substance. "The development which A Doll’s House typifies must be seen as essentially regressive."^14

It was this interpretation or misinterpretation of the Ibsenian dramaturgical stance that was more conveniently acceptable to the usually conservative British resistance to welcoming foreign influences in their right perspective. Its solitary instance is the human cry raised by the British dramatists and critics infected with the Victorian prudery to brand Ibsen as a gutter snipe and third rate realist on the production of his Ghosts in the year 1891. As Raymond Williams remarks, "Ghosts was compared to 'an open drain; a loathsome sore unbandaged; a dirty act done publicly; a lazar-house with all its doors and windows open, Scott's outbursts are distinguished from others by the lack of restrain encouraged by a fluent pen and a waiting press.'"^15

The plays performed in England A Doll’s House in 1889, and Ghosts performed in 1881 were abused seriously. As Raymond Williams writes:

These plays, "Ghosts" in particular - were hysterically abused by a 'compact majority' of the reviewers and right-thinking men of the day. This new favourite of a foolish school wrote Clement Scoot, in a Daily Telegraph leading article drawing attention on his own review of Ghosts . . . this so-called master . . . who is to teach the hitherto fairly decent genius of the modern English stage a better and a darker way, seems, to our judgement, to resemble one of his own Norwegian ravens emerging from the rocks with an insatiable appetite for decayed flesh."^16
Ibsen apart even the dramatists in England T.W. Robertson, Henry Arthur Jones, Sir, A.W. Pinero followed naturalist tradition. G.B. Shaw and Galsworthy also followed naturalist tradition. E. Albert observes:

It was not until the nineties, when the influence of Ibsen was making itself strongly felt, and Shaw produced his first plays, that the necessary impetus was there to carry the serious drama over into the field of social domestic, or personal problems. A period so keenly aware of social problems was an admirable bread-ground for the drama of ideas, and the themes of drama became the problems of religion, of youth and age, of labour and capital, and above all, now that Ibsen had torn down the veil which had kept the subject in safe obscurity of sex. In widening the scope of the drama ibsen and then Shaw, Galsworthy, and Granville-Barker were of paramount importance.¹⁷

What was happening in Europe could not be stopped in England. So the rigid minded Bristishers had to follow the new innovations in dramatic sphere.

Apart from Ibsenian influences, other major European influences that influenced the modern British drama were in Germany, France and Spain. According to J. Chiary:

French and German drama had kept pace with the new climate of nihilism and despair, not so English drama which, in the early fifties, in the hey-day of the welfare state was still fully immersed in traditional middle class or upper middle class subjects, and in a fading interest of poetic drama, mostly based on religious themes, unable to meet the expectations of the increasingly politically conscious and dissatisfied the middle class which was still the main supporter of the theatre.¹⁸
In France the naturalist drama flourished under the noteworthy dramatist Billetdoux. French drama technically produced opera and Absurdist drama. The notable French dramatists include Matterlinck, Max Reinhardt, Copeau and Gordon Craig.

In Germany Expressionism flourished in the writings of Strindberg. As feminism heredity, and the fully furnished family play like *Ghosts* are associated with Ibsen so also anti-feminism, hysteria and the play of violent action or declaration like *Lady Julie* are associated with August Strindberg. Raymond Williams considered him, "The valvet-coated strindberg, his eyes fixed in 'the diabolic expression', his hand burned by the crucibles of his experiments in alchemy; the rages, the passions, the renunciations . . ."

Strindberg wrote in revolt against 'the patent-leather themes' of the intrigue drama. In the preface to *Lady Julie* (1888) Strindberg wrote, "We have not got the new form for the contents, and the new wine has burst the old bottles."

