CHAPTER VI

STRUCTURAL TENDENCIES IN ENGLISH AND HINDI PROBLEM PLAYS-
A COMPARISON

While talking of Ibsen in Chapter Third I have emphasised
the fact that his most important contribution was his anti-idealistic
treatment of situations, characters and other components of drama.
The philosophy behind the realist viewpoint of life is the
philosophy of rational analysis so powerfully demonstrated in the
works of Darwin, Freud and Marx. Besides, the breath-taking scientific
and technological advances have demystified all kinds of mysteries of
their awe-inspiring trappings and man stands totally disillusioned
of all idealistic interpretations regarding the origin and ultimate
purpose of life. To paint the victory of truth over untruth, of
eternal over ephemeral is no more an accepted truth of life and
the presence of a moral law in the world owing its authority to
divine sanction is not acceptable to a majority of, at least,
educated people. The problem play - a child of realism, therefore,
takes the world as it is and refuses either to idealise or to
sentimentalise any aspect of life. The idealists and the romanticist
are to him, dream-weavers whose only excellence lies in
making the reality look unreal and this effect of unreality they
produce by giving artificial treatment both to content and form.
To a realist what matters is the uninterrupted conveyance of his
thought to the audience and not the paraphernalia in which that
thought has been garbed.

1. Sumitranandan Pant - Guhaka - 'Tum Vahan Kar sko jan man
men mere vichar - vani meri chahiya tumhena kya alankar.
This is why the craft of a problem playwright is the craft of a bare necessity and utmost economy. All that is redundant and uselessly decorous must be axed so as to effect maximum response with the minimum possible situations. A problem playwright impresses us with the substance rather than high sounding words and he cares tuppence for the so-called classical rules so long as these rules do not form an intrinsic part of the dramatic scheme he has in mind. His approach may differ in demand to local conditions and he may adopt modified techniques to intensify the totality of effect but he would never opt in favour of the so-called dramatic rules—classical or romantic— at the cost of the problem which forms the central theme of his drama.

As already stated it would be absurd to judge the technique of the problem play by the standards laid down by Kalidas or Anandvarshah, but it would be equally absurd to say that the debt to tradition can be entirely wiped out.

Shaw never believed in an authority and he protested against the commercial theatre methods of Irving and Savoy and yet he, like Ibsen, held that there were many good points of technical perfection in ancient classical drama. There is a tendency in these days of treating art just like any other subject of scientific study and the result is that the analytical method ignores the essential spiritual unity which lies in the art and literature of all ages. Just as the contents remain the same despite hundred and one variations in the structural forms, too, have a continuity with hundred and one modifications. He constitution in the world be it that

of a country or a form of literature - is sacrosanct and yet
the basic features remain the same with all amendments
incorporated with the march of time. This is what has
happened with the technique of the problem play and the study
of this technique will, therefore, mean the study of the
technique of dramatic art in its entirety with, of course,
special emphasis on the problem play part of it. The technique
in itself is indivisible but for the purpose of this study we
will try to make a comparative study based on the different
essentials of dramatic structure i.e. plot, characterisation,
dialogues etc. That the plot is a must for a drama needs no
elaboration because without a thread of a story the characters
and ideas can have hardly any existence. One can seek the
authority right from Aristotle to Henry Arthur Jones in
support of this contention. Of course Shaw in his usual
style spoke contemptuously of a plot but what he had in
sight was over-emphasis on plot and not the presence of a
story as such. Barring his 'Getting Married' there is a
story however slender it may be in all Shaw's dramas
and even in 'Getting Married' the thread of engagement
supports the long series of discussions and matrimony.
There are other plays like Barker's 'The Madras House'
and Elizabeth Baker's 'Chains' where the story is so
slender as to cause the fallacy of its non-existence.
But on the whole the number of such dramas is very small
and these works cannot be quoted to support the statement that
the plot is not the essential ingredients of a problem play.
In the field of Hindī Problem play there is not even a single

1. Aristotle - Poetics Chapter VI.
play - if one does tax one's critical powers to support a false case - which stands without a plot. So we start with the assumption that the plot is very much there and what we should be concerned with is to see how problem playwrights engage themselves to develop the plot and in what ways - both in directions and degrees - they differ from the traditional and idealist writers. The fact is that whenever there is a new consciousness of certain realities there is a demand for a new technique of expression. The problem play could not be do away with the plot but it certainly cut it to the size. In the old plays of intrigue, it was only 90% story - of course cleverly told - and the rest 10% contained all other things. In the problem play it is more of an abstract plot and what we can term it 'the plotless plot'.

In the plays of Shaw the plot always remains a slave in the hands of the dramatist and it is no more than the bag carrier of Shavian ideas. But this sometimes hinders the artistic effect of the drama because after all life is not an equation of Algebra which may be solved according to a set formula. The problem playwright, being comparatively a modern product, believes in utmost economy. The ancients had surplus of everything and could indulge in wishful waste. But the moderns have to be wary in the use of every minute details. The use of contrasts or parallelisms has come to be a powerful instrument in the hands of problem playwrights for presenting the various aspects of a problem. In 'Anja Bidi' the putting together of Anjali and her brother Shripat provides revealing insight into two different attitudes towards life - that of an army commander and artist. In 'Aads and the Man' Bluntschil and Sergius present the contrast and in 'Aalag Aalag Raste' 1. The Hindustan Times - Sunday Magazine dated 19.6.77
the portrayal of two sisters—Raj and Rani, serves the same purpose. Like characters there are contrasting pictures of different social monstrosities and legal contradictions. Wealth and poverty are as often put together in contrast as labour and capital. Thus the plot of a problem play 'arises out of the interplay of circumstances and character within the enclosing atmosphere of an idea'. The problem playwrights' most significant contribution can be said to have been his endeavour towards attaining a logical ending of the plot. Wherever he felt he could not offer a solution acceptable to his own intellect he ended the play with a big question mark. Satire and irony had never been seen made so powerful instruments of social criticism as the problem playwrights made them. In Hindi the plays of Jagdish Chander Mathur and Laxmi Narain Vaij are examples of this type of plays.

It is crystal clear that the technique of the Realist School of dramatists is quite different from the technique of the idealist or Romantic writers. The cloth remains the same but the cuts and designs change according to the mood of time— and in the same way although the basic tool of expression— words— remain the same, styles, presentations and nuances change to make every situation more hitting and every suggestion more revealing in a realist drama. A problem playwright will often take up a situation in which— entangled in the cobweb of dead traditions sensitive soul struggles helplessly for freedom and every detail of this struggle is described with undiluted sincerity. Every word has the effect of a hammer and mere decorative pieces are considered a waste of space. In the development of plot a problem playwright should not

1. John Galsworthy—' Some Passitides Concerning Drame'

'The Fun of Tranquillity'.
transgress the limits of probability and there should be as fewer coincidences as possible. Of course sometimes truth seems stranger than fiction and it may look quite natural in a problem drama to cause a mine disaster or a casual fall from a second storey but so far as possible such situation should not be made to look contrived. Unlike the romanticist a problem playwright will keep away from excessive sentimentality, philosophic soliloquies, gorgeous paraphernalia and uncalled for accessories to turn and twist the story. While developing his theme a problem playwright never attempts to create characters seven or six feet high nor does he create situations detached from the movements and problems of his times. But a problem playwright should not have pretensions to be a reformer as Shaw, to some extent, and Seth Govind Das, to a large measure, had, and his only ambition should be to present truth as he sees it and thereby to produce in his audience a sort of mental or moral ferment to force them to think seriously about the problem. If the reader of a Problem play goes through it without having been made to think seriously about the problem raised the effort is a waste. If the spectators do not feel a little upset and agitated and if their imagination is not livened and their vision not enlarged the problem play has failed its purpose. Shaw put it beautifully in his famous essay on Ibsen when he says that "Ibsen was not Dickens" superior as an observer, nor is Strindberg, nor Gorki, nor Chekhov nor Druis. Tolstoy and Ibsen together, gifted as they were, were not otherwise gifted nor more gifted than Shakespeare and Moliere, Dickens and Dumas, from end to end without the smallest intellectual or ethical perturbation was unable to get through a play by Ibsen or a novel by Tolstoy without having its intellectual and moral complacency.

1. John Galsworthy - Preface to the Macatton edition of his works. P.
upset, its religious faith shattered and its right and wrong
conduct thrown into confusion and sometimes even reversed.'

**PLOT DEVELOPMENT**

*Mukti Ka Mahasya and The Notorious Mrs. Ebbemith*

Let us take up, to begin with, Iaxmi Narain Mishra's
'MUKTI KA MAHASYA' and Pinero's 'The Notorious Mrs. Ebbemith,
because the two dramatists are the pioneers of problem play in
their respective languages and because the stories dealt with
strike at the root of almost identical social conventions.
'Mukti Ka Mahasya's is a three-Act play and the story starts with
the expression of Asha Devi's mental tension. She wants Uma
Shankar's son Manohar- an eight year lad- to address her as mother
and thereby we become acquainted of her sub-conscious desire to
have Uma Shankar as her husband. The start is significant and
like good problem plays many events have been suggested rather
than enacted on the stage. The coming of Dr. Tribhuwan at this
stage creates suspense in Asha Devi's heart because she knew that
Tribhuwan had an eye on her. Tribhuwan pressurises her to surrender
herself to him and threatens that non-compliance would mean exposure
of the secret of Uma Shankar's wife's death to Uma Shankar-Asha's
dream man. The dramatists has succeeded in exposing the plot well
and developing it in such a way as to attract the sustained
interest of readers who get intensely involved in the nature of
Asha Devi's response to Tribhuwan's threat. Of course Manohar was

made to go by Asha Devi by telling him that the Doctor was
going to injec -t him and the innocent child left Tribhuvan
and Asha Devi together and ran away. The nature of the
problem becomes clear in the very start and now the interest
is focussed on the conflicting factors which seems to be
quite formidable. The departure of Asha Devi with Tribhuvan
to see a picture shows that Asha is not bold enough to resist
the pressure. Sometimes discussions on the stage especially in
the latter half of the first Act between Uma Shankar and
Beni Madho after Asha's departure with Tribhuvan to Picture
Hall are pretty long and the interests of the spectators
seems tapering away. Quite a good number of problem plays
suffer from this defect and a few of them such as Shaw's
'Getting Married' are nothing but elaborate discussions. In
the Second Act we gather that Asha, under the threat of
exposure, surrender her body to Tribhuvan. On the stage we
find Asha fighting out that effects of poison she has taken
as a result of the full realization of her shame. Dr.
Tribhuvan's efforts save her and from here Asha's longing
of Uma Shankar as a sex-mate sublimates towards a higher plane.
In the third Act Asha summons the courage to tell her whole
story to Uma Shankar who forgives her for her serious slip
and decides to punish Tribhuvan for his blackmail. It is clear
that Uma Shankar would have accepted Asha Devi as his life
companion but Asha Devi would not like to have him as her

1. Lynton Hudson - The Twentieth Century Drama - P. 22
husband but only as an object of worship. She tells Uma Shankar that she would marry Tribhuvan because her body was subjected to his passion and now she will put the seal of marriage on that forced union. Uma Shankar throws the pistol away and allows the matter to take its course. It is clear that Laxmi Narain Mishra has developed the story with proper emphasis and psychological suggestiveness wherever required. Action on the stage continues uninterrupted barring long discussions in the latter half of the first act and much has been expressed not through words but through gestures, entry and exit of characters and behind the curtain happenings. The central problem of the play comes out with all its vividness and intensity and the readers are sufficiently provoked to think over the problem of sexual morality in changing circumstances. From the point of plot exposition 'Mukti Ka Mahasaya' is almost flawless and only through minimum possible events at the stage, the dramatist has managed to project the main problem and to sustain the interest of the spectators. In a problem play one should not expect much of a solution and in 'Mukti Ka Mahasaya' Laxmi Narain Mishra seems to offer no solution because if his ending of the drama is to be taken as a solution it is absolutely irrational. But this defect is there in the drama not because Laxmi Narain Mishra was not aware of it but because he was not too much of a realist to allow the story to reach its logical end. Here we see a great playwright with good mastery over technique being bogged by extraneous considerations of sham morality. One pities that Asha Devi was not drawn with sufficient strength to face the reality in its true perspective. In that case the end of the drama would have been
different perhaps tragic. But that tragedy would have been more convincing than the rather sentimental ending contrived by the dramatist. Now let us have a look at Pinero’s ‘The Notorious Mrs. Abbsmith’. Pinero is considered to be a master of well-made plots and in this respect he had the influence of the French masters on him. George Bernard Shaw did not have a high opinion about Pinero’s well-made plots and considered them too smooth to be fit vehicles for intellectual drama. The story of ‘The Notorious Mrs. Abbsmith’ is the story of an intellectual woman who tried to change the very nature of relationship between man and woman. Like Asha Devi, Agnes decided to work with Lucas Cleeve for social welfare. Uma Shankar had given up his Government career for freedom movement and Asha Devi lived and worked with him on friendly terms. Uma Shankar had perhaps never thought of her as a man thinks for a woman. She was just his intellectual companion. She was—just his Uma Shankar had known married life and was perhaps fortunate to have a loving, although sick wife. He did not know right till the end that Asha Devi’s had administered poison to his ailing wife in order to free him and thus secure him for her, as husband. Agnes, too, had experienced the unbearable tortures of married life. Lucas’s wife was a shrew who had nothing but indifference and unconcern for her husband’s intellectual pursuits. Unlike Asha Devi, Agnes had experience the unhealthy side of marriage for eight years after which her husband died making her a free woman. I have given these few details of the two stories simply to bring out the fact that certain similarities can be traced in both the plots. Now let us see how Pinero develops...
his central theme of man-woman relationship based on intellectual partnership devoid of all sex considerations. Agnes, the daughter of a secular agitator, is damn sincere about putting man-woman relationship on intellectual basis. Lucas who speaks with fire and commitment comes up to her expectations and the dramatist shows how both after their first experience of married life discover new truths regarding human relationship in each other. So far it all goes well and Pinero, the acknowledged master of well made plots, provides many a subtle hint as to what is coming. The spectators are kept in suspense for a while regarding the nature of relationship between Lucas and Agnes. The problem is quite vital and challenging not only for the Victorian society of Pinero's time but even for our days also. Is it possible to have intellectual relationship between a young man and a young woman especially when they share each other's belief and they have immense liking for each other? In Mukti Ka Mahasaya it was Asha Devi who shook away from the path and in the very first Act we get ample evidence of her subconscious mind. Pinero does not allow us a peep into the subconscious of the two characters for quite a time and when he does it, it is in a symbolic manner which seems to be far more effective than Asha's longing of being called Manohar's mother. It is Lucas who wants to rouse the woman in Agnes and desires her to be something more than an intellectual disembodied human being. He presents her with a beautiful gown and the dialogue that follows speaks volumes for Pinero's craftsmanship.

LUCAS : My dear Agnes, I can't understand your reason for trying to make yourself a plain-looking woman when nature intended you for a pretty one.

AGNES : Pretty!
LUCAS : (Looking hard at her) You are pretty.
AGNES : And when would you have me hang this on my bones?
LUCAS : Oh, when we are dining, or-
AGNES : Dining in a public place?
LUCAS : Why not look your best in a public place?
AGNES : Look my best! You know, I don't think of this sort of garment in connection with our companionship, Lucas.

