CHAPTER FIRST
Literature plays a great role in arousing national consciousness in the minds of the people. A drama has been regarded as the best or highest form of literature — "Kavyeshu Natakam Ramyam" — and has such of all forms of literature it can play a great role in the field of nation-making and national consciousness. The attitude that the dramatists have taken towards national consciousness should, therefore, be studied to know to what extent they contributed in the field of national unity and how did they help the country in the march towards unity, integrity and progress of the country.

Nation & Nationality:

Before going through the attitude and their contributions towards national consciousness, one has to explain the terms "nation" 'nationality' etc. first. The idea of the 'state' is mainly connected with political science. But these ideas
have tremendous effects on political and social changes, which naturally have influence on literature. As a result, modern literature reflects political and social ideas, ideals and changes. As such the relation between the state and literature is full and unavoidable.

The term 'state' as used in the modern sense, originated from a teutonic term 'status' in the medieval age. But in India the term 'Rastra', which is synonymous with state has been in use since long back in the days of the Vedas. But it was used satirically what has been found in the Satapatha Brahmana and others. In Hindi the term 'Ratra' has been originated from Sanskrit and is taken in the sense of a nation in English. As regards to the definitions of the state, there are many definitions by different political thinkers particularly in the western literature. Of all theories, the theory of J.W. Burgess may be thought to be more valuable here. According to him the state may be constituted by common language and literature, customs along with the consciousness of good and evil ... etc.

1. Yajurveda, Ch. X, Sloka 3
2. Satapatha Brahmana, 6/7/3/7
In the opinion of Stalin — "the state is a unit of common race, which is developed by the historical sight. As soon as it may be permanent the special psychological lives are constituted as if common language, land and an economical and cultural life exist."

In the same manner a host of Indian scholars put forward a number of definitions of the state. According to Prof. Sudhindra — people who live in a land, that land and co-existence of the common people construct a state. Here land means geographical unity, people means political unity and culture of the common men means cultural unity. Among the reciprocal relations of these three, the state is organised. So, geographical, political and cultural unities are connected in a state.

In the words of Dr. N.D. Bajpayee the state is not only the relationship between the boundary and population, along with that adds the length of environment and a special history. The state is like an individual. In a nutshell, we may say

4. Marxism and Webs of Nationalism, J. Stalin, p. 6
5. Hindi Kabita men Yugantar, Prof. Sudhindra, p. 221
6. Rastriya Sahitya tatha Anya Nibandha, Dr. Nanda Dulare Vajpayee, p. 2
that it is the state where a common race lives in a certain land which has its own civilisation and culture, connected with a rope of love, unity and oneness.

The term 'nationality' may be said to have originated from the enlarged edition of the term "Sovereign state."

Nationality is a self-conceit of a state. This self-conceit receiving unity, if it is dependent, tries to get freedom and if it is a national state tries to strengthen the power of the state along with the desire of its enlargement.

It is thought that the growth of nationalism comes from the sharp obligation, deep selfishness and thinking of human mind. It is a current idea. Inner sentiment is connected with the human thinking. J.S. Rose describes nationalism as the unity of heart which when constructed once never destroys. According to the Encyclopedia of Britanica — "nationalism is the existence of mind in which individual desire for state remain." According to the Encyclopedia of Social Sciences in its broad sense offers a higher status to nationalism in such a nature so that it can

claim special national order. In this sense it moves terrene-
ably of its whole national movement in a natural and unavoid-
able circumstances. Indian scholars also forwarded expana-
tion to define nationalism. Dr. Sudhindra opines that nation-
alism is not only based on individualism but also is based
on collective imagination and unnatural sights fall upon the
development of all. Patriotism is an eternal status, state-
hood is not progressive. Babu Gulab Roy defines it in this
way -- "It is a bond in an imagination, of a united political
thought of a special geographical unity of the people, co-
operation of each other and willingness of progress. Imagina-
tions of love and glory are called nationalism."

According to Dr. Radhakrishnan the meaning of nationalism
is -- "we protect our respects of our souls and believe in
God, we erect our individual opportunity to solve the
problem." According to Dr. Sambhunath -- 'Nationalism has
no ideals of its own in the proper sense. It is a changeable
sight which accepts social development in different stages in

9. Hindi Kavitamein Yugantar, Dr. Sudhindra, p. 237
10. Nationality, Babu Gulab Roy, p. 2
11. Adhunik Nibandha, Dr. Radhakrishnan, p. 150
different manner. Considering the various definitions of nationality it is difficult to define in some words clearly. The field of nationality is vast where various theories are connected regarding the unity of a nation, unity of religion, unity of language, unity of place and common selfish unity prevail.

