CHAPTER FIFTH
NATIONAL CONSCIOUSNESS IN SOCIAL DRAMAS

In the previous chapter we have already discussed about national consciousness as reflected in the historical plays. Now in this chapter we shall discuss about the social plays and national consciousness as reflected in them. Before going through any discussion, it is not out of place here to mention the names of social dramas written during the period before our achievement of independence. They are as available, the following:

1) Desh Dasha, Gopal Ram Gahmori (1835)
2) Gram Pathsala, Kashinath Khatti (1884)
3) Balvivah Dushak, Dev Dutt Mishra (1885)
4) Balyavivah Natak, Dev Dutt Sharma (1898)
5) Bharati Haran, Devaki Nandan (1898)
6) Vivahita Vilap Natak, Nidhilal Mishra (1898)
7) Pulich, Mul Chandra Bajpaye (1900)
8) Santan Vikray, Lakshay Vareli (1900)
9) Samay, Kashinath Verma (1917)
10) Shrimoti Manjuri, Durga Prasad Das (1922)
11) Sangram, Prem Chand (1922)
12) Gariv Hindustan, Kishan Chandra Jewa (1922)
13) Kanya Vikray, Yamuna Das Mehra (1923)
14) Hire Ki Anguthi, Ganesh (1924)
15) Ankh Ka Nasha, Sayed Md. A. Kashmiri (1924)
16) Mashriki Har, R. Kathavasak (1927)
17) Sanyasi, Laxmi Narayan Mishra (1931)
18) Jawani Ki Bhul, Yamuna Das Mehra (1932)
19) Mukti Ka Rahasya, L.N. Mishra (1932)
20) Rakshas Ka Mandir, L.N. Mishra (1932)
21) Jayant, Ram Naresh Tripathy (1934)
22) Sindur Ka Holi, L.N. Mishra (1934)
23) Vakil Sahab, Narayan Vishnoo Joshi (1935)
24) Prakash, Seth Govind Das (1935)
25) Vaphati Chacha, Ram Naresh Tripathy (1936)
26) Angur Ki Beti, Gobind Vallabh Pant (1937)
27) Ajib Rat, Babu Ganjanand Ghoriwalla (1937)
28) Ahchhut Kanya, Munshi Arju Badayuni (1938)
29) Siddhant Swatantray, Seth Govind Das (1938)
30) Chhotha Beta, Upendra Nath OsK (1940)
31) Awara, Pandey Vechan Sarma (1942)
National Consciousness in Social Dramas:

(i) The theme:

It is remarkable that the social dramatists also subscribed to national consciousness, like the historical dramatist. The economic inequality prevailing in the society, the caste system, exploitation of the capitalists, liberty of women along with love for motherland constitute the subject-matter of the social plays. Below we discuss about the theme and plot construction of social plays and also try to find out how far and to what extent national consciousness is reflected in these plays.

The subject-matter of the social plays of the period under consideration can be discussed under the following heads:
(1) **Social Degradation**:

There are lively descriptions of the downfall of the then Indian society in these plays. Blind faith customs, casteism and such other evil practices weakened the social life force. Child marriage, polygamy, widow remarriage and such other evil customs were prevalent in the society.

Marriage is one of the prime elements of the society. Dev Dutta Sharma throws light on the problems of child marriage and inequal marriage. He draws our attention to the evil effects of such marriages. Dev Datta Mishra also illustrated how many high caste women due to their inequal marriages had to go astray. Marriages took place under the selection of barbers and pandits, which had very bad effect sometimes. In one drama, a women who suffered from such evil rebuked the pandit who examined the horoscope:

"Each and every hair over our body would curse the Brahmin who examined our horoscope and settled our marriage."  

In the Jayant, the play-writer was very much critical of the social exploitation and expressed revolutionary ideas for

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1. *Balya Vivah*, Dev Datta Sharma
2. *Vivahita Vilap*, Nidhilal, p. 6
3. *Vivahita Vilap*, Nidhilal, p. 6
for their redress. Jayant said; --

"Mujhe Samaj mein Faile Huwe Atyachar Se Larna Hain. . Mein Barud Ke Der mein Agni Ki Tarah Pahuchu. Samaj Ka Ek Ek Kon meri Ag mein Prajwalit Ho Uthe. Phul Apne Muchkanse . . Lakhon Din Dukhiyoka Ansoo Meri Dristise Es Prakar Khis Rahe hain jaise Mallah Naw Ki Rassi Ko."  

