Chapter - I
INTRODUCTION

The present research work is a modest attempt to deal with the selected plays of John Galsworthy and P. K. Atre especially the use of social realism in these plays. In the world of literature, drama is the most peculiar, the most delightful the most appealing form of all the literary genres. It is concerned with the inner consciousness of human race and it explores the human nature. In recent years, drama has witnessed a remarkable growth, both in India as well as in England.

Drama is an audio-visual medium and it has been a powerful and effective genre in literature. This form was developed particularly in Greece, Rome, England as well as in India. It is the integral part of the culture and the society. It is concerned with religion, philosophy, moral commitment and social and political changes of the society. It is the representation of life that combines in it the real and fictional art and reality. Bharata in his ‘Natyashatra’ refers to it as the ‘Fifth Veda’.

In the recent years Indian as well as British drama has witnessed a tremendous growth. The post-independence Indian and British drama has opened a new avenue both technically and thematically in the field of literature. It has contributed substantially to the growing richness of contemporary creative consciousness. The contemporary Indian as well as British playwrights have played a significant role in the development of Indian and British drama. They have made a bold innovations and experiments in their plays and they dealt with the themes related to the present social scenario in an effort to bring about social changes and Cultural Revolution to make the people aware of the need to renew the social structure and proceeds towards a better social system.

Comparative study of literature has recently become a favourite area of research in the Indian Universities. This branch of literary research has found special favour with the scholars. Such studies really enable the people to understand the literature of languages other than their own. Different personalities, different eras and different movements can be taken up as the topics of the comparative study.
The statement of Hypothesis:

The primary aim of reading the plays of P. K. Atre and John Galsworthy is to reveal the use of social realism in their plays. Their plays also reveal the major social problems such as suffering of women, man-woman relationship, problems of young married and unmarried women, the disputes between capital and labour, class and caste prejudice, social justice, different loyalties and human relationship etc. These are the major problems or the core areas of the selected plays.

Both the playwrights seem to have penetrated deep into these major problems in order to understand human life vividly. A careful study of these two playwrights with special reference to these basic instincts of human beings is likely to reveal the identical vision of human predicament of both the playwrights. At the initial stage the reading of their plays create these first impressions; however a detailed study of their selected plays is required to find out the realities in these contexts. For this purpose a careful comparison of the plays of P. K. Atre and John Galsworthy is necessary to testify the hypothesis.

In the context of the hypothesis mentioned above, there can be only three possibilities;

1. The two dramatists have entirely different views of human life or human predicament.
2. The two dramatists have something common and they share to a limited extent a partial view of human predicament.
3. The vision of life or the concept of human predicament of both the playwrights is mostly identical and they have almost the same view of the human life.

The present research work is an attempt to testify the hypothesis mentioned above and to come to a conclusion by making a comprehensive statement about the social realism used in the plays of P. K. Atre and John Galsworthy.

John Galsworthy and P.K.Atre have used social realism in their plays to explore the inherent social and cultural problems in the contemporary Indian and European society. The researcher intends to compare and contrast the social realism depicted in their plays. John Galsworthy has presented several burning social problems prevailed in the contemporary society. Similarly, P.K.Atre has depicted some serious social problems from his contemporary society. The aim of both the playwrights is to present and to bring to the notice of the people the burning problems of their own society.
The researcher will find out how these two playwrights have used social realism in their plays and they have enriched Marathi drama and English drama. The aim of research is to develop the powers of understanding and appreciating.

**The Significance and Objectives of the Study**

1. To analyze the selected plays of the two playwrights in the context of selected critical categories.
2. To analyze and understand the social realism used by the two playwrights.
3. To define the perceptions of human life of both the playwrights revealed in their selected plays.
4. To compare and contrast the techniques and perceptions of human life of the two playwrights.
5. To make a comprehensive statement on the selected plays of two dramatists in the context of the hypothesis and the objectives of the study.

The primary objective of the present research work is to compare and contrast the social realism used by John Galsworthy and P.K. Atre in their plays to evaluate, comment and to criticize the Indian and European traditions, cultures and to examine the evil in the society. The study will attempt to examine the role of power, the conflict between labour and capital, social injustice and the racial conflict in the plays of John Galsworthy and the family relationship that include man-women relationship, problems and status of Indian women in the plays of P.K. Atre. The social, economic and cultural relationship of the individual is an extension of this basic man-woman relationship. The study will explore how Galsworthy presents the realistic problems of the people from his own society whereas P.K. Atre depicts sufferings of Indian women realistically. These playwrights use the dramatic aspects of action, plot, conflict and dialogues to delineate the characters. Atre and Galsworthy are two different playwrights, belonging two different nations and they have written their plays in their own languages viz. Atre wrote in Marathi and Galsworthy wrote in English. The research study is limited to the Marathi plays of Atre and English plays of Galsworthy.

The comparison between these two eminent playwrights will help the drama going public in India as well as in abroad to understand the contribution of John Galsworthy and P.K. Atre, in the dynamics of changing modern human relationship. The academic research in literature will be greatly benefited from the detailed study of these two playwrights and their
comparison because the established academic research in English has so far compared the Indian writer with the Western writer and the comparison between these two playwrights will orient the researchers abroad to the tension and strain in modern society. It can be further argued that the present research study will not be only benefited the academic research in language and literature but it will be helpful to the researchers in social science and fine arts as well. The researchers in subject like psychology will find ample resources in this study to understand the stress and resulting ailments in human relationship, especially man-woman relationship in modern India and England.

As we know well that sex is the basic and very essential instinct of man-woman relationship and all the men and women characters in the plays undertaken in this study exemplify well that the root cause of problematic man-woman relationship in the concerned type of sexual relationship they enjoy or rather they don’t enjoy. A researcher in the field of psychology will find the study of this character useful to understand those types. The research in other social science disciplines like political science and economic stanza will gain also a few important directions in their particular areas from the study of these plays. The changing social patters, urbanization, globalization, privatization have actually been the reason for the emotional tension and strain in the human relationship portrayed in these plays. The researches in social sciences will be able to understand these root cause and their impact on the individual while they get acquainted with the study of character in this study. The all pervading violence in our society and which is the part of the play as studied here has its roots in our failure to bring about the real social change. The researchers in the field of economics will see it better in the present research study.

The present research work is pertaining to the dramatic criticism and not to the theatre criticism even to the production. In this regard it must be kept in mind that drama, dramatist and dramatic criticism are different from theatre, playwrights and the theatre criticism or production. Drama has certain literary forms like poetry and fiction. To elaborate this statement further it can be said that drama is not only literature but also a performing are which requires a co-operative and collaborative activity. Moreover it is the combination of lyricism and mime. More precisely it is the printed text; mime refers to the action on the stage. These extra literary qualities of drama enhance drama to the highest literary status.
The age old conviction that literature is the mirror of life is truer with drama than other literary forms. Drama is able to hold ‘the mirror up to the nature’. One of the most eminent dramatists of America, Tennessee Williams has said, “Once in a while someone will say that he would rather wait for a play to come out as a book than to see a live performance of it, where he would be distracted from its true values if it has any, by so much that is mere spectacle and sensation and consequently must be meretricious and vulgar. There are plays meant for reading. I have read them, I have read the works of thinking playwrights- a play in a book is only the shadow of a play and not even a clear shadow of it- the printed script of a play is hardly more than an architects blue print of a house not yet built. The color, the grace and elevation, the structural pattern in motion, the quick interplay of living beings, suspended like pitiful lighting is a cloud, these things of the play, not words on the paper.”

There is a very significant question asked that, can we think of the dramatic value of a drama without its performance? Is it helpful to think of the play as a literary text only? The concerned work is regarding the literary value of the dramatic texts. Some are of the opinion that there can be drama without a performance. The real drama is in its stage performance. At the same time they think that at every performance the drama may have different effects. Now a day the dramatists are paying a lot of attention to performance. In previous period the dramatists paid a lot of attention to the literary value of the drama and they paid least attention to the performance. But the modern dramatists are paying a lot of attention to the performance. Drama has got performance value as well as literary value. Atre wrote his plays mainly for the dramatic performances and nearly all his plays have performed on the stage. As Marjorie Boulton says, “a true play is three dimensional, it is literature that walks and talks before our eyes, the text of the play is meant to be translated into sights, sounds and action which occur literally or physically on a stage. The action and conversations take place before our very eyes, or if there are actions in the play so violent and distressing that they can not be described by characters that are present on the stage and show all the signs of the horror and revulsion.”

The Scope and Limitations of the Study:

The literary vision of a writer cannot be defined only with the study of his single work but it can be understood by studying major works of the writer. The undertaken research work will help the researchers on social sciences to understand the dynamics of the modern Indian and English society. This type of comparative study has several benefits. It has in itself its own
significance as a study in literature and literary criticism on one hand and on the other hand it will provide certain comparative literary perceptions of the selected playwrights in the context of social realism used by them. Though the present research work is mainly related to literature, the plays, selected for comparison, possess a great social significance. Hence the social significance and the background of the plays have been also studied. Similarities and the distinctions between Indian and Western cultures, social settings, types of feminism have also been considered. Weightage is given to the nature, scope and motives of comparative literature. The major thrust of the present research work being that human relationship, it will be useful to understand the scope as well as the limitations of the present research in terms of the following aspects:-

1) Plot
2) Action
3) Conflict
4) Dialogue
5) Character
6) Language

The scope of the study is to compare and contrast social realism used by Atre and Galsworthy in their selected plays. The plays dealing with social realism in the plays of P. K. Atre - Gharabaher, Udyacha Sansar, Jag Kay Mhanel and Lagnachi Bedi, and in the plays of John Galsworthy- Justice, Strife, The Silver Box and Loyalties are the focus of the study. The study is limited to the Marathi plays of Atre and the English plays of Galsworthy. However the plays selected for the study of both the playwrights are original plays. Though both the playwrights have written several plays, the study is limited, only the four plays of each playwright are selected for the study.

