CHAPTER I

INTRODUCTION

1.1 Preliminaries

The present chapter is mainly devoted to aims and objectives of the research with rationale and significance of the study. It also takes into account the details of Galsworthy’s life leading to his development as a man and the dramatist. The chapter also gives details of methodology and techniques used for the study. At the end of the chapter a brief historical perspective of British drama is given.

John Galsworthy laid down a new trend of realistic portrayal life with the moral analysis of work of art that was put in the light of strictly realistic middle class environment. He deals with social and other problems mostly faced by prosaic, average and mundane people coming from the lower strata of society and his sympathy is always with the oppressed, downtrodden and outcaste. Most of his plays explicitly focus on social and moral problems that are the result of downfall, deterioration of social and moral values. These problems arise in society due to unchecked ambition, want of imaginative sympathy for the sufferers.

He makes readers and audiences to evaluate the moral base of their lives. The principle characteristic of his plays is that the moral support is the prerequisite of a decent life of the individual. He believes that the human personality has dark alcoves which need to be exposed and illuminated. The drawbacks of human life needs to be identified so that they can be circumvented and society with full of hypocrisy and incomprehensible ailments must be exposed. He
believes that to expose these facts of life is not pessimism but it is the moral commitment of the artist. Galsworthy also reveals other pressures in human life by displaying inner anxieties and conflicts that hamper and even obliterate comprehensive development of the individual. The source of such pressure mostly lies in the individual’s sabotaging of social values. It results in an utter conflict between society and the individual.

Thus, the introductory chapter critically inquires into Galsworthy’s plays dealing with social and moral problems in Victorian and Edwardian English society. The major thrust of the research is to focus on his moral vision as reflected in the selected plays. Galsworthy, a prolific writer and winner of the Nobel Prize for literature, critically dissects social injustice, deterioration of cultural values resulting in friction, tension and the collapse of the moral fabric of society. Galsworthy wields his dramatic techniques and craftsmanship to expose utter vanity and hypocrisy that cause immense loss to human life. In this way, the study of the selected plays for this very rationale explicitly ascertains broad spectrum and precise principle of Galsworthy’s dwelling upon at multiple levels in his artistic strand.

This chapter also decisively unfolds the rationale and significance of the study keeping in view the aims and objectives of the research. It definitely and specifically puts forth the scope and limitations of the research and the hypothesis. Methodology and techniques employed for data collection find space in the present chapter. The technical devices are useful for critical appraisal of the selected plays: *The Silver Box*, (1906), *Strife* (1909), *Justice* (1910), *The Skin Game* (1920)

Indubitably, Galsworthy is one the distinguished and leading dramatists of Victorian and Edwardian era. Galsworthy’s wide experience and the environment in which he happened to wander supplied the material and themes
for his dramatic art. Galsworthy carved his plays in realistic and naturalistic vein giving vent to diverse social issues such as love and marriage, church and legal system, family life, corruption, labour and capital problems. He is perturbed by the catastrophic plummet of a moral edifice of society due to unchecked individualism and liberty enjoyed thereof. His concern for the underdog and those languishing in misery at the lower strata of society is not merely the theme of his drama but has a touch of practical sense. Utterly moved by such happenings around him, Galsworthy is forced to fathom deeper in the human psyche. His plays go beyond dramatic ideology to investigate into murky face of society. Thus, Galsworthy’s plays are authentic documents articulating social evils and the sufferers in society who hope and crave for justice which is almost out of sight.

1.2 Rationale and Significance of the Study

The subject matter of Galsworthy’s plays reflects his unrelenting and desperate quest for truth and also to offer justice to the underdog. Galsworthy’s multiple focus eloquently exposes the shrinking ethical values leading to cultural dissolution of society at large. It ultimately sabotages social equilibrium and fails to safeguard the interest of the individual. He reveals how the ineffectual in society are trapped in the net of injustice. Regrettably no social structure can correct it or prevent so badly an eroded system in which the individual easily falls prey.

The subject matter that Galsworthy covers includes social, cultural and moral aspects. The social injustice meted out to the individual by social institutions find expressions in his artistic skills. It is, therefore, the plays chosen for the study need to be examined in the light of the aforesaid dramatic elements. Galsworthy’s compassionate perception for the underdog, downtrodden and the outcaste and his humanitarian attitude give us a balanced picture of English life
he depicts in his plays. The readers who have already been acquainted with Galsworthy’s ability of psychological analysis in his novels also experience it in his plays. He sincerely handles the moral issues in his plays but does not support his argument with any remedy. According to Galsworthy, the purpose of drama, in addition to pleasure is enlightenment and teaching; its aim is moral. At the very beginning of writing plays, Galsworthy precisely made it clear as to what he meant by giving importance to writing plays.

In his article “Some Platitudes Concerning Drama” he articulates that:

“A drama must be shaped so as to have a spire of meaning. Every grouping of life and character has its inherent moral; and the business of the dramatist is so to pose the group as to bring that moral poignantly to the light of day”.

(SPCD, included in IOT, web source)

He further states that the principle purpose of drama is moral. It should be reflected in the play in entirety and not in an ingredient:

“to set before the public no cut-and-dried codes, but the phenomenon of life and character, selected and combined, but not distorted, by the dramatist’s outlook set down without fear or fervor or prejudice, leading the public to draw such poor moral as nature may afford”

(SPCD, included in IOT, web source)

By this Galsworthy connotes that the artist should remain detached from any favour, fear and bias while with the dealing dramatic work. The playwright should distinguish both sides with the sense of balance and compassion.
George Bernard Shaw who had influenced Galsworthy to take up to writing plays also expressed his views on drama and morality. It is specifically stated in the preface to “Mrs. Warren’s Profession”: 

“...claims that art is exempt from moral obligations, and deny that the writing or performance of a play is a moral act, to be treated on exactly the same footing as theft or murder if it produces equally mischievous consequences. I am convinced that fine art is the subtest, the most seductive the most effective instrument of moral propaganda in the world, excepting only the example or personal conduct.”