Hari Krishna Premi in all his dramas tried to do away with the communal enmity between the Hindus and the Muslims. Communalism played havoc sometimes in the religious and sometimes in the social field. Premiji wanted to uproot this poisonous system and looked towards history for help.

Prem Chand was very much sorry for differentiation of high and low in the society. According to him, the ideal system is one where there is equal rights to all. Nobody -- whether a jamindar or a Mahajan has the right to store more and more. May this differentiation come to an end !"  

Askari in Laxmi Narayan Mishra's 'Rakshas Ka Mandir' is a Muslim girl. Although being compelled by circumstances turned to a prostitute, she reformed her character when time

4. Jayant, Ram Naresh Tripathy, p. 45
5. Sangram, Prem Chand, p. 76
was favourable for her. But Lalita who knew the episode compelled Aksari to leave her home. Aksari told Lalita when she left her home —

"I donot tell a lie knowingly. I thought that as you are highly educated, you would judge on the merit of the works accomplished but you did not." Rughunath also told Lalita that one should look at the heart of a man. In this way Mishra presented stratification of the society through the words of Aksari.6

(2) **Corrupt Administrative System**:

Kasinath Khatti draws successfully the picture of weakness of the administrative system in his 'Gram Pathshala'. In the Gram Pathshala there is a story of a teacher who has been troubled by a Deputy Inspector of the Education Department, and his attendant. Both of them wanted bribe. But at last they were disappointed —


6. Rakshas Ka Mandir, L.N. Mishra, p. 123
7. Gram Pathsala, Kashinath Khatti, p. 23
The leaders were held responsible for present miseries in the Sangam:

"Today there would be end of several problems if about four hundred wise leaders are thrown into the Indian ocean."\(^8\)

In the Pulich, Mulchand referred to the corruption prevailed in the Police Department. Police Havildar Rishwat Ali himself committed theft in the house of Dharmdas, a merchant and then on the other hand he rebuked and terrorised the latter and took bribes. The poor Dharmdas was dumb founded and paid off the money to Rishwat Ali and got rid of more troubles. Another shopkeeper said in connection with the police:

"Ore Bhai Yeh to Chori Hain, Ye to Woha he Leta Hain Jaha Murdaghar Hota Hain, Koi Apghat Kare Ya Sap Vichi Kate Se Mare . . . . Jagat Jaha Murda Marat Hain Ya Hot hain Khat hain Aur Rupayon Ki Dakshina Let Hain."\(^9\)

In Hari Krishna Premi’s Vandhan, Mohan wanted to destroy capitalism. He told Khajachi Ram — "These who keep the money, which is the income of the labour and workers, in their own pockets and keep the workers starving, are responsible for

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8. Sangam, Kanad Rishi Bhatnagar, p. 62
9. Pulich, Mulchand, p. 14
revolution. This revolution is a revolution against the nature.  

(3) Love for Motherland:

In the Garib Hindustan, love for motherland has been illustrated through characters like Ajit, Shiv and others:

-- "Home hain Jan Se Pyara
    Hamara Mulk Hindustan,
    Bana hain Ankh Ka Tara
    Hamara Mulk Hindustan."  

Brahma in the Bharat Haran describes the beauty of Bharati in a very meaningful language:

-- "The eye brow of the 'Desh Mata' (mother Earth) is a canon against the siners and her forehead is a treasure for the Patriots."

Naradji sings, --

-- "Bharat Ki Vam Bhag Bharati Birajegi
    Kanchan Megh Jhajegi Nit Jhar Jhar,
    Jnan Vivek Buddhi Jag Bhrajegi."  

10. Vandhan, H.K. Premi, p. 16
11. Garib Hindustan, Kishan Ch. Jewa, p. 94
13. ibid, p. 30
(4) Dis-satisfaction for the present:

In many of the plays of the period, the present has been taken as the main subject-matter. The evils of political subordination have been reflected in the moral and economic disaster. The play-writes expressed their grave concern, strong resentment and painful emotions towards this disaster. In the Kanya Vikray, the play-writer draws the attention to the evil and the sorrowful effect in the selling of a girl. To him, this sale is evil, sinful, vile and irreligious. In practice it is a serious injustice to a female child. In his another play, Jawani Ki Bhul, the referred to the evil effects of gambling and prostitutes. He wanted to impart social education through the life story of a rich man named Maniklal. At the very outset of the play, he hinted at the evil character of the new generation, --

-- "I am disappointed with the present Hindu society. The youths of the new generation do not care for their own religion and duty but give themselves away to luxury alone. They are keeping evil company and are going astray."

