Chapter V

A COMPARATIVE STUDY OF SOCIAL REALISM IN THE SELECTED PLAYS OF P. K. ATRE AND JOHN GALSWORTHY

A comparative study of social realism in the selected plays of P. K. Atre and John Galsworthy is the focus of the present chapter. Their plays have been selected for the study on the notion of the uniformity. Four outstanding plays of P. K. Atre (viz. Gharabaher, Udyacha Sansar, Jag Kay Mhanel & Lagnachi Bedi) and four outstanding plays of John Galsworthy (viz. Justice, Strife, The Silver Box and Loyalties) based on social realism, human relationship and dramatic techniques have been considered for this study. The criterion for this selection is the compatibility with the social realism with human relationship that includes man and woman relationship is the main focus of this study.

There are many similarities in the life and works of Atre and Galsworthy. P. K. Atre was a versatile writer in Marathi literature. He wrote novels, short stories, journalistic writing, adaptations and film scripts, poems, prefaces, editorship, biography and plays. John Galsworthy was a prolific writer in English Literature. He also wrote novels, short stories, adaptations, poems and essays. Galsworthy was elected as the first president of P. E. N. club he was honored with Order of Merit and D. Litt. Both Atre and Galsworthy were honored with several awards and prizes including Nobel Prize for Literature.

They both were born in the same month and nearly on the same day (Atre on 13th August, 1898 and Galsworthy on 14th August, 1867) and in same centuries and also died in the same centuries. Both were popular playwrights during their life time in their languages and in their nations. Both the dramatists have made noteworthy contribution to the stage, Atre for Marathi theatre in Maharashtra and Galsworthy for English theatre in England. They both have made significant changes in the art of writing plays. Their plays are not based on the value of entertainment but they provoke the audience to think. They are contemporary writers and both of them share the contemporary social and national concerns of the country.

P. K. Atre shows the excessive lust, greed sufferings of women by using the contemporary setting and language. John Galsworthy shows the conflict between labour and owner, class prejudice and injustice in his society. In the plays of Atre and in some plays of Galsworthy there is physical, psychological, mental and sexual suppression of women. In his play Gharabaher Atre has presented a realistic picture of traditional Indian woman who is
unaware of the reality of the world. When Atre wrote his plays *Gharabaher, Udyacha Sansar, Jag Kay Mhanel* and *Lagnachi Bedi* the society was not very much developed as we see it today. There were so many problems prevailed in the contemporary society especially the women were going through the crucial problems. The period shows that the women were illiterate therefore the problems like the early marriages of girls, superstitions, problems of divorce were the topics of discussion. Woman was not free. They had no any kind of freedom or choice. They had to marry to a person chosen by their parents then that person may be a good human being or a monster. She had to live with him without any complain. Though the husband was drunkard and treat harshly his wife, she had to endure it silently. Sometimes she wanted to be sexually harassed by the other men in the family except her husband, but being virtuous Indian woman she could oppose such evil intention. In such cases either she had to leave house or finish her life or endure the torture.

Nirmala in ‘Gharabaher’ endures too much torture and sexual harassment made by her father-in-law, Abasaheb and Nilkanth but she never bends before them. When the climax of her endurance reached to its zenith, she left house in order to protect her virtuous character. In *Udyacha Sansar* Karuna suffers because of the reckless behavior of Br. Vishram. Her patience is appreciable. The play is a tragedy of helpless woman Karuna. *Lagnachi Bedi* exposes evils in marriage system in India. It is the tragedy of the life of Yamini. Her husband Dr. Kanchan is very lusty and passionate man, always runs after other beautiful young women like a butterfly. In order to satisfy his sexual lust he runs after a young beautiful lady called Rashmi. She teaches moral lesson to all the characters in the play. *Jag Kay Mhanel* is a tale of Ulka who loves freedom and hates slavery. She is revolutionary and patriotic young lady.