Agnes has not yet made up her mind and she is still very much dispassionate woman with nothing but intellectual companionship for Lucas. Agnes seems not weak willed like Asha Devi and the spectators are still in suspense. They wait with expectations in their eyes if Agnes would put on the gown and seek a new meaning in man - woman relationship which she had never experienced in life. These moments of expectation are matched only with the intensity of the internal conflict in Agnes's mind. Should intellect give way to the demands of flesh? Pinero makes Agnes sacrificed her ideals to the demands of the woman revived in her. She puts on the gown and goes to meet Lucas because she has, what she calls, 'only one hour in a woman's life'. In the conflict between sex and intellect sex was made to win although it was not much of a victory but only a temporary concession. Unlike Asha Devi, Agnes did not surrender her career even to the man she loved and her lapse is certainly pardonable. Till this place Pinero's plot is wonderfully worked out but after this it becomes more of a intrigue play on marriage and this is why rational thinkers like Shaw consider him to be only a writer of plot boiler. Mrs. Lucas was made

1. Pinero - The Notorious Mrs. Ebbsmith
to come between them and Agnes, her hour being over leaves the household for ever. Pinero introduced a lot of sentimental stuff, towards the end of the story and the throwing of the Bible into the fire by Agnes, watching it being consumed and then suddenly snatching it out with a cry are some of the ostensible actions of this sentimental stuff. So we see that the exposition and the development of Laxmi Narain Mishra’s plot in 'Mukti Ka Mahasaya' is on the lines of Pinero’s handling of plots in his dramas. There is a mixture of realist handling with leaning towards sentimentalism towards the end. All attempts at intellectualisation of romantic actions and movements are nothing but crude attempts of pushing the reality to illogical ends. When compared to the mastercraft of a problem playwright of Galsworthy’s stature the plot development of both Pinero and Laxmi Narain Mishra seems to be much below the level attained by giants. Of course, 'Mukti Ka Mahasaya’ seems to come out fairly well when put to the classical test of the stages of action development in the plot. PRARAMBHA, PRAYATAN, PRARYASHA, NIKAPTI and PHALAGAM and these stages of development are almost the same as in the Western dramaturgy with little difference but that of names. If we take the securing of a husband by Asha Devi as the Phalagam or main object of the story then the PRARAMBHA stage starts with the coming of Dr. Tribhuvan and the second stage of PRAYATAN can be traced in the visit together of a ’movie. Tribhuvan’s efforts to cure Asha of poison fall under Pratyasha and in the third Act Tribhuvan’s repentance and Asha’s resolve to have him as her husband forms the Nikapti stage. When Asha Devi confesses her crimes before Uma Shankar and gets his pardon and expresses her final decision to
live with Dr. Tribhuwan as his lawful wife the Phalagan stage is
attained. Let it, however, be made clear here that this description
of the stages is just to point out the natural development of the
plot and that this is not faultlessly correct according to
classical standards because Dr. Tribhuwan is more of a villain
than a hero and Uma Shankar, the real hero, the object of Asha's
dreams, remains free even at the end of the play. I would not
like to go into the technical details of other requirements
prescribed by old Sanskrit Acharyas to provide a dramatic theme its
technical perfection and consequent intensity of effect on the
readers and spectators. The five development stages - Bij, BINDU,
PATAKA, PRAKARI and KARYA, besides the five action stages already
discussed can also be traced in Laxmi Narain Mishra's 'Mukti Ka
Rahasya'. But it would be going off the track because what we are
concerned with is the totality of effect and this effect can be
attained without strictly adhering to classical rules. In fact
certain provisions of the classical masters in Sanskrit such as
five Sandhis have not much of relevance with the modern technique
of problem play and as such the mention of these requirements and
other minute technicalities becomes more or less just a pedantic
parade rather than anything urgently needed for a better apprecia
tion of the modern technique of drama. The five action stages mentioned
in Sanskrit - as already pointed out - bear strange similarity with
the classical rules regarding the development of action in drama
in old Greece. Prarambh is Incident and Praytan is rising action,
Pratyasha can be equated with climax and denouement is certainly
nothing else but Niyatapti. Phalagan in Sanskrit most stood for
happy ending whereas Catastrophe in Greece although Phalagan - is
stood generally for death, destruction and all pervading gloom. It is good that most of the Hindi Problem play-wrights have got absolutely no concern with the dictates of Sanskrit Acharyas and English dramas, too, absolutely different from what the Greek masters wanted it to be. Of course the past cannot be altogether done away with but during the course of over a thousand years of English drama almost all influence of Greece and Rome have been replaced by native requirements necessitated by the advance of civilization and subsequent change in the life pattern of people. This is why while dealing with the comparative aspect of plot handling by acknowledged masters of English and Hindi problem play we will like not to judge everything in the light of classical rules and make only passing reference wherever necessary in regard to the fortification of relevant point. Hindi problem play, as already stated, hardly owes anything to Sanskrit tradition and the fact is that there is hardly anything which it has not got from Western influences starting from Ibsen's emergence on the literary scene. Be it Laxmi Narain Mishra, Ashk, Jagdish Chander Mathur or Ramesh Rastogi we find everywhere the Western technique of the problem drama in evidence and this fact has been unreservedly accepted by a number of dramatists in their prefaces.

There are six basic elements of a good plot according to Western dramaturgy. These are integrity, wholeness, probability, natural development, suspense and effectiveness. The problem play both in Hindi and English has successfully incorporated most of these elements and wherever it has been done as natural development of the dramatic theme, the results are spectacular.

It has been shown above how problem themes were handled almost with equal success by Laxmi Narain Mishra and Pranab in 'Suktika Rahasya' and 'The Notorious Mrs. Elbsmith' respectively.

1. Dr. Vinay Kumar - Hindi Ke Samasya Natak - P. 344.
2. Dr. Nagendra - 'Arastu Ka Kavya Shastra' - P. 19.
... the fact how Pinero seemed to have a better command of the stage of the plot development called rising of the action. But towards the end both Mishra and Pinero side-tracked the restrictions which form an integral part of realist theme. Pinero's fault seems to be graver because he succumbed to the low key of intrigue plays and thereby caused a sharp fall from intellectual plane to the most common place sentimentalism. Laxmi Narain Mishra managed to have some sort of intellectual covering and therefore deserves a word of praise although right course would have been, for a really great problem playwright, to let the situation develop towards its logical end even if the end meant tragedy for all. Galsworthy could have saved Clara in his 'Fugitive' even after her disenchantment with male fidelity and who knows some blackmailer of Dr. Tribhuvan's type would have come to accept her as his wife - at least in private - but then it would have not been different from the sentimental hotch potch so common during the Parsi theatres in India. After all the difference of creative urge in Galsworthy and Agha Asrar or Radhey Sham Katha vachak must have its distinct display in their creations. Indian tradition by and large still seems to cling to the concept of happy ending and wherever a tragedy cannot be avoided all efforts are made to mellow it with balancing factors of pleasant harmony. It is difficult to cut oneself entirely away from the past. In England the rule of three unities although much decried still operates in one way or the other. There may be no conscious recognition of these unities...

   Jawahar Lal Nehru—'Discovery of India'—P. 69.
unities just as there is no conscious recognition on the part of
Hindi dramatists to write only dramas with happy ending - but some
of the great masters of problem playwrights have observed these
Unities, of course unconsciously, in practice. The whole action of
Ibsen’s ‘Ghosts’ passes in one room and occupied only a few hours
of a single day. ‘Hindle Wakes’, ‘The Younger Generation’ and ‘The
Charity that Began at Home’ are some of the examples of English
drama’s where the three Unities demonstrate their full sway. But
this simply shows that modern dramatists do not obey rules for rule-
sake but only when it fits in the scheme of their things. The
sentimental ending of dramas was the accepted norm of Victorian
England but it underwent a total change with the coming of the Problem
play. In Hindi this change has certainly come but it has not come
with that rugged force and brute strength. It may be because of
certain differences in the attitudes of two civilisations or because
of the fact that rationalism is still not as widely accepted in
India as in the West.

‘SINDUR KI HOLL’ AND ‘JUSTICE’

In the plot structure of Hindi and English Problem plays
there is one vital difference that immediately comes to our notice.
Almost all English plays are written to be staged and therefore the
playwright has to eliminate everything not absolutely essential to
his purpose so that it may not be built upon an epoch plan otherwise
it would not be possible to present it within the true period of a
few hours. Of course dramas are read also but in England this is
only a secondary aspect and most of the dramas are not written for
the stage of the mind. In Hindi the chances of the stage present-
ation are not pretty many because there are very few regularly
run theatres and therefore most of the dramatists write their

1. William Henry Hudson – Introduction to the Study of Literature. P.280
plays only as an intellectual exposition of their ideas for intelligent readers. This is why at times their technique is not in strict conformity with the demands of visual art but a little more inclined towards other forms such as fiction or long story. Take for example 'Sindur Ki Holi' and Galsworthy's 'Justice'.

'Sindur Ki Holi' is certainly a great problem play but with all its greatness one feels that there are so many problems in the play that the centrality of the theme itself becomes a subject matter of question. In the background of Rajni Kant's murder the dramatist has tried with the help of flash back and discussion to focus the attention of the readers towards a number of social problems plaguing Indian society. There is the problem of the clash of Values between feudal elements as evidenced in Rai Sahib Bhagwant Singh's hostility towards this nephew Rajni-kant. Bhagwant Singh bribes Murari Lal, Deputy Collector, and succeeds in his conspiracy to get Rajni Kant murdered. At this stage it is the problem of corruption that seems to come up with great force in the development of the story. Moreover, it appears that the main problem in the play is that of Justice because Bhagwant Singh could plan Rajni Kant's killing only because he was sure that justice could be purchased and that he would not get involved in the crime. At one stage Murari Lal himself says that Bhagwant Singh had offered him a bribe of ten thousand rupees to connive over Bhagwant Singh's involvement in the crime but even without bribe, with the help of money power he could have influenced the witnesses and got their statements changed and thereby he could have managed an honourable acquittal. What Murari Lal purports to say is that the entire system of justice sought through long wrangles and procedures is a mockery and invariably it is the man with a heavier purse who wins in the law court.
This system of justice operated upon money bags and men like Bhagwant Singh could do anything they liked without the least stigma to their career - rather such killings increase their prestige and their terror over the masses gave them concemed glory. 'Sindur Ki Holi' in the light of the above incidents appears to be a problem play dealing with the problem of the nature of justice in a capitalist society. The plot develops well so far as this problem is concerned but then Laxmi Narain Mishra had many other problems to raise and these problems seem to be the writers prime motives for writing the play. The problems of sex, marriage, widowhood and split personality find so much attention of the writer that the problem of justice gets relegated to a secondary place. The three Act play is otherwise a well developed story but the number of problems raised in the play make it a little less forceful. Our attention is more powerfully caught by Chander Kala's sentimental speeches and actions and Manorama's glorification of the widowhood. In between we get glimpses of the aberrations caused by guilt complexes in the characters of Murari Lal and Mahir Ali etc. When we compare the plot development of 'Sindur Ki Holi' with that of Galsworthy's 'Justice' and we see how Galsworthy is a better master of the art and in what way Laxmi Narain Mishra falls short of the mastery of dramatic craft. Galsworthy wrote Justice to expose the hollowness of Judicial system in England. In a way Laxmi Narain Mishra's theme is similar to Galsworthy's but this similarity does not go far because Laxmi Narain Mishra drifted towards the sentimental love story of Rajni Kant and Chander Kala and did not go very deep in the problem of Justice. His only complaint in the play seems to be that of justice being
sold in the market in utter disregard of moral requirements. Galsworthy, on the other hand, goes deeper and exposes 'the immense disproportion that exists between criminality and punishment'. The power of the law, which at times seems to crush the unfortunate and the innocent is not the work of one man or even of one body of men. It has an existence and an independence of its own. Galsworthy thus tries to change the very concept of law and was not solely concerned at least in Justice, with the dual standard of law applied to the rich and the poor. Of course he knew and forcefully presented in 'The Silver Box' that the legal system is heavily biased in favour of the rich but he went deeper and questioned the very tenet of law and its desirability for social welfare in his famous play 'Justice'. But this point is not of much importance at this place because we are basically interested with the plot development in the play and what I want to emphasise is the fact that Galsworthy has never allowed the centrality of his theme to suffer under different romantic diversion. The romance of Falder and Ruth Honeywill could have provided Galsworthy a lot of material to subjugate the justice theme to a secondary place and Falder's and Ruth's attachment is certainly admits of more social criticism than Chander Kala and Hajni kant's poetic relationship. But Kamal Narain Mishra was mixing poetry with problem play and therefore he could not attain the excellence of Galsworthy. The episode of love introduced by Galsworthy has been brought only to intensify the effect of the injustice caused and perpetrated by law. It is not only Falder who is the helpless victim of the gigantic inhuman

machinery of law but Ruth Home will also because although her heart is somewhere else her body is not allowed to be there by law. The entire play has such a well knit story that not a single loose strain can be traced anywhere. Right from the beginning of the incident to the catastrophe every minute detail has been worked out towards the logical end and this is why the play has become as remorseless a piece of realistic work as anything which has ever been seen on the stage. 'Sindur Ki Holi' a spurious specimen of realist art and the integrity of the theme is not an outcome of the central vision of the dramatist but of contrivance and superficial craftsmanship.

While discussing the comparative merits of the technique of plot development in case of a few dramas discussed above we have purposely avoided not to rely too much on classical traditions. Prarambh or the incident does not necessarily mean a particular occurrence or the start of an action. It can also mean the formation of an idea or the emergence of a thought needs subsequent efforts to get a concrete shape and therefore the word 'incident' should have wider interpretation. In 'Justice' the active force behind all dramatic actions is absolutely clear but in 'Sindur Ki Holi' there is no single active force and actions seem to divide itself in various currents started from different sources. All other stages - Rising of the action, Climax, Denouement, and Catastrophe will suffer in proportion to the lack of integrity in the incident, exposition or Prarambh. This is more applicable in the case of problem plays because here the singleness of effect is of utmost importance. Generally speaking no good drama can afford to dissipate its energies and

1. R.C Gupta - The Problem Play P. 308.
even romantic dramas do have the totality of effect in mind. But romantic dramas can afford to present the rainbow colours of life with the mist and drops because variety increases rather than hinders the totality of effect. A problem play on the other hand must have singleness of effect and must exclude of everything not germane to the centrality of its theme. From this point of view even Shaw did not as much excellence, as Galsworthy and Barker. Perhaps Barker's experience as an actor and Galsworthy's training as a Barrister gave them an extra insight into the craftsmanship of the problem play. Ashoka's dramas seem to be technically perfect but by and large Hindi problem playwrights have yet to give their evidence of their mastery over the technique of the problem play.

"ROTÍ OR BETI" AND "THE ADMIRABLE CRICKET"

Having discussed the indispensability of plot in a play and having seen how master problem playwrights, took plot to be something of not primary importance but as something needed for the expression of ideas or the presentation of a problem. Let us now take a couple of more representative drama from English and Hindi. We have already discussed the structural aspect of plot building in light of a few important plays. Now we take a Hindi play "ROTÍ OR BETI" by Ramesh Mehta in which one of the most burning problems of India - the problem of Casteism - has been analysed in all its details with the help of a dramatic story. It is a play of three Acts without any further division of Acts into schemes. The drama has a beautiful combination of three Units and has not got much of a complicated plot. Most of the actions take place behind the curtain and on the stage we get information of these actions.

1. G.B. Shaw: "Formerly (in the old plays) we have exposition, progression and resolution but now (in the problem-play) we have exposition, progression and discussion" - The Quintessence of Ibsenism - P.Bel.
happenings through weighty discussions. The play, therefore, lacks the tempo of action but even then certain events have been arranged in such a way as to sustain the interest of the spectators and to cause expectation and dramatic curiosity. The play opens with a conversation between Gango and Sonia - a fostered child of Gango's brother. It is the day of 'Holi' - a major Indian festival and this day being the birth day of Gango's son Rajeev, the conversation of Gango and Sonia gets centred on Rajeev who is completing his twenty fourth year on that day. Gango plans Rajeev's marriage with Sonia but there is the proposal of Sukhlal who wants Rajeev to marry his daughter Malia. Sonia, too, has got her admirers and Mast Ram is keenly interested in her. Here the first Act ends. But so far the main problem has not been actually touched upon. In fact it is an indication of the inept handling of the plot by Mr. Ramesh Mehta and it is only through far fetched imagination that the readers can guess something of the future developments. Normally it seems to be just the ordinary stuff of love stories and not much of a problem is there. In the Second Act, however, the problem crops up with all its seriousness. Rajeev having secured the job of a magistrate through competition, returns home and meets his childhood friend Mast Ram. In the course of conversation they talk of their beloveds. Rajeev tells Mast Ram that he has fallen in love with a girl Malini his class-fellow. She, too, is in love with him. He has, however, not revealed his caste to her because he fears that her love may not remain that firm after the revelation. Mast Ram tells him of his love for Sonia and now since Rajeev has set his heart somewhere else Mast Ram's love for Sonia flows at full speed.
Gango, however, insists on Rajeev's marriage with Sonia but Ravidas, Rajeev's father, leaves the choice entirely to Rajeev. In the meanwhile Malini, the high born Brahmin girl, comes to know of Rajeev's caste mix through a letter of congratulations sent on Rajeev's success by the Government. Her caste pride is fiercely aroused and her love for Rajeev changes into intense scorn.

The story reaches its climax when Malini goes to Rajeev's house and humiliates him. The second act does contain some action and the plot development is well handled. The problem has been exposed with its fury and Malini's behaviour leave no one in doubt that some 'Samkaras' win over the reason. The third act is more of discussion and Malini through a process of introspection comes to the conclusion that her behaviour towards Rajeev was absolutely uncalled for. She repents over her folly and decides to ignore the orthodox public opinion. She goes to Rajeev to seek his forgiveness and assures him of her unshakable resolve for marriage.

After this there is a lot of hullabaloo and protests against the proposed inter-caste marriage of Malini and Rajeev. Rajeev's father Ravidas is ex-communicated from his caste as a result of the decision of the Panchayat. The Panchayat, however, is held only behind the curtain and it is only Sukhlal, the Head Panch, who informs Ravidas of the Panchayat's decision on the stage.