14. Kanya Vikray, Januma Das Mehra, p. 8
15. Jawani Ki Bhul, Jamuna D. Mehra, p. 2
In the Ankh Ka Nasha, Durga Das depicted the evil effects of a prostitute. A youth of good character, Jugol Kishore began to run after prostitutes and lost his health, wealth and honour. The play-writes lamented heavily for the disaster of India and made the British and their collaborators primarily responsible for it.16

There is a heart-rendering picture of economic degradation of India in the Garib Hindustan. In this play a character Majid being very angry at the economic downfall told Aziz; --

-- Bas Yahi Sab Hain Ki Har Kas Ki jindgi Mufchili Aur Pareshani Mein Katti hain. Garib Auratoko Jan Dhakneke Liye Phata Purna Kapara Mayachchar Nehin Hota Aur Khabando Mein Saradi Waris Mein Ek Kambal Nasiv Nehin Hota."17

In the Prakash, Manorama a devotee of Indian culture told her sister-in-law Rukmini -- "I am to tell you that blind following of the West cannot solve these problems. Liberty in the sense in which some educated women of India have taken in the Western line can never do good to the society of Indian women."18

16. Ankh Ka Nasha, Durga Das Gupta, p. 95
17. Garib Hindustan, Kishan Ch. Jewa, p. 92
18. Prakash, Gobind Das, p. 104
Prithvinath Sharma in his social play hinted at the cause of his lifelong troubles and disturbances.

-- "We are agitated at the thought of the harsh and troublesome difficulties and wanted to get rid of them. We wanted to find out the way and to find its redress when we are in the bridge table or on the horse-race field; but, alas! we are disappointed. The thrust of agitation is always the reverse and burning." 19

(5) Hindu Muslim Unity :

Manjuri in the Shrimati Manjuri of Durga Das Gupta wanted to lessen the rigid communal feeling of Janakinath and told him; -- "Coming to the house of Muslim I donot part with my religion, my honour or my shamefulnes-. On the other hand I shake off the doubts and ill-feeling which prevailed in the imaginary ocean of communalism. You please act in this way, so that mother India is saved." 20

In the same manner Hindu-Muslim unity has been given expression in the Tahal Minurtan, one of the characters of this play, Devkri give expression of such an idea --

19. Sadh, Prithvinath Sarma, p. 8
20. Shrimati Manjuri, Durga Das Gupta, p. 5
"Dilo mein phasla rakho
Na rakho phark bame,
Vakhera Aw Na Kuchh Baki Rahe
Hindu Mussalman Mein."\textsuperscript{21}

Another play the Vaphati Chacha also depicts the same idea of Hindu-Muslim unity. Vaphati's heart was equally generous towards both the Hindus and the Muslims. His heart pained at the wrong conception of the Muslims towards the Hindus and the rigid mentality of the Hindu Mahasabha. He tried his level best to bring both the communities on the right track and to keep good relationship between them. In the prologue of the same play, a chorus of Hindu Muslim unity has been incorporated.\textsuperscript{22}

(6) \textbf{Admiration of Independence}:

The \textit{Pehli Bhat} of Shiv Ram Das Gupta is primarily a play imparting advice. Here, there is a picture of worries of independence and subordination and also the indication of means to get rid of them. Shakkimal told Prince Arun, --

"Respect Sire, now Indians have taken the vow of shattering the Shackles of slavery. The Kshatriya blood flows in the

\textsuperscript{21} Garib Hindustan, Kishan Ch. Rewa, p. 78
\textsuperscript{22} Vaphati Chacha, Ram Naresh Tripathy, p. 1
veins of every child. All the old and young are getting ready for the service of the motherland." In the Shrimati Manjuri, people are inspired for the deliverance of the country.

Laxmi Narayan Mishra is the patron of Indian culture and cultural values. In his Sannyasi, one Murulidhar told Biswakant that his only duty was to gather strength and thereby to shatter the shackles of slavery of their motherland, and make her free.

(7) Call for Awakening:

The play-writs of this period gave a clarion call for giving up lethargy and to awake. They carried the news of heroism and unity to the people and inspired them to do their own duty.

