CONCLUSION

The success or failure of drama primarily depends on three factors, the audience, the dramatist and the theater with regard to theme, character and technique. If we chronologically review the development of modern drama especially after 1930s, we find that dramatists, audiences and the production all have drifted towards the electronic media. The reasons for attraction towards electronic media could be various and varied: stage theater is a terribly expensive affair and has certain limitations of instantaneous changes in place and time which are after all not possible to achieve. The presentation of a secondary world or supernatural characters, magical transformations, embodied natural forces, presentation of death, presentation of psychological conflict and subconscious mind the presentation of sexual infidelity feminine manoeuvring, is very difficult to present convincing on stage but it can be more effectively presented in the electronic media especially in radio and television medium.

Secondly, due to the dominating role of the production manager in theater, the dramatist depends much on his mercy for the successful presentation of his play. If a play does not click with the audience it means the dramatist has failed to deliver the goods, whereas quite often it is the production manager who is responsible.

The problem of training of actors is yet another factor because of strain of training actors solely depends on the director. If the trained actor
refuses to go to distant places for acting or he dies while the play is in production, it becomes very difficult for the dramatist to replace the trained actor. Moreover, star actors have been the dominant force in theater production.

Thirdly, the audience too in this age and time has become used to staying in their homes. The reasons for this could be several and varied: environmental pollution, safety measures, increasing terrorism all around, traffic jams, and man's desire to find privacy in a highly competitive, materialistic and mechanized society. People do not want to go out. The new audience, particularly the working class, prefer media drama instead of the stage drama.

To a large section of people drama is not something presented only on the stage but for them drama is heard coming out of a loud speaker or seen flickering across a rectangular screen. British audiences in particular do not like hopeless and despairing views of life and younger media playwrights cater to public taste. For example a lot of dark grey comedies on British T.V., the commercial companies and BBC are producing single plays and series like Forestay Saga which have appealed to the tastes of vast audiences. Moreover, media plays are more flexible, mobile, and appeal to the powers of imaginative suggestion and economy of dramatic presentation.

During World War II radio attracted a large section of talented people with diverse experience and knowledge; it became a great
cultural force and a national theater and the focus of attention of thinking people of the day. Radio medium provided employment to ex-servicemen, poets, dramatists and musicians of diverse talents and gave them an opportunity to exercise their talent and potential. The attraction of poets including Terence Tilter, Howard Newby, Joe Burroughs, R.D. Smith, Rene-Cutforth, Louis MacNeice, Cleverdon etc. occupied prominent position in the B.B.C. University lecturers including W.R. Rodgers and Eric Ewens too were attracted towards media drama.

Ian Rodger comments on the arrival of poets in electronic media thus —

It was very lucky that so many carpenters, with their diverse interests and extravagant talents, were drawn into the business of composing radio programmes in Britain in the immediate post war period. Their observation with the technique of production, with the exact balance of music against words, with the devices of inter cutting scenes and of fading voices and effects, which was a vital preliminary to the later explosion of dramatic talent which utilised radio and created the second Elizabethan age in the history of British drama.¹

The other factors causing people to turn towards media drama are historical. From the historical standpoint the first production of Osborne's Look Back in Anger in 1956, Education act of 1945. The emergence of electronic media-radio, T.V. and film and their availability as outlets for the production and diffusion of drama, caused the onset of the "New Wave" drama. Britain's linkage with the mass media and advertising turned electronic media into cultural wastelands of U.S.A. with the outbreak of the
second world war in 1939 due to the non mobility of population, radio drama attained 'the highest peak of popularity'. E Albert observes that —

The revival of cinema constituted a new threat to the theatre-its precise effect on the older form is difficult to determine. Certainly it has become the entertainment of the masses, though how far they would have patronized the theatre had the cinema never existed cannot be determined. 

Considering the wider implication of media drama, Albert further says —

Radio drama did much to interest a wider public in drama and thus helped the professional stage, and at the same time it offered the dramatists new opportunities. 

Tyron Guthrie who worked as a B.B.C. drama producer in Belfast from 1924-1926, recognized the potential of radio dramatic writing and wrote some radio plays to exploit the possibilities of radio medium. In the preface to his volume containing his three radio Scripts Guthrie Writes —

The microphone play lacks the glamour and physical magnetism of the stage, but lacks also the too solid flesh. Because its pictures are solely of the mind, they are less substantial but more real than the cardboard grottos, the Calico rosebuds, the dusty grandeur of the stage; more real because the impression is partly created by the listener himself. From the author's clues the listener collects his materials, and embodies them in a picture of his own creation. It is therefore, an expression of his own experience whether physical or psychological- and therefore more real to him. 

