In the preceding chapters, we have already discussed about the Ram Awatar, the Krishna Awatar, the Parashu Ram Awatar, the Rishi-Muni Visayak, the Devi-Devta Vishayak and the Nar-Nari Vishayak plays from the point of view of national consciousness as depicted in them. After a careful study of the plot-construction and themes of these plays, a note on the characterisation and aims of the plays was also added.

Now in this chapter we are going to analyse the Historical plays of the period understudy from the point of view of national consciousness as reflected in them. Before going through the analysis, a comprehensive list of historical plays is prepared and then the analysis has been made.

**List of Historical plays of the period understudy:**

1) Pratap Singh, Radhakrishna Das (1840)
2) Amar Singh Rathor, Radhacharan Goswami (1848)
3) Nyay Sabha, Hatan Ch. Vakil (1880)
4) Youvan Yogini, Gopal Ram Gohmari (1890)
5) Satee Chandrawali, Radhacharan Goswami (1890)
6) Kayak Majari, Kishorilal Goswami (1891)
7) Maharani Padmawati, Radhakrishna Das (1893)
8) Puro Vikram, Shaligram Vaishya (1905)
9) Bharat Parajoy, Harihar Prasad (1908)
10) Maharana Pratap, Narottam Vyas & Guru Bandhu (1915)
11) Ajat Shatru, Joy Shankar Prasad (1922)
12) Durgawati, Badrinath Bhatta (1922)
13) Mashriki Hur, Radheshyam Kathavasak (1923)
14) Pratap Pratijna, Jagannath Prasad Milind (1926)
15) Vishak, Joyshankar Prasad (1926)
16) Ashok, Laxminarayan Mishra (1927)
17) Swarajya, Brajvasi Lal (1928)
18) Chandragupta Natak, Badrinath Bhatt (1928)
19) Chandra Gupta Mauryya, Joyshankar Prasad (1931)
20) Chittor Ki Devi, Dasharath Ozah (1931)
21) Hammir Hath, Durga Prasad Gupta (1931)
22) Haldighati Ka Sher, Bipin Bihari Mandan (1931)
23) Dahar Athava Singh Patan, Uday Shankar Bhatt (1933)
24) Raj Singh, Chatur Chain (1933)
25) Andhi Rat, Laxminarayan Mishra (1934)
26) Raksha Vandhan, Harikrishna Premi (1934)
The theme of Historical plays:

Before going through the subject-matter of the Historical plays, we give here the nature of national consciousness during
this period. The idea of national consciousness have been found since the reign of Chandra Gupta. During his time, the national consciousness within the geographical boundary was very deep. In the dramas under consideration we find ample examples of love for motherland, national awakening, desire for self-sacrifice and such other feeling relating to national consciousness. During this period, although there are expressions of dissatisfaction at the weakness of state yet there are no revengeful thoughts and severity against exploitation and repressive administration. So the expression of love for motherland and national consciousness was quite mild and gentle one.

In Hindi literature, Joyshankar Prajad is can be regarded as the leading dramatist for historical plays. Because in no other dramatist the full expression of nationalism is found as in him. In the majority of his plays, the subject-matter is India only. The idea of nationalism of Prajadjee is quite elaborate and wide. "For Prajadjee the motherland, which has been worshipped by the leaders, is truer than to others. All the nature, the spiritual devotion, the towns and villages,
National consciousness in the Historical plays can be studied under the following heads:

1) **Loyalty & Gratification towards British rule:**

Love of motherland is an indispensable element for national consciousness. The geographical integrity and unity, natural beauty and devotion for motherland got their expression in the plays of the period. Ample examples of devotion to the motherland are found in the plays of Prasadjee. For his love for the motherland, he regarded the uncovering of ancient history of India as his sole aim.

In the Chandra Gupta, Siharan said to Alaka — "Our life is meant for the motherland." Alaka also had deep love for each and every part of the country, who said, —

"Mere Desh Hain, mere Pahad Hain, Meri Nadiya Hain Aur mere Jangal Hain. Es Bhumike ek ek Paramanu Se Bane Hain."  

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1. Pradad Ke Natak, Dr. Ram Ratan Bhatnagar, p. 339
2. Hindi Natya Sahitya, Braj Ratna Das, p. 163
3. Chandra Gupta, Joy Shanker Prasad, p. 80
4. ibid, p. 92
Even Camellia a foreign lady sang the beauty and greatness of India:

"Arun, Yah Madhumoy Desh Hamara,
Jahan Pahus Anjan Kshitiz Ko Milta Ek Sahara.
Saras Tamechar Sarbh Bibhapar
Nach Mohi Taru Sikha Manohar
Chhitka jiwan Hariyalipar
Kangal Kumkum Chara."

In another place Cornellia showed her respect to India when she says; "I began to love this country like my motherland. The green valleys, deep woods, the mountains garlanded with rivers, fire-flies of the summer, warm sun rays of the winter, simple daughters of the cultivators are all living fairies of the tales told during our childhood. This country is a fairy land and a store of knowledge and sacrifice a playground of love. Can this Bharat be forgotten? Other countries are the birth places of men; but this country is the birth place of humanity."
An undying voice of love for motherland has been expressed by Prasadji through Siharan while he was wounded in the war with Sikandar. In the words of Dr. Nagendra — whether this fact is supported by History or not, yet the devotion to motherland is quite clear here. I have never witnessed such pure devotion to motherland in other writings throughout Hindi literature. In the dialogues of 'Skand Gupta' also there are enough examples of patriotism. The Malav king Bandhu Verma desired to sacrificed even his life for the good of his country. Dhatusen on the other hand described the natural beauty of India — "Don't you see that the highest peak is on her head and the deepest and widest Ocean washes her feet? The nature has beautified her with all natural scenery. I offer everything of mine for the good of India." Once Skand Gupta told Bhattark:

 má "Ran bhumi mein pran dekar janamjanm bhumi ka upkar karo; Bhattark! Yadi Koye Sathi na Mila to Samrajya Ke liye Nahin, Janam Bhumi uddhar Ke Liye Mein Akela Yuddha Karunga."9

7.
8. Skand Gupta, Joy Shankar Prasad, p. 144
9. ibid, p. 144
In the Rajyashree the worshipping of Bharat Bhumi by foreign traveller Miuentsang was depicted.\textsuperscript{10}

In the Ashok of Laxminarayan Mishra, songs in praise of Bharat Bhumi and her people were sung. One Greek character Antipeter expressed his feelings on the beauty of India — "How beautiful this country is! It is like the Beauty blooming itself and something like modulation of voice in music — a living piece of music. It is the glorious tale of humanity which is endless; an image of love which is deathless and a riddle of delight which carries every meaning."\textsuperscript{11}

When Ashok appointed as the Commander in Chief, he was stunted and cried out:

— "How highminded and great the Indians are! He has awarded such a high post to a foreigner! For him there is no difference between a man and a man."\textsuperscript{12} Diana, in the Ashok praised the Indians in following words, --


\textsuperscript{10} Rajyashree, J. S. Prasad, p. 73
\textsuperscript{11} Ashoke, Laxminarayan Mishra, p. 39
\textsuperscript{12} ibid, p. 101
In Harikrishna Premi's Raksha Vandhan, being enchanted by the beauty of India, Chand Khan says, "O King, to what extent your people love peace! The mother earth has stored all her wealth in the sky-high green mountains, the singing rivers and rivulutes, the lakes competing with the sea and on the deep woods. Here dawns sing the song of life and its evenings tunes the strings of friendliness. The night itself prepares the bed."