In Political Science, the meaning of national consciousness in the principal stage is known to be trying for external development. The aim of politics is to struggle for the protection of independence. In the same manner there are specialities of the artists and literateurs. The artists project their national feelings through the medium of literature, industries, paintings and muses, for which other states become well-known to them. For these reasons, it may be said that the relation of nationality is with the heart. At last we can come to the conclusion that nationality is the equalisation of a persons mental and physical qualities by his own labour. The improvement and prosperity are connected with this theory, that means, the feeling of welfare is called nationality.

12. Chhayabad Yug, Dr. Sambhu Nath Singh, p. 47
Sources of Nationality:

Many theories have been introduced regarding the origin and sources of nationality. But critics have published their opinion upon these sources with sympathetic feeling that the origin of nationality does not require unavoidable sources. It is a fact that theories of nationality became possible with the co-ordination of more than one source. Because without this consciousness of the existence of a state does not become possible. The sources of nationalism are described as follows:

(a) Geographical unity: Ramez, More and such other scholars give consent that geographical unity is indispensable to have certain land for the construction of a sovereign state. Without its own land the imagination of a sovereign state cannot be possible. The land which is well protected by geographical boundaries, produces consciousness of nationality. More than half of the states of the world are well protected by natural elements like mountains, seas and deserts etc. Again it is situated as a free unit. The extensive influence of natural climate falls upon the physical and mental development of an individual. The earth, woods, mountains, rivers etc. of our
own state, it is natural, give birth to great self-feelings. In the mediavel stage these natural elements gained supreme power. This feeling in the real sense is the other investigation of a nationality. In the end, it may be said that it is much helpful to erect national consciousness in a province confined by geographical boundaries. The consciousness of own land of a nation always awakens national feeling.

(b) National integration: Gautam defines in his "Nyaya Sutra", "One who by his equal continuous succession, equal great longing connected, which has racial unity, stays under powerful restrictions, that unity is called nation, who have only one longing are existing." In the national sights, all the states come nearer each other. One nation does not live in one state. Such many nations may be found everywhere. According to Lord Braich -- "it is a necessary part for the development of nationality." According to Mejini -- "A nation is not essential for a nationality." According to J.S. Bose -- "Nationality is established only by unnatured structure of national lives."\(^{13}\)

\(^{13}\) Taken from: Rastriyata Aur Hindi Natak, Dr. Bibhuram Mishra, pp. 8-10
When we consider these contradictory opinions we find that in the primitive stage, the basis of nationality was patriotism. But today civilised humans do not agree with it to accept that it is necessary for national unity. For this reason national unity cannot be the theory of patriotism.

(c) Unity of Language: Various nations or peoples living in one land can be tied with the rope of love through the strength of language only. Unity of language is the glorious accomplishment for the development of nationality. Language is the speech of the national sound. According to Bharatendu — "Nij Bhasha Unnati Ka Mul." The pride of language and self-feeling are tying for the improvement of a well-nourished national consciousness. Language is changeful. After some era many languages are produced from one language. For example, almost all the Indian languages are developed from Sanskrit. For this reason unity of language becomes too much difficult for a national feeling.

(d) Religious unity: It has been proved from history of nations that religion captures glorious place in the life of a nation. The backbone of nationality is created in the
religious equalisation. But now-a-days intellectuals think that religion is not the main thing. Though they may have faith in various religious yet they may have full confidence on one state. We are Indians first and then and then only we are Hindus, Muslims, Christians, Shikhs and the like. Now-a-days a feeling that all people of different religious faiths should be liberal to each other otherwise there would be no development of a nation, had developed among the people.

(e) Unity of culture and succession : For the formation of a nationality, cultural values imply glorious contributions. The formation and development of culture is connected with its civilisation, history, religion, philosophy, art in continuous succession. Art and literature, music, dance etc. are the part of culture. National consciousness is expressed through the medium of literature. A national literature is always suitable for a nation.

(f) Political & economic influence : R.N. Gilchrist has said that political unity, above all, has greatness of a nationality. Every individual who lives in a state hopes that they should have a free state upon which they can spread their
might abundantly. To keep country of nations free, freedom or well protection is solicited. Political unity implies great elements. Ripeness of nationality has been seen in political unity.

Wealth which is the fruit of day-to-day lives, is another primary root of a nationality. Equal economic feeling creates unity among the people.