Indicating refinements towards technical innovations in drama in
all modes, G.B. Shaw made a valuable heterodox statement —

Drama is a method of rearranging the higgledy-piggledy happenings of actual life in such a way as to make them intelligible and thinkable. Its forms, processes and instruments, include the stage, the screen, the camera, the microphone, the actor”; He adds that cinema is new only in the sense that "a new instrument added to the Orchestra or a new verse form is new".5

In the age of electronic media T.V. and Radio drama still has strong appeal for millions of listeners. In radio medium economy of production is possible. A stage director can not bring a real forest on stage, a real ocean, a real gelignite explosion, aerophane taking off on runway. But a movie director can place actors in real forest and photograph them in that locate. Stage director can provide them by means of slides, projections or films.

Martin Esslin, who has directed drama for B.B.C. radio as well as for the stage, and who has written stage plays, film scripts, T.V. plays and radio plays-echoes G. B. Shaw, "While mechanically reproduced drama differs from stage drama "in some of its techniques", it is also fundamentally drama and obeys the same basic principles of psychology of perception and understanding from which all the techniques of dramatic communication device".6

It is relevant to establish the equal importance of all mediums theater is a writer is medium but film is a director's medium. In theater individual prestige, power, personal inclinations also determine which figure
dominates.

Likewise, in a film the senior partner in either medium, theater or film depends upon the prestige, power and artistic inclination of the individual, whether he is writer, producer, director, star actor. For example Tennessee Williams changed the third act of *Cat on A Hot Tin Roof* at the request of its Broadway director, Elia Kazan. Star actors have been the dominant force in theatrical production whether on stage as well screen even prestigious authors may be elbowed from the foreground by dominant producers or directors.

Due to the following major three fold functions in the electronic media radio had been popular:

(a) Radio provided a continuous stream of popular and classical novels, soap-opera type light comedies and thrillers.

(b) Radio had been a medium for the wider diffusion of stage drama. Apart from popular West End or Broadway success, it combined the production of the classics.

(c) The B.B.C. radio drama department applied itself to developing the new art form of radio, making the use of the medium's unique ability to dramatize the workings of the mind and to present internal monologue, dream and fantasy with greater immediacy and impact than the stage or screen could ever hope to achieve. British radio drama vigorously uses all the refinements of modern technology
including stereophonic music and development of monaural production which allowed to record actors in isolation and same ultra modern studio equipments. It provided immense output ever large-1500 productions a year were produced in London in regional centres including Bristol, Birmingham, Cardiff, Manchester, Glasglow and Belfast which included thirty full time directors and more script reading sections of approximately ten readers of directors.

During the last forty years, almost every major dramatist has contributed to the substantial body of media plays like Beckett, Pinter, Arden, Mortimer, Stoppard, Peter, Nicholas, Osborne, Hopkins, David Mercer, A.E. Whitehead and so on.

Due to the technical advances and particularly with the development of technique like stereophony and binaural, radio drama has encouraged certain dramatic forms which cannot be transferred effectively on stage or even on screen and can only work on radio. Sackville-West in his preface to The Rescue draws attention towards the dramatic factors which are involved in radio performance and do not figure in the category of straight drama —

Radio is in fact susceptible to carrying or screen because of the extreme flexibility of the medium and its wide powers of imaginative suggestion. Even the straight 'talk' has an element of drama in it, conferred by the listener's focus on the personality of the unseen speaker, and by the shapes of the talk itself, which has to be designed to grip and held attention from first to last.7
The method of dramatized art of story telling which gives the impression that the speaker is simply speaking his thoughts aloud in a casual and off hand manner, which Sackville-West suggested and Cutforth employed in war reports, Ian Rodger writes about art of story telling in radio medium —

The radio style of giving the impression that the narrator is only thinking aloud naturally lends itself to the presentation of other voices illustrating the theme. But it was a form which was to lend to the creation of a form of radio play which is peculiarly suited to the medium and which generally defies transference to the stage. It was not dramatically difficult to convey to the listener that the central character was thinking aloud and recalling the voices of others associated with past events in the manner employed by the radio reporter. This form may sometimes present a kind of autobiography or an oral form of the novel but it has the attraction of economics which cannot be achieved on the printed page as when, for example, the characters by their voices and accents convey within and previous history.

