CHAPTER IV

TREATMENT OF DIALOGUE IN THE DRAMAS OF PREMI I
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(a) Samvad:

It means to talk or to converse. In this sense it (samvad) covers every moment of life and its importance is self-evident and self-proved. Consequently it will be accepted that when man expresses himself before others and when the other side reacts or expresses in words in consonance with what he (man/first speaker) has said that can be termed as Samvad or conversation or speech. In spite of all these conversation or speech has been accepted as the treasure of man's life and of the 'samvad Sahitya'. In the literary world it is on the basis or strength of this conversation or speech that dialogue is used or introduced. Hence speech or dialogue (samvad or kathopakathan), so far definition is concerned, is the same as conversation used in literature.

(b) Samvad and Sahitya (Speech/dialogue and literature):

Literature has many branches and aspects and it is irrelevant to discuss them here. It will be readily accepted that there is a place and programme for speech or dialogue in almost all the prevalent branches of literature. For example we can take up epic, novel, story etc. Here this ought to be accepted that of all the branches of literature, sequence of dialogue or speech has very important place in dramas. Speech or dialogue is the life-breath of drama. One cannot even dream of a drama without speech or dialogue. There dramatist has no scope to say anything. Whatever he wants to say, he does so through his characters. The propagator or spokesman of his experiences are his characters whom he produces before the common man through dialogues and speech. Dr. Dasharath Ojha has also accepted it. In his words, "Dramatist has dialogue as the only medium or means by which he excels in vast reservoir of dramatis art." As such relation between

1. Natya Nidanch, p. 78, by Dr. Dasharath Ojha.
dialogue and drama is unfading and inseparable.

(c) Classification/categorisation of speech:

Before dwelling upon the classification or categorisation of speech, it would not be irrelevant to talk something about its (dialogue) history, because classification or categorisation of speech is somehow or other, related to history. Here of dialogue is present in the very origin of drama. It has been said, "In human society drama originated in children imagining themselves in their plays as the other man." It has already been accepted that speech or desire to converse originated in man with the origin of language. Slowly and gradually it began to be used in literature and we find it in the Rigveda. After the Rigveda it is found in Shrotasutra also. After this it had a unabated and long lease of use. Consequently ancient scholars (asharyyas) have categorised it for the convenience of its study.

Categorisation affords facility for the study of anything. As sieve is used to separate mixture of grains, similarly in categorisation scope is provided and facilitated for the study and analysis of these elements. From this angle when we look at the principles of eastern and western dramatists, we find that in western countries two types of speeches were in use during the time of Aristotle; (i) Speech, (ii) soliloquy. Ancient Indian scholars have accepted it in four types:

2. (a) Pururva- Urvashi samvad, Rigved, 10-96.
   (b) Indra-Indrani-Vrishakshi samvad, Rigveda, 10-86.
   (c) Yama-Yami Samvad, Rigveda, 10-10
   (d) Sarma-Falis samvad, Rigveda, 10-108.
3. Katyayana Shrotasutra, 7-8-25.
(i) Sarvahara, (ii) Hiyasthrav, (iii) Akrav, (iv) Aakash-Bhashit. These are explained as below:

(i) Sarvahara: This type of dialogue/speech is meant to be heard by all.

(ii) Hiyasthrav: This type of speech is meant to be heard by a few people.

(iii) Akrav: This type of dialogue is meant to be heard not by the actors on the stage but by the spectators only.

