FOREWORD

National consciousness is nothing but deep attachment to a nation and an intense desire for restoring her in adversity of any hue. It is the intense aspiration to enhance her glory and fame. The truth of nationhood is related to one's psyche. Its throb has been felt by every individual since time immemorial. National consciousness originates and develops in each age. But dependence, alien aggression and the resultant shame make thin consciousness flow swifter. It is in such a situation, the feelings of dedication and self-sacrifice come to the fore-front quite normally.

Of all forms of literature, a drama is one of the best treasures of human expression; -- it is said, "Kavyeshu Natakam Ramyam". Besides being visual art, a drama is a food for the mind. It is also a medium of giving birth to national consciousness. A drama, therefore, has a unique place of its own in the realm of literature. A common man may derive pleasure from its presentation on the stage, while an intellectual
and an artist may get the same from its reading and analysis. So, it is not unnatural for the inquisitive minds to be drawn towards it.

During my student life I was much attracted towards the study of dramas and in course of time I find a special charm and fascination in the dramatic works of Jay Shankar Prasad. Moreover, Hindi patriotic dramas broadcasted over the All-India Radio attracted me more and more towards dramatic literature. As a result, I decided to go deeper into dramatic literature; and, now I find it more interesting since these plays are also related to the devotion towards the motherland.

The present study is the final result of my inquisitiveness as well as love of dramatic art. Although the study is primarily concerned with "national consciousness in Pre-Independence Hindi Dramas", yet in most cases we have to deal with some important Post-Independence dramas since there is a continuation of these writings in their theme, plot-construction, characterisation etc. and more particularly, in giving birth to national consciousness in them.
It is a great fortune for me to be a student of Dr. Dharmadeo Tiwari, M.A., Ph.D., Sastry, Reader of Hindi Department, Gauhati University and distinguished scholar of Hindi and Assamese dramas. Dr. Tiwari very generously assured me of his help and guidance in my research work. This thesis is, therefore, the outcome of his generous help and kind guidance. As such, it would be very unbecoming and ungrateful of me, if I do not mention his name with respect and humbleness. But no word is sufficient enough to express my gratitude and respect to him.

Besides this foreword and the bibliography, the present work has been divided into the following chapters:

The Chapter-I is the introduction of the subject-matter of this monograph, which has the following sub-sections——

(a) Utility of the subject;

(b) Nation, nationality & national consciousness explained;

(c) National movement of India & its impact on national consciousness;

(d) Subject-matter of the thesis.
Under all these headings the utility of studying the subject has been explained and other correlated subjects are dealt with in terms of national consciousness. A brief explanation of the subject-matter is also added.

The Chapter- II, deals with the classification of Pre-Independence Hindi dramas. The existing classifications by different writers are explained and it was sought to find out one all-absorbing classification.

In the Chapter- III, study has been made on the plot construction, characterisation and aims etc. of the Pre-Independence Hindi Puranic dramas. A conclusion has been drawn relating to reflection of national consciousness in the Puranic dramas of the period under study. For the sake of convenience a list of such dramas is also added to it.

In the Chapter- IV, national consciousness in Hindi historical plays of the period, as revealed in the theme, plot-construction, aim etc. has been studied. Like the previous chapter a conclusion and a list of dramas have also been added.
The Chapter V, deals with national consciousness in Hindi political plays of the period concerned. In this connection, the theme, characters, aim etc. of these dramas have been discussed. The conclusion and a list of relevant dramas have been provided in the end.

The Chapter VI, is the analysis of and discussion on national consciousness as revealed in the Hindi social dramas of the pre-Independent period. Their themes, characters, and aims are also analysed and discussed. A conclusion has been added like in the previous chapters.

In the Chapter VII, the achievements of this research work has been analysed, and I have taken this as my final conclusion. Further under the head 'Bibliography', mention has been made of those titles which have helped me directly or indirectly in carrying out my present work.

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Sri Pabin Barman


( PABIN BARMAN )