Review of Literature:-

The present research work mainly focuses the use of social realism in the selected plays of P. K. Atre and John Galsworthy. Both the playwrights have presented the realistic social problems from their own countries in their selected plays. The term social realism is not new in English and Marathi literature but it is used by many writers in their literature in India as well as in abroad.
The term ‘Social Realism’, also known as ‘Socio-Realism’, is an artistic movement expressed in the visual and other realist arts, which depicts social and racial injustice, economic hardship, through unvarnished pictures of life's struggles; often depicting working activities as heroic. The movement is a style of painting in which the scenes depicted typically convey a message of social or political protest edged with satire. This is not to be confused with Socialist Realism the official USSR art form that was institutionalized by Joseph Stalin in 1934 and later allied Communist parties worldwide.

Realism aims at representing life as nearly as possible as a scientist sees it. It imitates the impartiality and impersonality of the scientist in seeing life truthfully. It is opposed to the romantic point of view which idealizes things and invests them with a glamour not their own.

Social realism is not a new concept or newly used in English literature. In 19th century it was used in French literature by Flaubert and Balzac. In England it was George Eliot, who introduced this term social realism. She used realism in her novels. Ibsen, G.B. Shaw, Harold Pinter and John Galsworthy used realism in their plays. Henry Arthur Jones and A. W. Pinero were the pioneers of English realism. The realism of Pinero was tempered by conventional melodramatic intrusions, mawkish sentimentalism and footlight expedients. Still the main accent in his work is on the prejudices and the errors of the upper middle class society of his age. Granville Barker was one of the prominent dramatists, belonged to the group of realists who sought to discuss realistically the social, political, economic and industrial problems of the twentieth century. His plays are discussions of contemporary problems and his themes include the marriage conventions, the inheritance of tainted money and the position of woman in society. Barker’s insistence is on the Life-Force theory propounded by G. B. Shaw.

In England, the pioneer of realistic play was T. W. Robertson. He began as an adapter of the Scribe-Sardou sort of trifle, but either through an independent urge to observation. It has been observed by some critics that Robertson’s aim was to urge the public to bring their fireside concerns to the playhouse. This he sought to do by making his plots and characters and setting as realistic as he possibly could. Besides Robertson and the adapters of the French plays, the story of the well-made realistic plays in England is told by two great playwrights- Henry Arthur Joens and Arthur Pinero. They both found their inspiration in Sardou rather than in Scribe. Each added his individual variations and touches. Each raised English drama from the triviality and falsity of the French adaptations to realism.
Pinero was an expert craftsman he introduced several advances in technique. H. A. Jones said in his preface to ‘Saints and Sinners’ (1884) that playwrighting should not be the art of sensational and spectacular illusion but it should be an art of representing English life. He insisted that the drama must be more than mere popular amusement and there must be close connection between any living drama and the larger drama and the society in which the theatre exists. When Pinero and Jones were vivifying the stage of the nineties by their realistic problem plays, there was a lack of psychological climate. Sex, politics and religion were still taboo as subjects of conversation at decent dinner-tables. The dramatist’s right is to choose any subject he pleased was not granted by populace. Freedom of the stage was not a practical reality. These things came with Henrik Ibsen and George Bernard Shaw.

Ibsen, a Norwegian playwright, was the greatest figure of the realistic theatre of the nineteenth century. He made the drama social, revolutionary, topical. He diagnosed the ills of mankind, destroyed illusions, satirized conceit, provincialism and hypocrisy. Economic pinch and social injustice which he had personally suffered shaped his keen-edged social drama. His plays are un-romantic thesis plays. Ibsen was the first modern dramatist to handle serious problems with material drawn from everyday life. His characters were ordinary people. His plays depicted domestic tragedies. He portrayed the struggles of individuals in conflict with the forces of convention. All his plays were pregnant with progressive social ideas about the rights of men as well as women. ‘The Pillars of Society’ (1877), ‘A Doll’s House’ (1879), ‘Ghosts’ (1881) and ‘An Enemy of the People’ (1882) present natural characters in conflict with social customs and environment.

G. B. Shaw was the disciple of Ibsen. His prominent characteristics are a fearless intellectual criticism. He possesses to the highest degree wit, humor and inventiveness. He has the knack of making ideas live. He carries the realistic drama to its highest potentiality. He makes it primarily and enjoyably intellectual drama. Sheldon Cheney says that Shaw is more natural than the average realist. He wrote several plays with social and political themes under the banner of realism, to a large extent those plays dealt with issues such as poverty and women’s rights and implied that socialism could solve the problems created by capitalism. He tried to present a coherent and comprehensive view of human nature and of human life. He penned drama as the instrument of highlighting the realist tradition. He can be considered as a fighter with a realistic approach against the man-made problems in the class-ridden society. All his
plays are about some important aspects of contemporary realistic social life or social institution which he considered an evil and which was scrutinized with courage and determination. His inner thoughts are reflected in the portrayal of social reality. He has expressed himself realistically on every subject such as literature, art, medicine, religion, politics, morality, marriage and family relations, racial prejudices, poverty and social standards. In fact his plays contain many sermons on social fillies and social vices. After Shaw, it was John Galsworthy who enjoyed the greatest vogue. Like other practitioners of the realist theatre, Galsworthy believed in using the stage to set out human follies, inconsistencies, injustice.

In Indian literature in English, writers like R.K. Narayan used realism in their novels. But R.K. Narayan does not portray the photographic reality he rather represents reality which is artistic. In this he differs from the French realists and naturalists who were interested in the stark and naked realism of life. Narayan depicts a kind of realism which is something more than reportage he grabs the Indian mind fully with all its superstitious comprehension of life, its gullibility, its bewildering contradictions and its sarcastic comic irony. How far Narayan is realistic in the manner of his narration can be seen from the harmony which his narration acquires in the blending of theme and style. Narayan is a realistic writer, but his realism is different from the surface realism of the French Naturalism. He does not see the ugly side of reality. Extreme crudities, naked sex descriptions and cruelties are ignored by him. He portrays the seemy side of reality. Social realism is used in their literature by some writers such as-

*The Dark Room*-(1938):- This novel ‘The Dark Room’ by R. K. Narayan is a tragedy of domestic life and disharmony, attempts a new technique, dexterously real and exquisite with all the paraphernalia of trivial and familiar confrontations, a common feature of the Indian soil. Like his other novels, Narayan sets down a fragment of life as he actually sees it. Bullying husbands like Ramani and patient wives like Savitri are the stuff with which he weaves the web of his story.4

*The Financial Expert*-(1952) Margayya, the hero of this novel is a moneylender and he does his business under the Bunyan tree. He is typically representative of money landing class who amass money by hook or crook. If Margya is selfish, the persons like Arul doss & Balu come on Margya’s way, they shatter all his prospects & then Margya like any frustrated Indian consults the astrologer.5

*Waiting for Mahatma* –(1954) This novel is more suggestive in it’s portrayal of Indian reality. The religious aspects of Indian reality has been mirrored in the doings of Granny, who being a
pious Hindu, refuses to touch the canvas chair, made out of the skin of dead animals. Even now there are many crones in India who like Granny are piously orthodox & traditionally modern.\textsuperscript{6}

\textit{The Guide}- (1956) In this novel the vicissitudes of Ragu’s fortunes provide an excellent opportunity to the novelist to satirize the nouveau riche of post war independent India. The story of sinner like Raju, an impresario becoming a saint, is a story that has the magnanimity and grandeur of the Indian scene and is a tragedy wholly of it. The novels of Narayan have a unique Indian rural setting.\textsuperscript{7}

\textit{The Bachelor of Arts}- (1937) In this novel Narayan portrays the whole set up of administration with a touch of sarcastic humor. The novel presents a first hand account of Indian life from within.\textsuperscript{8}

\textit{Lazza} – (1993) Taslima Nasrin, a universal best seller novelist, short in to literary limelight after her controversial book Lazza. In theme novel truthfully portrays the horrendous and horrifying experience of a minority family, the Duttas- Sudhamay, Kiron moyee & their two children. The novel is a religious satire on the bigotries and extremism of religion. But the satire is not mild & indirect but the satire here is very harsh, poignant & denigrating.\textsuperscript{9}

\textit{No Mans Land} (1974) – Harold Pinter’s this full length play echoes concretely some of the main under currents of his entire dramatic works. In no mans land we have spooned much in the fashion of Davis, struggling to get a foothold and finally getting defeated.\textsuperscript{10}

\textit{Betrayal}- (1978) -The action of this play contains nine sparse scenes revealing a complex web of betrayals performed by different characters in different situations with different places in the play. The complexity of the theme is coupled with the complexity of the plot as the play begins in 1977 and following a reverse order, ends in 1968.\textsuperscript{11}

