CHAPTER - IX

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Harikrishna Premi is an alert and a conscious dramatist. A conscious and alert litterateur takes the shelter of history to express the truth because by expressing the truth through historical events, incidents and characters, he becomes successful in presenting its natural, reliable, lively and practical form before society. Premijee has prepared the structure of his dramas from historical stories and has infused his fancy and imagination into it. Consequently, the plots of his dramas are historical but there is also an infusion of imagination in them. The truth which the dramatist has expressed by fusing the two together seems more reliable and practical, this is the reason that in the stories of his dramas alongwith the historical truth there is poetic truth also. Besides unraveling the truth the dramatist is imbued with the feeling of morality, lofty idealism and common good. A perusal of the plots of Premijee's all dramatic works makes it clear that in the plots of his dramas communal harmony, feeling of nationalism and renunciation, sacrifice, organisational capacity, protectiveness etc have got prominent place. 'Raksha-Bandhan', 'Shiva-Sadhana', 'Swayama-Bhanga', 'Vish-pen', 'Pratishodh', 'Aahuti', 'Shataranj Ke Khilari', 'Kriti-Stambha' etc will be viewed from this angle.

Development of the plots of his dramas has been both on Indian and European patterns. For making the plot interesting, impressive and natural Western scholars consider conflict and contradiction to be life-breath of plots. But the Indian angle of vision propounds the importance of efforts and success. Premijee's plots move under the debt of both. The writer accepts that dramatic plots originate from mutual conflict between two opposing forces. In historical drama — 'Raksha-Bandhan' Maharana Vikramaditya of Mewar himself subdues his
mean and carnal desires. Valiant Dara in 'Swapan-Bhanga' faces and fights misfortune and terrible situations even while following the highest ideals of humanism. The conflict that goes on between Aurangzeb's cruelty and revolt, Roshanara's conspiracy and simplicity of and adherence to peace by Dara, Shahjahan and Jahanara is the plot of 'Swapan-Bhanga'. In 'Shiva-Sadhana' also there is wonderful depiction of conflict and contradiction. Shivajee's father's imprisonment at the hands of Sultan Adil Shah of Bijapur, Shivajee's weakness in fighting the Muslim and his mother Jiya Bai's determination etc increase this conflict. In the drama 'Vishpan' also there is portrayal of the conflict of jealousy, envy and conspiracy. In 'Kriti-Stambha' has been pictured the internal strife of Mewar and in 'Uddhar' there is conflict of hoeligionism and vested interest and there is depiction of the conflict of human heart born out of politics and social codes. All most all the dramas of this dramatist move with this kind of conflict. On the one hand PremiJee's plot accepts the debt of this kind of western thought it is at the same time inspired by Indian concept of effort and success. In 'Shiva-Sadhana' Shivajee is the symbol of effort and success. Visvanandhan of 'Ashapath' is also an example of effort and success. Owing to these qualities he becomes a public hero. Same is the fate of the mass leader Hamir in 'Uddhar'. In the 'Pratisodh' also effort and success has been propounded through Chhatrasal. This is the story of Vikramaditya also in the 'Samvat-Prawartan'. By his efforts only he could drive away the Sakas from the country. In this way PremiJee has made the plot of his dramas interesting, natural and impressive and has made them purposeful also. Not only in historical dramas but also in the social ones PremiJee has kept this kind of plot. In 'Chhaya' if there is a conflict of love there is at the same time a fight between the exploited and the exploiter. The heroine of this drama 'Chhaya' also presents the ideal of effort and success. In the drama 'Bandhan' also there is conflict between master and worker, vested interest and sacrifice. Mohan,
Sarala and Malati are symbols of efforts and success. 'Namata' is the story of personal conflict. Here it would be more appropriate to contend that approach of Namata is realistic. Thus this drama does not have the insistence on efforts and success which is in the previous dramas. In the mythological drama 'Patal-Vijoy' has been shown the conflict between virtue and sin. The evil hearted king Patal Ketu of the under world and Mahatma Prakriti in the guise of prince of Ayodhya and a real hero fights that powerful villain.

While taking a recourse to imagination also Premijee has fully maintained historical character of his dramas. He has not threatened history by using the power of the artist and has not allowed the tyranny of his imagination to overcast history. While protecting the truth of history Premijee has shown way to building of new life and has said his things successfully. If we examined the dramas of Premijee in the light of self created history of the foreign vested interest it would be a great injustice to the dramatist. That only is not history; history speaking in its true form in the folk lore of Rajasthan. Premijee has selected the plots for his dramas on the basis of both folk-lore and historical scholarship and this is the opinion of Joynath Nalin. In fact, while protecting the soul of history Premijee has not given up the right of his use of imagination. He has almost broken the harsh and uninteresting chains of history. If even a few shocks of this chain-breaking have struck history that too would not be impossible. Dramatist has taken recourse to history to make enjoyment strong and wide.

