CHAPTER V

PROBLEM PLAYS OF G.B. SHAW AND L.N. MISHRA

The study of Shaw's problem plays in English and Mishra's in Hindi reveals the fact that they marked a revolt against the existing plays in their respective literatures which depicted emotions and romance, and which no longer entertained the contemporary intelligentsia of both England and India. But a realistic trend had also been flourishing in both the literatures simultaneously which created an effective demand for the presentation of realities of life in the plays written in English during the last quarter of the nineteenth century, and in those written in Hindi during the first quarter of the twentieth century. In fact, the evolution of the problem plays has two faces - one face looks forward, absorbs and assimilates influences and impacts from abroad; another face looks backward and tries to seek inspiration in the past. It is out of the impact of both these forces working at one given time that the problem plays fructified as a new dramatic genre, and a 'revolutionary change' in the character of the theatre of both Great Britain and India came into being 'immediately after the death of Queen Victoria.
in 1901.\footnote{St. John Ervine, "Foreword", Miss Horniman and the Gaiety Theatre, Rex Pogson (Manchester, 1952), p. vi. Wilde's stage career exploded into darkness in 1893. What Pinero and Jones produced during the earlier years of the twentieth century was interesting and admirable. But, after the turn of the century, our minds go rather to G.B. Shaw, Sir James Barrie, Somerset Maugham, John Galsworthy and Noel Coward. Although Shaw was prophesying the things to come in the theatre since the middle nineties by writing *Widowers' Houses* and *Aida Warren's Profession*, it was after 1904 that the theatre really discovered him. Barrie, Maugham and Galsworthy also were able to capture the rapt attention of the theatre audience only after 1901. So was the case with the Hindi drama. After Bhartendu, a group of playwrights wrote a number of plays, but they were mostly the continuation of the old themes and technique. J.S. Prasad, however, wrote historical and mythological plays to arouse the cultural consciousness among people.

Being modern, the problem plays represented the highest form of dramatic writing. Though the English playwrights received inspiration and encouragement from their knowledge of what was being done abroad, there were numerous early twentieth-century English playwrights whose inspiration was native and individual, and whose definite contributions to the European stage were regarded with genuine admiration by their fellows in other countries. George Bernard Shaw, for instance, stood high above his companions but he did not remain a solitary figure both at the time of his start and his greatest eminence. Similarly, the writing of genuine drama
in Hindi literature is said to coincide with the establishment of British Rule and the use of Hindi in the form of 'Khari boli' prose. There was the influence of western models on Indian drama but the best results from the English influences could not be achieved on account of extremely confused state of affairs in contemporary Indian theatre. However, one of the greatest services rendered by the living contact with the British drama was the infusion of new life and vitality into the modern Indian productions because a human oasis was provided instead of the outward religious and doctrinaire settings.

Later, the tendency to ultra-romanticism was partly checked by the study of Ibsen and Shaw and their followers.


3The European companies in India devoted more attention to the inferior species of drama purely for the purpose of enjoyment. The heedless imitation of the European social fashions, customs and conventions resulted in the staging of the lower models.

4The perfect mastery of mundane realities revealed by Shakespeare did incalculable good. After winning over the hearts of Indians, he led them to regard tragedy as the highest form of dramatic endeavour. In the field of comedy also, he exerted an ennobling influence.

5New ideas of Ibsen profoundly impressed several Indian playwrights. Some of them began making effort to introduce the modern stage techniques of Bernard Shaw also.
Some of the Indian playwrights felt inclined to present the actual social problems of modern India. Others began to treat historical material for the purpose of rousing the nation from sleep and lethargy. Hindi drama became a great national form of expression. These two aspects of social reform and of patriotic message gave a decided didactic turn to most of the new type of plays. Assimilating all the foreign influences, the English drama had stamped its own native genius on continental drama and developed its own robust tradition to counteract foreign forces. So did the Hindi drama on the English model.

In the light of the observations made above, the relation between the problem plays of Shaw and those of Rishra can be fruitfully examined. This relation has been discussed in the following pages in terms of the different aspects of their problem plays, viz., theme, plot, characterization, dialogue and style.

(A) Themes and Problems

Both Shaw and Rishra believe that a drama should present the problems of real life and work as a means of correction. As a factory of thought, prompter of conscience, and social machine, it should elucidate social conduct. It is didactic

6(i) OIN, I, pp. VI-VII. (The Author's Apology)  
(ii) Senyani, pp. 1-2, Pref.

7 Ibid.

8 Ibid.
in the sense that it functions like an instrument for teaching the people about the practical approaches to life and its problems. Therefore, the themes of the problem plays of both Shaw and Mishra have been derived from the real life, and they have been discussed logically and intellectually. When human feeling is at variance with human institution, the resultant conflict produces social questions. Shaw and Mishra present these social issues in their plays for their elucidation with a view to correct the vices prevailing in the society.

As a dramatist, Shaw begins with Fabian attacks on social abuses. He discusses a burning social question of landlordism and rack-renting, and inflicts an attack on capitalism and middle class exploitation of the poor in slums. Shaw considers private property as antisocial. The poor tolerate the capricious distribution of land because social morality is corrupted by what Shaw calls a gambling spirit. The result of pre-emption of land by the capitalists is the squalor of cities and rural working class. When Trench in Widowers' Houses makes his embarrassed refusal of Sartorius' tainted money, the latter

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easily overpowers the farmer with his standard middle-class defences. Cokane ascribes the poor's suffering to the increase in population, and adds that rent must be paid. Shaw wants to make it clear that, under the free enterprise system, there is literally no way for a man to escape tainted money. Lickcheese, the poor rent-collector, also grows rich at the cost of the poor. Trench and Blanche agree to marry each other because the financial relations between the former and the latter's father make it inevitable. Shaw, thus, discusses the social disgrace and human vice of ruthless oppression of the poor by financier slum-landlord, and gives an exposure of social iniquity masked by hypocrisy at the same time. Though the problem is not solved, the solution is inherent in socialism as civilization's one remedy, and equalitarian socialism as the foundations of morals.

Shaw's attack on capitalism and tainted money continues in *Mrs. Warren's Profession*. Mrs. Warren, the prostitute and capitalist mother, provides for decent higher education to her daughter Vivie. When Vivie comes to know the real sources of her mother's income, she refuses to accept further instalments of the mother's tainted money. When Trench comes to know that his own money is tainted, he succumbs before

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13 G.B. Shaw, *Widowers' Houses*, *Plays Unpleasant* (*Great Britain*: Penguin, 1980), p. 71. ("When people are very poor, you cannot help them, no matter how much you may sympathise with them").
Sartorius. But Vivie leaves her mother and leads an independent life. However, the capitalism of Mrs. Warren thrives on because the social set-up supports it. In both Widows' Housa and Mrs. Warren's Profession, the villain is society, and not individual. Therefore, both Sartorius and Mrs. Warren are prospering in questionable activities. But the hypocrisy of Mrs. Warren, George Crofts, Frank Gardner and Rev. Samuel Gardner is laid bare like Trench's.

Major Barbara makes a suggestion of the problem that 'tainted money' is so widespread that it cannot be escaped anywhere. Like Widows' Housa and Mrs. Warren's Profession, it shows that, in a corrupted social order, everything is defiled by the same pitch, and there is no chance for individual salvation except in the cleansing of society.

Major Barbara approaches the above conclusion when she discovers that her benevolent organization receives money from distillers and munitions-makers like her father. The apparent victory of Undershaft's capitalism seems to undermine Shaw's socialist principles but, in fact, Undershaft, Cusins and Barbara move toward a social paradise represented in the drama by Undershaft's model factory town Parnival St. Andrews.14

The Shavian theme of the oppression of the poor by the rich class and the landlords is reflected in Mishra's problem

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14 Joseph Frank, "Major Barbara; Shaw's Divine Comedy", _PMLA_, 71 (1956), pp. 61-74.
plays also put in a different way, Ramlal, who represents moneyed class, in _Raksha Ka Mandir_, has kept a poor girl for serving him wine. The problem of the poor young girl Ashkery indicates a social problem of the existing society. Kashinath, the uncle, in _Rukti Ke Rahasya_, has his eyes on the property of Umasankar, who is an idealist, and gives away his share in property. In _Sindoorm Ki Moli_, Bhagwant Singh gets Rajanikant murdered in order to usurp his share in property. Murarilal, the deputy collector, advances his middle-class arguments like Sartorius and Mrs. Warren, which support the Shavian view that social set-up is so vicious and corrupted that the whole society is to be cleaned in order to bring about a change in social morality. Therefore, at best he can go on purification fast to sympathise with Rajanikant. But the problem of landlordism and rack-renting as discussed in the plays of Shaw does not find an effective expression in Mishra's, because of the fact that such a problem has not been there in India during Mishra's time and the playwright has attraction for Indian life and ideals.

The 'woman problem', which includes the problems of sex, love, marriage, dowry, divorce, widow-marriage and woman's economic dependence on man, has been the central themes of

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15 L.N. Mishra, _Sindoorm Ki Moli_ (Allahabad: Bharati, 1973), p. 27. ("Sansar men bhalai-burai ka bhaav ab nahin... Aajkal ka kanun hi aasa hai").
the problem plays of both Shaw and Hishra. In *Widowers' Houses*, Sartorius wants to offer dowry for his daughter's marriage with Trench, who refuses to accept the dowry out of Sartorius' tainted money. The marriage proposal seems to be broken. But having realised that his own income also comes from tainted source, he yields to continue in business of exploiting the poor by marrying Blanche. Similarly, in *Mrs. Warren's Profession*, Frank Gardner, the fiance of Vivis, has his eye on the amount of dowry that he may receive from the capitalist mother of his fiancee, and if that dowry is not offered, he may break his engagement. However, Cusine's proposal for marrying Barbara is not concerned with any dowry.

In Hishra's play, *Sanvati*, the question of dowry has been raised more effectively. Vishwikant's father wants to extract all the amount he has spent on the son's education as dowry from Rulti's father. Therefore, when he discovers Rulti in the bedroom of Vishwikant, his hope of obtaining dowry is frustrated, and he goes out breaking relation with the son. The result is breaking off the marriage proposal and liberation of Vishwikant from the bond of marriage, and the sublimation of his love for the fiancee to his love of the country.

The problem of marriage, as presented in *Widowers' Houses*, is based on having 'a bit of romance in business'. Trench, being
his prospective father-in-law's employer, cannot break off business with Sartorius and reduce his income. Therefore, he feels economic compulsion to marry Blanche. Marriage and libertinism are both unsatisfactory antagonistic possibilities in The Philanderer. The play shows 'the grotesque sexual compact made between men and women under marriage laws', 16 which stand for different values and ideals for different people. It makes a suggestion that society has outgrown marriage as an institution but it has not modified it. Therefore, 'advanced' individuals are forced to evade. Moreover, the opening scene, the play's whole atmosphere, and the marriage which takes place at the end, are typical for the intellectual class of the modern society. Grace feels that indulgence and chivalry shown to women by men is a kind of insult because it implies that women are not responsible, self-respecting adults. But though Julia has not the official position of wife, she exhibits the humours of an outraged wife. Grace will never marry a man she loves because it would give him terrible advantage over her. 17 Frank Gardner, in Mrs. Warren's Profession, has not any turn for making money. He knows that if he would marry Vivie, she would have to support him. 18 But Vivie is a disillusioned girl. She says very frankly

17 Plays Unpleasant, The Philanderer, p. 141.
18 Plays Unpleasant, Mrs. Warren's Profession, p. 277.
that she wants neither a mother nor a husband to support her. She leads an independent life. Thus, Vivie reacts against the economic dependence of a wife and remains unmarried.