\textit{Importance of Being Earnest}-(1895) The play is the masterpiece of Oscar Wilde. It is bathed in sun, exuding youth and laughter, wit and wonders an irresistible amalgam of eternal freshness and bubbling joy on this play Wilde lavished the sum total of his genius. Here a wholly farcical plot offers gay opportunity for the flinging of jest after jest before the audience. Wilde has found the perfect medium for the display of his wit and that wit continually shatters the conventions of the society he depicts.\textsuperscript{12}

\textit{Strife}- (1909) In this play John Galsworthy has depicted the realistic conflict between the Trenartha Tin Plate Works and the Directors of the Company. The play reflects the bitter clash cause heavy loss of the company and a great deal of suffering to the working community.\textsuperscript{13}
Exiled- (1929) This is another play of Galsworthy that reflects powerfully the theme of injustice to the labor class. The plight of the coal miners and the seriousness of the problem have been depicted very powerfully in this play by the dramatist.14

The Foundation- (1920) The discontent among the sweated labor with the wealthy noblemen is the major theme of this play. It is caused due to poverty and unemployment which are the after effects of the War. The play focuses the bitter consequences of war on the English society, especially on the labor community.15

Justice- (1910) justice is a social tragedy and is one of the greatest works of john Galsworthy. It is a plea for greater sympathy for the derelicts and waifs of society. In this play Galsworthy shows that a man who commits some theft under very straitened circumstances should not be subjected to the course of law, because it is our society that is responsible for turning innocent people into sinners.16

The Silver Box- (1906) this book presents a criticism of 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 popular poem ‘Traveler’ that there is one law for the rich and another for the poor. Galsworthy tries to show in The Silver Box that law can be purchased by the power of wealth.17

Swami and Friends (1935) - Swami and Friends is a character novel dealing with the life of Swaminathan at the school. It is in fact a novelette, and makes an enjoyable reading. In the words of Graham Greene, “It is a classical schoolboy story of a child, written with complete objectivity, with a humor strange for our fiction, closer to Chekov than to any other English writer with the same underlying sense of beauty and sadness.”18

The English Teacher- (1945) The English Teacher is a song of love in marriage. It is a psychic, mystic and spiritual study of some part of Indians. It is a remarkable piece of art, full of unexpected things. The atmosphere and texture of happiness and above all its elusiveness have seldom been so perfectly transformed.19

Arms and the Man- (1894) this play of G. B. Shaw is a satire on the military. Shaw stripped war and heroism of all their romantic glamour and set forth what he regarded as the essential truth about them. It professes to be an anti-romantic play. The exposition scene with its surprises, its suspense, its touches of fancy is enough to show the skill of Shaw.20

Pygmalion (1913) the play is a realistic picturisation of love and English class system. It is also the study of a clever treatment of middle class morality and class distinction. It ie combination of
the dramatic, the comic and the realistic corrective that gives Shaw’s plays their special flavor. Based on the classical myth Pygmalion plays on the complex business of human relationships in a realistic world. Phonetics Prof. Henry Higgins tutors Eliza Doolittle not only in the refinement of speech but also in the refinement of her manner. 21

*Candida* (1895) this play of Shaw owes much to Ibsen’s influence, attacks the institution of marriage, gives a new meaning to the eternal triangle and champions women’s freedom. The play is a serious comedy and deals with a social problem in a serious spirit. 22

*Untouchable* (1935) this novel by Mulk Raj Anand is a social novel. It deals with the social problem of untouchability and the life of the down-trodden. Bakha, the sweeper boy and the protagonist in the novel receives inhuman treatment by other caste people. The story of the novel covers within a day only. 23

Realism is the most significant and outstanding quality of modern drama. The dramatists of early years of the 20th century were interested in naturalism and realism and it was their endeavour to deal with real problems of life in a realistic technique in their plays. It was Henrik Ibsen, the Norwegian dramatist, who popularized realism in modern drama. He dealt with the problems of real life in a realistic manner in his plays. His example was followed by T. W. Robertson, Jones, Pinero, John Galsworthy and G. B. Shaw in their plays. In the dramas of these realists we get glimpses of real life, with all its warts and sordid ugliness. They deal with the problems of marriage, justice, law, administration and strife between capital and labor and use the theatre as a means for bringing about reforms in the conditions of society prevailing in their days. 24

The realistic movement was strengthened by the growth of the scientific spirit, which stimulated the desire for facts and fostered an attitude of dispassionate observation. Moreover, the foreign influences on drama gave an enormous impetus to the realist movement. The works of Henrik Ibsen and Emile Zola encouraged the spirit of naturalism in English drama. Emile Zola aimed at giving a faithful and vivid impression of the banality of everyday life, and was convinced that the naturalistic movement would give life and vigour to the theatre and make it modern and realistic similarly, in *Ghosts* and other plays Ibsen aimed at giving an impression of reality. He placed the themes and situations of real contemporary life on the stage, and made serious drama a mirror as well as a stern monitor of his age. 25
Social Realism became an important art movement during the Great Depression in the United States in the 1930s. As an American artistic movement it is closely related to American scene painting and to Regionalism. Realism is deeply implanted in the theatre of the United States, and during the thirties of the twentieth century, the natural disposition towards the realistic movement has been markedly augmented by the arising of a group of young enthusiasts eager like their Russian colleagues to use the stage for social purposes.

The United States was one of the last countries to adopt this form of style in cinema. Kine Weekly, marketed as an invaluable record of British film and television industries development.

Realism in France

The record of realism on the Paris stage is, at best, a sorry affair, nor is it bettered by the German theatre’s record indeed, there not even so much was on offering. Almost the only writer who calls for attention is the Austrian Thaddeus Rittner, an author gifted with a gentle talent which enables him to create a peculiar atmosphere not unreminiscent of the quality investing Schnitzler’s plays. In Scandinavia the great wave that had come with Ibsen and Strindberg was losing its force. But there is little to be found in the realistic essays of other Norwegian dramatists such as Nils Kjaer and Oskar Braaten, or in those of the Swedish dramatists such as Tor Hedberg. Writing in Swedish, the Finnish Mikall Dybeck infused into the Ibsenian formula. Denmark gave the theatre one realistic writer of talent, Gustav Wied. Reminiscent of Ibsen and wholly lacking Ibsen’s subtlety is the style of A Martyr (1896) by the Danish author, Sven Lange. Hjalmar Bergstrom developed the Ibsenian concept of the new woman in his plays. In Belgium the current vogue of realism produced the plays of Gustave Vanzype and influenced the writing of Paul Spaak. Ibsen’s influence is clearly marked on the Greek playwright Gregori Xenopoulos. In Italy the dramatists who paved the realistic path of Ibsen were Enrico Annibale Butti and Dario Niccodemi.

Social Realism in Cinema

Social Realism in cinema is a style that finds its roots in the Italian neorealist movement known for naturalistic, substance-over-style works of filmmakers such as Roberto Rossellini, Vittorio De Sica and, to some extent, Federico Fellini, but is considered Britain's main form of cinematic style.

Realism, a style of painting that depicts the actuality of what the eyes can see, was a very popular art form in France around the mid-to-late 19th century. It came about with the
introduction of photography - a new visual source that created a desire for people to produce things that look objectively real. Realism was heavily against romanticism, a genre dominating French literature and artwork in the mid-19th century.

Realism in literature is the theory or practice of fidelity to nature or to real life and to accurate representation without idealization of everyday life. The 18th-century works of Daniel Defoe, Henry Fielding, and Tobias Smollett are among the earliest examples of realism in English literature. It was consciously adopted as an aesthetic program in France in the mid-19th century, when interest arose in recording previously ignored aspects of contemporary life and society. The realist emphasis on detachment and objectivity, along with lucid but restrained social criticism, became integral to the novel in the late 19th century.

The word social realism has also been used critically to denote excessive minuteness of detail or preoccupation with trivial, sordid, or squalid subjects. The interest in realism was sparked by a significant book, Mimesis by Erich Auerbach, subtitled as Represented Reality in 1946. He puts forward the assumption that the essence of realism lies in its completeness and truthfulness. Realism denotes above all the serious portrayal of everyday occurrences among the lower social strata at a specific moment in the history of their time. Realism is quite differing from the Classicism and Romanticism. Here the presentation of life is what life is while the same situation in the hands of classicists can take place in the style of classicism and it can not adore the truth and reality alone.

Mulk Raj Anand is the greatest novelist, the typical classicist of his time. This kind of a literary judgment is not merely a matter of taste-it involves all the central problems of the aesthetics of the novel as an art form. With the finding for the realism or realistic aspects of Anand, it is also very important to look into the contemporary social, political, religion, traditional, cultural and economical issues in India. As it is a representation of the real social life of Indian, it is counted as a social document painted with rustic brush and dipped into the color of social and religious layers.

Realist novelists eschewed many of the novel’s established traditions, most notably in the form of plot structure. Typically, novels follow a definite arc of events, with an identifiable climax and resolution. They are self-contained and satisfying in their symmetry. Successful careers have been built on the scaffolding of a single story arc. The school of Realism observed that life did not follow such patterns, so for them, neither should the novel. Instead of grand
happenings, tragedies, and epic turns of events, the realist novel plodded steadily over a track not greatly disturbed by external circumstances. Nothing truly earth shattering happens in James’s The Portrait of a Lady despite it hundreds of pages.