He strongly reacted against Ibsenian Naturalism which he considered a mere "photography which includes everything, even the speck of dust on the lens of the camera".
Strindberg explicitly experimented with Expressionism which is the manifestation of an inner, autobiographical drama, projected into characters which are posed in contrasted poles. By rejecting pseudo biographical explanations of madness and obsession, Strindberg found against the grain of the dramatic methods of his time adequate forms of expression. He immensly influenced both in the conflict of his plays and in experiments of new dramatic forms in his plays. So far as the conflict is concerned O'Neill was directly influenced by Strindberg. In technique he followed Expressionism which influenced many experimental directors. In England Sean O'Casey was influenced by Expressionist technique. Auden and Isherwood followed it in personal and social modes as in Ascent of F.6

An examination of contemporary art with specific reference to nihilism and the Absurd alongwith the brief exposition of various present aspects of drama, from tragedy to Naturalistic, poetic and prose drama needs a brief appraisal.

The theater of the Absurd is explicitly associated with Samuel Beckett, Eugene Ionesco, Arthur Adamov, Jean Genet and a number of other avant-garde writers in France, Britain, Italy, Spain, Germany, the United States and elsewhere. Absurd theater primarily, French in origin, clearly exhibits the nihilistic and existential vision of life of Sartre and
Camus. However, their plays are different from those of absurd plays but the absurd dramatists took from them the vision of human life not their dramatic techniques. The two chief sources of absurd theatre are existentialism and in-depth psychology. Another dominant factor of absurd dramatists drifting towards absurd theater is people's disgust with commercial theater and slice of life naturalistic plays and cheap opera type melodramatic plays. The absurdists aimed at a deep knowledge of human existence. However, absurd theater primarily flourished on the continent in the works of Beckett, Ionesco, Jean Genet and so on. In England the absurdist element is predominant in the plays of the New Wave of dramatists like Osborne, Pinter, Arden, Wesker Shelagh Delaney and others.

In an essay on Kafka, Ionesco defined his understanding of the term "Absurd" as follows: "Absurd is that which is devoid of purpose... cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless".

Camus laid emphasis on the notion of revolt and that of the absurdity of human condition. He explained these two notions in \textit{L'Homme Revolte} and \textit{Le Mythe de Sisyphe}. The notion of absurdity of human predicament spread like a wild fire embracing the whole world and casting its inherent roots from Shakespeare to the ancient Greek drama. J. Chiary
explained the term in general, "Absurd can be ascribed to the absurdity of the world to an absent, repudiated or buried outcasts of the world do not blame their suffering and alienated state on the absurd, but on the society to which they belong".  

Camus's oft quoted statement illustrates the absurdity of human condition.

A world that can be explained by reasoning, however faculty, is a similar world. But in a universe in which he is suddenly deprived of illusion and light, man feels an exile. This exile is without hope for he is deprived of the memories of a lost homeland and of the prospects of a promised land. This divorce between man and his life, the actor and his setting truly constitutes the feeling of absurdity." (Le Mythe de Sisyphe,) 

In the preface to his book The Theatre of the Absurd, Martin Esslin, puts "Theatre of the Absurd represents trends that have been apparent in the most esoteric kinds of literature since the Nineteen Twenties (Joyce, surrealism, Kafka) or in painting since first decade of this century (Cubism, abstract painting). This is certainly true. But the theater could not put these innovations before its wider public until these trends had time to filter into wider consciousness".

By the last decade of the 19th century positivism and materialism dominated the whole scenario, the artists started their self explorations in less esoteric language. The works of Jarry, Apollanaire, Valery, Maeterlinck,
and Rostand gained universal fame. The outbreak of the first world war paved the way to irrationalism and artists depicted this shattered world through surrealist techniques. But surrealistic movement could not continue very long. It fostered new growths like post-symbolism, subjectivism, allusiveness which was apparent in their works of Valery, Eliot, Superviellis, Pierre Jean Jouve, Eluard and Emmanuel etc. Drama like other arts kept on oscillating between imitation and reproduction of reality with implied craftsmanship.

As regards the new generation of playwrights emerging since the Theater of Absurd made its first astonishing impact, their work also clearly could not remain unaffected by it. Whether they are themselves influenced by the Theater of the Absurd or whether they react against it, one thing is certain: this is an approach to drama which of necessity must have left its mark on the theater and enriched its scope.

