CONCLUSION

In this analytical study of the pre-independence Hindi dramas from the point of view of revealing national consciousness, it has been found that most of the dramas of the period under consideration depict, directly or indirectly, the unity and integrity of India; and national consciousness in them. As a drama, of all forms of literature, can touch the heart and sentiment of the people very easily, it has tremendous influence on the mass people. As such the dramas of various kinds like social, political, religious etc. with various subject-matters and themes of this period aroused the very consciousness in the mind of the people for national unity and integrity of the motherland. In the mean time there came the national movement or the freedom struggle in India, which had tremendous influence on literature, particularly on patriotic literature and vice versa. In case of dramas also it was found to be more true. Dramatic art being an audio-visual and mass-art, touches the people and so, the Hindi play-writes came forward with their plays full of ideas and ideals for making one India and that clearly aroused the feeling of one nation and one Bharat.
As a matter of fact, the very concept of modern Indian nationalism is the direct result of the European renaissance, as because it was only after the arrival of the Europeans, particularly the Britishers the idea of modern Indian nationalism emerges as a solid force, which has first been evident in the India wide mutiny in 1857. Thenceforth national and cultural consciousness bloomed in various social, political, religious and cultural fields. Then it was with the birth of the Indian National Congress (1885) that national consciousness gained momentum in India. All forms of literature began to reflect this new ideal and most of the writers throughout India began to draw the attention of the mass-people towards the cause of the nation and particularly to the liberation of mother India from clutches of the foreigners.

It was first, Bharatendu who with all his versatile genius, opened new vistas for Hindi dramas. In his dramas he conveyed the ideals of national consciousness and of all-round development of India. Bharatendujee with his co-dramatists of the period was successful in influencing the society through their national feeling. In their plays
Both political and cultural aspects of nationalism got expression. They expressed their political consciousness through loyalty and their cultural consciousness through depiction of high cultural heritage of India and its present degradation. They reminded the Indians of their glorious past and through depiction of present lamentable condition of the same, they wanted to prick the people at their heart and sharpen their emotion and love for India. Corrupt administration and injustice became unbearable for the people. During this time respect for Hinduism and love for Hindi was another peculiarity.

During the Prasad period, a new aspect of nationalism began to bloom. Extremism in politics brought forth extremism in the literature also. Songs in praise of the glorious past were sang and complete independence was sought for also. Pictures of present degradation and distress of the coming of Gandhijee to politics there was a considerable change in Indian politics. In the mean time Marxism and socialism also gained ground in India. There had been the sign of revolution, extremism and of self-sacrifice throughout India.
After a careful analysis Hindi dramas of the period under consideration have been classified into: I) Puranic, II) Historical, III) Social and IV) Political classes. Again the puranic dramas are classified into sub-categories of a) the Ramavatara; b) the Krishnavatara; c) the Parshuramavatara; d) the Rishi-Muni Vishayak; e) the Dev-Devta Vishayak and f) the Nar-Nari Vishayak plays. Besides these puranic dramas all other dramas viz., the Historical the Social and the Political dramas are dealt with separately and in details.

While discussing the Puranic dramas, analysis has been done regarding the depiction of national consciousness through their themes, characterisation and aims. In these plays the subject-matter expresses the high ideals of humanitarianism. Through the Bhakti Andolan, i.e., the Bhakti movement, it has been tried to unite whole of India. The subject-matter of the dramas reflected patriotism, devotion to Hinduism, glories of the past heritage, and economic and social degradation. But through them indication was made towards national consciousness. In this connection reference may be made to dramas like the Janaki Mangal (Shitala Prasad Tripathy), the
Kartavya (Seth Govind Das), the Meghnad (Dr. Chatur Sen Sastry), the Ravan (Dinesh Devraj) and the Satee Parvati (Radheshyam Katha Vasak) of the Ramavatar group. Of the Krishnavavatar plays mention may be made to the Parijat Haran, the Chandrawali, the Krishnarjuna Yuddha, the Kalpalata, the Rukmini Mangal and the Dwapar Ki Rajya Kranti as important ones. Although these plays depicted the picture of some incarnations and were generally related to devotional matters yet most of the dramatists introduced some characters which were either patriots or lovers of the cultural heritage of India. Most of the characters in the dramas are illustrated as torch bearers of social and national consciousness. Here mention may be made that this ideal has been depicted more distinctly in the Nar-Nari Vishayak plays than in the Avatar plays and the Devi-Devta Vishayak plays. Moreover through the aims of these plays, the welfare of nation is also indicated along with religious or devotional matters.

Of the Puranic dramas the most remarkable are -- the Meghnad, the Ravan, the Krishnarjuna Yuddha, the Rukmini Mangal, the Satee Parvati, the Kapati Muni, the Mahabharat, the Devyani, the Barmala, the Janme Yoyka Nag Yajna, the
Anjana Sundari, the Dropadi Swayambar, the Vidrohi Amba, the Karn and the Sagar Vijoy. The most successful dramatists of these dramas are Dr. Chatur Sen Sastry, Dinesh Devraj, Veniram Tripathy, Daivaki Nandan Tripathy, Bharatendu Harischandra, Durga Prasad Mishra, Redheshyam Kathavasak, Balkrishna Bhatt, Joyshankar Prasad and Seth Govind Das.

In the Puranic plays, the contemporary problems — religious, social, cultural, political etc. got due expression. Besides lack of national consciousness, rise in women etc. also found their place in them. From this point of view mention may be made here of the Jnme Joyki Nag Yajna, the Vidrohi Amba, the Urmila, the Shavari, the Devyani where different aspects of social problems are dealt with.