Later on the art of story telling was adopted in monologue plays for radio. In Germany this method was regarded as the only dramatic form peculiar to radio, in Britain it was the basis of Hanley's Gobbet Gielgud and Martin Esslin encouraged this form. However no dramatic writing is free from limitations and perfect in itself. Martin Esslin establishes a striking analogy between radio and silent cinema —

Both dramatic media which lack one vital element of drama; the silent film words, sounds and music; radio the whole gamut of visual information. The silent drama died when sound was introduced; should not radio drama have died when television
added the visual component to broadcasting? Yet radio drama continues to flourish.®

Esslin further continues

Where does the analogy between the silent cinema and 'blind' broadcasting breakdown? The eye certainly is as powerful an organ as the ear. Yet it is through the ear that words are primarily communicated; and words communicate concepts, thoughts, information on a more abstract level than the image of the world the eye takes in. (Of course words can also be visually communicated—by reading, but at a further remove. Reading a play is not the same as witnessing it—there is no immediacy, the experience is without involvement, the action; as Aristotle has it, the narrative form—and hence all that is read—takes place in the epic past; the drama in an eternal present.) The silent drama therefore could communicate only situations and landscapes, for motivation and information of an abstract nature it had to rely on the written word—captions. Radio on the other hand, can evoke the visual element by suggestion alone. The dialogue can carry the scenery and the costume within it and the human voice can powerfully suggest human appearance. This paradoxically, is due to the fact that man is, above all a creature of the eye and that our minds automatically translate most information we receive into visual terms: the smell of olive oil will evoke a picture of the streets of Seville; the touch of Velvet alone, the rich textures and colours of the garment; and similarly the sound of a voice will conjure up the picture of a face; the mere mention of a place name its image. No wonder, then, that Marshall McLuhan classifies radio as a visual medium, while regarding television, with its reliance on close-ups and the action of the scanning eye, as a tactile medium. Seeing the lip movements of the characters in the silent cinema could not stimulate the audience to great feats of imaginative effort in reconstructing what the dialogue they were missing might have sounded like; in
radio drama the slightest verbal, musical or sound hint does
powerfully activate the visual imagination. And as imagined
pictures may be more beautiful and powerful than actual ones,
the absence of the visual component in this form of drama may
well be a considerable asset on the stage; battle scenes for
example, will always be less than wholly satisfactory: twenty, or
even fifty, or even a hundred men, cannot evoke armies of many
thousands. In radio the mere sound of a vast crowd easily
suggests these multitudes. And which producer in casting Helen
of Troy, or Venus herself, can ever be certain that he will find an
actress who will be regarded by each member of the audience
as the final and perfect embodiment of female beauty? In radio
each listener will automatically see his ideal before his mind's
eye and thus be satisfied.10

Esslin regards radio a perfectly adequate medium for the
performance of dramatic works. He establishes distinction in radio and
points out its dual nature

i. It is a mechanized technique for the transmission of pre-existing
material like printing.

ii. Radio is the cheapest and fastest medium of all mass media.

However radio drama is a writer's medium as it relies on words,
dialogue and has larger scope than television. Radio drama had been a
vulnerable training ground for young dramatists. Long and impressive list
of writers emerging from radio into theater, television or film includes - John
Arden, Giles Cooper, Bill Naughton Alan Owen, Robert Belt, Wills Hall,
Henry Tom Stoppard, Dylan Thomas and Harold Pinter.
Radio acts as landscapes of the mind. Both in novel and in drama the reaction against naturalism led to an increasing subjectivization and internalization of subject matter. Proust, Joyce and Kafka took the novel from the description of the surface of life into the inner landscape of the same; for they had discovered that it is impossible to fix an objective outline on external reality, as reality cannot but be seen through the eyes. The moods and the desires, dreams and imaginings of a single, specific individual. Strindberg used dream technique in drama in *The Dream Play*, *Ghost Sonata* his own dreams on the stage. The surrealists Artaud and playwrights namely - Beckett, Ionesco, Adamov, Genet, Mrozek, Gombrowicz, Havel - used concretized images of their dreams and nightmares. Thus radio is an ideal medium of the most highly subjective poetic drama which deals, to quote the title of an experimental radio play by Frederick Brandnum, with private dreams and public nightmares.

