Chapter - VI

Conclusion
The importance of **Galsworthy** doesn't lie in his trail-blazing dramatic techniques nor in the thematic novelty. The twentieth century drama was so innovative in technical aspects that it has overshadowed the later nineteenth century and the early twentieth century playwrights. The revival of poetic drama by T.S. Eliot, Christopher Fry, J.M. Synge, W.B. Yeats who tried to use myths and symbols rendered drama poetic. Later it was John Osborne who inaugurated a new genre with his **Look Back In Anger** in the fifties. It was a play which dramatised the class conflict as well as the predicament of the young men and women in England. Osborne thus paved the way for a working class plays. The notable writer who wrote play after play with the working class theme was Arnold Wesker.

The greatest landmark in the mid 20th century was Beckett's **'Waiting For Godot'** which epitomised the human condition. Harold Pinter inspired by Beckett wrote a number of plays such as **The Birthday Party, The Home Coming, The Caretaker** all of which are brilliant in themes and techniques. Another compulsive playwright was Bertold Brecht who experimented with the dramatic techniques in his several plays.

It is now very plain why playwrights such as John Galsworthy have been relegated to a secondary status.
Galsworthy's plays are, as has been pointed out in the forgoing thesis, conventional in dramatic narration and character portraits. The most noteworthy feature of his narratives is realism. He represents some of the burning problems that the society faced and suggested that a change was urgently needed. He does it with a passion without being angry. He was being critical of the establishment in particular and society in general. It is to be noted however that his plays do not have the language of a satirist. Galsworthy appears to be concerned with many social issues but he doesn't create angry mood and reduce his plays to earn the description pessimistic.

The play 'Justice' is ironic in that the legal institutions work blindfolded. The law is so rigid that it provided little room for a holistic understanding of an episode or a person. Galsworthy with the creative writer's observation, insight and compassion writes the play Justice to draw the attention of all concerned. It is in this aspect that Justice is significant. What Ibsen and Shaw had done in their plays Galsworthy took up socially relevant subjects for his plays.

Though the Marxian philosophy was several decades old no playwright had explicitly and overtly dramatised the conflict between the capitalists and the working classes in Strife. Marxist
analysis of the origin and growth of the Capitalist class, his
description of the exploitation of the working class by the
Capitalist class, in a word Marxian dialectics was so exciting in its
analysis that Galsworthy wrote plays with the Marxian theme.
Without abandoning the realistic medium Galsworthy skillfully
presents the class conflict.

At the time when Galsworthy was writing plays the social
institutions in the Victorian age were threatened by new ideas.
The emancipation of women the oppressive nature of the
petrarchy, and the coercive tendencies of husbands had been the
themes in Ibsen’s and Shaw’s plays. Galsworthy in his play
Fugitive deals with the marital relationships. Clara’s helplessness
and her husband’s obstinacy, the conflict between freedom and
coercion, ending in a disastrous consequence is dramatised in the
play.

The play Loyalties shows the loyalties of several characters
like loyalty to one’s race, loyalty to a friend and army officer,
loyalty of a wife to her husband, loyalty of a solicitor to his
profession and to one’s family. It also deals with caste feeling.
People generally have the feeling that they belong to higher class
than others. Mankind is divided into different racial, social,
political, religious and economic communities and interests. Each
one has a feeling that he belongs to a higher class than others. Clashes between communities and classes are inevitable. These conflicts provide Galsworthy with material for several of his tragedies. In *Loyalties* the interest is focussed, not on an individual but on a class, or the ideals of a class, loyalty to which implies antagonism to some other class.