CHAPTER FIVE
THE INFLUENCE OF REALISM IN INDIAN THEATRE IN TERMS OF DRAMATIC LITERATURE AND STAGING METHODS

5.1 THE ADVENT OF REALISTIC MOVEMENT IN EUROPE

Simultaneously with the changes that were happening in the Indian society, Europe also was witnessing a socio-political upheaval in the 19th century, following the Industrial Revolution. The movement of which realism reflected the very spirit of the changes occurring in the social, political and philosophical level could be best described in the words of Henrik Ibser as follows;

"The play is, as you must have observed, conceived in the most realistic style; the illusion I wished to produce was that of reality. I wished to produce the impression on the reader that what he was reading was something that what had really happened. If I had employed verse, I should have counteracted my own intention [...] We are no longer living in the days of Shakespeare [...] What I desired to depict were human beings, and therefore I would not let them talk the "language of gods" [21].

*Being an artistic attempt to recreate life as it is realism calls upon the artist to report and describe what he sees as accurately and honestly as possible.

**Realism which began as an artistic movement in the 18th century in Europe, was a revolt against the conventions of the classic view of art which suggested that life was more rational and orderly than it really is. It was also a revolt against the romantic traditions in art which suggested that life was more emotionally satisfying than it really is. In contrast to this realism portrays life as objectively as possible [22]. In the last half of the 19th century, it began as an experiment to make theatre more useful to society. The mainstream European theatre from 1859 to 1900 was still bound up in melodramas, spectacle plays, comic operas and vaudevilles, whereas realism was a movement away from conventional melodramas and sentimental comedies [23, 24]. It was the movement towards representing reality

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Chapter Five The influence of realism in Indian theatre in terms of dramatic literature and staging methods

as it is. As an attempt to portray life as it is on the stage, the realistic movement was interested in looking at the complexity of the human psyche, analyzing why humans act the way they do. The main challenge of the actor was to be realistic and to be as close to life as possible [25] and so realism evolved acting and presentation techniques in which the audience is acquainted with the situations of real life. Above all the realistic movement by depicting true life on the stage also facilitated to bring about social awareness among masses by acting as a source of motivation for the common man to fight his day to day problems and finding solutions to questions arising in his inner self. It helped to augment social change which was the requirement of the time.

*Though realism began in the West as an experiment in theatre but it soon became the need of the hour due to the prevailing contemporary social and political conditions. The political events following the French revolution in 1789 generated the desire for political, social and economic reform [23]. The playwrights adopting realism as a means to reflect the social change depicted the struggle of the common man for his existence, rejecting the idealistic views held by the romantics.

**This change of emphasis from the romantic idealism to the struggle of common man is first evident in the works of the Norwegian playwright, Henrik Johan Ibsen (March 20, 1828-May 23, 1906), better known as the ‘Father of the modern prose drama’. He moved away from romantic style and brought the problems and ideas of his time on the stage [26]. Ibsen staged more than 150 plays, becoming thoroughly acquainted with the techniques of professional theatrical performances. Ibsen’s works examined the realities that lay behind many facades possessing a revelatory nature that was disquieting to many contemporaries [27]. The four dramas published by Ibsen in the years 1877-1882: Pillars of Society, A Doll’s House, Ghosts and An Enemy of the People, are characterized as realistic contemporary dramas or problem dramas [28]. A Doll’s House (1879) was a social drama, which caused a sensation and toured Europe and America. In the play, a woman refuses to be tied to the views of her tradition.

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39
HENRIK IBBSEN
PLATE :15
bound husband and walks out from her apparently perfect marriage, her life in a Doll’s house. According to Ibsen, “A woman cannot be herself in the society of the present day, which is an exclusively masculine society, with laws framed by men and with a judicial system that judges feminine conduct from a masculine point of view” [26]. The relationship between the sexes is the subject of debate in ‘A Doll’s House’ and ‘Ghosts’. Problematic features of prevailing conditions in society are debated in ‘Pillars of Society’ and ‘An Enemy of the People’. Ibsen was merciless in his quest to uncover the negative side of society, its hypocrisy and dissimulation, use of force and manipulative behavior and made untiring demands for truthfulness and freedom [28]. He discarded soliloquies, asides, etc [23]. The exposition in his plays was motivated, inner psychological motivation emphasized. The environment had an influence on the life of the characters and their actions revealed the socio-economic milieu they lived in. Ibsen became a model for realistic writers.