**Nationality & Patriotism :**

Dr. Mohan Awasthy expressed the difference between nationality and patriotism in these words:

"Desh prem prakritik saundaryyakaran ka uillas hain, Rastra prem uchach bichar aur sahanubhutika fal hain. Rastra-prem hain bastut prem hain. Desh prem to ek bhāb matra hain."\(^{14}\)

The sum and substance of it is that the relation of patriotism is with the human heart and therefore, it is the brain of nationality. Patriotism, which is the feeling of devotion, is produced through discussion of the brain. The root feeling of patriotism is that the earth is our mother and strength. It is not the plinth of earth and rocks. Dr. Sudhindra puts it ---

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\(^{14}\) Adhumīk Hindi Kavya Shilpa, Dr. Mohan Awasthy, p. 55
"Rastriyata ke mul mein Deshprem Ka Bajyik Rup mein Vidyaman Rahta hain. Desh bhakti jana ekta Aru Janasanskriti Rastra ke tin parsna hain. Parantu Desh bhakti adharobut hain jis ke bina Rastriota ka kalpana nahin kiya ja sakti."

Race & Nationality :

In the mediavel period raciality had been thought as nationality. In those days here was no facility of good communication system. For these reasons, superiotity had been given to one nation in one state. They had equal size and appearance, equal customs and so own racial equality had been fulfilled by national unity. But there are differences between raciality and nationality. Forgetting their own race, colour and blood they were united for the development and welfare of the state. Of course raciality is the part of nationality. But in the modern times, to constitute national feeling there is no contribution of raciality.

Nationality & Communalism :

There were differences between nationality. Communalism is born in the field of various contests and conflicts. But

15. Hindi Kavita Mein Yugantar, Dr. Sudhindra, p. 236
originally nationality is expanded from the feeling of co-operation, unity and love of administration. Nationality is extending widely, liberal minded or progressive. On the other hand communalism is limited and narrow. It is not true that communalism is originated from nationality. At last it may be said that nationality is the symbol of developing nature of humanism while communalism is the downward nature of the same. Besides these, among the main theme of nationality are national religion, national culture and national communalism. Though there are some similarities between nationality and communalism, yet there are more differences between them.

**National Consciousness in India:**

There are some differences among the modern Indian differences regarding the origin of Indian nationalism. One group of scholars believe that national consciousness has been found in its full stage in India from ancient times. Modern nationalism of this generation is nothing but a continuation of the same. Another group believe that modern Indian nationality is the gift of Western culture. In reality both the theories are one and the
same. Modern Indian nationality has born out of ancient Indian nationality in collaboration with European ideas. As such both the theories are partially true.

Right from the ancient times the various elements for the growth of national feeling such as patriotism, national unity, unity of language, religion, culture and geographical unity etc. are found in India. Here we can mention the ideas of M.S. Baulbal Kar —

"Durtam atit meinbhi Prachin Hindu on mein Rastriyata Ka Purna Bodh Tatha uski pura Rastriya Chetna Abichinna Rup Se Jagrit thi Tatha Cyah Bhavana Desantar Se Laye Hue Aj Kal Kya Upaj Nehi hein."16

Again in the language of Radha Kumud Mukherjee —

"Eye mein lena golot hain ki Rastrabad ka baisist samajik ghatana ka udgam paschim mein huwa ki yeah yatharthat ek paschimi bastu hain jo purbi deshomein unki shuddhi aur parbartan ke bad mein waha ley gaye ki purbi manas matri bhumi ki awadharna sehi purnata aparichit tha ....... eye dharanaye purb ki sanskriti ke bane mein atyadhik ajnan ke karan hain. Sudur Ali ke ghung

16. Hamari Rastriyata, M.S. Gaulbal Kar, p. 100
Another class of educationists think that Indian nationalism is originated from the influence of Europe. Actually the idea of nationality in the modern sense originated in the Western Europe and in the North America in the 18th century.

The development of nationality or nationalism has sprung up only in the 18th century, which has influenced universally the individual lives and ideas and has been supported by all. Although it is not the greatest of all ideas yet it is a considerable force in history. It is a powerful strength only. Really speaking, suitable environment for the growth of Indian nationality has begun since the time of the arrival of the Britishers. The struggle against the British domination heralded major changes and the process of nation-making in India was full and complete. Science and philosophy of Europe

17. Hindu Sanskritimein Rastrabad, Radha Kumud Mukherjee, p. 48
18. Encyclopadia Britanica, Vol. XIX, p. 149
have brought honour, individualism, Romanticism, female education etc. to India. The 19th century is the century which offered a new horizon to the world history through many scientific inventions like the steam engine and enriched the commercial relationship among the nations. As a result, revolutions were heralded in the administration also. This psychological influence of Europe gradually influenced the progressive people of India also.