(iv) Aakash Bhashit: In this type of speech there is only one character on the stage and he questions and answers himself in such a way as if he were talking to someone.¹

(d) Function of dialogue and their speciality:

After dwelling on the classification and categorisation of speech, we shall consider its function and speciality. When we examine speech with this background, it becomes clear that speech works as a means towards the development of plot and character. Its function in story is to make it (story) interesting and give it mobility. So far character is concerned it (speech) solves and presents before the spectators inner and outer knots and puzzles. Speciality of speech is related to its size and construction, which will be discussed in proper place. We should first look at its function. In this connection Batakji opines, “Inner vision of drama can be had from speech of characters. Proper evaluation of story can be done on the basis of speech. For the identification of characters, there is no better means than their speech. Development of plot and story delineation of characters is possible through speech only.”²

I have tried to scrutinise briefly, though deeply and thoroughly, in foregoing lines, function of speech. We shall try to see in the lines forthcoming

1. Natya Nibandha — p. 80, Dr. Dasharath Oja.
sentences its (speech) speciality. It ought to be made clear here that speciality of anything lies hidden in the thing itself. In other words its speciality or peculiarity can be gauged by looking into its form and functions. In this light, the speciality of speech is as below:

(i) Life Breath of Play: Almost all critics have accepted and agreed that speech (dialogue) is the life breath of any drama. In the absence of speech or dialogue neither its existence remains nor its dramatic quality can remain unshaped and undiminished.

(ii) Gives Mobility to story: Story gets mobility and sustenance from speech. In the absence of speech, story suffers某种 sort of stagnation. Development of dramatic plot depends fully on speech (dialogue).

(iii) Exposition/Development of characters: Special features and peculiarities of characters are expressed through speech and dialogue. A dramatist does not openly and personally say anything for or against the characters of his dramas; whatever he has to say or do, he says or does through characters themselves. Again the speciality of the individual characters is expressed and ventilated through other characters. What the character speaks that also reveals his specialities and peculiarities. All these are not possible in the absence of speech or dialogues. Thus, speech helps portrayal of characters.

(iv) Making the Story Interesting: If the speech gives mobility to characters it also releases it from monotony by adding varieties to it which prevent the creation of boredom among the readers and spectators. This also helps proper and fuller enjoyment of drama. It is owing to its interesting feature that drama is the most popular among the branches of literature and spice.

(v) Realism/Naturalism: Speech is natural and real. Interest centres round its naturalism/realm. Lack of realism or naturalism smother the dramatic quality. This naturalism should be in keeping with place, time, situation and characters.
(vi) Mobility: Mobility is another speciality of drama. Though it is the speciality of language, yet if viewed and examined closely the point stated here becomes more clear and the same is fully substantiated also. If there is no force and mobility in the speech, its interesting feature gets destroyed which crops up as a defect in dramas.

(vii) Execution (Vakya Chaturya): Art of elocution points towards the mental condition of the characters and breathes life into the speech. Thus, its importance also cannot be denied.

(viii) Brevity: Brief speeches only are effective. Long speeches are good neither for the stage nor for maintaining interest. Such (long) speeches create monotony and boredom among the readers and spectators.

(ix) Smartness: Speeches should be smart and well-knit. Scattered or loose speeches render the dramatic beauties uninteresting and lifeless. As such a dramatist has to pay proper attention to the use of language and use of words. In this connection opinions of Dr. Krishnadev Sharma, Dr. Sitaram Jha 'Shyam', and Dr. Kamalini Mehta are worthy of consideration.

After considering the forms and shape of speech, classification of speeches and speciality of speeches, we shall now consider the speech-sequences of Premji's dramas.

(x) Speech in Premji's dramas: Premji's dramas have a special missions and speeches are the vehicle of those missions and objectives. When we look at Premji's dramas in the light of speeches, we find that that he has used in his dramas all the three types of speeches: "Sarv Shreyaya", "Biyat Shrey" and "Swagat", but all these are within certain limits only. His contention is that