The plays of the Russian playwright, Anton Chekhov, are known for their poetic nature, symbolism and compelling psychological reality, depicting characters trapped in social situations of hope and despair [23]. His great works include: The Seagull (1896), Uncle Vanya (1897), The Three Sisters (1900) and The Cherry Orchard (1904) [23, 29]. Many other playwrights in Europe started writing realistic plays and Realism established itself revolutionizing the European theatre. *During the beginning of twentieth century, realism entered Indian theatre. The age old tradition of staging mythological plays and classical Western drama was discarded and the Indian playwrights, inspired by the Western counterparts adopted this new style which helped to discuss these problems and ideas of the day on the stage. This meant taking a slice of life and putting it on the stage [25]. Realism was expressed in theatre through the use of symbolism, character development and stage-setting [24]. It provided greater audience involvement and raised awareness of contemporary social and moral issues. Realistic plays depended on natural behavior, simply dealing with professions and activities of people. It meant ordinary people acting out ordinary situations.*

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ordinarily [30]. It provided a medium through which playwrights could express their views about social values, attitudes and morals. Drama now meant involvement of human behavior, therefore contemporary settings and time period were given more attention and it was to deal with a temporary life and the themes chosen for the plays were subjects dealing with the problems in day to day life of people. An overall harmony among all elements of production was taken care of. Realism focused upon method acting, which means the actors became characters, thus, creating a piece of theatre that rings truth of life itself [31]. *In short, realism raised awareness of social and moral issues and the playwright’s views served to challenge the audience ultimately making theatre more interactive and interesting.

How realism entered Indian theatre and how playwrights practiced realism both in Indian plays as well as in the adaptations of Western drama will be discussed subsequently. Prior to that it is necessary to understand the social and political environment of that period and weakness and faults in the theatre practices which failed to achieve the target of social and political reformation and the needs of the time which led Indian dramatists to adopt realism.

5.2 CAUSES THAT LED TO THE ADVENT OF REALISM IN INDIAN THEATRE

A. **Need for the dramatization of new social and political values and themes**

The kind of theatre that was going on in India in the early twentieth century was far away from what was occurring in reality. Indian theatre was still concentrating on mythological themes when whole of the country was fired with the spirit of revolution and freedom. Non-violent and Non-co-operation movements were launched by Mahatma Gandhi. A political Programme of boycotts was launched which involved the whole nation. The purpose of it was to boycott everything English--to give up English schools, to give up English courts and offices, to give up English dresses and to renounce the British titles. The voice was heard even in the remote corners of the villages [2]. The movement was meant to give people a spirit of courage and self-confidence, the idea of

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Hindu-Muslim Unity and the idea of one nation. It was as much a cultural and social revolution as a political movement. Theatre has the responsibility of educating people besides entertainment. The professional theatre was more active at that time which no doubt in a way served the purpose of educating people and making them aware of the contemporary social and political conditions but could not serve the purpose to the extent it was required and keep abreast with the political agitations going on in the country [1]. There was a great need to give up the tradition of staging mythological plays or old Western Classics a conveying hidden contemporary message. It was the time for theatre to be realistic, to make people aware of the contemporary social and political milieu they live in. The themes chosen for the plays should be Hindu-Muslim unity, Nationalism, Patriotism and Social evils. It was the time for the dramatists to join hands with the revolutionists and to give oil to the fire of revolution burning inside every Indian.

B. To achieve the unity among time, place and action

*The kind of theatre that was happening and the plays that were written in the nineteenth century till the beginning of the twentieth century followed no unity among time, place and action, necessary for a better projection of the contemporary social and political conditions. The themes of the plays and the characters were far away from common man and his life. The dramatists of that time threw many of the dramatic elements to the winds. Their work became exalted, romantic and artificial. They ranged between heaven and earth, disregarded unities of time and space, loaded the play with lyrical and poetic turgiversations [30]. The plays staged were either based either on epics or on mythology, or they were creations of Sanskrit playwrights or adaptations of old Western Classics. Though most of the times, an attempt was being made to convey a contemporary message through these plays but this approach was unsuccessful in creating awareness among the masses, most of whom were ignorant and could not understand the message conveyed to them. The plays