From the side of the orthodox Brahmans Pt. Hira Nand takes the lead and his followers raise slogans in the name of Samatan Dharam and shout against the marriage. Now comes the ending and the ending comes out to be good mainly because Malini's uncle Prem Swarup's revolutionary ideas are awakened under the persuasive exhortations of Pandit Ram Swarup - the revolutionary interpreter of the Shastraas. Rajeev and Malini are married and the play ends on a happy note.

1. Ramesh Mehta - Roti Aur Bati - P 76-77
If we put this plot development to critical scrutiny we find that it lacks the magic touch of genius. It is true that there are not many diversions and the singleness of effect has been kept in sight. But there seems to be no incident in the first Act and therefore there is no question of rising of the action. The First Act seems just an introductory one and the nature of problem is not at all traceable there. The Second Act tries to cover too much and the three stages of action from incident to climax have been covered in it. Moreover, the plot of the drama leaves hardly any scope for development after the second Act. The drama could have ended with Malini's refusal and the triumph of orthodox viewpoint. The introduction of third Act, therefore, smacks of the propagandist art. One can argue that the change in Malini's attitude seems natural because reason prevails only when a cool thought is given to a problem. Malini was not her real self when in the heat of the moment she hurled insults at Rajeev. Moreover, Rajeev, suffering from a complex because he tries to hide his caste from Malini at all costs and thereby he showed that his personality development suffered from inferiority complex. This all may sound correct but still the charge of propagandist ending cannot be totally denied. Had Malini been courageous enough not to make initial withdrawals, the development of the dramatic story would have appeared more rational. Her fight against caste fanatics would have appeared more convincing had she shown a constant character. The dramatist perhaps wanted to present a highly educated girl caught in the nerve wrecking dilemma of choosing the truth of society or the truth of heart. Her initial withdrawal to make her more lifelike and her inconsistency therefore seems
more natural than if she would have been throughout consistent in her approach. But we would not discuss these details of characterisation here because what I want to pin point is the fact that the plot development of 'ROTI OR BETI' - a problem play leaves much to question and that its handling in the hand of an Indian Barker or Galsworthy would have certainly been much better.

J.B. Barrie was not a problem playwright although he was a contemporary of many giants of that genre and this contemporaneity is reflected in some of his plays. 'The Admirable Crichton' takes up almost a similar theme of a high born girl falling in love with a low placed butler and that too of her own house. The development of the plot in 'The Admiral Crichton' is an example of master craftsmanship. Through discussion in the first Act we are introduced with the nature of the problem. Crichton himself stands for statusque and would not like the servants to behave as if they were equal to their masters. Lord Loam, the affable master, holds radical views and feels that the division of society into classes is a product of concentration of wealth and man has no natural differences from birth, to place him in high or low category. The nature of the problem - at least in conceptual form is there. The spectators have to apply their mind as to whether Crichton's conservative views are correct or Lord Loam's radical views contain greater wisdom. While discussing with the PHARAMBEH or Incident stage of the plot development I have specifically asserted that Incident would always not mean only action. It can be the formation of idea in the mind of characters or it can be the curiosity to search for some
truth which is of problematic nature. The conservative and the radical views clash together. Crichton who stands benefitted by radical views preaches conservative philosophy and Lord Loam who owns his position to the forces of status queism preaches radical views. The interest of the spectators is aroused and they get mentally prepared to witness a test where the real superiority may be adjudged. Then comes the wrecking of Steam Yacht and casting together of Lord Loam's family members and friends with Crichton on a lonely deserted island. Unaided by the mechanical contrivances - gift of civilized State - they had to exist on the island so long as they are not picked up. The plot develops with the inherent potentiality of the theme and soon it becomes clear that Crichton alone has the capacity to be the master of the situation. Lord Loam's views were then not simply theoretical pronouncements. But the group of Lords and Ladies were not really committed to these views and Lord Loam utterances were just a fashionable talk for them. Now on the deserted island Crichton alone could ensure with his practical wisdom the safe upkeep and continuance of the inept aristocracy. All the lords and ladies prove to be worthless than domestic servants and Crichton alone was the Lord of the deserted island. The story reaches its climax when Lady Mary, Lord Loam's bewitching daughter falls in love with Crichton. However, with Crichton efforts the stranded party is picked up by a ship and reaches back the civilized world. Again the artificial barriers of class and status come to interfere with the natural relationship of the members in the party. Crichton is forced to slip back into servility. Here comes denouement.
Lady Mary reiterates her love for him and calls him to be the best man. But Crichton replies that it could be so on an island but in England. Lady Mary’s remark ‘That there is something wrong with England’ is of great significance. Lord Loam’s commitment to radicalism was only a deceptive covering and this is clear from the behaviour of his haughty and indolent members of the household including his son and daughters. What should be the end? Obviously, if we keep the rational viewpoint as the guiding factor of the play, Lady Mary should be Mrs. Crichton for many many long happy years. ‘Roti or Beti’ has this type of ending despite the evil efforts of the orthodox Randits and equally orthodox Harijans. But Barrie is not Ramesh Mehta and Barrie also had no love for Galsworthyian concept of objectivity. Lady Mary had be separated from Crichton because Barrie himself was not much of a Radical. But in the hands of Houghton, the end would certainly have been that of Ramesh Mehta. It is, however, doubtful if Galsworthy would have allowed the two to live together but his separation would not have been as eventless as that of Barrie. The catastrophe would have certainly been a catastrophe in the hands of Galsworthy and the villain of the piece — society — would have once more stood in the box of the accused.

So we see that Barrie’s plot development is completely faultless but for his conservative ending and this is not so much a fault of the story development as the personal predilection of
a dramatist temperament. It is almost an accepted fact that a dramatist should have near absolute objectivity in the presentation of situations and their outcomes but after all objectivity, too, is determined by subjective consideration and therefore it is not proper for us to blame any creative writer for not giving a direction to the theme as we would have desired him to do. Samash Nahta's beginning is faulty and his ending although appealing to rational mind seems contrived because of Nalini's not so strong character. Barrie's exposition is wonderful, his climax is superb and the denouement moves without any slackness towards catastrophe. But the Phalagan is not convincing unless we get contented with the idea that love born in exceptional circumstances is subject to quick decay and cannot stand the challenge of tradition.

1. Raymond Williams - Drama from Ibsen to Eliot - P. 14.
characterisation

Let it be made clear that a true aim of a comparative study should not be to trace out the failings of one and the achievements of the other. Its main purpose should be to trace out the concurrent flow of ideas in different countries at a given period of time and how these ideas shaped a particular form of literature. The realist group of writers lays greater emphasis on the close contact of a work of art and the compulsive urges that provided stimulus for that art product. Notwithstanding Tagore and Jai Shankar Prasad, it is almost an undisputed fact of creative writing that the time spirit must have its reflection with all its shades and colours in the works of gifted artists. That these local shades and colours have certain universal features and thereby prove the fact of the oneness of the humanity is the real field of study for a student of comparative literature. Words have got the most elastic forms and they can be used to mean many things at one or different times. There may be a number of Hindi Chauvinists who will cry atop that Hindi plays need not look for sustenance towards any other language of the world and should be content only with its distant relationship with the heavy past of India. Unfortunately this sort of talk is being encouraged and quite a good number of people in the academic circle are evolving a Hindi vocabulary which is evocative of only bygone values and which seems to have hardly any relevance with the terrific pace of times. RAS SIMPLIFY and obsolete details of dramaturgy do not become of any timely significance only because they are interpreted anew to get a few pages published as a ritual for justifying one's academic existence. In the name of the continuity of culture and creativ-
ity one should not think of giving new life to fossilized forms. People may agree with me or not but I sincerely believe that one who has not read Ibsen, Chekhov, Shaw and Calvwothly cannot shape his creative talent with as much effectiveness as one who has read them. This means that a mere reading of Hindi problem plays and Indian classical literature will not provide sufficient stimulus to the creative urge and if the circle of reading gets confined to these two languages alone the width of vision is bound to be a casualty in a small or large measure depending upon the force of genius. It offers a real pleasure to see great writers dealing with the same theme in different manners and giving different conclusions because of different socio-political and socio-economic-religious factors, where the conclusions and treatment are similar, the pleasure is all the more intensified because one feels the world to be too small and the merging of national identity with international community provides one the rare bliss of divine consciousness.

As already emphasised the talent of writing a play is not a piecemeal affair. It is a continuous flow and any attempt to regiment into various components of critical literature can prove to be a sheer waste of time. Still the process of creation needs certain intellectual concept to make it a little intelligible to the readers. For this purpose the technique of drama has been divided into such sections - and sub-sections as Plot - sub-plot, characterisation and dialogues etc. The mystery of creation, however, admits of no sedgements and can be better appreciated in its totality of effect.

1. J.B. Priestley, The Art of the Dramatist, p.82
Physical sciences do have their geniuses but in the field of these sciences work of the pastmasters generally serves the base for future pyramids and so the original talent is after all not so original. In literature more often than not past works proved to be of little help at least in the conscious process of intellectualism and talent has to rely on certain unexplored and dim regions of consciousness. This fact is equally true in the case of romantic playwright of the stature of Shakespeare as well as Ibsen - the pioneer of modern drama. But the discussion of the creative mystery is a full fledged subject in itself and need not stop us here. Here having dealt with the various aspects of view points of plot construction in a problem play I would put to scrutiny the second most important - and from the point of view of the problem play perhaps the first - element in dramatic technique - i.e. characterisation.

Characterisation

Departure from old tradition

No plot involving human action can be thought of without characters. The ultimate purpose of all literature is to present life as it is and as it is conceived to be. Dramatic action is possible only because the world is not a vacuum and actions and reactions of individual and groups constitute the drama of life. In Classical times characters were mostly typified and they were drawn in black and white. The hero had to be a hero by all reckoning and the villain had to satisfy the credulity of night-workers. The problem playwright takes up his characters mostly from everyday life of his age and his characters are mostly normal human beings with their plus
and Nine Points. Gone are the days when only princes were
made to cry out their love on the stage or when only conquer-
ers would shout cloud of their blood-soaked victories. The problem
playwright believes in undiluted democracy and the problem
playwright holds that all men are equal before art, as before
law, and as such the love and hate stories, the economic and
social sufferings of average common place people can form dramatic
stories of immortal value. In India the old concept of char-
acters in drama has completely changed and for the problem
playwright here the same standards of character portrayal apply
as in the West. The old pattern of having a Dhiroghat Kayak
stands absolutely out of use and I think a good number of
average Hindi readers may not have even heard of such categories
as Shirkaleit and Dhirprada. The introduction of a clown so
common in Sanskrit and Shakespearean traditions is a thing of
the past. Man is no more a hero worshipper after the old
pattern and he is exploring more and more within himself —
having explored everything that lies within. This is why
Hindi problem playwrights adopt almost the same technique of
characterisation as English Problem playwright and the difference,
if any, is only that of emphasis on the various traits of
characters in conformity with the shaping factors of the moral
ethos in two societies. Today the view regarding characteri-
sation that holds universal good is that characters are neither
gods from heaven nor devils from hell and they must be human
beings. They may have failings and yet they may rise to greater

heights than gods. They may have virtues and yet their fall may know no limit. It is also possible that there may be bright and dark patches simultaneously existing in a personality and either of the two aspects may take a dominant shape in suitable contexts. "Irrespective of the class and status of characters, they must be drawn so as to live in the pages of the dramas. It is only when their psychological make-up is fully described that they become convincing and can defy the onslaught of time."  

CHARACTERISATION

THE CONCEPT OF IMPERSONALITY.

A very important condition of characterisation in drama, in general, is its impersonality. A dramatist should try not to project his personality into different characters or in any particular character. Doing this would amount to propagandist art and would spoil the true objectivity of the portrayal. Unfortunately the problem drama is open to this charge and to some extent certain characters in the problem play figure not as individuals but simply as viewpoints.

Galton had accepted the charge that some of his characters such as Sir Thomas Buxton and Professor Galton were mere viewpoints. Such types of characters can also be found in the plays of Pinero, Barker, Shaw and Ibsen. Some of Shaw's characters are merely personified ideas and so are mostly the characters of Seth Govind Das. But just because there are some characters who seem bloodless abstractions, we cannot generalise

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1. Dr. Krishan Dev Jha - Sahityik Ribandh - P. 182
2. H. Ellis - 'The characters of Ibsen are not merely 'embodied humour.' Every figure brought before us is an organic and complex personality and the ideas that he wished to express assumed the form of living animals.' Introduction to the Pillars of Society and other Plays.
that the problem playwrights have failed to give convincing characters of enduring worth. Dozens of names can be quoted both in English and Hindi of the great characters who will live down the ages and will provide mental company to a host of intelligent readers. It is true that in a problem play characters are often conditioned by the dramatist’s vision or outlook. The very nature of problem play demands such conditioning of characters. But is it not possible to hold a particular view point and yet to be open to various modifications and even changes necessitated by exigencies of the situation or by the urge of inner forces itself? The problem playwright did not portray the characters to show their personal struggle, triumphs and falls as to show certain prevalent social tendencies and their benevolent effect on strong individuals. This is why it would be futile to search for a Tamburlaine, a Macbeth, a Rukyant or a Chandragupt in the Problem play. The problem playwright did not bother much about the sub-conscious urges and he had hardly any time to plumb the unknown depths of the unconscious. Unlike the symbolists, the problem playwright had only a modling acquaintance with the Freudian complexes and he was not so much pre-occupied with individual morbidity as with social factors which caused it. Sex was seen in the social context and the repressive tendencies sanctified by tradition were ruthlessly attacked but sex was not glorified for itself except as an elemental urge for the betterment of the race. Strange similarities of action and thought can be traced in some of the characters drawn by English and Hindi problem

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1. E.L. Le Dau - The European Problem Play - P. 38
playwrights and it would be rewarding to begin with Upendra Nath Ashok and Pinero, the two great names.

KAILA, CANDIDA AND OTHERS

Upendra Nath Ashok's 'Kaila' is one of the most talked of problem play in Hindi. The three main characters in the drama - Appi (Aprajita), Delip and Pran Neth - have been drawn with a view to throw up the problem of frustration caused by unfulfilled desire. Here we find that the three characters have been so portrayed as to suit the frame work of problematic set up designed by the playwright. But this does not mean that the characters lack individuality and that they are just mouthpieces of different ideologies. They have independent lives of their own and seem to be convincing characters made of blood and flesh who impress us with their characteristics and traits of personality. Aprajita loved Delip and would have been his wife if Deepa, her elder sister married to Pran Neth, had not died a sudden death. Deepa's death made Deepa's husband Pran Neth - a Ranger in the Forest Service - eligible for second marriage and who but Appi - his wife's younger sister should be his choice. Here Ashok gives Appi's character a little less strength than what we find in most of the women characters of English problem playwrights. Appi could not refuse her parents and sacrificed her love and happiness at their behest. Ashok made Appi quite conservative in her approach towards marriage. Barker's Ann Lescot and Shaw's Reina would not certainly have acted the way Appi did. Appi then suffers a silent anguish. She cannot rebel against the system which ordains total faithfulness to husband as the foremost requisite of married life for a woman. But she cannot love Pran Neth perhaps despite her best efforts. She loses her health, her vitality and neglects the a children
and finds no satisfaction in household duties. What could be the way out? Characters like Appi are doomed for ever because there can be no way out for them from their self-imposed misery. Eight years pass and then Pran Nath brings the news of Dalip's arrival at Akhnoor where Appi is living. The news comes as a fresh breeze of wind in a stuffy room and Appi is suddenly lit up. She gets the house done up, takes a lot of interest in the children and seems to get back her lost smile on her lips. During the conversation with Dalip we find glimpses of the sparks of love they have had for each other. That love is still very much there but it would remain unfulfilled till the last breath of life. Dalip had a plan to stay for a longer period but some of his friends reached there that evening and he is forced to accompany them. Appi helplessly weeps and her tears narrate the pitiable tale of helpless Indian womanhood. Now the point is that Appi's character is drawn with soft colours only because the problem of sex frustration is to be emphatically displayed. Had Appi been Galsworthy's Clare or E. M. Jones' Susan or even Shaw's Candida the story would have been different. But the writer wanted the story to be what it is, so Appi had to be drawn that way. There was one more way open in the true Indian style to put things on a happier scale. This was to place Appi's desire for Dalip on a higher plane and to make Dalip an object of worship instead of gross attachment. This process of sublimation is quite common in fiction and drama and transcendental

philosophy of devotional literature is very much there to justify such sublimation. If Asha Devi of 'Muktika Sahasra' could marry Dr. Tribhuvan and lead a happy life with all her love for Uma Shankar why Appi could not do so. Again in 'Sanyasi' Kiran Karnad adored Murlihari just as a devotee worships God and had an altogether separate married life with full freedom for herself. But then Asha is comparatively a playwright with a mature grip on the problem part of the play and as such he knew full well that Aprajita had to be true to the millions of Indian women who accept the choice of their husbands made by their parents without the least dissent note. He love Aprajita for her soft qualities and she remains a woman of character in the Indian tradition although that tradition forced her to sacrifice all her happiness in life.  
Kalip, as a lover, has bolder outlines and his love for Appi remains unaltered even after the lapse of eight years. He did not marry Veena because he knew that a life with another woman will be unbearable for him. He became a wanderer and loved monastic life because he did not want to have enough time for relapsing into the past memories. Kalip, too, has his poetic weaknesses and does not seem to be made of a sterner stuff to tide over his set-back in romantic life and start afresh. A Turgius or Octavious would have ended the past with a shrug of the shoulder and would have ended the past with a shrug of the shoulder and would have dashed ahead in search of new romances. But Asha wanted Kalip to be true to the romantic concept of lovers. He was ready to make Appi happy by doing everything short of breaking the sanctified halo of domestic life. Not for a moment did he suggest to Appi

1. C.B. Shaw - Arms and the Man.
2. C.B. Shaw - Man and Superman.
to give up traditional values of marriage and be bold enough to look the problem in true perspective. Pran Nath is not a villain in the traditional type rather he is sympathetically drawn and he seems to suffer from the guilt complex of having ruined Appi's life by marrying her. He had perhaps not known of love as a soul-consuming passion and like most practical men took it to be a normal demand of life which needed no specific choice. Pran Nath like James Morell in Shaw's 'Candida' is a perfect husband who thinks that love can be secured just as a matter of duty. He prizes Appi as a treasure but no amount of goodwill can evoke love in the heart of a woman - the working of which is a mystery even to the greatest of psychologists.

