CHAPTER II

BASIS OF THE RESULT
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The story that serves the basis for the planning and representation of incidents in an artistic way and that actor presents on the stage to point towards the special motive, is the material for a drama. Plot or material for the plot is one and the something. So it can be said and presumed that the subject matter can be called story or material for drama. The plot of a drama should be simple and fit for representation on the stage. It must not have too many sub-plots. Incidents in a drama are not mere chronology; one ought to choose from them (incidents) attractive and interesting incidents or episodes. A good plot or story must be homogeneous and systematic but there must also be such sequences as to create a lively curiosity among the readers and the spectators. According to Dr. Kamalini Mehta by 'material' is meant the entire story or plot that is represented, hinted at and communicated on the stage.

In the plot of a drama, the hero is the recipient of the end-product of the story and from this angle, plot of a drama can be divided into two groups:

(a) main plot, (b) sub-plot.

(1) Basis of the result (i.e. Phal Ka Adhar):

The story that runs from the beginning to end and which has direct connection with the hero of the drama is called main plot. Sub-plot is linked to hero or heroine but has connection with or dependence on other lesser important characters also. Its main purpose is to contribute towards the development and exposition of the main plot and to enhance its beauty and liveliness too.

1. Hindi Natak aur Natakkar, p. 96, Dr. Suresh Chandra Chukla.
2. Natak ke tatva-manovyaganik adhayan, p. 61, Dr. Kamalini Mehta.
(2) Categorization of plots on the basis of story:

Judged from the viewpoint of story, there are three types of plots:
(a) main plot, (b) imaginary or fictitious plot, (c) mixed plot. The plot
based on mythology, history and folklores etc is called 'main plot'. But the
plot that depends totally on or is the creation only of poet's or writer's
imagination is called imaginary or fictitious plot (i.e. utpade- kathavastu).
But the plot which is the mixture of both historical and fictitious plots is
called mixed plot.

(3) Basis of stage-presentation or acting: (Abhinaya ka Adhar):

Similarly plot can be divided into two types on the basis of acting
or stage-representation: (a) Drishya kathavastu, (b) "Sukhaya kathavastu".
By 'drishya' is meant that part of the plot which is represented/shown on
the stage. According to Indian dramatic-art, certain types of scenes are
prohibited on the stage such as death, bath, meals etc. Last this causes any
obstruction or impediment in the employment (i.e. ras), more references are
made of such plots or incidents. Hence these or such plots are called "sukhaya
kathavastu (subtle plots)"). In dramatic terminology 'sukhaya plots or parts
of story' are classified as "arthopekshak kathavastu". These have been classified under five heads: (i) "Vishmakav", (ii) "Chulika", (iii) "Ankashya",
(iv) "Ankavat" and (v) "Praveshak".

When in the beginning or in the gap/middle of two acts, some incident
or information is given through minor characters, it is called "Vishmakav".
"Chulika" is the information given behind the screen or from the background.
When some outgoing characters convey certain information at the end of an
act or scene about some incidents or story of the next scene or act, it is
called "Ankasya". In "Ankavatara" the story or incidents of the last scene continues without changing the characters. Here the same set of characters exit and then re-enter. In "Praveshak" story or part of the story is communicated through very ordinary characters and this happens in between two acts.

In order to maintain the uninterrupted continuity of the logical development and homogeneity of plot, there has been an arrangement or creation of "Karayavasthas", "Arthaprikritees" and "Sandhicin".

(4) Basis of "Karya-Vyspar":

From the view point of "Karya-Vyspar", story or plot has been divided into five parts : (i) "Aarambah", (ii) "Yatna", (iii) "Pratyasha", (iv) "Niirnapati", (v) "Phalagam".

The beginning of the story is called "Aarambah", in which there is a reference to the principles and purposes/objectives of the hero and an awareness or curiosity is shown towards the ultimate goal. In "Yatna" there is an attempt towards the fulfillment of dire desires, aspirations, objectives or principles. In "Pratyasha" there is an indication of the attainment of 'goal' and in "Phalagam" there is total and unabated fulfillment of the mission or goal.

5. Artha-Prakriti:

For the development of theme or plot five "Artha-prakriti" have been recognised or laid down : (a) "Bij", (b) "bindu", (c) "pataka", (d) "prakari", (e) "karya". "Bij" is found in "Artha-prakriti" and "Karayavasthaa". As seed contains the fruit, "Bij"-prakriti also contains the end or fulfillment of the drama. "Bindu" symbolises the expansion of the plot. "Pataka" is...
that relevant part of the story that continues up to the end to sustain the main plot or theme. "Prakari" ends in the middle of the plot and "karya-
prakriti" is indicative of the last result or fulfilment.

6. "Sandhi":

In order to have a harmony of or unity between 'savaastha' and 'artha-
prakriti', 'sandhi' has been ushered in. It also is of five types: (i) "akh,
(ii) 'prati mukh', (iii) 'garbh', (iv) 'vimarsh' and (v) 'nirvahan'. Where 'biya' is introduced or ushered in with the union or 'saraabha', there is found 'mukh sandhi'. 'Mukh sandhi' develops to become 'pratimukh sandhi'. Here 'phal' is sometimes distinct and obvious and sometimes it is implied and indirect. 'Phal' is always implied in 'garbha sandhi'. Here is the union of 'pataka' and 'pratyasha'. Where attainment of 'pradhana phala' is comparatively easy but there are difficulties in obtaining it due to "shapath" (sorcery etc), there is 'vimarsh-sandhi'. There is union of 'prakari' and 'nityapti' and fresh obstacles are created. In 'garbha' and 'vimarsh-sandhi', union of 'pataka' and 'prakari' with 'pratyasha' and 'nityapti' is not necessary. In 'Nirvahan sandhi' the drama attains completion with the union of 'karya' and 'phalagam'.

7. Western background:

Western scholars have also written a lot about the plot in dramas. These scholars have divided it (plot) into five parts: (i) exposition, (ii) development of conflict, (iii) climax, (iv) Denouement or downward trend in the story, (v) resolution or catastrophe. This division of plot makes it clear that western scholars have accepted conflict as the life-breath of plot.
(3) **Plots in the dramas of 'Premji':**

In order to make a (dramatic) plot interesting, effective and natural, western scholars have taken conflict to be the life of any plot, as has been pointed out above. But Indian vision or approach establishes the importance of 'udayog' (effort) and 'bhejhal' (resolution/attainment of the goal).

Plots in the dramas of 'Premji' are indebted to both (western and Indian concept).\(^1\) Premji accepts it that mutual conflict between two forces or concepts creates dramatic plot or situation.\(^2\) It is not my intention to establish whether Premji has accepted the western concept of plots or Indian concept or a mixture of both, though in some of the subsequent (next) chapters there has been some discussion on this issue. In some of the other research work on Premji this point has been considerably deliberated upon. So I have divided the plots of Premji's dramas in three parts: (a) Historical plots, (b) Imaginary or fictitious plots and (c) Political plots.

There is a lot of difference between historical and political dramas. In historical dramas, dramatist gives prominence to historical events and characters. But in such dramas he takes recourse to his imagination also, so as to bring mobility in his dramas. Thorough deliberation on historical events cannot be expected in any historical drama. But it is necessary that whatever facts or incidents are put in, a historical drama should be such as to maintain the historical truth or basis. When a literature/writer wants to indulge in purposeful writing, he has to take recourse to history because historical colour of the characters convinces the readers that the truth expoused in that work is of this very world. Plots and characters in historical literary works gives liveliness to literary ideals and instil realism.

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2. Ibid. ....... Harikrishna Premi, Forward.
into literary fancies and imagination. It is worthwhile to mark the views of Premji regarding his choice of making history the basis of his dramas.

"History — our past — is the basis of our present. Indians have not fully and correctly understood the importance and significance of history and as such many an important incidents and achievements have vanished into thin air and some of these have reappeared in religious books and in the form of unearthly wonders and objects of reverence, and as such these have lost their historical character and appeal. Stone ships lying under the plinth of a mansion cannot be considered useless or unimportant. How can our society, culture, nationalism and humanism sustain themselves without any strong and solid basis? I want to give the strength to history of the legs of our nation.1 "I have tried to write some dramas on the basis of those historical unity."2 After the acceptance of historical character (as basis of) by the dramatist (i.e. Premji), I would try to show how far he has been able to portray and sustain historical truths in his dramas.