From a study of the characters of Premijee's dramas it is evident that good or bad both types of characters have been planned and created them. Though the dramatist is more conscious to expose the life of good characters because he

1. Hindi Natakkar, p. 116, Joynath Nalin
wants to establish morality and idealism, he does not, at the same time, forget
national feeling, communal unity and unity of castes. The writer does this by
becoming more conscious and inclined towards good characters. But evil characters
create obstructions in the formation of such characters. In this context, evil
characters have been portrayed in Premijee's dramas. Some scholars think that
stereo-typeness has crept into his characters and characterization which does
not seem very appropriate because Premijee has depicted his characters in an
evolutionary way. His such depiction is from the concrete to the abstract. The
literaturer who develops his characters always remain alive and new. As such
Dr Bhagawati Prasad's above contention is not very appropriate. Characters in
the 'Raksha-Bandhan', 'Swapan-Bhanga' and 'Chhaya' can be examined from this
angle. Of course there should be no hesitation to accept that 'Shiva-Shadhana',
'Pratishekh', 'Shataranja Ke Khilari' etc have some weak characters and seem
stereotypical. From this angle Dr Bhagawati Prasad's opinion may be correct.
Alongwith historical characters the dramatist has created some imaginary charac­
ters also. In the dramatic movement and mobility there is no hindrance from these
imaginary characters rather they bring charm and beauty. In this way, we can
examine Dhanadas, Manjire, Chandakhan, Vijay Singh, Shyama in 'Raksha-Bandhan';
Yamuna, Aka Bai, Saleema, Massed Khan, Tara Singh in 'Shiva-Sadhana'; Surja Singh
in 'Ashuti'; Mahakal, Tandawi in 'Shataranja Ke Khilari'; Kalua, Rama, Keshaar
Bai in 'Vish-Pan'; Dalapati, Durga in 'Uddhar'; Seth Karmachand, Lal Pathab,
Yamuna, Raj jogi, Tara in 'Kriti-Stambha'; Abhaydutta, Joydeo, Dharmadas in
'Shapath'.

Dialogues are most helpful in the developments of characters and they
give mobility to plot also. If the dialogue system is not good, neither the

1. Prasad Yugin Hindi Natak, p. 121-32, Dr Bhagawati Prasad.
characters would be clear nor the plot would have any movement. When we examine carefully the plots of Premijee's dramas we find that in almost all his dramas dialogue is suitable for the characters and provides mobility to the plot. Only 'Vish-Pan' is weak from this angle because there is some unnaturalism in it due to too much of soliloquies.

In the Indian dramatic art changes were evident even in Prasad era. The fusion of the Indian dramatic concept and the European dramatic tradition begins from there. Dramatists of Prasad era and post-Prasad era have given more importance to this very fusion. This is the reason that 'DHIRODATTA' NAYAK' is created but 'SANDHIANGA' cannot be maintained. The hero enjoys the end-product but he is active and engaged in struggle. According to this principle Premijee's dramatic art should be viewed.

Music is an inseparable part of human nature. It is why everybody is a bath-room singer. In such a situation in order to show true glimmers of life there ought to be song-sequence in dramas. This Premijee has himself accepted in several places which has already been deliberated upon in relevant chapter.

In composing his dramatic songs Premijee certainly moves into his dream land but he does not totally leave the circle of realism. He has drawn very appropriate picture of his characters and their situations in his songs. Premijee is a writer of 'CHHAYABAD-YUG' but the impact of 'CHHAYABAD' is not discernible in his dramatic songs. If on the one hand his songs portray different feelings on the other hand they depict many 'RAG-RAG-MISH' also. The background of his songs is nationalism, unity, separation, union, love, departure for war, prayer, festival, environment, nature etc all these have been already discussed in detail in appropriate chapters.
When we consider their dramatic relevance we find that many of his songs are lengthy, repetative and the earlier dramas have too many songs, some where there are two songs and there is lack of dramatic sweetness in some of his songs due to 'SANYUKTAKSHAR'.

Acting or fitness for being produced on the stage is an important quality of the drama. From this angle Premjee's dramas can be staged. Of course, some of his dramas are bulky and in some there are too many characters. But even such dramas can be staged with some changes.

From the dramatic goal is discernible the purpose of the dramatist. The dramatist produces his work with a particular objective. Premjee has also produced his dramas with some purposes. The feeling of nationalism that was echoing and re-echoing in his heart, with a view to giving them a shape and form he has written his dramas. As such national feeling is the foremost objective of his dramas. In addition to this several other problems have also found place in his dramas which have been already discussed in relevant chapters.