Galsworthy focuses his attention on the drastic problems caused because of the new industrialization. Sufferings of workers, downtrodden and poor people, the gulf between rich and poor, injustice, the problems of divorce etc. are some of the current topics Galsworthy discussed in his plays selected for the study. *Justice* is a plea for greater sympathy for the derelicts and waifs of society. Galsworthy shows that a man who commits some theft under very straitened circumstances like Falder should not be subjected to the course of law, because it is our society that is responsible for turning innocent people into sinners. It is the play that deals with the problems of the criminal and the treatment of society towards such criminals.
Galsworthy’s Strife is a beautiful indictment of the present structure of the industrial society. It presents the strife between capital and labour, and advocates better understanding between these two great forces of industrial life. The leader of the capitalists, Mr. Anthony and the leader of the labourers Mr. Roberts are shown adamant who stick their own principles and let the labourers starve. In the interest of industrial harmony both capitalists and labourers should work in union and should unnecessarily fight for their rights. There should reconciliation between the two parties since unnecessary strikes and logk-outs hamper the progress of industrial life and retsrhd production. The Silver Box presents the criticismof the law prevailing in England during his times. It deals with the old criticism of British Law so pointedly referred to by Goldsmith in his poem Traveller that there is one law for the rich and another for the poor. Galsworthy tries to show in The Silver Box that the law can be purchased by the power of wealth. Galsworthy’s Loyalties is a play in which the dramatist deals with the subject of caste prejudice or caste feelings. It is cry against racial prejudice shown by the Christians to the Jew. Different kinds of loyalties are presented in this play. The most noticeable being the loyalty to race, loyalty to friendship, professional loyalty and loyalty to married life.

Use of Social Realism

Both Atre and Galsworthy were the great social reformers of their times. Atre saw the burning problems in his contemporary society and he presented these problems very realistically in his plays selected for the study. The problem of married as well as unmarried women was the most crucial in the male dominating society at the time. Though Atre was not a philosopher, he recognized the status and the problems of Hindu women in the contemporary Indian society. He was aware of the fact that the role of a woman in the Hindu Society is important as a mother and not as a wife, because it is said that a woman is the wife for a moment and a mother forever. At the time of Atre, the married women had no any kind of freedom. After marriage the women were the sole properties of their husbands. The women were treated like anything. They could not come out of the house. Their world was limited to the stove and child (chul & mul). But through his selected plays Atre has shown the rebelliousness of women. Due to the effect of Women’s Liberation Movement, women are becoming aware of their rights and they fight for their own rights. No more they are tolerating the tyranny of their husbands. They are protesting and coming out of the house for economical support. Being a social reformer, Atre has given much importance to the female characters rather than the male characters in the plays selected
for the study. In his play *Gharabaher* Nirmala is the central character, who, in the beginning, has shown weak traditional woman, enduring cruel and inhuman treatment given to her by the other male characters like her father-in-law, Abasaheb, Nilkanth, Nageshwar and Bhaiyasaheb. Her husband, Shaunak, is weak and timid, who obeys his father and never crosses his father. He is good for nothing to Nirmala. Abasaheb and Nilkanth always look at her in sexual point of view. They are hungry wolves full with sexual lust always look forward to attack their victim, Nirmala. She complains about it to her husband but it’s useless. When her patience comes to an end, she becomes bold and throws sacred thread of marriage that is ‘Mangalsutra’ at her husband and leaves home leaving behind her child.

Karuna in *Udyacha Sansar* is equally tragic figure like Nirmala in *Gharabaher*. Karuna’s husband, Br. Vishram is a merciless person, always drinks heavily and remains busy in gambling. He is the most libertine person who always urns after beautiful young ladies. He keeps a mistress in order to fulfill his sexual passion. He often treats his wife, Karuna, very harshly. Karuna, being a typical Hindu woman, tolerates everything but her tolerance ends when Shaila, her daughter, becomes pregnant from Ulhas who is not ready to marry her. Karuna crumbles down completely and ends her life out of heavy grief. Ulka in *Jag Kay Mhanel* suffers a lot because of her husband, Diwakar. She tolerates him only for the sake of Jag Kay Mhanel. In fact Ulka is not weak or timid like Karuna in *Udyacha Sansar* but she is rebellious, bold, revolutionary and patriotic. She inherits these manners from her father who was patriot. Inspite of the warnings of her father, Ulka marries to her friend Diwakar thinking that he was equally revolutionary like her but in reality he was not, and it proves a serious mistake in her rest of the life. Diwakar drinks heavily and spends money like water. He suspects the character of his wife, Ulka, who, in his opinion, has an immoral relation with Prakash. However it is not true on the other hand they behave like brother-sister while working together in the play. When Diwakar comes to know the real fact when Praksh marries to Varsha, he feels so sorry and tries to beg the pardon of his wife Ulka and her father Bhai Dinanath but it is too late. Ulka leaves home with her son Suhas and on the request of her father she begins to work for the women’s liberation.