In the drama "Raksha-bandhan" the ruler of Gujarat, Bahadur Shah attacks Mewar because the Maharana of Mewar has given shelter to that ruler's brother, Chand Khan. In order to protect her country from the attack of Bahadurshah Maharani Karnavati sends 'Rakhi'6 to Hemayun, the ruler of Delhi, implying thereby that she considers him her brother and seeks his help. There is some delay in the arrival of Hemayun and in the meantime Maharani Karnavati and other Rajput woman sacrifice themselves in a "jambar". Hemayun comes, defeats Bahadurshah and thus shows his magnanimity and greatness.

In this story historical truth is this much that Bahadur Shah had

2. Vida .... Forward, Harikrishna Premi.
attacked Newar and there had been once a battle between him and Humayun. 1
This also is a fact that Maharana Vikramjit of Newar was not on good terms
with his courtiers and generals. 2 Dr. Dhananjay considers the story of
Maharani Karnavati having sent "Rakhi" to Humayun as unhistorical and imagin-
ary. 3 But in this connection it is worthwhile to mention that some historians
consider it a historical fact that Maharani Karnavati had sent "Rakhi" to
Humayun. 4

"Riha Sabhama is a drama that deals with the rise of Chhatrapati
Shivajee. Shivaji is an important character/personality in Indian history.
Imprisoning of Shahaji by Adilshah is a historical truth. 5 The description of
some Pathan soldiers expressing a desire to enlist themselves in Malwa army
is proof of dramatist's vision of history. This also is a historical fact that
Sonadeva had imprisoned the daughter-in-law of Maulana Musama Muhammad. After
the invasion of Konkan, Shivaji had entrusted the administration of entire
district to Aabaji Sonadeva and in return he imprisoned and presented a muslim
girl to Shivaji. When she was brought to Shivaji, he remarked, "If my mother
Jijabai had been beautiful like you I too would have been a handsome man" and
with this remark Shivaji sent her back to her kith and kin. 6 By incorporating
this incident in the drama, historical authenticity is added to the story and
at the same time it helps the characterisation of Shivaji. Beshmare's letter
to Aurangzeb, her information to him about Shahjahans to call him back to Delhi
and then his capture of throne, are all historical truths. 7 Shivaji's letter

1. Medieval India, pp. 333, 433-34, by Dr. R.C. Majumder.
3. Hindi ke Itihasik Nakon se Itihasik Tatwa, p. 309, by Dr. Dhananjay.
4. Medieval India, pp. 433-34, by Dr. R.C. Majumder.
5. Shivaji and his period, p. 34, by Dr. J.N. Sarkar.
to Aurangzeb and his action of condoning and pardoning him and entrusting him
the protection of the southern boundary of the Moghul empire are all as per
history. Dramatist's attempt to take liberties with incidents, especially in
the matter of placing them in his works, does create certain chronological
errors. Sonadeva-incident referred to above is of a latter period and Aurang-
zeb's act of pardoning Shivaji and returning to Agra is of previous period.
Aurangzeb's despatch of Jai Singh against Shivaji, attack on Purandar fort
by the Moghul army under the command of Dilberkhan and the evacuation of the
same by the Maratta soldiers under certain conditions are all historical
truths. Except the description of Jibunisa's attraction for Shivaji, all
the incidents described herein about Shivaji's departure for Aurangzeb's
court are borne out by history. None of his courtiers agrees when Aurangzeb
asks them to lift the betel leaves (pan ka bira) in the court. But Afsal Khan
lifts it and promises to arrest and bring Shivaji in the court. This too is
an incident found in history. This also is supported by history that before
going to fight Shivaji, Afsal Khan had got his wives (begams) killed. There
is a folklore around Bijapur that before starting for this fatal expedition,
he had buried all his chief wives (63 begams) so that they might not fall
into the clutches of other men. Afsal Khan's death at the hands of Shivaji
is also a historical truth.

"Pratishodh" is the story of Sir Bundela. Life, his father, Champat
Roy, was full of struggles, sufferings, though ennobling. After the death of
his father, this orphaned child, Chhatrasal Bundela, even when starving and

1. Shivajee and his period, p. 32, by Dr. Sarkar.
2. Shivajee and his period, p. 113, by Dr. Sarkar.
3. Shivajee and his period, p. 37, by Dr. Sarkar.
4. Shivaji and his period, p. 69, by Dr. Jadunath Sarkar.
5. Shivaji and his period, p. 66, by Dr. Jadunath Sarkar.
suffering a lot, regroups and reorganises his scattered resources and soldiers opposes the mighty ruler like Aurangzeb and this is the story of "Pratishtha". Finally he succeeds in driving out the Moghuls and ending the Moghul empire from Bundelkhand. All these are as per history. Dr. Vidyavrat Vyas aptly accepts it. In the opening scene of the drama while Pranmath is musing alone in the temple of Vidyavashmi, Lal Kumari enters with one year old Chhasthrashal. It is learnt from her that at that time Champaat Roy is in the battle ground. This battle has its dramatic importance. This helps the background for the preparation of plot/story of the drama. Besides, this scene helps to gather knowledge about many historical facts. Nanda Story described in the drama and presence of his seat (chakutra) in different places in Bundelkhand are in keeping with history. In the third act Mira Devi plans to fulfill her mission by duping/befooling Bhushakaran. She is very jealous of her Champaat's prestige in Bundelkhand and conspires to give him poisoned food but Champaat Roy's brother, Minh Singh, takes that dish for himself. This incident in the drama is significant. Besides serving the purpose of history, it establishes some lofty ideals also. It is accepted on the basis of history that Champaat Roy had helped Aurangzeb against Dara. Talk between Pranmath and Lal Kumvar on this issue adds elements of mobility and conflict of the theme/story. It is a fact that Aurangzeb had asked Champaat Roy to crush his subjects but Champaat Roy had declined to carry out this order. There was quarrel between the two on this issue and Champaat Roy had left the royal court with Aurangzeb's Charter (sadan) and sword. Champaat Roy and Lal Kumari had undoubtedly taken shelter in the house of Indramani but the latter (Indramani) was neither present

1. Prasadottar Natya Sahitya, p. 66, by Dr. Vijoy Vyasat.
4. An Advance History of India, p. 42, by Dr. R.C. Majumdar.
at his house nor he had done any kind of betrayal or treachery. Champat Roy did not deem it proper to spend the night there and so he himself left the place. On the way soldiers tried to kill them (Champat Roy and Lal Kusari) and they thought it better to commit suicide rather than fall into the hands of those soldiers and stabbed each other. As has been shown in the drama Lal Kusari had beheaded Champat Roy.

When Champat Roy died, Chhatrasal had at that time neither any army nor wealth. He went first to his uncle Sajan Roy at Mebne. From there he went to Udvagah with his brother Angad Roy. Both the brother unanimously decided to free Bundelkhand. They decided to raise army by selling their mother's jewels. Jai Singh was going to attack Lakshah on behalf of Aurangzeb. Both brothers helped him. Jai Singh returned to Delhi from the mid-way. The army proceeded under the command of Bahadur Khan. Chhatrasal showed great valour and boldness on this occasion but was wounded by a Rajput. The Mogul soldiers left him in that condition. His horse waited for him for two hours. These historical incidents have been incorporated in the drama to make it effective and interesting. This also has been mentioned in history that after hearing Shivaji's praises, Chhatrasal had met him. Shivaji had given him valuable advice and had inspired him to work hard to free his motherland. Chhatrasal's fights shown in the drama and his achievement of freedom are historical proofs. The dramatist has illustrated his oft-quoted ideals by showing Bahadur Khan's assistance to Chhatrasal.

Hindu-Muslim unity is the inspiration behind the story of the drama "Sharan-Bhang". Dara, eldest son of Shahjahan, dreams of harmony and unity.

1. Brief History of Bundelkhand, p. 163, by Gorerlal Tiyary.
between the two communities. Like Akbar, he too was a great advocate of unity between these two groups. He was the symbol of one community and one nation.