(MWP, web source)

It is, therefore, indispensable to review Galsworthy’s plays against this milieu to make a judicious statement that the plays unequivocally vouch for the moral setting.

Galsworthy embarked his career as a playwright with The Silver Box (1906) showing sympathy for the humble poor creature in conflict with powerful judicial system. In this play he makes Jim Jones, an inebriated unemployed commonplace poor creature his first hero and Mrs. Jones, a charwoman his heroine from a less moral social structure. His counterpart is a powerful rich John Barthwick, Member of Parliament and his wayward son Jack Barthwick. Both Jack and Jim Jones are found to be guilty of theft. Jack steals woman’s reticule with a crimson silk purse and Jones steals a silver cigarette box. Both commit the crime. But for the court of justice it is not the truth. In the court of law money weighs down the balance of judgment in favour of Barthwick’s son while the wretched Jones is condemned to one month’s hard labour.

A number of issues call for our attention in this play. Both are drunk, both are guilty of theft both are less concerned with moral guilt, both show less interest in stolen articles. The difference between them is that Jones relates a true
account before the court while Jack as suggested by his solicitor sticks to suitable loss of memory and lying.

Galsworthy brings out truth that powerful and wealthy can easily divert the course of justice. Barthwick, well versed with the government machinery including the police and the court, manages to put things in his favour. During the hearing of the case, the poor creature Jones is constantly tried to be quiet by the biased and vindictive judge but at the same time he gives liberty to the wayward Jack Barthwick. The judiciary flattens the unfortunate and the destitute, the ultimate outcome is that the moneyed is scot free and the poor is sent to jail. It is the way of the world; a strange way of crime and punishment! It is the worst instance of how money separates the sheep from the goats.

*Strife* deals with a conflict between Labour and Capital and it is the worst example of caste feeling and class hatred. A strike in the Trenartha Tin Plate Works has completed more than five months and there is no sign of settlement. The adamant and aggressive chairman of the company John Anthony refuses to agree to the demands of David Roberts, the leader of the workers’ union. Both sides stretch the matter too far making it difficult to come to terms. The company has already suffered a heavy financial loss; shareholders are restless and worried about their dividend. The situation is serious, the prices are rising. The workers are tired of prolonged strike, hunger and privation.

Against this background both sides are willing to end the deadlock of the strike. Roberts is disturbed as his wife is dying of hunger. Finally, Anthony, the chairman resigns and Roberts is ousted as the union leader. The agreement reaches from both sides in the absence of two egoistic leaders and of course at the cost of death of Roberts’s wife. However, the terms remain the same as before the strike began. Roberts is far carried away by his personal hatred and Anthony is a difficult man to cut the ice, whose egoism and arrogance makes
him use the language suited to a well-versed philosopher. His hypocritical temperament is revealed here:

“I am thinking of the future of the country.”

(Strife Act III, p. 80)

The Play Justice, ironically titled, is an instance of social corrosion where the principle character Falder suffers for his chivalry, of course, irrational attempt to help Ruth Honeywill and is penalized and commits suicide in the end. His case is similar to that of Jones in The Silver Box. Falder is a junior clerk in the office of John and Walter How, a firm of solicitors. He forges a cheque in the office where he works, obviously to help Ruth. His crime is detected and finally awarded to penal servitude for three years. The solitary confinement literary renders him mad. After release from the prison he seeks employment but is refused by people to give him reference for job. Finally, he forges the references and is arrested for the second time for this crime. When he is being taken away by police he throws himself down the staircase and commits suicide. Galsworthy observes that the law functions blindly and awards punishment to innocent people.

The Skin Game is yet another example of caste feeling, where the conflict of interest is between the representatives of the land owning-gentry and the newly rich. The play critically evaluates the conflict of interest between the declining nobility and the growing bourgeois. Hillcrist represents the former while Hornblower the later. The bone of contention is that Hornblower who has become rich through his pottery business has purchased a piece of land where he wants to erect smoke belching chimneys for his potteries. According to R H Coates (1926):

“In The Skin Game caste feeling finds its antagonist not in morality but in vulgarity, if that is too strong a term”.
A fierce social and class fight between antagonists Hillcrist and Hornblower erupt over a piece of two hundred acres of land where the Hornblower wants to construct chimneys for his factory which will obstruct a view of meadows from Hillcrist’s manor house drawing room. In order to take revenge against Hornblower, Mrs. Hillcrist designs to expose Chloe, the wife of Jim Hornblower, who is a woman with past. Finally, in order to stop the entire affair Hornblower resells the land at a very low price to Hillcrist. Thus, Hornblower’s social and political dream is shattered. Even Hillcrist does not escape the mud sling in the squalid squabble as his social reputation is equally besmirched. His wife is also guilty of the dirty game. This is an allegorical play depicting sordid social life after the World War I. The play also discloses the decline of the upper middle class with its aristocratic airs in the case of Hillcrist and the rise of middle class with its arrogance and pride like that of newly rich businessman Hornblower. In the end Hillcrist admits his guilt and exposes himself as an aristocratic hypocrite.

“Hillcrist. When we began this fight, says Hillcrist, “we had clean hands- are they clean now? What is gentility worth if it can’t stand fire?”