The same can be said of Dostoyevsky – He composed lengthy and weighty fiction where most, if not all of the action happened in the minds of the characters. Narrative style also changed with realistic fiction. Instead of an omniscient narrator calmly describing the persons and events, readers often confront unreliable narrators who do not have all the information. Often, the narrator’s perceptions are colored by their own prejudices and beliefs. A popular device for many realistic novelists was the frame narrative, or the story inside a story. This device compounds the unreliable narrator by placing the reader at a further remove from the events of the novel. The purpose of all of these innovations, as with the whole of Realism, was to more accurately simulate the nature of reality – unknowable, uncertain, and ever-shifting reality.

Social realism in American Literature

In America, Samuel Clemens was the early pioneer of Realism. Writing under the pen name Mark Twain, he was noteworthy for his faithful reproduction of vernacular speech patterns and vocabulary. He more or less gave birth to “local color,” a sub-genre of the novel that still enjoys wide appeal today. Replicating natural speech required not just great listening skills, but a sense of how the written version sounds to the imagination. In addition to the use of vernacular, twain was an innovator in focusing on middle and lower class characters. Previously, novels had concentrated on the experiences of the elite. Presumably, the upper crust enjoyed seeing their lives of privilege reflected back to them in art, while salt of the earth readers had something to aspire to and fantasize about. It was a revolutionary concept to incorporate unremarkable characters into an art form as serious as the novel. In a development that continues to bewilder, The Adventures of Huckleberry Finn is one of the most frequently banned books in the public school system. One imagines that certain language is indeed offensive; however twain was doing nothing other than representing honest speech. The Huckleberry Finn was in all reality an astonishing leap forward in racial awareness – Jim, the freed slave, is as fully realized a character as Tom or Huck.

Realism came under attack largely because it represented such a bold departure from what readers had come to expect from the novel. The fascination with things falling apart was unpleasant to many, and critics sometimes accused the practitioners of Realism of focusing only
on the negative aspects of life. Additionally, the intense focus on the minutiae of character was seen as unwillingness to actually tell a story. Readers complained that very little happened in realistic fiction, that they were all talk and little payoff. Henry James in particular was criticized for his verbosity, especially in his later years. By the end of the nineteenth century, Realism in the pure sense had given way to another form called Naturalism. With Naturalism, authors looked to heredity and history to define character. Ironically, many of the qualities that people found distasteful in realism – the obsession with character, the superficially mundane plots – were all intensified in Naturalism.

**Social Realism has been summarized as follows:**

The term Social Realism developed as a reaction against idealism and the exaggerated ego encouraged by Romanticism. Consequences of the Industrial Revolution became apparent; urban centers grew, slums proliferated on a new scale contrasting with the display of wealth of the upper classes. With a new sense of social consciousness, the Social Realists pledged to fight the beautiful art, any style which appealed to the eye or emotions. They focused on the ugly realities of contemporary life and sympathized with working-class people, particularly the poor. They recorded what they saw in a dispassionate manner. The public was outraged by Social Realism, in part, because they didn't know how to look at it or what to do with it.

**Origin of the Indian Drama:**

In India, from the earliest times in her history, at least more than 2000 years ago, the art of drama seems to have been well established. Its beginnings are not very clear as they are lost in the mists of antiquity, but starting from a few centuries before Christ right down to the end of the classical period of Indian history, that is, up to the advent of the conquering Turks and the establishment of the Muslim state in North India, drama has been one of the finest expressions of Indian culture scholars have tried to trace its development in Sanskrit back to the Vedas. In the Rig-Veda, there are very remarkable series of dialogue hymns in which two or more characters address each other in verses which are looked upon in orthodox Vedic tradition as having been composed by the characters or personages themselves, who are ordinarily superhuman or divine.

The famous Pururavas and Urvasi Hymn (Rig-Veda, X-95) embodies one of the most romantic stories in literature- that of the love of a mortal hero for a heavenly nymph, and the story unfolds in the course of a conversation between the hero and the heroine, which takes place at a crucial point in the story itself when the hero meets his long lost love, only to lose her again,
perhaps for ever. Here there is a capital material of drama, which is certainly not religious but fundamentally romantic. The Vedic Aryans therefore had a kind of crude drama which utilized traditional story-material. The story which was well-known to the people was unfolded by means of dialogue. In later times, as the mixed Hindu people were formed through the fusion of the Aryan and non-Aryan elements in the Indian population, everything came to fit in with a scheme of mythology and a background of religion and philosophy. The other forms of art which were developing at the time began to reinforce the tradition of the primitive-dialogue drama. An art of puppet plays appears also to have developed in India at least a couple of centuries before Christ and the dialogues which were intoned by the performers manipulating the puppets with their strings, certainly gave a decided impetus to the emergence of the drama in ancient India.

The fifth century B. C. saw the development of drama, most remarkable creation of the human intellect and aesthetic perception in the ancient Greek drama and the trace of its formation and early history out of religious ritual connected with the worship of Dionysos, the god of divine and mystic frenzy, arising out of the primitive goat dances with dialogues. Greek drama was already a force to reckon with among the Greeks themselves; the ability to recite the plays of Euripides saved the lives of many Athenian captive condemned to slave labour in Syracuse in the course of the Peloponnesian War.

It was assumed by some scholars that since the ancient Greeks and the ancient Indians came into such intimate contact with each other from the 4th century B. C. onwards, and particularly after the invasion of India and the conquest of part of the country by Alexander the Great, it was but natural to expect that Greek drama should influence Indian drama. The earliest specimens of drama in ancient India are found in the fragments of some Buddhistic dramas attributed to Asvaghosha, the court poet of the Indo-Scythian king, Kanishka, of the 1st and 2nd century A.D. and these already indicate the formation of the Indian drama type. Before Kalidasa, the greatest poet and dramatist of classical Sanskrit in India, who flourished c. 400 A.D. there were a number of other dramatic poets whose names were recorded by Kalidasa himself, among these was the great Bhasa and one of the most sensational discoveries in ancient Indian literature made in this century was the discovery of the 13 dramas attributed to Bhasa in the extreme South of India. Prior to Kalidasa came Sudraka, the author of the ‘Mrichchhakatika’ or ‘the Little Clay-Cart’ a comedy depicting Indian society of the 1st to 3rd centuries after Christ in a vivid and telling manner and it has become part of world literature.
Ancient Indian drama has given to the world a number of immortal works which have been accepted by lovers of literature. The most important Sanskrit drama and one of the most famous in world literature and is of course the incomparable ‘Sakuntala’ of Kalidasa, which evoked the admiration of Goethe. The plays of Bhasa, the plays of Sudraka, the plays of Kalidasa and those of Bhavabhuti (8th century A.D.) besides a few others, are among the representative productions of ancient Indian literature. Kalidasa and Sudraka have created true art. Their work became models for generations to come, and for the less gifted to imitate.

It is very probable that Bharata’s old booklet on dramaturgy was revised at this stage; standard rules of drama were introduced on the models of Kalidasa and Sudraka. The scholars believe that certain parts of Natya-Sastra are interpolations and the second chapter dealing with the construction of a playhouse is one of these interpolations. After Kalidasa and Sudraka Harsha, the king of Kanouj wrote plays such as Priyadarshika, Ratnavali and Nagananda. Harsha had a poetic gift, he had imagination and fancy. His plays reflected a stage when drama had become stereotyped. Among the Sanskrit dramatists, Visakhadatta is another great dramatist who wrote ‘Mudra-Rakshasa’ a play dealing with Chandragupta and Chanakya, and showed that even political intrigue can become a subject of good art.

Greek Influence on Sanskrit Drama:

Keith A. Berriedale in his, ‘The Sanskrit Drama in its origin, Development, Theory and Practice’ states, “It is undoubtedly a matter of far from easy for any people to create from materials such as existed in India a true drama and it was a perfectly legitimate suggestion of Webster that the necessary impetus to creation may have been given by the contacts of Greece with India through the representation of Greek plays at the courts of the kings on Baktria, the Punjab and Gujrat who brought with them Greek culture as well as Greek forces.” So Keith is of the opinion that there is an influence of Greek drama on Sanskrit drama. But according to Adya Rangacharya, if we try to guess the time of the Sanskrit drama, the origin of the Sanskrit drama goes to the 6th and 7th century B.C. If the origin of the Sanskrit play is earlier then how can it influence on Sanskrit drama?

Adya Rangacharya agrees with some opinions of Keith. the origin of the Sanskrit drama is in its religion. The music and the drama were used in religious activities. Shudra and vidushaka were used for the performances. The performances were organized during the time of religious ceremonies and functions. The themes were taken from the Harivansh, The
Mahabharata and Bhagwat Gita. The worship of the gods and their idols during the time of performance indicate the love for religion of the players and the dramatist.

Drama is primarily stage performance. Right from Bharatmuni’s Natyashastra to the modern times drama is considered as the combination of music and dance in India. In the Western context drama is considered as stage performance. It is evident from the plays of major European and American playwrights like Antoin Artaud, Gorden Craig, Bertold Bretch, Luigi Pirandello. These playwrights always considered the written play as nearly a pretext or at the most a text for performance itself. The intention of the dramatic text is only performance in the western context.

The pertinent question is that why the Indian English Drama could not flourish as much as the other forms of literature in India. The most prominent reason is that it is difficult to get the stage for performance. It is not so easy to get the audience for the English plays out of the big metros. The English speaking public and the elitist class that fosters the English stage is available only in big cities. The theatre groups that work in the regional language are not much interested to take the Indian English plays to the small towns. By the growing interest in Indian English Literature, post-independence Indian English drama was benefited; a number of plays by the dramatists like Asif Currimbhoy, Pratap Sharma, Gurucharan Das, Mahesh Dattani and Girish Karnad were successfully staged in Europe and the United States.