Contrary to this, Aurangzeb was a staunch believer in and support of Sunni sect of Islam. The struggle between the two, symbolised the struggle between freedom and independence, between religion and irreligion. In the first act the talk between Nadira and Salima gives prior information of subsequent developments. From Nadira's mental agony one gets an inkling of Dara's dreams and also of the last phase of the drama and its end. In the third scene, Aurangzeb's soliloquy indicates his nature. In this scene Aurangzeb gets royal command from Dara to lift the stone edge of Bijapur but he (Aurangzeb) ignores it. At that time the messenger tells him about Jahangir's illness and also adds that Dara holds the reins of royal power. Aurangzeb sends messenger to Roshanara that she should instigate as many Hindu-Muslim against Dara as she can. All these are historical facts. Aurangzeb kept the imperial court totally dark about his plans and programmes. He used to get all information of the intrigues and activities of the imperial court and also about Dara's activities from his sister Roshanara. Dara's soliloquies indicate his intention and objectives. He has the ardent wish to bring total transformation in the entire social structure. Aurangzeb and Murad both march with big armies and Dara sends Jaswant Singh to check them. From historical descriptions and narrations it appears that in order to check and crush Aurangzeb Dara had sent an army under the commandship of Raja Jaswant Singh of Jodhpur.

Roshanara poisons Karim Khan's mind against Dara and asks him to accompany Jaswant Singh but to join Aurangzeb on the even of battle. According to history,

Dara sent Kazim Khan with Raja Jaswant Singh to Malwa with instructions to defend against Aurangzeb and not to allow Murad's army to join him (Aurangzeb).

Due to treachery and betrayal of army under Kazim Khan, Aurangzeb was victorious. The dramatist has incorporated historical facts in such a way that these have gained in reliability and probability. Besides there is in these incidents a planning for cause and action. The dramatist has stressed his motto of Hindu-Muslim unity through Dilbar Khan and Chahatrasal. Dialogue/Talk between Shamsawaj Khan and Aurangzeb in the drama has been inserted to add the element of conflict in it. Aurangzeb inflicted defeat upon Jaswant Singh. This incident of the drama that when, after his defeat, he comes to Jodhpur, Maharani Mahanaya does not allow him to get into the castle is a historical fact. This self-respecting proud MNSdiya Queen had refused to welcome him. There are clear proofs in history that both, Jai Singh and Jaswant Singh, had accepted the lordship of Aurangzeb. Jaswant Singh's betrayal of Dara is also a historical fact. Jaswant Singh had promised to help Dara but after he went back on his words after getting a letter from Jai Singh. Dara proceeded towards Iran. Nadira died on the way. But at the time of her death she had wished that she should be buried in India. Dara's imprisonment by Malik and his being condemned to death on the ground of being a heretic (kafir) for his advocacy of and support to Hindu-Muslim unity are all borne out by history.

1. Dara Sikoh, p. 119, by Kasumgo.
2. Modern History of India, pp. 173-174, by Dr. Iswari Prasad.
6. Dara Sikoh, p. 147, by Kasumgo.
Dominant tone of Premji in "Vishe-Fam" is not different from that of his other dramas. Impelled by his nature to portray his objectives, Premji has always selected such themes (as in Vishe-Fam). Distressed to find that proper attention is not being paid towards the defence of her motherland due to internal bickerings and faulty-feuds, Rajkumari Krishna sacrifices herself. This great sacrifice has been portrayed in dramatic way to establish the importance and greatness of patriotism. In the opening scene there is talk between Rama, Krishna and Maharani which explains the duties and responsibilities of women. Here is the clear-cut proof of dramatist's didacticism. This talk shows Krishna's nature. In the next scene is the talk between Rama Sangram Singh, the shakatavakta chief, and Mirdia chief Deulat Singh which gives a glimpse of the prevailing conditions. Shaktavat and Chandavat are posing danger to Noor by their use of alien forces in their personal feud. Sangram Singh expresses his concern over it. This is a very important useful episode. Besides a taste of history, it gives an inkling of coming events. Here Sangram Singh says that Chandavat chiefs are utilising Mirdia soldiers against the Shakavats. Historical records also indicate that there was a tussle or feud between the Chandavats and Shakavats. Both wanted to develop their own power and both were too eager to crush each other. Maharana and the Mirdias being under the influence of the Chandavats and Chittor being under their control, their power at that time had much increased. Maharani and Ajit Singh discuss the issue of Krishna's marriage and sends proposal ("tika") to Abhaya Singh. But the Brahmin who was carrying the marriage proposal ("Tika") returns from his mid-journey when he learns on the way that Abhaya Singh has expired. Here the dramatist has committed a historical error. The marriage-proposal ("Tika") was sent not to Abhaya Singh but to Raja Bhim Singh of Jodhpur. The engagement too had been announced but he died before the marriage could be solemnised. While talking to

Radha there is reference of Jawan Das's son; but there is no indication that he had sown the seeds of bitterness between the Chudavats and Shakavats. When Krishna's marriage proposal is sent to Jagat Singh, king of Amber, Jawan Singh instigates Man Singh. He says, "By not sending the marriage proposal to you, they have insulted you". Here the dramatist has made some changes in historical facts. It was Thakur Sawai Singh of Kokan, not Jawan Singh, who had written to Man Singh, that it was an insult to the Rathors to marry Krishna to Jagat Singh.1

Here unnecessary changes have been made in historical facts. There is no record in history about Man Singh having looted the dresses being sent to Newar. Without thinking Man Singh comes to Udaipur and invites Amir Kham for his help. In order to crush his enemies, he bribes Amir Kham to bring him to his side.2

There has been another change in the historical facts. In the drama, Ajit Singh obtains in a light-hearted mood (and way) Maharana's signature for killing Krishna and later he makes wrong use of it. In history we find that Amir Kham tells Maharana that there would always be possibility of war and bloodshed so long Krishna is alive and hence she must in any way be killed.3 It is true that by this change the dramatist has made it look more natural and psychologically more true. So this change cannot be called defective or inappropriate. Of course historical facts and records have been distorted here. Jawan Das was sent with a "katar" to murder Krishna. He entered the inner-apartment but began to tremble to see her and returned (without performing the deed). Later the princess was given to drink poisoned sharbat and even though knowing everything she drank it.4 This episode of the drama is borne out by history also.

In the drama "Ujendar" Ajay Singh's wish to declare Hamir crown-prince is borne out by history because after returning wounded from the Nevar-war Ajay Singh learns that Aur Singh's son is in his maternal grand-father's place and he calls him to his place and after seeing his boldness and courage makes him his heir. In the drama Maldev sends the proposal of his daughter Kamala's marriage to Hamir. Hamir's ministers forbid him from accepting this proposal as Maldev being an enemy, it would be against prestige and custom to marry his daughter. But Hamir does not want a woman, should be humiliated and he accepts the proposal of marriage. As regards the historical authenticity of this episode as conceived, it can undoubtedly be accepted that Hamir had married Maldev's daughter Kamala. The controversy lies in the fact whether Kamala was unmarried or a widow. Todd has written that Hamir had married Maldev's widowed daughter Kamala. Her earlier marriage was with the Naval of Jaisalmer. Depending on Todd's history, Premji has shown Kamala a widow in his drama, but this has by now been proved wrong. From history it is learnt that Hamir had decided to take back his paternal kingdom from the Chauhans. Kamala helped him in his scheme. After the birth of her son she went to Chitter on the pretext of worshipping the family deity and there she brought to her side the gate-keepers of the fort. The original episode is like this and in the drama also it has been introduced in the same way. There have been some slight changes in it but these changes are not such as to adversely affect the historical authenticity of the episode. In fact, it was necessary for the development of drama and characterisation of Kamala. There is a reference in history that army from Delhi had come to help Maldeva. Maldeva's son Jaisal Singh

2. Rajasthan, p. 156, Todd.
himself had gone to obtain army help from Delhi. Hemir's victory and Maldeva's
defeat are beyond dispute.\(^1\) Conspiracy of Kamala and Hemir and deceitful
actions of Sajan give some idea about the prevailing political situation.
Through Kamala while prenaicing an example of an enterprising woman, the way
the conflicts between two countries have been portrayed, is helpful in creat-
ing the desired atmosphere.