According to Ramdhari Singh, "Ajke prachalit arth mein Rastra aur Rastriyata eye Dono shabd Bharat ke liye Naya hain."\(^{19}\) That is to say -- Both the terms, nation and nationality are new to India in their current popular senses. In the opinion of Dr. Suddhindra -- "Raj Bhakti se Asantosh Utpann Houe par hi suddh Raj Bhakti Ka Pradurbhab Huwa Aur Esi Se Rastrabad ka Bikash."\(^{20}\)

According to Dr. Omkar Nath Shrivastab -- "Bharatiya Rastriyata Aur Adhunik Hindi Sahitya Ka Bikash Sath Sath Huwa, Tatha Bharatiya Rastriyata Ka Bikash Angreji Shashan Ki Chhaya mein huwa."\(^{21}\)

\(^{19}\) Hindi Kavita mein Yugantar, Dr. Suddhindra, p. 14
\(^{20}\) Hindi sahitya, Parivartan Ki Shao Varsh, Dr. Omkar Nath Shrivastab, p. 25
National consciousness in the mind of the people is ordinarily dormant. But during the time of its development and more particularly, at the time of foreign attack national consciousness becomes very pungent and sharp. National consciousness keeps the generous feeling to other nations. When the state becomes powerful then dramatic literature and poetic art gain momentum in the field of its development. To resist foreign attack and for the sake of independence and to drive out foreigners from the state national consciousness arouse the sentiment of sacrifice among the common people. In this way national consciousness is reflected in all literature — poetry, dramatic art etc. and in social, cultural and political fields.

Impact of the National Movement in India on the Hindi Literature:

It is not out of place here to discuss briefly about the National movement in India, which is the most potent force to give birth to national consciousness and its impact on Hindi literature in general and on Hindi dramas in particular.
Although there were certain nationalist leaders in India from the very early days, yet national movement practically began with the birth of the Indian National Congress in 1885.

(a) **Main causes of the growth of National Movement in India**:

There are many factors which contributed to the national movement in India. These factors may be discussed as under:

I) **Effects of British rule**:

The British rule practically brought the entire area of the country under single administration. It unified the whole country under one administration. Along with the cultural life, the economic life of Indians were interlinked and gradually Indian economic life was becoming a single whole. In the view of Dr A.R. Desai, the establishment of modern machine-based industries in India during the British rule played an important part in the consolidation of the national economy of the country. It generated social forces which gave impetus to the growth of Indian nationalism and the nationalist movement.  

22. Nationalist Movement in India, V.D. Mahajan, p. 8
II) **English Education**: 

The English language played an important part in the growth of nationalism in India. Rabindra Nath Tagore said, "We had come to know England through her glorious literature which had brought new inspiration into our young lives. The English authors whose books and poems we studied, were full of love for humanity, justice and freedom. The great literary tradition had come down to us from the revolutionary period." Thus English education added immensely to the growth of Indian nationalism and the national movement.

III) **Indian Nationalist leaders**: 

There were a host of nationalist leaders during this period (1857-1947). The pioneers among them were Raja Ram Mohan Roy, Keshab Chandra Sen and Debendra Nath Tagore of the Brahmo Samaj of Calcutta; Swami Dayanand Saraswati and Lala Lajpat Rai of Aryya Samaj of North-West India; Ram Krishna Param Hans, Vivekanand and Gopal Krishna Gokhale of the Prathana Samaj of Maharashtra and many others inculcated a spirit of confidence, courage, self-respect and pride in the
mind of the Indian people. The members of the Brahmo Samaj (1828) were among the first to contribute patriotic and national songs; the prominent among them were Sivnath Shastry, Satyendra Nath Tagore, Jyotindra Nath Tagore and Govind Chandra Ray. Those songs dealt with the nation's cry of anguish in bondage and the glory of the motherland.

Swami Dayanand Saraswati founded the Aryya Samaj in 1875. He wanted to reform India, keeping the Vedic society in view. He also preached to the people of India the lesson of self-confidence and faith in God. He declared that good government and the rule of India by Indians was to be preferred even to the benevolent rule of the foreigners. Ramkrishna Param Hans (1836-86) exercised a mystical influence on his followers. He aroused national consciousness among the people. At last came Mahatma Gandhi and a host of national Congress leaders.