The actors and actresses who are well-versed with English language enjoy their respective job in metropolitan cities therefore it is difficult to get the cast to perform the play in small places. The logical interpretation of the problem of the poverty drama is that where there is scattered audience in scan Indian English town the actors are not willing to go there to perform. At the same time when both the actors and the audience in the small town are interested to watch English drama major playwrights write on the themes related to only the urban society. The only exceptions are the plays of Badal Sircar, Vijay Tendulkar, Girish Karnad and Mohan Rakesh.

The modern European and American playwrights considered that Drama is merely for performance. However quite a few western playwrights practiced the poetic drama which was obviously not intended for the performance. T.S.Eliot and Garcia Lorca wrote verse plays similarly there are two Indian playwrights who wrote English plays which fall under the category of verse play are Tagore and Shri.Aurobindo Ghosh. Shri.Aurobindo’s plays were not meant for performance. He wrote his plays merely as a literary activity.
It is clear that modern drama in India is a composite art, the result of diverse literary influences. It has however, developed far from uniformly in the country. It has therefore been felt that the development of drama in the modern Indian languages needed the fostering care of the Govt. The establishment in New Delhi of the Sangeet Natak Akademi (National Akademy of Dance Drama and Music) under Govt. auspices marks a milestone in this respect. It has branches in every part of India. India has made significant contributions to the world’s dramatic literature. A series of works of outstanding merit and beauty produced by her most talented dramatists, in ancient India, and also during the modern times under European influence, furnishes a unique record for at least 2000 years from the predecessors of Bhasa and Sudraka down to Girischandra Ghosh and Rabindranath Tagore. The story of the development of Indian drama has been vivid and appreciable.

**Origin of English Drama**

The word drama is of Greek origine and ancient drama with its triumvirate of outstanding dramatists. Aeschylus, Euripides and Sophocles- set a precedent yet to be surpassed in the worldof drama. Their plays depict the sufferings of a person-man or woman- of the high rank, as the victim of the inexorable fate. The language was poetic and the atmosphere elevated. The pre-eminent author of Roman tragedy based on Greek models was Seneca. His plays were meant to be read out and their main element was horror. Senecan tragedy had a great influence on European drama.

Drama in England does not begin until the 10\textsuperscript{th} century and the impulse which brought it into being was completely independent uninfluenced by any force from without. At the same time, centuries before, the ancient Athenians had seen the stage evolving in their own culture and had brought that stage to a high level of achievement. From Greece, this stage was passed on to Rome and although there it lost its initial power, it pursued its activities up to the time when the Empire eventually fell, in the 4\textsuperscript{th} century, under the attacks of the barbarian hordes.

Drama in England began as the handmade of religion. In the Middle Ages Church services were conducted in Latin, which was not understood by most of the congregation. The clergy therefore often tried the expedient of acting episodes from the life of Christ, and other scenes from the Bible, on appropriate occasions. Christmas witnessed the represantion of the
story of Christ’s Nativity, Easter that of the Resurrection and other seasons the events proper to them. The passion play, depicting Christ’s sufferings and death on the Cross is still enacted at the Bavarian village of Oberammergau. The actors in these religious performances or pageants were all priests or monks and they were usually given inside the church. The Latin dialogue was gradually replaced by English. As more characters were introduced and the performances became more elaborate, more space was required for them and soon they had to move out of the church into the churchyard and so into the streets.

In course of time the plays developed a secular tendency with the change of the locality ordinary leymen began to take the parts of the characters, though the direction was still in the hands of the clergy. There was, however, a marked inclination towards more and more humorous scenes which served as a relief to the religious motif of the plot. Sometimes the trade guilds of sometowns under the supervision of the church produced a connected series or cycle of plays dealing with the chief scriptural events from the creation of the man to the resurrection of Christ. They were called Miracle plays or Mysteries but technically as Allerdyce Nicoll points out, ‘there is a distinction between the two, Miracles dealing with the lives of the saints and Mysteries with the themes taken from the Bible.’ They were shown at separate stations in the town on wheeled theatres, drawn by the horses.

All the plays comprising the cycle began simultaneously in different locations and then moved on to the other places where they were performed afresh. The whole series was thus shown at all the stations though not anywhere in chronological order. Spectacular effects were not wanting, thunder was imitated by the beating of drums, and a dragon’s mouth represented Hell. Costumes were equally simple. The actors were all the members of the various guilds or the trade companies who collaborated to entertain the town. A special feature of these early performances was the humorous element provided sometimes by Herod portrayed as a ridiculous raging tyrant. These cycles were doubtless acted all over England in the thirteenth, fourteenth and fifteenth centuries, but only four of them have been preserved- those of Chester, York, Towneley or Wakefield and Coventry.

About the middle of the fifteenth century, the drama broke fresh ground, substituting moral teaching for purely religious instruction. The characters underwent a corresponding change; they were no longer Biblical figures but personified virtues and vices, with a stock figure known as a vice who replaced Satan. The best known of these moral plays or Moralities, as they
were called is ‘Everyman’ a late fifteenth century work of unknown authorship, which has often been presented in modern times. Humour was kept alive in the follies of the Vice, who is the direct forerunner of the Shakespearean clown.

Towards the close of the fifteenth century another type of play arose, called the Interlude which has not yet been exactly defined. Probably it meant, ‘a play in the midst of the other festivities or business.’ (British Drama) The two forms were not sufficiently distinguished. John Heywood’s *The Four P’s* is a wellknown specimen of the type. The revival of learning naturally led to the performance of Greek and Latin plays in schools and colleges. The nextstep forward was plays in English on the classical model. Of these earliest is the wellknown comedy, *Ralph Roister Doister* by Nicholas Udall and first English tragedy on Senecan model in English was Gorboduc by Sackville and Norton. English drama was now stood at the cross road, it could either follow the Latin models cultivated by the universities or the path it had been pursuing independently so far in the various forms of drama.

On the one hand was a drama of alien origin, rich but academic and on the other, one of native growth which needed polish and discipline to give it any artistic quality. The problem was solved by the immediate predecessors of Shakespeare who rejecting the advice of the classical scholars like Sir Philip Sidney, turned to native traditional themes to meet a more popular taste. A new spirit was abroad in Europe and playwrights everywhere were turning away from the classical rules as an impediment to the development of their art. All such innovations led to bitter literary controversy but the movement could not be halted and in due course the best elements of the literary and the popular drama were merged in the masterpieces of the Elizabethan age. The 17th century saw the flowering of drama on the English stage.

The plays of Shakespeare and his predecessor Marlowe combined the characteristics of Senecan tragedy with the element of romance. After the restoration, and during the subsequent Romantic period, many successful tragedies were written and produced in England influenced mainly by the French classical tragedy, whose exponents Corneille and Racine had written tragedies based on the tenets in Aristotle’s Poetics. Domestic tragedy developed in the 18th century, out of the effort to apply the rules of classical tragedy to the misfortunes of the ordinary man. The plays of Henrik Ibsen, written towards the end of the 19th century had a profound influence on English drama. His was the play of ideas- purposeful drama which openly attacked prevalent social problems. Although the new drama could not really be called tragedy since it
had none of the elements of Greek tragedy, its implications were tragic enough. The new drama was naturalistic- a faithful representation of life without any embellishment. These socially relevant tragedies suited Galsworthy’s dramatic purpose since for him drama meant- a meaningful criticism of life.

**The Modern Drama (Realistic Drama):**

Modern realistic drama began in England with the writing of ‘Caste’ by T. W. Robertson in 1867. He introduced realistic situations and living characters in plays which are remarkable for their craftsmanship. His plays presented the point of view of the rising Victorian middle class in England. He was followed by Arthur Pinero who introduced new technical methods in British drama. The real advance in realistic drama was made by Henry Arthur Jones. He was a social reformer. He regarded drama as a criticism of life. He satirized the false beliefs and the commercialism of the English middle class. At the end of the 19th century Oscar Wilde started delighting British audience with his comedy of manners. But the person who revolutionized British drama was a Norwegian dramatist Henrik Ibsen. He started introducing contemporary problems in his plays.

There was the full decadence of the drama in the 19th century up to 1865 the theatres were in a low state. At the close of this century, melodramatic, sentimental, farcical and poor drama was in existence. Out of this poor situation, the efforts to make the drama realistic were made by T. W. Robertson, Henry Arthur Jones and Sir A. W. Pinero. They prepared ground for the new drama they brought domestic themes, real characters and natural dialogues on the stage. They tried to think of social problems.

Drama, which had suffered steep decline during the Victorian age, was revived with great gusto in the beginning of the 20th century, and the course of six decades had witnessed many trends and currents in the modern drama.

Realism is the most significant and outstanding quality of modern drama. The dramatists of early years of the 20th century were interested in naturalism and realism and it was their endeavour to deal with real problems of life in a realistic technique in their plays. The post war generation of men and women started the demand for reality above all things. They demanded that dramatists should show them life as if living itself were not sufficiently intense for them. The theatre was not escape for them. It was Henrik Ibsen, the Norwegian dramatist, who
popularized realism in modern drama. He dealt with the problems of real life in a realistic manner in his plays. His example was followed by Robertson, Jones, Pinero, Galsworthy and Shaw in their plays. In the dramas of these realists we get glimpses of real life, with all its warts and sordid ugliness. They deal with problems of marriage, justice, law, administration and strife between capital and labour and use the theatre as a means for bringing about reforms in the conditions of society prevailing in their days.