Apart from the three major influences Ibsen, Strindberg and Chekhov in the first half of the twentieth century dramatists starting with Stephen Philips to Christopher Fry tried to revive poetic drama. They reacted against the Elizabethan tradition and the Victorian experiments. The major exponents of poetic revival in England were W.B. Yeats, T.S. Eliot, W.H. Auden and Christopher Fry. In his attempt to reinstate the future
and success of drama T.S. Eliot followed verse as a prerequisite for poetic
drama. He avoided the Shakespearean echo of verse and followed
Wordsworthian verse littered with prose having colloquial touch. W.B. Yeats'
deep affinities with Japanese Noh Plays, which were based on non-
naturalistic scenery could not succeed publically. Yeats could not
compromise with his contemporaries. Thus the verse dramatists failed not
because of the lack of their dramatic potentialities but due to a linguistic
failure. Till the early fifties French and German drama depicted the scenerio
of Nihilism and despair. But British verse drama which was based on
religious themes could not keep pace with the demands of increasingly
politically conscious and dissatisfied middle class audience which was the
main supporter of theater.

In the present century in England O'Casey, J.B. Pristley, Rattigan,
Coward, Graham Greene, N.C. Hunter and Peter Ustinov wrote plays well
constructed and for public entertainment. They also could not correspond
to the middle class milieu their demands, frustrations and exacerbation till
the early fifties.

On the other hand continental European drama capable of holding
the pulse of the younger generation occupied a prestigious position on
London stage. These dramatists included Sartre, Brecht, Hochwalder, Betti,
Anouilh, Beckett and Ionesco. Their plays provided entertainment, dealt with topical problems through renewed dramaturgy and enlarged the scope of human experience.

The New Wave of dramatists in England with the outstanding success of the performance of Osborne's Look Back in Anger on 8 May, 1956, led the deeper interest of public. It opened with a spirit of revolt, attitude of protest, senseless cruelty of the protagonist his self flagellation being widely appreciated. 'For Look Back in Anger has a succes d' estimate, a succes de scandale, and finally just a success". According to J. Chiary 'John Osborne was hailed as the mouth piece of his generation. Jimmy Porterism was born and in no time John Osborne was followed by Brendon Behanm, Shelagh Delaney, Arnold Wesker, Willie Hall, and John Arden who voiced in their works the same restlessness and the description of rootless individuals unhappy and at war with the social order, either without knowing only too well the kind of political and economic changes that would like to make."^{27}

The New Wave dramatists predominantly had working class audience. J.R. Taylor tracing the impact of Anger and after writes :

The time, obviously was ripe : 1956 was the year of Suez and Hungry, Protest was in the air, and the mood of the country, especially that of young England, veered sharply from the preciosity and dilettantism . . . the under forties, as well as the
under thirties, found a rallying-point, though as subsequent events

demonstrated this era, in the theatre at least, was to prove short
lived; when the next bunch of dramatists came toward, they turned
out to be playwrights of protest at all, but meticulous explorers
of a multitude of private worlds, and for a follow-up to Osborne
and Anger . . . 28

Thus the New Wave dramatists from Osborne onwards adopted
an attitude of revolt, day dreaming and pursuits of under world activities.
However, the settings, language and characters of these writers are
naturalistic. But these characters are infused with emotional bitterness, using
too articulate language however as Look Back in Anger can be branded
as the 'signal of the revival of naturalism on the stage cannot be placed as
a naturalistic play . . .' 29

John Osborne does not follow 'avant gardeism' or 'technical
novelty', but possesses over evident dramatic skill. Arnold Wesker the
perfect example of the new working class dramatist, owes his reputation to
the steady support of the Royal Court Theatre. John Arden is yet another
great supporter of Royal Court Theater. J.R. Taylor observes that:

... Arden brings us face to face with it in its baldest form by writing
plays which appear to be about general social, moral and
political issues: colour prejudice and prostitution, social clashes
on a housing estate, pacifism, the treatment of old age. 30

Thus the development of drama in the first half of the 20th century
has been along two major dramatic lines. One was the revival of the poetic
drama starting with Stephen Phillips, through the efforts of the practitioners of this form like John Masefield, John Drinkwater, W.B. Yeats, T.S. Eliot, Christopher Fry to Louis Mac Neice.