Jaganath Prasad Milind, in his historical play 'Pratap Pratijna' showed his deep love for his motherland. Maharana Pratap sacrificed everything for the freedom of his motherland 'Mewar'. Veer Chandrawat says, "the land in which we are born is our mother itself. She is more venerable to God and dearer to life."  

A woman in the Durgawati expressed her feelings of obligation, self-sacrifice and devotion to motherland.

13. ibid, p. 124  
14.  
15. Pratap Pratijna, Jagannath Prasad Milind, p. 41  
16. Durgawati, Badrinath Bhatt, p. 77
2) Picture of the Glorious Past:

Two plays viz., the Pratap Singh and the Maharani Padmawati by Radha Krishna Das depicted the glorious past of India. Dr. Gopinath Tiwari remarked—"those play-writers who wrote on patriotism, definitely sang the songs of ancient India's virtues and qualities." The idea behind this is that being dissatisfied with the present, the dramatist turned his eyes to the past. Through a glorious picture of the past, he reminded of the present fall of the people. It is also indicated that safeguarding of History might bring forth new awakening to the people. The dramatist took pride in throwing light on ancient religion, tradition, culture and heroic deeds of the great people of India.

Radhakrishna Das remembered the gallantry and austerity of our fore-fathers when he says,—"Look, this was the Bharat Bhumi, where once people travelled through air with planes; and wherever our sages went, knowledge and art expressed themselves as a result of their austere meditation."18

17. Bharatendu Kalin Natak Sahitya, Dr. Gopinath Tiwari, p. 364
18. Pratap Singh, Radhakrishna Das, p. 1
Heroism and bravery of Pratap Singh was even praised by his arch-enemy Akbar in the following way:

— "Aha, Kya Aisa Bahadurbhi Rowe Jamin Par Majud Hain? Akbar to Khus Nachib Hain Ki Tuje Aisa Dushman mila."\(^{19}\)

In the dialogue of Ratan Sen with Allauddin the boastful nature of a Kshatriya has full expression; — "No Kshatriya would surrender to a mlech till he lived. There is no dharma (religion) like the Kshatriya dharma."\(^{20}\) Dr. Dasarath Ozah regarded the Maharani Padmawati and the Maharana Pratap as related completely to nationalism and as invocation to sacrifice for the motherland.\(^{21}\)

3) Patriotism:

All the direct and indirect endeavours for the good of the country and love for it come under patriotism. Patriotism has been used both in narrow and wide senses. In its narrow sense it means the attraction towards the greatness, pride and to the natural beauty of the motherland. In our India we find a fitness between the land and the religion. The

\(^{19}\) ibid, p. 85
\(^{20}\) Maharani Padmawati, Radhakrishna Das, p. 27
\(^{21}\) Hindi Natak, Udbhab Aur Bikas, Dr. Dasarath Ozah, p. 229
mountains, rivers, trees etc. were deified. Here we make an earnest endeavour to find out such ideas of patriotism in the dramas under discussion.

Radha Sharan Goswami in his 'Amar Singh Rathor', expressed his love for his motherland thus:

"Joy Bharat, Joy Bharat, Joy Bharat Kahu Re.
Bharat Ki Bhakti Karo, Bharat me Rahu Re.
Bharat Sam Aur Desh Tribhuvan Mein Nehin,
Sakal Desh Samya Bhaye Jaki Porchay.
Dharm, Karm, Dhan, Jan Bal Bharatmein Raje,
Bharat Ki Vijoy Seri Dasahu Disha Baje." 22

For Premdhan no place other than his motherland is so beautiful and so pleasant: "Meri Yah Janambhumi Priya Na Aur Jhasi." 23 In Shaligram Baishya's 'Puru Vikram', the heroine Ilbila sings with a loud voice --

"Sab mili Bharat Ko Yash Gao,
Aisa Aur dwip Nahin Dujo Sab Prithvi Par Pawe;
Tin Lokko Sar Yahi Hain, Tan Man Yahi Lagao." 24

22. Amar Singh Rathor, Radha Sharan Goswami, p. 1
23. Maharani Padmawati, Radhakrishna Das, p. 5
24. Puru Vikram : Shaligram Vishya, p. 16
And later she makes prayer to the mountains, rivers and holy places of India. In another scene the heroine expresses her love for the country that she regarded the country as her husband and that she understood the country well. She was prepared to sacrifice her life for the country.  

4) Deep Regard for Hinduism:

In the historical plays of the Bharatendu period the Hindu organisation and the idea of revival of Hinduism have been discussed in a huge manner. The majority of the play-writs used to mean 'Hindu' by the term 'Bharatvasi' and, a Hindu state by 'Bharatvarsha'. These play-writs didnot show tender and enduring attitude to a non-Hindu which they showed to a Hindu one. People living in the Hindustan were regarded as Hindus only. For them Hindu nationalism and Indian nationalism were one and the same thing.

It is to be kept in mind that the glories of the past which have been narrated by the dramatists was the Golden Age of Hindus. Although some characters of Rajput heroes

25. ibid, p. 18
26. Bharatendu Kalin Natak Sahitya, Dr. Gopinath Tiwari, p. 207
were also selected from the Muslim period yet Muslim characters were kept indistinct as far as practicable. While illustrating the social and moral degradation they meant the Hindu society alone. These dramatists depicted the picture of Hindu society in three forms: a) To show the merit and disqualifications of a Hindu;

b) To show the clashes between Hindus and Muslims; and

c) To show the problem of Go-Raksha (Safety & Security of cows).

In many plays the need of Hindu unity was stressed through Hindu-Muslim clashes. The Sati Chandrawali is one of such dramas. Here the oppression of Muslim rulers is depicted. The idea of encouraging and inspiring the Hindus is quite evident here in the play. King Narendra Singh addressed the Hindus boldly and said:

"Hinduon Tumhari Jhar Se Nak Kot Goye, Agar Chandrawali Ko Kisi Mussalman he Hath Bhi logaya ..... Ham Logon Ka Kose Kasur Nahin, Jab Koye Jabardasti Hamari Ejjat leta Hain Tob Hamko Bhi Apni Raksha Karni Parti Hain." 27

27. Sati Chandrawali, Radha Sharan Goswami, p. 20
In most of the historical plays, the ideals of Hinduism was given stress. Through the characters of Hindu heroes and heroines, the Muslim characters were ridiculed.