Radio drama has incredible potential for firing people's imagination and sends their minds spiralling. It can create atmosphere and characters better than any other medium, simply, because it demands that the audience participate with its imagination and creative energies. In this regard in Theater Quarterly relevant ideas appear —

Radio is the medium for the imagination; it requires that the audience does a lot of work; it needs the empty space, to use Peter Brook's phrase, to be filled in. It 'suggests' - unlike television which draws everything in particular and uncritical detail. But after ages of gold and silver, what do we have now - the age of bronze, with its mixture of base metals? In radio failing to realize its gigantic potential? 
Producers are becoming more and more aware of technical advancements which are being made in the extension of studio techniques. In fact technical revolution being waged - or conducted in radio is concealing the lamentable fact that no one is going out to sell radio. Since art is a minority interest, radio at its best does exist in some art fields. Radio can take part in an imaginative way, in the life of people. Radio is very demanding of the listener's attention.

T.V. the electronic theater is the mass medium par excellence. Never in the whole of human history have the products hi-tech. T.V. diffuses - news, views, entertainments, information, drama, human personality been ingested in such enormous quantities by such large masses of human beings in relation to the size of audience for a single event or artistic presentation in pre mass media epoches one hundred thousand spectators for a football match. Thus T.V. presents collective consciousness, crisis, war, floods, murders, mysteries, mysterious disappearances, cranks of the past etc. are developed further in T.V. medium.

State of hyper awareness such as - spelt out, of the realities of their situations: (life, birth, copulation and death) social necessities (love, co-operation, tenderness) fears and joys, metaphysics etc. are developed further in T.V. "one of the questionable virtue of T.V. is that it breaks the boundaries between reality and fantasy, work and leisure, the rulers and the ruled". 

Martin Esslin speaks of long term effects of T.V. upon people, how far does its, intrinsic nature predetermine and perhaps even safeguard audience response? He further observes —

It enables the continuous stream of thought and emotion which constitutes a human being’s conscious mental processes as the most private sphere of his individuality; we might express the effect of this mass communications medium by saying - twentieth century mass switches his mind from private to public consciousness. Millions of viewers are hooked into the same stream of consciousness at a given moment.¹³

Another staggering aspect of T.V. is that the material of T.V. such as music hall show or football game, cricket match etc is available continuously in an uninterrupted flow, on tap like piped water or electricity. TV an electronics communication medium is able to bring about the whole human wisdom to every human being. The use of T.V. is an enviable whetstone for every social movement and private interest with an axe to grind.

The origin of T.V. recruited from many other media - from straight theater, variety theater, cinema, journalism radio (drama, news, documentary, light entertainment). In the initial stage of development of drama, filmed stage plays and emphasis of it was dialogue. Early T.V. writers were associated with theater. Most of the directors were ex-theater people.

In T.V. medium a flight of the imagination is difficult to achieve and the free play of blind radio’s dream and fantasy world is denied in it. T.V. is more oral, verbal and naturalistic than, visual pictorial and
imaginative in its effectiveness for drama. It has been well said that the author is the sine quo non in a television production, as is the director in the visual medium of the film. Peter Black has declared that T.V. is a pyramid of which the base is the writer. Like stage and radio T.V. is also the writer's medium. T.V. has two assets. 1. It shares with radio its qualities of intimacy and immediacy. 2. Its actors speak not to the millions but to the family, group and the solitary viewer.

T.V. drama leans hard on characterization in the naturalistic vein. Characterization of the individual, but not of people. It cannot manage a crowd. The natural T.V. character is at the centre of the play. There are three ways of judging the success of T.V. medium by having a cursory glance:

1. By seeing how far existing stage plays have been adopted for T.V.

2. By recognizing where the new medium has satisfied the mass public taste for drama.

3. By attempting an early assessment of the work of those writing directly for American and British companies.

The audience's response too is an important factor for good performances in T.V. This photographic medium tends to inhibit qualities of imaginative grandeur.

In radio and T.V., earlier existing stage plays were adapted and in adapting, the plays first of all discoveries were made about the nature of
medium. Large amount of T.V. plays still derives from established plays adapted for the medium. T.V. and live theater differ in dramatic space. Theater gives real sense of space while T.V. gives an illusiory sense of space. Real dramatic space is missing in T.V.