The other form was the prose drama starting with the plays written under the influence of Henrik Ibsen by dramatists like G.B. Shaw, Galsworthy, reaching its climax in 1956 with Osborne's *Look Back in Anger*. This movement continued until the advent of the New wave dramatists like Wesker, Pinter, Arden and Shelagh Delancy. Intermingled with this tradition have been the development of the dramatic techniques starting with Naturalism through Expressionism and the Absurdist drama reaching its climax in surrealism and the Epic theater. England in the twentieth century felt an onslaught of drama. They reacted against Elizabethan tradition and followed European models and techniques with regard to their themes, techniques characters, language and other aids. The successful dramatists went out of British traditionalism. The New Wave of dramatists including Osborne, Wesker, Behan, Pinter, Shelagh Delancy on the one hand followed selected various experiments in Europe and at the same they were reeling the impact of poetic dramatists starting with Stephen Phillips to Christopher Fry. It is against this background that Louis Mac Neice and Harold Pinter have to be reviewed as dramatists. Their departure from physical stage to electronic media is no more a debatable subject because the British go...
to the theater first but the attraction of the dramatists from Mac Neice onwards towards electronic media poses a possibility of media drama as an alternative to the stage. Thus the development of naturalistic drama from Ibsen through his various experiments to the revival of naturalism from Osborne to other New Wave dramatists has been a growing emphasis on the individual as against the emphasis on ideas of social issues.
In the foregoing sketch the development of drama in England established two major points: one that English drama remained rooted in the naturalistic tradition and that its basic dramaturgical strategies remained wedded to the traditional dramatic conventions and devices. Secondly, English drama, inspite of its hesitation to absorb European experimental techniques of the Absurdists, the Experimentalists, the Surrealists and Epic drama did come under their influence in an eclectic manner. But the dramatic innovative techniques practised in Europe could never become the dramatugical staple of the English theater. However, we do find that with the New Wave dramatists new experiments were made within the parameter of naturalism. For example questioning the verbal medium as being satisfactorily sufficient for communication by Theater of the Absurd became an issue with the New Wave dramatists, who used the linguistic traits or devices of incoherence, disconnectedness and babbling as an effective verbal medium to communicate the deeper reality of the human psyche.

We notice a significant shift with the New Wave dramatists in regard to the choice of themes. Whereas the plays written by Ibsen, Shaw, Galsworthy were primarily concerned with social, political and materialistic
issues and paid less attention to the predicament of the individual dramatists like Wesker, Pinter and Louis Mac Neice gave primacy to the exploration of the individual's predicament.

With the growing commercialization and materialism of the later twentieth century civilization the habit of regular visit the theater proved inconvenient to people. There has been a growing tendency towards closed room existence and need for entertainment facilities. Television and radio came handy to people. We have seen a growing tendency towards presenting even old dramatic masterpieces on the Electronic media.

Pinter and Mac Neice were fully alive to the demands made on their dramaturgy when they felt drawn towards the media for presenting their plays. The greatest demand in regard to Radio plays was on the language. Where long dialogue with involved syntactic constructions would certainly not succeed. Similarly the importance of stage props contributing to the significance and meaning of the plays got reduced. But the television would offer great flexibility and scope than even a sophisticated stage.