In *Lagnachi Bedi*, though the play is a comedy by nature, Atre has tackled serious problem of the marriage system of the contemporary society. Like his other satirical plays selected for the study, Atre has attacked on the excessive sexual lust and debauchery of the men because of which the women suffer tremendously. Enlike his main female characters in other
plays selected for the study, Yamini in Lagnachi Bedi is a tragic figure who suffers because of debauchery of her husband Dr. Kanchan. Though Dr. Kanchan is a prestigious person in the society, he is lusty and passionate who always runs after other young beautiful women. He forgets his prestige and loves Rashmi but Rashmi never loves him she only pretends to love him to teach him a lesson. In order to keep passionate men at home Lagnachi Bedi is very essential, is the moral of the play.

Like Atre, John Galsworthy was a great social reformer in his days. In his plays selected for the study, he has presented realistic social problems in his contemporary society. Though the problems depicted by Galsworthy are different from the problems depicted by Atre in his plays, the problems of Galsworthy are also connected with the people in the society. In his plays Galsworthy tackled the problems of the working class people, the problems of women, of the downtrodden, of the judicial system, of the divorce as well as the class prejudice. Galsworthy’s plays are mainly based on the conception of realism and a general sense of morality. He was a philanthropist and a political philosopher who deeply pained to discover how the poor class in the society suffered, pined and languished away under a number of tyrannies inflicted upon them by the rich and the ruling class of the people. His heart moved to see the sufferings and miseries of the downtrodden and underdogs in his society.

His *Justice* throws light on some glaring shortcomings in the contemporary English Law and Judicial System. Law is blind, feelingless, and lifeless process. It crushes into powder anybody who is entangled in its network. It shows no sympathy to man on the score of basic human temptations and infirmities. It does not recognize the sentiment behind an action. It judges a man on the score of his tangible actions and completely ignores the sentiments behind the action, however, noble they might be. The judicial system, likewise, is a mechanical process. It is heartless, unscrupulous and unfair. It is a malignant process in which innumerable innocent and noble hearted men are victimized. Falder makes forgery in his firm to save a woman, whom he loves, but his forgery is disclosed and he is punished. He becomes the victim of solitary confinement. The incident changes his life that he never gets a job and finally, out of heavy stress, he commits suicide. He is the victim of current social forces. If the society had showed sympathy and helped him, his tragedy would not have taken place. The role of society is quite important in the tragic life of Falder.
Galsworthy’s _Strife_ is a beautiful indictment of the present structure of industrial society in England. It presents the strife between the capital and the labour, the irresistible force meets the immovable object. Galsworthy points out that the interest of industrial harmony both capitalists and the labourers should work in union and should fight for their rights. The workers of the Trenartha Tin Plate Works go on strike for four months. The workers and their families suffer immeasurably and starving. Mrs. Annie Roberts dies of cold and hunger. The directors of the company are concerned with the profits and dividends and the workers fight for justice and their bread. Both Anthony, the capitalist and David Roberts are stuck to their principles. In their conflict the innocent children and the wives, parents suffer from starvation. In _The Silver Box_, Galsworthy attempts to portray realistically a serious issue of injustice.