The visual emphasis of T.V. drama is neither theatrical nor cinematic. On T.V. duologue at its centre can be a natural scene. Thus there is in effective reduction of the life size figure of the actor in long short and T.V. drama must be sardine drama. More than three characters on T.V. become visual embrassement rather than a visual asset. T.V. space is photographic and T.V. time is chronological.

Marshall McLuhan described T.V. as a cool medium and radio a hot medium because radio generates tension to a greater degree.

Television drama tends towards a form of chamber play, close ups of the characters' faces appear on the screen at the distance and on the scale of people to whom the spectator might himself be talking in an intimate context.

Television's most characteristic feature is continuity of scenes as a never ending stream of heterogenous material, news, sport, documentary, game shows and drama.

This close juxtaposition of the "real" the fictional or the semifictional confronts the playwright with danger as well as challenge; the danger that his fiction will look staged or unreal next to the reality of news
and documentary material, the challenge that his material can be made real, if not even more real, than "reality". Therefore, British Television drama principally tends towards documentary and semidocumentary approaches. The traditional forms of drama - presented live on a stage in front of an audience - has become a tiny fraction of all the drama written, produced and ingested in our time, the chief practitioners of drama in Britain are equally at home with radio, television, the cinema not the stage. Cross-fertilizing effect of radio and television writing has influenced stage drama as much as the traditions of stage drama have influenced the mechanically reproduced dramatic forms. The increased use of narration, the tendency towards fluid construction, the increased conciseness of stage drama - all are presented on the radio, T.V. and the cinema.

Media drama's suggestiveness with minimum scenic resources and its immediacy in eliciting the response of an audience is one of the reasons of its popularity. Yet another reason of media popularity and the emergence of the new wave of drama after 1956 perhaps is that dramatic writing on electronic media made it easier to earn one's living by writing radio and T.V. plays rather than novels. The electronic media, powerfully established and institutionalized in Britain and motivated by a "public service" concept provide a recognized progression for the careers of playwrights. They can first acquire professional experience in radio, and progress from there to television, which often becomes a spring board to theater and cinema.
George Brandt considers the following advantages of media drama that—

In media drama performers are not physically present at all; they exist strictly speaking, only in the audience's mind. The performance consists of sound waves coming out of one or more speakers, or the illusion of movement and three-dimensionality on film or T.V. screen. Time and space are manipulated - cut up, re-arranged and presented selectively chronological sequence and geographical continuity can be possible. Utter freedom and T.V. can present approximation of real time and space and thus has a good deal in common with the theater. Radio and film, however, enjoy the greatest space-time freedom, a freedom recognized long ago in theory, though not always made in practice.14

In theater the audience remains at a fixed position so far as the action is concerned, whereas in media drama the spectators have constantly shifting point of view (or hearing). The spectator's substitute, eyes and ears - camera lens and microscope - are constantly on the procol, tracking swinging, zooming, retreating and leaping from place to place. Without a real experience of three-dimensionality, media drama conjures up an enormous sense of space.

In media drama large chunk of actuality can be incorporated as camera and microphone can be taken outside the studio.

Radio, the 'blindman's theatre', translates all action into sound. It thereby gives the highest importance to the voice of actor and dialogue. The dialogue centeredness of radio drama brings it close to literature, to
the theater. 'At its peak, radio drama had become a significant art form in its own right, attracting poets like Louis Mac Neice in Britain, Archibald Macheigh in the United States, but since the early fifties, television has been eating into radio audiences. Evidently, listeners prefer to be viewers. Nevertheless, radio drama is not out moded, even today, in the way silent movies were as soon as the optical sound track was introduced. It still commands millions of listeners around the world.

The theater is a place not only for artists but also for craftsmen and technicians. In media drama the technological bias is much greater. In fact, there is the constant danger that the original concept of a film or T.V. programme will get lost in the machinery. Hence a high degree of generalship is needed to direct media drama.

'Film and T.V. differ greatly in their financial and administrative structures. Film is inevitably expensive though it may be seen by millions of viewers is a matter of instant consumption with a brief impact.

Media drama is so compelling an aspect of modern life that, surprisingly, a number of young people want to enter this field of activity.