In the present study we aim at exploring the causes for this recent shift in the development of the dramatic techniques in the present century and try to establish in a prophetic manner the future of stage drama in England. to substantiate our argument we have selected two dramatists
i.e. Louis MacNeice and Harold Pinter, who wrote both for stage as well as for electronic media. This will enable us to work out the relative advantages and disadvantages of the two media of dramatic presentation and make some tentative forecast for the future of stage drama. In the relevant biographical and other details which contributed to the dramatic art of these dramatists. Harold Pinter, was born on 10 October, 1930 in Hackney, a working class neighbourhood in London’s East End. During 1930s Germany and Italy were dominated by fascist governments whose racial politics favoured by English fascists, threatened Jews in England. As a child he was haunted by England’s war with Germany in 1939. He attended all boys Hackney Downs Grammer School from 1942 September to July 1948. At school being in close association with his English Master, Joseph Brearly, he actively participated in theatrical presentation of Macbeth and Romeo. He got a London Country Council grant in 1948 and was admitted to the Royal Academy of Dramatic Art. His study at R.A.D.A. could not continue longer and by presenting a nervous breakdown, he left RADA. In 1949 he was introduced to Beckett and started writing. In 1950 his two poems, ‘New Year is the Midland’s and ‘Chandeliers and Shadows’ were published in *Poetry London*. His first B.B.C. radio performance was in focus on Football Pools. From 1953 to 1957, Pinter worked at King’s Theatre, Hammersmith and played Standard West End and Broadway
comedies and mysteries in provincial repertory theatres, including Colchester, Torquay and Bournemouth where he met actress Vivian Merchant, and married her in 1956. As an actor Pinter wrote poetry, fiction and short stories. His first play The Room was premiered successfully at Bristol on 15 May, 1957 under the direction of Woolf. The Birthday Party was opened on 28 April 1958 at Arts Theater, Cambridge. It was directed on 22 March 1960 at Associated Rediffusion-T.V. A slight Ache, written in 1958 was broadcast by B.B.C. on 29 July, 1959. Its stage version opened at the Arts Theater, London on 18 January, 1961. A Night out was broadcast on 1 March, 1960. Its T.V. version appeared on 24 April, 1960. Night School was televised on 21 July, 1961. The Dwarfs, a radio play was broadcast on B.B.C. on 2 December, 1960. Later on it was staged on 18 September, 1963 at the Arts theater. A Television Play The Collection appeared on 11 May, 1961. It was staged by the Royal Shakespeare Company at the Aldwych Theater, London, on 18 June, 1962.

Pinter's works written originally for the stage were produced in 1960. They included The Room, The Dumb Waiter and The Caretaker, the screen version of his stage plays later on appeared on 12 September 1962, The Birthday Party was screened in 1968.

Apart from the radio and screen plays and the plays written
exclusively for the stage, Pinter also wrote screen adaptations of novels adopted from other writers. The Servant based on the novel by Robion Maugham was first presented by Elstree Distributors Ltd. on 14th November 1963; The Quiller Memorandum based on the novel, The Berlin Memorandum by Adam Hall was presented by the Rank Organization on 10th November, 1966; Accident based on the novel by Nicholas Mosley was first presented by London Independent Producers Ltd. on 9th February, 1967; and The Go-Between based on the novel by L.P. Hartley was presented by EMI/MGM.

Harold Pinter achieved international success as the most complex Post was dramatist. In his plays he has laid stress upon existential adjustment, absurdity of human condition and Menace, breakdown of communication, understatement sryphic small talk and silence, verification of identity and truth, horror, mystery, change of identity, deterioration of relationship predominate in his plays. He does not present existential fear as 'a surreal phantasmagoria' but aims at real ordinary and acceptable occurrence in his plays. In his introduction to Writing for the Theatre, a speech made by Harold Pinter at the national student Drama Festival in Bristol in 1962, Pinter asserts,
communication'... and this phrase has been fixed to my work quite consistently. I believe the contrary. I think that we communicate only too well, in our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is so frightening...

In Introduction to The Complete works of Harold Pinter Volume 1, 'Writing for Myself', Pinter tells about his fondness for writing for sound medium. He says, "I like writing for sound radio, because of the freedom... a mobile, flexible, structure, more flexible and mobile than in any other medium."  

Pinter started as a stage dramatist and later on to meet the commercial demands, he drifted towards media plays. So far as his media plays are concerned, they fall in two categories.