1. Paschenskya Kavya Shashtra, p. 278, Dr. Krishna Dev Sharma
2. Hindi Natak: Samaj Shastriya Acharyan, p. 42, Dr. Sitaram Jha Shyam
"Swagat Bhasan" is undoubtedly unnatural and though "Akant Bhasan" can at times be natural as in the case of the mad and insane people, in most cases it is unnatural. "Akant Bhasan" reveals only the mental conflict of a character.\(^1\) This is the reason that he has not made any vulgar display of "Swagat Bhasan/ Kathan". As his dramatic art matured he became conscious of the gradual decline of the use of "Swagat Bhasan" in the modern age. It is why by the time of "Kriti-Stambha" there is absence of "Swagat Bhasan". Besides in the 'Raksha Bandhan' there is use of 'swagat bhasan'in four places only : two of Karmavati, one of Vikrameditya and Shyama each — which, after critical perusal, prove to be correct and natural because these exhibit the agony of the characters concerned and also reveals their respective merits and qualities. Similarly there are such 'swagat bhasan' in five places in 'Shiva Sadhana' and in four places in 'Chakaya'. The 'swagat bhasan' in "Swapan Bhang" is unbalanced and unwedly. Chronologically speaking "Swapan Bhang" is the sixth dramatic work of Premji whose almost all characters indulge in 'swagat kathan' which is unnatural and uninteresting. Characters indulge in 'swagat bhasan' as soon as they see cloud, stars, moon etc. It is true that sight of natural beauty creates ripples of emotion in heart but the mode of their expression is totally different. In this drama there are twenty one 'swagat bhasans' and while discussing it Naliniji has said that this drama is full of emotional outbursts, and this probably is the reason that there is a crowd of 'swagat bhasans' or while it was being written the dramatist was not in mentally sound condition.\(^2\)

Successful speech endows story with force and nobility and exposes specialities of characters. When we look at Premji's drama from this angle, in order to study and analyse them, we find that in almost all his dramas it is only in

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1. Preface (Ramika Bhas), Kriti Stambh, Hari Krishna Premi.
the first scene that such speech-sequence has been planned and arranged. This creates conflict or mental tussel and thus gives force and motion to the story. We can take for instance the first scene of the "Shiva Sadhana". There the speeches of Shivaji, Tanaji, Baji and Yeasagi hint at future revolution. Besides, dramas such as "Raksha Bandhan, Pratisodha, Asahati, Shapath, Rakta Den, Samvat Pravartan, Uddhar, Shish Den, Shatranji Ke Khelari, Chehaya" etc. can also be looked into. Horrors of war in Raksha Bandhan, Conflict in Pratisodha, strife, compassion and diplomacy in Asahati get force and mobility from the very beginning.

We have seen in the foregoing lines how story gets strength and mobility from speeches and how Premji has made use of it. Besides speech unearths hidden peculiarities and specialities of characters. In this connection Premji's speeches stand the test. When we examine the speech or dialogue sequence of his entire dramatic literature, we find that through his speeches all his characters become intelligible and familiar to spectators. It may be their strife or inner conflict, it may be their sociality or politics, religiosity or atheism, dutifulness or sheer inactivity, their attraction for or repulsion from anything or anyone, Premji has revealed and exposed these aspects of his dramatic characters through dramatic speech. In order to substantiate it would be sufficient to cite one speech from 'Shiva Sadhana', which reveals before and makes lively for the readers and spectators greatness of Shivaji's character. Shivaji says, "The ideal of my adherence and devotion is the same whose picture is drawn round the clock before your eyes by inner dissatisfaction and restlessness. The only goal of the remaining days of my life will be to make India free, to root out poverty and casteism and to usher in both religious and social revolution." 1

By this Shivaji’s character delineation has been performed; but the same has been the case with Tanaji because it has been said to him. Similarly we can take an example from ‘Shapeth’. Dhanyakavishnu says to Mihirkul, “It is your kindness and greatness to give even the least credit for this victory to me. But I know the under the leadership of Prince, the Hun army is powerful enough to defeat even the greatest of the great Powers of the world.”¹ This reveals the characteristics of all the three: – Dhanyakavishnu, Prince and the Hun army.