**Life and Works of P.K. Atre**

Atre, Pralhad Keshav (1898-1969), an eminent Marathi poet and the dramatist, is generally recognized as the most important figure of Marathi theatre in the 20th century drama. He was greatly influenced by Henrik Ibsen, G. B. Shaw, Oscar Wilde, John Galsworthy, Breauce and Moliere. P. K. Atre was born at Saswad, a small village near Pune, 13th August, 1898. Atre spent his early thirteen years in Saswad. Historical and cultural background of Saswad shaped his early years of life. Saswad can claim a great historical and social background. Big historical buildings, forts and castles created great curiosity in his mind. He took participation in various cultural and religious activities in Saswad. From his childhood he was interested in ballads, kirtan and bharud. His grandfather gave him religious lessons. Atre recited various areas, short stories and songs. As a school boy, he did patriotic preachings. He created a national spirit and inspiration in his mind. Atre writes, ‘In early years of my life, Manoranjan (1907), a monthly Marathi magazine created a deep inspiration, on the clean of my mind, which I can not forget.’

For his further education Atre came to Pune. He came in the contact with various educational and literary activities. Tilak, Paranjape, Gokhale, Patwardhan and other national leaders attracted him and inspired his mind for social activities. Atre started his formal education in Bhave School under the guidance of Damodar Gopal Chiplunkar. His teachers were writers and leaders. They shaped Atre’s personality. In school he was not a bright student. Balgandharva was also a student of the same school. Atre was interested in drama and he came in to contact with Balgandharva. For ‘Sadhavi Sukh’, Atre wrote four songs. This was the beginning of his early dramatic career. Dr. L. R. Nashirabadkar writes, ‘Atre experiences what he sees, he speaks what he experiences, he writes what he speaks and he does what he writes. This was discipline of his life.’

As a school boy and a college student too, Atre had characteristics, which we don’t observe in other students. He occupied his spare time in making fun of others. A passion for
oratory was his soul and he took efforts for it. Atre was a youth, who developed his versatile personality slowly. Atre was very fond of poems. He made an attempt to write short stories. He made an imitation of ‘Tijorichya Killya’, a short story by Bhimaro Khanderao. Pleasant and gay atmosphere of Fargusion College lent charm to his personality. Humor and satire was the key of his personality. The period spent in college students, was the golden period of his life. Dr. L. R. Nashirabadkar writes about it, “Youth was the golden period of his life; Atre was busy in clubs and gatherings. He spent his youth in search of love affairs. This was his fortune that he would see R. F. Paranjape, Prof. V. K. Rajwade and B. B. Patwardhan.”

In 1917, his father died. Balkavi, great Marathi poet died in 1918 and Ram Ganesh Gadakari, whom Atre considered his literary guide, died in the same year. Atre became very sad. He passed his B. A. Exam. In 1919 He translated ‘Hound’ a mysterious story by Cannon Dayle in Marathi as ‘Mohityancha Shap’. From 1919 onwards, Atre started his dramatic career. About his dramatic interest he writes, “The secrets of the drama was revealed to me through Gadakari. If he did not guide me, it was not so easy to me to turn towards drama.”

Atre was a well known Marathi dramatist. He made people laugh and think through his plays. Atre became popular in the educated middleclass Maharashtrian people because of his plays. A play, ‘Totayache Band’ by Kelkar, created seeds of drama in his mind. When he saw, ‘Prem Sanyas’ by R. G. Gadakari, he was rather surprised and came into close contact with Gadakari. Gadakari was his heart in the field of drama.

When Atre came on the literary horizon Marathi theatre was a standstill. Kirloskar, Khadilkar and Deol were no more. In such a critical position, he accepted the challenge and created a charm in it. In 1933, Atre produced ‘Sashtang Namaskar.’ This play made him popular. Atre’s humor, imaginative power, character creation, language and expression gave him the first rank among contemporary playwrights. This play is a satire on the eccentric nature of a great man. It was an attack on whims and fancies. Sashtang Namaskar contains exaggerated facts and witty dialogues. It is a comic play and humor is the soul ofthis drama. After this successful attempt, he turned his attention towards serious dramas. He wrote ‘Gharabaher’ in 1934. It is a serious drama. It is a social play. In this play, Atre has depicted a realistic social problem during his contemporary period. It focuses attention on marriages and situation of women who suffer under the domination of their husband’s inhuman tyranny in India. ‘Bhramacha Bhopala’, (1935) is a farce and a comic play. It is an entertaining play. It is light and humorous play. It has
no serious subject plot of the play is very light. Characters are ordinary and exaggerated. After this successful attempt, he wrote ‘Lagnachi Bedi’ in 1936, a very pleasant comedy. His ‘Gharabaher, Udyacha Sansar, Lagnachi Bedi and Jag Kay Mhanel are serious plays. These plays are related to the domestic problems and social traditions.

Atre was deeply influenced by Ibsen and Shaw, when he wrote these plays. These plays make critical examination of the problems of women about his attitude towards these plays, he writes, “I wrote Lagnachi Bedi because, through laughter, I want to criticize marriage institution, its need and man-woman relationship”. His Udyacha Sansar explains the painful picture of Maharashtrian woman and her future. Karuna is the representative of such miserable life. This play indicates that Atre was deeply influenced by Ibsen especially his Ghosts must have created a deep impression on the action of Udyacha Sansar. V. S. Khandekar writes, “Karuna in Udyacha Sansar represents the painful suffering of her life. The same situation is seen in case of Mrs. Alving in Ghosts… Udyacha Sansar contains the elements of love like in Ghosts.”

Traditional domination of the husband over his wife, her painful situations and suppressions under the man made rules, is the subject of these plays. It is not only a story of Karuna, Ulka or Nirmala but through these characters, Atre wants to assess the contemporary situation of the society and its morals. For the first time we the rebellious picture of woman in drama. Ibsen’s retrospective method of technique has been used by Atre in To Mi Navhech. It was widely acted on the stage and made Atre famous. Through To Mi Navhech, Atre exposes the hypocrisy and lie of men who deceived woman and spoil their precious life. At the same time he warns parents to be careful and cautious at the time of the selection of a life partner to a daughter. This play achieved a grand success and gave a new dimension and technique to the Marathi theatre. This play is regarded as the end of his dramatic career though he wrote, Buva Tethe Baya, Mi Mantri Zalo and Dr. Lagu.

Atre’s Life Graph:-

Birth-13 August, 1898 at Kodhit near Saswad, Pune.
Education – B. A. 1919, & B. T. 1926.
Professions -Teacher- Bharda New Highschool, Mumbai (1919-1921)
Principal- Camp Education Society Highschool, Pune (1922 1940)
Founder- Agarkar Highschool, Pune 1934
Fellow- Indian Women’s University.
Examinar- Mumbai University, S. N. D. T. University, Mumbai
S. T. C. Exam. Control Board.
Abroad- Russia, Japan, West Germany and England.

**A Versatile Personality:** - As a versatile genius, Atre worked in all fields
Like Education, Politics, Literature, Journalism Socialism etc. He tackled all kinds of literature very easily and achieved first hand success. His pen was a kind of sharp sword. This soldier in Composite Maharashtra Movement was a wonder in oratory. He was the person who always defeated the person in front of him, with his words. Such a versatile genius like Atre is born only ones. He was passed away on 13th June, 1969.

**Honors and Awards:**
Karyadhyaksha- Maharashtra Sharada Mandir, 1924
Swagatadhyaksha- Kavisammelan, Pune, 1929
Adhyaksha- Prantik Sahitya Sammelan, Badode, 1936
Wagmay Parishad, Badode, 1936
Prantik Sahitya Sammelan- Solapur, 193
Sadasya, Pune Nagarpalika, 1937
Mumbai Ilakha, Prathamic Shikshak Parishad, Pune, 1938
Mumbai Upnagar Sahitya Sammelan, 1939
Adhaksha, Maharashtra Natya Sammelan, Mumbai, 1941
Karveer Sahitya Sammelan, Kolhapur, 1941
Akhil Bhartiya Sahitya Sammelan, Nashik, 1942
Prantik Sahitya Sammelan, Badode, 1945
Marathi Kumar Sahitya Sammelan, Badode, 1947
Shardotsav, Indor, 1947
Sadasya, Mumbai Mahanagarpalika, 1948
Marathi Patrakar Sammelan, 1948
Marathi Patrakar Parishad, Belgaon, 1950
Marathi Wagmay Parishad, Gwalher, 1953
Rashtrapati Padak, Shyamchi Aai (picture) 1954
Rashtrapati Padak, Mahatma Phule (picture) 1955
Swagatadhyaksha, Uttar Mumbai Sanyukta Mahaparishad, 1955
Sabhasad, Mumbai Vidhan Sabha, 1971
Natyasammelan, Belgaon, 1955
Marathi Wagmay Parishad, 1956
Sabhasad, Mumbai Vidhan Sabha, 1957
Akhil Maharashtra Natya Vidyapeeth, Sangli 1962
Sabhasad, Maharashtra Vidhansabha, 1962
Lalit Nobel Paritoshik, 1966

