CHAPTER-V

Conclusion
CHAPTER V

CONCLUSION

A careful study of the treatment of list reveals the fact that there are number of major findings which throw a flood of light on the nation and its playwrights

1. Indian English historical drama aims to glorify India.

2. A concern with contemporary affairs, both national and foreign.

3. Use of past events as a guide to political action in the present.

4. Use of history as documentation for secular political theory.

5. A study of past political disaster as an aid to Stoical fortitude in the present.

6. Illustration of the providence of God as the ruling force in human-and primarily political-affairs.

7. Exposition of a rational plan in human events which might affirm the wisdom and justice of God.

8. Depiction of Decolonization in India.

9. Glorification of National heroes and Great minds of India.

10. As history is always of Kings and Nights Indian English historical drama throws a flood of light on Rulers of India.

11. Impact of Gandhian philosophy and Gandhi as a man can not be denied on Indian English historical drama.
12. Freedom struggle of India since early ninetieth century.


The country is known by its history and the tradition and the cultural heritage are also part of the history, hence, it would be an impetus and tonic inspiration to the people of the country when they revive their history. History is not a mere record of dead bones. It is a life, it prevails and it encaptures the minds of the youngsters in particular and elders in general. Not to go in detail the treatment of history in the historical plays, it would be sufficient to quote *Tigerclaw* of Lakhan Deb, which inspires, persists in the minds of youngsters. That is why the historical play has a significant place in our society.

The representation of historical heritage and historical personalities lively presented through drama rather than novel. As the intention of Indian dramatists differs very much from Shakespeare's we cannot apply the Shakespearean model of history plays to Indian historical drama. Even Indian audience or people turn to the past for the inspiration and self evolution. In the West that looks more to the future it is chiefly the sophisticated intellectuals or creative writers who experience the need to turn to the past, its historical or mythical structure or paradigms, to search for meaning at a time when the meaninglessness of life threatens traditional certainties.

Transferring of historical heritage to drama as a genre needs much knowledge of history and also about the creative writing. Number of playwrights while writing historical drama pay much attention to historical events and historical personalities.
consequently they don't follow the rules of genre. Some playwrights pay much attention to dramatic devices rather than to the historical heritage and personalities. About the structure and stage craftsmanship there are various experiments in Indian English drama which are very different from the western model of historical drama. While using Stage properties the conventional way of representing certain things is also rejected by Indian English playwrights. So it would be an offence on Indian English literature to enforce western model of historical drama on Indian English historical drama.

To Indians, historical personalities are not only historical personalities but Indians treating them as god like figures. For Western people the perception of history and historical heritage is quite different, they use historical personalities and historical heritage to learn from past follies. Literary history as practised in India has been greatly interested in devising critical labels for periods, genres, styles and schools of literary writings. It has certainly made impressive achievements in locating documentary sources and textual evidences towards constructing narrative of literary practices in India. The beginning of this difficult task of constructing historical narratives about India was made by European Indologist during the nineteenth century; and in the course of time, when they left, Indian scholars took over. Thus the sense of history institutionalized in modern historiography in India is mainly of Western origin. Since the context for this development was that of colonialism, the Western sense of history come to be considered in India as the universally valid sense of history. This practice has two damaging consequences for the field of literally study in India: one, the question whether India ever had any sense of literally history of own before the contact with the modern West become a permanently sealed question; and two, their exits an inevitable gap between the nature of histories of

200
various Indian literatures and the master narrative employed to construct these histories.

The authors with both academic and working experience in theatre production relate general guidance and practical considerations for evaluating resources, organizing activities, and engaging in relevant, skilled, coordinated actions for a community theatre group to stage a successful historical drama. The crucial challenge of finding and developing talented actors is not overlooked either. Success for such a community production is measured by standards of artistic performance, community service, and management responsibility. Historical dramas are particularly appealing to community theatre groups because of the wide freedom they allow in dealing with different historical times, the range of important and often colourful characters, and recurring issues in human affairs. Historical plays can also have a high education value for a local population when local historical characters, scenes, and topics are portrayed. All dimensions of this type of drama particularly suited to community theatres are dealt with, from developing an idea and perspective, writing a script, staging, and engaging with the larger community.

History plays are those which use for any combination of these purposes material drawn from national chronicles and assumed by the dramatist to be true, whether in the light of our modern knowledge it actually be true or not. The changing of this material by the dramatist so that it may better serve either his doctrinal or a dramatic purpose does not alter its essential historicity. Source, thus, is an important consideration, but it is, nevertheless, secondary to purpose. Plays based upon factual matter but which do not serve ends which Elizabethans considered the legitimate purposes of history are thus not history plays.