(SG Act III, Scene II, p. 80)

1.3 Aims and Objectives

The following are the aims and objectives:

1. To evaluate moral vision as reflected in Galsworthy’s plays.
2. To study the effect of social maladies and social ills on society through the analysis of characters in the selected plays.
3. To interpret the selected plays in the light of social issues and injustice inflicted upon society and the individual.
4. To study the dramatic devices and techniques used in writing the plays.
5. To examine and analyze characterization in the light of social stratification.
6. To study the nature of conflict between society and the individual by evaluating socio-economic and cultural background of the characters.
7. To evaluate the result of moral degradation and diminishing social values.
8. To throw light on economic and social disparity and their consequences on the members of society.
9. To focus on corrupt practices resulting in moral and cultural crumble.
10. To critically scrutinize the selected plays from moral point of view.

1.4 Scope and Limitations

A critical assessment of the play is the best device to objectively comprehend the play. The plays under consideration are chosen with a view to throw light on the social structure of Victorian and Edwardian English society. The research is limited to the following plays:

1. *The Silver Box* (1906)

2. *Strife* (1909)

3. *Justice* (1910)

4. *The Skin Game* (1920)

The plays speak volumes of the social settings of the period exposing ethical damage, social injustice, strained family relations, corrupt judiciary and the church. The sordid conflict is between society and its members giving rise to social injustice. Galsworthy essentially depicts the English age of his time with its friction and tension and the problems but does not provide any remedy. He
assigns the duty to his readers and audience. Though he remains impartial his humble sympathy lies with the underdog and the losers.

1.5 Hypothesis

Galsworthy’s plays handle different social and moral issues and problems resulting from egoism of the individual and unreasonable conventions in society. In general the powerful in society are less humanitarian and sympathetic towards the weak, destitute, and have-nots. As a result social injustice, moral degradation causes severe damage to social fabric. In order to understand these facts Galsworthy’s plays need to be evaluated from different angles like, his source of material, themes, characterization and his dramatic techniques. They would enable the readers of Galsworthy to unfold multiple-layers of his plays to reach authentic analysis.

1.6 Methodology and Techniques Used

The present research is analytical in nature. Therefore, an attempt is made to critically assess the plays to reach thoughtful inference. The primary and secondary sources are tapped for the present research. The original plays are used for collection of primary data with appropriate quotations, expressions and phrases. They are carefully employed to make the research more comprehensive. The critical books, articles published by experts in different journals, magazines, newspapers, websites and research papers presented at various conferences have been followed for the secondary data.

1.7 Making of Galsworthy

John Galsworthy (1867-1933) British playwright, novelist, and the short story writer, the winner of Nobel Prize for Literature, was born in an established upper middle class English family when England ruled much of the world and Queen Victoria had acquired the throne of the British Empire. Galsworthy was
born on August 14, 1867, Coombe, at Kingston Hill, Surry, a second child, but first son. He was given the name John, as had been his father, his grandfather and his great-grandfather. Galsworthy was handsome, intelligent and healthy but lacked much drive. He possessed talents for writing but came late in the field. He was the ideal kind of the sophisticated English gentleman of the belatedly Victorian-Edwardian period. In London he led the life of a prosperous youthful man about town.

The Galsworthy’s were the rich upper middle class family. His father came from old Devonshire and the family tree dates back to Edmund Galsworthy who died in Plymouth in 1598. His grandfather was the first to settle in London in 1833, where he lived very practical life and cautiously invested in land and houses. Galsworthy’s Victorian father was a renowned solicitor and director of companies, but he was conservative. He married at the age forty-five to Blanche Bailey Bartleet, twenty five, and a good Worcestershire family, to some extent higher in social standing than the Galsworthy’s. His father was intelligent and handsome and prolific reader, who took pleasure in reading the great English writers like Milton, Lord Byron, George Eliot and also Turgenev just like his son, John Galsworthy. He was tender and dutiful father and very kind to his son, John Galsworthy.

1.7.1 Awards and Prizes

Galsworthy’s literary reputation continued to rise steadily; he became famous all over the world. It was on November 1932 that Galsworthy was given the most coveted Nobel Prize for Literature. In 1917 Prime Minister Lloyd George offered knighthood to Galsworthy, but he refused it saying that such award was not for literary person and acceptance of the award would violate his principles as an artist.
By the time Galsworthy became a world-famous novelist and playwright. He was bestowed upon honorary degrees by different institutions and organizations including degrees by St Andrews, Scotland in 1922, Manchester in 1927, Dublin in 1929, Cambridge and Sheffield in 1930, Princeton and Oxford in 1931. Galsworthy finally accepted The Order of Merit in 1929.

Galsworthy always remained away from publicity and his upper middle class was not very happy with his literary achievement. However, at the time of his death the publicity and reputation that he enjoyed, no other writer of his time could achieve it. But his reputation declined soon after his death. Five years after his death his critics had almost absolutely ignored him. Virginia Woolf who never appreciated Galsworthy and his work was very critical about him and went to the extent of commenting in her diary that she was glad that “that stuffed shirt” had died. Despite such criticism Galsworthy’s popularity of The Forsyte Saga, short stories and plays continued to impress the readers and audiences.

1.7.2 Education

Galsworthy’s parents were kind and rich and provided him the best education. As it was practice in the upper middle class to register children in boarding schools away from home, Galsworthy was also put in Saugeen Preparatory School at Bournemouth in 1876 at the age of nine. Here he was a normal, brilliant boy, more interested in cricket than in studies, but due to myopia in his right eye he could not achieve much in the game.