Editorship:
Adhyapan (magazine) 1923, Ratnakar (magazine) 1926, Manorama (magazine) 1929, Nave Adhyapan (magazine) 1935, Ilakha Shikshak (magazine) 1939, Samikshak (magazine) 1940, Navyug (weekly) 1940, Natyabhumi (magazine), Jayhind (eve. Daily) 1947, Tukaram (weekly), Maratha (daily) 1947, Sanj Maratha (eve. daily)

Prefaces to Books:
Kalash (collections of poems) Kavi Amar Shekh, College Vishva (poems) Kavi M. C. Dixit, Parimal (Bahinabainchi Gani), Pahile Paul (Lata Sapre) short stories, Bandgul (poems) M. C. Dixit, Vasanti (poems) V. S. Sukhatankar, Pune 1929, Maharashtra Sharada (poems) 1930 Pune, Malati (poems) poet Shashank, Sakhyahari- Dattu Bandekar, Sampurna Gadakari, Wagvyjayanti (poems) Govindagraj, Kshitijavar (poems) Dattprasanna Karkhanis, Sfut Kavita, Makarand (magazine of Fargusan College)

Atryanchya Chitrakatha:
Ardhangi, Payachi Dasi, Gharjavai, Tasveer, Dil Ki Bat, Daulat, Dharmavir, Navardev, Premvir, Bailveda, Begunah, Brandichi Batli, Bramhachari, Bramhaghotala, Hi Mazi Laxmi, Shyamchi Aai, Mahatma Phule, Moruchi Mavashi, Raja Rani, Choravar Mor, Lapandav, Vasantsena.

Aitre Wagmay Suchi:

Kadambari (novel) Maharashtra Mohara 1914, Mohityancha Shap 1921, Changuna 1954.


Biography:
Mi Kasa Zalo?, Karheche Pani vol. 1 to 5- 1965 to 68.

Other Literature:
Swarajyacha Arunoday, Durva ani Fule, Mudde ani Gudde, Vinoba, Sant ani Sahitya, Vastraharan, Hashya ani Talya, Kelyane Deshatan, Aprakashit Gadakari, Abraham Lincoln, Dalitanche Baba, Itka Lahan Itka Mahan, Suryast, Panchamrut, Bhramanti, Sahityayatra, Subhashkatha, Sinhgarjana, Hundake, Samadhivaril Ashru, Ashadhasya Pratham Divse, Marathi Manase Marathi Mane, Mahatma Phule.

Life and Works of John Galsworthy

John Galsworthy, one of the greatest figures of modern English literature, was born at Kingston Holl Surrey on August 14, 1867. Although his paternal lineage extended upto the Elizabethen age when Edmund Galsworthy died in plymstock in 1598, his father, also called john Galsworthy, had migrated to London only in 1833. Galswothy senior was a solicitor and company director and was a man of sound yeoman stock. Galsworthy’s mother belonged to an old wealthy family named Bartleet of Worcestershire country. The Galsworthies lived in an age when:

Victorian prosperity and Victorian civilization, alike in their grosser and their higher aspects, were due to a century’s immunity from great wars and from any serious national danger. Safe behind the shield of the navy, Englishmen thought of all the problems of life in terms of
peace and security which were in fact the outcome of temporary and social circumstances, and not part of nature’s universal order.

Galsworthy himself led a smooth kind of life in domestic affairs. As a member of the Victorian bourgeoisie family, he had a conventional background. Sir J.A.R. Marriott tells us that up to the end of nineteenth century.

The typical Victorian, however, was a slave to convention, and a ‘passion for propriety was carried to excess... Attendance at church or chapel was almost universal in morning and evening; the afternoons were given up to quiet walks or quiet reading but not of fiction. Children were not taught to put away toys and ‘weekday’ books on Saturday night; nor did they reappear till Monday. There was no entertaining; a few relations or intimate friends might drop in to tea, or even to supper, but the supper would always be cold.

Galsworthy’s life was unlike that of Bernard Shaw. He did not face the sharp conflicts of the social movement in his personal life. Shaw had to trot on the pavements of London with a view to conquering it by his pen. Galsworthy passed his days as a good-humoured, imperturbable athlete at Harrow School. He showed no marked ability for books. His was a life of discipline and quiet activities. But it was “essentially out of the orbit of living reality”. Of his school days, Galsworthy told his American audience in 1919:

At a very typical and honoured old public school, he to whom you are listening passed on the whole a happy time; but what an odd life educationally speaking! We lived rather like young Spartans; and were not encouraged to think, imagine, or see anything we learned, in relation to life at large. It’s very difficult to teach boys, because their chief object is not to be taught anything; but I should say we were crammed, not taught. Living as we did the hard-life of boys with little or no intrusion from our elders, and the men who had been brought up in the same way as ourselves, we were debarred from any real interest in philosophy, history, art, literature and music, or any advancing notions in social life or politics. We were reactionaries almost to a boy.

Life at New College, Oxford, which he joined at the age of twenty was of a different sort. Here he was a bit cynical, often humorous’ person. He showed no sign of high purpose of moral earnestness. He was rather inclined to laugh at such things in others. New college gave him ardent enthusiasm for shooting and racing. In 1923, Galsworthy wrote to St. John Ervine who called him a sentimentalist: “…you simplified me too terribly…I’m afraid I’m vastly more complex. I may yet end my life as a sculptor, an ethmologist, of a breeder of race horses.”
Besides these hobbies, Galsworthy had a fondness for wandering at night in the poorer districts and listening to the conversations of the people. Sometimes he visited doss-houses. It is probable that he took his subjects for future writing from there early experiences.

Galsworthy read law for three years for an Honours Degree. It was in deference to his father’s wishes who wanted him to enter the legal profession. He was called to the bar in 1890. But he never practised. Since he had no personal taste for law, he says, “I read in various chambers, practised almost not at all”. When his father sent him to Canada to investigate the affairs of a mine and learn something of navigation and the Admiralty bar, he turned his mind to the reading of Dickens, Turgenev, Maupassant, Tolstoy, and Anatole France. It was also en route this travel that he struck up a friendship with Joseph Conrad who became his intimate friend.

Critics believe that it was Ada Cooper, his wife, who stimulated Galsworthy to write. She had been earlier the wife of his cousin, Arthur Galsworthy, with whom she lived in extreme unhappiness. Galsworthy had known Ada since 1891. They were naturally drawn to each other and by 1895 had become intense lovers. Marriage temporarily separated Ada from Galsworthy. She remained a miserable bride of Arthur till 1904 when the marriage was dissolved and Galsworthy married her.

**Literary career:**

Galsworthy died on 31st January 1933 after completing thirteeneight years of successful literary career. He began creative writing in 1895 at the age of twentyeight. He was not only a great novelist and great playwright, but also good story writer, good poet and good essayist. In poetry he was, however, not as serious as in prose works. Here, he never cared for excellence. He called his poems published in 1911-12: “Moods, Song and Doggerels”. His poetry, according to some critics, is unpretentious. It never attempts to scale great heights. Rhymed verse was especially out of harmony with him.

Galsworthy was a great writer and had a lofty philosophy of life. He did not want to write only for the sake of fun. His compositions have a purpose. They are in fact a ceaseless war against social injustice and tyranny. In his poem Errantry, he tells us what a writer’s life should aim at:

Come! Let us lay a lance in rest
And till at windmills under a wild sky!
For who would live so petty and unblest
That dare not tilt at something ere he died?
Rather than, screened by safe majority,
Preserve his little life to little ends,
And never raise a rebel cry!"

Two persons have played a great stimulative role in Galsworthy’s literary career—Joseph Conrad whom he met on the ship Forrens in 1893 and his wife Ada Cooper, whom he wedded in 1904. But for Ada, he would not have become a great writer. In his address which he was to have delivered at the award of the Nobel Prize in (1932) he says:

“From what point in my literary past shall I start? From a railway station…a railway book-stall…a voice murmuring: “You are just the person to write why you don’t?” A startled ear, a startled voice: “I?” Thus began the career of which you are about to glean the echoes.

He adds:

“If one has been brought up at an English public school and university, is addicted to sport and travel, has a small independent income, and is a briefless barrister, one will not take literature seriously, but one might like to please her of whom one was fond. I began. In two years I wrote nine tales. They had every fault”.

As years passed and Galsworthy produced novel after novel, story after story, play after play, and the faults disappeared. He became a consummate master. Not only in England, was he also honoured on the Continent and in America. In 1918, he was offered ‘Knighthood’ which he declined. He believed that it was an inappropriate type of honour to the profession if literature. The order of Merit was conferred upon him in 1929. In 1921 he became the first ‘president of P.E.N. He welcomed the idea of a world-wide fraternity of poets, playwrights, essayists and novelists and worked unflaggingly to realise this ideal. He directed that the money (about £9,000) of his Nobel Prize should be devoted to a trust fund for the sole benefit of the P.E.N.

Galsworthy was a noble-hearted artist. When he refused the offer of Knighthood in 1918, he remarked, ‘Literature is its own reward.’ Though he was never a passionate man like Lawrence and Shaw, and did not make a merciless exposure of social injustices, he offered scrupulously fair analysis of social problems in his short stories, essays and novels. He has left thirty volumes of collected works. In these he depicts an epoch of smug conventions with incisive clarity. He describes the facets of the English character and the social system that typified
it. If the word genius is denied him, he can not be denied the qualities of sincerity, sympathy and superb craftsmanship.