In the drama "Sampon KI Arasti", it has been shown that if as a
victor Allauddin was a great success, in his family life he was equally
unsuccessful. In the first scene of the drama \(En-Bagh\) Raja Karan Singh's
wife, Kamalavati, who now has been living in the harem of Allauddin, talks with
her maid-servant Nala. This talk indicates that she is awfully angry (with
her condition) because people consider her "fallen" for living in the palace
of a muslim. The reality is that in order to root out the empire of Delhi she
is creating snakes. Like Padamini and others she too could have died out she
is living to take revenge of her husband's death. So far the authenticity of
these incidents are concerned it is gathered from history that Allauddin had
kidnapped Karan Singh's wife Rani Kamalavati and had kept her as his (Allauddin)
"begam". But it is unhistorical to show that she was living in the palace
solely to destroy the empire. Devil's meeting in the palace with Kamalavati
is a historical fact.\(^2\) Allauddin had himself got his tomb constructed. The
reason for this has been stated to be the fact that he did not trust his sons.
It seems probable because last phase of Allauddin's life was very disturbed
and miserable. The reason that has been described in the play for Deval being
not married to Shunkerdev is not supported by history. The truth in this
connection is that Karan Singh had made all arrangements for the marriage of

2. History of Muslim rule in India, p. 104, Sharma.
her daughter Deval Devi with Ramchandra Devi's son Shankardeva. While people were taking Deval Devgiri to get it solemnised, she was kidnapped on the way by Governor of Gujarat Alap Khan who sent her to Delhi. In the drama Kafur has been shown as belonging to scheduled caste (Sandra kul) who embraces Islam due to humiliations he receives at the hands of upper caste people and he vows to wreak the Indias. History bears the testimony that Kafur was a sumuch who had fallen into the hands of Nasarat Khan in Khambhat and he had sent him to Delhi with the other booties. The Despotic Sultan liked him for his physical charm and kept him as his favourite. It is famous in history that Malik Kafur had brought the end of the Khilaji dynasty. But there is no indication that Ramalavati too had her hands in this end of this dynasty. Romance between Deval Devi and Khijar Khan is as per the facts found in history. Kafur had poisoned Allaudin to death. After his death Kafur put on the throne five year old Shahabuddin, instead of Khijar Khan. According to historians Kafur had gained so much of Allaudin's confidence that he had obtained his (Allaudin) consent for putting a five year old boy on the throne. Deval's and Khijar Khan's imprisonment and the extraction of their eyes too are found in history. Lastly this too is borne out by history that Kafur was killed by his own generals and chiefs.

1. Delhi Sultanate, p. 190, by Dr. A.L. Shrivastav.
2. Delhi Sultanate, p. 194, by Dr. A.L. Shrivastav.
3. History of Muslim rule in India, p. 104, by Dr. S.R. Sharma.
4. History of Muslim rule in India, p. 104, by Dr. S.R. Sharma.
5. History of Muslim rule in India, p. 104, by Dr. S.R. Sharma.
6. History of Muslim rule in India, p. 104, by Dr. S.R. Sharma.
In the drama "Manmath" the character who has been shown as hero has very little information to convey through the books of history. Hero Yashodharman tries his best to drive away the Huns from Malwa and whatever information is obtained about Yashodharman is obtained on a stone pillar/stone edict and there is no mention of his anywhere else. From Kalhana's Rajataramgini it is, of course, learnt that Yashodharman had reigned from 333 A.D. to 383 A.D. with Ujjain as the capital. After him his son Shiladitya came to throne. On this basis Dr. Hornley and other historians have propounded the view that Yashodharman was the person who had assumed the name of Vikramatiya and was the father of Malwa king Shiladitya and Prabhakarvardhan who have been mentioned by Hsuan Tsang. This view later proved erroneous. There is a stone pillar at Mandasour in Western Malwa on which, while entailing the virtues of Yashodharman, it is written that he went beyond the boundaries of his own kingdom and conquered even those countries which even the Guptas rulers could invade where even the Huns could not penetrate. All kings and rulers strategizing from the Lakhitya to Mahendra Parvat bowed in submission to him. It is written in this edict that Mihirakul, the invincible chief of the Huns, too had glorified him by bowing at his feet. This throws light on two things. First is that Yashodharman was a rich king and the second is that he had defeated the Huns. Thus defeat of Mihirakul at the hands of Yashodharman is as per history. Mihirakul's conquest of Agra is borne out by history. In stone edicts Agra has been mentioned as Ari Kina. In 494 A.D. Matri Vishnu ruled over Ari Kina under Badhigupta and after him Dhanya Vishnu's rule over Ari Kina is

1. Harshavardhana, p. 89, by Chatterjee.
2. Political history of Ancient India, p. 403, by Roychoudhury.
indicative of the victory of the Huns. In this drama there is more of imagination and less of history.

In the drama "Aabut," it has been shown that Allauddin banishes Mir Mahin for using his sword to protect a Rajput lady. He takes shelter under Rana Hammirdeva of Ranthambhore. About this incident, it is mentioned in history that while Allauddin's army, returning after conquering Gujarat, it had rich pile of booty. There arose a quarrel on the way regarding its distribution. The new Muslims, after killing some soldiers, took asylum under Hammir - Due to this reason Allauddin had attacked Ranthambhore.\(^1\) Though it was a mere excuse; the chief concern was to destroy independent Hindu kingdoms.\(^2\) It has been shown in the drama that due to his greed for becoming the Maharaja of Ranthambhore, Sujan Singh joins hands with Allauddin and Chapala murders him. In history books the Rajput, who hatched this conspiracy, was Rajmal, not Sujan Singh.\(^3\) Besides Rajmal was killed by Allauddin himself after he captured the fort.\(^4\) In the drama Rana has been shown as returning after defeating Allauddin but history bears contrary records. The fact is that Allauddin had climbed over the fort-walls of the fort after winning to his side Hammir's ministers.\(^5\) Not only this, Rana died in this battle.\(^6\)

5. History of Muslim rule in India, p. 105, by R.S. Sharma.
In the drama "Aam ka aam", there has been glorification of the most
valuable side of Durgadas's personality. In it there is less of incidents
and more of psychological and emotional expressions. These cast impression
on the spectators and the readers. There is concern and care to take historical
background and to make them (i.e., expressions referred to in the fore-
going line) appealing and emotional. Durga Das, who was the guardian of Ajit
Singh and for whom he did not care even for his own life, even after insulted
by Ajit Singh, had sent back Safiunnissa to Aurangzeb. Durga Das unhedil-
tatingly and quietly bore on the strength of his sacrifice, dedication and
prestige this humiliation also. This is the gist of the plot of this drama.
But Aurangzeb's life-long activities and struggles have also been discussed
and portrayed. So far historical elements are concerned, this drama of Premji
is of very high quality.

In the drama "Yida" there is the story of Aurangzeb's tricks and
deciets and also of Prince Akbar's patriotism. Mogul Emperor Aurangzeb's
dughter Jahunnisa hates her father's bitter opposition to art and sculpture.
Dura Das opposes and resists Aurangzeb's policy of making Jaswant Singh's son
embrace Islam. Dhan Singh's and Sana Singh's armies are organised and grouped
under the leadership of Durga Das. Aurangzeb loses this battle and then he
sends his son Akbar as the commander of the army. But he turns a rebel. He
joins hands at first with the Rajputs and then tries to get help from the
Marattas also. But due to Aurangzeb's diplomacy he does not succeed and
lastly he puts his children under the protection and guardianship of Dura Das,
bids farewell to his motherland and proceeds towards Iran. As regards histo-
rical authenticity of those incidents and episodes are concerned, Durga Das's
escape from Aurangzeb's court with Ajit Singh and then his revolt, Aurangzeb's
despatch of Akbar to crush the revolt, prince's revolt in conclusion with
the Rajputs, Aurangzeb's sending of letter for Prince Akbar through a Rajput
chief, Akbar's meeting with Shambhuji and his departure for Iraq after his
failure to get help, are all historical facts.

