INTRODUCTION

William Shakespeare is widely accepted as an universal artist. His contribution to English literature, has no equal, for his plays and sonnets are of highest manifestation of artistic creation. He is greatly enjoyed as dramatist all over the world. Whenever and wherever on earth, human beings will speak on the subject of dramatic art, the name of William Shakespeare will be referred with a special mention. No 'time' or 'custom' shall 'wither' his dramatic creations.

Shakespeare's plays have been approached and studied from various points of views and angles. However, comparatively his histories, i.e. his plays based on political histories both of royal England and Romans have been studied less than his imaginative plays. Shakespeare's histories, constitute the major Part of his dramatic creation, for, in all, he wrote thirty six plays out of which fourteen are histories, and seven are based on pseudo history, this statistic amounts to say that Shakespeare was essentially a dramatic of histories. Since, a question, of course, a very significant question arises here that why and especially how, Shakespeare wrote drama based on histories. And it is this parahypothetical approach would really help us to study Shakespeare's histories from a very significant point of view. The Shakespeare's histories are to be studied from the parahypothetical point of view as mentioned above in the form of, "Why and how", because, the researcher likes to assert that there are manyfold reasons which required to be invented, hence Shakespeare has chosen to write plays on specific ranges of histories and these "Whys" provide us the right way to our central point that how Shakespeare fused histories in his dramatic art which as a matter of fact became, the source of our perennial intellectual quest and sentimental passion.

Focusing upon the central point of our study, that how Shakespeare has treated history in his dramatic art, we have to admit with admirations that Shakespeare's histories are but his own self invented creations, mostly inspired by his time and rightly based upon the chosen facts of English and Roman histories. Never have the artist upon the earth shown an unusual artistic capacity to fuse history in dramatic art as Shakespeare did. The popularity of Shakespeare's histories rest upon the point that the British and the Romans loved and adored their own histories only after reading Shakespeare's histories. This certainty makes it clear, that Shakespeare has not only fused history in its actual heterogeneous form but pruned it to the degree which could yield the best blend of history and creations.

While judging Shakespeare, as a dramatist on histories, we have to consider first that
Shakespeare was an independent artist of his age, and his dramatic art was very much inspired by his time, and place where he lived. His personal experience and his ideas, which he had derived from reading histories available at the time had been his only treasure which he faithfully put forth though his dramatic art. And of course, his Political Consciousness, his reverence for the historical past and his judgement as an artist, his ability to sense public interest of his time compelled him to write drama based on history. However above all, his immediate objective in writing plays based on histories was to please the audiences of his age and since it has been rightly said that Shakespeare's interest in history was truly shared by his age. And of course it would not be exaggeration if we say that histories rather willingly chose to take their best recourses through Shakespeare's histories - his dramatic creations as a matter of fact.

Hence, it is on the background, as discussed above the researcher likes to say that the study of Shakespeare's fourteen histories is beneficial, it would gather some very exclusive and significant substance and be a valuable contribution to the criticism on Shakespeare's histories. And hence here, it is planned with definite scope to examine critically Shakespeare's ten plays based on English history and four plays based on Roman history, with the central point of view that how Shakespeare unusually treated history in his dramatic art, and made it an object of perennial interest.

Substantial data for the present study has been collected and has been primarily arranged to plan the structure of the total study- set up, as it is mentioned clearly in the further part of this synopsis - i.e. The selected range of history plays grouped under two heads that is plays based on English history, and plays based on Roman history. The thematical structure of the histories have been briefly explained and subsequently, objective of this study, its methodology, organization of work and study material has been arranged to meet the objectives of this research work.

The Shakespeare's 'histories' have great artistic values, their profound historical significance evokes the past with its magnitude and precedence. The ideas and the ideals which the history plays embody have unfailing universal appeal. Since they are but the sources of our perennial interest. The study as mentioned above could be a modest contribution, to the art of Shakespearian criticism.

2. Treatment of History in Shakespeare's plays.

Shakespeare's history plays can be classified in following order.
Totally 21 plays have been taken for the research purpose.

A. **Plays based on English History.**
   1. Henry VI part I, II, and III.
   2. Richard III.
   4. Richard II
   5. Henry IV part I and II.
   6. Henry V.
   7. Henry VIII.
   (Total 10 plays)

B. **Plays based on Roman History.**
   1. Julius Caesar
   2. Timons of Athens.
   3. Anthony and Cleopatra.
   (Total 4 plays)

C. **Plays classified as Pseudo history.**
   1. King Lear
   2. Macbeth
   3. Cymbeline
   4. Hamlet
   5. Tempest
   6. Othello
   7. Winter's tale
   (Total 7 plays)
Many of Shakespeare’s plays have historical elements, but only certain plays are categorized as true Shakespeare histories. Works like "Macbeth" and "Hamlet," for example, are historical in setting but are more correctly classified as Shakespearean tragedies. The same is true for the Roman plays ("Julius Caesar," "Antony and Cleopatra," and "Coriolanus"), which all recall historical sources but are not technically history plays. So, if many plays seem historical but only a few truly are, what makes a Shakespeare history? Sources of Shakespeare’s History Plays. Shakespeare pulled inspiration to Shakespeare and Contemporary Theory Podcast. Boldly moves criticism of Shakespeare’s history plays beyond anti-humanist theoretical approaches. This important intervention in the critical and theoretical discourse of Shakespeare studies summarises, evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years. It heralds a new, more dynamic way of reading Shakespeare as a supremely intelligent and creative political thinker, whose history plays address and illuminate the very questions with which cultural historicists have bee WILLIAM SHAKESPEARE The Chronicle Plays/ Histories Shakespeares Chronicle Plays After having tried his hand at an imitation of Roman comedy (The Comedy of Errors) and of a Roman tragedy (Titus Andronicus), William Shakespeare turned to the composition of this type of drama that had no classical prototype, but which held a particular fascination for the English public in the 1590s and helped create a sense of a collective national memory. The first tetralogy: dealing with the Wars of the Roses: the three parts of Henry VI (c. 1589-1591) and Richard III (c. 1592-1593), general features: leaning The plays referred to as Shakespeare history plays are the ten plays that cover English history from the twelfth to the sixteenth centuries. Historical plays. It wasn’t Shakespeare, but Shakespearian scholars, who categorised his plays into the areas of tragedy, comedy and history (as well as “problem” and “Roman” and several more). Unfortunately, our appreciation of the plays is often affected by our tendency to look at them in that limited way. Shakespeare history plays in order. The plays normally referred to as Shakespeare history plays are the ten plays that cover English history from the twelfth to the sixteenth centuries, and the 1399-1485 period in particular. Each historical play is named after, and focuses on, the reigning monarch of the p