Arms and The Man presents romantic love which is cherished to lead to marriage but the heroine's disillusionment leads to marriage which is based on reality of life. Bluntschli is a practical man of the world. Therefore, he is preferred to Sergius, the romantic hero. Shaw turns his direct attention to marriage in Candida. But he does not express any intention of exposing or reforming it. Candida's reasoning for remaining with her husband has nothing to do with the sanctity of marriage or the woman's dependence upon her husband for protection and strength. But Shaw's aim is to depict her as a complete woman who knows that all men are children and that happy women are mothers to them. She feels that she is necessary to man.

In Major Barbara, Lady Dritomart's two daughters' engagement to young men without money has compelled her to ask her husband to call upon her in order that she may persuade him to make a suitable provision for them. Money is considered of vital importance for marriage. Shaw presents Cusine, a poet and Greek scholar, as the lover of Barbara; Marchbanks, an artist and poet, as the lover of Candida; and Dubedat, an artist, as a husband in The Doctor's Dilemma.
Since the artist is an alien creature in _Candida_, the idea of happy domesticity prevails there. In _The Doctor's Dilemma_, Dubedat is presented as an ordinary citizen in order to put emphasis on the artist in ordinary life. The sense of happy marriage between Dubedat and Jennifer has been communicated in the remarriage of Jennifer who says at the end of the play, ..."people who have married happily once always marry again ..."19

Getting Married discusses the problems of marriage and divorce. It presents woman, as an instrument of evolution, who is searching for a father for the superman. Animated conversation upon English marriage laws and customs, it naturally involves a discussion of sex and human needs. Divorce is considered not as the destruction of marriage, but as the first condition of its maintenance. Therefore, it should be made easy, cheap and private like marriage. Marriage will not be decent and honourable until women are economically independent. For this, the work of a wife and a mother should be placed on the same footing as other work. Reginald Bridgenorth has married, late in life, to Leo, a pretty, shallow girl thirty years younger than himself. Therefore, when she tells him that she has fallen in love with a much younger man, he agrees to give her grounds for divorce. However, the husband and the wife are reconciled later. Leslie

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19 _The Doctor's Dilemma_, p. 178.
Grantham would like to have children but no husband. At least, the play reveals that in most marriages, the couples are ignorant of the marriage laws, and do not realize the risks they are running. It keeps the play alive with Shaw's discussion of the problem of marriage.

Like Shaw, Mishra looks at the woman problem from realistic angles. Mishra's _Sanvati_ discusses the woman problem and the question of granting freedom to women to settle their marriages. Malti's marriage with Namasankar is not based on romantic love, on the country, it is based on the close understanding of actuality. Malti has preferred marriage with him on practical lines. Both of them have agreed to lead their married life on the basis of mutual understanding. Like Raina, who discards her marriage with Sergius, the romantic hero, Malti discards her marriage with Vishwakant. But Raina has been prepared for this through adequate discussion whereas a compulsion has been created for Malti under the stress of circumstances. Therefore, in case of Malti, it is a compromise, and in Raina's case, it is disillusionment. The problem of unequal marriage has been represented in the marriage of Kiranmayee and Dinanath. This bears a resemblance to the marriage of Reginald Bridgenorth with Leo, in Shaw's _Getting Married_. Reginald agrees to give grounds for divorce in case Leo likes to marry a younger man. Kiranmayee is fed up with the romantic love of her husband.
Jut she would always like to live with him. In fact, Mishra's love for Indian ideals makes the wives remain with their husbands. In *Rakhsan Ke Manzir*, Munishwar's wife Burgavati considers her husband as a god, and does not feel any jealousy or anger even when she finds him in the embrace of another woman Keshkery, which is simply unnatural and sentimental. Julia, in Shaw's *The Philanderer*, is not a married wife. Jut she shows the jealousy of a wife when she finds Charterie making love with Grace.

*Muktiki Ke Mahavaya* shows the marriage of Keshavdevi with Tribhuvannath which is the result of consummated adultery. Since Tribhuvannath is the first man in her life, in accordance with the traditional belief of a Hindu woman, she agrees to marry him. But before this, she has shown her repentance for the said adultery by trying to poison herself to death, which has brought about a change in the heart of Tribhuvannath. Thus, Mishra does not prepare them for taking intellectual decisions, on the contrary, a compulsion is caused by the circumstances for making a compromise with life. In quite different contexts, Candida and Jennifer Lubesdat present the comedy of unconsummated adultery. Shatrusudan Singh, in *Najwaa*, marries Champa knowing fully well that she loves Narendra. The result is unhappy conjugal life which is full of doubts and conflicts. This displays the problem of the contemporary society where the consent of the bride-to-be did
not matter at all. However, Champa also adores her husband as god but with certain discussions on the points of conjugal life. The problem of the marriage between Champa and Shatruvudan Singh is solved intellectually by Marenora as a Hajyogi whereas Shaw's Candida is able to solve the problems of her husband and post-lover. Vivie Warren can also decide her future life but Champa would like to remain in married life.

Mishra's Sindoor Ki Holi presents Chandrakala falling in love with Rajanikant at first sight, knowing that he is already married. In the name of 'eternal feminins', she receives vermillion on her head with the dying hand of Rajanikant, and declares her independence like Vivie. In order to keep away from the slavery of husband, Chandrakala becomes a widow whereas Vivie declares that she does not need any husband. Here also, Mishra has shown the desirability of marriage for a Hindu girl.

The experiment which Mayavati, in Aachi Reat, does by means of her marriage with Prakashananda is based on Candida's realisation that men are children, and happy wives are mothers to them. Moreover, it finds a practical model in the life of Shaw herself, who was won over by the nursing and affectionate care of Charlotte-Rayne-Townshend. As man and wife, they found the relation in which sex had no part.20 Such marriages are not

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unknown, and often happy, especially, where the man has himself a need for a part-maternal relationship which the woman can fulfill. This type of marriage can find an example in the later conjugal life of Gandhiji also. Having caused the destruction of two lovers, and realised the ideals of Hindu marriage, Mayavati has undertaken this experiment, which is not unnatural. Aashadevi and Uma Shankar, in \textit{Dukti Ka Ashesya}, have also been living together but without marriage and any feeling for sex. The unnaturalness in Prakashchandra is that he has left his living wife and come to live with Mayavati. But this has been done to make her experiment complete.

Allied to marriage, the problems of widowhood and divorce have been discussed in Rishra's \textit{Sindoor Ki Holi}. Ranorma, a widow from early childhood, supports widowhood on quite sentimental and Indian grounds. She apprehends that widow-marriage would cause a new problem of divorce, and it would not put an end to widowhood because men will start playing with the marriage of widows. Therefore, the existence of widows is considered beneficial for the society. This approach of Ranorma to the problem of widow-marriage is emotional, and not intellectual because it neglects the biological need of sex. Divorce and widow-marriage are not depicted as serious.

\footnote{A. Williamson, op. cit., p. 45.}
problems in Shau's plays. As soon as Dubesat dies, Jennifer marries again as per the last wish of her husband. Moreover, Leo in *Getting Married*, would like to marry a lot of men.

So far the problems of love and sex are concerned, both Shau and Miehra have presented them in the context of the cultural traditions of their countries. Woman problem is very complex. Both of them try to discuss this problem.  

Shau's women propose before men to be the father of superman. They are husband-hunters. They consider sex as the biological need, and believe in free love and woman emancipation. But Miehra's women's problems do not end in their deaths. They believe that death is the beginning of a new life. Therefore, their problems continue to the next life also. This is in keeping with Indian culture but it does not convince the intellect. Shavian discussions on such themes, therefore, have become dry and destitute of Indian spiritualism.  

Blanche, in *Widowers' Houses*, advances her proposal for marriage with Tristan due to falling in love with him at first sight. Naturally, it is not enduring like the love that Malti has for Vishwakant and Kiranmayee has for Murlihar in Miehra's *Sanvast*. Blanche's love is for sex which is soon satisfied whereas the love of Malti, Kiranmayee, Aashadevi, Chandrakala  

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23 Ibid.
and Nayavati for their lovers continue in their next life also. Kiranmayee feels the divine presence of her lover in her heart even after his death. So does Ranorma feel the presence of her dead husband. Shaw's *The Philanderer* presents a number of lovers and beloveds. Women consider themselves to be unwomanly, and they believe in their equality with men. Charteries is a philanderer who likes to philander with women because these 'advanced' or new women do not like to marry the persons they love. It is clear that they consider love and sex as different things of life. Like them, Mishra’s women also do not like to marry the persons they love. Malti loves Vishwakant but marries Ramashanker. Kiranmayee loves Hurlidhar but marries Dinanath. Aashadevi loves Umas Shankar but marries Tribhuvannath. But Mishra’s women keep themselves with their husbands. Once they are married, they behave like Indian Hindu wives who worship gods and go on fast for the health and prosperity of their husbands. But, being educated and influenced by western movement of woman emancipation, they like to hold discussions with their husbands on the vital points of their conjugal life. Kiranmayee and Champa live with their husbands but they discuss the issues of life with their husbands. Their discussions, however, are not intellectual in Shavian sense.

Malti marries Professor Ramashanker not for romantic love but for the needs of real life. Kiranmayee is also
disgusted with the romantic love of her husband Dinanath who is always after sex. The problem of sex is acute in the life of Ashkery. Getting no fancy from Ramlal she turns to Raghunath who also does not return her love. Ultimately, she goes to Munishwar who is all for sex. Therefore, her sex is exploited by Munishwar. But there is another character, Lalita, who will not bow down before Raghunath and beg for his love. Lalita talks like a Shavian woman who maintains that woman is not the property of man, on the contrary, she also has self-respect and the sense of responsibility. Vivis is an educated woman who is away from love and sex. She does not want any lover and husband. Similarly, Manorama does not want a husband but she may need a lover.

Arse and The Man presents romantic love which is shown overpowered by the love of real life. Raina has romantic love for Sergius. But when she comes in contact with practical man Bluntschli, his discussions of the romantic love disillusion Raina and she marries Bluntschli whereas Sergius Marries Louka, a Shavian husband-huntress. Similarly, Aashadevi has romantic love for Umashankar. She never expresses her love to him. When Tribhuvan nath becomes the first man in her life, she is compelled to marry Tribhuvan nath leaving the idealist Umashankar alone. But Umashankar also expresses his love when it is too late. Thus, sex, in Mishra, is a thing of body, and
love is a thing of soul. Therefore, even when his women marry, they are not wavering in their love.