In the Kanya Vikray, it has been advised to serve the poor, protect the helpless and to help the widows.

Stress has been given on women education in the Jawani Ki Bhul.

23. Paheli Bhut, Shivram Das Gupta, p. 14
25. Sannyasi, L.N. Mishra, p. 24
27. Jawani Ki Bhul, J.D. Mehra, p. 62
Daivaki Nandan Tripathy gave a call to the women folk to give up luxurious life and fight heroically for the motherland; and to give up fear, shamefulness etc. and to trade on the right track.\textsuperscript{28}

\textbf{(8) Economic Distress & Difficulties :}

These play-writes drew a heat-rendering picture of the economic distress and difficulties faced by the country and warned the people for the use of Swadeshi. In most of the plays, there is an illustration of the problems of the starvation of the masses, unemployment and such other economic troubles and difficulties also.

In the \textit{Dharti Aur Akash}, the play-writ has tried to give a picture of the capitalist exploitation, their terror and their strength. The Mill owner Laxmi Chand is found to make all arrangements for exploitation. These writers asked the people to crush the capitalist exploitation and to establish socialistic system in its place.\textsuperscript{29}

\textsuperscript{28} Bharati Haran, D.N. Tripathy, p. 7
\textsuperscript{29} Dharti Aur Akash, Shambhu Nath Singh, p. 35
A blow has been given to the luxuries and sinfulness of the rich in the Jayant.  

(9) **Moral Degradation** :

Kasinath Verma, the writer of the Samay, was very sorry to find the loss of prosperity of the great men and the cowardice of Kshatriyas and being so disappointed he showed disrespect to religion and expressed no confidence on the so-called morality.  

In the Angur Ki Beti, the evil effects of drinking wine has been depicted. The movement for prohibition has been supported here and it expressed that of the numerous in sane and mad people, the majority was the result of drinking only.  

(10) **Propagation for National Struggle** :


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30. Jayant, Ram Naresh Tripathy, p. 35  
31. Samay, Kashinath Verma, p. 23  
32. Angur Ki Beti, Gobind Vallabh Pant, Preface  
33. Sannyasi, L.N. Mishra, p. 92
In the Sangam of Kanad Rishi Bhatnagar, the fear and doubts that in absence of unity, Mother India might break into pieces, has been expressed. Then the foreigners might find us with the Shackles of Slavery again. 34

Premi in his Vandhan expressed his anti-capitalist ideas through a character Mohan by name.


(11) Freedom of Women:

Prem Chand in his 'Sangram' accepted the idea of freedom of women. He was pained to see the subordination of Indian women in comparison to the Western ones. One of his characters Sawal Sing along with his wife Jhani expressed progressive feelings; -- 'From the papers and magazines it is evident that in comparison to freedom of women in the Western countries our women are under strict control which is not good. Now-a-days women can go to the courts as lawyers

34. Sángram, Kand R. Bhatnagar, p. 86
35. Vandhan, H.K. Premi, p. 8
and travel foreign countries and even when the Indian women are freed from shackles of injustice yet we are a victim of old customs and remain in a bad state.\(^{36}\)

In the Sindur Ki Holi, the writer is sarcastic to the present system of justice. He pointed out that a widow is a necessary element along with social consciousness.\(^{37}\) In the same play one Manoj Shankar said, --

"Yeh Vidhaba, ... Yeh Vidhaba Ap Nehin Jante, Ya Shayed Jante Bhi Hain ... Agni Hain, Malahol Hain, Koye bhi Purush Use Chu Kar Ya Pee Kar Jee Nahin Sakta."\(^{38}\)

The freedom of women has been hinted in Upendra Nath Osk's Ked Aur Urdan.\(^{39}\) Vinod Rastogi's 'Naye Hath' can be regarded as a symbol of awakening of women.\(^{40}\)

(12) Anxiety for Subordination & Aspiration for Freedom:

Govind Das in his 'Siddhant Swatantra' supported political revolution and gave publicity to mass awakening.

To him agitation against partition of Bengal was the beginning.

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36. Sangram, Prem Chand, p. 139
37. Sindur Ki Holi, L.N. Mishra, pp. 71-72
38. ibid, p. 88
40. Naye Hath, Vinod Rastogi, p. 40
of future freedom movement. So also the boycott and non-co-operation movement was regarded from the moral point of view as very important.