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based on epics like *Mahabharata* and *Ramayana* though conveyed the message of victory of good over evil but the characters of these plays were Gods like Lord Rama or Krishna and demons like Ravana and were far removed from the common man and his life. They were seen and perceived as God and no realistic themes could be portrayed through the plays with such characters. The plays based on history like *Mharana Partap* or *Rustem-e-Hind*, though narrated the story of bravery of their lead characters but there was hardly any similarity between circumstances of these historical figures and the circumstances of the common man. Shakespearean plays like *Julius Caesar*, *Romeo Juliet* etc. were also very popular among the masses. But again there was no resemblance between the characters and their surroundings with the day to day life. No doubt, contemporary dramatists being afraid of the British tried to convey their message hidden in Mythological plays like Khadilkar's *Keechak-Wadh* was an indirect attack against Lord Curzon but how many people were able to understand it? This time period was one of the greatest political turmoil and the revolutionists were working hard to arouse the spirit of revolution in common man. The historical characters and the mythological themes no more conveyed the situation of the present time. There was a great need to stage plays which conveyed the themes of the present times, which narrated the story of common man and the circumstances presented should be real. This required the unity between time, place and action and this is the method practiced by realism. *So, there was a need to be realistic, to give expression to the revolutionary spirit created by great revolutionists. Their ideas and their call for sacrifices needed to be told to the audience. So, the plays with thoughts and ideals of Bhagat Singh, Sukhdev and Mahatma Gandhi were required and the spirit of movements like non-co-operation movement, non-violence movement etc. should be reflected in the themes of the plays. Only this way the message of socio-political change could reach the audience and bring about a complete revolution. So, realism in theatre became inevitable.*

C. **To Meet the Artificiality Created by Parsi Commercial Theatre**

The greatest defect of the commercial theatre practiced over a large part of the country (except a few exceptions of individuals with extraordinary talent or...
the whole-hearted dedication) was its ignorance of indifference to the changing contemporary social and political conditions. No doubt the changing social values compelled the commercial stage to take to social plays but except in the names of the characters there was nothing in them that had anything to do with the social problems [1]. Neither the dramatists nor the actors could project any genuine emotions. To add to this, there were some theatrical companies who made entertainment and earning money their sole ambition without taking care of what was going on in reality. Prominent among them were Parsi Commercial Theatre companies. Parsi Theatre was known for its blood and thunder high key melodrama, its unabashed hybridization of Western and Oriental forms, its insouciant plagiarisation, its bewildering concatenation of verse, song, dialogue, irrelevant comic interludes and miracles and its garish decor. There was a lack of subtlety, sophistication and realism, profundity and purpose. Parsi theatre relied for most of its theatricality very closely on European or rather British models. The Parsi theatre was the first and perhaps the only commercialized mass entertainment medium in Indian theatre’s long drawn history. It spared no pains to extract the last ounce of mass appeal in its productions. Its only purpose was to earn money and therefore the themes chosen for the plays were such that would attract a huge audience. They chose themes from Indian epics and mythological themes like *Mahabharata and Ramayana*, *Shir-i-Farhad, Laila-Majnu* or Shakespearean dramas like *Hamlet, The Merchant of Venice*, etc. Because the Parsi theatre was so candidly commercial it simply had no pretensions to art, culture, dedication to heritage and so on. Its prime consideration was to get popular plays popularly played and for that it didn’t even hesitate to adopt vulgar means. Special effects and magic were given more importance to attract audience. Only rarely did Parsi theatre step out of escapism into purpose [30].

*The Parsi theatre was far away from realism. It had no concerns with woes of common man and the spirit of revolution.***But the common man now could not be trapped into the superficial sources of entertainment [32]. He wanted to see the story of his life as themes of plays and to identify with the characters. In other

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words, he wanted a realistic approach and this is what led to the decline of Parsi Commercial Theatre and advent of realism in India.