In the Maharani Padmawati of Radhakrishna Das, the characterlessness and sensuality of Allauddin was depicted. At the same time the ill-feeling towards Muslims were exaggerated. In some other plays like the Veer Vama of Baijnath, the Youvan Yogini of Gopal Ram Gohmari, and the Sanyogita Swayamvar of Shri Iwag Das etc., the hatred towards the Yavanas of the Muslims were shown. In the Pratap Singh, on the other hand, Akbar praised the heroism, bravery and forebearance of Maharana Pratap very much.

5) **National Unity**:

The play-writes of the period under discussion expressed the unity of the whole country. They knew it well that without national unity, freedom is meaningless. With the idea of national consciousness in their mind, they wanted to infuse the ideas of national and political unity in the mind of the public.

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28. Maharani Padmawati, Radhakrishna Das
29. Veer Vama, Baijnath
30. Gopal Ram Gohmari, "Youvan Yogini".
31. Pratap Singh, Radha Krishna Das, p. 35
masses. The dramatists who were supporters of Hindu organisations and Hindu revivalism also expressed their views on the development of the whole nation and introduced the idea of national freedom.

Ratna Chand Vakil in his 'Nyaya Sabha' spoke of establishing unity among all nationalities. One of his characters Hazrat Ala Akbar said, — that certain arrangements would be made through which the enmity between the Hindus and the Muslims would vanish, so that both of them would give up their boasting and have mutual understanding.32 Before committing suicide the heroine of the Sati Chandrawali also spoke of Hindu-Muslim unity.33

6) Call for National Awakening :

The historical play-writers being pre-occupied with the idea of upliftment of India advised all the Indians to give up their idleness clashes, selfishness, narrow mindedness, and such other bad elements in their mind. Although there was no definite agenda for attainment of independence during this

32. Nyaya Sabha, Ratna Chand Vakil, p. 71
33. Sati Chandrawali, Radha Charan Goswami, p. 26
period yet an endeavour was going on to awaken Indians from the slumber of idleness and to organise them. In all nooks and corners of the country there was the echoing of voice of national uprising. There had been awakening of national feeling by all means.

Prabhu Dayal Asthana advised the Indians to give up lethargy, slavish mentality and faith in evil spirit, ghosts etc. and develop their knowledge, art and own culture. In the Puru Vikram, the dramatist gave the call for national awakening.34

7) Against Dependence & Subordination:

The play-writes of this period were extremely unhappy at the feeling of dependence and subordination of the nation. They took the help of the press for circulation of their ideas of independence through newspapers and magazines.35 People were alerted of their own rights and privileges and brought about political consciousness in them. They realised that dependence and subjection was responsible for all downfall and without breaking off the shackles of subjection, none

34. Puru Vikram, Shaligram Vaishya, p. 16
35. Hindi Natak : Udbhav Aur Vikas, Dr. D. Sarasath Ojha, p. 255
could be free from disgrace, indignity and abuse. But the idea of seceding from the British empire was not completely taken shape at that time. The reason was that loyalty to the crown was not fully diminished. Practically speaking, swaraj was taken in the sense of more facilities, equal treatment and attainment of more developed way of living. Radhakrishna Das has given such an idea in his two historical plays — the Pratap Singh and the Maharani Padmawati, when Pratap Singh was dethroned, he uttered:

--- Jab lau Ton mein Pran Na Tab Lau
         Tekahi chhoro;
Swadhinota Bachai Dato Shrinkhala Toro."\(^{36}\)

In another scene Pratap Singh uttered:
"Ek din Ki Dasata Ohe Shata Koti Narak Sam;
Pal bhar Ko Swadhin Panc Swarg Hose Uttam."\(^{37}\)

King Ratan Sen in the Maharani Padmawati, expressed his own opinion that the Heaven inferior to one's own motherland and to dwell in the Hell is many times better than dependence.\(^{38}\) In the Amar Singh there are illustration of

\(^{36}\) Pratap Singh, Radhakrishna Das, p. 11
\(^{37}\) ibid, p. 116
\(^{38}\) Maharani Padmawati, Radhakrishna Das, p. 49
struggles for independence. The hero of the play, Amar Sing Rathor was fighting for the whole life for the liberation of his motherland. At the beginning of the play, he was seen praying God for the liberation of the country. Suryya Kumari also gave a call to the countrymen to do good to the country and to try for her freedom. In the Puru Vikram, Puru tried his level best for the safety of country's freedom and fought against several 'Yavan' soldiers alone. He rebuked the people who are subordinate to others — "shame to those cowards who were afraid of death for motherland such persons are slaves and not 'kshatriyas'. It is meaningless to live in a country of such slaves. Their lives are fruitless. Shame to those who want to live a life of subordination." Baijnath expressed his feeling towards independence in the Veer Vama in the following words: — "Bharat Ho Swadhin Dust Vairi Sab Bhage."
8) **Spiritual & Moral Elevation** :

The glory of Indian spirituality has been illustrated in the plays of Prasadji. He praised the greatness of two ancient religions of India — Brahmanism and Buddhism; and expressed their greatness from the Mahabharat and the Puran period to the reign of Harshavardhana. In his historical plays, he expressed his deep love of tradition and his regard for long cherished and unbroken integrity of India.\(^{43}\) Prasadji selected the plots of his dramas from the Buddhist, the Mauryyan and the Gupta periods, which is known as the Golden age in Indian history. In the Chandra Gupta, Sikander who had the strong desire for conquering the whole world, had seen to bow down before the spirituality of India. The Sage Dandayan expressed about Indian spirituality before the envoy of Sikander:

\[\text{— Bhuma Ka Sukh Aur Uskee Mahatwa Ka jiska Abhas Matro Hota hain usko yeh Nashwar Chamkili Pradarshan Nahin Abhi-bhut Kar Sakte, Dut! Wah Kisi Balwan Ki Ichha Ka Krida Kanduk Nahin Ban Sakta, Tumhara Raja Abhi Kolam bhi Nahin Par Kar Saka, Phir bhi Jagatwijetaki Upadhi Lekar Jagat Ko Banchit Kart\(a\) Hain.}^{44}\]

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\(^{43}\) Prasad Ke Natak (ed.) Bharatiya Natya Sahitya) Rameswar Lal Khandelwal, p. 305
\(^{44}\) Chandra Gupta, Joy Shankar Prasad, p. 95
In the same play the Brahmanhood has been described as the Supreme living knowledge.\textsuperscript{45} Again in the Ajat Shatru, king Gautom explained the main ideals of Indian Spiritualism to Vinbisar. Gautom also advised Ajat Shatru to relinquish the throne for the attainment of spiritual life.\textsuperscript{46} From this play it can be easily assumed as if all the problems of this world could be solved through kindness, non-violence and universal fraternity.\textsuperscript{47} In the Visakh, the living symbol of Indian spiritualism, Sadhu Premanand explained Indian Spiritualism thus:

\begin{quote}
— Mein Jhaswat Saugh Ka Anugami Hun, Prem Ki Satwa Ko Sansar Mein Jamana Mera Kartavya Hain.\textsuperscript{48}

— "Good deeds make the heart great and make room for excellent wisdom. So, make good deeds and the 'Karma Yoga' your ideal. It is necessary that one should keep one's heart guiltless and open."\textsuperscript{49}
\end{quote}

In the Ashok, Laxminarayan Mishra depicts Ashok as the propagator of truth and love in the world.