Having presented an artist as a lover in *Candida*, Shaw presented him as a husband in *The Doctor's Dilemma*. Both plays present the comedy of unconsummated adultery. Though *Candida* is moved by the poet's romance, she is held back by responsibility and her need for husband. At the end of the play, both embrace each other but they fail to follow the mystery in the poet-lover's heart. *Mishra* also presents an artist as a lover in *Sanyasi* and as a husband in *Agni Rust*. He does it in the last play to show the place of an artist in society as Shaw does in *The Doctor's Dilemma*.

Cusine's love for Barbara is quite different. Knowing well that Barbara is a major in the Salvation Army, he joins the Army in the hope of getting her love. Similarly, the love of Narendra, in *Rajyog*, is also different. He becomes a Rajyogi in order to bring about reconciliation in the conjugal life of his beloved and her husband and extricate himself from the life of his beloved. Out of her love for Prakashchandra, Mayavati marries him but does not indulge in sex with him. She worships gods and goddesses and goes on fast for the prosperity of Prakashchandra. Such a kind of love is not found in Shaw.

Due to the impact of west, the Indian educated people wanted to adopt free love and sex which went against the
traditional ideals of the country. This posed problems before them. Mishra has presented these problems which display his fascination for Indian ideals and cultural traditions. In spite of his professed intellectualism, his natural inclination to sentimentality is manifested in the way the problems are discussed.

Mrs. Warren's Profession discusses the theme of financially organised prostitution. It reveals that prostitution is brought about due to economic reasons like underpaying, under-valuing and overworking the women so shamefully that the poorest of them are forced to take up the profession they abhor. It is proved through the discussion of the problem that prostitution is not caused by female depravity and male licentiousness. This problem has been discussed by Shaw as a social subject of tremendous force, but Mishra has not discussed this problem in his plays. He has depicted the life of poor Ashkerry as a 'kept' woman of Ramail, but this is due to poverty and social evil which is found in the contemporary society.

Arms and The Man discusses the problem of war. War is evil and foolish. But it has become wrapped in romantic illusions which have led to disastrous wars. Shaw has discussed the problem with prosaic reality which has disillusioned the people of the romantic glory of war. Food has been indicated to be more important than arms and ammunitions in the battle field. This problem does not find expression in Mishra's
plays. Similarly, Major Baraure presents a discussion of religious passion in the shape of spiritual conflict between materialism impersonated by Undershaft and the Salvation piety impersonated by Baraure. Shaw is able to discuss the religious problems from an economic point of view. We do not find discussion of such problems in the problem plays of Mishra. However, the hypocritical base of the Salvation Army resembles the base of Matri Rundir in Hakeeun Ka Rundir.

The Philanderer is one of Shaw’s attacks on doctors, especially those doctors who profess to be scientists. Shaw’s second attack on them is his The Doctor’s Dilemma. Dr. Paramore is horrified by discovering that his great cure for liver complaints has been exposed by other doctors as totally ineffective. In the conversation of the doctors, Shaw satirizes the stupidity and cupidity of the medical profession. The characterlessness of a doctor is discussed in Mishra’s play Mukti Ka Rahasya. Doctor Trishuvamath is such a medical professional who is more interested in philandering with fair sex than in providing suitable treatment. He robs the chastity of Masaheevi and becomes first man in her life. The incompleteness of medical treatment finds suitable discussion in Mishra’s another play Singoor Ki Holi. Seeing the precarious condition of Rajanikut, Chandumala feels psychologically much depressed. A doctor is called in. He examines her body as if she were suffering from bodily
disease. It is commented that allopathic medicines are prescribed even for psychological ailments. But Mishra’s discussion of this problem is not as much effective and systematic as is Shaw’s. Mishra has expressed comments whereas Shaw has discussed the problem very seriously.

Besides these problems, Mishra has presented certain problems of Indian life which are not the concern of Shaw’s problem plays. In Sanyasi, Mishra has discussed the problem of the protection of the race. To protect the human race against the atrocious approaches of the whites, Vishwakant and Ahmed have been shown working hard to establish the Asiatic Organisation. India was not free when Mishra wrote Sanyasi. Naturally, this problem became characteristic one for India and other Asian countries. Western education was given in the schools and the colleges of India. Co-education engendered unrestrained movement of the girls. They studied free love, free sex and women emancipation going on in the west. They wanted to imitate Western women blindly without developing the tolerance of the west. This disturbed the life of the educated girls. Therefore, Vishwakant is shown falling in love with Malti and Champa with Narendra. Even a Professor like Ramashankar develops fancy for his female student Malti. When Shatrusudan Singh marries Champa, she is not able to forget her earlier love with Narendra. This causes conflict in her conjugal life. The problem of the inheritance of illegitimate issues is raised in the character of Moti. When it is revealed that Champa is an illegitimate issue of
Gajraj, a new problem crops up in her conjugal life, but it is nipped in the bud by the intellectual exercise of Rajyogi Narendra. Moreover, the weakness and irresponsibility of the college teachers also have been indicated through the portrayal of their character.

The problem of partition of family property by inheritance has been presented in the characters of Kashinath and Bhagwant Singh. Kashinath compels his nephew Umasankar to sacrifice the latter's share in favour of the former, and Bhagwant Singh gets Rajanikant, his nephew, murdered to usurp his share.

The problem of the slavery of the country looms large in the mind of Jishra. Therefore, he makes a reference to the freedom movement, the non-co-operation movement, the use of Khadi, the teachings and ideals of Gandhi and the reformatory activities done during the period to raise the status of Indians. Jishra wants to arouse the love of the people for the country by making such references in his plays. Gandhiji was arrested in 1922 for publishing a seditious article in his journal Young India. Jishra has represented this incident in the character of both Deodhar and Muridhar. The problem of untouchability has been represented in the character of Lalita who expels Ashkery when it is known that the latter is a Muslim lady.
Shaw's socialism and economic studies are displayed in his attack upon modern capitalist society in *Widowers' Housesa* and *Mrs. Warren's Profession*. The three unpleasant plays display a similar intellectual dissatisfaction of the playwright with the structure of the existing society. The tone of *The Philanderer* is, however, different. The necessity of social transformation is inherent, but all explicit solution and resolution have been eliminated. The three unpleasant plays are realistic, and present the pictures of middle-class society. The basis of society has been presented as rotten economically and morally. The inherent solution to the problems is socialism. The pleasant plays present the romantic follies of society but the crimes of society are not there. Individuals are shown making efforts against the romantic follies. As a shift from effect to cause, Shaw moves from public institution to private imagination. The heterodox individuals amuse the audience in unpleasant plays. In fine, both unpleasant and pleasant plays try to attack on the unreality of life. *Major Barbara*, *The Doctor's Dilemma* and *Getting Married* deal with life at large. They present human nature as it presents itself through all economic and social phases. *Arms and The Man* creates havoc for idealists.

The plays of Mishra deal with the social and political problems. But there are differences in the life of India and that of England. Naturally, the nature and discussion of the...
problems are different. His interpretations are not
distinguished with wit, logic and intellect like those of
Shaw. Moreover, Mishra is inclined towards Indian spiritualism.
Therefore, his characters do not discuss the problems
adequately before they undergo a heart change. This has added
sentimentality to the approach.

Shaw likes to laugh at the social foibles. Mishra likes
to aim at reformation. Shaw's plays adopt intellectual
discussion of the problems. Mishra's plays have always a
reference to Indian spiritualism and God. Both Shaw and Mishra
discuss the problem of 'eternal femininity' ('chiram-maritva')
which includes the problems of the life of woman. Moreover,
Mishra's central themes are love, sex, marriage and allied
problems. Shaw does not like to give solutions. But Mishra's
solutions are apparent. His solutions are made under the
stress of circumstances. Since he believes in rebirth, solutions
refer to the next life also. Therefore, his intellectual
solutions tend to be idealistic, and therefore, sentimental.
Moreover, his problems represent the educated class of India
whereas Shaw's problems appeal to the humanity at large.

(8) Plot

Shaw considers a play as a vital growth, and not as a
mechanical construction. He says that a plot is the ruin of
a story and therefore of a play. If a play has any natural
life in it, it will construct a plot itself. This makes it clear that, in principle, Shaw does not attach more importance to the construction of plots. He gives importance to incidents and situations. He considers plays with detachable situations comparatively cheap, simple and mechanical products. He claims that the most effective situations on the modern stage occur in his own plays. He further states that the best plays consist of 'a single situation, lasting several hours'.

Though he sets up his own standard of 'what the drama should be and how it should be presented', he says that he 'used all his art to make every deviation in aiming at this standard'. Such a remark is due to Shaw's art of polemics. The fact is that the situations represented in his plays are recognizable and believable to the extent to animate the characters.

Mishra likes the faithful representation of the various situations of social life. As a revolutionary change occurred in the values of the Indian life, realistic portrayal was preferred in Hindi drama. Being influenced by realism, he tried

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25 G.B. Shaw, 'What is the Finest Dramatic Situation?' The Strand Magazine (February, 1908), XXX1.


27 L.N. Mishra, Mukti Ke Rehasha (Varanasi: Hindi Pracharak, 1979), p. 18. Pref. All references to this book refer to this edition only.
to give a real picture of the problems of life in his plots. But an undercurrent of sentimentalism remained in his plays. Moreover, the plots, incidents and situations devised in his plays seem to be an intellectual creation. In order to portray an intellectual conflict, too many problems have been juxtaposed which has told adversely upon the art of the construction of plot. Sometimes, the playwright becomes so much absorbed in logic that the plot is left unattended. It is not so in Shaw. Shaw’s plots are based on action and situation which are revealed through the discussion by the characters. He claims that *Candida* is a ‘single situation in three acts’. To him the highest type of play is completely homogeneous, often consisting of a single very complex incident. The main point of a Shavian play, like that of an Ibsen play, lies in the exposure of the conventions and traditions of the contemporary life. Moreover, it is also seen that Shaw’s talent is not merely for conversation but also for dramaturgy.

Mishra’s plays try to tell tales by the imitation of human behaviour which is very near to the real life of the

30 G.B. Shaw, "What is the Finest Dramatic Situation?" *The Strand Magazine*, (February, 1906), XXXI
audience. Naturally, his audiences laugh or feel sympathy with the situations presented in his plays. Two parallel conflicts in shape of 'love triangles' have been exhibited in the characters of Malti, Vishwakant and Ramashankar on the one hand, and Kiranmayee, Rurlidhar and Dinanath on the other. Professor Ramashankar develops a weakness for Malti. So Vishwakant becomes disappointed in love and prefers the life of Sanyasi. Similarly, Kiranmayee had earlier love with Rurlidhar but she is married to Professor Dinanath and she makes a compromise with the reality of life. However, Malti's hope of continuation of love for Vishwakant in next life, and Kiranmayee's for Rurlidhar, without discussing this point and preparing the audience for it, makes the plot of the play Sanvast melodramatic. Similarly, Raina, Sergius and Bluntschli on the one hand, and Louka, Nicola and Sergius on the other, form love triangles in Arms and The Man; and Candida, Morell and Marchbanks do the same in Candida. But the situations in the plays of Mshra and Shaw are different. Widowers' Houses also presents a love story of Trench and Blanche but it is not in the form of a 'triangle' because its aim is didactic. India was not free when Mshra's plays were written. Naturally, even through the love-triangles, he has

31 L.N. Mshra, Sanvast (Allahabad: Sahitya Shavan, 1929), p. 3. Pref. All references to this book refer to this edition only.