(f) Classification of speeches of Premji’s dramas:

We can divide and categories speeches of Premji’s dramas in several categories:

(a) Upadeshatmak sanved (sermonising speeches): The speeches or ‘Sambha-shams’ through which any character gets any preaching or is taught anything, that is qazī called ‘Upadeshatmak Sanved’. In the drama ‘Swapan Bhang’ Prakas̄h says, “Today a lofty dream has been shattered. Will the sacrifice of a Great soul for national unity go in vain? Will the dream of Dare remain forever a dream only? Will the future generation in India forget this great sacrifice? What do the two Great Souls resting here cry out? O India, would you hear this cry? Would you do anything after listening to it?²” By this countrymen are being roused to national unity. In the ‘Raksha Bandhan’ Charani’s conversation also with Shyama is full of preachings and sermons. She says, “Sister, you yourself think over it. Will it be in keeping with dignity of Mewar if any soldier makes delay even for a minute after the trumpet of war has been sounded? Think of that Mewar whose Khastranies dress their husbands with their own hands and in order to send them (husbands) to sacrifice their lives for their country. Our country is greater and

¹ Shapeth, p. 31, Harikrishna Premi.
² Swapan Bhang, p. 125, Harikrishna Premi.
and higher than son, father, brother, husband, wife, lover and beloved. Think over it. In the drama 'Shapath' Parvati counsels Mandakini, "Today your mother is going away from the family but she is leaving behind a living symbol and image of love and courage. My darling daughter, worship it." Similarly in 'Shiva Sadhana' Samarth Guru Nan Das advises his disciple Shivaji to improve the economic condition of the country. There should be no Jhal and Kartal would not fill the belly of a nation. No beads of holy Tulsi would not afford peace. The first and the foremost responsibility is to improve the economic condition of the country and this is not possible till the country is under slavery. In this way in almost all the dramas of Premji there are such sermonising advices which give lesson and inspiration to men and women characters to do everything for the good of the country. But such sermonising speeches in some of the dramas of Premji, such as 'Aan Ka Man' and 'Shiva Sadhana', are so lengthy as to create boredom. About this charge Premji says, "... Our teachers generally complain that there is nothing in the short speeches which they could teach and on which they could ask questions. We don't have stages that provides money or economic security and the dramatist has to earn his livelihood also and hence demands of teachers have to be conceded. People may call it insincerity or dishonesty to art and literature. But if one is to be absolutely and scrupulously honest to art and literature, one would have to live home and hearth like TulsiDas or one's forefathers should have left some property on which one could depend upon (for sustenance). I shall humbly beg this much that while staging these dramas, the directors should labour a bit and should shorten the speeches."

1. Raksha Bandhan, p. 17, Harikrishna Premi
2. Shapath, p. 21, Harikrishna Premi
3. Shiva Sadhana, p. 30, Harikrishna Premi
4. Rakta Dhan, p. 8, Harikrishna Premi
(b) Darshamik savved (philosophic speeches) : When harmony and disharmony of life and the world, reality and imagination, mortality and eternity, fill the heart with tender emotional sensations, speeches and talks become philosophic. In Premji’s characters besides other brilliant elements there is an assimilation of philosophy also. For example in the drama ‘Raksha Bandhan’ Dharam Das says, ‘Wahamana, this world itself is a joke. The storm, earthquake, gale, epidemics, deluge, falling of leaves, all these are Almighty’s jokes. Devastation of Mewar also is his joke.’¹ In the drama ‘Samvat Pravartan’ Agarawatya says, ‘There is poison not in wine but in the ebullience of youth. Wine is the friend to wealth and power. Wherever there is wealth and power, wine comes and instals herself as the mistress of the house. A mere sportiveness of a few minutes turns into a bond for the whole life. Man loses his sense and considers this bond as life.’² Asharya Kalak says, ‘Live and let live. Consider others’ sufferings and sorrows as your own. Don’t shed others blood for the enjoyment of worldly pleasures. Indian culture teaches this.’³ In ‘Shiva Sadhana’ Ramanji says, “I mean to say that this illusion is not fully and only a trick or deceit. Welfare of the public issues forth from worldly uplift of the common people and from the service to the underprivileged and the deprived. Public service is the greatest good and from public service is guaranteed loftiest place both in this world and hereafter.”⁴ In the drama ‘Shapath’ Ranjani says, “... storm of sound pierces through all obstructions and hazards. Which is the place where this sound-bird cannot fly to? The wine of sound percolates into soul through ears and its intoxicating impact keeps one mad for ages together.”⁵ In the drama “Aam Ka Man”