From the drama "Smarakshen" it appears that in the Haracuti state of
Rajasthan the Kota Raj under Mara Rajputs was beset with internal feuds. A
Jhala Rajput, named Jalim Singh was the maternal uncle of Maharaj Umed Singh
and Umed Singh's father, at the time of his death, had made Jhala regent/of
his son Umed Singh. Maharaja Umed Singh also died during the life time of Jalim
Singh but at the time of death crown-prince Kishore Singh had attained adult-
hood. Jalim Singh and his eldest son Madho Singh wanted that the post of
regent should be hereditary for Jhala clan and Maharaja should be merely a
titular ruler and the real power should rest with Jalim Singh and after him
in the hands of his son Madho Singh. When Kishore Singh became Maharaj, he
wanted to have all power and absolute control. Jalim Singh's illegitimate
son (Dasi-putra) Govardhan, who was more capable and ambitious, was supporter
of Maharaj on this issue. Maharaj's younger brother Rajkumar Prithvi Singh
was also eager to rid the Kota-throne, Of the tyranny of the Jhalas. Thus
there was civil-strife which gripped the Kota kingdom. At that time the
English had started the practice of entering into treaty for keeping army in
the Indian kingdoms for their protection/defence. Jalim Singh deemed it proper
to strengthen his position by befriending the English and managed to convince
Maharaj Umed Singh for entering into a treaty with the English. There were
many conditions in the treaty that Maharaj signed on 26th December, 1817. But

1. Modern History of India, p. 179, by Dr. Iswari Prasad.
2. An Advance History of India, p. 496, by Dr. Masumdar.
there was no clause or condition in this treaty that Jalia Singh and Madho Singh would get the place of regent and would have the right of administering the state. Later the English wanted that this clause point should also be included in the treaty but before signing such a treaty Maharav died and his successor Maharav Kishore Singh refused to accept it and as per clause ten of the treaty asked for the full control over and absolute power for administering his state. The English took the side of Jalia Singh and Madho Singh. This drama shows how valiantly the Nares of Kota fought with the English on this issue. 1 Obviously enough, it is fully a historical drama. The dramatist has taken practically little help of imagination and fancy here.

In the drama "Amrit Putri" has been shown Philipp's death, as a result of planning and conspiracy of Chamakya, at the hands of Kanika, the daughter of the chief of the republic of Kota. After the defeat of Peru, Alexander wants to proceed towards Eastern India but Dciasis, as the representative of Greek soldiers, opposes this. Finding no alternative Alexander appoints Philipp as the Governor of India and returns to his country. Chamakya by his diplomacy and deft handling of situation succeeds in bring about unity and rapport among Asembhi, Fur, Chief of the Shivi-republic Sinhran and chief of the Agrahreni-republic Jaipal. Jaipal is charmed at the beauty of Sinhran's daughter Jaishree and there is friendship between these two kingdoms. In order to defend her country and take revenge upon the Greeks, Kanika becomes a "Vishaka-Kanya". Under Chamakya's guidance Peru makes preparations to welcome Philipp where Kanika dances and in the end murders Philipp. Chandragupta, as the chief of Peru's army fights with the Greeks where the Greeks are

1. History of Rajasthan, pp. 416-17, by Dr. Copinath Sharma.
defeated, India gets rid of foreign rule and Kanika gets the title/honour of "Amrit-patri".

Peru's defeat is a fact of history. After this, despite Alexander's desire his soldiers refuse to march ahead and Koiosis, as the spokesmen of the soldiers, very politely acquaints Alexander with the feelings and sufferings of the soldiers and consequently Alexander returns to his country in 328 B.C. This too is a historical fact. While returning to his country Alexander appoints Philips the Governor but history bears the testimony that Philips alone was not the Governor rather Alexander had appointed as many governors for his conquered states, and Philip's murder is a historical fact but history does not support the way Premji has been his death.

In the drama "Amar Balidan" sacrifices made by Lakshmibai, Tantya Tope and of Lakshman Rao, the Dewan of Rani of Jhasi, and others in the first battle of India's Independence in 1857 have been shown. The people of Jhasi are prepared and willing to fight the English who conquered/captured Jhasi; everybody is awaiting the permission of Maharani Lakshmibai but in the meantime Ali Bahadur, the illegitimate elder son of Lakshmibai's husband, wants to grab the throne of Jhasi by pleasing the English. The Commissioner and Deputy Commissioner of Jhasi, Mr. Sthin and Gordon, want to engage Ali Bahadur their informer and spy to take known plans and strategy of Lakshmi- bai. Lakshmibai consults Tantya Tope, Minister Lakshman Rao and her father Moropat about this war of independence. Tantya Tope gives the information that at the sound of war-trumpet Indian soldiers of the English army would

1. Ancient India, p. 343, by Dr. V.D. Mahajan.
2. Ancient India, p. 343, by Dr. V.D. Mahajan.
3. Ancient India, p. 343, by Dr. V.D. Mahajan.
being—father-of) war-trumpet Indian soldiers of the English army would begin
their fight on their (revolutionaries) behalf and so the fighting ought to be
started. Tantya Tope regarded Lakshmibai as her elder sister. Gordon and
Sithin win over (to their side) Ali Bahadur with the bait that he would get
the throne of Jhansi. Ali Bahadur's servant hatches a plot against Lakshmibai
but the Indian soldiers of Jhansi become impatient to take revenge against the
English. At the request of Gordon, Rani agrees to shelter English women and
children in her castle but some angry Indian soldiers kill these refugee women
and children. This incident enrages Maharani Lakshmibai. From the talk of
Lakshmibai and soldiers it appears that the day of battle and uprising had
been fixed for 11th May but at Barasekpar Nandgaon Pandey had killed English
officers before this scheduled date. As a result of this even an easy piece
of work had become difficult. In the meantime Lakshmibai receives a letter
from Bahadur Shah to the effect that he wants to make it clear that he is
participating in the war not to re-establish Moghul Empire rather his aim is
to establish democracy in the country. Maharani makes preparations for this
war but through Ali Bahadur and Peer Ali the English get all information of
Maharani's plans and preparations. A traitor named Dulhaji burns Rani's
armoury. Rani pierces through the enemy's army in the guise of a male and
reaches Kalpi. Tantya Tope, Lakshmibai and other freedom fighters come near
the hermitage of Baba Ganga Das which is just below the walls of Gwalior
fort. But the English soldiers pursue them and while fighting in the battle
Maharani meets her glorious and heroic death. All these incidents are borne
cut by history also.¹ Even the most subtle and brief incidents carry histo-
rical truth.²

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¹ Modern History of India, p. 863, by Insvari Prasad.
² Matakkar Harikrishna Premi, p. 364, by Satkur.
In the drama "Shish-Dan" the dramatist, while portraying very deftly the picture of first war of Indian Independence of 1857, shows Tantya Tope's intelligence, dedication, shrewdness and courage etc. Characters in this drama, namely Tantya Tope, Nana Sahib, Rao Sahib, Asimullah Khan, Nan Singh and others are all historical figures. There are pointed references in this drama of almost all the important events and incidents of the first war of independence: revolt in Meerut and Delhi, Bahadur Shah's acceptance of the leadership of the revolutionaries, feats of valour of Maharani Lakshmi Bai, Kumar Singh of Bihar, Nana Sahib, Tantya Tope and other generals, cruel and merciless suppression of revolution by the English and such other incidents appear on the stage in a very pointed and clear way and there cannot be any doubt about their historical authenticity. These incidents are corroborated by several historians also. Premji's views about this play need to be quoted, "the struggle of 1857 was vast and wide-spread. It would have awfully and enormously increased the number of characters if I had brought on this stage all the people who came in contact with Tantya Tope; and hence I have very mercilessly reduced the number of characters (here) ...... A few historians opine that Tantya Tope (himself) had not been arrested but had got arrested one of his most faithful and loyal friends as Tantya Tope who had agreed to embrace the scaffold. But Tantya Tope was not so selfish and coward that he would have got a friend hanged in his place; it is impossible preposterous. Savarkar and English writers have accepted that he embraced death very boldly and I have accepted this fact. In the drama eruption of revolt in Meerut and declaration of Moghul Emperor Bahadur Shah II the King Emperor of India seems to be historical.