(13) Gandhian Ideals:

In the Vaphati Chacha, the revolutionary Gandhian principles are given expression. A poet was one of the characters of the play, who did nothing but some types of intellectual parade. He had no relationship with the life of the mass people. His wife rebuked him with the following words:

— "There is no lack of work for you. Go and remove illiteracy of the masses, give hope to helpless; help those who are in distress, bestow rights to the down-trodden; embrace the fallen ones; and awaken the youth with patriotism. Here is the derth of work? If you are willing then there are better works than writing senseless poetry. Real happiness of life is in doing good to others and not in the intellectual parade."  

41. Siddhant Swatantra, Govind Das, p. 16
42. ibid, p. 20
43. Vaphati Chacha, R.N. Mishra, p. 60
Manorama in the Prakash speaks of the main pillar of the Gandhian thought i.e., Truth, before Rukmini, —

— It should be the duty of each and every person to support the truth even if it is against one's own home or against the whole world. It is always regarded as the Indian ideal. This ideal found in the characters of Mira, Dhruva, Buddha and Shankaracharyya.44

In the Siddhant Swatantra, Saraswati believes that in comparison to love, physical strength is insignificant and should, therefore, be given up. She also condemns the oppression of the British over Indians.45

The use of Khadi has been stressed in the Sanyasi. In this play, Kiranmoyee explained about the greatness of Khadi before her husband; — "None can hate the use of Khadi now-a-days. The world has realised the usefulness of Khadi. Through the use of Khadi the hunger of lakhs of people might be extinguished and your country might achieve independence also."46

44. Prakash, Govind Das, p. 105
45. Siddhant Swatantra, Govind Das, p. 53
46. Sanyasi, L.N. Mishra, p. 110
Being influenced by the Gandhian idea one Umashankar Sharma in Laxmi Narayan Mishra's 'Mukti Ka Rahasya', resigned from the post of Deputy Collector and had to spend two years in the jail. Relating to this incident Benimadhwav said; --

"the sacrifice which you have made for the sake of the motherland, by having resigned from the post of Deputy Collector after being trained for it, inspired the people."  

Many people resigned from their services in this way as a result of the Gandhian influence.

(14) Passion for Social Service:

The idea of equal distribution of wealth has been introduced in the Moshriki Hur. Daku Jalal expressed his aim of life thus, --

"Hamara Kam Hain Har Ek
Chhotoko Barda Karna,
Amironki Kamay Se Garibonka
Bhala Karna."  

Daku Jalal wanted to do welfare of the whole mankind through revolution. He expressed his mind through Salamot Khan; -- Main Chahata Hun Ki Khudaki diye Huye Daulot Ko

47. Mukti Ka Rahasya, L.N. Mishra, p. 58
48. Moshriki Hur, R.Kathavasak, p. 4
Ger Hakdaron Ke Panje Se Nikal Kar Hakdaron Ke Hath mein-Pahucha don. Aftav Ke Har Jare Ko Aftav aur Samandar Ke Har Katre Ko Samandar Bana don." 49

One Prakash in the Nari Showed a matchless ideal of social service. He shouldered himself the responsibility of a murder committed by a woman with utmost gladness and told the priest of a temple; -- "Everybody lives for himself but there is happiness only in living for others." 50

(15) Truth & Non-violence:

Upendra Nath Osk in his "Chotha Beta" placed non-violence. In this case the clear influence of Gandhiji is found over Oskjee. Oskjee felt the necessity of non-violence in this play. Basantlal speaks of physical strength of swords and guns. But Din Dayal told him to give more stress on non-violence and said that Gandhijee also speaks of non-violence only. It proves that Oskjee was much influenced by the Gandhian principles. 51

49. ibid, p. 29
50. Nari, Vaikunth Nath Duggal, p. 58
51. Chotha Beta, Upendra Nath Osk, p. 91
Summary:

In the conclusion, it can be safely remarked that during the Bharatendu period hatred towards subordination and idea of national consciousness began to grow as a result of the spread of English education and mainly of the exploitation by the British over the Indians. During the Prasad period this consciousness was pread to a wider dimension throughout the whole of India.

The plays of the period under discussion reflect both Gandhian and Marxian thought and ideals. Along with revolutionary ideals, these plays also depict the ideals of national consciousness. Many of these play-writes gave expression to revolutionary ideals in the political, social and economic fields.