Now let us take three main characters in Shaw's Candida - James Morell, the husband, Candida the intelligent and engaging wife and Eugene Marchbanks, Candida's boy lover. One lady and two men, one flame and two moths - this is the theme of most of the romantic plays. But in the hands of Shaw and to some extent Asbjörn also 'the eternal triangle' gets a new meaning worthy of the seriousness which forms an essential attribute of a problem play. Morell is, according to the Victorian standards, a clergyman with all the qualities that a clergyman should have. He is so much conscious of his parsonic duties that he had forgotten to be a loving husband and thinks of treating his wife just as he treats the Sunday audience. Candida knows in her heart that the so-called strength and high-flung moral style of her husband is a hindrance rather than a help in the full appreciation of the duties of his wife. But Morell fails to treat Candida as an individual who has a separate personality and her own psychological demands of appreciation and praise. Morell's over-confidence in his strength and moral superiority makes him a little conceited and
Candida to him is not so much an equal or better partner as an addition to his many treasurers. It is clear that the characters of James Morell has been drawn with a deep psychological insight and that a lesser artist than Shaw might have not made it so convincing and so typical of the conceited clergy class. Frau Balth is comparatively humane and is drawn with greater sympathy. He could have very well been loved but for Appi's pre-marital romance which left a deep impression on her mind and made her in a way paralysed for any other heart-affair in life. Candida had a clear heart and had lived with James Morell for a good number of years when Eugene March banks was brought home by Morell. Candida had every comfort in his domestic life looked from middle class standard but Shaw lays bare her soul and makes us see how impoverished she felt in her heart. The husband took the entire credit of his strength and success and had never given a fleeting thought to Candida's share in it. He lived his own self-centred life although covered with the cloak of religion and little did he realize that Candida had a soul and that she too needed a word of appreciation to establish her identity. This is a very deep psychological reality and what more felt in the house of Heiner, Candida must have felt in the house of James Morell. Appi too, must have felt something of the same soul-agony but her agony was not born of Frau Balth's day today's behaviour but Frau Balth's initial mistake of choosing her to be his second wife. If Frau Balth's had the knowledge of Appi's liking for Delip, as he had, he should have taken a firm stand and should not have played with her life.

It appears that Frau Balth has those benign traits in his character which would have made him liberal enough not to lay his hold on

1. G.B. Shaw - Candida - P. 79.
had he known the consequences before marriage. Anyway, Candida's plight was of a different and perhaps of a deeper nature. There are still millions of Candidas both in Indian and English homes who are living as respected ladies protected by their well placed husbands. These husbands have given them every possible comfort of happy life and desire that their wives should feel proud in having them as their husbands. But not for a second these husbands think that their wives are not only presentable objects in society and keepers of their houses but individuals who, too, are eager to search their identities. For a woman with a personality the fear of non-existence, however glorified, is a very real fear and with every comfort in her reach she will never feel comfortable unless she is sure that she is somebody in her own right and not just an usurper of somebody else's achievement.

In Hindi Problem Play we do not come across many female characters of this type. In Ashutosh's 'Udan' there is an attempt to create such a female character in Maya but she has not been put to real test. In 'Alg Alg Basti' also Sani is also seen to be drawn with sharper colours. But she, too, revolts mostly against social than psychological restrictions. Eugene Marchbanks presents the other side of the story. He sees Candida as a goddess and adores her as the most beautiful and inspiring thing in the world. Candida relishes his words because she finds an identity there and because with all his sermons James Morell had, in fact, condemned her to domestic drudgery. Eugene Marchbanks provides psychological phillip to Candida's starved soul and she develops an attitude of maternal indulgence towards the poetic youth. Marchbanks, however, loves Candida as a woman and has not yet attained the age to realise the truth that a woman's love is not only a woman's love but sisterly
affection and motherly indulgence also. James Morell is, however, seriously perturbed and finds a potential rival in Eugene Marchbanks. In Aschak's 'Kaid' this situation has not been allowed to develop although there was a plenty of scope for it. Aschak seems primarily concerned with the evil effects and all round decay caused by sex frustration and not on the clash of attitudes born of different personality traits. Morell's hollow confidence is shaken when Candida tells him the stark truth regarding his pompous morality and his assumed strength. He realizes the graveness of Candida's charge and learns to look at his wife not as a prestigious addition to his household belongings but as an individual whose claim to his success is at least equal, if not more. Marchbanks is in fact Morell's missing part and the dramatist wishes to emphasize the fact that left to themselves both Morell and Marchbanks are incomplete. It is only when poetic appreciation shakes hands with the most serious realities of life that a proper beginning for a happy domestic life can be made. \(^1\) Candida, having made her husband aware of shortcomings cures the poetic youth of his infatuations for her by pointing out the difference in their age and thus chooses the only right course for a woman without complexes. Candida and appi do not fall in the same category. In the whole range of English problem play we do not get even a single female character who accepts disease and death as her lot simply because she has to satisfy the whims of her parents. Wherever such references have been made they are of a passing nature and they have been introduced only to heighten the effect of the struggle that most of the heroines make in order to fight out the social tyranny. There are many fields of characterization in which

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\(^1\) G.B. Shaw - Introduction to Candida - A.C. Ward Beds - P. 98
There are many fields of characterisation in which Hindi Problem play seems to have not made even the beginning. The aggressive woman as presented by Ann in 'Man and Superman' and Anne Beate in Barker's famous play of the same name is nowhere to be seen in the pages of Hindi Problem Play. Not that such type of women are not there in the Indian society. They are very much there and quite a good number of modern homes encourage their grown up girls to have Ann type qualities. But it appears aggressive womanhood is not to the liking of Indian dramatists and wherever they have tried to present one it is a woman thoroughly unconvincing and drawn in an altogether artificial style. Be it Chhaya of Hari Krishan Premi or 'Maiyawati' of Laxmi Narain Mishra, their aggressiveness ultimately leads to tame docility in the end. There are thinkers like Aldous Huxley who consider the writing of the novel of ideas or the drama of ideas as something not very useful because in these stories one has to draw characters who have ideas and in common life only one per cent people have ideas. The result is that the drama of ideas fails to produce a responsive chord in the heart of vast millions and it is only the choice of the rare minority of intellectuals. But Huxley's views with all their correctness do not tell the whole truth. Ideas are not entirely divorced from feelings. It has been seen that ideas can change the very structure of society and to draw any artificial barrier between ideas and emotions would be to ignore the very system of our mind's working. It is only when we know that a thing is bad and that it should not be done that way, that we rise against it and get emotionally involved in its abolition or eradication. Moreover, heart neither
feels nor thinks, it just throbs. It is only Buddhism to say that feelings generate in our heart. It is only our conscious and unconscious mental reactions which govern our entire conduct and which are the motive forces behind all social happenings. Laxmi Narain Mishra's problem plays have a lot of emotions side by side with serious ideas and even a great intellectual of the stature of Shaw knew full well how emotions could be aroused through ideological presentations. The pursuit of Turner by Ann may be a manifestation of life-force but it is certainly an emotional experience for the reader and the audience. Before Laxmi Narain Mishra, Hindi drama had only historical and mythological personalities to present on the stage and the fact is that the romantic presentation of these personalities on the stage was never seriously attempted in Hindi and Jai Shanka Parnasad's characters live mostly in the pages of his drama. Dev Sana's love could be a good subject matter for romantic poetry but it could not be a truthful dramatic expression of the sordid realities hidden under the rainbow garb of marriage so beautifully presented in 'Sanyasi', 'Nakshesh Ka Mandir' etc. The problem playwright has proved to be a thorough democrat and he has allowed Lords and Ladies, pimps and prostitutes, butlers and flower girls, masters and workers, peasants and landlords and hundred and one other sections that constitute human society to present themselves on the stage. It is difficult to find such a wide range of characters in any other period of world drama. Even the outcasts got more than their share in the problem play and for the first time a common man in the street could find something of his frustrations and aspirations presented with telling effect on the stage.
In the hands of a problem playwright even historical characters came as real men and women whose conduct and actions were open to intellectual probe and who had to appeal to our sense of appreciation not through mythical limelights with mystic hues but with reasoned sustained actions and ideologies. Napoleon and Saint Joan in the hands of Shaw got their personalities interpreted through coherent logic and their greatness came out in its true form under the prying eye of reason. Shaw's Cleopatra is not Shakespeare's Cleopatra and Shaw's Caesar is certainly more convincing character to a rational eye. In Hindi the historical plays of Laxmi Narain Mishra, Uday Shankar Bhat and others are basically an attempt at exposing modern problems through old stories. Uday Shankar Bhatt's 'Vidrohi Ansha' raises the problem of woman's exploitation by man through the ages and Shisham symbolises aggressive male egoism whereas the women characters stand for exploited womanhood. Moreover, the play purports to debunk the fraud of classifying the society into various high and low castes and questions the very fundamentals of man-woman relationship. The problem playwright believes in prosaic and matter-of-fact presentation and he consciously avoided being indirect or even saucy so as not to lessen the effect of his say even by a shade. This tendency of being true to reality was drawn to its excesses in dramatists like Galsworthy, Barker and Elizabeth Barret and in Hindi in Anshuk and Bhumneswar Prasad. The poetic drama, which emerged on the literary scene after the problem play had passed its heyday, was in many ways a reaction to this obsession with naked reality.

**INDIVIDUALISM AND TYPES**

Individuals escape from grim reality for a short while with the help of his fancy but even fancy, too, ultimately proves a deceiving elf.

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1. Raymond Williams - Drama from Ibsen to Eliot - P. 150.
2. Albert Cuvard - Preface to The World Literature - P. 301.
as Keats has put it. So the characters of the problem play do not try to run away from the struggle of life and be they individuals or types they grapple with life in its varied form. Although there is no set pattern of characterisation but it has been seen that the individual characters unlike the types fight against traditional prejudices and strive for the establishment of the new values. They observe with the awareness of an intellectual and wherever they find hypocrisy they expose it. Sometimes these characters strike a compromise and settle for something less than what they had expected but this compromising attitude is also borne of realistic assessments. These individual characters have their individual visions and attitudes and their reactions to the given circumstances are often totally different from each other. Laxmi Narain Mishra's characters Halti, Asha Devi, Manorama, Vishva Kant and Kurlisher are very much alive and they stand as personified abstractions. A good number of characters in the plays of Upendra Bihari Acharya leave their impression on our heart because they have distinct individualities and they do not seem to have been lost in the common rut of humanity. One can forget for a while Anju's husband Inder Narain but it is difficult to forget Shripal - the individual. Belinda stands out as a unique personality and the nautch instinct in him simply strengthens his case for being considered as a rarely gifted individual. Maya of 'Uddan' and Rani of 'Aadg Aadg Rasta' cannot be easily forgotten. Ray Shankar Shatt's Kaus and Kenna stand out in our memory and Seth Govind Das's Achala takes her secure place among our life long mental companions. In English who can forget Candida and Father Keegan 1 and Tom Broadbent created by Shaw. Galsworthy's Falder, Anthony, Roberts and Clare

1. John Bull's Other Island.
2. Ibid.
leave their impression on our minds deep enough not to get eroded with the passage of time. Barker's Travels and Ann, R.A. Jones' Michael and Finney's Paula and Mrs. Sibson's cannot be easily forgotten by anyone who loves to have inspiring and colourful company. These are only a few names and dozens more can be added to this category. Thus the charge that the problem playwright has, by and large, failed to create characters of heroic dimension is not tenable. Of course to seek for a Odysseus, a Hamlet, a Armin or a Mehar is to seek for an age which has become a subject matter of historical curiosity and which can hardly evokes any feeling of real attachment. It is a tendency with men that he loves to live under delusion and he prefers to keep away from the hard realities of life knowing full well that realities alone constitute the substance of life. This paradox in thinking and living is hard to explain but it is very much there and this is why, despite the spectra of life-long poverty looking in the face, quite a good number of people live in the imaginary riches secured through winning a lottery, the tickets of which they regularly purchase even if it means losing a meal once a week. The problem playwright fights hard against this mentality and although he has managed to attain some measure of success in making people face the reality and not to run away from it but his success is only limited and romantic heroes and sentimental stories still sway the public opinion. This is why great heroines like Shaw's Ann and Candida, Ibsen's Nora and Finney's Paula are not as enduring in the common mind as Shakuntal, Juliet, Bais, 1 Sheven and Nihalaye. Long soliloquies of Macbeth, Chandragupt and Tamburlaine are considered to be more appealing to the common mind

1. Shakespeare.
2. Jai Shankar Prasad.
than subtle suggestions and meaningful mono-syllables which speak volumes regarding the inner making of characters. This, however, does not mean that the ancient dramatists had no insight into human character and that only the problem playwright has tried to see life as it is. It is only a question of emphasis. The individual characters presented in the problem play are not so individuals as to be absolutely cut off from the world in which they live. Shripat is a bohemian in his habits and would not mind sleeping on the dining table. But with all his whims and idiosyncrasies he has a definite pattern and he does not forget that he must water and nurse every seed that aspires for its individual existence. In the hands of a romantic writer he would have been made utterly irresponsible to other people's life-style but in the hands of Ashok, the realist he has definite social purpose. In Houghton's 'The Younger Generation' Baghi, the eldest of the three issues of the Kennions rebels against the prigishness of his father. Piety should not stand violated, says Baghi, if one does not believe in testotalism. His father's over pious and sin oriented attitude makes the two brothers and a sister take to certain actions which they would have avoided in an atmosphere of trust and naturalness. Like Shripat, Baghi holds that heavens would not fall if one takes a peg or two once a while and quotes Shakespeare in his support. Baghi, like Shripat, has a nomadic instinct and does not believe in the elaborate style of living. He wishes to move out in the wide world and feels that there is hardly any pleasure in the regimented life-style which his parents considered to be the ideal pattern. But the problem play, rich as it is in individual characters, has also quite a good many types and these types are generally representatives of either a certain class or a certain ideology. These types are not the main characters in the
drama and they mostly occupy a secondary place. The problem playwright, as already stated, had to present a particular problem and for this two viewpoints - one that of the traditional morality and the other of individualistic leanings - have to be presented. The traditional creeds and attitudes have been represented by Types. These characters are mostly static and they do not change with the time. They are closed to outside influence and consider their closeness as an attribute of strength. Pinero's Gordon Jaynes and Frank Misquith are types and they represent only conventionalism. Bedmond, Clare's prosaic husband, is devoid of all individuality and that is why Clare could not feel a woman's happiness in his company. Andrew Undershaft represents all liberal capitalist and the Keninones typify unimaginative and over-pious old generation. Generally grown up men and women have been shown as types and upholders of conventional morality. We can quote the names of many characters in the category from 'Milestones', 'The Madras House', 'Hindle Wakes', 'The Bachelor Generation', and a number of other plays. The pity is that these old men and women are self-conceited and in their conceit they consider themselves to be the protectors of social morality. Among these characters are unimaginative parents, prosaic husband, cruel land lords, corrupt industrialists, perverted preachers and unprincipled traders. They would like the society to move on the old set-pattern so that no challenge may come to the vested interests and they may relish in their ill-begotten wealth and fame. Dev Karmain in Uday Shankar Bhatt problem play 'Kamla' is a type who stands for

1. Galsworthy - Fugitive.
2. G.B. Shaw - Major Barbara.
3. Houghton - The younger Generation.
old land lords who could not look beyond feudal concept of morality. He considers women to be only a thing of enjoyment and cannot think of a woman with her own individuality. A woman must be satisfied to live as a shadow of her husband even if he is old and imbecile and if she possesses the least desire to move under the open sky she must be put under slavish control. It is because of Dev Narain’s conventional ideas that Kamla has to meet the tragic consequences.