The British Broadcasting Corporation in fact runs several widely advertised internal training schemes. A small handful of University graduates are selected each year as General Trainees - destined for high power positions within the corporation.
The selection of Louis Mac Neice and Harold Pinter as media dramatists for the present study was found desirable because both the dramatists were prominent figures in Theatre / Radio, T.V. / Medium. Louis Mac Neice was a member of B.B.C. staff and was actively engaged in scripting, broadcasting and writing fullfledged plays, whereas Harold Pinter was writer, actor and director of his own plays. Both the dramatists belong to the stream of ongoing experiments in the direction of media drama and have followed media tradition. Both the dramatists have written stage plays, radio plays as well as T.V. plays. But Mac Neice and Pinter follow the same media for different purposes or in other words they tend to present the reality of life by maintaining different approaches and techniques. Pinter follows naturalistic technique while Mac Neice follows supera naturalistic, symbolic techniques to delineate the reality of life. Therefore in the presentation of themes, characters, events and situations and in regard to dramatic techniques in their plays Mac Neice and Pinter have diverse dissimilarities. In the following account the brief appraisal of Harold Pinter and Louis Mac Neice in regard to themes, technique and characters in their plays as well as the reasons of drifting of these dramatists towards electronic media need to be reviewed as follows:

Louis Mac Neice wrote radio features, dramas and semi-dramatized reportage on an extremely diverse range of subjects written
and produced for the features department. Mac Neice also wrote plays for Rupert Doone's Group Theater (and others) in the 1930s, and also wrote a stage play 'Out of Picture' and a T.V. play 'One for the Grave' in 1960.

Mac Neice's career as media dramatist started as a compromise after his return to Britain from U.S.A. He was declared unfit for service in the Royal Navy. Mac Neice faced demands of writing for a mass audience in search of entertainment. He had buoyant confidence and a firm belief about radio medium which was a new medium and was suited to the talents of the poets. Creative demands of radio form imposed novel and liberating disciplines upon the imaginative writer. Mac Neice used both the prose and poetry medium but favoured poetry medium. So far as the themes of Mac Neice's plays are concerned, he experimented with histories, dramatized allegories, fantasies, fairy-tales, quests, and abstract secondary world characters, dream visions, psychological crisis, magical transformation, embodied natural forces, talking animals etc. in his plays. He used music, jargons, colloquialism in his plays. He uses the Greek device of chorus, and techniques of story telling and narration and techniques of flash backs and flash forward to depict the stream of consciousness. Thus MacNeice uses symbolic, dream vision and surrealistic techniques in his plays. His plays highlight theme of death, emotional quests with the help of symbolism, dual plane work sleight-of-hand techniques and aural form of novel to delineate greater reality. Mac Neice believes generalization, morals and theorizing in his plays. Mac Niece believes
that —

Pure 'realism' is in our time almost played out, though most works of fiction of course will remain realistic on the surface. The single track mind and the single plane novel or play are almost bound to falsify the world in which we live. The fact that there is fact in fantasy (and equally fantasy in 'fact') have been brought home to us not only by Frued and other psychologists but by events themselves. This being so, reportage can no longer masquerade as art. So the novelist, abandoning the 'straight' method of photography, is likely to resort once more not only to twist the plot but to all kinds of other twists which may help him to do justice to the world's complexity. Some elements of parable therefore, far from making a work thinner and more abstract might make it more concrete? Man does after all live by symbols.  

Mac Neice uses psychological drama for portrayal of the protagonists' inner life, dramatization of his / her private feelings and thoughts before doing a public act. Regarding the use of secondary world characters in his plays Mac Neice believes —

The medium of radio seems peculiarly suited to the fairy tale. To begin with since the world of fairy tales is a secondary world where the laws, in habitants, events are utterly different from those of the primary world of our public experience, every fairy tale is, in a sense, a 'psychological' drama, for it deals with our imagined experiences, not our actual ones. Secondly the fairy tale world is full of super natural characters, embodied natural forces, talking animals, and magical transformations.
Louis Mac Neice establishes a striking difference between radio drama and the ordinary stage plays —

that in the former (radio) everything the characters say is heard primarily as a soliloquy. In a stage play the audience 'overhear', so to speak, the remarks which the actors they see address to each other; in a radio play each remark is heard as addressed directly to the listeners, and its effects upon the invisible characters in the play is secondary.¹⁷

In radio play instantaneous changes in time and place are possible without observing Aristotelian Unities, in radio performance large cast is economically possible. In radio drama unlike Elizabethan dramatists, short scenes of a few seconds are possible because here no extra line is needed to actors to make their entrances and exits which was needed in Elizabethan stage.