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\textsuperscript{45} ibid, p. 90
\textsuperscript{46} Ajat Shatru, Joy Shankar Prasad, p. 39
\textsuperscript{47} Prasadke Natak Aur Natyashilpa, Dr. Shanti Swarup Gupta, p. 35
\textsuperscript{48} Visakh, Joy Shankar Prasad, p. 30
\textsuperscript{49} ibid, p. 32
\end{flushright}
In Pradaji's plays, the balancing of spiritual and metaphysical forces make morality in men bloom. As Prasadji was a great artist, he could mix-up humanity with godliness. In the Rajyashri Harsha and Rajyashri are the living symbol of morality. Foreigners like Hiuensang also admired Indian idea of morality. Hiuensang told Rajyashri --

"Mujhe Bardan do ki Bharatse jo mane sikha hain woh jakar Apne Desh mein Shunao."\(^{50}\)

The play-writ of the Pratap Pariksha has introduced a high class morality in the character of Maharana Pratap. Pratap uttered at the time of his death -- "Son, donot worry for me. I want to show the world now that Indians can not only accept something as offerings but also can sacrifice their life when needed."\(^{51}\)

In the Rajsinha, when the queen saw that her husband Maharana Ratna Singh was deviated from the path of duty, she uttered -- "Kshatriya Vala jab Chahe Atmotsarga Kar Sakti hain. Unse Kaho Yeh nishchit Ho Shatru Se Hoha Le Aur Apna Kartavya Palan Karein. Mein Apna Kartavya Palan Karungi" and

\(^{50}\) Rajyashri, Joy Shankar Prasad, p. 73
\(^{51}\) Pratap Pratijna, Jagannath Prasad Milind, p. 21
ASKED her maid so take her slain head to Ratna Singh and then she slain her head off by herself.\textsuperscript{52}

In the Raksha Vandhan, moral ideals of a true Muslim has been depicted. Here Humayun, like a true Muslim, accepted the 'Rakhee' of the queen Karmvati and accomplished practically the duties of a brother. Humayun told Maharana Vikramaditya -- "Hame Aw Duniya Ki Har Kism Ki Tangdili Ke Khilaph Jehad Karna Chahiye. Hamara Kam Dharm Ke Gale par Chhuri Chalana Nehin, Shaiko Gale lagana Hain. Duniyake har insaf Ko Apne dil ki Muhabbat Ke Dariya Mein Dub Lena Hain."\textsuperscript{53}

(9) \textbf{Political Slavery}:

In almost all the plays of Prasadji, one can find the idea of existing political situation of the country. "If one takes the political situation as narrated by Prasad serially, then one can have the clear idea that the Aryans were very much endeavouring for their political existence."\textsuperscript{54}

remarked Dr. Jagannath Prasad Sharma in his Prasadke Natokoka Shatriya Adhyayan. In Prasad’s dramas, the ways to attain

\textsuperscript{52} Raj Sinha, Acharyya Chatur Sen, pp. 120

\textsuperscript{53} Raksha Vandhan, Hari Krishna Premi, p. 110

\textsuperscript{54} Prasad Ke Natokoka Shatriya Adhyayan, Dr. Jagannath Pr. Sharma, p. 265
freedom from foreign rule and repressive laws were indicated through symbolic languages. Political disaster in a large scale has been depicted in the Skand Gupta. Matri Gupta being disgusted with the oppression of the Hems told Mudgol -- "The killing of harmless people is unbearable. Was this their goal of life? Were the lives of the people meant for the fulfilling the revenge of others?" Skand Gupta took the vow of defending his country served his motherland.

In most of the plays of Badrinath Bhatta, political disaster as well as clashes are depicted. The Durgawati reminds us of corrupt diplomacy of Akbar. Prithvi Singh, one of the courtiers of Akbar, expressed his sorrow in this way:

— Kya Hum Sachche Rajput Hain? Hamare Rajyamein Ghora Gadi par Koi Nehin Char Sakta Aur Na Koye Chatari Laga Sakta Hain; To Kya itne Se Hea Hum Kshatriya Kahlane Yogya Hain."

In the Pratap Pratijna the naked picture of imperialism has been illustrated Akbar escalated clashes among his

55. Skand Gupta, Joy Shankar Prasad, p. 41
56. Durgawari, Badrinath Bhatt, p. 23
enemies and then extended his empire. Pratap Singh was worried about the fate of his country -- "Our heavenly motherland has turned into a burial place. Our Chittor has been trampled down by foreign tyrants. Can we sleep peacefully still?"\(^{57}\) In this play, there were indications of the end of the Zamindary system. There are a number of characters who worship their motherland. Rakshas in the Chandra Gupta was much worried about the plight of the people under political slavery:

\[ "Dasata Se Adhamatar Sansar
Mein Kuchch Bhi Nahin,
Par desh Ka Dasatwa Bhi Hain
Swarg Se Badkar Kahin."^{58} \]

The existing state of the age was depicted in the Raksha Gandhan. Muller Khan said that making friendship with a person who has a sword in his hand is not very dangerous. But to make friendship with a person who has both a sword and a weighing scale in his hands is suicidal. His reference is definitely to the Britishers. Seth Dandas of Mewar explained the meaning

\(^{57}\) Pratap Pratijna, Jagannath Prasad Milinda, p. 12

\(^{58}\) Chandra Gupta, Badrinath Bhatta, p. 27
of politics in the contemporary sense — "In the barest sense, politics means a mimicry. A successful politician is one who can change his principles, citizenship, nationalism, religion and everything when required. One who has no principle of one's own; one who does not hold some meaningless principles against the current."\(^{59}\)

The picture of political disaster has been found in the plays of Acharyya Chatur Sen. In his Raj Singh, Raj Singh says:

--- Mewar Ki Chowa Chowa Jamin Biron Ke Rakt Se Rongi Pari Hain Aur Mewar Ko Kabhi Sukh Ki Nid Nasir Nahin Huyee. Mewar Ki najane Kitai kulanganaye Apne Uthte Arman Hriday Mein Liye Jal Kar Rakh Ho Chuki hain."\(^{60}\)

(10) Material Elevation:

The plays under discussion, the picture of wealth and riches of ancient India and heroic deeds of the Indians. In the plays of Prasad also an illustration of wealth and riches of India has been made. In the Rajarshi it has been

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59. Raksha Vandhan, Harekrishna Premi, p. 6
60. Raj Singh, Acharyya Chatur Sen, p. 148
clearly shown that emperor Harshavardhana donated all his property at Prayag and even donated his cloths. Hieuensang was wonderstruck at this and uttered — "witnessing this most rare divine incident, Oh emperor! I began to believe that India might very well the birthplace of Amitabh." There are several descriptions of heroism and prowess of Indians in the Chandra Gupta. Sikander addressed Parbateswar and said — "I have witnessed a scene of divine heroism. I have seen here the reflection of Homerian poetic imagination, which filled up my heart so long."

Dasarath Ojha's Chitorki Devi gives us a pen-picture of the love for motherland, heroism, sacrifice, forebearance, pride for motherland and such other high virtues of Rana Pratap's young daughter of twelve years, Champa. Champa told the Maharana, --

-- "Anndata, Main Chahti Heen Akbar Ko Vatana Ki Rajput Swatantrata Ki Valivedi Par Validan Hona Jante Hain."

61. Rajyashri, Joy Shankar Prasad, p. 72
62. Chandra Gupta, Joy Shankar Prasad, p. 115
63. Chittor Ki Devi, Dasarath Ojha, p. 37
In the Bharat Parajoy, heroism of Indian Kshatriyas can be discerned in the speech of Bijoy Singh — "So long as there is strength in the arms of a Kshatriya, he would not retreat from a 'Dharm Yuddh'. The life for a Rajput is inferior to his motherland. It should be kept in mind that Indians would prefer death to a slavish life under the 'Yavanas'." 64

(11) **Spiritual Degradation**:

The playwrights of this period were very much critical of the vicious customs and immoral activities prevalent in the name of religion and the tried in a praiseworthy manner to present the actual ideals of religion before, the common masses. In most of the plays of Prasad, there is a conflict between the 'Good' and the 'Evil' in men. Through a soliloquy of a prostitute Shyama, the reasons for increase of prostitute in the present society are explained in the Ajat Shatru:

64. Bharat Parajoy, Hari Har Prasad, p. 26
— "Bare Bare Rajpurush Aur Shresthi Es Charan Ko Chhukar Apne Ko Dhanya Samajhte Hain. Dhan Ki Komi Nahin Man Ka Kuchh Thikana Nahin. Rajrani Ho Kar Kya milna thay kewal Sapatanya jwals ki pirda." ⁶⁵

Uday Shankar Bhatta in the preface of the Dahr wrote — Whatever reason be shown by history for the annihilation of Hinduism, we understand its impractical spirituality is the only reason. The Hindu and Buddhist idea of the Next-world is like a Physis in the national body politic and debars Indian people from being fit for anything. The inactive and narrow principles of religionism in our national life make us headless. It leads us away from humanity and leads us to slavery and hostility among the brothers; and to brainlessness. From the speeches of Dahr it is also evident that there had been a complete disappearance of real Hinduism. ⁶⁶

(12) Wretched conditions of Culture & Education:

Laxminarayan Misra depicts the contrast in his plays between the Oriental and the Western Cultures, and proved the

⁶⁵. Ajat Shatru, Joy Shankar Prasad, p. 71
⁶⁶. Dahr Athaba Singh Patan, Uday Shankar Bhatta, p. 14
the superiority of Aryyan culture of India. In the Adhi Rat, he speaks of reformation and reorganisation of Indian culture which has been spoilt by the influence of the Western culture. Mayawati Agah said, "the effects of this new system of the New Era are not good. She wants that every woman should be ideal one. She realised that she became blind amidst the new light of civilisation. The wind of Western ideals like equality of sexes, clashes between the sexes etc. began to blow in India also. This wind possesses as the greatest problem to our social and domestic life." Further he says that all the bindings began to give away in this free atmosphere. She way in which an animal behaves when it is freed from confinement, men began to behave in the same manner and it began to be known as knowledge, civilisation and freedom.

A Greek character in the Swarajya revealed that real freedom needs practice of real education in the following lines:


67. Adhi Rat, Laxminarayan Mishra, p. 36
68. ibid, p. 76
69. Swarajya, Radhaswami Sahay, p. 80
(13) Anxiety for Subordination &
Aspiration for Freedom :

Premi in his plays speaks of new awakening for the achievement of independence. In the Shiv Sadhana, Guru Ramdas with a pitiful voice described the disaster associated with slavery:

— "Freedom is the panacea of all diseases of a state.
In our "Swarajya" we may die of starvation or we may have to live under the open sky, yet it would be our satisfaction that we can stand and erect our heads before other independent nations. So in absence of our Swarajya we have been insulted every moment and we are not regraded as human being at all."70

In his another historical play, the Ahuti, he expressed his anxiety for slavery and the ways for getting rid of subordination. This idea has been expressed through the words of Hammir Singh —

— "Us Viratapurn Gaurav Puru Atit Se Hriday Pulkit He Utha Hain. Mera Jee Kahta Hain, Purvjon Ke Raktse Sinchi Hui Hamari Janm Bhum Par Chein Ki Zansi Bajanewali Se Loha Lun. Mere Pranon Mein Josh Ka Tuphan Lohrata Hain, Wohi

70. Shiva Sadhana, Hari Krishna Premi, p. 80
Mujhe En Jangali Ghation mein Liye Firta."71

In the Mahamaya, the Kshatriya heroines expressed some revolutionary ideals when they went to die as a 'Satee' :

--- "Bharat Ko Bhar Bhayo,
Bharat Samrat Naye,
Shasan Ko nyay Gayo
Pap Hain Barho Ree.
Tordo Aw Par tantra
Phuko Swatantra Mantra,
Dijee Yohi Bar Swatantra
Gupta Sharan toree."72

Such an inspiration for deliverance of motherland has also been given in the Shrimoti Manjuri.73

(14) Anxiety for Present Degradation :

For the play-writes who depicted the glories of ancient India, the present condition of India is very disastrous, disrespectful, disgusting and worthless. Whenever they went to give a pen picture of the present time their expression was full of anger and hatred towards it. Economic

71. Ahuti, Hari Krishna Premi, p. 10
72. Mahamaya, Durga Das Gupta, p. 5
73. Mashariki Hur, R. Kathavasak, p. 7
degradation, social depravation, political subordination, cultural degradation on account of Western influence and the like, were responsible for the great disaster faced by the country. These play-writes focussed on such problems and tried to suggest ways and means to get rid of such a condition.