Kamla, on the other hand, is progressive and tries to look beyond the narrow domestic wall. Her looking beyond is not, however, for sensual pleasure but for the fulfillment of the inner urge of existence and for having done something worthwhile in life. She would not like a woman to be confined to the inevitable requirement of child-bearing and would like man-woman relationship to be placed on a more liberal footing. But Kamla is not as individualistic a character, as say Clare in Galsworthy’s ‘The Fugitive’. She can be said to be the representative of younger generation of women but she stands little above the common rut and as such she succeeds in getting a place in readers’ memory. Anjali of Ashok’s ‘Anju Devi’ is a type and stands for over-disciplined, over-punctuated and over-pious women of the upper middle class but there is something of the sharpness in Anju that we get in individual a character. This is why Anjali although a type is capable of establishing her distinctiveness in our memory and she has become a memorable creation of Ashok although not so likeable as her brother Shripat. In Ashok’s ‘Mang Mang Raste’ Tyre Chand is representative of repressive fatherhood and he discourages any move that challenges the old pattern. Another character Chistanand in Vridhavan Lal Verma’s ‘Khilone Ki Khoj’ is a type and stands for hollow priesthood. He perpetuates perversions in the name of religion.
The problem play as already pointed out does not believe in the constancy of character. This may seem a little startling but this is very much a reality. By constancy of character I mean staticism or unchangeability of attitudes. There are certainly in the vast milieu of humanity many a man or a woman who may have constancy of character and who would like to break than bend. But mostly constancy is equated with rigidity and stubbornness. The problem playwright knows full well on the authority of the psychology that human nature is subject to frequent changes and that love and hatred, repulsion and attraction are only two sides of the same coin. No man is entirely a beast or wholly a god. Strength and weakness, cruelty and kindness may exist side by side. The same man who acts as a rebel in a given condition may change and act as a god in different situation. Notorious Goondas are converted and become sacrificing heroes, society girls take to Parsonial living and perverted criminals assume genuine sainthood. Not only this in the day today life we may be kind at one place and cruel at another. We may waste a large sum as a spendthrift and yet show miserliness at another time where the expense is justified. All these contradictions go to make the personality of a man - at least a common man - and since the problem playwright is mostly concerned with the commonality he interprets constancy of character not as a stubbornness but as flexibility, not as flatness but as undulations. Most of the characters in Laxmi Narain Mishra - Dina Nath, Murli Mohan, Malti, Asha Devi, Manoj Shankar etc - are dynamic characters who are opened to experiences and who do not follow a pre-determined course of action. Clive Desmond of Galsworthy is ready to compromise to protect her individuality but when the compromise seems to reach the

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1. Ronald Peacock - Realism in Late Nineteenth Century Drama - P. 211
verge of prostitution she decides to end her life. She never believes in the traditional morality and yet she has her own concept of morality and she would not like to break it even if there are no social checks to supervise her conduct. Ruth Honeywell changes more quickly than Clare because to her life is precious at least for her children. Ruth Honeywell has to compromise her honour and yet she remains every inch an unsouled woman. This is the greatness of Galsworthy's art. Reina is not constant either in her assessment of things or in her love because love, too, in the eyes of problem playwrights is the product of certain biological and social compulsions. Then Reina's understanding of things undergoes a change under Captain Bluntchill's realistic guidance her concepts of heroines and love change. Sergius is thrown to the change and Bluntchill becomes her ideal. No traditional heroine in an idealistic play could have made to change her love after having sung songs of love for some other men. Thus we see that both in Hindi and English the problem playwrights focused their attention on drawing dynamic characters who could react to a given situation in their own way and who were not automatons doing things on pre-set power lines. Young and beautiful fair ladies belonging to aristocratic families fell for Butlers and Gardeners because they were not hollow-sketches of sanctimonious ladies and they could not sell their hearts to the dictates of their parents who represented nothing but reaction and conventionalism. Young and dashing lords chose maids and common girls as their life partners because only in doing that they found themselves to be following the real urge of evolutionary process.

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1. C.E. Shaw - Arms and The Man.
2. Barrie - 'The Admirable Crichton'
3. Stanley Houghton - 'Kindle Reises'
EXCLUSION OF ARISTOCRACY:

Both in Hindi and in English the problem playwright cared very little regarding the portrayal of aristocracy. In Laxmi Narain Tripathi there are only a few landlords and hardly a multi-millionaire. Seth Govind Das is an exception in this regard because he was primarily dealing with the Gandhian concept of economy and as such he has to take up the theme where two types of capitalists are represented. One is the upholder of the Gandhian principle of Trusteeship and the other is the unashamed exploiter of the Labour. This is why we get quite a good number of industrialists, businessmen and Capitalists in Sethji's dramas. The same is the case with Pinero in English who presented ladies with rich wardrobes and lords with dresses decorated with golden laces. But if we leave aside Pinero in English and Seth Govind Das in Hindi, we can certainly say that the presentation of Aristocratic class in other dramatists forms a much smaller proportion to the presentation given to other classes. In Calamity there are only about three aristocrats where there are a plethora of common characters more important and perhaps more sympathetically drawn. Ashok has hardly a lady with a diamond necklace and almost all his creations are from the middle class of the society. Even historical dramas Uday Shankar Shashi also move on the common plane and Ranesh Nathani, Nachati Chavan, Vandana Lal Varma and a host of others have picked up almost all their characters from men and women who move about on the streets every day all around us. Barker, Houghton, Elizabeth Barker and above all they were mostly concerned with the vital sections of the society and where ever they had to choose perforce and aristocratic character because

of the demand of the theme he had no special claim for their inducement: So we see that the Problem Play brought before the eyes of the readers and spectators this vast and varied world in all its colours and contours. Even the beggars, the outcasts and the invalids were not ignored and they got their share of representation in the world of Problem Play characters, perhaps in the larger proportion than they can claim in the normal democratic procedure. Great individual characters who will defy the march of time and will live side by side with the immortals of all times were created in a good number but not so large number as to make them common places. This is because great characters are rarely drawn and it is not in everybody's power to draw a Paula, a

Candida, a Nana, a Clara, or even an Ann. On a less grand scale Falder, Anthony, Father Keegan and John Reeves. In Hindi, they get we get a galaxy of brilliant male and female characters - Vishnu Kant, Mundhir, Amla, Asha Devi, etc, to mention a few - who stand out in our memory and who will certainly form a part of our literary tradition. Characterisation, perhaps the most important part of craftsmanship of the Problem Play needs further detailed elaboration for bringing out a fuller realisation of the convergent and divergent forces which determine its particular form in both the languages. But that would be dwelling too long on this aspect and a separate full-fledged attempt is needed to explore all the relevant details of this aspect. The field offers alluring scope to scholars and by picking up two dramatists one from each language - say Ashok from Hindi and St. John Braine from English - one can elaborate with minute details the process of creativity talent that went into the making of different characters. Differences and similarities necessitated by different social and economic compulsions can be traced out and
the role of the individual talent of the concerned writers can also be fairly well explained. This field, I am sure, will be explored by scholars of comparative literature in future.

**DILOGUE**

Having discussed plot construction and characterisation, we now focus our attention on the importance of dialogue in the problem play. In realistic plays, dialogues are mostly beautiful yet unreal expression of heightened state of mine and are written for poetic viewers. For a problem playwright, however, dialogues are very important because it is only with the help of these dialogues that he tries to give a push to the dramatic theme. There is not much of action in a problem play and effective dialogues do the work of sword-fencing and sabre rattling so often seen in the dramas of Paris's theatres. Moreover, the characteristics and distinctive qualities of characters in drama come out only through carefully planned dialogues just as the lightning shows the dark turf all around.¹

Drums, at least in England, is normally written to be staged and as such dialogues must be stage-worthy. The sentences should be crisp and appealing and words must mean much more than what their simple meanings would suggest to. Only gifted dramatists possess the knack of combining action, character-portrayal and stage-effectiveness in their dialogues and that is why the number of really great drama is not as large as it should be in the light of a long list of dramatists who go on turning out many dramas as a matter of routine.

There is much substance in W.H. Hudson's statement that dialogue

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¹ Rachel Kro-then: The construction of a Play. P.127
is the most effective instrument in the hands of a dramatist reveal the inside of a character. Dialogues are introduced not to show the writer's command over language but to show his command over life. If the vision of the writer is narrow, if his study of life is confined to small tracks of human experience and if his observation has not covered a fairly large number of the varieties of mankind his dialogues will not be appealing.

**DIAGNOSIS OF DIALOGUE CLASS IN PROBLEM PLAY**

But all these observations are true in the case of the conventional drama as well as the problem play. Let us try to find out what are major points of difference in the technique and arrangement of dialogues in the plays of the old school and the problem play. After having traced this difference we will move ahead with our central theme i.e., the comparative study of the dialogue pattern in Hindi and English problem plays. In old dramas there was undue emphasis on rhetoric. The dialogues were mostly stylized and the sentences were so framed as to affect the ears rather than the mind. It was an attempt at hypnotism rather than at arousing one's intellectual faculties. There were soliloquies, asides, and forecasts from the sky. In Sanskrit the tradition of Akshara Vedi had a complete sway on the mind of the audience because it represented forces beyond man's comprehension. The old style actors needed strong lungs to produce telling rhetoric to cater to the taste of galleries. The sentences had often verified endings and dialogues were associated with

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1. W.H. Hudson - *An Introduction to the Study of Literature*, p. 134
2. Ronald Peacock - *The Art of Drama*, p. 212
unnecessarily violent jerks of the various parts of an actor's body. He thumbed his feet, flung across his arms, took long strides and at times hit his chest with his palm. Naturally dialogues were so arranged as to fit in with this style of acting and they were not supposed to contain such violence. Romantic scenes and war scenes had dialogues of the most superficial style where every attempt was made to include every other thing except sense.

The problem playwright had to fight hard to make dialogue an effective instrument of dramatic craft and to give it its due place of honour. He realized that over action was a thing of the past that crying hoarse is not a normal thing in life. Long soliloquies were almost an anachronism and ornamental style was a crude attempt to cover the paucity of thought. The Problem playwright, therefore, decided to revolutionize the very concept of drama. The grand old themes gave way to the stories of common man's love and hatred, frustrations and depressions and fleeting moments of joy wherever found. He changed aristocratic and princely figures into men of practical life—professional men and women, workers, farmers, and servants etc. Having changed the plot and the characters he had to change the pattern of dialogues so as to make it more life-like and so as to make the people feel that they are listening to the common dialogues of the day-to-day experience. Artificiality gave way to naturalness and ornamentation was replaced by straightforwardness. The characters spoke not the language of romantic books in their love making but the language that they generally use in these colourful moments. The problem playwright strongly holds that the common day-to-day language of mankind is capable of expressing the deepest thoughts of mankind.
He, therefore, did not concentrate his energies on coining
artificial phrasings and sweet sounding sentences. The language
even if broken and not well formed was supposed to be a powerful
instrument of expressing a labourer's problem because labourers are
not supposed to speak in Saintbury's style. Of course, when
Professor Higgens was made to speak by Shaw, the language had to be
well-formed but it was not essential when John Able, the gardener
spoke to the ladies.

Dialogue or to be precise 'The dialogue of ideas' was
considered to be a powerful source of instruction by the thinkers
of the ancient Greece. The problem play could not be taken a form
of discussion alone and as such the Greek concept of the dialogue
of ideas is not applicable to the problem play but the fact remains
that the problem play abounds in scenes where long discussion takes
place and where drama becomes more of a debate. This is, however,
not a strong point of the problem play and such scenes, therefore,
with all their informative value, are only flat scenes without
any dramatic merit. There are quite a good number of discussion
scenes where discussions spring from concrete situations and these
scenes, therefore, continue with their dramatic excitement and as
such form very much a real part of drama. Shaw's 'Getting Married'
is, in fact, a long discussion among various characters on the
the various aspect of matrimonial alliance and despite the
brilliance of arguments and deep psychological revelations made
by the author regarding problems of marriage the play remains a
flat piece of art and cannot be called a drama, unless drama is
interpreted to mean something else than what it has so far stood
to mean. In Parker's 'The Madras House' the resulting discussions

1. Toby Cole- Playwrights on Play writing  P. 55
are beautifully arranged and at certain places they continue to sustain our interest but at many places, for pages together, they provide a dull reading and they could have better been excluded from the drama. In 'Nukt Ka Rahasya' the latter half of the first Act is a long discussion on political morality between Uma Shankar and his friend and, although not so out of place as some of the discussions in Maran, we feel that Laxmi Narain Mishra should have put his desire to show his knowledge regarding abstract philosophy a little under restraint in the same way Seth Govind Das's over-doses of political morality in his dramas should have been put to drastic censor. But there are good scenes of discussions where the thrill and excitement never abate. For example discussions where the thrill and excitement never abate. For example discussions between Candida, Morell and Marchbanks in 'Candida' and between Vivie and Mrs. Warren in 'Mrs. Warren's Profession' are perfectly justified because they have their dramatic significance. Just as in a court room arguments and counter arguments are given to reveal the various aspects of a case so that a fair decision may be possible, a problem playwright resorts to discussions to present a problem in its true perspective before the public. H.A. Jones' 'Mrs. Dane Defence' contains a court scene in which discussions are flung around in the form of arguments and our attention never abates even for a moment. Also worthy is, perhaps, the most objective of the problem playwrights and his arrangement of dialogues hardly turns into boring discussions because he never allowed discussions to take a complete hold over dramatic situations. In Hindi Laxmi Narain Mishra's dialogues, barring a few discussions scenes, are examples of good dialogues in the problem drama. His women characters speak harsh and biting language when they have to confront the tradition traders. Through the medium of dialogues
he reveals the inside conflict going on in the sub-conscious of the characters. In the absence of actions his characters reveal much of their mental state agony or bliss through suggestive pattern of dialogues. At times when the tension in the mind rises too high his characters simply look towards some direction without uttering a word and the silent posture proves much more effective than dialogues. In moments of acute agony or ecstasy or some emotional stress of exceptional nature silence with meaningful glance towards the sky are a vacant look beyond the window is more revealing than the most beautifully chosen sentences. This is why Laxmi Narain Mishra resorts to this type of expressive silence at many a place to heighten the dramatic effect of the story.

ILLUSTRATIONS FROM HUKTI KA RAHASYA AND JUSTICE.

The language of his dialogues is the language of day-to-day life and yet in his hands it is used with all its telling effects. Dr. Tribhuvan Nath enters the room despite Asha's unwillingness to meet him and tries to exploit her weakness. Dr. Tribhuvan Nath is one of those perverted youths of modern time who have become a slave to their passions and who can go down to any extent to gratify their lust. He knows that Asha has done something which she would not have done in order to secure Uma Shankar as her husband. He wants to capitalise on the knowledge of this secret and craves for Asha's body. Asha tries to avoid him but he would not let her live in peace.

Here is the English version of dialogue depicting this situation.

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1. Hudson - An Introduction to the Study of Literature P. 195
2. Laxmi Narain Mishra — Hukti Ka Rahasya—Bhumika
ASIA DEVI: What right have you got to enter like this in someone's house? Is it a civilized behaviour?

DOCTOR: A Doctor has the right to enter a house where he knows a patient lives. In the eyes of a patient a doctor is never civilized because the doctor never allows the patient to have his way......so he is uncivilized......is a beast......a devil.

ASIA DEVI: (Agitatingly, But here there is no patient.

DOCTOR: Why? You just told your servant you were not feeling well.

ASIA DEVI: Doctor Sir, I have neither the time nor a desire to talk to you.

DOCTOR: I see

ASIA DEVI: Tell, what for ......

DOCTOR: Perhaps you have forgotten. I do not like to repeat,

ASIA DEVI: If you would press me too much I would take a jump in the well and put an end to my life. (Looks towards the earth with downcast eyes.)

The dialogue smack of no artificiality and every sentence adds to our dramatic excitement. Silence after a broken sentence and setting up words indicate the conflict in the mind and the last sentence speaks out the helplessness of a woman who has been caught in the evil grip of a pervert and find herself unable to wriggle out. The language is not that of poetry neither has it any ornamentation. The sentences are sharp and crisp and in the dialogues lie the seed of all future development.