IV) Economic cause:

Indian people were literally suffocated at the exploitation of the British. Even about one-third of the whole income

23. Nationalism in India, G.P. Sharma, p. 9
24. Ibid., p. 9
was to be spent for the administrative officials, who were English people. Most of the raw materials were taken away from India to feed the British industries; and actual producers got only a negligible part of the production. This exploitation opened the eyes of Indians.

V) Tragedy of Jallianwalla Bagh:

The mass-killing of innocent people in Jallianwalla Bagh on the 13th April, 1919 added fuel to fire of national movement. It aroused hatred and despair in the mind of Indian people against the British rule. Moreover, this tragedy flew a deep current of nationalism in their minds. Mahatma Gandhi also supported the Khilafat movement and then he introduced a very novel movement viz., the Non-Co-Operation Movement in 1920.

VI) The Indian Press:

The Indian press also aroused the spirit of national consciousness in India by writing both in English and other Indian vernaculars. Great was the influence of the newspapers,

25. Nationalist Movement in India, V.D. Mahajan, p. 293
like the Indian Mirror, The Bombay Samachar, the Hindu Patriot, the Amrit Bazar Patrika, the Kerela Patrika, the Tribune, the Azad, the Kavi-Vachan Sudha, the Hindi Pradip, the Sur-Sudha-Nidhi and the Samalochana etc.

VII) **Writings of Indians:**

The writings of some nationalist writers like Dinabandhu Mitra (Nil Darpan — Bengali); Bharatendu Harish Chandra (Bharat Durdasa — Hindi); Subrahmanya Bharati (Songs of Freedom — Tamil), Munsi Prem Chand (Yeh Meri Matri Bhumi Hain — Hindi); Bankim Chandra Chatterjee (Bande Mataram — Bengali); Premdhan (Bharat Saubhagya Natak — Hindi); Maitheli Saran Gupta (Panchawati — Hindi); Hem Chandra Barua (Adipath — Assamese); Gunabhi Ram Barua (Ram Navami — Assamese) and Nabin Chandra Bardalai (Mor Janambhumi — Assamese) also inspired the people in different parts to rise against the British.
VIII) Leadership of the Middle-Class people:

At the very outset, the movement was initiated by people who were highly educated and were thoughtful, thinking to reform India. Gradually the movement was spread to grass-root level and the middle-class people began to associate with it. The national movement, which started in the 19th century, successfully brought independence in the 20th century. The middle-class people as a whole took the leadership of this movement.

Thus the national movement of India, since its inception, has political, social and cultural views and objectives which turned to the Freedom Movement in phased manner until finally to the achievement of Independence on August 15, 1947.

b) A short history of National Movement in India:

On May 10, 1857, an Indian soldier, Mangal Singh Pandey shot dead his superior British officer at Mirat; and the revolution, which is formally known as the Sepoy Mutiny, started. After damaging the Mirat city, the mutineers joined hands with Chamanlal's party of Delhi. After this Nana Shaheb began to
lead the mutiny. On May 30, 1857, mutiny broke out in Avadh State also. This mutiny started in the month of June 1857 in Allahabad and Benaras. The revolution spread to the North East India also. Both Hindus and the Muslims fought together against the East India Company.

Rani Laxmi Bai of Jhansi and Tantia Topi were at the helm of this revolution. In Assam it was led by Maniram Dewan and Piyali Phukan.

Now this Mutiny, although was crushed by the British, becomes the eye opener for the Indians to rise against the British misrule. Thus the British rule directly or indirectly brought unity in India which was split into several princely states and provinces at that time.

Again people of India got a single united platform when the Indian National Congress was founded in 1885 in Bombay. Most of the educated people of India from different parts began to join the Congress.

In 1858, the administration of India was taken over by the British Crown from the East India Company. But practically
there was no change of British policy towards India. Indians were exploited like before. In 1905, the actions of Lord Curzon which led to the partition of Bengal, were resented most. People now began to avoid British productions and use 'Swadeshi' in their place. Some leaders like Lala Lajpat Rai went to London to convince the British Government and the English people about the mis-rule in India. In the meantime, the leadership in the Indian National Congress began to divide into two camps — moderates and extremists. In its sitting in Surat, 1907, the moderates under the leadership of Dadabhai Noarjee demanded 'Swaraj' and extremist under the leadership of Bal Gangadhar Tilak demanded full independence.