5.3 PLAYWRIGHTS, DIRECTORS AND GROUPS WHO INTRODUCED AND PRACTICED REALISM IN INDIAN THEATRE

*The first element of realism was introduced in the twenties by Sisir Kumar Bhadurhi, Naresh Mitra, Ahindra Chowdhuri and Durga Das Bannerjee. They were ably assisted by two talented actresses, Probha Devi and Kanakvatti. Sisir Kumar Bhadurhi developed further the tradition of acting and saved it from degenerating into mere naturalism. He had a strong and wide-ranging voice and the play of emotions on his face was the work of a master. He could rise to great heights when playing the hero and could sink into insignificance, be volatile like smoke and disappear into the winds unobtrusively. Sisir Kumar Bhadurhi dominated the Bengali stage for half a century and he took the art of acting to new heights. It was he more than anybody else who brought about the transition from rhetorical acting to modern realistic acting on Indian stage [1]. Sisir Bhadhuri acted for the first time in 1908 as Brutus in a college production of Julius Caesar. It was immediately evident that he had inborn gifts as an actor. He mesmerized the audience with his acting in his play 'Alamgir', first staged on 10th December, 1921. Dilip Kumar Roy wrote about Sisir Bhadhuri, "I have had the good fortune of witnessing the performances of great actors and actresses of the English, the French, the German and the Russian theatre. I think that with the exception of Russian actor Katchalov I have not seen any actor greater than Sisir Kumar Bhadurhi". He played hero’s role in ‘Sita’, ‘Shoras’ and ‘Seshraksha’ and a number of other plays and drew full houses [18]. By its nature, theatre has to be of the present, communicating to an audience of here and now and not of future. This is what realism means. It was achieved successfully in terms of acting by actors like Sisir Bhadhuri but the quality of such a communication depends to a large extent on the availability of the right plays. Sisir Bhadhuri often expressed his dismay at his predicament of having to make do with third rate plays. Indeed, the early twenties are not marked by emergence of any worthwhile playwright in

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Bengal. It was only near the end of the decade that a few playwrights like Manmatha Roy, Sachin Sengupta and Bindhayak Bhattacharya appeared who showed signs of awareness of contemporary problems, both human and social and a need to evolve different norms of dramatic writing. In Sarat Chandra Chatterjee’s ‘Soroshi’, Sisir Bhaduri was seen as Jibananda, the tragic alcoholic hero. After the performance, Pudovkin is reported to have told him, “You are a great artist. Do you know why? The moment you come up on the stage you capture the attention of the audience...As the play proceeds, your every gesture and intonation strikes at them. After a while, they lose all sense of individuality and become completely fascinated as it were. And then like some master magician you can present them with any character you choose to depict and they will accept it as a complement authentic” [33]. Cherkasov paid him an even handsomer compliment. “You are a great actor as Stanislavsky of Moscow Art Theatre. You are a master.” His famous roles which enthralled the largest number of people and evoked responses of awe and wonder, the ones which have become part of history and legend of Bengali theatre were about a dozen in number. Not many of those who had the chance to see him are likely to forget his electrifying presence as Rama (in Sita), Raghubir (in Raghubir), Chanakya (in Chandragupta), Alamgir (in Alamgir), Nadir Shah (in Digbijoyee) and Jibananda (in Soroshi). In the early part of his career, he chose plays with mythological and quasi-historical themes, it is only later that he seems to have felt the need to take up “social plays” for which after trying out Girish Ghosh, he turned to novelist Sarat Chandra Chatterjee. He staged a number of dramatized versions of his novels with excellent results. They were highly successful and nourished the Bengali theatre. *In taking up the novels of Sarat Chandra Chatterjee with their deep understanding of Bengali upper and middle class rural society, Sisir Bhaduri helped to widen the outlook of Bengali theatre and making it realistic. But even so it is difficult not to notice in his productions unresponsiveness to contemporary social and political issues. When he began his professional career in theatre,*

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Mahatma Gandhi's non-co-operation movement was in full swing. Then again, in 1929, the Satyagraha movement was launched and in 1942, came the quit India movement. In the following year, a famine struck Bengal. Four years later came Independence and Partition. All these affected and agitated the people greatly. But one looks in vain for some response to these happenings in his plays. However, his intellectual involvement with social issues was both serious and deep [8]. Sisir Bhadhuri had trained and influenced a host of actors and actresses of great competence. Among them were Naresh Mitra, Yogesh Chowdhuri, Manoranjan Bhattacharya, Smt. Kanakavatti and Smt. Probatti. Ahindra Chowdhuri played the role of Arjuna in *Karanarjun* with phenomenal success. Durga Dass Banerjee also appeared in a bit part in *Karanarjun*. Great artists began to appear on stage. *Thanks to actors like Sisir Kumar Bhaduri, Amarendra Dutta, Tinkari Chakravartti, Nirmalendu Lahiri, Durga Das Banerjee, Ahindra Chowdhuri and Naresh Mitra that the stage had undergone a revolutionary change* [18].

