते हैं। ऐतिहासिक एवं पौराणिक कथानक के आधार पर जिन पुरुषों का चरित्र नाटककार प्रस्तुत करते हैं, वे आदर्श नायक कहलाते हैं। तीनों प्रकार के नायक होते हैं जिन्हें नाटककार अपने नाटकों में युगानुरूप परिस्थितियों में डालकर, काल्पनिकता का समावेश कर जीवन का चित्र प्रस्तुत करते हैं, वे पररसागर नायक कहलाते हैं।"

- Dr. Shyam Sharma: *Aadhunika Hindi Naatokon Mein Naayaka*, Page-28

14. "नायक का जो चित्र जनसाधारण के मस्तिष्क में है, उससे भिन्न चित्र नहीं बनना चाहिए।"

- Dr. Nagendra (Tr.): *Bhaarateeya Naatya-Saahitya (Seth Gobind Das Abhinandana Grantha)*, Page-140

15. Amy Cruse: *The Golden Road in English Literature*, Page-575

16. Thomas Carlyle: *Heroes And Hero Worship All Six Lectures (ch-4-Hero As Priest)*, Page-74
17. “एमी कृसों ने नायकत्व के लिए उदात्त एवं मानवीयता का अनिवार्य मानते हुए कहा कि नायक में
उल्लास, प्रेम, धैर्य तथा लोक रक्षण की प्रकृति होनी चाहिए।”

- Dr. Shyaam Sharma: Aadhunika Hindi Naatkon Mein Naayaka, Page- 30

18. “बॉल्टेर ने भी एमी कृसों के मत को स्वीकार करते हुए नायक में मानवता को प्रभावित करने की शक्ति
हो, बतलाया है।”

- Ibid, Page-30

19. Ralph Waldo Emerson: Representative Men, Page- 135

20. “Bartamaana samayar lage-lage maanuhar jeewan yaattraar gatipatha salani
howaar kaarane srishtisheela lehakar drishtiabhangeeo salani hai aahichhe.”

- Prahlaada Kumar Baruah: Upnyaas, Page- 46

21. “यह जरूरी नहीं कि हमारे चरित्र-नायक ऊँची श्रेणी के ही हों। हर्ष और शोक, प्रेम और अनुभाग, ईर्ष्या
और द्वेष, मानव मात्र में व्याप्त हैं। हमें केवल दुःख के उन तारों पर चोट करनी चाहिए, जिसकी झंकार
से पाठकों के दुःख पर भी भींसा ही प्रभाव पड़े।”

- Premchanda: Kuchha Vichaara, Page-56

22. “आज नायक जन-जीवन का प्रतीक बन कर सामने आया है। वह हमारी ही तरह दुर्बल, पराजित व्यक्ति
हैं और जीवन की हलचल की अन्तर्थिय दोनों स्तरों पर फैलता है।”

- Dr. Shyaam Sharma: Aadhunika Hindi Naatkon Mein Naayaka, Page- 173
23. “हिन्दी में प्रमुख नायक विशेष उपन्यास हैं—धर्मवीर भारती का ‘सूरज का सातवाँ घोड़ा’, लक्ष्मीकान्त वर्मा का ‘खाली कुर्सी की आत्मा’, शिवप्रसाद मिश्र ‘रुद्र’ का ‘बहती गंगा’, कृष्णचन्द्र का ‘एक गर्मा की आलमकाशा’ तथा भगवानीचरण वर्मा का ‘भूले-बिसरे चित्र’।”

- Dr. Kusum Vashnerya: Hindi Upanyaason Mein Naayaka (Bhumikaa), Page-4


- Jyoti Prasad Agarwala: Labhitaa (Introduction) Page : .03

25. “प्राचीन नायक ईश्वर का भक्ति होता था, आज का नायक ईश्वर बनने का उदेश्य रखता है।”

- Dr. Shyaam Sharma: Aadhunika Hindi Naatokon Mein Naayaka, Page- 33

26. “...यथार्थवादी नाटककारों ने उन नायकों के चरित्र का निर्माण किया है, जिनके हृदय की धड़कन हमारे हृदय की धड़कन से मिल सके, जिनके सुख-दुःख एवं आशा-निराशा, जय-पराजय में हमें वहाँ मिले, जिसे हम खोजते है।”

- Ibid, Page- 34


28. “भारतीय नाटय साहित्य में भक्तमुनि ने नाटक के प्रमुख तत्वों के रूप में स्वीकृत नायक का वर्गीकरण कथावस्तु के आधार पर किया है।”