After the return of Mahatma Gandhi from South Africa, he took the leadership of the Congress in 1916. Under his guidance the national movement in India took a different turn. The movement was turned into a non-violent mass movement. Being inspired by Gandhijee's doctrine and ideals of non-violence, thousands of people jumped into the movement and

27. Nationalist Movement in India, V.D. Mahajan, pp. 160-61
faced all the measures of British iron-hand. The influence of Gandhijee's Non-Co-Operation Movement of 1920, touched the heart of almost all people of India.

In the meantime, due to some controversies in the Congress, a new party developed inside it under the leadership of Desh-Bandhu Chittaranjan Das, Pandit Motilal Nehru and Deshbhakta Tarun Ram Phukan. It was the Swarajist Party. This party wanted to join the legislatures to be formed under the Government of India Act, 1919 and to work against the British from inside the legislature. The notorious Rowlatt Act deprived Indian press of its freedom of expression. Gandhijee called upon the people for disobeying this Act, the result of which was imprisonment for most of the leaders. Gandhijee began his 'Satyagraha' against the wide spread repression of the British. The repression was going on and it provoked the resurgence of revolutionary nationalism in India, where the exasperated youths stirred by feelings of patriotism resorted to violent methods in place of non-violent method of Gandhijee.

In 1942, the famous Quit India movement was started. The whole of India began to burn. On the other hand the British Government extended its iron-hand to supress the movement. The leaders and supporters of the movement were punished. A section of the Congress came away from it under the leadership of Subhash Chandra Bose to take the path of armed revolution. Consequently one Indian National Army (Azad Hind Fouz) was formed and with the help of the Axis powers, particularly of Japan it (INA) advanced upto Naga Hill District (Now Nagaland) and also occupied the Andaman Islands. But with the fall of Japan in 1945, this attempt proved to be unsuccessful.

Mr F. Aton declared -- "Like Icarus, you sped towards the sea. Your wings were melted by the Sun. The genial patriot fire that brightly glared in India's mighty heart and flamed and flowed forth from her armys -- a thousand victories won.\textsuperscript{29} The Quit India resolution was adopted at the Bombay Session of the Congress on August 8, 1942. All the national leaders were arrested on the very next day. In another under current of the movement, it turned violent under the leadership  

\textsuperscript{29} The last years of British India, Mr. F.Aton, pp. 76-85.
of Jay Prakash Narayan. In the meantime the Muslim League disassociate itself with the Congress; and declared their Direct Action in 1946. In several parts of the country communal fire began to flare up.

The British Government now realised the gravity of the matter and began to reconcile with Indian leadership. But all their efforts were in vain and ultimately independence of India was recognised but only after dividing India into two Sovereign states -- India and Pakistan. This is briefly the history of Indian National Movement.

(c) **Impact of National Movement on Hindi Literature**:

After discussing the course of National movement in India we here proceed to discuss its impact on Hindi literature as a whole first. Literature has ever remained the medium of which arose the very sense of patriotism and national feeling amongst the people since time immemorable.

The influence of the renaissance of the 19th century coincided with the advent of modern period in Hindi Literature roughly in 1850, the birth year of Bharatendu, the pioneer in
In this respect.\textsuperscript{30} In the age of Bharatendu, the philosophy of nationalism was found at the very outset.\textsuperscript{31} Indian society now, was divided into two sections; one was political nationalist and the other was socio-culturists. Literature has its own flow. In politics, the feeling of selfishness is found.\textsuperscript{32}

The British consolidated their power in India after the defeat of Indians in their first attempt in 1857 for independence. Although Indians lost their first battle against the British in 1857, for various reasons yet, they learnt something more important for them i.e., brotherhood and idea of nationalism.\textsuperscript{33}

\textbf{Impact on Poetry:}

Freedom movement influenced Hindi poetry a lot. Premdhan described in his poems the miserable and pitiful condition of Indian people under the British rule.\textsuperscript{34}

\textsuperscript{30}History of Hindi Literature, E. Greaves.
\textsuperscript{31}Bharatendu Harish Chandra, Bharatendu Suha.
\textsuperscript{32}Indian Politics since the Mutiny, C.Y. Chintamoni.
\textsuperscript{33}Indian Struggle for Freedom, A.C. Chatterjee
\textsuperscript{34}Bharat Soubhya, Premdhan, p. 85
Bharatendu Harishchandra (1850-85) in his poem 'Bharatendu Suha' expressed the sentiment of patriotism and object of national glory of India. Now after the transfer of power from the East India Company to Queen Victoria, Hindi poets began to show disgust for the Company and began praising the Queen. There is a clear conception of nationalism in the Bharat Bharati of Guptajee.