Jasmi Harish Mishra is a perfect dramatist here and he succeeds, to quite a great extent, to maintain his flawless style except at those places where he allows his characters to enter into long discussions over abstract concept. In the hands of romantic playwright this situation would have been dealt with in quite a different way. There would have been many a sob and many a tear and a lot of bragging and to-and-froery. The problem playwright

1. Jasmi Harish Mishra - Mukti Ka Rahasya P. 42
believes in simplicity and economy and the pattern of his
dialogues aims at developing the situation and revealing the
characters. I have already illustrated this by quoting a dialogue
from Lanzi Narain Mishra's 'Nukti Ka Rahasia' and now I quote
a small piece of dialogue from Galsworthy's 'Justice' to show
how the English Masters excelled in this technique.

Ruth Honeywill comes to meet Falker the clerk at the
offices of James and Walter How. The Managing Clerk Cokezon is
informed by the office boy that a woman wants to see Falker.
The dramatic situation develops further through dialogues which
contain the seed of main story. It would be better to quote the
dialogues in full in order to bring out the excellence of
Galsworthian art. Ruth Honeywill is allowed by the kind hearted
Managing Clerk Cokezon to meet Falker although it is against the
rules. Cokezon leaves the room for a minute to get then time for
personal talk and here is the conversation that follows—

RUTH. (In a low, hurried voice) He's on the drink again.
FALKER. All right, I'll be there.
RUTH. He is it all ready for to-night?
FALKER. I've got the tickets, Meet me 11.45 at the booking
office. For God's sake don't forget we're two men and
wife I. (Looking at her with tragic intensity) RUTH.
RUTH. You're not afraid of going, are you?
FALKER. Have you got your things and the children's?
RUTH. Had to leave them, for fear of asking Honeywill,
all but one bag, I can't go near home again.
FALKER. (Miming) All that money gone for nothing. How much
must you have?
RUTH. Six pounds - I could do with that, I think.
FALKER. Don't give away where we're going! (As if to himself)
then I get out there I mean to forget it all.

RUTH. If you're sorry, say so. I'd sooner he killed me than take you against your will.

FALDER. (with a queer smile) We've got to go. I don't care; I'll have you.

RUTH. You've just to say; it's not too late.

FALDER. It is too late. Here's seven pounds. Booking office 11:45 to-night. If you weren't what you are to me, Ruth - 1

RUTH. Kiss me 1

(They cling together passionately, then fly apart just as Colasen re-enters the room. RUTH turns and goes out through the outer office) 1

In this dialogue between Ruth and Falder we find a lot of information not through elaborate details but through suggestion and we also see how Falder and Ruth are planning an elopement to start a fresh life. The dialogue arouses dramatic excitement because we find young sensitive clerk attached to a married woman with two small kids. But the tale of the married woman although spoken in three and a half small sentences is moving enough to leave the impression on the minds of readers and spectators of Ruth Honeywell's innocence and helplessness.

It is obvious that Ruth desires to be sure that Falder does not want to do all that he is doing only because Ruth loves him but because he also loves Ruth. When Ruth says- 'If you're sorry, say so. I'd sooner he killed me than take you against your will'- she speaks out the soul of a will meaning but a defenceless woman who had to put up with the tyrannies of a small social system because in Galsworthy's days divorce laws were pretty strict and a woman had to live with her husband even if her husband had been unkind to her. Moreover, Falder's

1 John Galsworthy - Justice - Act I - pp 5-6

(Ten famous plays collections)
offer of seven pounds leaves the readers a little guessing and a
dim idea of the story takes shape in the minds of the spectators.
Filder, an ordinary clerk, may have taken resort to some petty
forgery in order to manage a little sum to effect an elopement
with Ruth not under the fit of glandular secretions but because of
strong urge to save Ruth from the inhuman treatment of her husband.
Obviously the little piece of dialogue quoted above not only
adds to the development of dramatic situation towards its climax
but also reveals a lot about the two characters of Filder and Ruth
Honeydill. Ruth is sensitive and determined to escape the tyranny
of her husband. She loves the young man, three years her junior,
yet she desires to be sure regarding the sincerity of Filder's
love for her. As a woman she has a better common sense and she
thinks that Filder's love may just be a misplaced kindness.
Filder emerges out to be a sensitive young man who is somewhat
nervous and who does not seem to be very sure of what he is doing.
The dialogue has practically all the qualities that go to make
it an effective instrument in the hands of great dramatist. Not
a single word seems to be less or more and the language is absolut
matter-of-fact and shows off all kind of coatings.

**MONDAY IN MARCH**

Shakespeare has expressed a great truth when he said
that 'brevity is the soul of wit'. The modern playwright may
not go the whole hog with Shakespeare in the arrangement of
dialogues but he certainly follows Shakespeare regarding brevity.
His dialogues are always pregnant with meanings and proximity
never finds favour with him. 1 There are times especially in
heightened moments of life when the thought pattern does not
follow a continuous graph and in such situations broken sentences
give a correct picture of mental conflict. Such uses of dialogues

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1. A Monki "Theory of Drama" P. 61
can be seen in 'Sindur Ki Beli', 'Adi Ka Mahasaya' and other plays of Laxmi Narain Chandra. A modern playwright has to introduce a variety of characters picked up from different walks of life. Even if the characters belong to the same class and status, their education, environment and age have conspicuous effect on their language and style of conversation. A modern playwright, therefore, would not like to put the language of an aristocrat into the mouth of a labour and vice versa. In the same way the language spoken by young radicals is comparatively harsher and more biting than the language used by mellowed men and women of declining age. Seth Govind Das's dialogues suffer from this defect that they have not got much of a variety and they seem to be flat and unpersuading. The dialogues of Chandra are known for their vitriolism and his sentences make the opponent vise under their attack. This is why even at those places where there is not much of a dramatic interest Chandra succeeds in dispelling our mental dullness to some extent. But Seth Govind Das's language seems never to rise above the mediocre level of platform's speakers. Ramchandra's dialogues are realistic and his characters speak the language of the class they belong to. Vishwanath Lal Verma and Uday Shankar Chatt, too, have followed the realistic style of dialogues in their plays. But Chattji's educated characters sometimes speak artificial language of books and not of day today use. I think Vishwa Narain in 'Nasta' while speaking to Uma Devi should not say 'ANKHO ki PRATIYA ANKHO ki PATRERI' but should replace PRATIYA PATREM with simple PARIYAR. This is just one example and a discerning reader

1. Laxmi Narain Chandra - Sindur Ki Beli - p. 45
2. Harjeetco Bolton - The Anatomy of Drama - p. 139
can find many such examples in social and historical plays of Uday Shankar Bhat.

Upendra Nath Ashak is perhaps the most effective dialogue writer in the field of Hindi Problem Play. His dialogues can bear comparison with the dialogues of Galsworthy and even Shaw. In 'Kaid', 'Aru Chhi' and 'Chhata Bota' we find beautiful examples of short and meaningful dialogues which reveal the unseen mental conflict of the characters and sometimes even two sentences speak more than a long paragraph. For example in 'Kaid' the conversation between Pran Nath and Appi his second wife reveals the true tale of their married life and just one sentence of Appi tells us of the intensity of her agony.

PRAHI NATH—(Takes a deep breath). Wish I could keep you happy!

APPI—What trouble do I have? I am so happy—yes—so happy—

The one sentence of Appi presents in a flash back all the long eight years of marriage and the depression caused by it on Appi's mind. We become expectant to know why and how this depression is caused and thus we are ready for the future events in the drama.

By such master-strokes of dialogue Ashak succeeds in sustaining the interest of the readers in the development of the dramatic story and side by side brings out the distinctive features of his characters. Galsworthy, too, produces masterly effects with his single words and his dialogue become extremely ironic at moments of supreme tension. Mrs. Jones, 'Oh! Sir' 2 and Fru's 'Oh Bill' 3 are masterly touches that suggest deep despair and intense feelings without wasting words.

1. Upendra Nath Ashak—Kaid P-40
2. The Silver Box.
3. The Oldest Son.
Pieter's was the first problem. playwright who did many plays. the play's language was not as realistic as the dialogue of artificality. If we read the second line, language which is more's great masterpiece, we still find that the dialogue spoken are somewhat high pitched and a little off the common plane unconvincingly.

In all cases, Pieter's and Pieter's the language of dialogue came to to be the real language without the slightest thing of artificality. If we read the second line, language which is more's great masterpiece, we still find that the dialogue spoken are somewhat high pitched and a little off the common plane unconvincingly.

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even in the Hell scene never flag in interest and in the normal
course of the story their effect is devastatingly illuminative.
Here is an example. Ann, the heroine of "Man and Superman", a
vivacious beauty is loved by Octavius—the traditional sentimental
lover who would sell his soul for her sake and Turner, dynamic
man with independent thought who stands against all traces of
sentimentality. Ann would not like to have a mouse of a husband
to play with, she wants someone through whom she may fill the urges
in higher evolution of her. The following dialogues will reveal
what Ann thinks of Octavius and taken symbolically this may be
regarded as scathing criticism of the romantic style of loving.

Ann (Looking at him with a faint impulse of pity) Tavy, my dear,
you are a nice creature—a good boy.

Octavius (humiliated) Is that all?

Ann (Mischievously in spite of her pity) That's a great
deal, I assure you. You would always worship the sand I trod on,
would you?

Octavius. I do. It sounds ridiculous; but it's no
exaggeration. I do; and I always shall.

Ann. Always is a long word, Tavy. You see, I shall have to
live up always to your idea of my divinity; and I don't think I could
do that if we were married. But if I marry Jack, you'll never be dis-
illusioned—at least not until I grow too old.

Octavius. I too shall grow old, Ann, and when I am eighty, one
white hair of the woman I love will make me tremble more than the
thickest gold tresses from the most beautiful young head.

Ann. (Quite touched) Oh, that's poetry, Tavy, real poetry.
It gives me that strange sudden sense of an echo from a former
existence which always seems to me such a striking proof that we have
immortal souls.

Octavius. Do you?

Octavius. Do you believe that it is true?

Ann. If it is to come true, you must love me as well
as love me.

Octavius. Oh (he hastily sits down at the little table and covers
his face with his hands).
(with conviction) Teya! I wouldn't for worlds destroy your illusions. I can neither take you nor let you go. I can see exactly what will suit you. You must be a sentimental old bachelor for my sake.

OCTAVIUS (desperately). Ann! I'll kill myself.

ANN. Oh no, you won't; that wouldn't be kind. You won't have a bad time. You will be very nice to women; and you will go a good deal to the drama. A broken heart is a very pleasant complaint for a man in London if he has a comfortable income."

In Laxmi Narain Mishra or for the matter of that in any other Hindi Problem Playwright we do not get such intellectual discussions through dialogues. Here we find that although a very serious matter pertaining to man-woman relationship is being discussed and yet we desire that the discussion should draw a little long because our interest is always there and we learn a lot about life while the subtle waves of thrill pervade our consciousness. On the other hand conversation between Hanuma and Nanouj Shankar in 'SNUR EK EDU' is without much of any substance and as such seems to be just a lifeless advocacy for the preservation of widowhood in Hindu society. The author fails to give any convincing argument through Hanuma to support the continuance of widowhood and yet it is not even good quality poetic outburst. In fact, a problem playwright must learn to look at things from an intellectual viewpoint and his study of the social problems and sociological forces must be broad enough to invest him with the required profundity to deal with a particular problem in all its aspects. It would be useless to compare Laxmi Narain Mishra in this respect with George Bernard Shaw because so far the expanse and depth of knowledge is concerned Shaw stand meters high among all the modern dramatists in the world.

2. Laxmi Narain Mishra - Snur EK Budli - PP 75-76.

SOLILOQUY AND OTHER VESTIGES OF OLD DRAMATIC TECHNIQUE.

As already pointed out Pinero was the first playwright to have tried to do away with soliloquies and asides. Of course he took recourse to 'aside', and other kinds of narrative monologue in a good number of his plays but in 'The Second Mrs. Tanqueray' he made sincere efforts to leave these vestiges of old dramatic technique. Ibsen's 'A Doll's House' is credited with the claim of ushering in the new era of problem plays. But 'A Doll's House' had two soliloquies—one by Nora and the other by Mrs. Linde. 1 But in his other plays he cast aside these artifices which were more of a hindrance than help in the natural expression of ideas. After Pinero there is hardly any problem playwright in English who took recourse to soliloquy and 'aside' for revealing the inner conflict of his characters. Ibsen's example was already there and then the nature of problem drama required that all kind of stage whispers and individual outbursts be avoided. There is some truth in the assertion that the use of soliloquy helped the dramatist in the past to reveal the innermost thought and feeling of their characters. This is why soliloquy had unchallenged sway for thousands of years both in the East and in the West. Be it Sanskrit, Greek or Latin we find soliloquies everywhere and one feels that Shakespearean drama, too, will lose much of their charm if they are denuded of their soliloquies. In Hindi right upto Jai Shankar Prasad 'Jagat Nathan' had an important place in the drama and characterisation was supposed to be incomplete without 'Jagat Nathan' and other stage whispers. The soliloquies of Jai Shankar Prasad are beautiful and sometimes stay in our mind for their—1. Ibsen — 'A Doll's House' Acts II and III
poetic coined. But, with the threadbare analysis of man's psychological make up it becomes clear that soliloquy cannot be a natural form of expression and that no man, if he is sane, would talk aloud to himself even if he is under hyper-tension. One may utter a word or a few words of exhalatory nature but one would certainly not enter into long outburst lest he should be held up for being insane. Of course man is given day-dreaming and he does enter into silent speech inside himself. Quite a good many amongst us, if not all, must have experienced sometime or the other that they get lost in reverie and for quite long one part of themselves talks to the other. Even in happy moments day-dreaming cannot be ruled out and in moments of tension there is certainly a lot of hectic activity inside our mind with many heated exchanges and mode fights and future plans and policies. For a dramatist in old days it seemed to be a convenient way to make their characters to take to soliloquy to express these inside thoughts and feelings and thus to lay bare his soul to the audience so that they may appreciate its beauty or hideousness as the case may be. The problem playwright decided that a drama should reflect these inner thoughts and feelings in the real way as they get reflected in our day today life. 2

It is through discussion or exchange or ideas that a man reveals his mind and even if a man is of a very reserved nature he has a circle of his confidence where he speaks himself out. This is why the problem playwright gave a new dimension to dialogue and made it wide and meaningful enough to contain the purpose of soliloquy, aside, 'apart', heavenly forecast and stage whispers. Ramkrishna Banerjee has in the preface of 'MuktI ka Rahasya' stressed the point why the device of soliloquy has been discarded by him. He holds that the inner feelings and thoughts of a character can be most effectively

1. Bishwambhar Das - Bhasita Natak Sangraha PP 20-12
2. Dr. Ram Avadh Divedi - Sahitya Roop
exhibited by his silent acting. The facial expression of a character, his gestures and movements can reveal his inner feelings. Suppose a man loves a lady too much. A dramatist of the old school will make him burst into a soliloquy- Oh how little do you know that I love you with every drop of blood in my heart. I love you in this world and the world's beyond in life and in death, O, the never-failing light of my life, the most sacred idol of my heart etc etc. But a problem playwright would make him look at the picture of her beloved with devoted eyes or will make him press her picture against his breast or lips. ¹

In a poetic drama the doing away with soliloquy does not create much of a problem because the force and intensity of a soliloquy can be conveyed through poetic and heightened expressions of dialogues but in a prose drama the dramatist must be a master craftsman to lend his dialogues and dimmed the intensity and the prolixness of a soliloquy. Max Beerbohm has well said that the discard of the use of soliloquies affected the prose dramatist a lot. It makes his task considerably harder. ² This is why perhaps Soliloquy remained a common feature of English drama right till Pinero. This means that soliloquy sustained itself on its merits for over two thousand years in Western as well as Western dramatic literature. The sheer length of time the soliloquy has lived makes one sad to think that this convention of character expression now stands totally rejected. ‘It is now held to be not only a convention, but a clumsy convention and one strictly speaking, non-dramatic.’ ³

². Max Beerbohm - Around Theatres. PP 196.
³. W. H. Hudson - An Introduction to the Study of Literature.
The soliloquy in modern drama has undergone a complete change. It is now a speech addressed to some other character in the drama. The purpose of soliloquy — revelation of the inner feelings and thoughts of a character mostly the main ones — will remain there as long as drama exists as a form of literature but the shape and content of soliloquy have been so changed as to suit the demands of the age of reason. A lover of drama, however, sometimes longs for Shakespearean or Freccian soliloquies for their beautiful expressions and soul-studying effects. But the realist drama today has turned its back on soliloquy and it is not being used even in those situations where its use may manage to get justification from some of the theorists. Harjorie Bulten has said "Now a days soliloquy is usually acceptable in very unusual circumstances such as the Portreval of Madness, or in highly experimental drama......... softened by such a device as making the speaker address an animal, a picture or some other object."