32 L.N. Mshra, Sanvast.
turned to arouse the national consciousness.33

The impact of Ionescu and Shaw is discerned in the technique in the construction of the plots in the plays of Mishra. *Sanyasi* has four acts with the first act subdivided into three scenes. *Rakshas Ka Mandir*, *Bakti Ka Rehsaya*, *Reivoo*, and *Sindoors Ki Halli* have three acts each. *Aachi Kant* has two acts only. The plot of *Sanyasi* has not attained the artistic level of that of Shaw's problem plays. The division of the play into four acts and the subdivision of the first act into three scenes have brought faster movement in the plot. Incident after incident continue taking place which obstruct the seriousness of the theme. Shaw's *Widowers' Houses*, *The Philanderer*, *Arms and The Man*, *Candide*, and *Major Barbara* have three acts each; *Mrs. Warren's Profession* has four; *The Doctor's Dilemma*, five; and *Getting Married*, one. The division of the plot of *The Doctor's Dilemma* had become a matter of controversy. This marked a return to the well-made play of earlier days. However, it has held the attention of the audience for its dramatic qualities. All talk takes place in the first act; and the remaining four acts follow a line of straight dramatic development. *Getting Married*, a discussion play in one act, has a minimum of plot. Shaw has made the plot out of the materials of a debate. Similarly, Mishra has tried to make experiments with the division of plots into two to four acts.

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Moreover, the success of the plots of his plays lies in providing maximum opportunities for the logical discussion of the problems.34

Mishra has found the materials of his plays in the realities of life and devised their plots to suit the didactic purpose. But his intellectualism has become diluted in Indian idealism which has made his discussions less intellectual than those of Shaw’s plays. Moreover, Shaw’s plots have well-defined sources,35 whereas Mishra’s seem to be the products of his mind. This has provided strength and vitality to Shaw’s plots and weakness to Mishra’s. Moreover, Mishra’s plots are deep-rooted in dramatic traditions of his country. His fascination for the Indian life is displayed in the plots of his plays.

Shaw’s plots are unconventional. Constructing the plot of *Widowers’ Houses*, he has presented his own experiences of a rent-collector in his Dublin boyhood.36 Naturally, it reflects...


35 The plot of *Widowers’ Houses* has been contrived from Augier’s *Cointreurarsi*. The invasion of Julia on Grace’s home in the first act of *The Philanderer* is based on the encounter between Jenny Patterson and Florence Farr. Mrs. Warren’s Profession discusses the real problem of white slave traffic. The idea for its plot has been adapted from a story by Maupassant.

his passion for reform. Through the plots of his plays, Mishra has also presented the experiences of life to awaken the consciousness of the audience to the realities of life.\textsuperscript{37} His emphasis is, therefore, on bringing about reforms in the society, and not on social revolution or political upheaval.\textsuperscript{38} But later plays of Shaw aim at overhauling the society also.

The plot of \textit{Widowers' Houses} suffers from a defect - first two acts were written seven years earlier than the third act. So the third act seems to collapse at its conclusion, which breeds a kind of inconsistency in plot. Similarly, as the plot of \textit{The Philanderer} was written in haste, it is lacking in vivacity and skill. However, Shaw's mastery of plot construction goes on developing gradually. The impact of Ibsen on the plot construction can be seen in the plot of \textit{Mrs. Warren's Profession} in which the past events of the plot determine the whole action of the play. The nemesis of the play is Mrs. Warren's past as well as her profession. What we see is Vivie's meeting with her mother, and separation from her; the engagement with Frank and the breaking of it. The plot of Mishra's \textit{Mukti Ka Aashaye} also reveals the impact of Ibsen and Shaw. It begins from the end of the story. The incidents of the plot are gradually revealed to the

\textsuperscript{37}\textit{Sanyasi,} p. 3. Pref.
\textsuperscript{38}Ibid., p. 5.
audience. This technique produces unity of effect and has made the plot exciting. The plot of *Mrs. Warren's Profession* also marches convincingly from revelation to revelation with ease and assurance. The culmination in the plot comes when it is revealed that Vivie may be the product of Frank's father. And, in *Mukti Ka Rahasya*, culmination in the plot reaches when Aashadevi confesses that she poisoned Umasankar's wife to death in order to get his unrestrained love. The incidents of these two plots may appear extraordinary but they are capable of arresting the attention of the audience. Moreover, Sir Colonso Ridgeon, in Shau's *The Doctor's Dilemma*, commits 'a purely disinterested murder' \(^39\) of Jennifer's husband, Louis Dubedat, because he has developed a fancy to her. Similarly, Aashadevi, who has a wish to obtain unimpeded love of Umaeshankar, poisons his wife to death.

But nemesis compels her to marry Doctor Trikuvamath, whom she abhorred in the beginning, and Sir Colonso Ridgeon not to marry Jennifer who has already remarried.

The plot of *Arms and The Man* has been so exteremously designed that Bluntechli, the Swiss mercenary soldier with 'an incurably romantic disposition', \(^40\) breaks intoaina's

\(^{39}\) G. B. Shau, *The Doctor's Dilemma* (Bombay: Orient Longman, 1963), p. 78. All references to this play refer to this edition only.

\(^{40}\) G. B. Shau, *Arms and The Man* (Bombay: Orient Longman, 1963), p. 78. All references to this play refer to this edition only.
bedroom, and disillusion Raina of romantic love, and, ultimately, marries her. Roverse Nibentachi, Narendra in Mishra's Rajya, the lover of Champa, becomes a Rajyogi, when Shatrusudan marries her, and returns to effect reconciliation between the husband and the wife. The plot of Raja and The Man is farcical but new mechanical improvements advance the action of the plot smoothly.

The plot of Candida is like that of a domestic comedy, but it has been drawn from life. However, the 'auction scene' is seen as fundamentally improbable. Namlal, in Rakshas Ka Mandir, drinks too much but pierces a knife in his palm, which causes profuse bleeding, with stoic calmness. This scene is also seen as improbable. Moreover, Kiranmayee, in Savvyasi, and Champa, in Rajya, are torn between their love for their husbands, and their affection for their lovers as Candida is torn between her love for her husband and affection for a young man. However, the plots of these plays have vigorous situations.

In the plot of Major Barbara, the contrast has been made conspicuous that the Salvation Army, which aims at removal of evils from society, receives money from the very industries which produce more evils. Similar hypocrisy of the so-called reformers has been made manifest by Mishra in the plot of Rakshas Ka Mandir by establishing Matri Mandir. The conversion of Major Barbara is not psychologically
convincing like the experiment of Mayavati on Prakashchandra in Mishra's 'Aadhi Rast'. However, the plot of 'Major Darjara' reveals the powerful influence of Shaw's economic studies, and discusses religious and social morality.

The plot of 'The Doctor's Dilemma' shows a retreat from the intellectualism of 'Major Darjara' but the structure of the plot is similar. Subedat is allowed to end his life as a saint, whereas his counterpart Sir Colenso Ridgeon is at last brought to realise that his jealousy has led him to commit what amounts to murder. Contrary to it, the plot of Mishra's 'Naivag' exhibits his meticulous skill of plot-construction.

The plot of Mishra's 'Singor Kali Hol' is worked upon the principles of Shavian dramaturgy in which conflict prevails from the beginning to the end, and its intensity grows with the progress of the incidents of the plot. The first act of the plot serves the purpose of exposition, because Murarilal's acceptance of a bribe of rupees ten thousand gives Bhagwant Singh an opportunity to commit the murder of Rajanikant. Murarilal is assured of getting rupees forty thousand more, whereas his only daughter Chandrakala gets attracted to Rajanikant at first sight. This shows the seed of complexity to follow in the subsequent acts. Manoj Shankar suffers from extreme form of mental conflict because he is always anxious to know why his father committed suicide. Chandrakala's inner conflicts make her sick. Mahir Ali undergoes the pangs of mental
conflicts till she unties the knot of information about Nanaj Shankar's father's death.

Shaw has considered the presence of conflict as indispensable for drama. He is of the opinion that 'every drama must present a conflict'. In the first act of Mishra's *Singham Ki Moli*, bribe and murder are bases of conflict; in the second, there is a conflict between love of Nanaj Shankar and that of Manorama; and in the third, the intensity of conflict rises between the ideals of Chandrakala and those of Manorma. Chandrakala's will is conflicting with the institution of marriage. The strength of conflict is seen between Champu and Shatrusudan Singh before a compromise is effected between them. In fact, in *Najma*, Shatrusudan Singh, Raydhans Singh, Dujrej and Champa—all have inner conflicts. The conflict is reflected in the new views of Shatrusudan Singh, who wants to deprive his diwan of the privilege of inherited videvand. Thus, all the problem plays of Mishra present conflicts between human will and social institutions as Shaw's problem plays do.

In *Widowers' Houses*, conflict is between Trunch's and Sartorius' ideals and the ideals of Sartorius and Lickh ese, which are resolved at the end of the play. The *Philanderer* presents a conflict between the ideals of a conventional woman and a new woman; and *Mrs. Warren's Profession*, between the older generation

41 *Arms and The Man*, p. ix, "Preface to Plays Pleasent".
and the younger generation. *Arms and The Man* deals with the conflict between romantic and practical notions of love and war, and *Major Barbara* presents the conflict between capitalistic set-up of society and its religion.

The plots of Shaw are, thus, based on personal experiences as well as on authentic sources, and those of Mishra are based on the experiences of life. The plots of both are dramatic, and aim at bringing about reform in society. They discuss the social and political questions logically, and lead to the disillusionment of the conventional characters. They prick the senses of romance and idealism, and give the notions of practical utility. Both Shaw and Mishra add prefaces to their plays to make their ideas clear. They profess intellectualism, and discuss the realities of life with intellect, wit and humour. However, they have not been able to free themselves completely from the dramatic traditions of their respective countries. Their plots bear witness to the fact that they have enriched them with their knowledge of dramatic traditions.

The plots of both Shaw and Mishra use 'retroactive' action,\(^42\) which gives them taut dramatic form\(^43\) usually identified with realism. They discuss the problems of real life. Therefore, they

\(^{42}\)"...the second-rate dramatist always begins at the beginning of his play; the first-rate one begins in the middle; and the genius Ibsen for instance - begins at the end". G. B. Shaw, *A
de Theatre in the Nineties*, II (London: Constable, 1948), p. 84. Hereafter cited as OIN.