The most important feature of these plays is that the idea of universal love for humanity is rooted deeply in them. In the Gandhian philosophy also, there is the idea of world peace and world unity. Freedom of women and social service also constituted a part in the subject-matter of some of the plays of the period. During this period the idea of national consciousness attained its zenith and moved towards inter-
nationalism. Here we can find the good not only of Indians but also of the whole of mankind.

Characterisation:

All the characters of the social plays are based on social problems. Like that in the Historical plays, here we can also classify the characters into male and female characters. In the social plays there are good and evil characters. Besides, there are heroes, heroines, villains and supporting heroes and the like. For the sake of convenience of analysis, we here propose to study the relevance of national consciousness through the characters under the following heads:

(a) Male characters:

Kashinath Khatri draws successfully a picture of contemporary administrative system through one character of a teacher in his "Gram Pathshala".  

52. Gram Pathshala, K.N. Khattri, p. 23
53. Pulich, Mulchand, p. 14
In the Garib Hindustan, the male characters like Ajit and Shiv expressed their love for motherland together.

— "Hame hain janse pyara Hamara Mulk Hindustan."  

The play-writ wanted to educate the people by showing the cunningness of a false saint in the Kanya Vikray and describing the character of Maniklal in the Jawani Ke Bhul. In the Dharti Aur Akas, the picture of capitalism and economic disparity has been depicted through a male character, Jnan Chandra. The idea of social service has been expressed through one character 'Prakash' in the play 'Naari'. In the Pahli Bhul, one minister Shakkimal says:

— "Aw Bharat basione Gulami Ki Janjir Torne Ka nishoy Kar liya. Bachchhe Bachchhe mein Kshatriya Ka Khun Daur Raha Hain."  

Laxmi Narayan Mishra tops the list of dramatists of modern problem plays in Hindi. He is regarded as the first  

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54. Garib Hindustan, Kishan Ch. Jewa, p. 94
55. Jawani Ki Bhul, Jamuna Das Mehra, p. 2
56. Dharti Aur Akas, Sambhunath Singh, p. 35
57. Naari, Vaikunth Duggal, p. 58
58. Pehli Bhul, Siw Ram Gupta, p. 14
59. Hindi Natak Sahitya Ka Alochanatmak Adhyayan, Dr. Vedpal Khanna, p. 249
and the foremost dramatist of this category. He used the English style in the study of the new situation and in the analysis of human characters. Laxmi Narayan Mishra in his 'Sindur Ki Holi' hinted at the solution of present social problems through male characters like Murari Lal, Manoj Shankar and Rajni Kant. In his another play, 'Mukti Ka Rahasya', the Gandhian influence and sacrifice for motherland are found to be given expression through Venimadhab. So also, one Jagadish revolted against capitalist in the Rakshas Ka Mandir. Dindayal in the 'Chhotha Beta' placed non-violence above violence when he says, — "Mahatma Jee to Ahinsa Ka Prochar Kar Rahe hain." In the Ankh Ka Nasha, Durga Das Guta illustrated immorality and evils of going to a prostitute through one male character, Jugal Kishore.

Female characters:

One of the female characters of Govind Das, Manorama can be regarded as the spokesman of Gandhism. She expresses the greatness of truth; —

60. Adhunik Hindi Natak, Dr. Nagendra, pp. 53-55
61. Mukti Ka Rahasya, L.N. Mishra, p. 58
62. Rakshas Ka Mandir, L.N. Mishra, p. 126
63. Chhotha Beta, Upendra N. Osk, p. 91
64. Ankh Ka Nasha, D.D. Dupta, p. 95
Saraswati in the Siddhant Swatantra rebuked the tortures of the British over Indians. Freedom of women is depicted in the Sindur Ki Holi through a female character, Chandra Kala. Through one Kironmoyee, in the Sanyasi, the play-writer showed the influence of Gandhism and asked to use the Khadi. Hindu-Muslim unity has been depicted through Manjuri in the Shrimati Manjuri. One of the songs in the drama expresses unity among these communities:

"Hum Hindu Ke Hain, Dono Hindustan Hamara,
Yah Hain Jamin Apne, Yah Asma Hamara."

Chandra Kanta, in the play 'Vakil Saheb' encouraged the workers and hinted at Hindu-Muslim Unity.