Now-a-days, it is not only nationalism alone but politics also became the go of the day and equally important for the people. Politics influences all the people including the writers and play-writes. As such there are enough political hints in these plays, particularly in the Krishnarajjun Yuddha, the Kartavya, the Sagar Vijoy and the Suryya Mukh. It can be safely concluded that these dramatists tried to
illustrate the correct way of life and to unite India as a whole.

Analysing the historical plays it is evident that all of them bear clear indication of national consciousness. The dramas under consideration reveal that they depict different ideas and ideals like tolerance of the Hindus towards the minority religion, loyalty, hatred towards foreign rule, ways and means to get rid of such rule and more particularly the unity and integrity of Bharat Varsha. All these ideals definitely lead to the idea of national consciousness. It is found that the dramas of the Prasad-era added much to the rise of national consciousness in India.

In almost all the historical plays dramatic characters successfully helped the development of the plot and its final climax. Of all the male characters mention here may be made of Chandra Gupta and Siharan in the play Chandra Gupta, Ajit Sinha in the Ajit Sinha, Pratap Sinha in the Pratap Sinha, Hammir Dev in the Vir Hammir and others who became instrumental in expressing national consciousness and national unity. In the same manner, the female characters like
Cornelia, Ranee Shaktimati, Alka, Laxmi Bai, Jijiya Bai, Kashi Bai, Mahamaya, Maharani and Padmawati gave expression of national consciousness. As regards to the aim, it has been found that the historical dramatists took certain definite aim in writing their plays. That aim is definitely the depiction of national unity and national consciousness. Besides this the pre-independence play-writs had another aim in view i.e., to freed their motherland from the clutches of alien rule. There are depiction of the high cultural heritage of India and thereby they wanted to unite the people and to make them conscious of their own selves and fight against foreigners. In this regard dramatists like Joyshankar Prasad, Hari Krishna Premee, Laxmi Narayan Mishra, Uday Shankar Bhatt, Seth Govind Das and Satyendra need special mention.

A careful study of the social plays of this period under consideration reveals that these plays give expression to different ideals like Gandhism, Socialism and Marxism. Some of them are found to depict revolutionary ideals in social, political and economic spheres. The most important feature of these plays is the universal love for mankind.
Gandhism seeks world peace and world-unity. Besides these, freedom of women and social service also were depicted in these plays. The remarkable social plays of the period are -- the Garib, the Hindustan, the Sannyasi, the Vandhan, the Sangram, and the Vaphati Chacha. The dramatists who illustrated socialistic and Gandhian ideals are Seth Govind Das, Laxmi Narayan Mishra, Upendranath Osk and Durgadas Gupta and others.

In these social plays, the dramatic characters helped the development of the plot and the dialogues expressed the ideals of the characters. As such some of these characters stood as a representative of social consciousness and of national unity. It may be easily concluded that Laxmi Narayan Mishra, Upendra Nath Osk, Seth Govind Das and Yamuna Das Mehra are the most successful dramatists in this field.

Further, the social dramatists illustrated the ideals of national consciousness through the characters, dialogue and aim of their plays. These plays therefore advanced considerable subscription towards freedom movement and in
unifying all the Indians under one flag. It is crystal clear that the plot construction, characterisation and aims of the social plays depict the picture of national consciousness.

The nationalism of the political dramatist of the Bharatendu-era became deeper, wider and richer in the Prasad-era. The political plays of this period illustrated struggle for freedom and for reconstruction of India. In most of them there are the influences of Gandhian ideals. The Gandhian influence on Indian nationalism gave birth to a new-voice for freedom. The dramas of the Prasad-era are found to be endeavouring to illustrate the need of national unity of India. Finally, it may be remarkable that the political dramas contemporary to the Prasad-era added substantially to national unity and integrity and to national consciousness. The important dramas of the period which need mention here are — the Bharat Saubhagya (Badri Narayan Choudhury), the Bharat Uddhar (Sarat Kumar Mukhopadhyay), the Mukti Yajna (Satyendra) and the Aaj Ki Vat (Shiwram Das Gupta) etc.
A study of the characters of the dramas reveals that the characterisation also becomes instrumental in developing the plot. Through some male characters in the political dramas like the Hind, the Pakistan, the Mukti Yajna, the Sewa Path, the Azadi Ke Vad, the Swarn Desh Ka Uddhar, the Chatra Durdasha etc. there is the depiction of national consciousness and sis-satisfaction towards corrupted administration. In the same manner the female characters in the Azadi Ke Vad (Neela), the Az Ki Vat (Malina), the Hind (female characters) and the Bharat Mata (the dancing girl) express patriotism and national unity. As regards to the aims of the political dramas, it is found that the dramatists kept certain aims in view while writing these dramas. Here mention may be made that dramatists like Yamuna Das Mehra, Ram Garib Chaturvedi, Badri Narayan Choudhury and Shiwramp Gupta have particular and remarkable aims in their dramas. These play-writes gave clear expression of national unity and more particularly of national consciousness in their plays. When we consider the dramatic relevance of these dramas, we find that the play-writes under consideration
wrote their plays in the times of heroic people who sacrificed their lives for the noble cause of the motherland. Therefore, naturally their ideas and views are influenced by ideas of nationalism and national unity.

In the Hindi world some great dramatists like Bhartendu Harischandra, Joyshankar Prasad, Hari Krishna Premee, Laxmi Narayan Mishra, Seth Govind Das, Uday Shankar Bhatt and others established the value which is definitely a precious wealth for generation to come. These great souls were personally patriots and wanted to create a sense of patriotism in the minds of the audience and the readers as well.

Most of the dramas whether Puranic, Historical, Social or Political of this period gave expression to national feeling, national unity and integrity and above all one national consciousness which was directly or indirectly instrumental to make one Bharatvarsha. In addition to this several other problems of social, economic, political nature have also found place in their dramas, which have already been discussed in the foregoing chapters of this monograph.