In _The Silver Box_ the tragedy is caused by the ruthless machinery of law. The mighty milestones of justice move relentlessly and grind the innocent to bits. It assumes the role of the traditional tyrant or villain. The real criminal is the social and judicial system it saves the rich and penalizes the poor, weak and helpless beings. There is no equality before law wealth weighs down the scales of justice. Jack and Jones have committed the same crime but Jack is saved by his wealth and status while Jones is sentenced to one month’s hard labour. Mrs. Jones and her children are condemned to starve and suffer. They are the victims of monstrous cruelty of law. In _Loyalties_ there is external conflict between the Christian and the Jews. Dancy becomes a victim to this blind force. He had committed a theft in a mad moment in a spirit of bravado. When the theft is found out nobody could save Dancy from the clutches of the law and he found escape only in suicide.

**Human Relationship**

The very concept of human relationship is being destroyed day by day and this is found in the plays of P. K. Atre. Family relationship is almost in danger in the selected plays of Atre. Abasaheb in Atre’s _Gharabaher_ is a head person in the family, but he never remembers his family responsibility. On the contrary he behaves recklessly with his daughter-in-law, Nirmala though he had married four times in his life. He is the lustiest person and he always tries to seduce his daughter-in-law. Nilkanth, the son of Abasaheb is equally passionate like his father. Though his name is equal to god Shiv, he too tries to seduce his sister-in-law. They both never maintain the family relationship. Nageshwar and Bhaiyasaheb are also lusty men in the play. Bhaiyasaheb, though a Member of Municipality and a lawyer by profession, pretends to be
prestigious person in the society but he is the most libertine person who runs after beautiful young women. He keeps immoral relationship with Minakshi, a widow who lives in his house. Only Nirmala and Padmanabh are the good persons in the play. Shaunak, the husband of Nirmala is neither good nor bad. This timid person sees the suffering of his wife but does not help her till the end.

In *Udyacha Sansar*, Br. Vishram forgets his duty and responsibility as a father and a husband. He never loves his wife and children. He never thinks of his son Shekhar and a daughter Shaila. He is addicted and always remains busy in gambling. He spends money like water on his addiction. Though he is well educated, a barrister, he behaves recklessly. Karuna, the wife of Vishram is lovable and takes care of every person in her family but her tragedy is that no one cares her. She endures a lot and finally finishes her life for the sake of the family. Though her name is karuna means mercy but her tragedy is that no one shows mercy on her. Shekhar is addicted like his father. He loves a girl called Nayana who in fact is his sister. She is the daughter of Br. Vishram from another woman. Shaila loves a person called Ulhas who in fact was a married person. When Shaila becomes pregnant from him, he refuses to marry her. The play is a tragedy of a cultured and educated family.

Ulka in *Jag Kay Mhanel* is kind hearted and lovable though she is revolutionary and patriotic. She loves her husband and her child. But her husband Diwakar does not behave properly with her. He is suspicious, he suspects that his wife has an immoral relation with Prakash but in reality they behave like brother and sister. Ulka, being modern Indian Hindu woman, breaks the shackles of her family and becomes free from her husbands restrictions.

Yamini in *Lagnachi Bedi* suffers a lot because of the passionate and lusty behavior of her husband. Dr. Kanchan, though well educated, is a lusty person. Like butterfly, he runs after young beautiful women. In order to fulfill his sexual lust, he runs after a young lady called Rashmi. Though he loves her, she never loves him. She plays a trick of love him because she wants to teach a lesson to him. The other characters in the play such as Timir, Parag and Gokarn are also passionate like Dr. Kanchan. The human relationships and the family relationships in the selected plays of Atre are deteriorated. The family relationships are destroyed due to the reckless behavior of responsible men in the family.

The human relationships in the plays of John Galsworthy are very much complex. Falder in *Justice* is kind-hearted, pitiful, tender, and ready to help the needy to the best of his powers
and capacity. He is not original criminal but the society makes him so. He has to sacrifice his life for the sake of his love for a married woman called Ruth Honeywill. By nature he is kind and generous, but his ill-luck is that no one understands him. Like Falder, Ruth Honeywill is the victim of the society. She suffers because of her reckless husband, but her sufferings are more painful than death. She loves Falder from the core of heart. Though Mr. Cokeson is businessman, he is kind and considerate. He shows sympathy to Falder when Falder was in difficulty. Simple living and high thinking is the principle of Cokeson. Walter How is kind and gentle but James How is cunning and shrewd natured person.