In 1881 Galsworthy was sent to a great private school at Harrow where he excelled as a good athlete and became captain of the school at soccer. Galsworthy’s school headmaster Dr. Weldon made an observation of him as:
“a quiet, modest, unassuming strictly honourable boy who made his mark both in word and play, without affording any notable promise of his distinction in after-life”

(As quoted in MOP, pp.30, 31)

In 1886 Galsworthy went to New College, Oxford to study law. Here at Oxford he fell in love with a girl called Sybil Carlisle, whom he had met at Wales, but Galsworthy’s parents found her unsuitable on the ground of her weak financial standing. Galsworthy obtained law degree from Oxford in 1890 and he was called to the bar of Lincoln’s Inn. To the utter disappointment of his father he displayed no interest in law, though he had an excellent background to prove his talents as a barrister. To be nearer to the truth he was a brie-fless barrister and never presented a single case in the court. Nevertheless, he assisted his father in his profession in writing legal notes. His father used to send him to collect rents of their slum property; this provided him different social themes and subjects to write on, which became a strong foundation for his literary career in future. The sufferings of the poor in the slums ignited a spark of reformer in him. Galsworthy’s father was unhappy that he could not persuade his son who may have been continuing his love affair with Sybil Carlisle, sent him to Canada to look after family’s mining business.

1.7.3 Family Life

Galsworthy’s mother, Blanche Bailey Bartleet twenty years younger than his father was a difficult woman and was not very intelligent. She was emotionally detached woman. She was entirely confined to household and would manage a large family with a staff of fourteen at her hand. Their marriage was not very successful as both husband and wife were adamant and would easily disagree with each other’s views. When Galsworthy’s father was eighty-five years old, two years before his death, Blanche left him charging the old man of going too
close to one of the governess of the grandchildren. As he was too old to manage on his own he spent the last days with his daughter Lilian. Galsworthy would read out Dickens when his father was on the death bed. Galsworthy’s mother lived eleven years after his father’s death in 1904, touring different places and making new friends.

Galsworthy was nurtured in a family with caring and generous father who provided him all comforts and in the face of inflexible and envious mother. This greatly influenced his personal life and writings too. Galsworthy was interested in tracing the family genealogy and spent much time in searching lines of both father’s and mother’s family tree. He took great pride to be an Englishman. Galsworthy was liberal and extremely humanitarian and his opinions often set him at odds with society, but he is one of the least creative writers who have been successful in being taken seriously. He is criticized as being more a moralists than an artist. (Conrad 1967:130)

1.7.4 Literary Career

About taking up to writing as a career Galsworthy himself stated and how Ada encouraged him to writing:

“Until I was twenty-seven years and eight months old it never occurred to me to write anything. And then it didn’t occur to me; at occurred to one who was no then my wife”.

(MBD, 1941, p.70)

For eleven years he continued to write without making a single farthing out of it or any reputation as a writer. But he did not stop and Ada would not allow him to do it.

Galsworthy published his first novels and short stories under the pseudonym John Sinjohn (i.e. John son of John). But after his father’s death he published
his works in his name. The major novels include *From The Four Winds* (1891), *Jocelyn* (1998), *Villa Rubin* (1900), and *The Island Pharisees* (1904). Galsworthy’s first major achievement was *The Man of Property* (1906), which was later included in the first volume in *The Forsyte Saga, In Chancery* (1920), and *To Let* (1921). In *The Forsyte Saga*, Galsworthy attacked the rich, upper middle class of Victorian and Edwardian society. No doubt Galsworthy is a man of intense feelings and earnestness but he lacks uniqueness and overpowering mind. (Conrad1967:130)

In his fiction Galsworthy satirizes his own upper middle class English society. For example, *The Forsyte Saga* tells a story about life where everything is looked at from monetary point of view. He had owned great reputation in his own country. The King made him member of the Order of Merit, the most prestigious award given to English men of letters. With the Nobel Prize he was listed amongst the world’s greatest writers. Galsworthy was appointed president of PEN, international association of Poets, Playwrights, Editors, Essayist and Novelists. He was truly the English writer. In his lasting work, *The Forsyte Saga*, an epic trilogy of three generations, Galsworthy critically painted his upper middle class. BBC TV showed *The Forsyte Chronicles* in series which was very popular not only in England but also in the United States and the Soviet Union. The sale of his novels reached the highest success in England and North America, with new editions and even translations.

Galsworthy’s mother never wanted her son to be a writer which she made it clear:

“I don’t want my son to be a famous author”.

(As quoted in LLJG, p.109)

Galsworthy came across with three people who significantly influenced his personal life and career as a writer. The first was Georg Sauter, the painter and
husband of his sister, Lilian. To some extent he was a model for the artist Bosinney in *The Man of Property*. The second was Ada Cooper, the wife of his cousin Arthur Galsworthy. She became his wife later and greatly dominated his life. The third was Polish sailor and writer Joseph Conrad who met Galsworthy during his voyage on the South Seas.

Joseph Conrad encouraged Galsworthy to write. They became life-long friends. He introduced Galsworthy to important writers such as Ford Madox (Hueffer) Ford and Conrad gave him the publisher to publish his works. In 1904 when Galsworthy’s father was on the death bed, Galsworthy thought it safe to publish his works in his own name and the first book was *The Island Pharisees* (1904). Earlier he published writings under the name Sinjohn, John son of John.

Ada Nemesis Pearson Cooper, an illegitimate child of Anna Pearson, was adopted by obstetrician Dr Emanuel Cooper of Norwich. Ada’s marriage to Arthur was a tragic mistake which resulted in deserting her husband and living separately in London. Arthur was the model for the villain Soames Forsyte in *The Man of Property*.

In September 1894 in a letter to Ted Sanderson’s sister Monica, Galsworthy wrote:

“I do wish I had the gift of writing, I really think it is the nicest way of making money going, only it isn’t really the writing so much as the thoughts that one wants.”

(As quoted in JGAB, p.48)

Ada gave confidence to Galsworthy to take up to writing. What strikes us in his plays, besides being their ideas, is his kindhearted humanity and sympathy.