1. Modern History of India, pp. 244-245, by Inswari Prasad.
facts.\textsuperscript{1} There is pointed reference in the drama that the wave of revolt had swept over Kampur, Benaras, Rohilkhand and other places and its authenticity also is proved by history.\textsuperscript{2} This also is borne out by history that the King of Nepal and the Sikhas did not extend any help to the revolutionaries.\textsuperscript{3} In the first scene of the second act of this drama Nana Sahib is crowned the "Preshawa" in the palace at Bittor, and Dr. Nasumdar had given seal of history to this incident that also.\textsuperscript{4} Nana Sahib was not aware of the tragic incident that engulfed the prisoners of Bibighar. Ajian had got them slaughtered, and it is what the drama records about this tragic incident. In this connection history records that the women and children, who had been imprisoned in the Bibighar, were slaughtered and thrown into wells and thus it is proved historically also.\textsuperscript{5} Killings at Akshawa is also as per history. Tantya Tope's bravery, his commander-in-chiefship, his battle from Nana Sahib's side, his help to Lakshmibai with Kalpi as his centre after his defeat at Kampur and lastly his imprisonment due to the treacherous betrayal of Nan Singh and other incidents are all based on historical facts.\textsuperscript{6}

(B) Imaginary/ fictitious plots:

Historical dramatist is not a historian and hence in order to bring nobility in his drama, while maintaining historical facts, he has to take recourse to imagination. Premiji too is not an exception in this case. He has

\begin{enumerate}
\item An Advanced History of India, p. 768, by Dr. Nasumdar.
\item An Advanced History of India, p. 769, by Dr. Nasumdar.
\item An Advanced History of India, p. 769, by Dr. Nasumdar.
\item An Advanced History of India, p. 770, by Dr. Nasumdar.
\item An Advanced History of India, p. 770, by Dr. Nasumdar.
\item An Advanced History of India, p. 771, by Dr. Nasumdar.
\end{enumerate}
taken recourse to his imagination and fancy in his historical dramas and we shall discuss this here and his dream/vision/ of social dramas shall also be analysed here.

"Bandhan" is one of the social dramas of Premji which is based on imagination. The dramatist has made modern capitalism and exploitation of the poor working class as the basis for his (this) drama. In this drama an educated youth of the middle class, named Mohan, is the hero who discards his caste and clan and assumes the leadership of labourers. If on the one hand he is impelled by compassion and concern to serve others, on the other hand he has feelings of revenge at the poverty of his family. He stands against oppression of the mill-owner, Khajamchi Ram, but his revolution/struggle is non-violent. When Khajamchi Ram refuses to increase the wages of the workers the latter resort to strike under the leadership of Mohan. The Seth unleashes bullets upon the workers. After this incident even the son and daughter of the Seth became sympathetic towards the striking labourers. The Seth's daughter Malati commits theft for the hero, is scolded by her father but does not budge from her love. Atlast Mohan wins, by his self-sacrifice; Seth Khajamchi Ram's heart, workers demands are conceded and Mohan and Malati are united in wedlock. In the story, due to Khajamchi Ram's stubbornness his son goes against him but there is a glimpse of brilliantry in his life — while majority drink mainly to forget and drown their sense of sin and guilt, Prakash drinks to forget and subdue his love and compassion for the labourers. Similarly there has been attempt in this play to show how this selfish society has filled man's life with miseries and sufferings. Being disgusted and frustrated with exploiting class the exploited people take to constitutional ways to launch agitation against them (exploiters) and the exploiting class not only contemptuously ignores their grievances/demands but is determined to slaughter them.
with the help of rulers and ruling class. But ultimately the exploited people

 triumph.

If this drama "Chahaya" Premji has bitterly and pointedly criticised

 and satirised the contradictions of (poet) Prakash (middle class) and also the

 exploiter's mentality of the publishers.

In his drama "Chahaya", Premji has shown the sufferings and contra-

 dictions of poet Prakash of a middle class family and has bitterly and pointedly

 criticised the exploiting mentality of publishers. Due to his tender-hearted-

 ness, innocence and large-heartedness/greatness, Prakash falls into the trap

 of capitalist publishers and jealous and selfish friends and becomes a pamper.

 Sentimental and compassion-hearted Prakash has to bear humiliation for offer-

 ing help and assistance to the helpless and exploited women, is defamed in the

 society; but he does not give up his noble path of duty. Poet Prakash's wife,

 Chahaya, brings up her daughter in the midst of wants and poverty, does not

 believe the scandalous charges brought against her husband by his friends and

 in the end arrives on the scene at the right moment to save her husband; and

 saves her husband from humiliation and imprisonment. New middle class people

 get demoralised for want of money and a middle class woman, by her sheer cul-

 tural heritage and unflinching love; brings her husband on the right path,

 constitute the theme of the drama "Chahaya". Here the dramatist has raised an

 issue; oppression of the writers by the publishers. He leaves it to the society

 to solve and tackle this problem. The writer has thrown some hint on employment-

 problem also. There is an attempt in this drama to offer some basis for work

 and employment to the slighted and neglected people. In fact "Chahaya" is an

 emotional and sentimental drama; it would not be proper to intellectualise it.

 If the dramatist would have looked at it from intellectual angle, he would have
offered some solution of the 'publisher-writer problem'; but he has simply
made an emotional appeal by portraying the wretchedness and sufferings of
writers. He has not suggested any way solution; he has left it for the society
to find a way out and to suggest a solution.

Premji’s "Namaste" drama also is a social drama and is based on his
imagination. It is a drama of love, duty and compassion. A young man, named
Rajamikant is a pleader and loves a girl Kala. One day Rajamikant’s father's
friend Rai Sahab Ramakant comes to Rajamikant’s house with his daughter Lata
and tells him that his father had desired to make Lata his daughter-in-law
but Rajamikant does not agree to marry Lata. But before this episode Lata's
brother Yaspal becomes accused in a murder case. Rajamikant promises to help
him. In the meanwhile Rai Sahab dies and his manager Vinod, with a view to
usurping her property and with the help of a cunning aunt, tries to marry
Lata forcibly. Lata goes to Rajamikant for help and protection. Under Kala's
advice, Rajamikant marries Lata. But after sometime Vinod comes to Lata in
Rajamikant’s absence to poison her mind about Rajamikant’s relation with Kala
and in an opportune moment succeeds in persuading Lata to elope with him.
After this Rajamikant marries Kala but Lata too comes back. Now Vinod is
arrested and the charge of murder levelled against Lata’s brother proves
false because the real murderer is someone else. In the end Lata and Kala vow
to live together. After reading the play and analyzing the flow of its story,
it does not seem that any real or specific problem has been raised in the
drama "Namaste". But if the incidents and happenings described herein are
closely and carefully marked, it seems that several issues have been raised
about man and society. Society, in fact, is a union of individuals. So the
problem of individuals is the problem of society. Man is a social being and
there is always a problem before him as to how he should behave or deal with people around or linked to him. Some of the people he gets in his life are trustworthy, tender-hearted and compassionate while some are living models of tricks and deceit. It has been shown in this drama what becomes of men in the midst of all these.

In the "Raksha-Bandhan" drama, Premji wants to propagate his well-known ideal of Hindu-Muslim unity, and for this the type of fancy, he indulges in, is very strange and unique. Chand Rama, brother of Sultan Bahadur Shah of Gujarat, becomes a rebel and gets asylum under Rana Vikramajit of Mewar. When Bahadur Shah writes to him (Vikramajit) to turn out the rebel, failing which he would mount and attack, Rana Vikramajit refuses to do so. He does not want to break humanism to pieces for caste and religion. He prepares himself to bear misfortune and difficulties for the sake of a Muslim. History bears the testimony that Vikramajit was a drunkard, coward and weak, who never cared for the good of his subjects and never tried to know what was happening in his kingdom. He used to drive away his subjects who came to seek justice at his door. But it seems improbable that that very Vikramajit should talk of and swear by humanity, humanism and religion and give asylum to a rebel. The dramatist too has later shown his drunkard, irresponsible and a coward. How can these contradictions be reconciled?

The first scene of the drama is imaginary. In the talk between Dhana Das and Nasakib, Dhana Das's attempt to expound his political doctrine, Vikramajit lost of self in the dancing girl's song and that very moment Baga Singh's arrival and scolding of Vikramajit — are such incidents which shatter

1. Raksha-Bandhan, pp. 22-23, Harikrishna Premi.
its historical character just in the beginning. This is the original self-created belief of the dramatist that Dhama Das alone is responsible for the downfall/degradation of Vikramajit. References about the Shail Raja are also imaginary. There is no record in history that Ratan Singh's eldest son had ever married any Shail girl nor there is any mention of his son Vijay. These characters have been introduced to show that valour and chivalry are not found in the upper caste people only and that feelings of consideration of high or low caste is futile and undesirable. In the second scene, talk between Charumi and Shyama too is imaginary. Through Charumi it has been preached that country is of supreme concern but this too is an imaginary work.

