CHAPTER I

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1. Utility and relevance of the subject:

If Jai Shankar Prasad has portrayed ancient India in his dramas, Harikrishna Premi has done the same in his plays to country's Medieval age; he has selected for his dramatic plots social, political, cultural and religious environment/climate mainly of the Moghul period in India and by this he has made successful attempts to bring about unity and communal harmony between the Hindus and the Muslims. Viewed from this angle, the utility and relevance of his works is self-evident and self-explanatory in this age of communalism and narrow parochialism and hence there cannot be two opinions about the relevance and utility of the necessity for proper evaluation and careful analysis of his dramatic works. Study of his dramatic works will not only strengthen national integration but also will give a fill-up the nationalism.

Drama is a visual art and by taking recourse to this a dramatist succeeds in influencing with his experiences feelings not only the present but the distant future also. Through this source and medium he comes nearer to the readers and spectators and Premijee is a successful playwright of this sort.

Though the works done till now on Premijee and his works do not fully and satisfactorily bring out the significance of his works or his motto, yet a list of books (which deal with him and his works) is being given below:

(a) Harikrishna Premi ke natak ka sathya pariksha adhayan by Pajendra Kumar, Indore University.

(b) Harikrishna Premi ke natak ka vivechna adhayan - by Sat. Saroj Risaria, Kasi Vidyapith.
(c) Harikrishna Premi ke natak ka shashtriya anushilan - by Lakshminarayan Sharma, Jiwaji Vishwavidyalaya.

(d) Harikrishna Premi ke vishesh sandarva men Hindi ke Itihasik Natak by P.A. Ramas, Kothari Vishwavidyalaya.

(e) Harikrishna Premi : Vyaktitva aur Krititva by Shyamnath 'adalankar, Meerut University.

(f) Harikrishna Premi : Vyaktitva aur krititva by Vinasa Kumari 'unshi, Kashmir Vishwavidyalaya.

(g) Jaishankar Prasad aur Harikrishna Premi ke natak ka Adhayan by Ram Dulare Pathak, Kanpur Vishwavidyalaya.

Above mentioned books are the research works for the Ph.D. degrees. But there have been some independent works also such as:

(h) Natak kar Harikrishna Premi by Vishwakrashak Dikshita, Batuk and

(i) Harikrishna Premi ke natak men rashtriya bhavana by Jiwanlata 'alara.

Besides in the books on dramatic criticism also there have been study and analysis of the works of Harikrishna Premi.

Though the present research work is similar in nature to the one mentioned in (h), yet the approach and analysis is totally new and different at the same time. In the book mentioned in (i), there is lopsided or one may say, limited analysis and study of Premjee's dramas because the scope of its study is confined to 'national feeling' only. Besides these two, the present research work is totally different from all other research works mentioned above. There was need and scope for such a study and analysis of Premjee's works and hence there can be no doubt about the necessity for the type of approach and study shown in the present research work.
2. Sources of subject:

The present research work has been titled "Natakkar Harikrishna Premi". As such all his dramas have been brought under the sphere of my work and research. A list of all his books, brought for study in the present research work, is given below:


Out of the thirty books mentioned above, three—Swarba Vihan, Satal Vijay and Des Arab were available neither with the publishers nor in the National Library, Calcutta. As such whatever reference or discussion has been made in this research book about these three books are based on or have been adapted from other books.

3. Technique of the thesis:

The present research work studies and analyses the plot, characters, songs, dialogue, dramatic art (language, style, atmosphere created), fit for production/representation on the stage and the aims and objects of these dramas. Besides it tries to find out historical and fictitiousness of these plots and dramas and tries to study co-relation between the two. Indian and
European dramatic technique has been made the basis for the study of dramatic art of the dramas of Premijee. The particular technique (India or European) which has been used for the purpose of study and analysis has been specifically mentioned. Similarly, different stages or stage-crafts have been kept in mind while discussing the fitness of these dramas for the stage production.

What is the importance or relevance of songs in dramas? It has been discussed how far and how much these (songs) should be incorporated in dramas and their necessity or suitability has also been shown. In this context relevance of songs in Premijee's dramas has also been considered.

A closer observation of his different dramas makes it clear that he has not accepted in toto the historical incidents, rather he has made necessary changes also to suit the occasion. There is great cohesion and practically speaking there is irrelevance in the historical and imaginary incidents. In fact a historical dramatist fixes his mind and attention on the historical stories and social feelings. It is why he has to take recourse to imagination.

It is not correct to say that Premijee has taken help of merely imagination in his stories. Some of his characters also are imaginary. This too has a purpose and too will be discussed in subsequent chapters. In order to have relevance and adjustment among the incidents of the plot and story, a dramatist has to take recourse to imaginary characters also, so as to earn the confidence of the readers. The reader and the spectator tries to find in the work (drama) the characters of his midst, and by their presence in the work he finds greater enjoyment there. Besides, mere presence of historical characters does not give him full enjoyment. A dramatist or a writer does not write history, he presents his ideas or explanation of
history before society. So the juxtaposition of imaginary characters along with historical ones is not irrelevant but has full and great relevance.

When we look into the dialogue of Premjee's dramas, we find them fully natural. Nowhere it is unnatural or uninteresting. Even if there are such places or incidents (where dialogue seems a little unnatural) these are very few and far between. In almost all his dramas dialogue has the power to add life and liveliness to the environment and this too will be discussed in details in the subsequent chapters. This thesis has been prepared in this way.

4. Scope of study:

Harikrishna Premi has used his pen in branches of literature other than dramas. But our study is confined to his dramas only. Here too there are two parts: one act plays and multi-act plays. Here too I have taken up only multi-act plays of Premjee. Such plays give full expression to the dramatist's mind and art. It is why only those plays have been taken into consideration and this too has a purpose behind it.

There is a lot of difference now-a-days between the one act plays and multi-act plays. It cannot be denied that there are bound to crop up many defects if attempts are made to consider together these two types of dramas. We ought to remember that the development of plot, character, dialogue etc is not full and logical in one act plays which one finds in multi-act plays. It is why in order to give greater and better strength to thesis, it is better not to consider one act plays.

In fact, there is need and scope for an independent study on the one act plays of Premjee, and its absence irksome. It is hoped that scholars
would pay heed to one act plays also of Premjee and there would be full and
comprehensive study of his one act plays.