Galsworthy attained artistic success not as a novelist but a dramatist. His first play *The Silver Box* was composed when he was reading proofs of his novel *The
Man of Property. With the publication of this drama at London’s Court Theatre on 25th September 1906, Galsworthy’s reputation as a social dramatist of realistic tradition rose to the highest peak. He came under the influence of Norwegian playwright Henrik Ibsen, presenting social questions and conflicts without advocating any teaching or propaganda. He was predisposed to social reform and concentrated on social cause, donations and political organizations. This predominantly reflects in his plays.

Galsworthy brilliantly used his legal background in writing plays. Galsworthy’s career as a playwright began with The Silver Box (1906). It belongs to the class of courtroom play of class regarding injustice that created a new hope for literary critics that a new playwright would write naturalistic plays on the line of Henrik Ibsen, Strindberg and Hauptmann. For a period of twenty-three years Galsworthy wrote thesis plays which were successfully staged in England and America. All of Galsworthy’s brilliant plays had social propositions that occurred from his sense of fair play, his intrinsic compassion and humanitarianism. He was deeply disturbed at the spectacle of injustice and unfairness against the deprived and the unfortunate. By the time his plays made him a world figure, the readers and the world was ready to acknowledge the naturalist’s outlook to social problems, and eager to allow the theatre to stage dramas showing maladjustment of social establishments leading to wrought of the individual especially weak and unfortunate.

He continued to write on variety of themes including labour and management problem in Strife and The Skin Game about anti-Semitism, The Fugitive-politics and morality in war. Justice became highly successful when it was produced at the Duke of York’s Theatre. The poet laureate, John Masefield commented about the play that:
“an intense piece of truth (that) may have a great, perhaps an immense result upon our national attitude to crime.”

(As quoted in MOP p.22)

Galsworthy’s sympathy arouses in us, of course against our desire to re-evaluate our will, to reconsider our outlook towards life around us. The home secretary Winston Churchill was so moved by the play that he discussed with Galsworthy the prison conditions in the country and remedy to repair it. Churchill immediately introduced radical reforms in prison legislations. (Nicoll 1973:400)

The story of unhappy marriages in Galsworthy’s writings is based on the miserable life of Ada. The beautiful character of Irene in The Man of Property and Clare Corven in the last novel Over the River published after his death in 1933 are based on Ada Cooper.

1.7.5 Marriage

It was 1895 a significant event took place in his life when Ada Cooper, the wife of his first cousin fell in love with him. She was daughter of a Norwich doctor Emanuel Cooper, exceptionally beautiful, intelligent and a woman of character. Her marriage to Arthur Galsworthy was a tragic mistake. Galsworthy’s sisters Lilian and Mabel were Ada’s best friends. Galsworthy was twenty-three and Ada was twenty-six. In 1895 when the news of their love became public they were shunned from the social world. Galsworthy did not want to disturb his old father, therefore kept the affair secret from him until his death in 1904. Another reason for concealing the love affair from his father was that Galsworthy’s only source of financial support that time was his father and he did want to cut it. The situation in which Galsworthy was caught at the time had traumatized his emotional and moral approach making him to evaluate the hypothesis on which his life was based.
This period was also related to Ada’s significant motivation to Galsworthy to become writer. Ada would provide Galsworthy themes and ideas, sat by his side typing and editing the manuscripts. She wonderfully played piano which Galsworthy loved her play while he sat for writing. She also took care of his mails. In short Ada was everything for Galsworthy as a clerk, editor and household manager. Of course, she became a part of his literary career both before her divorce from Galsworthy’s cousin Arthur Galsworthy and after her marriage to Galsworthy. He dedicated his epic novel *The Forsyte Saga* to Ada, and divulged that it was with strong support, understanding and criticism of Ada that he was able to write.

Galsworthy’s eighty-five year old father died on 8, December, 1904. Then Ada was set to seek divorce from her husband Arthur Galsworthy. Now the couple was free to marry after ten years of excruciating waiting. They married on 23 September 1905 in a simple ceremony before the registrar at St. George’s Hanover Squire.

Galsworthy’s had no children apparently because of Ada’s ill-health. They loved dogs, and there are many references to animals in his writings. When their dog spaniel Chris, died in December 1911, Ada totally broke as Chris had been as good as their child. Afterwards Galsworthy wrote a biography of Chris, *Memories* (1911).

**1.7.6 Galsworthy and World War I**

Galsworthy writes allegory of World War I. His play *The Skin Game* is one of the best examples of this allegory. He paints the subtlest picture of the English society before and after the war. However, the World War I was an awful experience for Galsworthy. Being a humanitarian, Galsworthy abhorred war and the way innocent people were killed. He wanted to serve his country by actively participating in the war but could not do so due to his age, as he was forty-seven
years old at that time. He decided to donate money collected during the war-time writing.

His mother Blanche Galsworthy died on 6 May 1915, and it was a big shock to the author. Another shock during the war that Galsworthy could hardly stand with was the treatment that his sister Lilian’s husband, the painter Georg Sauter given by British government. Sauter being a German born was jailed by the government. Galsworthy appealed the government to release Sauter but it did not materialize. Finally, he was repatriated to Germany and never returned to London, the heart- broken Lilian died in 1924.

Due to ill-health Galsworthy could not attend the function to accept the Nobel Prize. The Nobel Prize gold medal was delivered to his house along with illuminated scroll. On the morning of 31 January, 1933 at the age of sixty-five he died of brain tumour. On 25 March 1933, the ashes were scattered on Burry Hill as per his wish. Galsworthy had written a poem on a piece of notepaper giving instructions:

“Scatter my Ashes!

Let them be free to the air...

Let them be grey in the dawn,

Bright if the moon time be bright,

And when night’s curtain is drawn Starry and dark with night...”