\(^{43}\)Cont. Shanti Mullik, op.cit., p. 334.
must be interesting enough to enable the audience to take away something which they will retain as a permanent possession. The action of such plots consists of cases to be argued. When the case is important, novel and convincing, the plot is good. Mishra's plots deal with the folk instincts of India. Naturally, they cannot be Ibsenite or Shavian. In fact, the soul of his plots remains in unison with Indian ideals. However, there is Shavian influence on the technique of Mishra's plot-construction.

(C) Characterization

Characters in the problem plays of both Shaw and Mishra are as organic and complex as their living models in life. The ideas they discuss make them assume the individuality of their own. The audiences find themselves represented in the characters of such plays as they find the problems of their life illuminated by their logical discussions. The characters are near to the life of audiences. So they are natural and real. Their character develops in their actions and reactions in response to the questions of life.

The impact of psychology is seen in the tension and conflict which the characters suffer. Contrary to the traditional types,

44 <i').'Sanyasi', p. 1. Pref.
the characters in the problem plays of both Shaw and Mishra are neither wholly virtuous nor wholly villainous. This is natural because man is neither good nor bad. These characters are sensitive to environment. They react against circumstances which reflects their individuality. The characters, who are good, attract as much sympathy of the audience as do the characters who are bad. Mishra's characters like Vishwakant, Malti, Dinanath, Ashkery, Raghunath, Umashankar, Nashadevi, Doctor Tribhuvannath, Murarilal, Manerma and Manojshankar explain his principles of characterization. Every character is a potential scoundrel and good citizen like a man in real life. What he does, and what is thought of what he does, depends on his circumstances. It is possible that the characters, who behave differently in different circumstances, behave alike in similar circumstances. Therefore, Major Barbara's remark that 'there are no scoundrels' has been defended by the playwright. Characters like Sartorius, Charteris, Mrs. Warren, Vivie Warren, Bluntschli, Morell, Candida, Undershaft, Major Barbara, Dubedat and Doctor Ridgeon elucidate Shavian principles of characterization. No character is scrupulous all round. He

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49 Ibid.
has certain points of honour in view of his faculties and interests. In matters that do not interest him, however, he is careless and unscrupulous. Moreover, Shaw's certain characters are endowed with power of self-consciousness and self-expression which they would not possess in real life. Vivie Warren smokes cigars because her living original does so, and Louka smokes because Bulgarian girls do.

Both Shaw and Mishra display an extraordinary gift for presenting a variety of characters in their problem plays. They lend them their own ability of expression in the situations when they express clashing points of view. They discuss the problems with the playwrights' brilliance of intellect and logic. However, Shaw provides gaiety by his brilliant high spirits even to gloomy state of the world.

The way in which Sartorius, Mrs. Warren and Andrew Undershaft advance arguments in their defence is morally startling but intellectually convincing. All the three indulge in questionable trades but they do not waver or feel repentance like the characters of Mishra. Kunishwar and Doctor Tribhuvannath are demonic personalities in Mishra's plays. But, they are made to undergo a heart-change towards the end of the plays.

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31 Ibid., p. 99.
32 Ibid., p. 98.
produces a comic effect. Even Ashkery, who has been philandering with Munishwar, feels repentance and turns over a new life of a pious Hindu lady. Shaw's characters, on the contrary, prosper in their trades and feel firm and happy in their life.

Both Mrs. Warren and Vivie Warren are mother and daughter. But when they argue, their clashing points of view reveal the truth and give them individuality. Mrs. Warren argues on all levels but Vivie stands firm because the latter does not live one life and believes in the other as the former does.

Similarly, Andrew Undershaft and Major Barbara try to win one another, both of them advance clashing points of view. Barbara undergoes conversion. But her conversion is psychologically not convincing. There is a small conversation between Ramilal and Mangaluth in Mishra's \textit{Heeshas Ke MANDIR} but their arguments are not as much brilliant as Shaw's characters'. The conversation between Mr. Banerjee and his son Munishwar is also poor and unconvincing to intellect. But the conversations between Muralilal and Chandrakala, and between Chandrakala and Manorama are able to exhibit their clashing points of view. They argue like educated intelligentsia. But Muralilal is left alone at the end.

Most of Mishra's characters are from educated class. They react to their situations intellectually. They argue their cases logically. But certain circumstances develop in their
lives in such a way that they feel compelled to effect a compromise with life. They do not continue their fight, and are seen wavering from their stand in hope of better life beyond death. Their approach to life and its problems is, ultimately, decided by their faith in Indian ideals and values. This element of their character distinguishes them from Shavian characters. Shaw's characterization exhibits exceptional variety and vivacity. Sir Ralph Bloomfield Bonington and Prossy have a peculiar quality, which makes them stay in the memory, and enables them to pass into conversation. They pass in the mind of the audience as types. They are intensely simple but attractive and interesting to the audience. Gajraj, in Mishra's Rajmon, is, to a certain extent, such a simple character. But once he has committed a sin, his mental complexes go on aggravating. His simplicity is revealed when a letter is discovered in a small container for lime, which bears evidence to his illicit relation with the wife of Thakur Bihari Singh.

But some of Mishra's characters are taken from the simple and rustic life also. Lalita's maid servant, in Akele Na Mandir, and Kiranmayee's maid servant, in Sanvani, are intensely simple characters. They are not defiled by education and western impact. They lead natural life. They perform their duties as sincerely as Nicola does in Shaw's Arms and The Man, who is not only a born servant but also regards his faithfulness to the master as the key to success in his life.
Shaw's characters hold on their ideas so zealously that they go to the point of expressing cleaning views about life. Sartorius, Mrs. Warren and Andrew Undershaft are not going to alter their ways of life. There is a conflicting point of view in the beginning between Sartorius and Trench. But when Trench comes to know about the pervasiveness of tainted money, he gives way before Sartorius. Quite in a different way, Lick Ches, who begs for helping the poor in the beginning, also becomes a participant in the profession of Sartorius, and begins to live on the exploitation of the poor. So is the capitalistic social set-up. Blanche and Vivie have received fair education with the tainted money of their parents. But when they come to know about their sources of income, Vivie quits her mother and goes out for an independent life whereas Blanche transfers her anger on the poor victims of her father. Thus, Shaw's characters exhibit their individual traits. Similarly, in Mishra's plays, there are Ashkery and Lalita on one hand, and Chandrakala and Ranorma on the other. Ashkery can repent for whatever wrong she has done. She can turn on a new life. But Lalita holds on her stand when her self-respect is touched. Ashkery is a character who is the victim of social set-up. Lalita is an educated character and shows the impact of west on her behaviour. But she has not been free from cast and community feelings. She turns Ashkery out of her house when it is discovered that Ashkery is a Muslim woman. Chandrakala and Ranorma go on.
arguing about love, marriage and widowhood. They discuss these problems logically. But what they do ultimately is based on impulse, not on intellect. They believe in the next-life. So their actions run down into sentimentality. However, they have the individuality of their own.

Circumstances create ironical situations in the life of Mishra's female characters. They profess for one thing intellectually, but what they have to do under compulsion creates an ironical situation which becomes sometimes comical sometimes melodramatic. Malti marries Professor Ramashankar whom she loathes. Kiranmayee marries Professor Dinanath who is as old as her father. Aankery is exploited by Munishwar. Aashadevi marries Doctor Triamuvannath whom she disliked. Champa has to marry Shatrusudan Singh whom she does not love. Despite all care to make Chandrakala and Manojshankar wife and husband, Chandrakala receives vermillion on her head with the dying hand of Rajanikant, and becomes his widow. Mayavati takes all care to nurse Prakaashchandra as her husband, without any feeling for sex. But as soon as he comes to know the reality, his physical passion is aroused and Mayavati has to commit suicide with a desire to get him in her next life. Such ironical situations do not arise in the life of Shaw's female characters. Blanche is her father's daughter. She does not bow down before Trench. She can inflict physical punishment on her maid servant. Grace Tranfield has her own principle of sex and love that she maintains throughout her
life. Mrs. Warren and Vivie Warren won't deviate from their ways. In spite of a lot of conversation, both are able to maintain their principles of life. Candida is a realist who can act as an umpire between her husband and lover, when disillusioned of the romantic love, Maria can go to the practical man leaving her romantic hero. Louka can attain success in hunting for her husband. Jennifer Lubeck can foil the effort of Doctor Ridgeon to marry her after killing her husband. Of all female characters in the problem plays of Shaw, Major Barbara alone has to shun her religion and face conversion.

It may be circumstantial but it is true that Mishra's female characters behave or are compelled to behave in a way which shows that they can make distinction between love and marriage. Shaw's female characters express emphatically that they won't marry the persons they love.33 Mishra's Multi, in sanyasi, makes a clear distinction between love and marriage when she says that Vishwakant is a thing to be loved and not to be married with,34 and that she would marry Professor Ramashankar and would not indulge in mutual love.35

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33 (i) "Grace ... I will never marry a man I love too much. It would give him a terrible advantage over me; I should be utterly in his power." Plays Unpleasant. The Philanderer, p.141. (ii) "Julia .... you had a great power over me. I was like a child in your hands; and you knew it." Ibid., p. 169.

34 Sanyasi, p. 148.

35 Ibid., p. 150.
Kiranmayee is another female character who has been loving Murlidhar but has married Professor Umanath to make adjustment with the needs of life. Similarly, Aashadevi has been making love with Umashankar but has married Doctor Tribhuvannath under the compulsion of circumstances. Champa has been loving Narendra but has been compelled to marry Shatrunjidan Singh.

It is revealed by the actions of the female characters of both Shaw and Mishra that romantic love is defeated by the practical love of life. The love Vishwakant and Murlidhar have for Malti and Kiranmayee respectively is romantic like that of Raina in Shaw's Arms and The Man; of Marchbanks in Candida, and of Mrs. George in Getting Married. So this love is to be defeated for the purpose of marriage which requires mutual care and understanding of the couple for their adjustment with life. Champa and Aashadevi also have romantic love for Narendra and Umashankar respectively. Therefore, this love is defeated like the romantic love of Doctor Nidgeon for Jennifer Cuvedat and of Julia for Charterie.

There are certain characters in both Shaw's and Mishra's who express the ideas of their creators. Problem playwrights are artist philosophers. They express their philosophy through their artistic creations. Charterie and Andrew Jndernaft, Sartorius and Morell, give expression to Shawian systematic
views on morals, politics, socialism and human nature.
Similarly, Mrs Warren exhibits the playwright's views on
the questionable profession of prostitution; and Bluntschli,
his views on romance of love and war. Mishra's ideas about
love and marriage find expression in the arguments of Malti,
Lalita, Champa, Chandrakala, Ranorma and Rayavati.
Umeshankar, Murlidhar and Vishwakant give expression to the
playwright's love for the Indian culture and independence.
It is natural, therefore, that such characters talk with the
brilliance of intellect and logic.

The leading characters in Shaw's plays have a temperamental
quality. They exhibit a state of lyrical excitement, under
which they are seen showing a sudden towering of high spirits,
good combative ecstasy, and explosive indignation. In such
moments, they exhibit a kind of emotion, and sudden sense of
freedom and certainty, which give them fluency and emphasis in
their speech. Undershaft takes such moments very solemnly
because he knows that he is 'saved'. Marshbanks shows this
romantic temperamental quality like Reina. Cosine always
remembers his love for Barbara into the bargain. Mishra also
states that he is inside all of his characters and he is not
inside them at the same time.36

Shaw's central characters are astonishingly real. They
have been modelled on their real and living counterparts.