Since the days of Non-Co-Operation movement, 1920, the influence of the idea of nationalism began to grow stronger throughout the whole country. At that time poets like Makhanlal Chaturvedi, Subhadra Kumari Chauhan, Bal Krishna Sarma with their poetic creations influenced and inspired the people in their aspiration for national unity and nation building. The poem 'Jhansi Kee Ranee' composed by Subhadra Kumari Chouhan inspired the people for national feelings. Ramdhari Singh was supporting the national struggle for independence through his poems in the Kurukshetra. Hari Krishna Premi was not only a dramatist of historical and social plays but

35. Bharatendu Suha, B. Harischandra.
36. Indian Nationalist Movement, L.N. Agrawal.
37. Hindi Literature, R. Dwivedi
38. Languages & Literature of Modern India, S.K. Chatterjee, p.137
also was an advocate of patriotism in his poetry. His 'Agni-
shnan' kavya has a highly patriotic theme.\textsuperscript{39} Maitheli Sharan Gupta and Suryya Kanta Tripathy presented a number of national songs which are the out-pouring of a new inspiration for freedom.\textsuperscript{40} The literary and cultural heritage of Bengal was also enriched by Michael Madhusudan Datta (1828-73), Monmohan Bose, Girish Chandra and others. In Assam the writings of Laxminath Bezbaruah (like the 'Assam Sangeet') and Jyoti Prasad Agarwalla (with his patriotic and rebellions writings) and Ambikagiri Roy Choudhury inspired the people with their poems.

The Tamil literature also advanced the cause of nationalism. One of the foremost exponents of this nationalism was Subramanya Bharati. His first collection of poems — "Songs of Freedom" was published in 1908. In his poems Bharati gave expression to national solidarity and devotion, vigour and sacrifice for the cause of the motherland, which the 'Bande Mataram' Movement and later the activities of Bal Gangadhar Tilak reflected.\textsuperscript{41}

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39. ibid, p. 138
40. Contemporary Indian Literature, Sahitya Akademi, p. 85
41. National Movement in India, U.D. Mahajan, p. 8
\end{flushright}
Impact on Short-stories:

The influence of the freedom struggle is also felt in the short-stories of the period. Pandit Sadal Mishra Bhojpuri, a scholar and teacher in Calcutta College of Fort William, inspired his contemporary Pandit Lalluji Lal in writing "Nasiketopakhyan" based on the 'Kathopanishad' in Khariboli Hindi. Prem Chand also wrote a patriotic story -- 'Yah Meri Matribhumi Hain' (This is my motherland) in 1907. He published a book entitled 'Soz-E-Vatan' which contained five patriotic stories in Urdu. There is a host of story writers on patriotic theme like Jnanendra, Gulav Ray, Amrit Lal Nagar, Dr. Ram Ratan Bhatnagar, Dr. Rakesh Gupta, Prakash Chandra Gupta, Dr. Ram Kumar Verma and many others. In an anonymous writer wrote another early Modern Hindi prose work -- 'Gora-Vadal Ki Bat' a tale of Rajput heroism on which there is a poetic work by Jatmal composed in 1623.

42. ibid., p. 17
43. Language & Literature of Modern India, S.K. Chatterjee, p.133
Impact on Novels:

Hindi novels played an important part in the growth of nationalism in the country. Munshi Prem Chand expressed his patriotic sentiments through his novels. He wrote his "Duniya Ka Sabse Anmol Ratan" with a highly patriotic theme. In other social novels like the Vardan, the Sewa Sadan, the Godan and Rangabhumi, Premchand expresses patriotic feeling and national consciousness. While compiling the novel 'Kankal', Joyshankar Prasad created a social feeling against corruption. Another novelists who depicted patriotism in their writings are Hari Krishna Premi, Jinendra Kumar, Balkrishna Bhatt and others. In Marathi Literature, Hari Narayan Apte (1864-1919) has been called "the Prince of Novelists", who depicted glowing idealism and patriotism in his novels.

Impact on Magazines & Periodicals:

The Indian press, which was influenced by the national movement, aroused national consciousness through English and vernacular languages. The great was the influence of newspapers

44. Premchand, Dr. Nagendra, pp. 51-61
45. Nationalist Movement, in India, V.D. Mahajan, p. 19
like the Indian Mirror, the Bombay Samachar, the Hindu Patriot, the Kesari, the Sanjiban, the Indu Prakash, the Hindustani, the Azad, the Tribune, the Kavi Vasan, the Sudha, the Hindi Pradip, the Sar-Sudha Nidhi, the Samalochana, the Assam Vilasini, the Assamiya Bhasa Sahitya Patrika, the Banhi, the Awahan etc. on the political life of the country. Dr. A.R. Desai says that the press was a powerful factor in building and developing Indian nationalism and the nationalist movement. On its political side, the movement was possible because of the facility of politically educational propoganda provided by the press.  