(As quoted in MOP, p. 236)

1.8 British Drama: A Historical Perspective

The beginning and development of English drama has to be studied with reference to the services of the earlier Church. British drama did not begin until
the tenth century and the urge which brought it into existence was totally free of any exterior influence. However, from the beginning to the present time British experienced various literary influences from outside.

Some earlier theatrical movements need to be considered to throw light on the growth of English drama. The decisive foundation of the English stage which took place in the tenth century is analogous to the Athenian theatre which brought drama into being. It is interesting to note that both the Athenian and English drama show the same characteristics. Moreover, it is true that the initial attempts of British theatre were completely indigenous without any influence of classical drama of outside English soil. In Greece, both comedy and tragedy was the result of religious rituals.

The tragedy took its form from religious celebrations and till the conclusion it was associated to the service of God. Due to sheer amusement audiences were drawn to the entertaining presentation with the joy related to fear and surprise. The stories related in these tragedies were mostly confined to legendary ideas. As they were basically religious in nature they were introduced on special juncture of festivals when all residents of city and from all walks of life from the rich and the poor and from the noble to humble gathered to observe. In Athens, comedy also took place at the other festival occasions. Realistic themes based on existing social settings were selected and the audience was attracted with witty twists and turns in action. Thus, this theatrical development became a principal model for the Roman stage.

Thus this section gives a historical perspective of British drama from in different ages and it was shaped by political, social and historical changes in subject matter, language, style and presentation.
1.8.1 Medieval Period

The medieval theatre refers to the drama of the period between the fall of Western Roman Empire to the attack of barbarian hordes in the 4th century and the beginning of the Renaissance around the 15th century. Greek drama had begun with the expansion of religious celebrations. The Romans brought drama to England from Europe. The tragedies of Shakespeare can be read in the light of the Greek tragedians such as Aeschylus, Euripides and Sophocles. Aeschylus was called the father of tragedy. The Roman dramatists namely Seneca (3 BC-AD 5) and Terence (195-159 BC) also influenced English drama. The medieval drama originated in religion that formed the foundation for modern dramatic world. In the medieval period the dramatic form of the street stage popularly known as mummers’ plays related to Morris dance flourished. They mostly dominated the themes of Saint George, the Dragon and Robin Hood. The performers travelled from town to town relating the folk-tales for money and hospitality.

1.8.2 Tropes to Liturgical Plays

It is believed that the development of drama has its roots in Liturgy. It is now documented that attempts made by Greeks and replication of the Greek in Rome, the drama in the 10th century made new beginning in the form of small, four-line play-let introduced into the Easter service. It has its sources in the Bible. It had a tiny plot and thus emerged the play. The beginning of liturgical play that outlined medieval play with the dialogue and action created the part of usual liturgy or the service of the day. It is also understood that various ways were employed for the expansion and spread of these plays by introducing mimetic action, the use of properties and suitable costumes and development of simple plot by adding correlated events. As the plays were a part of liturgy they
were invariably written in Latin and it is understood that there was hierarchy in
the presentation of characters.

The different dramatic presentations performed on the festive occasions were
called tropes and these simple dramatic elaborations are parts of the liturgy. It
was the beginning of medieval drama. The themes of liturgical drama included
the Creation, the Fall, the early Old Testament stories, and Doomsday. These
tropes were developed into liturgical drama in relation to church rituals and
services. In the middle ages, apart from daily life, the Church was everything
for the people. It was in the 10th century there emerged the very first modern
drama called Quem Quaeritis, which consisted only four lines. But the close
study at this play shows that it has all the essential elements of drama.

It took a suitable form in the 12th century. Initially it was presented in Latin, but
with the growing recognition the local language was used for performance.
Liturgical dramas symbolized the life of Christ. They were performed inside or
close to the church, recounting stories from the Bible and of the saints. They
had their sources in the Christian liturgy, and plays were not the form of
subsidiary dance and processional melodies. The roots of the liturgical drama
are found in the manuscripts in the 10th century.

1.8.3 Mystery Plays

The terms the ‘mystery plays’ and ‘miracle plays’, are used interchangeably,
were developed from 10th to 16th century and mainly depicted stories from the
Bible. The mystery cycles known as mystery plays developed during 10th, 13th
and 15th centuries in England. Their popularity attained the highest peak by the
15th century before the growth of professional theatres. There are four complete
or otherwise biblical collections of plays recorded in the late medieval period.
The plays differ in content including Fall of Lucifer, the Creation and Fall of
Man, Cain and Abel, Noah and the Flood, Abraham and Isaac, the Nativity, the
Raising of Lazarus, the Passion and the Resurrection. The others include the story of Moses, the Procession of the Prophets, Christ’s Baptism, the Temptation in the Wilderness and the Assumption and Coronation of the Virgin.

The earliest plays which grew in Medieval Europe came to be known as mystery plays also called miracle plays. They depicted stories from the Bible in churches as tableaux with accompanying antiphonal song. The specific time of the development of English drama from liturgical drama to miracle and mystery plays can't be precisely certificated. However, the accepted truth is that miracle plays developed rapidly in the 13th century; there is testimony to the cycles of miracle plays in many regions of England during the 14th and the 15th centuries, even into the 16th century. The actors were for the majority, everyday burghers and artisans of the towns and from countryside. The plays were not limited to a single district but also spread to other places and towns in the country.

1.8.4 Morality Plays

In the mystery plays we sometimes come across with personification of the Biblical and make-believe characters. It is assumed that another genre of medieval drama, the morality play had its roots in the mystery plays. In this new type of play all the characters presented on the stage were conceptual figures and the majority of them symbolizing vices and virtues. The archetypal morality play handles a plot in which the central character is lured, he collapses, and emerges as elegant.