36 Sanyasi, p. 8. Pref.
They have their ancestry of their own. Candida and Lady Britomart can be foreknown about their behaviour under any circumstances. Mishra's central characters are realistic but they display their fascination for Indian idealism and spiritualism. His leading female characters seem to give sermons to men but, ultimately, they play a subservient role with their husbands like Candida who nurses her husband like a mother. Apparently, Candida is like an Indian wife who is held by her duties to the husband but there is a pinching satire on both Mrs. Warren and Candida because the former is outside marriage and nominally immoral whereas the latter is inside marriage but nominally respectable.

Shaw's characters take up recurrent abstract discussions. This makes brevity of emotion as the characteristic element in such discussions. Shavian characters' retorts may be energetic but they preserve an exasperating good humour through them. Bluntschli is not dismayed by Raina's contempt for his lack of conventionally soldier-like qualities, because he is confident that the ultimate decision of Raina will depend on other things. But in Mishra's plays, a demonic character like Munishwar and an idealist like Umeshankar are also seen changing because neither of the two is to be completely good or completely bad.

Shaw's characters have been presented as the poisons of considerable firmness in many respects. Despite much scolding
by Vivie, for instance, Mrs. Warren would not alter her life. 
So is Vivie, who has decided to lead an independent life. In 
Mishra's *Mukti Ka Rahasya*, Umashankar is so firm in his ideals 
that he does not feel what people say against him. However, 
he is also touched with emotion when he says that Aashudavi 
could be the mother of his son. 37

In Shaw's problem plays, lovers do not include a desire 
for the other persons' welfare as it is found in Mishra's 
characters who are lovers. Shaw's lovers know that love is 
a brief or very intermittent emotion and it has nothing to 
do with a perception of beauty of mind or character. But 
Mishra's lovers continue in love and express their desires 
to continue in it even in the next life. This is why Kiranmayee 
feels the eternal presence of her lover in her heart even 
after his death. But both Trench and Frank Gardner seem to 
have fixed their eyes more on money than on love.

Mishra's characters glorify what is best in human nature, 
but Shaw's characters scrutinize man's pretensions, emotions 
and conscience. His characters look into the problems from 
so many points of view that they can seem to be opposite also. 
But such contradictions do not spring from a confused view 
of life, on the contrary, this is designed to startle the 
audience into thought. Morell, for instance, regards himself

37 *Mukti Ka Rahasya*, p. 143.
as the protector of his wife but the fact is revealed to him that he is the weaker of the two: that is, himself and Marchbanks, the lover.

The greatest attribute of Mishra's characters is their own individuality. Their self-experience makes them the supporters of individual freedom. This individual freedom is so much strong in Ramlal that he expels his son out of the house, and says that all should live independently. However, Shaw's Vivie Warren herself decides to lead an independent life. Sartorius is a cruel landlord, and claims that he is a 'Self-made man' and that he is 'not ashamed of it'. Sartorius and Mrs. Warren display 'executive capacities and even high moral virtues in their administration'. Underhaft deals in money and gun-powder. Ridgeon murders Lubequat. But those characters are happy and prospering, whereas, in Mishra's plays, such characters feel repentance and stop to think a new. Runishwar, Ashkery, Tribhuvannath and Murarilal undergo a change of heart in unison with Indian ideology and faith in rebirth. Shaw's characters do not feel repentance because they hold the entire society responsible for their life, and their way of life cannot

39 Plays Unpleasant, Widowers' House, p. 69.
60 Widowers' House, p. 27. Prof.
change till the whole society is changed. Since Mishra's characters do not aim at social revolution, they follow the Indian ideology and try for reformation of individuals.

Minor characters also play their significant role in the problem plays of both Shaw and Mishra. Moti represents the problem of illegitimate issues in the Indian society. The maid servants of Kiranmayee and Lalita present an acute contrast to Louka, the maid servant of Raina. The character of Uragavati is contrasted with Ashkery's character in Mishra's play and Julia's character in Shaw's play. The character of Manohar presents the playwright's hold on child psychology. Both Gajraj and Mahir Ali are not less faithful to their masters than Nicola is to Major Patkoff. Burgess heightens the contrast with Morell. Bill Walker intensifies the ironical saving process of the Salvation Army.

In a nutshell, the characters in the problem plays of both Shaw and Mishra make their constant effort to correct the audiences' conception of the normal, which has been disturbed by a conventional treatment of human nature in the traditional English and Hindi dramas. These characters are individualistic and representatives of their ideas at the

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61 Sanyasi, p. 3. Pref.
same time. However, the individualistic characters are revolting against customs and conventions. They grow with their conflicts and experiences of life. They are not simply the personifications of the ideas they profess, but they have their own complex personality also. However, Shaw's characters are, basically, swayed by the common impulses. Their behaviour is generally what circumstances, education, and the treatment they get from others at the moment make it. Society is responsible for their weakness and strength. Therefore, they are closely linked with social conditions. Mishra has also represented his characters straightway from society. The characters have to react against the institutions of society when they confront with their human will. Shaw's characters express their views from different angles. They discuss the problems with intellect and logic. Their discussions provoke the audiences' thoughts, and illuminate the questions of their life.

The impact of psychology and Shaw's characters' technique of intellectual discussion of the problems is conspicuous in the technique of the discussion by Mishra's characters. But since the conditions in both the countries have been different, and Mishra has fascination for Indian values and ideals, the discussions by his characters have not attained the intellectual

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62 Bekaham Ka Mangir, pp. 6-7. Pref.
level of Shaw’s. Mishra likes to show the superiority of the Indian culture over the western culture. Moreover, his love for the country and belief in God and rebirth have made him present the discussion of the problems of Indian society by the Indian characters for the Indians when the country was struggling for getting independence under the leadership of Gandhiji. Therefore, Mishra’s female characters are more effective to inspire the male characters. Mishra’s female characters deal with women problem emphatically, but in Shaw, both male and female characters are equally strong and vital. Therefore, they do not make decisions under compulsion of any circumstances as Mishra’s characters do. Mishra’s characters move on reconciliatory and idealistic basis which is not the matter of any concern for Shaw’s characters.

(D) Dialogue, Wit & Humour

Characters in the problem plays of both Shaw and Mishra are real and natural to their living models in life. They lead a life which represents the life of society and country. Naturally, they talk as their living models do in the real life. Prose is the medium of the conversation of a common man. We discuss the problems of his life in prose which is enriched with wit and humour. Shaw and Mishra are the masters of prose. When their characters talk, they express the brilliance of the dialogue written by their creators. Moreover, both Shaw and Mishra have made their plays both readable and actable. Their loose, idiomatic rhythms of
ordinary man's conversation give both actors, spectators and readers much freedom of interpretation and response. Their educated characters, on the other hand, display the merits of philosophical conversation which is both intellectual and logical.

Shaw regards discussion as the test of the playwright, and this discussion takes place through dialogues which must be suited to the various topics for discussion as well as calibre. Since drama has a purpose, and it is didactic, discussion becomes dramatically more important. Dialogues play a very significant role. The purpose of the drama is achieved by its dialogues. Therefore, dialogues are written with all care and capacity of the dramatist. Shaw is the master of prose dialogues, and his plays are, in a way, all talk.

Dialogues in the plays of both Shaw and Mishra help the movement of action and richness of characterization. The ideas


64 (i) "But 'for art's sake' alone I would not face the toil of writing a single sentence". G.B. Shaw, "To Arthur Jingham Walkley", Men and Superman (Great Britain: Penguin, 1980), p. 35. (ii) "Kala Ka nirman kala ke liye' ike liye to main kadachit ek line bhi nahn likh sakunga". L.N. Mishra, "Apne Malochak Mitra se," Sanvad, p. 3. Pref.


67 Shaw, "The Play of Ideas" as above.
of the characters are made clear and interesting by virtue of conversational dialogues. They are made indispensable for the logical discussion of the themes. The style of these dialogues is realistic in the sense that they are based on the style of the real conversation of the common men and women in society. Naturally, they are free from rhetoric and literary riddles of romantic drama. Like the real conversation, they are terse, broken and witty. Though the use of realistic dialogue is noticed in the farces written in Hindi during the Duvedi period, its first suitable use finds place in Mishra's Sanyasi and Bahuguna's Sanyasi. In view of impracticability of asides and soliloquies as dialogues, they have been done away with, and silent acting has been introduced for giving expression to the inner instincts and tension of characters.

The difference between the dialogues of Shaw and Mishra is marked in the fact that Shaw is a poet of polemics and master of dialectic. This has given his dialogues a peculiar perfection in the form of his plays. Moreover, he displays the "effectiveness of assertion" which gives a Shavian style to

68M. Ojha, Hindi Samsaya-Matak, p. 137.
69MuktI Ka Rehesa, p. 23.
70Ibid.
72G. D. Shaw, "To Arthur Bingham Walkley", Man and Superman, p. 35.
his dialogues. Shaw's 'talent for conversation and dramaturgy' provides him a magical command on his dialogues. Shaw can enter the dialogues of characters in turn and make them effective to both the readers and the spectators. On account of brilliant quality of Shavian dialogues, Shaw's plays gain by being read as well as seen on the stage. Shaw moves with perfect ease and precision in his dialogues and both the readers and the spectators are drawn after them. There is a feeling of complete inevitability about his dialogues. Sentences develop quite naturally, and their texture is closely knit. Mishra's dialogues reveal the impact of Shavian dialogues but they do not have the perfection and brilliance of the latter. Moreover, they are not intellectual of the Shavian standard. The reason is that Mishra's dialogues are not based on the technique of pure Shavian intellectual discussion which cannot interpret the Indian spiritual experience of Mishra. Moreover, Shaw's imitation is impossible in India. Shaw lays bare the artificialities and evils of life, and ridicules the irrational conventions of society with a view to bring about a revolution. But Mishra wants reform because he has a

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73 E. Jentley, *The Playwright as Thinker*, p. 146.
74 *Sanyasi*, p. 1. "Apne Aalochnak Mitra se".
75 Ibid.
76 *Sanyasi*, p. 5. "Apne Aalochnak Mitra se".
faith in re-birth. Naturally, his fascination for the Indian ideals gives his dialogues a different quality which is his originality because it distinguishes his dialogues from those of Shaw and other problem playwrights. Moreover, the way in which the problems of the place and age exert influence on the sensibility of the playwright also influences the effectiveness of his assertion which goes in a long way to decide the style of dialogues. The slavery of the country pinches Mishra very acutely, and he tries to arouse the younger generation to fight for the removal of this hell on the earth.  

Similarities in the dialogues of Shaw and Mishra can be accounted for in their dissatisfaction with the existing stifling order of the society:

"I can no longer be satisfied with fictitious morals and fictitious good conduct, shedding fictitious glory on robbery, starvation, disease, crime, drink, war, cruelty, cupidity ..."  