In the Shivaji, Mishra Vandhu throws light on the causes of downfall of Aryyan civilisation Krishnaji told Shivaji --

"Bhai Bharat Ki Dasha tokharab Hain ki, Puchne Ki Kya Bat Hain? Manushatwa Matia Mit Ho Raha hain, Aryya Sabhyata Mitti mein Mil Rahi Hain, Atotayeon Ka Bal Hain." 74

In the Chhatrapati Shivaji, a heart-rendering picture of country's misfortune has been depicted.

"The motherland was made servile by the enemies, the Varnashram Dharm has been scattered the cows and Brahmins were tortured, the temples were destroyed and the Idols of Gods were displaced. How can we live like cowards when one witnesses these incidents?" 75

74. Shivaji, Mishra Vandhu, p. 56
75. Chhatrapati Shivaji, Rup Narayan Pandey, p. 55
Devotion to motherland is one of the elements of nationalism. After achievement of independence both old and new play-writs expressed their devotion and love for motherland. Practically speaking devotion to motherland becomes the central point in all national literature. The plays under discussion are full of pride for motherland and her praises, love for her natural beauty and the sense of self-sacrifice for her.

In the plays of Hari Krishna Premi, a divine picture of India has been illustrated. He advised to regard the country as one's mother and to be dutiful to one's mother. Govind Das describes Sher Shah as one of the most ardent worshippers of the motherland. The acknowledged his gratefulness to Brahmaditya for rendering service to the motherland as follows:

"Mein Hindu Hon, Esi Mulk mein Paida Huwa, Yahi Ki Abhawa mein Pala, Yohi Ki Mitti Se Vana Aur Esi Mitti mein Milunga. Yaha Se Bahar Dekhne Ke liye Mere Pas Kuchh Nahin. Hindustan Hi Mere liye Sab Kuchh Hain."

76. Bishpan, H.K. Premi, p. 100
77. Sher Shah, Govind Das, p. 81
In the Laxmi Bai, Laxmi Bai's well-known associate Chandra was over flooded with regard and respect to 'Bharat Mata' (Mother India) and began to sing:

-- Joy Joy Bharat Janani, Joy Joy
Dhawal Himalay Ka Kirit,
Hiya Har Ghar Gangaki Pyari,
Rishi, Muni, Bhusur Deviki Shuchi,
Janma bhumi Jagatise Nyari.
Sagar Charan Pakhar, Samajhta
Apne Jiwanko Mahima moy
Joy, Joy." 78

(16) Ideas & Ideals of Political Liberty:

The Dashashwa medh is a historical play with a prime cultural basis. The plot is based on the historical fact that one Nagveer Seer fought against the foreigner Kushanas to free his motherland. Guru Bhairabi advised Siddhana Sen to go ahead in the path of freedom; -- "All the masses, the sages, the scholars without exception acknowledge that so long as the country of our forefathers is not independent, the duty towards her is not accomplished. So long as the

78. Laxmi Bai, Kanchanlata Sabbarwal, p. 32
Ganga is not freed from the clutches of foreign authority, our soul cannot rest peacefully."\(^7^9\)

The Shapath of Hari Krishna Premi is also a historical play. In this play reference. In this play a reference has been made to the endeavour of Vishnu Vardhan to freed the country from the tyrannical rule of foreigner Mihir Sen, a Hun. In the play, many characters joined the freedom struggle and expressed their strong desire for freedom.\(^8^0\)

(17) Demand for Swarajya:

The play-wrights under discussion sought either for administrative reforms or Swarajya. The demanded Swarajya sometimes directly and sometimes symbolically. In Prasad's dramas the demand for swarajya is also depicted. The affliction in the heart of Prasadji for the subordination of his country gets expression whenever and wherever opportunity comes. In the Chandra Gupta he exclaimed, -- "What can be more afflicting than subordination?"\(^8^1\) According to him God has created all men free.\(^8^2\) In one of the songs sung

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79. Dashashwamedh, Laxmi Narayan Mishra, p. 64
80. Shapath, Hari Krishna Premi, pp. 63-66
81. Chandra Gupta, Joy Shankar Prasad, p. 129
82. ibid, p. 173
by Alaka there is a call for freedom:

--- Himadri Tring Shring Se,
Prabuddh Suddh Bharati;
Swayam Prabha Samujjvala
Swatantrata Pukarti.

Arati Sainya Sindhu mein
Suwardvagni Se Chalo
Prabir Ho Joyee Bano
Barhe Chalo, Barhe Chalo. 83

In the Durgawari, instructions for the sacrifice of physical body, mind and wealth has been given. 84

(18) **Sense of Self-sacrifice:**

In the Skand Gupta, the idea of self-sacrifice has been repeatedly expressed. Malav Raj Vandhuverma very politely refused the Mahavaladhikrit* medal. He expressed the desire for being dedicated to the motherland and nation; --

--- "At your feet this young boy would learn the lessons of service to motherland. All the relatives of the Malav King and each and every children here are prepared to sacrifice their lives for the good of the Aryyan nation." 85 The meaning

83. ibid, p. 194
84. Durgawati, Badrinath Bhatta, p. 109
85. Skand Gupta, Joyshankar Prasad, p. 80
of the principles of this world and of education as understood by Chandra Gupta was nothing but to die for one's self-respect. In the Dahar, it has been advised to sacrifice life in the war. So also in the Durgawati through several characters self-sacrifice and dedication was hinted.

(19) **Voice of Revolution & Sedition**:

The play-writs of this period under discussion were fully aware of the chaotic condition prevailed in the political field of the period. The whole country was filled with troubles and ideas of revolution. Hari Krishna Premi has given the call of national awakening and makes the national feeling deeper. In the Shiv Sadhana, Shivaji wanted to fight out the forces which stood in the way of country's progress;—


86. Chandra Gupta, J.S. Prasad, p. 58
87. Dahar Athaba Singh Patan, V.S. Bhatta, p. 86
88. Durgawati, B.N. Bhatta, pp. 80, 86 & 113
89. Shiv Sadhana, H.K. Premi, p. 5
Freedom was the goal of Shivaji's life. In his own words:

"the only goal of my life is the freedom of India, and to uproot poverty and revolution in both political and social sphere."

(20) National Unity, Idea of one State and National Security

J.S. Prasad thought of one Aryavarta — i.e., one India. The dramatists of the period followed this idea and gave more importance to national unity and security. They expressed the idea of one administrative system with a powerful centre. They also gave the inspiration to safeguard the country against foreign aggression.

Satyendra speaks of security and making of the nation

"People like you are wanted by the Basundhara (the Mother Earth). Go ahead! Spend every minute for your motherland. Give up all charms of your life and devote yourself for making of the country. For welfare of all humanity devote yourself for remaking of the country with love and devotion to mankind. Be great and make the country great."