1. His own stage plays adapted for media production.

2. Plays written originally as media plays and five screen plays adapted from other novelists.

Under the first category the notable plays are:

Under the second category the important plays are: **A Slight Ache, A Night out**, **The Dwarfs, The Collection, The Lover, Night School, Tea Party, The Basement, Landscape, Monologue** and **Family Voices**.

The five screen plays adopted from other novelists include **The Servant, The Pumpkin Eater, The Quiller Memorandum, Accident** and **The Go-Between**.

Louis Mac Neice (1941-1963) a significant poet of the twentieth century wrote dramatic works for more than twenty two years. He wrote about 120 scripts and was producer of plays. In 1941 he joined B.B.C. and he was associated with it till his death in 1963. In the Introduction to **Selected Plays of Louis Mac Neice** there is evidence of his dramatic potentiality.

Some seventeen original plays and a dozen or so adaptations of literary material can be laid to Mac Neice's account during his time at the B.B.C., as well as much semi-dramatised reportage on an extremely diverse range of subjects written and produced for the Features Department. Even this does not quite account for all of Mac Neice's dramatic output: there were plays for Rupert Doone's Group Theatre (and others) in 1930s, the stage play **One For The Grave** in 1958, and a play for television in 1960. Taken together this amounts to a body of work more than substantial enough to permit consideration of Mac Neice as a playwright as well as a poet.\(^3\)
Louis Mac Neice has focused on secondary world characters, fantasy world, allegorical representation, parables, theme of quest and death and has tended to bring the inner psychological states of the protagonist, dreams on the surface. He has made frequent use of the Greek convention of the use of chorus in his plays. He also has used colloquial language and background music.

The problem to write for a mass audience for entertainment on one hand and problem of solving propaganda at the war time involved Mac Neice's attention. Mac Neice's Introduction to the published text of *Christopher Columbus* (1944) gives some idea of what was involved:

> All the artist of varying degrees, involve some kind of a compromise. This being so, how far need the radio dramatists go to meet the public without loosing sight of himself and his own standards of value. He obviously cannot aspire to the freedom of lyric poetry written for the page; he must work to the limitations . . . imposed both my medium and audience.

Like many other dramatists of the time Mac Neice found:

> the radio medium 'a new dramatic form'. Radio drama was not simply to be poetry by other means, but a fresh (and, importantly, a collaboration) form within which the poetic intelligence might be braced by encountering the demands of the mass audience.

Mac Neice found radio drama generating, "... its own aesthetics, founded on the controlling different elements of a production, its various voices, effects, and its music, aswell as its expliotation of freedom from
The advent of the new channel of BBC Third Programme in the year 1946, brought a watershed offering writers a remarkable degree of freedom. Radio medium brought the radio works into the realm of ‘minority interest’. On the other hand, the rise of Television made radio less central as a form of Mass Communication.

In 1963 Mac Neice voiced a different attitude towards radio drama as he had during war years. He observed:

Obsolescent or not, sound radio, in Britain at least, is not the mass medium it used to be, television having stolen most of its public though it cannot take over most of its territory. Sound radio can do things no other medium can and, if ‘sound’ dies, those things cannot be done.

Christopher Holmes has put Mac Neice's dramatic works under six major categories. He writes:

The Six categories I have chosen after a good deal of experiment seemed to me the best fit for the Mac Neice case. They would not be the best for another radio writer. Perhaps some justification is needed for including so many scripts which draw their conversations from historical or documentary sources in fact.

The six categories in which Christopher Holme has put Mac Neice's radio features in a tabular selection are as follows:
1) Fantasies, which include, *The Dark Tower*, *The Queen of Air*, *Darkness* and *The Mad Islands*

2) Popular dramas including *He Had A Date*, *Prisoner's Progress*, *The Administrator* and *Persons from Porlock*.

3) Satires, include *Salute to All Fools*

In conclusion, one can say that the dramaturgy of Louis Mac Neice and Harold Pinter as media plays has not fully been explored and in this project a sincere effort is being made.
CHAPTER-1

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