1. Raksha Bandhan, p. 102, Harikrishna Premi
2. Samvat Pravartan, p. 11, Harikrishna Premi
3. Samvat Pravartan, p. 22, Harikrishna Premi
4. Shiva Sadhana, p. 30, Harikrishna Premi
5. Shapath, p. 46, Harikrishna Premi
Buland Akhtar says, "Truth lies in the fact that there is never any conflict or tussle between (real) religions, only interests of people collide."\(^1\) In the drama 'Visha Pan' Maharami says "women's love is his greatest chain."\(^2\) In 'Swapan Bhang' Dara says, "It is a betrayal of the trust of country and humanity in not punishing the enemy of mankind."\(^3\) Thus we see that Hari Krishna Premi has made ample use of philosophic talks (Darshanik Samved).

(s) Utasah and Preranadayak samved (speeches of encouragement and inspiration): Such speeches and talks, (samved) which inspire characters of the drama to proceed on a new path in life with greater vigour and energy, are called "Utasah aur preranadayak samved". Premji has written mostly historical plays which have wars and battles. It is natural to get disheartened at the sight of powerful enemy. In such situations Premji has used such speeches which instil courage even among the disheartened people and which inspire them to get ready to march on their path to duty. Examples of such speeches are given below:

In the drama 'Udhdhar' Sudhira says "You young people of Mewar, today there is a new brilliance, new light, a dazzling new light, in the burning eyes of the fearful 'Kali', who is taking us to the world of hope and enthusiasm."\(^4\) She further says, "With the grace of Friend Maladeva and assistance of his valiant friends, he would get the gate of the fortly opened. He will go not as the son-in-law of Maladeva but as the mass leader of Mewar. Now the long-awaited examination has come."\(^5\) In the drama 'Shish Don' Tantya Tope says, "O Ajian,

1. Aam ka Man, p. 133, HariKrishna Premi
2. Visha Pan, p. 21, HariKrishna Premi
5. Udhdhar, p. 104, HariKrishna Premi
the worthy daughter of motherland! You have known yourself today in your true
colour ...... Every limb of our motherland is tied in the chains of slavery and
she has been g'd chained by these aliens; the most unfortunate thing is that we
have ourselves tied and handed her over to the foreigners. We shall have to pass
through the flames of fire in order to remove her chains.¹ In 'Shatranj Ke Khilari'
Mahakal says, "... This is Allauddin whose thirst for blood has created awe and
terror throughout India. I am going to satisfy my strong desire of bathing my
sword in his blood."²

(d) Chhinashchak saaved (speeches embodying hatred and spleen): There has
been much use of such speeches which convey hatred and spleen in Premji's
dramas. Some examples are noteworthy. In the drama 'Shatranj Ke Khilari' one
a soldier says, "Fie, fie, you are the Devil not a man. Even your principles are
those of the Devil."³ In the drama 'Uddhab' Ajay Singh says, "You the dog of the
hell! you have drunk the cups of luxury and licentiousness under the shadow of
noble-souled Bappa Raval."⁴ In that very drama, after learning about the demand
of his daughter through Nunja, Maldeva says, "Fie, fie, what do you say, Nunja?
She is a widow and there is no custom or practice of widow marriage among the
Rajput."⁵ In the drama 'Chehaya Shankerdveva says, "How shameless is that fellow,
The mean the sinner, the monster ......"⁶