"Main jis vatavran men hun vah mere hriday aur meri aatma ke anukul nahi hai".  

"I know that there are men who, having nothing to say and nothing to write, are nevertheless so in love with oratory and with literature that they delight in repeating as much as they can understand of what others have said or written afor-time".

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77 Ibid., p. 9. ("Mrityu jiwan ka ant nahi hai ... Vahin usi chhan dusre jiwan prarambh hota hai.")
78 Ibid., p. 6.
79 G.B. Shaw, "Preface to Plays Pleasant (1898), Arms and The Man (Calcutta: Orient Longmans, 1963), p. XX.
80 Sanyasi, p. 5. "Apne Molochak Mitra se".
81 G.B. Shaw, "To A.B. Walkley", Man and Superman, p. 35.
Moreover, both Shaw and Aishra agree that 'woman problem' is very complex in the world. But the way in which they take this problem is different. Naturally, similarities and dissimilarities in their dialogues take place.

The dialogues of both Shaw and Aishra produce the unity of dramatic effect. But when Shaw argues for science and natural history as against romanticism and artifice, he writes in a prose that is at once artistic, artful, and artificial. He displays his 'passionate intellect' even when he discusses the problems of landlordism, prostitution and capitalism from economic and social points of view. But Aishra does not display his knowledge of economics and socialism as effectively as Shaw does in his dialogues. Moreover, Shaw is a great polemicist in his skilled development of antithesis and inversion. His characters' opponents are offered such alternatives which they neither expect nor want to be confronted with. So are the arguments between Mrs. Warren and her daughter, between Morell and Marchbanks, and Bluntschli and Raina. Shaw pushes both the Scribean and Shakespearean with the same art of polemics.

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82 Sanyasi, p. 3. as above.
83 Ibid., pp. 1-2.
Getting Married displays the extreme instance of dialogues used for continuous discussion, both Major Barbara and The Doctor's Dilemma display Shaw's art of tough dialectic. The discussion on love, sex and marriage by Chandrakala and Manoram in Mishra's Sindoor Ki Holi can be said to have the elements of Shavian discussion, but it lacks the intellectual 'forensic technique of recrimination'.

Shaw's dialogues reveal that he 'thinks with heart and feels with head'. His intellect and passion are alike—all that one can expect of an artist philosopher. Action and discussion are interpenetrated in his dialogues, but Mishra likes that the movement of the limbs of the body should be so simultaneous with the utterance of dialogues that, both, united together, produce the natural effect of the dialogues in real life. In other words, Mishra tries to make his dialogues as practical on the stage as they are in practical life. Shaw's characters' minds are stocked with various facts which they marshal ironically through their dialogues. Therefore, the prose of Shavian dialogues displays the art of ironic antithesis, and inversion. It exhibits its unique suitability to every point of view applied for the discussion of issues. The dialogues in Getting Married exhibit Shaw's gift for making people speak out of themselves. They have his own smiting

84 MuktI Ka Rahasya, p. 23. Prof.
directness of speech. So the audiences are kept alert and amused. They are nearly shocked and dumbfounded in a way which provokes their thought. The characters make the experiences of their lives intelligible through their dialogues. However, Shaw's 'urban broadmindedness' is not exhibited as the common ground between his dramatic dialogues and his discursive prose.

The use of prose in the dialogues of both Shaw and Mishra is enlivened with the awareness of their respective audiences. Ideas are more important to them. So they adapt their dialogues to express their ideas through them. Their dialogues merit attention because they express ideas dramatically. Richness of illustrations make their dialogues interesting. However, 'imagery is a small matter' in Shaw's style. His tendency is to give abstractions a prominence in his dialogues to match the significance he attaches to mind in natural process. The fact is that Shaw writes his prose like a composer. Naturally, his prose is enriched with the rhythms, cadences, and sounds of the human voice in mind. The use of punctuation marks has been made in accordance with the natural breathing pauses in human speech. Consequently, actors have always

87 Ibid., p. 139.
found the dialogues of his plays easy to learn and speak. The audiences and readers have been able to grasp them without any difficulty. This type of care and meticulousness in 'reasoning out' every sentence in the dialogue is not found in Mishra's.

Both Shaw and Mishra use arguments to develop ideas, which are the basic materials of their problem plays. Therefore, even intellectual and sociological arguments absorb the attention of the audience. Moreover, it is their gifts of wit and humour which make the people read them at home and listen to them in the theatre.

Shaw's humour transports the people, laughing or grave, into the 'melting mood'.

This shows his long and arduous practice of creating this effect by virtue of artistic beauty of execution. The various dramatic situations created by Shaw in his plays also involve the inevitability of humour. Even ideas discussed in his plays assume the comic form. With humour he destroys 'evil without malice', and affirms 'good fellowship without mawkishness'. His didacticism does not give any offence due to his humour, on the contrary, it creates much interest. In order to 'cheat the morals with ridicule', Shaw makes his audiences laugh at their 'romantic

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88 G.B. Shaw, "Preface to Plays Pleasant", Arms and The Man, p. XVII.

89 G.B. Shaw, "The Author's Apology", DIN, I, p. VI

90 Ibid., p. VII.
folies' by exploiting humour. Sometimes, he makes the people feel like fools. But, by doing so with humour, he cures their folly without incurring their wrath, when he laughs at love, London 'Shrieks at his exquisite humour'.

Both Shaw and Mishra found that the contemporary art and literature presented sexual passions so significantly that the theatre also became 'oversexed'. They could not endure the 'slimy' sentimentalities of the popular play. Therefore, they provided the readers and the spectators humour to entertain themselves. But their tool for correcting the people's notion of 'normal' is not only humour but wit and satire also. It was by virtue of their wit and humour that they got people to read their plays at home and speculate them on the theatre. But Shaw's humour is within him. His comedy is a Shavian inheritance. But Shavian type of spontaneous humour is not noticed in Mishra, because the man and the message beneath his humour are not deadly serious like those of Shaw. The finest humour in Shaw 'draws a tear along with the laugh'. Mishra's humour is produced with the humorous depiction of situation as well as by means of


92 *A warning from the Author*, The Complete Plays of Bernard Shaw (London: Odhams Press, n.d.), p. VI


95 G.B. Shaw, *Sixteen Self-Sketches*, p. 34.
humorous dialogues. Moreover, his humour is conspicuous because the characters indicate it by their gestures also. His humour is not serious like that of Shaw who uses it as a laughing gas for correcting a serious evil of man. Mishra's dialogues create humour for relieving the tension of mind and entertaining the audience. His humour places the characters in an uncomfortable position also on account of the consciousness of their guilt.

So far Shaw's wit is concerned, it is related with the incongruity and opposition between words, phrases, fancies and opinions. Though both his humour and wit are related to intellectual judgments, his humour is alien to sentiment, and wit is a purely intellectual exercise. Humour makes the tone serious, and wit takes delight in the combination of words and fancies. There is much of wit and humour in the problem plays of both Shaw and Mishra who present logical discussions of social questions without making them boring and monotonous, but the richest sort of wit and humour is seen in Shaw. Mishra tries to present an intellectual view of life, but since an uncurrent of sentimentality flows in his characters, they behave contrary to intellectual standard which makes the situation comical and melodramatic. However, his plays are full of smart proverbial sayings, and cleverly-worded judgments on life. He exploits his wit and humour to attain his purpose of writing the plays. In keeping with his purpose, he likes to give solutions also, but their intellectualisation is diluted with the inclusion of Indian
ideology. Moreover, he feels that Shavian wit cannot reach the core of the Indian spiritual system. However, Mishra has admitted a little impact of Shaw and other post-Ibsen playwrights on his dialogues, language and satire. The difference between the uses of wit and humour in Shaw and Mishra is due to the differences in their purposes, approaches and portrayals of problems in the different contexts of their own countries.

The dialogues of both Shaw and Mishra educate as well as entertain the audience. They make the distinction between love and marriage intelligible by means of wit and humour. Moreover, they display Shavian impact on Mishra's dialogues. Grace, in The Philanderer, does not like to marry a man whom she loves too much. She loves independence in love. So does Manorama in Mishra's Sindoor Ki Holi. Both dialogues are witty as well as seriously humorous for the male counterparts:

"Grace - we shall remain very good friends, I hope, but nothing would induce me to marry you".

"Manorama - Main tu hame apna dulha to nahin bana sakti lekin premi bana lungi".

Grace gives vent to the principle, that she has formulated about love and marriage, through her dialogue that appears paradoxical but reveals the inherent truth behind it. Malti is

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96 Sanvadi, pp. 1-2. "Apne Aalochak Pitra Se".
97 Mukti Ka Rehasya, p. 26. "Unni Varea Deed".
not going to make any compromise with her love. She can marry Professor Ramashankar but her love for Vishwakant will continue eternally:

"Grace - That is why I will never marry a man I love too much. It would give him a terrible advantage over me".100

"Malti - Aur phir Vishwakant prem karna ki cheej hai ... vivah karna ki nahein".101

OR,

"Malti - Hamlog prem nahi karenge, vivah karenge".102

OR,

"Malti - Aap saadiv prem karte rahin sampadakji ko aur vivah kiya aapne professor saheb se".103

These dialogues amply illustrate the similarity of the idea about the difference between love and marriage. The characters in both Shaw and Mishra, express their principles through dialogues and they do not marry the men they love. But this kind of approach in India will be considered intellectual rather than reformative and idealistic. Both the idea and the style of language of Mishra are, therefore, influenced by Shaw's.

The discussion of 'woman problem' forms a large part of the dialogues in the problem plays of both Mishra and Shaw. Woman has been placed a subservient role to man. She has

100 The Philanderer, p. 141.
101 Sanvedi, p. 148.
102 Ibid., p. 130.
103 Ibid., pp. 150-51.
been considered as the thing of sex. But every woman, whether from the East or from the West, has been suggesting her awakening for her equal rights with male counterpart. This woman awakening has been expressed very emphatically in the dialogues of both Shaw and Mishra.

The female characters of both Shaw and Mishra speak similar dialogues in the moment of stress and strain. When Blanche's engagement is broken off, she talks with the emotion of anger as does Lalita in the similar

104 “Chandrakala – Stri Ka hriday earvatra ek hai; kya purva kya paachim, kya deh–ky a videh”. Sindoop Ki Holi, p. 100.


107 “Blanche ... well, you have your way : I release you. I wish you d opened my eyes by downright brutality...” (Widowers' Houses, pp. 66–67).

108 Lalita – Chup rohiye. Ab main aapko kshma karti hun ... ek din ek varou ke liye nahin sare jivan ke liye. Main dur hun ...” (Rakesha Ka Randir, p. 104.).
situation. Both Vivie Warren and Chandrakala decide, at the end, to lead an independent life. They express their decisions in similar dialogues:

"Vivie - In future, I shall support myself." 109

"Chandrakala - Main aaj apne paaron per khari ho rahi hun ... Mujhe kisi doosre purush ki sahaya ki jarurat nahin." 110

Thus, both Vivie and Chandrakala count upon their education for their future basic needs. Both display an urge for woman emancipation.