Advice of Bahadur Shah's religious teacher Guru Shakk's for treating Hindu-Muslim on equal/same footing and his (Guru) attempt to forbid his free doing atrocities are all imaginary and designed to fulfill the objectives of the dramatist. In the fourth scene of the second act when Bahadur Shah puts the villages of Never on fire, on that occasion also the Guru (Shakk) comes to surrender. The way Bahadur Shah's change of heart has been shown is not dramatic. This proves dramatist's weakness in psychological portrayal. In the first scene of the second act talk between Dhama Das and Manwi Ram too is imaginary. It has been described in the drama that Shilumi Shyama's son Vijay was not given any important/exalted place in the army of Never only because he was the son of a Shilumi (scheduled tribe female folk). This is an imaginary episode. There is not a single reference in the history of Never that would show that there was any ill-will between the Rajputs and the Hills. Vikram's desertion of battle-field after seeing Bahadur Shah's army is also imaginary. In the end Humayun's arrival in Never and his obeisance at the place of Karnavati's creation is a sentimental imagination.

In the second scene of the drama "Swapan-Khang" talk between Radha and Jahamara, despite being sentimental and imaginary, add to the dramatic beauty of the scene. In the drama talk between Shahmawaj Khan and Aurangzeb has been inserted to create dramatic conflict. Though Isan Khan's demand from Prakash for his daughter and the incident of his use of force on his (Prakash) refusal are imaginary, yet these are indicative of the prevailing situation (of the time).

In the first scene of the first set of the drama "Shiva-Sadman", Shivajit and other Magatta warriors are doing "Arati" in the temple of Bhavani and are begging strength to proceed on the new path of duty. They want an all India uprising. They want such a revolution that would come out of the dilapidated temples, humble cottages and from the heart of peasant who is bereft of bread and clothes. This revolution is of the modern age and has been pictured through Shivaji. The story of Mirakani milkmaid is based on folk-lore. It has nothing to do with the main theme. Its importance is this much that it establishes an ideal picture of an active woman. Attraction of Aurangzeb's daughter Zibunissa for Shivaji is not acceptable to historians. Inspite of the fact that it is imaginary. Besides giving it a glimpse beauty also of the play. Akhbari's tour of the villages to inspire the people for war of independence is a dramatic necessity. Similarly the episode of Ramaji Malpura's departure from his son's marriage at the call of motherland is an exaggerated nationalism. The dominant aspect in "Bishapan" drama is not different from other plays of Premji. Impelled by nature he has chosen such a theme to prove his objectives. Finding that proper attention is not being paid towards the defence of the motherland owing to mutual rivalry, Princess sacrifices herself. Such an important
sacrifice has been presented in a dramatic way for strengthening the note of patriotism. In the first scene the talk among Rama, Krishna and Maharani, which dwells upon and expostulates the duty and responsibilities of women, is imaginary. Here is a clear glimpse of didactic elements in the dramatist. In the conversation between Sangram Singh and Daulat Singh, latter's advice to Sangram Singh, "You should win over the Chandavat not by sword but by love and sacrifice" — is an imaginary, fanciful and idealistic remark of the dramatist. In the third scene Maharaja's outburst is imaginary and fanciful.

Man Singh's plunder of the dresses being sent to Newar too is based on mere fancy. Episode of Jagat Singh and Kesar Bai is totally uncalled for. It has neither any use in the drama nor any connection with the main theme. Daulat Singh's endeavour to bring rapprochement between Jagat Singh and Man Singh is also imaginary. Boat-man's episode is also imaginary and it has probably been introduced to produce some effect in the drama.

In the first scene of the drama "Vrikshar" it appears that Sudhira had settled in a village with Hamir. Sudhira did not disclose the secrecy that he was the future ruler/lord/king of Newar even to him (Hamir). She is living in the rural side so that without being suspected of belonging to the royal family of Newar he could endear himself to every village folk. This is merely imaginary: truth is only this much that after the death of Ari Singh, Hamir had begun to live at his maternal grand-father's place. There seems to be no justification for hiding this fact and indulging in such imagination and fancy on such a massive scale. In the sixth scene the conversation between

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1. Hindi Natkam aur Itihasatvya, by Dr. Dhamanjoy.
Hamir and the boys too is imaginary. The dramatist has brought changes here and there in the facts to cause and bring development and mobility respectively in the drama. Such a liberty is available even in historical dramas.

The first change that has been caused in the play "Uddhar" is Bhupati's endeavour to alienate Maldev from Kamala and just at that moment Kamala enters and picks up sword to murder Bhupati and Maldev prevents her from doing so. The dramatist wants to create atmosphere of conflict so as to bring mobility in his dramatic creation. There is reference in history that away from Delhi had come to aid Maldev.\(^1\) Conspiracy hatched by Kamala and Hamir and Sujan's deceitful activities give a peep into the then political situation. In "Kamala there is a picture of an active woman and while doing so the way conflict between the two states has been depicted helps the creation of (required) environment.

In the first act of the play "Sampon Ki Shristi" Kamalavati the wife of the late Baghel king Laran Singh of Gujarat and who is living in the harem of Allahuddin, converses with her maidservant and this indicates that she is very angry with her situation because owing to her living in the harem of a muslim, people consider her fallen and degraded. Secretly she is creating snakes to exterminate the Delhi Sultanate. She could have died like Padmavati and others but she is alive only to avenge the wrong done to her husband. In history the reference is only this much that Allahuddin had kidnapped Kamalavati and had kept her as his began.\(^2\) But the assertion that she was living in the palace only to uproot the kingdom is mere fancy imagination. The dramatist has planned it for serving his dual objects. By doing so he was tried to cover up that aspect of Kamalavati's character that went against that goes against

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the gain of Khaskantrines (Rajput women). "Khaskantrines" had preferred fire for saving their chastity but Kamalavati had compromised on this issue. By providing fictitious grounds there is attempt in the drama to prove its (Kalavati's stand) justification. Next, by linking it with the last incident (i.e., with the end/conclusion of the drama) enough scope has been made for the conflict. Hence this fanciful and imaginary creation becomes useful and probable. Kamalavati's attempt to instigate Kafur against Alauddin is imaginary creation. Though end of Khilji dynasty at the hands of Kafur is a historical fact, there is no indication or proof (anywhere in history) that Kamalavati too had a hand in it.

In the play "Shapath", Yashodharmen's father dies while fighting the Huns and under the impact of this emotion Yashodharmen vows to drive away the Huns from India. While delving deep into the genesis of this incident it becomes obvious that until now Yashodharmen's father has not yet been located in history and as such how can it be determined that he had fought the Huns. This incident is mere conjecture but it seems quite possible in the drama. First, from this the theme gets a chronological and systematic pattern and next, it helps the growth of basis for cause and action. What reason led Yashodharmen to destroy the Huns gets its full relevance from this imaginary incident. Dhanya Vishun's assistance to the Huns also is not historically true but there seems to be some probability for it. He was under the Huns and so he must have helped them. Being annoyed with her brother's activities his sister's arrival at Yashodharmen to cause the downfall of her own family (Malav-kul) is also unnatural. Dramatist's stubbornness has been stretched towards this unnatural imaginary creation. After his conquest of Arun Mihirkul