Roberts in Strife is the man of strong character and firm determination and a man of principles. He never drinks and gambles in his life. He is the man who sacrifices his money, his personal comforts and his family happiness for the sake of the workers. He is the man with broad vision. He looks at the strike not as a means to get some more pounds from the employers but as a part of the struggle of the working class against exploitation by the capitalist class. He is rude to Anthony, Edgar and Enid. His rigid stand is responsible for the sufferings of the workers and their families. His wife dies due to the lack of nourishing food and medicines as he gives all his money to the cause of strike. He was in the meeting of the workers when his wife dies. He lived for the workers, worked for them and fought for them but in the end he was overthrown by the workers. Anthony resembles Galsworthy’s own father. He is rigid and obstinate. Edgar and Enid sympathise with the workers families and they are flexible in their approach. Wilder, Scantlebury and Wanklin are the ordinary human beings who love money. Mrs. Roberts is as sincere and honest soul who suffers in silence and remains loyal unto death to her husband.

In The Silver Box John Barthwick is prosperous old man. He is proud of his social status and respectability. He professes sympathy and compassion for the lower classes. He decides to champion the cause of the destitute and the downtrodden. He is weak and pusillanimous and fails to realize that the poor are the innocent victims of social indifference and apathy, ruthless laws and institutions. He is hypocrite and selfish. His sympathy for the Jones family is a mere pretence. His wife Mrs. Barthwick is also proud of her status and respectability. She is highly prudish and conceited. She champions the cause of the upper classes. She desires the property and privileges of the upper classes to be properly protected. She has sheer contempt for the lower classes. She has no sympathy for the masses. She overlooks faults and lapses of her son Jack. Jack is a reckless spendthrift, spends money lavishly and seeks his own pleasures. His conduct is
criminal. He is spoiled son. Jones is neither downright villain nor a blameless hero. He is not a
dangerous or desperate ruffian. He is not a nuisance to the community.

In *Loyalties* Dancy is loyal to his conception. De Levis is loyal to his Jewish race. Mabel
represents the noblest form of wifely loyalty to her husband. Winsor is true to his ideal of
gentlemanly hospitality and friendship for Dancy. Major Colford exemplifies loyalty to a brother
officer and a friend. Margaret Oram also exemplifies true friendship. Inspector Dede exemplifies
devotion to his duty. Treasure is loyal to his employer and fellow servants. Gilman has
undoubted preference for his Christian countrymen. Ricardos exemplifies loyalty to one’s
dughter. General Canynge is loyal to Dancy. Human relationships are thus well portrayed by
both the playwrights in their plays selected for the study.

In the plays of P. K. Atre there is a focus on the sexual relationships. The exposure to
sex and carnal instincts is one of the major characteristics of the plays of Atre. Galsworthy is not
much interested in depicting the sexual relationships in his plays. In the plays of Atre selected for
the study, we find sexual relationships. The sexual relationship of the modern man is very
complex. Women suffer due to the exploitation in the hands of men because men in their life
look at sexual pleasures as their revenge to their own exploitation. According to the
anthropologists, man is polygamous by nature. Polygamy and polyandry are reflected in P. K.
Atre’s *Gharabaher, Udyacha Sansar, Jag Kay Mhanel* and *Lagnachi Bedi*. In the play
*Gharabaher*, Abasaheb, Nilkanth, Nageshwar and Bhaiyasaheb are the people full with sexual
lust. They always look forward an opportunity to make sexual harassment of Nirmala, the wife
of Shaunak. But Nirmala never succumbs to their temptation on the contrary she opposes their
instinct and leaves her home. Her husband is weak and timid therefore the other people try to
seduce Nirmala. In order to fulfil his severe sexual lust, Abasaheb is attracted sexually to his
daughter-in-law, Nirmala, who is of the age of his own daughter. Bhaiyasaheb keeps his sexual
relationship with Minakshi.