When the miracle plays were gaining strong ground in England another genre of drama emerged in the 14th century and developed in the 15th and the 16th centuries is called morality plays. It is directly associated with Elizabethan drama in England. Morality plays deliberated on human quest for salvation, while miracle plays concentrated on a biblical or pseudo-biblical thesis. Morality plays focus on allegories of man and sinning, his search for salvation,
and confrontation of death. These plays which grew mostly in the 15th century dealt with the themes admired by medieval clerics. It is a form of Medieval and early Tudor dramatic entertainment. They were also called interludes with or without a moral theme. They are allegorical in nature where the protagonist with the help of moral attributes possessed to have godly being over the evil. Of all the morality plays the Anglo-Dutch Everyman is the best example of morality play that describes life of everyman in late 15th century. It deals with Christian salvation, with the premise that good and evil deeds of one’s life be tallied by God after death. This play focuses on the story that God sends for Everyman by ordering Death to take him for his own.

1.8.5 The Interlude

It is difficult to define the term Interlude; however, it may be pertaining to morality and its variety of use. It could be taken to signify a short play of any class, and chiefly one appropriate for professional presentation. In short it is a short piece, particularly of a light or absurd character, previously introduced between the part or acts of miracle and morality plays or provide as part of an added amusement. It is the early variety of English theatrical amusement, and it is occasionally believed as the switch over between Medieval and Tudor dramas. They were presented at court or at great houses by skilled minstrels or recreational at interval between some other entertainments or between acts.

By the end of the 15th century a sort of morality play dealing with the same allegorical manner and moral issues emerged. It is called the Interlude. It is a short play or play-let generally punctuated between courses of a banquet and incorporated secular farces, humorous dialogues with religious or political arguments. Since a few texts can be traced, the history of switch over to interludes from the normal course of writing is difficult to record. The literary critics, however, use the expression “interludes” to signify the plays which
evaluate changeover from medieval religious drama to Tudor secular drama. The difference between medieval morality play and Tudor interlude is marked by thematic transition from salvation to education and also corresponding swing from religion to politics. The moral and religious themes of older moralities were discarded.

1.8.6 The University Wits

A new literary trend of the secular professional playwrights who were not bound by holy commands emerged in the 16th century with increasing popularity, variety in themes and secularism. The first to make the best of the situation was a group of young writers graduated at Oxford or Cambridge Universities came to be called the University Wits. They discarded to come under the influence of the Church. Since they lacked patrons in their literary endavour, they sought to playwriting to make a living. It was with their efforts that Elizabethan drama became more literary and more dramatic.

The University Wits laid down the course for later Elizabethan and Jacobean drama and made the conditions ready for William Shakespeare. The University Wits include: John Lyly famous for court comedies with mythological and pastoral themes, George Peele wrote courtly mythological and pastoral plays also focused on history and biblical plays. Robert Greene founded romantic comedy. Thomas Lodge’s Rosalynde offered with the basis for As You Like It a play by William Shakespeare. Thomas Kyd founded romantic tragedy and his themes included love, conspiracy, murder and revenge. His The Spanish Tragedy contributed some of the features to Elizabethan theatre.

1.8.7 Renaissance: Elizabethan Drama

The period, roughly between 1500--1660 is called the English Renaissance. The drama and all other arts flourished in this period. William Shakespeare was the
major dramatist of the English Renaissance. Other prominent playwrights of the period include Christopher Marlowe, Thomas Dekker, John Fletcher, Francis Beaumont, Ben Jonson and John Webster. Marlowe was born just a few weeks before Shakespeare. His themes are different from that of Shakespeare that focused more on the moral aspects. Marlowe was fascinated by the new areas developed by science. His famous play *Doctor Faustus* is about the scientist and magician. Ben Jonson was a brilliant satirist who contributed to the literature of the period with the play *Volpone, The Alchemist*, and *Bartholomew Fair*. Revenge play was another dramatic form popularized by John Webster. Shakespeare’s *Hamlet* and *Titus Andronicus* belong to this category. *The White Devil* and *The Duchess of Malta* are major plays of Webster. He enjoyed the reputation of being Elizabethan and Jacobean dramatist.

1.8.8 William Shakespeare

William Shakespeare, the most distinguished playwright in the world of English drama composed the plays such as histories, tragedies, comedies, and tragi-comedies. The comedies are full of laughter, irony, satire, and banter. The plot is very important element in Shakespeare's comedies. Interestingly enough all comedies of Shakespeare have five acts and the climax reaches during the third act. The significant feature of Shakespeare’s comedy is the subject of love and friendship, incorporated within a courtly society. As the readers of Shakespeare’s plays know, the lovers encounter some or the other obstacle. For example, malicious language almost shatters love in *Much Ado About Nothing*, the adamant father wants his daughter to marry to his choice, as in *A Midsummer Night’s Dream* and the lawful Duke’s daughter is expelled in *As You Like It*.

Throughout Shakespearean comedies many themes are repeated. *Much Ado About Nothing* is a romantic comedy about a love-relationship. In the play, the
two powerful characters threat each other as competitors. *The Winter's Tale* is a late tragi-comedy, *The Merry Wives of Windsor*, is an exciting piece of work.

In Shakespeare’s tragedies, the hero is always a man of high rank, towering personality or a noble character, but given to some moral weakness or a character flaw leading to his collapse. The external element like fate also plays a major role in his tragedies. *King Lear, Hamlet, Othello*, and *Macbeth* are famous tragedies of Shakespeare. In *Hamlet*, an emotionally mutilated young man attempts vengeance of murder of his father, the king. Hamlet perceives the ghost of his father who relates the story of how his brother, Claudius murders him to capture the throne of the king. Claudius has also married Gertrude, the old king's widow and Hamlet's mother. *Othello* is a play about the General in military of Venice who becomes a prey out of his love for the daughter of a Venetian statesman, Desdemona. *Macbeth* depicts a noble warrior who is drawn in a fight for power. Macbeth's ruthless wife and supernatural elements play a key role in his downfall. The play begins with linking of Macbeth to the evil forces and the supernatural in the form of three witches. *King Lear* is a tragic account of an old man who renders himself mad with the fall of his kingdom. It is also a story of Lear's pride and his blindness to the truth about his daughters and others around him. Shakespeare also wrote history plays including Roman plays which are equally famous all over the world. They throw light on the life of England and other countries with regards to murky politics and ugly face of society of the period.