The trance-speech by Mrs. George, 111 in Getting Married, is a typical Shawian dialogue which exhibits Shaw's use of passionate intellect in his dialogues. When Prakashchandra alleges against Mayavati, in Mishra's Aashi Raat, that he has been deceived by her, she also reacts and speaks a dialogue which bears comparison with Mrs. George's speech. In such speeches, both Mrs. George and Mayavati speak about Eternal Feminine ('chirantan naritva').

"Mayavati - Aaj ki raat meri suhaag raat hai na .... A X X
Mayavati - Kal phir surya niklega itna hi nishoor ..." 112

109 Mrs. Warren's Profession, p. 280.
110 Sindoor Ki Moli, p. 103.
111 The dialogue by Tanner, in Shaw's Men and Supermen: "(seizing her in his arms), I have the whole world in my arms when I clasp you ..." finds similarity in Mrs. George's speech: "when you loved me I gave you the whole sun and stars to play with. I gave you eternity in a single moment ..." (Getting Married, pp. 382-83).

Manorma's criticism of the male sex is acutely bitter.

But her dialogue is based on her personal experience. So it is very effective:

"Manorma - Tumhare shahb bhi mujhe prem kare lage hain ... Unhi bhikshukon ki tarah ho gai hai yah tumhari purush jati".113

Mishra's dialogues display his attraction for Indian spiritual system and the belief in re-birth. Love is exhibited to attain spiritual level in the following dialogues:

"Kiranmayee - Mujhe aksluha reha hai jaise mera prem mere hriday mein aa baihe hai. Jee main nikul nahin sakti. Voh mere bhitare hain, barabar rahagna esa jindgi mein, doosri jindagi mein, jab kabhi jaanma lujji voh milo ja".114

"Aashadavi - Main apne esa jivan ka manash kiya hai, kisi bahaut buri aasha par - uske liye doosare jaanma mein tumhe paana".113

Shaw's Andrew Undershawt gives expression to the ideas of his creator through the dialogues. Naturally, his dialogues are very forceful. He considers poverty as 'the worst of crimes' because it 'blights whole cities; spreads horrible pestilences; strikes dead the very souls of all who come within sight, sound, or smell of it'.116

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113 Sindoar Ki Holi, p. 30. This dialogue finds comparison in the following dialogue - "Caesar ... but she looks like sleep, / As she would catch another Antony/ In her strong toil of grace ..." (Shakespeare: Complete Works, Antony and Cleopatra, Act V, Scene II, Lines 347-49).

114 Banwari, p. 152.

113 Mukti Ka Rahasya, p. 146.

The plays of both Shaw and Rishra are enriched with the dialogues which include precise, witty proverbial expressions. These expressions exhibit the experiences of both the creators and the characters. They are very compact in meaning and rich in suggestions:

"You must marry some one else; and then I'll come and philander with you".117

"Frank - No; I always want you to stay. But I advise you to go away".118

"Undershelf - Cleanliness and respectability do not need justification; they justify themselves".119

"Munishwar - Aapne jeewan ko jast liya hai aur mujhe jeevan ne jast liya hai".120

"Mali - Mere sharir ki mukti to tum se mil gai, lekin meri atma ? "121

"Shagwant Singh - Pattidar aur daal to galane ki cheej ki hoti hai".122

"Murari Lal - Aajkal Ka Kanoon hi asaa hai. Isme saja usko nahin di jati jo ki apradh karta hai ... saja to kewal usko hoti hai jo apradh chhipane nahin janta".123

The conference of doctors in The Doctor's Dilemma displays such dialogues which create fresh and lively humour. Sir Ralph Bloomfield Bonington thinks of nothing but stimulating the phagocytes; Sir Richard Colenso Ridgeon does not stimulate

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117 The Philanderer, p. 141.
118 Mrs. Warren's Profession, p. 279.
119 Major Barbara, p. 141.
120 Raksha Ki Mandir, p. 33.
121 Sanvi, p. 16.
122 Sindoor Ki Holi, p. 16.
123 Ibid., pp. 27-28.
them unless at the right moment; while Sutler Walpole, who regards every mental or physical trouble as the case of blood poisoning, will prescribe cutting off the nuciform sac as the panacea for all diseases. Similarly, the satirical presentation of the allopathic medical system in the dialogues of Manorma and Manojshankar provokes serious humour:

"Manojshankar - Doctor gaye?
Manorma - Abhi nahin.
Manojshankar - Kya kar rahe hain?
Manorma - Kya kar rahe hain...
Deh daba rahe hain."124

Mishra's use of broken sentences has made his dialogues psychological and true to life.

Dialogues of both Shaw and Mishra are, thus, very effective in discussing the ideas and the social questions. They make the subject-matter intelligible and interesting to both the readers and spectators. They expose the social vices with wit and humour. They are suited to the content they deal with and to the characters who speak them. They are in prose which is very near to life. They exhibit the brilliance of the intellectual and logical discussion. But Mishra's dialogues do not reach the intellectual level of Shavian dialogues because the former deals with the problems in a different way and with Indian ideals in his mind. However, the dialogues of both further the action of the plot and enrich characterization with discussions.

124 Kindoar Ki Moli, p. 49.
(E) Dramatic Devices

Elucidating the technique and novelties of problem plays, Shaw considers discussion as the test of the playwright. Since problem plays are the plays of ideas, discussion has more dramatic importance. Shaw uses the 'forensic technique of recrimination' to discuss the social problems through the dialogues of characters. He ridicules the social institutions which conflict with human wills. He uses his dialogues to expose the hideous spots of society.

He writes his dialogues so naturally that they are easy to learn and speak. They are meant to produce an impression of real life on the stage. Mishra also stresses that the naturalness of home, family and society should be represented on the stage. 123 Audiences should never feel that they are away from life. In order to maintain naturalness, plays have been mostly divided into three acts. The subdivisions of acts into scenes have been done away with because frequent falling and raising of curtain break the impression of real life.

The organisation of the stage has also been simplified. Both Shaw and Mishra have made the stage machinery very simple and real to life. Considering that songs can impede the discussion of problems, they have not been given more

123 *Fukti Ke Rahasya*, p. 22. Pref.
importance. Moreover, modern intelligentsia do not go to the theatre for recreation alone. They want intellectual illumination. The plays of both Shaw and Mishra are able to educate and entertain them at the same time. While using the lancet of intellect and logic against the social conventions, they provide fun and laughter also. Their expressions are so witty that they explain many things in minimum of words.

Mishra likes to make the art of acting real to life. Therefore, he suggests that the movement of the limbs should be so adjusted with the utterance of dialogues that both should present the impression of a real-life situation on the stage. This is the reason why he has abandoned the use of asides and soliloquies. Mishra has preferred silent acting for the purpose of bringing naturalness to the stage. Silent acting is more expressive than speeches.

Both Shaw and Mishra have given long stage directions which help the director as well as the actor about performing their roles in a realistic manner. These stage directions give important information to the readers also. The detailed description of the stage gives a background knowledge of the social and intellectual atmosphere. It helps the readers as well as the spectators to understand the characters and the action of the play.

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126 Ibid., 23.
127 Ibid., p. 24.
In order to give vent to own ideas about plays and other related matters and make the plays easily intelligible, both Shaw and Mishra have added detailed critical prefaces to their plays. Their plays deal with ideas which are based on the experiences of the playwrights. Therefore, to reach their ideas to the readers, their prefaces play a significant role. But both Shaw and Mishra ran into controversy for their long prefaces. So Mishra discontinued writing prefaces after first three problem plays.

The problem plays are so designed that they have minimum of a plot in the traditional sense. Characters and dialogues are more important for the discussion of the ideas contained in the plays. Every effort has been made by both Shaw and Mishra to bring their problem plays to real life. The stage devices have also been used to produce this effect.

In fine, Shaw's plays are didactic. They educate as well as entertain. They are much better suited to talking than doing. So he does not attach much importance to plots. He lets his plots grow. He gives more importance to incidents and situations and ideas. Discussion of ideas takes place with intellect and logic. Ideas are, therefore, interwoven throughout his plots. Similarly, Mishra's plots are also based on ideas. He, too, constructs his plots to help the discussion of individual and social problems. The ideas that he discusses are influenced by western education. But they
have been interpreted in Indian background. Some of his plots develop love-triangles like those of Shaw's *Arms and The Man* and *Candida* but they are rooted in the Indian culture which is dear to Mishra. A recurrent reference to the freedom movement of India and the Indian spiritualistic system has been made in the plots of Mishra which is not the concern of the plots of Shaw.

Both Shaw and Mishra deal with the social and political problems of their countries. But Shaw’s discussion concerns humanity at large whereas Mishra’s is more concerned with his own country. However, in *Sanyasi*, he has tried to show his concern for the suppression of the Asians by the whites. So he has thought of the establishment of the Asiatic society. The central problem of their plays is 'woman problem' which includes the problems of love, sex, marriage, dowry, divorce, widow-marriage, unequal marriage, economic independence of women and woman emancipation at large. Shaw’s discussion is intellectual, Mishra’s is logical but idealistic. Shaw likes cleansing of society; Mishra, reformation. Shaw does not give explicit solutions but Mishra loves giving them in his plays which are based on the Indianism.

The characters of both Shaw and Mishra are educated, intelligent and expert in talking. They represent the real models living in society. They are real to life. None of them are entirely good or bad. They discuss their problems logically which attracts the audience. Some of Shaw’s
characters are very powerful. Sartorius, Mrs. Warren, Vivie
warren, Candida and Andrew Ubershaft are able to maintain
their self-respect and independence. They give expression
to the playwright's ideas also in effective terms. Mishra's
characters are mostly from the Indian intelligentsia. They
talk on intellectual lines but they are not free from Indian
ideals. His female characters appear to give sermons before
their male counterparts, but once they are married, they
live for their husbands.

The dialogues in the problem plays of both Shaw and
Mishra are very important. They give intellectual and logical
discussion of the individual and social problems. They are
enriched with wit and humour. Even when abstract topics are
discussed through them, they are not uninteresting. In fact,
they are so fascinating that people like to read them at
home and act them in the theatre. These dialogues are in
prose which is the medium of common speech. While discussing
philosophical topics, Mishra's dialogues have become long.
In Aachi Reat, the conversation with ghost has introduced
a novel type of dialogue which is psychologically similar to
Narendra's intellectual exercise to discover truths from
Wajraj. Dialogues are suited to both the topic and the
characters. However, Shaw's dialogues are intellectually more
brilliant.

The stage-devices exploited by both Shaw and Mishra in
their respective problem plays are designed to make them real
and natural to the situations of life. Their plays are divided
mostly into three acts without making further subdivisions into scenes, except Sanyasi, in which there are three scenes in the first act. Stage-directions are long to enable the characters and the actors to play their roles most dramatically. They make the mention of stage-settings and the stage-machinery. They make the plays intelligible to the readers as well as spectators. Both Shaw and Mishra explain their ideas in the long, critical prefaces attached to their problem plays. All of the devices working together, produce an impression of reality.