Br. Vishram in *Udyacha Sansar* is the passionate man who like butterfly runs after other
young beautiful women. He has one illegitimate daughter called Nayana from the other woman.
His wife Karuna suffers because of his libertine conduct. Ulhas is also lusty man. He pretends to
love Shaila, the daughter of Br. Vishram, and makes her pregnant without getting married to her.
In *Lagnachi Bedi* Dr. Kanchan is the lusty and passionate person. Because of his this behavior
his wife, Yamini suffers a lot. Though Yamini is young and beautiful, her husband, in order to
fulfil his sexual lust, runs after other beautiful young women like Rashmi. Timir, Parag and Gokarn are not sexually content. They always think about sex. Gokarn is married five times but still he is not sexually satisfied. He always reads magazines regarding sex. Men in the selected plays of Atre do not believe in family relations, etiquettes and manners. As John Galsworthy is not interested in depicting the sexual relationships in his plays selected for the study except Justice. In the play Justice Falder loves Ruth Honeywill and wants to marry to her but the circumstance does not permit him to do so. Ruth is also ready to run away with Falder because she wants to escape from the severe tortures done to her by her drunkard husband. The plays of P. K. Atre focus directly on the position of women in a patriarchal society. In patriarchy power lies in the hands of men. Women grieve, they suffer but they do not act unless it is motivated by men. In his plays the female characters are victims of sexual lust of men even though they belong to different socio-economic backgrounds. Ulka in Jag Kay Mhanel is the only exception to this.

Both the playwrights are the great humanists because they want an ideal society beyond the caste, creed, religion and the gender of the person.

Techniques

Plot

The plots of both the playwrights are neatly built. In Atre’s plays, though the plots are based on Indian culture and tradition, in many ways, they comment on contemporary situations. Even in case of language, action, conflict and dialogue Atre’s plays are contemporary. The plots of both the playwrights Atre and John Galsworthy are based on the real life incidents. The plots of Galsworthy are well constructed. They start with a good exposition and then lead to a crisis and then to a climax and the inevitable catastrophe. The suspense is kept up right up to the end. Justice dwells on the evils of the English legal system and the cruelty of solitary confinement. Strife shows the consequences of a prolonged strike in a factory. The Silver Box illustrates the old adage that there is one law for the poor and one for the rich. The theft of money is the starting point in Loyalties and the plot develops as a result of the reaction of different characters to the suspicion that Dancy has stolen the money. In Atre’s play Gharabaher the plot develops gradually and Abasaheb fails to seduce Nirmala and sends her out of house. There is a sub plot in the play that is Bhaiyasaheb-Minakshi episode. In Udyacha Sanasr, Karuna fails in her attempts to survive her family. There are two sub plots in the play- Shaila-Ulhas episode and Shekhar-Nayana episode. In Jag Kay Mhanel Diwakar’s suspicion and Ulka’s leaving the house make the
plot of the play. In *Lagnachi Bedi* Yamini’s fruitless attempts to prevent her husband from running after other women takes plot ahead. There is a sub plot in the play that is an episode of Kanchan-Rashmi.

**Action**

Both the playwrights have used action in a proper way while writing the plays. In the play *Gharabaher*, Atre presents Nirmala as the central character of the play and the entire actions move around her. Throughout the play she suffers because of other characters and she leaves her home but in the end she returns only for the sake of her child. Even the relationship between Bhaiyasaheb and Minakshi lead the action in the play ahead. The role of other characters such as Nilkanth, Nageshwar, Padmanabh and Shaunak is quite significant in the action of the play. The action in *Udyacha Sansar* moves around Karuna and Dr. Kanchan. Dr. Kanchan is the cause of the sufferings of Karuna. The action moves ahead in the play and the two events add in to the action, the Shekhar-Nayana affair and Shaila-Ulhas affair. It creates the tragic flaw of the action. The climax of the action takes place when Karuna commits suicide. The role of Dr. Gautam is significant in the action of the play. *In Jag Kay Mhanel* the action moves around Ulka, the protagonist of the play suffers because of her husband, Diwakar. The climax of the action takes place when revolutionary Ulka leaves her husband and home forever. Galsworthy introduces dramatic action in his plays beautifully. In *The Silver Box* the action of John Barthwick while closing window against the sobbing of Mrs. Jones’ little child helps to intensify the dramatic action. The dumb show in *Justice* expresses the misery of Falder more eloquently than words could have expressed. In *Strife* the five months strike causes starvation to workers and losses to the employers. In *Loyalties* the theft of Dancy is disclosed but the fact is suppressed.