Impact on Hindi Drama:

Hindi drama of the period under consideration, played an important part in the growth of nationalism. It was definitely under the influence of the national movement in India against the British rule. On the other hand the writings of these playwrights of the period influenced directly or indirectly on the movement. Bharatendu Harischandra (1830-85) in his

47. Bharat Durdasha, B. Harishchandra, p. 486
drama 'Bharat Durdasha' depicted a clear description of the 'Durdasha' (Miserable condition) of the Indian people. In the Bharat Janani (1887), he also presented a picture of "Bharatmata's" anger (anger of the mother India) due to the miserable condition and misfortunes suffered by her children at the hands of the British rulers.

Radhakrishna Das (1883) in his play 'Maharani Padmawati' expresses thoughtful loyalty. National feelings are expressed through the Rani Padmawati by Ratan Sen. Bharatendu Harishchandra expressed deep sorrow and sympathy on the present day economic and cultural downfall of India. Kashinath Khatree (1884) in his 'Gram Pathshala', painted a sad picture of the weakness of the administrative system. Through this he draws the attention of the people towards national unity and integrity in the society. Radha Sharan Goswami (1895) in his 'Amarsing Rathor' illustrated the picture of struggle for freedom. In this connection he even prayed God to make India free from slavery.

47. Bharat Durdasha, B. Harishchandra, p. 486
49. Hindi Natak Udbhav Aur Vikas, Dr. Dasarath Ojha, p. 229
50. Gram Pathshala, Kashinath Khatree, p. 23
51. Amarsing Rathor, Radha Sharan Goswami, p. I.
Bal Vivah Dusak exposes the evils of a child marriage.\textsuperscript{52} In the same manner Totaram in his 'Vivah Virambana' hinted at the evils of a child marriage.

Shiwaram Gupta (1900) another anti-British dramatist expressed his anger and hatred towards the British rule in his 'Aaz Ki Baat'.\textsuperscript{53}

Jay Shankar Prasad while compiling his 'Chandra Gupta' wanted to spread the sense of national unity and nationalism. At the same time the play wanted to move Indian common people with its violent force. He depicted the high Indian culture and glories of the past. Through the Ajat Shatru and the Skand Gupt, Joy Shankar Prasad reminded us of our cultural heritage and of our glorious past.

Laxminarayan Mishra lamented at the slavery of the Indians through his dramas. Through his 'Sannyasi', he expresses his ideal of freedom.\textsuperscript{54} Harikrishna Premi was not only a poet but also dramas are based on national feeling. The 'An Ka Man' shows his proficiency specially on the present

\textsuperscript{52} Vivah Dusak, Dev Dutta Mishra.
\textsuperscript{53} Aaz Ki Baat, Shiw Ram Gupt, p. 90
\textsuperscript{54} Sannyasi, Laxminarayan Mishra, p. 114
political thought based on Gandhism in which he painted a clear picture of unity the Hindus and the Muslims.\textsuperscript{55} Besides these, the ideal of national movement can be found in the Balya Vivah Dushak of Dev Dutta (1885), the Sangram of Prem Chand, the Samay of Kashinath Sharma, the Bharat Saubhagya Natak of Ambika Dutta Vyas (1883) and in many others. These writings bear the influence of the national movement clearly and they also in turn forwarded contribution to the national movement indirectly.

The present study & the subject-matter of the thesis:

The study of the pre-independence Hindi Dramas from the beginning upto 1947, the year of achievement of independence, has been the subject-matter of this thesis. The preparation of the study relating to national consciousness in Hindi Dramas of this period has been done through the plot construction, development of characters and the aim; and the connections of dialogue, environment and the thinking of the dramatists. Along with this, endeavour has been made to show whether

\textsuperscript{55} An Ka Man, Harikrishna Premi, p. 5
Western or Indian influence is more on the dramas or whether these dramas are a mixture of both. It has also been tried to study such dramatists who gave stress on the principle of the Indian 'Natya Shastras' and those who gave more stress on principles of the Western 'Natya Shastras', i.e., principles of Western dramatic art. For the purpose, almost all available Hindi Dramas of the period have been brought under the sphere of the work.