There were playwrights and dramatists who like the above-mentioned artists did not agree with the artificiality of Parsi theatre. One of them was Jay Shankar Prasad. He criticized Parsi Commercial Theatre which believed in superficial glamour. His plays were based on the techniques of Sanskrit drama where stage decorations, costumes, etc. were not considered important and words and actions were the only tools of the artists. He tried to awaken the spirit of nationalism with his plays. His plays based on patriotic themes were *Chandragupta* and *Skandagupta*. These two plays are not only an assessment of patriotism and nationalistic sentiments of that time but also give an introduction to the circumstances and condition of Indian people and revolutionary movement of the time. His plays based on social themes were *Dhruvswamini* and *Ajatshatru* [34]. With Prasad dominating in the field of historical plays, the mythological and social plays attracted great many authors. Munshi Prem Chand was one of them. The earliest writing of Prem Chand is a short novel in Urdu called ‘*Asrar-i-Maabid*’ (Mysteries of a Temple). Next came a collection of patriotic stories, ‘*Soz-I-Watan*’ human mind [11]. His plays, ‘*Sindoorki-Holi*’, ‘*Rakshas-ka-Mamdi*’ and ‘*Mukti-ka Rahasya*’ were a challenge to tradition.
The influence of realism in Indian theatre in terms of dramatic literature and staging methods, Chapter Five

published in 1909. It was banned by government. His plays 'Sangramma' (1922) and 'Prem ki Vedi' (1933) deal with social themes [11]. Lakshmi Narayana Mishra, another playwright deserves a special mention. There is no influence of Shakespeare in his plays. Realism dominates all his works and the probe into the human mind and its reactions. Among other playwrights who tried their hand, mention can be made of Kasinatha Varma (Samya-19170), Gopala Damodara Tamaskara (Radha-Madhava-1922), Jagannatha Prasad Chaturvedi (Madhura-Milana-1923), Kanhaiya Lala (Desa-Dasa-1923), Lakshman Sinha (Gulami ka Nasa-1924), Chavinatha Pandeya (Samaja-1929), Anandi Prasad Srivastava (Achuta-1930), Jaya Gopala Kaviraja (Paschimi Prabhava-1930), Ghananda Bahuguna (Samaja-1930), Lakshmi Narayan Misra (Samnyasi-1931, Rakhsa ka Mandir-1932 and Mukti ka Rahasya-1932), Narendra (Nica-1931), etc. Lakshmi Kant Misra deserves a special consideration because he adopted the technique of realism. His dramatic art was completely under the influence of Ibsen [11]. He expressed his preference for social themes, "Even if we want to, we cannot incorporate the social and political bondages under which our souls are groaning into the great characters of history. Hence we are forced to create social characters. The days of Chandragupta, Asoka, Bonaparte and Kaiser are over. Now, we do not need the light which dazzles you and prevents you from seeing others. We need the characters whose hearts pulsate in unison with ours, in whose joys and sorrows, grief and happiness, we may get what we want to or what we crave for and do not get anywhere" [36].

In Punjabi theatre, which was earlier dominated by Parsi commercial theatre, the modern realistic stage was born in 1913 through the efforts of Mrs. Norah Richards, wife of a professor of English in a college and her husband's pupil, Ishwer Chandra Nanda [35]. Norah Richards created her own troupe, getting frustrated from the continuous staging of Western plays. She staged I.C. Nanda's play 'Dulhan' (The Bride) in 1918. She encouraged her pupils to write

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plays on social issues. I.C. Nanda, who enjoys a prominent place in Punjabi drama introduced realism for the depiction of social themes. He made an attempt to depict stage daily happenings on the stage with local dialect of the common man [3].

Preceding discussion focused to analyse how the playwrights and artists gave Indian theatre a new dimension by introducing realism and thus bringing theatre close to common man, which was the need of the hour. It was the only way through which common man could be motivated to fight for his rights and it served this purpose well.

5.4 REALISM AND ONE ACT PLAYS

Another noteworthy trend during this period was the introduction of one act plays as they demanded minimum requirements in terms of stage productions. Upendranath Ashk, who adopted realism in his plays, wrote many one act plays. Jai Shankar Prasad wrote four one act plays called Sajjana (1910-1911), Kalyani-Prinaya (1912), Karunalaya (1912) and Prayascita (1914). All these were based on historical and mythological themes [11]. Social problems were now being written with no scenes within an act. Dramatists like Upendranath Ashk, Ram Kumar Verma, Udaya Shankar Bhatt and many others wrote one act plays on various themes and mostly the attention of these writers was directed towards social themes. The Salt Satyagraha of Gandhi had inspired Indian women to participate in the movement in large numbers; his epic fast unto death over the issue of Harijans had shaken the foundations of the age old caste system. The problem of women, Harijans and such other problems disturbed the minds of dramatists. *The one act play was not only a powerful proved convenient delightful and practicable medium but they also brought out new dramatists and new acting talent as well.*

To impress an audience within 45 or 60 minutes required a superior talent of acting. Also, the need of play-house was wiped off because these could be staged anywhere. These plays established the fact of essential unity of Indian people [1]. Punjabi theatre was also dominated by one act plays.