90. ibid, p. 6
91. Jiwan Jajna, Satyendra, p. 124
In the Priyadarshi Samrat Ashok, Kaling Prince Dev Pal fought heroically against the attack of Ashok. Dev Pal dreamt the safety not only of Kaling alone but also of the whole of India; -- "Heroes, warriors and protectors of Kaling! If we be successful in preventing the army of Magadh, we can, if God wills, make a great India and show it to the world. It is meaningless how to think to what extent our country would be spread. Today you dig the foundation of the future India with your swords. I dreamt the dream of spreading Indian Civilisation, culture and literature i.e., Indianisation of the whole of the sub-continent."  

In the Ajit Singh, the good of the whole country was thought of the hero Ajit Singh at the presence of rulers of several provinces said; --

"Samast Rajputaneka Hit Hamara Hit Hona Chahiye, Apitu Chare Bharat Ka hit, Hame Apna Lakshya Samajhna Chahiye."  

In the Chandra Gupta, the idea of taking the whole of Aryavarta as one's motherland has been given. At the beginning

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92. Priyadarshi Samrat Ashok, D. Ojha, p. 102
93. Ajit Singha, Chatur Sen, p. 136
of the drama, Siharan was found to be worried about the whole of India. He expressed this idea to Princess Alaka;
— "Parantu Mera desh Malav Hi Nehin, Gandhar Bhi Hain. Yohi Ka Samast Aryyavarta Hain."  

Harshavardhan took much troubles for national security and integrity in the Rajyashree. He told Pulkesin;
varta before her traitor brother Sambhik;
— Bhai, Taxashila Mera Nehin, Aur Tomhara Bhi Nahin, Taxashila Aryyavarta Ka Ek Bhu bhag Hain. Woh Aryyavarta Ki Hokar Rahe iske Liye Mar Mitoo."  

The other play-writes of this period expressed their ideas of one state and security against the attack of  

94. Chandra Gupta, J.S. Prasad, p. 55  
95. ibid, p. 60  
96. Rajyashree, J.S. Prasad, p. 58  
97. Chandra Gupta, J.S. Prasad, p. 195
foreigners. Laxmi Narayan Mishra warned the people against the destructive tendencies in the state in the following language:

-- "If India breaks into pieces today, he rising civilisation would lie down tomorrow and it is doubtful if it would rise again. It is for your own sake, the interest of Aryyavarta is greater than that of yours." 98

A vow to give security to the country against foreigners was depicted in the Bharat Parajay:

-- "O King! we have Aryyan blood in us. We have the valour of a Kshatriya in us. With the valour and strength of our forefathers we shall cut yavanas into pieces and save our country." 99

Summary:

Of the plays under consideration the most important and remarkable fact for the historical ones, of the Prasad period is that history is no longer a history now. History has become a subject-matter for literature. Dramatists wanted to solve

98. Ashok, Laxmi Narayan Mishra, p. 17
99. Bharat Parajoy, Hari Har Prasad, p. 57
some burning problems with the help of facts taken from history. Sometimes historical plays become the reflections of freedom struggle of India.

The plots of the plays under discussion show the growth of tolerance towards minorities and the Hindus. The play-writs wanted to express loyalty hatred to British rule and means to get rid of political slavery. Besides these, endeavour for national unity and sacrifice at the altar of the motherland are also depicted. They also carry the call of bloody revolution against the elements standing in the way of national unity and integrity. It can be safely and undoubtedly concluded that play-writs of the Prasad period joined hands in the progress of national consciousness through the dramatic plots of their historical plays.

CHARACTERISATION in historical plays:

In the historical plays characters are generally based on the historical personalities. These characters can be discussed undero heads -- male characters and female characters.
Joy Shankar Prasad draws almost all the characters from history and adds some imaginary characters with them. In addition to them, we find that historical characters are drawn in the shape of heroes, heroines, villains and supporting heroes etc. for the sake of convenience of discussion we propose here to study them under the heads— a) Male characters and b) Female characters; and see how national consciousness flows through them.

a) Male characters:

Almost all the male characters of Prasad are drawn according to the principles of Indian Dramatic Art (Natya Shastras) for heroes. The ideas of national consciousness are found in his male characters like Chandra Gupta, Ajat Shatru, Skand Gupta, Chanakya, and Siharan.

Siharman, one of the major characters of the Chandra Gupta, told Alaka:

"Janm bhumike Liye Hi Jiwan hain."\(^{100}\)

Again Skand Gupta, in the Skand Gupta told Bhattak:

"Ran bhumi mein pran Dekar janani Janm bhumi Ka Upkar Karo."\(^{101}\)

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100. Chandra Gupta, J.S. Prasad, p. 80
101. Skand Gupta, J.S. Prasad, p. 119
Ajit Singh was a well-wisher of the whole country. In the character of Pratap in the Pratap Singh we find the bravery of Rana Pratap expressed. Again in the Amar Singh Rathor, it expresses the struggle for freedom. Through one major male character Chand Khan in the Raksha Vandhan, the natural beauty and pride of India has been given expression.

High ideals and moral qualities are found bestowed on Maharana Pratap in the Pratap Pratijna. In the Joy-Parajoy, the hero Prince Chand speaks of service to people,

--- "Janta Ka Sewak, Janta Ka Premi to Udarata Se Prem Karna Janta hain."

Gandhian influence and ideas of welfare to people have been expressed through one male character Siddharaj in the play "Jiwan Yajna".

Shivaji of the Shiv Sadhana expressed his ideals of life thus:

--- "Mere Jiwan Ki Akmatra Sadhana Hogi Bharat Ko Swatantra Karna."

102. Ajit Singh, Chatur Sen, p. 77
103. Raksha Vandhan, H.K. Premi, p. 18
104. Joy-Parajoy, Upendra Nath Osk, p. 106
105. Shiv Sadhana, H.K. Premi, p. 6
Jagdev sang the praise of his motherland before his mother in the Jiwan Yajna. 106

Hari Krishna Premi expressed his emotion for freedom through one character Hammirdev in the 'Ahuti'. 107

The sense of national unity and security has been expressed through the dialogue between Surabhi Pathak and Vijoy Singha in the Kulinata. 108

In the Durgawati through Prithvi Singh and in the Pratap Singh through Pratap Singha, political slavery has been mentioned. It is also found that Harsha in the play 'Harsh' throws light on the various ideals of human characters. 109

(b) Female characters:

In the various plays of the dramatists, it is found that the female characters also play the similar role with the male characters. Here we discuss the female characters through whom the play-writes expressed their ideas of national consciousness.