Summary:

In the conclusion it may be said that the characters in these social plays help greatly in the plot construction and

65. Prakash, Govind Das, p. 105
66. Siddhant Swatantra, Govind Das, p. 53
67. Sindur Ki Holi, L.N. Mishra, p. 85
68. Sanyasi, L.N. Mishra, p. 110
69. Shrimati Manjuri, Durga P. Das Gupta, p. 118
the development of the subject-matter. In the social plays like Gram Pathshala, Pulich, Garib Hindustan, Dharti Aur Akas, Naari, Pahli Bhul etc. the male characters express social consciousness and the influence of Gandhism. In the same manner, in Prakash, Sindur Ki Holi, Sanyasi and Shrimati Manjuri, the female characters express the anger against slavery, Hindu-Muslim unity and influence of Gandhism. In brief, the characters in the social plays of the period add to national consciousness and the expression of such consciousness.

Aims of the social plays:

As stated earlier, according to the ancient scholars of Sanskrit dramatic criticism, the main aim of a drama is to produce sentiment and thereby giving divine pleasure, to the audience. This divine pleasure has been described as the 'Rasa' has no place in dramatic art. In reality the aim is directly or indirectly associated with a drama. So, the aim has been regarded as one of the basic elements of a drama. This aim is generally depicted on the basis either of some idealism or on some principles of life. The dramatist expresses his aim through some characters.
Now we discuss how and to what extent dramatists of these social plays express their aim through the characters and their dialogues below:

The main aim of the dramatists is to show the blind faith that has been in use in the society, evils of casteism, problems of child marriage and widow-remarriage and their impact on the social life through plays like Valya Vivah Natak, Vavahita Vilap, Jawant, and Desh Dasha etc. On the other hand the aim of Daivaki Nandan Tripathy's 'Bharati Haran' and Kishan Chandra Jewa's 'Garib Hindustan' is nothing but Patriotism or Love for motherland. Again Hindu-Muslim Unity has been shown as the main aim of Shrimati Manjuri of Durga Das Gupta and of Vaphati Chacha of Ram Naresh Tripathy through two characters Jugal Kishore and Vaphati respect­ively. Shiv Ram Gupta and Laxmi Narayan Mishra in their dramas gave loud calls to the people to shake off the shackles of slavery and to achieve independence. In the plays 'Vandhan' and the Sangam, the dramatists wanted to arouse the spirit of revolution among the workers of the industries who lived a life of Hell there. The main aim of the plays the 'Sangram'

70. Shrimati Manjuri, Durga Das Gupta, p. 5
71. Vaphati Chacha, Ram Naresh Tripathy, p. 9
by Prem Chand, the Sindur Ki Holi by Laxmi Narayan Mishra, the Moshriki Hur by Radheshyam Kathavasak, the Ked Aur Urdan by Upendra Nath Osk and the Naye Hath of Vinod Rastogi, is liberty of women. These play-writes called the people to freed women from the clutches of slavery. Again the illustration of Gandhian ideas is the main aim in the plays 'Prakash'\(^{72}\) and the Siddhant Swatantra.\(^{73}\) The aim of the Naari of Vaikunth Duggal is social service. In this manner the play-writes of this period gave expression to national consciousness in their plays through various means.

**Conclusion:**

In the conclusion, which we draw after analysing the social plays of the period under review, is that in most of them the idea of national consciousness is quite evident. Through the plots and subject-matter of the plays, the dramatist successfully depicted the pictures of social degradation, love of motherland, aspiration for freedom, and liberty for women etc. They also referred to the national movement in India against the alien rule.

\(^{72}\) Prakash, Govind Das  
\(^{73}\) Siddhant Swatantra, Govind Das
Analysing the characters of these dramas one can find that through all male and female characters the plots are successfully developed to their desired end. In this regard dialogues and the idealism of the characters played great roles. The characters, therefore, stand as a symbol of social and national consciousness for us.

Almost all the play-wrists are found to be having certain particular aims in their dramas. The aim can be described as social and national consciousness. It is found that some dramatists like Laxmi Narayan Mishra, Upendra Osk, Govind Das and Yamuna Das Mehra are successful in depicting their aims in the dramas.

The idea of social and national consciousness which was put before the audience so clearly, had a tremendous effect over the minds of the people and, finally, it added to national unity and national movement against the British rule. Hence, the picture of national unity and national consciousness is quite clear and distinct in these plays.