1. Sheesh Den, p. 32, Harikrisnna Premi
2. Shatranj Ke Khelari, p. 99, Harikrisnna Premi
3. Shatranj Ke Khelari, p. 17, Harikrisnna Premi
4. Uddhab, p. 34, Harikrisnna Premi
5. Uddhab, p. 26, Harikrisnna Premi
6. Chehaya, p. 3, Harikrisnna Premi
(e) Premsuchak swad (Speech of love and affections): Love is the indispensable need of human life. There are different kinds of love in literature; devotion to God, affection for children, love for the spouse, country-love, love for humanity etc. In Premji's dramas various forms of love is discerned. In the drama 'Chahaya' its heroine Chahaya showing her affection for her daughter says, "O Sufia, the moon of my vacant sky, the only blooming flower in my heart of my thorny forest. Good wishes for Sufia." Another instance of such love (Vat-salaya) is discernible in the speech of Sudhira in the drama "Udbhbar". She says, "You are my hope and faith. Please sit Nadir, I shall put mark (tika) on your forehead." In this drama talk between Nadir and Lemala is amorous. Lemala says, "O my God, the basis of my several births, my life longs to scatter on your feet like petals of flowers." In the talk between Nadira and Jahahara in the drama 'Sweepen Bhang' there is ample illustration of love for nature. Nadira --- "What a beautiful night it is! But in that corner a patch of cloud is rapidly advancing up." Nadira again says, "Let us build a humble cottage, beside a sweetly murmuring river, in the forest and settle there. We would roam about as carelessly in the courtyard of the open world as deer hop around in the forests and birds fly about in the sky." What a lofty view is discernible in the speech of Humayun about love between brother and sister in the drama "Rakesh bandhan"!

He says, "... Price of sister's love, price of the threads of this Rakhi, is more than that of the kingdom of this world and that of the throne of heaven."

1. Chahaya, p. 55, Harikrishna Premi
2. Udbhbar, p. 33, Harikrishna Premi
3. Udbhbar, p. 83, Harikrishna Premi
4. Sweepen Bhang, p. 55, Harikrishna Premi
5. Sweepen Bhang, p. 80, Harikrishna Premi
6. Raksha Bandhan, p. 111, Harikrishna Premi
Premji's dramas are full of speeches demonstrating love for country. Vishnubardhan, hero of the drama 'Shapath', says, 'Apocalyptic hours of India are such nearer. It is why Mahashravan has so soon understood and realised the need for Indian unity.' In the drama 'Nakhshabandhan' conversation between Charani and Shyama are worth reading. Shyama says, 'O Devi, your brilliant words have rescued me from the number of illusion. You rightly say that the country is highest and the greatest.' In the drama 'Visaka Pan' Sangram Singh says, 'Ne Maharan, I am optimistic about the good days of Nevar.' In the drama 'Uchchhar' Sudhara says, 'Only that person can be successful in uplifting and freeing Nevar who is used not to the beds of flower petals but of the pangs of, the flames and sparks of seeds and vents.' In this very drama Kamala's speech is noteworthy, 'Our country is gripped in the chains of slavery owing to the acts of omission and commission of an individual. It is our bounden duty to cut out the very root of this slavery.' Tantya Topo, hero of 'Sheesh Den' says, 'Each and every limb of our motherland is tied in the chains of slavery and the unfortunate thing is that we ourselves have tied her and delivered her into the hands of foreigners.' Shivaji says in 'Shiva Sadhana', 'It is the bounden duty of each individual to rend sounder chains of country's slavery. I am confident that I would have your help and cooperation in this great deed.' There are devotional speeches also. In the drama 'Matrunji ke Khelari' Hiramayye says, 'O Mother Bhavani, your two fiery eyes are burning in this dark night, a darkness of frustration and desperation, like two brilliant stars ... Do you know Ratan Singh there is no darkness