- Dhirendra Varma (Ed.): Hindi Saahitya Kosha, Page: 420

29. “धीरजुल्ला धीरलिन्त धीरोदातास्वंब च।। 18।।

धीरप्रसानकाश्चैव नायकः परिकृतितः।।”
30. "वेद धौरोधर्ता ज्ञेय: स्वर्णललिता नृपः॥ 19 ॥

सनायितमालथ धौरोधर्ती प्रकृतिती।

धौप्रसान्ता विजेय ब्राह्मण विनिजस्तथा॥ 20 ॥

एतेषां च पुनर्पायुच्चारार्थ विदृष्टकः।"
36. "निरिच्छतो धीर ललितः कला सक्रं सुखी मृदु ॥ ३ ॥"

- Ramashankar Tripathi (Tr.): Dasharupakam, Page-114

37. "महासत्वो तिंगंभीरः शमावन विक्कथनः।

स्थिरो निगुढ़ाङ्गकरो धीरीदाती दुःखवनः ॥ ४ ॥"

- P.V. Kane (Tr.): The Sahityadarpana of Visvanatha, Tritiya Parisheda, Page-Apendix 9

38. "सामान्य गुण युक्तस्य धीर सान्तों द्विजादिकः। ॥ ३ ॥"

- Ibid, Page-116

39. "एकिद्विक्षिणत्वातुक्ततूवरूपिभिष्टि षोडसात। ॥ ३५ ॥"

- Ibid, Page-Apendix 7

40. "अनुकूल एकतः। ॥ ३७ ॥"

- Ibid,

41. "एषु तवेकमहिलास मरणो दक्षिणः कथितः। ॥ ३५ ॥"

- Ibid,

42. "सावतृययमेकत्र बद्धभावो तः।

द्वितियत्वांपुरुसागो विश्रायमन्थः गुह्माचरितः। ॥ ३७ ॥"

- Ibid,

43. "क्रताग अपि नि:श्रृतस्वर्ज्ज्वलोपि न लिखितः।

उष्टद्वीपोपि मिथ्यावाक्कथितो घटनायामः। ॥ ३६ ॥"

- Ibid,
44. "स्मासतस्तु प्रकृतिस्विभा परिकर्तित।

स्त्रीणां च पुरुषणां च उत्तरा मध्यमाध्यमः। ॥ ॥

- M.M. Ghosh (Tr.): Natyasastra of Bharatamuni (vol.III), chapter-34, Page:1428

45. "एषा च त्रैविघ्वादुटममध्यमवलने।

उत्तरा नायक भेदरस्त्वविशवाचारी च। ॥ ॥ ॥

- P.V. Kane (Tr.): The Sahityadarpana of Visvanatha, Tritiya Parisheda, Page-8

46. "जितेन्द्र्या ज्ञानवली नानाशिल्पविचक्षण।

dक्षणादृश्य भीग दंशो दीनां साधारणतः। ॥ ॥

नानाशिल्पविचक्षणा गाहियोऽदार्यशालिनी।

वेण्यागृहणोपेता ज्ञान प्रकृतिरुत्तमः। ॥ ॥

- M.M. Ghosh (Tr.): Natyasastra of Bharatamuni (vol.III), chapter-34, Page: 1428

47. "लोकोपचरचतुरा शिल्पशास्त्रविशारद।

विज्ञानमधुर्यभूमिमध्यम प्रकृति: स्मृता। ॥ ॥

- Ibid, Page:1428

48. "रस्क्षा वर्षसिदु: पशोऽला: कृतस्च शल्यशुद्धिका:।

क्रोधाना बालकाविष्क मित्रानिर्वश्रापाका:। ॥ ॥

वृद्धरस्त्रस्वकार्य यत्विकिष्वद्वद्वधिनोत्त्वमः।।

पितृष्ठा उद्वा वाक्यंकृत्तज्ञास्तहालमः।। ॥ ॥

मान्यमानविशेष्य स्त्रीलोकोऽकल्पन्यः।।
सूचना: पापकर्मण: परद्रष्टव्यापहरिण: । ॥८ ॥

एभिधृष्टरु सम्राट्स्र भवति हयथया नरा: ।

एवं शीलतो नृणा प्रकृतिस्थितिविधा स्मुता: ॥९॥

- Ibid, Page:1429