Galsworthy’s literary reputation rests soundly on his fiction, especially the novels and short stories collected in The Forsyte Saga (1922). Adapted for television by the British Broadcasting Corporation, The Forsyte Saga appeared in Great Britain, Canada, the United States and other countries during the late 1960s and early 1970s, reviving interest in his fiction. Several of Galsworthy’s plays gained critical and popular approval at the time of their first production or the early revival in England and the United States. They were translated into many languages and their popularity in the 1920s contributed to the recognition that culminated with the Nobel Prize in 1932.

Galsworthy wrote realistic, often almost documentary problem plays, which focused on social problems far more impartially than was usual in contemporary social melodrama. Social issues such as labor unrest, prison reform, anti-semitism all of which Galsworthy addressed dramatically, continue to be of great concern, but Galsworthy’s plays, however, much they spurred reform in attitudes or legislation in their own day are now out of date. Their topicality and their uneasy tension between didactic moralizing and melodramatic theatricality have ensured that there is little interest in reviving his plays.

Galsworthy’s first work was a book of short stories, ‘From the Four Winds’. It appeared in 1897 under the pseudonym, “John Sinjohn” (meaning John son of John). This was followed by a novel, Jocelyn in 1899. In 1900, Villa Robein was published, followed by A Man of Devon, A Knight, the Science and Salvation of a Forsyte in 1901. A few short sketches were published in 1902 and 1903. In 1904 Galsworthy dropped the pseudonym and wrote some novels under his original name. Beginning with The Island Pharisees (1904), he brought out several masterpieces within two decades. The Man of Property (1906) has much interest even today. It is first chronicle of the Forsyte family that lives entirely in terms of property. The Forsytes, whom Walter Allen calls the spiritual descendants of the Osbornes of Vanity Fair, represent the apotheosis of the British merchant. When they first appeared in The Man of Property they are on top of the world. They are secure in their self regard, their life is conditioned by the money which takes the place of family affection and binds them together. Their sense of property is powerfull and all pervasive. It ossifies their vital feelings. For them what can not be bought does not exist. Art and the things of spirit are also material manifestations of success in life. Absorbed
in the affairs of property, the Forsytes are only half alive. The Man of Property was followed by 'Fraternity' (1909) in which Galsworthy shifted his attention to the world of poverty. The Dark Flower (1913) deals with man's three love affairs in spring, summer and autumn of his life. Galsworthy describes them with genuine but soft and over-wrought emotion. In his other novels of these middle years he writes of special groups in terms of class characteristics that determine their behavior and mentality. In The Country House (1907) it is the landed gentry. Fraternity is about the intelligentsia sickled over with the pale cast of thought. The Patrician (1911) sheds light on the aristocracy of the age. The whole Forsyte series delineates a stable and secure stratum of society whose roots are business. The Man of Property (1906), In Chancery (1920) and To Let (1921) together form The Forsyte Saga brought together with connecting links in 1922. Starting with the elder generation the chronicles is carried the age of the bright young people of the 1920s in The White Monkey (1924), The Silver Spoon (1926) and Swan Song (1928). Together these form a second trilogy published under the title A Modern Comedy (1929). J. W. Beach says that in the later development of the Forsyte Saga, Galsworthy seems to lose his grasp on the economic implications of his subject.

As a novelist Galsworthy seems to be under the influence of Russian novelists such as Pushkin, Turgenev and Tolstoi. He writes like a social historian. At the same time he is a great artist. He has two things not often found together- a power of detached and deliberate observation, a heart full of compassion. He takes an upper middle class family and tells its tale with superb craftsmanship. After gaining a considerable reputation as a novelist, Galsworthy came to the theatre. His first play was The Silver Box (1906). It indicts society for its contrasting treatment of two men, the one rich and the other poor, while both are guilty of the same crime. Bernard Shaw immediately accepted this play and produced it at the Court Theatre. According to Allardyce Nicoll this play established Galsworthy as a dramatic force. He donned the mantle which had been worn by Pinero and Jones but he settled in a different way upon his shoulders. Here there is a study neither of an unfortunate lady who falls foul of society’s conventions nor of religious hypocrites. On the contrary we are confronted with a drama which arrives to gain theatrical effect from social situation rather than from character.

In the period ranging in between 1906 to 1929, Galsworthy produced 20 full length plays and seven playlets. Joy (1907) describes the development of an adolescent girl into a lover and woman through emotional conflict. Strife (1907) deals with the conflict of Labour and Capital.
In The Eldest Son (1909) we find the deep rooted class conscious prejudices of an old English baronet family whose eldest son wants to marry the housemaid. Justice (1909) discusses the problems of the criminals condemned to solitary confinement. The problem of unhappy marriage is the theme of The Fugitive (1911). The Pigeon (1911) is about the reclaiming of social outcasts and the failures of the so-called reformatories and philanthropists. The Mob (1913) is a study of the eternal warfare waged between fidelity to principle and worldly compromise. A Bit of Love (1914) portrays an idealist who believes in passion and forgiveness. The nature of industrial class relationship is discussed in The Foundations (1916). In The Skin Game (1919) Galsworthy brings out the clash of interests between the English nobility and the industrial manufacturers. ‘Loyalties’ (1921) is a play against anti-semitism. It extends sympathy to a vulgar young Jew from whom a gentleman steals money to buy off his former mistress. A Family Man (1922) is a drama of unimaginative domestic tyranny. Windows (1922) is based on the theme of class barriers. The Forest (1922) brings to light the unscrupulous financial speculations in the commercial world of modern times. Old English (1924) is akin to the mood in The Forsyte Saga. It studies the vanishing type of ruggedly individualist man of affairs. The Show (1925) is a drama of sensation. In Escape (1926) we read of sympathy and humanity in a convict. Exiled produced in 1926 is about the exile of the English landed gentry to other lands producing industrial magnates. The Roof (1929) is a realistic dramatization of contemporary life.

**Adaptations of His Plays:-**

His ‘The Forsyte Saga’ has been filmed several times.

1. That Forsyte Woman (1949), is directed by Compton Bennett.
2. B B C Television Drama (1967), directed by James Cellan Jones and David Giles.

‘The Skin Game’ was adapted and directed by Alfred Hitchcock in 1931.

‘One More River’ a film version of his ‘Over the River’ was filmed by James Whale in 1934.

‘Escape’ was filmed in 1930 & 1948, directed by Joseph L. Mankiewicz.

‘The First and the Last’, a short play, was adapted as ’21 Days’.

The Seven Playlets :- The Little Dream, The First and The Last, Half Marked, Tha Little Man, Punch and Go, and Tha Sun deal with social problems of youth, love, women, blind commercialism, class prejudices and other favorite subjects of Galsworthy.
Almost all the plays and playlets of Galsworthy are concerned with the issues of contemporary England. They are the dramas of ideas, of problems and of the questions of practical life. They have their inception in observation of human nature in contact with life. They are not sermons deliberately written. Their purpose is a study and analysis of social problems. The picture they present is that of conflict between opposing forces, ideas, feeling and institutions. The present research study focuses the realistic social problems depicted in the selected plays of John Galsworthy.

The Relevance of the Comparison of the Plays of P. K. Atre and John Galsworthy:

In the present research work the Marathi plays of P. K. Atre are compared with the English plays of John Galsworthy. Atre belongs to India especially Maharashtra and wrote plays in Marathi whereas Galsworthy belongs to England and wrote plays in English. Their provinces are different, their languages are different, their cultures are different and even the problems that they have depicted in their plays are also different but their motive was same and it was to present burning social problems in their contemporary society. There are many similarities in these two playwrights that both the writers were great social reformers, as born reformists, they did not tolerate the suffering and exploitation of the people in their own societies. They both thought to present and bring to the surface these social problems through their plays. They used drama as a medium for it. They both were greatly impressed by the plays of Henrik Ibsen and G. B. Shaw.

In the plays selected for the study, Atre presented the suffering and pathetic condition of the Indian women whereas Galsworthy has depicted the drawbacks in the contemporary judicial system in British society, sufferings of poor, downtrodden underdogs, class prejudice and labour-capital conflict. They both have torn the vail of hypocrisy of the so-called artificial society. They both are first hand writers, they have produced prolific literature such as novels, plays, poems, biographies, adaptations and short stories, and they both have achieved several honors and awards including Nobel Prize for literature. They are also indebted to the film industries in their own countries.

The study aims at clarifying the position of Atre and Galsworthy in the battle of reestablishing better human society on the earth in the midst of snarled social conventions. The
purpose is to analyse the dramatic products of Atre and Galsworthy and to find out the causes and natures of human suffering, especially the suffering of the underdog, the downtrodden, the poor, the workers, the women, the suppressed and the oppressed etc. Both Atre and Galsworthy were uncompromising realists who exposed various manifestations of social malevolence in their plays. They kept in mind detachment and objectivity in dealing with social problems. They were not conscious of any desire to solve those problems in their plays or to effect great reforms. Their only ambition in drama, as in other works, was to present truthfully realistic problems in their contemporary society.

Both these dramatists have made a noteworthy contributions to drama form and made some changes in the art of writing and gave significant contribution to Indian and English drama. The theatre has been brought very close to the lives of the masses by Atre and Galsworthy. The plays of both these writers are not based on the entertaining value of them but they are thought provoking. Both the writers are contemporary and both of them share contemporary social and national life. Though both are well-known playwrights in their countries, no comparative study regarding their use of social realism has been done.

References:


25. Ibid. (p.81)


28. Ibid (p. 30)


31. Ibid.