1. Shapath, p. 30, Harikrishna Premi
2. Nakhshabandhan, p. 17, Harikrishna Premi
3. Visaka Pan, p. 47, Harikrishna Premi
4. Uchchhar, p. 18, Harikrishna Premi
5. Uchchhar, p. 117, Harikrishna Premi
6. Sheesh Den, p. 32, Harikrishna Premi
7. Shiva Sadhana, p. 61, Harikrishna Premi
anywhere for him whose inner self is the abode of Eternal Divine Power (Ya Kali). In 'Shapath' Parvati says, "Gita! this indeed is the lamp of hope that dispels the darkness of frustration and disappointment. But why India, the India which offers flower petals at the feet of Lord Krishna, is breaking her head at the stone statue and accepts the Gita as mere religious book?" and then Mandakini says, "Even today after gaining from the Gita strength of eternity of soul one is ready to fight against injustice and atrocities."2

(f) Kavyatmak savved (Poetic speeches): In fact Premji is a poet-dramatist. So his dramas are full of poetic speeches, his 'Swarna Vihara' is a poetic drama. Besides this there are other dramas also which are full of poetic speeches.

(g) Duryodhanamahak savved (speeches demonstrating helplessness and poverty): Repeated failures, pressurises, helplessness, lack of assistance, disappointment, poverty and insecure future create in human mind a sense of desperation and disappointment. In the dramas of Premji there is predominance of conflict and strife. So there is lack of the feelings of helplessness and desperation. However in some special situations a few such speeches have been put in. In the 'Rakta Des' Jinatmishal says to Bahadur Shah:— "You are like a tree besides a river. But I have a long lane of life to cover. Today you are with me but, God forbid, if I become alone tomorrow, what/who will be my help and helper."3 In the 'Aan Ka Mas' Safiutaiya says to Ajit Singh, "It is well and good if you wish not to pardon me. I had desired to journey light-hearted. But what can I do if you wish that there should be no peace throughout my life. Your wish be fulfilled."4 etc. etc.

1. Shatranj Ka Khelari, p., Harikrishna Premi
2. Shapath, p. 17, Harikrishna Premi
3. Rakta Des, p. 158, Harikrishna Premi
4. Aan Ka Mas, p. 130, Harikrishna Premi
(h) Pashchatapya and glanisuchak saṃvad (speeches of repentance): People feel a sense of regret and repentance after remembering their evil deeds and repeat their ill-behaviour and unbecoming activities. Such speeches are also discernible in the dramas of Premji. In the drama 'Raksha Bandhan' Humayum says, 'Maharana, I am sorry that I could not come in time to put on my head the dust lying under sister Karnavati's feet.' In the drama Swapna Bhang Roshanara says, 'You all know. Till today I deceived myself. I have tried my best to console and convince myself but the flame of guilt does not allow me rest. Men have a lot of works to forget and beguile their history but what can a woman do? She does not have so much of work or busy life as to forget the pains and pricks of her sins and sorrows. I feel like committing suicide. Father, how could you withstand so much of sheet and attacks.' etc. etc.

(i) Aandershuchak samhāra (speeches of ideals and idealism): Premji has written his historical dramas for the propagation of a basis for ideals of patriotism, nationalism, humanism, communal harmony and unity etc. etc. As such he has brought in many speeches of this kind. In 'Sheesh Dam' Humanitarianism of Ajim is worth noting. She says, "... I don't have any charm for the throne of Delhi that is stained with human blood. I wish to reside where there is no difference between man and man and where one man is not thirsty for another man's blood." Humayum in Raksha Bandhan says, "we are not human beings, not mere Indians. Now we should declare crusade against all kinds of narrowness and conservatism. ... Everybody should submerge his heart in the

1. Raksha Bandhan, p. 111, Harikrishna Prem
2. Swapna Bharg, p. 119, Harikrishna Prem
3. Sheesh Dam, p. 3, Harikrishna Prem
river of love and affection.\(^1\) About communal harmony Shivaji in the 'Shiva Sadhana' says, "... If we assemble the Hindus only, we shall never achieve freedom and independence, there will not be the administration that would provide peace, prosperity and pleasure. Why should one have religious bigotry if one wants to achieve independence."\(^2\) In the drama 'Shapath' Kanchani says, "Bharat has said, the whole Earth, ...... will take the life of the whole mass of the deprived and the underprivileged."\(^3\) In the drama 'Udbhāhar', Sajem Singh says "Gambhir Singh, speak not for the country but about safeguarding the special position. We dupe the common people by presenting our personal aspirations in the guise and garb of country, community and religion, and the innocent public considers us gods and worships us."\(^4\)