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49
written by I.C. Nanda. They were built around contemporary life and social problems [35].

Thus, the one-act play era and adoption of realism by the dramatists helped a lot in the eradication of social and political problems from India.

5.5 **Realism and Staging Methods**

The earlier discussion showed how Ibsen’s technique of realism, adopted by the leading dramatists, completely revolutionized theatre and transformed the Indian theatre from the artificiality and superficiality of Parsi theatre. The magic and gimmicks were no more the choice of the audience. *Realism took over the superficiality of commercial theatres, especially Parsi commercial theatre. Great actors like Sisir Kumar Bhadhuri, Ahindra Chowdhuri, Durga Dass Bannerjee and Naresh Mitra followed the technique of realism under the influence of Ibsen. Sisir Kumar Bhadhuri was the first one to introduce realistic acting on the stage. The first thing to note about Sisir Bhadhuri’s acting was that he had a cerebral quality that had not been seen before. The traditional emphasis in Bengali theatre had been on emotional expressiveness, heroic gestures and melodramatic extravagance. This was a hang over from the jatra mode of high pitched singing articulation and stylized acting. But no one before Sisir Bhadhuri had the incisive intelligence or the capacity to impose cerebral control over the business of acting. Nor did anyone have the clarity of mind in interpreting the character as parts of the play viewed as a whole. His conception of the staged play as an independent entity was brought out by his training methods. He would instruct the silent actors as meticulously as the speaking ones. It was also evident in his ‘editing’ of the plays. He would cut passages, dispense with characters, alter textual sequences changes under which not frequently the authors took umbrage. Without exception, such changes improved the play [8].

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- Jai Shankar Prasad, the great poet and playwright also had elements of realism in his plays. His plays though follow the technique of Sanskrit drama but the motive behind this is dissatisfaction with the superficial techniques of Parsi theatre.
theatre. The only resemblance with Sanskrit drama in his plays was that he avoided the use of props and tried to convey everything through dialogues and acting. *Dhruvswamini* was a significant departure from his other plays. The play was designed for a realistic stage presentation obviously under the influence of Ibsen [11]. The act of playwriting had a set pattern during the period. It was based on the requirements of production which had painted curtains and scenes. Hence change in location in scenes was an accepted pattern. Music used to play an important part and songs were essential. Comic characters were utilized for relief and the scene changed behind the street curtain. Soliloquies were fully utilized but Prasad like Ibsen disagreed with all these though not completely. He used Soliloquies and music in his plays. One of the greatest contributions of Prasad was greater reliance on words for the creation of background and atmosphere than on scenic effects. The stage directions in his plays when compared to those in Parsi company plays prove the point. And this provided an elevation which enabled the plays to be tackled in a style of presentation completely different from Parsi style. Prasad's work depicted his motive which was inculcation of realism not on stage but on minds of people. Though his techniques were not truly realistic but he invested his characters with an individuality of their own. They would reveal to us the working of their mind. He drew realistic conflicts in the minds of people in his plays like the conflict within the same man, between his sense of patriotism and his sense of duty, for example [1]. The poet in Prasad helped the dramatists and we find in his work a type of play to create a new kind of theatre, though not truly realistic but definitely a different picture of realism. *Upendranath Ashk attempted and achieved a fair measure of synthesis between the realistic and thoughtful drama on one hand and dynamic pace and emotional appeal on the other. He followed a technique which is clearly well-thought-out and planned, and yet, like a slice out of life and like the floating moment of deep experience, it is more suggestive than one would suspect.

Realism revolutionized theatre and changed the traditional methods of acting and staging. It emerged as an important tool against the social and political HIGHLIGHTS:

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SISIR KUMAR BHADURI
PLATE : 16
The influence of realism in Indian theatre in terms of dramatic literature and staging methods. Chapter Five

problems. The Indian theatre by the middle of twentieth century, in the backdrop of the Bengal famine of 1942 and the Second World War took a completely different shape in the form of Theatre of Direct action which served a great deal in liberating India from the Indian society from the fetters of social evils and gaining political freedom from the foreign rule.
AHINDRA CHOUDHARY
PLATE :17
MUNSHI PREM CHAND
PLATE :18