Radio drama is an apt medium for presentation of 'psychological drama' or to the portrayal of inner life, private feelings and the thoughts of human beings before performing public acts.

Radio is a perfectly adequate medium for dramatic works. The art of radio has a dual nature like other mass media. Therefore, Louis Mac Neice expressed his inclination and interest in experimenting in radio medium.

Harold Pinter in his plays deals with the problem of verification of reality, change of identity, deteriorating friendly relations, violence, menace, sex, manoeuvring etc. He employs the non-communication
technique for effective presentation of reality. He uses pauses and silences and uses absence to create media effect.

He distrusts theory and generalizations and takes practical and concrete situations, concrete flesh and blood characters. He does not lay stress on any moral precept.

Pinter has immensely been influenced by the Absurdists' thematic point of view and technique, the existential philosophy of Sartre and Camus, German expressionism, epic theatre and Brechtian Technique of 'verfremdungseffekt' or technique of estrangement effect or alienation effect.

He has followed the medium of prose in his dramas. He believes in the presentation of naturalism of life which often goes astray and includes the portrayal of subconsciousness which is full of horror and fascination. His plays appear naturalistic in theme and action but at times they escape the conventions of naturalism and include expressionism and surrealism. He presents both recognizable and unfamiliar realism, 'I'd say that what goes on in my plays is realistic, but what I'm doing is not realism'.

In the Introduction to his book *Harold Pinter: A question of Timing* Martin S. Regal writes,

One of the effects of Pinter's unique treatment of time in his plays is the apparent dichotomy it produces between naturalism and other modes of dramatic presentation. Pinter has been praised for his ability to record the idiosyncracies of ordinary speech, but he has also been shown to be a master of mannerism. His
character speak a familiar language in an unfamiliar way. The
plays most often appear to be naturalistic in theme and diction
but they also show an obvious concern to escape the convention
or restrictions of naturalism. This area between the recognisable
and unfamiliarly received early comments from Martin Esslin, who
points out to the 'simultaneous co-existence [. . . ] of the most
extreme naturalism of surface description and [. . . ] a dream
like poetic feeling, in Pinter's work.19

After establishing striking difference between the dramaturgy of
Mac Neice and Pinter let us consider Pinter and Mac Neice's views
regarding different media and their preference of different medium for
effective dramatic presentation. In the introductory speech essayied
"Writing for myself" in Complete Works Two, Pinter makes some
comments about T.V., Radio and Stage which I find relevant for the present
study —

Writing for television ? I don't make any distinction between kinds
of writing, but when I write for the stage I always keep a continuity
of action. Television lends itself to quick cutting from scene to
scene and now a days I see it more and more in terms of pictures.
When I think of someone knocking at a door, I see the door
opening in close-up and a long shot of someone going up the
stairs. Of course the words go with the pictures, but on television,
ultimately, the words are of less importance then they are on the
stage.20

For radio he writes —

I like writing for sound radio, because of the freedom. When I
wrote The Dwarfs a few months ago, I was able to experiment
in form - a mobile, flexible structure, more flexible and mobile than in any other medium. And from the point of view of content I was able to go the whole hog and enjoy myself by exploring to a degree which wouldn't be acceptable in any other medium.21

For theatre he reflects —

As far as the state of the theatre is concerned, I'm as conscious as anyone else of the flaws of procedure, of taste, of the general set-up in management, and I think things will go on more or less as they are for some considerable time. But it seems to me that there has been a certain development in one channel or another in the past three years. . . . . . . . . . . . . The old categories of comedy and tragedy and farce are irrelevant, and the fact that managers seem to have realized that is one favourable change. But writing for the stage is the most difficult thing of all, whatever the system.22

To conclude, one may say that Pinter and Mac Neice have been like torch bearers in the field of radio and television play production, and have opened before us new vistas of technique and presentation. If is for future dramatists to take up this task and improve and improvise upon it, now that the electronic media is advancing by leaps and bounds.


3. Ibid., P. 554.


8. Ibid., P.P. 136-137.


13. George Brandt P. 136. Radio, Film, T.V.


15. Ibid., P. 140.

16. Ibid., P. 146.

17. Selected plays of Louis Mac Neice Heuser and Mc Donald, P. 113.


19. Ibid., P. 7.


21. P.