(j) Krodhasuchak savved (speeches of anger): It is but natural that the dramas, which are full of battles and strife, should be expressive of anger at one’s own downfall or defeat or at the atrocities of others. In Remaji’s dramas there are such speeches also. For example Prakash of 'Swapan Bhang' expresses his anger in these lines, "Well, come on, I had not thought that even in this old age I would have to wield sword ...... (you/they) want to demolish my humble cottage."\(^5\) In the 'Ann ka nan', Ishwar Das says, "Your Majesty, you cannot do any harm to Durga Das so long Ishwar Das is alive."\(^6\) In this very drama Ajit Singh, while expressing his anger against Durga Das, says, "Durga Dasji, either you or I shall live in Meer."\(^7\)

1. Raksha Bandhan, p. 110, Harikrishna Premi
2. Shiva Sadhana, p. 14, Harikrishna Premi
3. Shapath, p. 131, Harikrishna Premi
4. Udbhāhar, p. 87, Harikrishna Premi
5. Swapan Bhang, p. 88, Harikrishna Premi
6. Ann ka Nan, p. 85, Harikrishna Premi
7. Ann ka Nan, p. 121, Harikrishna Premi
(k) Haaya aur Vyagparak samvad (speeches of wit, humour and satire):

Premji has created humour and wit by creating characters and not by giving any unnatural and unrealistic place in his dramas to any clown or joker. In the 'Raksha Bandhan', Dharma Das says, ".... Oh, if we do not have big bellies, how can we digest abuses, defamation, humiliation, insults, abuses and over and above all these, riches of the world and power and self of the ages. One who cannot digest (take in the usual stride) all these, even his father in seven generations cannot become a successful politician." In the 'Ghastha' Premji has created very tender humour. The owner of the bar says, "What is this noise about?"

Jaidev, "Well, the noise is the brother of the wine." The owner of the bar, "Well, in a sip you turned an owl." Dharma Das, "You trade in making people owl. Alright, put out all the lamps." Jaidev, "Yes, yes, put out and cast out noon also from the sky." The owner of the bar, "But why?" "If we can see you even in the darkness, we shall presume that we are owls, otherwise we would think that you, not we, are owls." The owner of the bar, "Well, well, I am myself an owl. Now at least go home." In the drama 'Bandhan' also there are beautiful examples of humour. Small boys imitate Rai Bahadur Khajanchi Ram: -

'The forty boy 'so you have unnecessarily reserved so much of lead, hein?'
The first boy — 'No, No, there will be Rai Sahab's legs in one room, head in another, hands in another.' The second boy — 'Does he disintegrate into pieces and then combine again?'. The third — 'Perhaps he has his body of magic.' The fourth — 'He is the descendant of Ravana.' In the song 'Jannam, Divas

1. Raksha Bandhan, p. 6, Harikrishna Premi
2. Shepaha, p. 107, Harikrishna Premi
3. Bandhan, p. 75, Harikrishna Premi
Gudde ka aaj', there is sufficient material for humour. In the 'Udghar' Jal is a witty and humorous character and because of his (vitty) nature he succeeds in drawing a ripples of smile in the otherwise dull and drab life of Kamala.

Nishakarsh (Conclusion) : Now we come to the conclusion that in Premji's dramas speeches are suited to the characters and situation, are relevant and smart, add mobility to story and throw light on the lives of characters and are natural and effective. It is only 'Svagan Bhang' whose 'Swagat Bhamas' are unnatural and unrealistic, otherwise in each of his dramas it is natural.

1. Samadhan, p. 80, Harikrishna Premi
2. Udghar, p. 44/45, Harikrishna Premi