**Dialogues**

Atre and Galsworthy have written dialogues in their plays selected for the study very skillfully. They are ordinary conversations but they are interesting and lead to the development of the plot and character. They are witty, terse and crisp. Good dialogue is character marshaled so as to continue to stimulate interest or excitement. From start to finish good dialogue is handmade, like good lace, clear of finetexture, furthering with each thread, the harmony and strength of a design to which it must be subordinated. Atre and Galsworthy have practiced austerity in writing of their dialogues. Their characters do not deliver long speeches or
soliloquies they create an illusion of life on the stage by making their characters talk in a natural manner. Their dialogues are homely, brilliant and informative. A good quality of their dialogues is the complete harmony of the characters with the dialogue.

Language

Both the playwrights use different dialects of languages in order to show the different social problems and difference in social classes from which these characters come. P. K. Atre writes his plays in Marathi as his mother tongue is Marathi. He uses the simple and straightforward language in his plays. Galsworthy writes his plays in his own mother tongue that is in English. His language is prosaic. Both the playwrights use the language in an unambiguous way.

Characters

Both Atre and Galsworthy are very careful about their character delineation in their plays because they regard character as the most important element of their dramatic technique. Galsworthy draws his characters from his observation of persons around him. His characters are therefore living human beings of flesh and blood. They are all English men and women having the common human virtues and frailties. He has only transferred living men and women from the home, the office, factory, the law court and the street of his stage. Dancy is retired captain, Falder is an ordinary clerk, Roberts is a labourer and Jones is a poor man. Characters in the selected plays of Atre are ordinary human beings. The characters like Dr. Kanchan, Br. Vishram, Abasaheb, Gokarn, Parag, Nilkanth Nageshwar, Diwakar, and Bhaiyasaheb are very lusty whereas the characters like Padmanabh, Dr. Gautam, and Prakash, Trilok are the good characters. Female characters in his plays suffer throughout their life. Nirmala, Karuna, Yamini and Ulka are the victims of lusty men.

Conflict

Both the playwrights depict conflict in their plays. In Atre’s *Gharabaher* there is conflict between Nirmala and her father-in-law, Abasaheb who always looks at her in sexual point of view. There is conflict between Nirmala and Nilkanth and Nageshwar. In *Jag Kay Mnanel* the conflict between Ulka and her husband Diwakar. In *Udyacha Sansar* there is a conflict between Br. Vishram and Karuna on the one hand and the conflict between Shekhar-Nayana and Shaila-Ulhas on the other. In *Lagnachi Bedi* the conflict is between Yamini and Dr. Kanchan. In the plays of Galsworthy there is a social conflict. In *The Silver Box* the conflict is between the ‘haves’ and ‘havenots’, the rolling engine of law crushes down the Jones family, there is one law
for the rich and another for the poor. In *Strife* the conflict is between capital and labour. In *Loyalties* there is a conflict between different loyalties and the race prejudice and in *Justice* the main conflict is between an individual and the social forces, Falder is crushed not by malignant destiny or the cruel gods but by the mighty edifice of so-called Justice. In all these selected plays of the study the conflict is between powerful institutions and the social forces.

**Statement of Conclusion**

After the analysis and the critical study of the selected playwrights and their selected plays, the researcher comes to the conclusive statement that “though the social realism used by P. K. Atre and John Galsworthy in their plays is different, the basic motive of their plays is common.”