In Hindi, Seth Govind Dass, too justifies the use of soliloquies in exception mental situations such as devastatising sorrows, temporary insanity or a state of extreme intoxication under drug-effects. In heightened emotional state he justified a soliloquy by way of talking to a picture, an idol, a pet dog, cat, monkey or birds. It is obvious that these ideas of Seth Govind Dass have got inspiration from the West and strike a balanced view between the extremes. His excessive use of soliloquy in 'Rulenta' and to some extent in 'Damr' you 'Anini' goes against his own declared intention of using the soliloquy very sparingly. Dr. Raghunath has also justified the use of soliloquy.

1. Harjorie Bulten — An introduction to the story of literature, P-197
2. Harjorie Bulten — The Anatomy of Drama — P 88
it is done sparingly and in extraordinary mental state. Today the trend in Hindi is to treat soliloquy as a relic of the past and no playwright of note seems inclined to use it for the revelation of his characters. It is only through dialogue in various shapes—discussions, sarcasm, etc.—that the inner feelings or thoughts of characters are laid bare and plays of Shaw, Galsworthy, Anshak and Nathur are a proof that the most complex thought pattern and delicate emotional weaving can be expressed with telling effect with the help of discussions and dialogues. The future seems to be sealed for soliloquy unless the process of revolution takes a reverse turn and what is true for soliloquy is true for 'aside' and other stage whisper conventions.

ILLUSTRATION OF LYRICS ETC.

One more conspicuous quality of the problem play born of its intellectual bias is total elimination of lyrics and dances from its pages. In Hindi the introduction of lyrics and dance was something integral for the romantic drama and there is hardly any play of Jai Shankar Prasad where we do not get abundance of these, too, romantic aids. Of course, Jai Shankar Prasad was one of the greatest poets of his time and as such some of his lyrics incorporated in the dramas have become masterpieces of their genre. But from the point of view of dramatic effect these lyrics and dances were more of a diversion. But Prasad was deeply steeped in the tradition and Shakespeare's influence through his translations was sweeping over the whole of India. D.L. Dutt in Bangla and Jai Shankar Prasad in Hindi were trying to Indianise Shakespearean pattern of dramatic art in their respective languages, when the problem play started.
in Hindi, it has exhausted its potentialities in English. But social conditions demanded its resurrection in India with all its intellectual objectivity and matter-of-fact treatment of life. Naturally Laxmi Narain Mishra, the pioneer of problem play in Hindi, decided to eschew the incorporation of lyrics and dances in his plays because he considered them to be in total revolt against Prasad's romantic style. He had drawn inspiration from Ibsen and Shaw and both these dramatists had used prose to raise and discuss the problems through their dramatic themes. So Laxmi Narain Mishra decided to keep the problem play true to its avowed goal and made it entirely a prosaic affair. Most of the problem playwrights in Hindi have stuck to the stand taken by Laxmi Narain Mishra and there is no lyrics in the plays of Ashok, Ramesh Kastogi and others. There are however, some lyrics in the plays of Uday Shankar Mitti, Seth Om Prakash Oza and Hari Krishan Pranji. But the trend started by the problem play in Hindi has not become an accepted norm in our celluloid world. No picture in India is supposed to be good unless it has half a dozen or more songs and mostly the success of a picture depends on the popular appeal of the songs. But this is a deviation and I will keep myself confined to the problem play. Among English problem playwrights no one thought of writing a song because there songs had not been incorporated in the body of the drama right from Dryden's time but the language used was certainly sometimes poetic and sometimes just theatrical. Even upto Pinero the language has a predominance of soft sounds and there was too much of polish and pliability. With the coming of Shaw the language used became almost dry and every sentence became witty but biting. There was not the slightest trace of sentimentality and the syntax suggested more of ruggedness than refinement. This

practice became an established tradition among English problem playwrights and Galsworthy, Barker Irvine, Haldin, Houghton and a host of others wrote a language that was fit enough to discuss threadbare even the most abstruse scientific laws. English Problem plays by and large use penetratingly sharp language which can carry all the strength of intellectual analysis but which is so coarse and rugged that it cannot be considered - even in the remotest fancy - to be a fit vehicle of poetic expression. In Hindi, on the other hand, despite the avoidance of lyrics and dance, there is quite a good amount of softness and emotionalism in the use of language especially when man-woman relations are being talked about. There is an undercurrent of poetry in Laxmi Narain Mishra's problem plays and there is every attempt on the part of Seth Govind Das to invest his dialogues and characters with poetic softness. Besides, in some of his dramas there are songs and dances as well. Dr. Ran Kumar Vama had written no full-fledged problem play but in some of his problem one-act plays he has incorporated haunted lyrics. Ashok is certainly a little immune from this infection but at certain places he seems to have abandoned himself in the emotional flow such in Appi and Dalip's dialogue at Akhnoor. Quite a good number of other playwrights - Uday Shankar Bhatt, Ram Kumar Vama and others - are primarily poets and their dramatic works even when they are not poetic dramas contain a lot of sonorous sound.

PLACE AND TIME

This leads us to another very pertinent question in regard to a work of art. Art is universal. 1 It transcends all

1. Leo Tolstoy - What is Art? P. 3
artificial barriers of place and time and yet art is representative of a particular age and has distinct impress of a particular culture where it has been shaped. I would not go into deep detail regarding art in general but I would take for discussion the relevance and importance of place and time in regard to the growth of and development of problem play both in India and England. In the first place the genre of problem play came to assume its special distinctiveness only because the time-spirit was favourable to its birth. Had industrial and mechanical advancement born of scientific discoveries and inventions not changed the life-style of man and had the new knowledge not given him a new awareness of the whys and hows of life, he would have remained confined to the traditional forms of literature. But the great thinkers were putting question marks to all accepted norms and values of the old social structure and no intelligent man could keep his eyes shut to the persistent queries of reason. So accepted tenets of social conduct and sexual morality had to be analysed and then found untenable in the eyes of reason had to be challenged and replaced. Parental authority sitting tight over the dynamism of youth had to be reinterpreted to make it relevant to the demands of time. Inhibitions and frustrations born of split beliefs and divided loyalties had to be looked into, brought to the surface and cured through suggestive techniques. All this could not be done through suggestive the traditional forms of literature. Not that the nomenclatures were to change because drama had to be drama and novel had to be novel. But the content and technique of these forms had to be revolutionised if they were to remain of any relevance to the changing times. So drama - idealistic and romantic - sentimental and sensational - had to give way to problem play - the drama of harsh realities of challenging assertion of
democratic resurgence. It had to be made anti-bourgeois and non-idealised and non-spiritualised.\(^1\) This is what we can call the time relevance of modern plays.

As I have stated in the beginning all art is universal and yet it is local and national. Thus 'Man and Superman' can be appreciated in any country where people take pleasure in intellectual interpretations of the basic urges of life and yet 'Man and Superman' or a drama of that type is still not a foreseeable possibility in India. So it is clear that place does influence the creation of a great work of art. Most of the dramas of Seth Govind Das including his 'Anir OR Garibi' would not have been written by a writer not well acquainted with the conditions of Gandhian India. 'Appi's tragic story in 'Vinod' has been set in typical Indian conditions and to place an English lady in that helpless state of slow death would be something quite unnatural for an English Problem playwright. In Houghton's 'Hindle Wakes' Jemmet is going to be a mother without having fixed any legal identity for the new born and yet she prides upon her motherhood because she considers it to be the genuine function of a lady. In Western society be it England or America, the concept of sexual morality is certainly not that it is in India and as such that difference is always reflected in the problem plays of the East and the West. In the USA the middle aged wife of a President invites the social stigma if she decides to remarry even if she had adolescent issues from her former marriage. In India such a situation is still unthinkable. Characters like Chandar Kala and Mahoren in 'Indir Ki Holi' who would not like to change their widowhood for all the pleasure this earth can offer cannot be conceived of in Western set-up. We can quote numerous examples.

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\(^1\) Ronald Peacock. The Art of Drama. P. 299
examples to sustain this argument, but since the argument is universally accepted I would not like to dwell any more on this aspect. I would like to discuss certain other implications associated with the scope of place and time. Eighty percent of Seth Govind Das's literature would be meaningless if there were no Gandhi to sustain it. The presence of Gandhi and the influence of his towering personality was having a countrywide effect in the thirties and forties and naturally Seth Govind Das came under the spell of Gandhiji. His idealistic vision in his realist dramas is a result of Time-factor. Gandhian vision and the establishment of a just social order on Gandhian principles was Sethji's ultimate objective and his plays were only efforts towards this realization. 'He was not artist without a central vision but he knew full well what he had to create' 1 The dramas of Seth Govind Das deal with the tyrannies of white rulers in India and a good number of English officers had been presented as agents of imperialism. For an English problem playwright such themes were a taboo because they would have offended his national pride. Seth, too, was dealing with the problem of poverty, subgroupism, status-quoism etc. but he could never conceive of English character the way Seth Govind Das did or Laxmi Narain Misra did in his 'Sanyasi'. Today in the changed circumstances our dramatist do not conceive of Englishmen as unprincipled exploiters. During freedom struggle this was the universally accepted idea about English character. 2

Time factor conditions the process of thinking also.

For a writer of earlier twentieth century any theme that dealt with

1. Dr. G.C. Gupta—Hindi Sahitya Ka Vyavaharik Itihas P. 394
2. Uday Shankar Bhatt—Preface to Kranti-Kari P. 8
inter-planetary travel was just a wild-fancy but for to-day's writer it is very much a real theme. In the same way plays written on the freedom-struggle in South Africa and other white colonies of Africa are very much real to-day but after something they may seem to have only historical importance. India's freedom struggle is still very much fresh in the memories of old people and yet there are signs both in the political as well as in the literary field that the names and themes of freedom struggle may gradually lose much of their relevance. A good number of Galsworthy's plays fine over the rigidity of divorce law and the actions of these plays mostly generate from this rigidity. Today the divorce law has been liberalized and as such some of the actions in these plays seen uncalled for. But, as repeatedly emphasised by me great art despite all local colours and time strings defied place and time. The magic of Galsworthyian art cannot be any different only because certain laws are no more in force with that strictness or the greatness of Prem Chand's art cannot be any bit less because some of the struggles and situations described by him have changed after the independence of India. Tomorrow a time may come when Castelain becomes a subject matter of curiosity for sociologists interested in the search of old prejudices in Hindu society. But even then the relationship of Pandit Motadin and Rajya Cumarin will engage our attention in the same measure as it does to day. One may wonder at that time why am I so foolish as to divide himself into tight compartments but the human interest of the episode will certainly not abate.

Ramesh Pantogi's "ROTH OR SHEJ" although a great problem play is not a great work of art and so it may not succeed to have more than historical curiosity of the readers, that I want to make clear is that all works are influenced, in a small or large measure, by
place and Time. But if the work is really great it would transcend
time and place and survive, whereas if it is no more than a
mediocre work or even worse, it may die in natural death. All
that has been written by Problem playwright does not come under
the caption 'great literature.' This is equally true both in
English and Hindi. whereas some of the plays of Shaw will survive
some of his other plays will hardly be moved from the shelves after
a few decades.¹ This tendency has already come to be noticed.
that is true of Shaw is true of many other great English dramatists.
The lesser ones may be forgotten in their own lifetime because the
local colour in their works sits heavy over permanent values
of literature and for sometime these works may attract a good
deal of attention yet after a generation or two they will be
forgotten or near forgotten. Among Hindi problem playwrights the
problem part of the drama in Laxmi Narain Mishra and Seth Govind
Das's plays seems to have already lost its relevance to the time.
of course Laxmi Narain Mishra's dramas will be read for their
sentimental appeal and this may be a mockery of his professed
realism. The men who revolted against romantic tradition of play
writing and heralded his coming as that of an Idol breaker, will,
in all probability, not be read for his intellectual subtleties but
for the undercurrent of romance and glorified sentimentality in
his dramas. Seth Govind Das's one or two plays may survive the all
consuming-fire of Time but its historical importance is certainly
assured. There is a general charge against the problem play that
since it deals with the problems of immediate importance it will
not remain of much value to the coming generations because the
problems that it had taken up will have been solved by then. I
have already discussed this aspect in some detail and therefore I
would not like to add anything further to it. I would, however,
like to quote Erice Bentley who says 'great art is universal but before it attains universality it has to be local. It must have as its base certain essential problems of certain people living in certain specific conditions.'

A problem play like 'CHIATA BUTA' deals with a problem that was there in the past, that is those in the present and that will remain in the future. This is why 'CHIATA BUTA' despite all its timeliness and age relevance is ageless. Even in those dramas where the nature of problem is temporary as the problem of slum landlordism in Shaw's 'Widowers' House', the basic human issues involved in the problem make it of lasting interest and even after the abolition of slums the play will continue to have unabated interest for the readers. The problems of crammed age and the youth are also, in a way, timeless-problems because the conflict in the attitudes of the old and new generation is a perpetual phenomenon and cannot be confined to any time. The Victorian parents may have their weaknesses but so have we and our children may rebel against our own attitudes because no attitude can be said to have exhausted all possibilities of improvement. So while reading 'Milestone' although we are having a glimpse of the sombre parental authority of the Victorian age and the revolt of the younger generation against it, in fact, we are fact to face with a problem which will occur almost in all ages. The underlying theme of the play is that domestic life and its standards are bound to change and the old must try to understand the young. This problem is of permanent nature and as such 'Milestone's local colouring and time-relevance enlarge

1. Erice Bentley—'That is Theatre' P. 13
to transnational dimensions. There are many problem playwrights who defy the limits of time and spread their story covering many a generation. Shakespeare, for example, does not bother much about the exactitude of time and concentrates the doings of time spread over many years in a moment. Sometimes a momentary action is so important as to have its consequences for many many years to come. His plots are elastic and they can be spread to cover long or small periods of time as and when desired. In his play 'Othello,' there is no specific place or time and yet the intensity of the dramatic action is not damaged in the least. Shaw's 'Back to Methuselah' covers a span of roughly three hundred years and this is too large a chunk of time to admit of either any consistency or any definite pattern in social and moral attitudes. But Shaw, the towering genius as he was, succeeded in projecting the future after the pattern of his own intellectual analysis and it would be for the future generations to judge how correct was Shaw's foresightfulness into the mysteries of the unknown. So time does affect an art and time did affect the problem play.

But time cannot cripple and confine the art of problem play. Very much a child of its own time, the Problem Play drew sustenance from a particular period but its branches went beyond to unspecified areas. Its main forces were at work only during a certain period and out of that fertile activity there came many immortal works of drama. These works — in English and Hindi — will live for all time although telling eloquently their readers that they were products of certain definite periods and places.
COMPACTNESS

The problem drama is pursuing its own course without regard to the theories of the older schools. There is so much variety and experimentation in this field that no definite conclusions can be drawn as to its future course. But our concern primarily lies with problem play and with its structural specialities. Truly speaking problems were present in classical dramas as well as romantic dramas and they are present now in what we call poetic dramas. But what distinguishes problem play from all these types is its structural difference as reflected through settings, language and emphasis on rational conclusions. The first difference that is obvious to every eye is the difference of size. Just as in the fields of novels and stories so in the field of drama too reveling largeness is giving place to compact and precise smallness. Man is so terribly occupied that entertainment even though instructional or enlightening cannot be drawn at a stretch, for too long. This is why the problem playwrights wrote small sized plays. But the smallness was there not only because over-busy modern man has no time for bigger dramas but because the very nature of problem play - the intensity of the problem presented without any side-tracking - demanded a small size. This demand is now being reflected through problem one-act plays which are gradually replacing full-fledged plays and which seem to be the most accepted source of intellectual entertainment in the present time. Attributing a smallness to the hermetic demands of problem play Dr. Vinay Kupar says that Prasad's 'Nrumarini' had to be small in size in comparison to his 'KUNDUPT' or

J.W.H. W., an introduction to the study of literature p.30
The tradition of writing five and seven Act plays is all but given up. The problem playwrights mostly confined themselves to three Acts and more often than not try to avoid the division of Acts into scenes. There are some big problem plays like Shaw's 'BACK TO METHUGELAH' 'MAN AND SUPERMAN' and Barker's 'The Madras House' or Seth Govind Dass's 'AMIN YA GANDHI'. But the plays of Shaw have generally big interludes which may be eliminated from the main plot for the purpose of its staging and in this way the size of the dramas can be controlled. These interludes as in 'Man and Superman' and 'The Apple Card', or Epilogues as in 'Saint Joan' are in themselves great masterpieces of art and these have been presented on the stage separately also. Largeness of many other plays is due to prolonged discussions as in 'The Madras House' and this is certainly a drag on their staginess. It is, however, by and large an accepted fact that problem plays must be short and in Hindi barring Seth Govind Das there is no other problem playwright who has violated this norm.