106. Jiwan Yajna, Satyendra, p. 18
107. Ahuti, Hari Krishna Premi, p. 10
108. Kulinata, Govind Das, p. 32
109. Harsh, Govind Das, p. 126
In the Chandra Gupta, a foreign lady Cornelia sings the song of praise for the glories of India — "Arun Yeh Madhumay desh Hamara." In another historical play of Prasad, the Ajat Shatru, the queen Shaktimoti wanted to infuse the idea of self-respect and revolution in the mind of her son. The prayers for the mother India is sung in the Laxmi Bai by Laxmi Bai's friend Chandra. The dramatist brings the ideal of national unity to the focus through a female character Kashi Bai in the Shivaji.

In the Shiv Sadhana, Jiji Bai advised her son for love of motherland and performance of duty thus, —

— "Mein Apna Hani Sah Sakti Hun Swadeshi Ki Nehin."

In the Swarajya, the practical meaning of 'Swarajya' and freedom have been depicted through the Rajkumari. Again through a female character Mahamaya in the Mahamaya the playwright hinted as freedom of the country and excited the people for it. Loyalty has been depicted through the Maharani in the Maharani Padmawati.

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110. Chandra Gupta, J.S. Prasad, p. 92
111. Ajat Shatru, J.S. Prasad, p. 56
112. Laxmi Bai, Kanchanlata Sarvowal, p. 32
113. Shivaji, Ram Kumar Verma, p. 34
114. Shiv-Sadhana, H.K. Premi, p. 21
115. Swarajya, Radhaswami Sahay, p. 66
116. Mahamaya, Durga Das Gupta, p. 79
117. Maharani Padmawati, Radha Krishna Das, p. 20
praise of Bharat," of Ilvila in the Puru Vikram the greatness of Mother India has been expressed. Padmawati in the Ajat Shatru wanted to teach lesson of non-violence, pity and kindness to her brother Ajat:

"Manavi Srishti Karuna Ke liye Hain, Yo to Krurata Ke Nirdarshan Hinsra Pashu Jagat mein Kya Kam Hain?"  \[119\]

In this way through the female characters the idea of national consciousness has been found expression in the historical plays of the period.

Summary:

In the conclusion it can safely said that the characters in the historical plays became instrumental in developing the plot of the dramas. The dramatists were successful in reflecting the idea of national consciousness through the male characters like Chandra Gupta, Chanakya, Siharan, Ajit Singh, Pratap Singh, Sindhuraj, Shivajee, Veer Hammir and Ajat Shatru. Again through female characters of Cornelia, Queen Saktimati, Alaka, Laxmi Bai, Jijiya Bai, Kashi Bai, Mahamaya,  

\[118\] Puru Vikram, Shaligram Vaishya, p. 16  
\[119\] Ajat Shatru, J.S. Prasad, p. 24
Maharani, Padmawati and others national consciousness has been given expression like those of the male counterparts. It is, therefore, not far from truth that the dramatists of this period were successful in depicting male and female characters in the historical plays and also through them, national consciousness has been expressed very distinctly and successfully.

**Aim of the historical plays:**

According to the ancient School of Sanskrit Dramatic Art, the main aim of a drama is to evoke the sentiment of the audience and give them divine pleasure. This 'divine pleasure' has been described as 'Rasa'. But in the Western Dramatic Art, the 'Rasa' has no place nor it has any greatness. According to Western principles, aim is intimately associated with a drama expressly or unexpressly. So the aim of a drama has been regarded as indispensible to it. This aim is depicted either as an idealism or as an inquisitiveness for life. The dramatists express their aims not directly but indirectly through characters or through dialogues of the characters.
Now we shall try to find out how did the dramatists express their aim through dialogues and characters and how did they hint at national consciousness in their plays.

Joy Shankar Prasad can be regarded as the leader of historical plays in Hindi. Most of the dramas of Prasad deal only with Bharat Varsh. His idea of nationalism is quite wide and expressive. "Indian people, Indian art and Culture etc. all mixed up in him." ¹²⁰ "Due to his excessive love for motherland his aim was only to enquire about the ancient glorious history of India."¹²¹ In the Chandra Gupta, Prasad expressed ideas of national consciousness through Cornelia and Siharan. In the same manner, Patriotism and National Unity have got their expression in the Rajyashree the Skand Gupta, and the Ajat Shatru.

Hari Krishna Premi depict patriotism, hatred towards political slavery and aspiration for freedom in his historical plays -- the Ahutee, the Raksha Vandhan, the Shiv Sadhana, the Swapna Bhanga and the Amar Validan. For Satyendra the Bharat Bhumi is dearer to life. So in his Jiwan Yajna the

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¹²⁰ Prasad Ke Natak, Dr. R.R. Bhatnagar, p. 339
¹²¹ Hindi Natya Sahitya, Braj Ratna Das, p. 183
is found to be the lover for the Bharat Bhumi. Considering the plays written by Govind Das, we can conclude that his aim in these plays is to show that it is the duty of every citizen to work for national unity and security of the nation. This idea has been expressly shown in his Kulinata and Harsh. In the same manner, Laxmi Narayan Mishra wanted to point out the need of reformation of Indian culture which has already been spoilt by the influence of the Western culture. The aim of his 'Ashok' is patriotism. Again the aim of the Amar Singh Rathor and the Satine Chandrawali is patriotism and national unity. Upendra Nath Osk expresses his love for motherland through his Joy Parajoy. The aim of the Chitor Ki Devi of Dasarath Ojha and the Maharani Padmawati of Radha Krishna Das is to remind of the glorious past of India. They were successful in their attempt. Thus the dramatists of the period depicted the ideas of national unity and national consciousness in their plays.

122. Jiwan Yajna, Dr. Satyendra, p. 48
123. Adhirat, Laxmi Naarayan Mishra, p. 36
124. Maharani Padmawati, Radha Krishna Das, p. 5
Conclusion:

It can be safely concluded that the historical plays written during the pre-independence days are full of ideas of national consciousness. In the subject-matter of the plays, loyalty, hatred to political slavery, dissatisfaction against British rule, National unity, aspiration for independence and idea of one state are given expression to. Through all characters -- male and female, the plots are found to be developed in systematic manner. Dramatic dialogues are also so arranged that they help the characters in depicting their ideals and specialities. Some of the characters pose as leaders or bearers of national unity for us.

Most of the dramatists of historical plays are found to be keeping certain aims in their view while writing these plays. This 'certain aim' is nothing but the unity of the nation. After considerable considerations it can be concluded that some play-writes like Joy Shankar Prasad, Hari Krishna Premi, and Laxmi Narayan Mishra are found to be successful in their aims in the plays.

The play-writes of the period under consideration illustrated national consciousness and national unity through the
characters and their dialogues. As a result, these plays added substantially to the national movement and national unity of India. So national consciousness is clear and distinct in these historical plays - in their plot construction, characterisation, dialogues and in their aims.