1. History of Muslim rule in India, p. 118, by Dr. R.S. Sharma.
set it (Arum) to fire when he finds lack of welcome/ovation for him there and gets living people thrown into fire but these also are imaginary. This has probably been modelled after the common belief that paints Mihirkul exceptionally cruel. Cruelty and atrocities were the means of his entertainment. Seen under this background the above-mentioned incidents don't seem imaginary or creation of fancy. Depiction of the people of Arum fighting the Huns for safeguarding their prestige and dignity is meant to encourage feeling of self-respect. Conversations between dancing girl Kanahani and Vatsya or between Kanahani and Mihirkul is also imaginary: this only helps the development of plot and in some places it creates dramatic situation. Carrying away of women by the Huns after tying their hands and feet, Malu Bhil's killing of these Huns, arrival of Sahasini and Uma on the scene and their eulogy of that Bhil and their counsel to wipe out the Arya-Dravid division are all imaginary incidents. The psychology for the removal of the Hindu-Muslim bitterness and disunity seems to be working here also. Most of the incidents and episodes of this play are imaginary. First, the very theme itself has been taken from the lesser known chapter of history and second, the invention of incidents has also been made, deliberately and with a purposeful design. Arrival of Abhayadutta, Jaideva and Dharmadas before Yashodharman, determination to fight the Huns and stress on the creation of one nation — are imaginary ideals. Similarly Mandakini's grouping together his disciples and giving them training in archery, City mayor (nagar Shresthi) Hemachandra's daughter Mandakini's enlistment in army and compelling Hemachandra for acting and then making him the chief of independent India are all dramatist's brainwave. These may have some utility or relevance in connection with dramatist's
objectives; they have not the least historical probability about themselves. These do not enhance even the dramatic charm. In the play it has been shown that the Buddhists help the Huns against Yashodharman. When Tseng has written in his travelogue of India that Nihirkul had perpetrated great atrocities on the peace-loving Buddhists. He plundered and destroyed their "stupas" and "Vihara". In such a case how was it possible for the Buddhists to help the Huns? It is not clear how the dramatist could indulge in such contradictory speculation. It seems that here he is so much absorbed in expostulating own ideals that he totally forgets history. In the beginning there is sermon on integration, unity and unification or Buddhism and Vedic religion. The well-known chapter of history has been distorted for the propagation of certain principles/ideals (of the playwright).

The first scene of the first act of drama "Aamti" is totally imaginary. Allauddin comes for hunting purpose with Mir Makim near the fort of the Malharas and there Rajput girls come to collect water. Allauddin asks Mir Makim to fetch them. Makim calls it improper and immoral and refuses to obey. When Badshah himself wants to go for this purpose, Makim prevents him and claims it to be his moral duty to protect those women. Allauddin gets angry and banishes him from his kingdom. He takes asylum under Rana Hansirdev of Ranathambore. All the incidents, narrated in the play up to this stage, are imaginary. This has been planned to serve dual purpose. On the one hand it glorifies Mir Makim who, despite being a muslim, does not care for his own humiliation. On the other hand there is the high idealism of Hammir, who despite being a Hindu, readsies himself to bear the worst for the sake of a muslim. If viewed minutely it would be clear that both Hindus and the Muslims

1. History of Ancient India, p. 212, Dr. R.S. Tripathy.
have the similar ideals; there is no difference. For the fulfillment of his
objective, the playwright has indulged in some very appropriate sort of imagina-
tion and the context in which these have been so aptly placed does not show
the least sign of anything being unhistorical. The truth is that
while Allauddin's army was returning after the conquest of Gujarat, it (army)
had a rich booty. There was some quarrel regarding the distribution of these
plundered goods and the new muslims killed a few soldiers and took shelter under
Hamir. It is why Allauddin invaded Ranthambhore. In the drama the subsequent
happenings such as after Mir Mahin's departure his brother Mir GBaharu's repen-
tance, conversation between his and Jakal Khan, Mir Gbaharu's remark that the
empire meet its decay soon, are all dramatic expositions. The feelings and
ideals are strengthened to some extent by these expressions. Gbaharu lays stress
on laying the foundation of empire on love and unity. Gbaharu himself is a
fictitious character and hence rootless and a historical irrelevance is self-
proved. In the reign of Allauddin there is no trace of the existence of such a
muslim character who had laid stress on such emotional integration. Later there
were such characters in the Moghul period as one finds in Akbar and Dara but
that concerns a pretty latter period. Conversation between Hamirdev and Mir
Mir Mahin also is speculative. Hamir had given shelter to neo-muslims and so
if through him there is an exposition of Hindu-Muslim unity, it is in that case
apt unnatural. It is unhistorical to call Gbaharu the brother of Mir Mahin's.
By such imagination the dramatist perhaps wanted to show that muslims consider
the community country more important than their brothers. Here another imaginary
episode has been inserted. When the muslim army reaches the vicinity of Ranthambhore, some soldiers want to violate the Rajput women folk and Gbaharu arrives

1. Delhi Sultanate, p. 184, by Dr. A. L. Shrivastav.
3. Aabuti, pp. 15-17, by Harikrishna Premi
4. Aabuti, p. 18, by Harikrishna Premi
oppose there and protests them. Though this incident has no use in the play, yet the dramatist is so much gripped with his pre-conceived notions that he inserts an imaginary incident without bothering for its necessity/utility. This obstructs the development of the plot. Before invading Ranthambhore, Muslim army attacks the fort of the Malharas. Here Chapala’s father, brother and others lay down their lives in the fight. Chapala also is caught by some Muslim soldiers but she kills them and escapes into Ranthambhore fort. These are all imaginary incidents. In history the castle conquered by the Muslim has been called Bhamdev. Nasarat Khan was killed in the siege of this castle. Chapala puts mark tika on the fore-head of Mir Mahim on the “Shayaduj” day. This too is dramatist’s idealistic imagination. In the drama this battle has been shown to continue for six months but in history it is said to cover one year.

(C) Political theme/plot:

Though historical plays are based on politics, Premji has written most of the plays of this kind where there are contemporary politics. He has based even his social dramas on politics.

“Nai-Rah” is a political drama. Fare failure of India’s five year plans have been considered. The dramatist says (here) that it was pretty long ago when India became independent and the administration has made uninterrupted efforts for the development and prosperity of the country; but despite all these there has been no prosperity in the country. What could be the reason? The dramatist himself answers this query. A country does not become prosperous simply by becoming independent. In order to be prosperous, happy and strong a country has

1. Aahuti, p. 26, Harikrishna Premi
2. Aahuti, p. 51, Harikrishna Premi
3. History of Muslim Rule in India, p. 105, Dr. R.S. Sharma
4. Delhi Sultanate, p. 185, Dr. A.L. Shrivastav
5. Nai Rah (Introduction/Forward), Harikrishna Premi
to do necessary hard-work. As majority of the country's population lives in
countryside, it is our duty to make countryside self-dependent and happy.
Along with this, light has been thrown on unemployment problem etc. In the
drama Seth Karorimal says, "I can employ an M.A. for rupees hundred per month
only for helping me change my dress (coat) ... One cannot get a domestic servant
for menial work at Rs. 100/- p.m. but one can get an M.A. ....". The dramatist
has given dramatic shape to these ideals through Kishore, Karorimal, Visoc,
Lata, Janaki, Rabins, Fatima, and other characters. In "Bopem Bhang", "Aan ka
man", "Shiva adhiana", politics has appeared as Aurangzeb's diplomacy. Making
himself Badshah after imprisoning his ailing father, murdering Dara etc are
done under Aurangzeb's politics. Though by such policy he weakened the very
foundation of the Moghul Empire, yet he stuck to it till the end. His intention
to keep Ajit Singh under his guardianship was also a part of his politics which
did not succeeded due to the farsight of Durga Das. For preventing Prince Akbar,
getting the help of the Rajputs, his only one diplomatic letter is sufficient.
Shivaji's murder of Afjal Khan and Shaiesta Khan's escape are also parts of
political moves and tricks. In the dramas such as "Shish Dam", "Amar Balidan"
and Raktu Dam" etc. there is political gymnastic of India's first war of inde-
pendence.

(9) Conclusion:

Premaji is a conscious literature. A conscious literature takes the help
of history for the expressions and ventilation of truth, because historical
themes justifies and proves real, natural, reliable and practical side by his
expression of truth through the characters/personalities of this world. By
mixing history, fancy and experience, literature becomes of this earth and

1. Nai Reh (Introduction/Forward), Harikrishna Premi
earthly. In the plots of Premji there are historical facts and poetic truth also. Premji's plays by the exposition of truth and by their morality and idealism fulfil their mission/concern for public good and welfare. He has very aptly and daftly portrayed the moral life and fibre of the age. In his every drama there is predominance of the tone of idealism and his character makes dominant contribution in inspiring idealism.

Communal harmony, nationalism, organisationalism, renunciation, sacrifice, safeguard for humanism etc are writer's feeling/concern for the general wellbeing and welfare of the people at large, which have been expounded in the theme of Premji's dramas. In the dramas such as "Raksha Bandhan", "Shiva Sadhana", "Visha Pun", "Swapan Shagun", "Pratisodh", "Shatranj ke khelari", "Aahuti", "Kirti Stambha" one can hear the clearcut call of unity and integration.