Upendra Nath Ashak has divided drama into different categories keeping in view their staginess. A drama which he considers to be meant for reading is a literary drama with certain intellectual standards. On the other hand drama meant for the stage is comparatively of cheaper stuff and is meant only for popular acclaim and through it money earning. But this division of Ashak seems to have been done in the context of Pardi theatres which traded in cheap drama whereas drama

1. Dr. Viney Kumar-Hindi Ke Samya Natak P. 536
of literary merits got no stage at all. This trend is, however, changing and today Hindi dramatists do not write his drama only for the readers but for the spectators as well. In the West, drama was never considered as something separate from the stage and there no playwright wrote drama only for the readers. Fredrick Lundley rightly says that 'the theatre does not exist for plays meant only to be read and a play which does not immediately communicate with an audience and hold their interest while in performance ceases to be a play.'

**LANGUAGE**

Now, since dramas are written to be staged the language used in them should be something different from the language which is only meant to be read. The spoken words have its own eloquence and sometimes a word which seems highly eloquent in writing may not be so, while spoken. Moreover, the efficacy of a word when spoken on the stage depends upon many factors and as such dialogues in a drama cannot be shaped on the pattern of literary essays. A dramatist has to be quite vary in the choice of his words and in this respect a few lines from Mohan Rakesh's famous article 'Looking Around as a Playwright' deserve to be quoted. 'The words in a play, unlike those in a novel or a short story, have a double duty to perform. They are both to be read as well as uttered; and until the playwright has heard them uttered a number of times, by a number of persons giving their own different intonations to them, he cannot be sure of their choice, their placing and above all, of their

1. J.J. Priestley--The Art of the Dramatist P.3
2. Fredrick Lundley--Trends in Twentieth Century Drama P. 277
being needed there at all. Sometimes the words that are most eloquent in writing, seem redundant in speech as the spoken word has an eloquence of its own, far different from the literary flair of the written word. Again the rhythm pattern of the spoken word too is often different. Hence playwriting, even at the level of pure dialogue, would entail a combined activity of the playwright and a number of others who could speak his words for him and help him to check their suitability for the double role assigned to them.1

Seth Govind Das desired the language of drama to be in conformity with the social background and educational standards of a character who uses it. Muslim characters, according to him, should not use Sanskritised Hindi and modern educated Indians should be made to use a few words of English in their dialogues.2 Seth Govind Das has come out openly against the use of rhymed prose. One of the bad effects of the Pard Theatre on the Hindi Drama was to speak dialogues in such a way as to make the last words of two sentences rhyme together. This tendency was visible in some dramatists who wrote for the vulgar taste. Seth Govind Das considered it something to be absolutely unnatural and advised to discard it completely. Dr. Pan Kumar Vama has bemoaned over the neglect of the structural aspect of a drama by the problem playwrights and has advocated a more concentrated effort towards the improvement of the dramatic technique. The language of a play should not be uniform and if Hindi is to be spoken by an English man or an Andhrite, it should have a different pronunciation and slight impurity, such language will make the dialogue not only more interesting but more convincing also.3

2. Seth Govind Das-Natak Shikshah Manah Document PP-31-32
3. Dr. Pan Kumar-Humshah, Nippan Fe-17
It has already been pointed out that problem dramas tend to be short and that the classical convention such as prologues, epilogues and chorus are totally rejected. There is no Sandi, no Prastawa and no Haratwakya and many other similar devices which figured in old drama are considered absolutely redundant and are no more in vogue. Of course in some poetic dramas recently such as in Jagdish Chander Nathur's 'Konark' prologue and epilogue have been given a new lease of life but these are only odd experiments and it is a fact that the conventional devices of the past have no chance of revival. The Five and Seven Act dramas are now mostly confined to three Acts and even less. The unity of action, time and place although a classical requirement still holds good but it has been modified to suit the requirements of the modern stage. In the first Act we have the incident and their rising of the action and in the second Act we reach the climax and then comes denouement and catastrophe in the third Act. This is, however, not a clear cut division and the stages of action may differ in every act from drama to drama. But one thing is certain that the problem playwright will never deviate from the central theme and he will make every possible effort through action, dialogue and suggestion to focus the limelight on the main problem and its tragic or otherwise consequences. The unity of action is universally admitted to be of importance for any significant play, the other two unities are, however, considered useless by many a critic.1

1. Barret H. Clark-European Theories of Drama P. 377
Drama has been hailed as the most objective of all forms of literature and it is the impersonality of a dramatist that gives drama its true objectivity. In other forms of literature it is comparatively easy to find out the projection of the author's personality and thus to determine his particular viewpoint towards the various aspects of life portrayed in his works of art. But a dramatist creates all the characters are not puppets in his hands. They grow up to have their independent personalities and they are very often dramatized in opposition to each other. These characters speak out their views in the course of the dramatic action and the audience may fall in sympathy with certain characters and may develop aversion towards others. But this does not mean that the dramatist views are identical with the views of any good or bad characters delineated in the drama. It is, however, possible that the dramatic sympathy may be more noticeable towards a character to present a viewpoint which the dramatist holds to be a correct one as an individual. But still he cannot easily extricate himself from any commitment on the plea that no character should be entirely identified with him and that he is absolutely detached from all that has been said in the course of the drama. Professor Moulton has written "Drama differs from other literature in this, that quotations from a play can never reveal either the mind of the author or the spirit of the drama. For every word in a play some imaginary speaker, and only he, is responsible and thus in dramatic literature no amount of quotations can give us the mind of the poet or the meaning of the poem."

1. Professor Moulton-The Moral System of Shakespeare P.2
But in a problem play, despite all talk of objectivity, the
dramatists' commitment to a particular viewpoint becomes quite
clear because a problem playwright is invariably wedded to a
progressive viewpoint. His objectivity, if it is of real nature
like May's and Macarthy's, will simply expose the problem without
giving it any romantic colouring and apportioned the blame not
on this or that individual or institution but on the social
structure as a whole. In Tamasothy, sometimes, the social
system emerges as a callous monster which takes a heavy toll.
All individuals seem to be right in their place and yet the
inhumanity of legal system and the mechanical interpretation
of traditional moralities makes a number of innocent people
as their victim. But one can safely predict where the dramatists'
sympathise lie. Most problem playwrights sympathise with the
unfortunate victim who get entangled through a quirk of chance
into the gigantic claws of cruel social mechanism.

There are critics who hold that the greatness of the
drama gets effected if it takes to the proposition of a
particular philosophy. But even in classical dramas the dramatist
did project its personality and gave ample evidence of his liking
for a particular set of characters through his speeches and
actions for particular set of ideas. Even in Shakespeare, the
great romanticist, we get the projection of a life philosophy.
Hamlet's long soliloquies cannot be explained away just as the
rush of ideas in a given situation. They certainly contain
a bit of Shakespeare's mind and it would be only a na"ive who
considers these philosophy utterances as an integral part of the
dramatic objectivity. To a problem playwright the element of
thought is the most important aspect of his drama and he has no
pretensions to hide his real purpose. The very name 'problem play' suggests that this kind of dramatic literature must deal with a specific problem and that the playwrights must not only expose the problem but offer implied suggestions to set things right. Propaganda is something which no great art can permit and therefore a problem playwright cannot be allowed to be a propagandist. But the very exposition of the problem exposes the evil elements in the society and in this way corrective steps can always be taken to curb the evil effects of the undesirable social trends. But all this is easier said than done. Political platforms offer a lot of propaganda and cheap talk regarding social reformation. But these platforms are meant only for the mediocre. A gifted artist conveys much more through suggestion and knows that the efficacy of philosophic viewpoint becomes all the more great if it is presented through artistic screens. Some of the plays of Shaw and Seth Govind Das seem to be sheer propaganda. But they have written so much that even if a part of it is kept out from the category of great drama, their greatness is not in any way damaged.

EOTIONAL ASPECT IN A PROBLEM PLAY

Closely allied with the thought aspect in a problem play is the emotional aspect. It has been alleged, with a degree of truth perhaps, that problem play is not a form of literature in the true sense of the term because it is mostly confined to the thought aspect and as such should come under the heading of polemics or 'discussion treatises'. The above

1. Clivath Brook- Understanding Drama P. 256
contention may, at the first glance, seem to contain some truth. But a closer look will show that it is based on a fallacious assumption. Frequently, when he divided literature into two categories—literature of power and literature of knowledge—he was certainly making a very scientific division because all literature that stimulates our thinking and simply does not fill our mind with information, is literature of power. It has the capacity to awaken us and to inspire us so as to fight the injustices all around and to work for a better social order. From this point of view problem play is certainly literature of power by any reckoning. So far as the charge of dryness or barrenness laid at the door of problem play, we can say that a good number of novels, stories, and even poems are taking more and more to analytical technique and are getting away from slippery sentimentality. It is the intellectual in pleasure or that we can call the pleasure of having seen real or near real truth in our mind that constitutes the basis of modern literature. Men no more can go back to the days of pastoral poetry and fairy romances. We may relapse for a little while in those moods just as in the reverie but any literature that contains less of thought and more of emotion cannot become a fit instrument of either social dialogue or social reconstruction. The problem play is, not after all, so mathematical and stony. It has its own emotional pattern and sometimes when fundamental questions of morality are involved, the tussel and conflict presented in the problem plays is not in any way less emotional.

1. Lytton Hudson: The Twentieth Century Drama, p. 15
than the most talked of romantic conflicts in Elizabethan dramas. It is true that when one thinks of problem play one thinks of ideas first and any other thing after it. But then the future of mankind is associated with the spread of dynamic ideas and ideas, too, do not exist in a vacuum. They take shape from certain situations which come under critical observations and as such ideas have an emotional side as well. They are born out of actions and no action can take place without human involvement. Moreover, feelings and ideas cannot be separated as two absolutely different things. This is poetic to say that emotions nestle in the heart and that ideas reside in the mind. This could have been quite true to the writers of the past because by that time man's mind had not been properly studied and heart was supposed to have a separate identity of its own. Today we know that heart is just a pumping set and that it does not stimulate emotions. It throbs violently only because the orders come from above and therefore to charge the problem playwright to be devoid of all emotions is to show utter ignorance of human physiology. The emotional element in the problem play has come in a balanced manner and the more balanced it is, the greater effect it has produced on the readers and the spectators. As a student of comparative literature one can say that Hindi problem play stands except from the fear of being dubbed as too intellectual. The emotional part of Hindi problem play forms at least half, if not more of its bulk. Almost the whole of Laxmi Narain Mishra, the two thirds of Anakta, three fourths of Seth Govind Das, the four-fifths of Jivan Shankar Matt and the nine tenths of all others is
an amalgam of emotions and sentiments. The rest, of course, is reason and although proportionately so small even this part came as something new in Hindi, because the revolutionary change in the theatre came, not only in India but throughout the world at the end of the nineteenth century. So the attainment of Hindi Problem Playwrights is certainly significant especially in the context of paucity of great dramatic works in Hindi. Let us hope that Hindi dramatists will put a little more of intellectualism in their problem plays and thus create a balance between reason and emotion. If they succeed in doing this they would improve upon their western counterparts who have nine tenths of reason and only one tenth of emotion.

STAGENORTHESS.

Drama as already stated in Chapter Second is a multiple art. The difference between say a novelist or a poet and a dramatist is that 'the dramatist keeps in mind not the printer but a Company of actors, not readers but play-goers. Indian Acharyas have clearly stated that drama is not 'Shreyya' or 'Patya' but 'Drishya Kavya' and what makes it 'Drishya Kavya' is the art of Presentation on the stage i.e. dramatic performance. Drama without theatre cannot be conceived of and no dramatist, worth the name, writes his plays only to be read. If one desires only to write for the readers he should better take to some other form of

1. Forward to Rex Pogson's Miss Horniman and the Civic Theatre, Manchester (1952) P.W. Quoted by A. Nicol-England Drama 1900-1930 p. 1
2. J.B. Priestley - The Art of the Dramatist - P. 3
story-telling than writing a drama. Without 'a sense of the theatre' no dramatist can write anything great. It is true that some of the plays - such as those of G.B. Shaw are very readable and certain writers - specially in Hindi - have talked of writing plays only for the readers. There are others who have tried to exclude literary dramas from the commercial stuff meant for the stage. But drama ceases to be drama the moment it cuts itself from the theatre. The word 'theatre' derives from a Greek word meaning 'a seeing place' and drama comes from another word meaning 'something that has been done.' So, in a way, the two words 'drama' and 'theatre' are inter-connected and a dramatist has to write for the spectators and not for the readers. G.B. Shaw's plays are certainly very readable but they have proved to be roaring successes on the stage and Shaw wrote them with long and elaborate stage-directions. The readability of play does not necessarily stand in the way of its stage success and more often than not it makes it all the more popular. But sometimes plays become great successes on the stage even though they may not be great work of art. It is true that the greatness of a dramatist often does not depend upon himself alone as does the greatness of a novelist or a poet. Without a suitable theatre, a company of good actors and a sympathetic director even the best of plays may fail. Moreover, the taste of the audience which may include the

1. John Allen - Masters of British Drama - P. 11
learned as well as the laity also contributes significantly towards the success of a play. Whatever be the handicap, one thing is certain that the theatre does not exist for plays meant only to be read, and a play which does not immediately communicate with an audience and hold their interest while in performance ceases to be a play or belong to the drama.

A perusal of literary history shows that whenever theatre has got encouragement drama has reached the highest peaks of excellence. Be it Elizabethan England or Kalidas's India drama showed its full glory only because the theatre was there to radiate its glory all around. Even in modern times Shaw's rise owes much to his close association with a number of theatrical companies and this is true in the case of many a great dramatist all over the world. It is, therefore, absolutely illogical to argue that drama can flourish independently of theatre and that theatre and drama are not inter-dependent.

Indian acharyas have given minute details of how actors should enact different mental and physical situations on the stage. The acting is supposed to be of four kinds—

Aangik, Vachik, Abharya, and Sathyik. Again, Aangik acting has been classified into many subdivisions such as Sahrir, Mukhray, and Chastakrit. There are elaborate details regarding the movements of the different parts of body to make the acting effective and faultless. The use of language, the methodology of speaking dialogues and the details of make-up and costumes have been discussed at length in Natya Shastras. In Western

1. Fredrick Lumley - Trends in 20th Century Drama - P. 277
2. Dr. Krishan Dev Jhari Sahityik Kibunch - P. 287
3. Dr. G.C. Gupta - Sahityik Kibanch - P. 176.
countries, too, we get a lot of literature on the art of acting but the problem playwright does not demand much of action from his players. In fact, the trend today is to make the best use of what we call VACHIK ABHINAYA. Acting is a difficult art and a great actor is certainly a gifted and striking personality but the Star system can do a lot of harm to good dramas. No actor should try to have the credit of the success of a drama entirely to himself. A successful production is one in which there appears to be complete harmony between the play and the manner in which it has been staged. Quite a good number of plays of Pinero, Shaw, Galsworthy, Barker and others have proved their worth on the stage and have run for weeks and months. Shaw earned not only worldwide recognition but a considerable fortune by the popularity of his plays—Man and Superman, Candida and Pygmalion for example—on the stage. Galsworthy's Strife and Justice broke all records and as for Pinero, his was the most honoured name in the world of theatre in his own time. All English problem plays except a few were written with an eye on the stage. The presence of a national theatre in England and the U.S.A. gave a big boost to the problem playwrights in English and they made a history in many respects.

In Hindi, too, the problem playwrights have taken good care of making their dramas stageworthy. The elaborate details of stage directions given by Seth Govind Das show his deep knowledge of the Stagecraft. He has tried to justify the use of cinematic technique in presenting those scenes of

1. Seth Govind Das Natak Sangrah Bhumika - P.39
dramas on the stage which cannot be staged because of technical handicaps. Upendra Nath Ashok and Laxmi Narain Mishra have also given their views to make the presentation of their dramas on the stage more revealing. Ashok's seems to be by far the most successful of Hindi Problem playwrights from the point of view of stage craft. The problem play in Hindi has certainly played historically in the sense that it has tried to inter-connect drama and theatre. Jai Shankar Prasad's dramas with all their literary greatness cannot be staged successfully end one simply wishes that a genius of his stature should have cared a little more for the demands of the theatre.

The revival of theatre in India — as shown in Chapter First — will go a long way to make drama a thing of the stage which is its real function. It is difficult to cover the gap of centuries in decades but Hindi Drama is certainly well on its way to match the all-round excellence especially that of a stage —craft in the foreseeable future.

1. Seth Govind Das —Natak Sangrah Bimalika —p. 39
2. Seth Govind Das— Natya Kala Nisanas —p. 57