**1.8.9 Restoration Period (17th and 18th Centuries)**

During interregnum 1649-1660, English theatre was shut by the Puritans on the religious and ideological grounds. The Puritans thought that theatrical entertainment was sinful. However, with the Restoration of Monarchy in 1660 London theatres were reopened and prospered with the support of Charles II.
The period saw new genre of Restoration Comedy. It included heroic drama, pathetic drama and Restoration Comedy. Restoration play was chiefly composed for homogenous spectators of court wits who possessed the same disdain on London merchants and country squires. But the homogeneity of the theatre going people was quickly giving way to something much more variety.

The contemporary writing and the first professional actresses magnetized a large number of socially diverse audiences. John Dryden's *All for Love* and Thomas Otway’s *Venice Preserved* are prominent heroic tragedies of the period. The Restoration comedies that attracted both the producers and audience are William Wycherley’s *The Country Wife*, John Vanbrugh’s *The Relapse*, and *The Way of the World* by William Congreve. Aphra Behn was the first professional woman dramatis of the period who composed *The Rover*. The Restoration comedy is known or became infamous for its open sexual element, mostly supported by Charles II (1630-1685) and also by jaunty aristocratic culture of his court.

In 18th century, the Restoration comedy lost its taste and was substituted by the sentimental comedy and domestic tragedy such as *The London Merchant* by George Lillo. The great interest of the audience in Italian opera was also responsible for it. Popular entertainment dominated the era than ever before. English drama suffered with the growth of burlesque and musical entertainment during the period. The 18th century was also great period of pantomime and dramatic presentation relying on resourceful and plentiful exercise of theatrical mechanism. Love and intrigue formed the main attraction of late 18th century comic opera. The Restoration theatrical style continued for some time after political and social circumstances that reared it and had departed before slowly providing space for additional moral and sentimental theatrical world. The theatre was by no means to recuperate the vital status it once enjoyed during the
Elizabethan and Jacobean periods, it is the result of growing fiction. (Daiches 1960: 1094)

1.8.10 Romantic Age

The term ‘Romanticism’ is particularly referred to an artistic, literary and intellectual movements that took place in Europe in the last phase of the 18th century and it was at the height of recognition around 1800 to 1850. It is regarded as a sort of response to the industrial revolution, the patrician, social standards of the Age of Enlightenment and the scientific insight into nature.

The term ‘Romanticism’ generally refers to English literature and writers who dominated the literary scene in the last few years of the 18th century and the early period of the 19th century. It is about different movements in the dramatic culture in Europe and the United States in the 19th century. The movements include romanticism, melodrama, the well-made-plays and operas, drawing-room comedies, symbolism and proto-expressionism.

The writers of English Romanticism mostly produced novels, essays and poems of remarkable excellence. But drama was highly neglected during the period, and whatever was written in this genre can hardly be said to have any quality. It was a barren phase of drama and the writers of the great reputation did not take much interest to develop plays. It is not that they were apathetic to drama, but might be for their own reasons or conditions of the period that hampered these great writers to concentrate on drama. Their attempt to compose plays was exceedingly in vain. (White 1922: 206-215) They failed in their attempt to produce drama in the sense that many of the plays considerably lacked structural harmony and they were technically weak.

Most of the Romantic plays show influence of Elizabethan drama, especially Shakespeare in their structure and form. Remorse by Coleridge is parallel to
Hamlet. The plays of great writers of the period such as Wordsworth, Shelley and Byron are lyrical, presenting lengthy soliloquies. The plays of the period were either devoid of any achievement or theatre managers rejected them. For example, there were no takers for Wordsworth’s play The Borderers. The Elizabethan structure is seen in the plays of Wordsworth, Keats and Charles Lamb with indispensable Shakespearean links. Lord Byron’s historical plays acknowledge reaction to Elizabethan drama but the lines corresponding to Shakespeare in several cases, particularly in Marino and Faliero. (White 1922:206-215)

No doubt the Shakespearian English theatre influenced the nineteenth century drama. The Elizabethan dramatic tradition persuaded the playwrights to write and the actor to deliver speeches. As a result, the actors developed rather rhetorical artificial method. Moreover, the playwrights were asked to write more speeches in the plays corresponding to the romantic style but not life of ordinary human beings of the period. It is the major flaw of the romantic English stage of the nineteenth century from Browning to Tennyson and Swinburne to Stephen Phillips.

However, the literary history and criticism states that Romantic period did not produce remarkable dramatists in this period. There was no play worth to perform on the stage and that the situation of early nineteenth century was such that writers themselves were antagonistic to classical plays, particularly verse tragedy. The playwrights who contributed to Romantic drama include: Horace Walpole - The Mysterious Mother (1768), Oliver Goldsmith - She Stoops to Conquer (1773), Richard Sheridan – The School for Scandal (1773), Robert Southey – Watt Tyler (1794), Lord Byron – Mantired (1817), P. B. Shelly – The Cenci (1819) and Prometheus Unbound (1820) and William Wordsworth – The Borderers (1842).
However, the later part of the movement especially in the second half of the movement drama developed which is exemplified by the critics of this period. For example, according to John W. Cunliffe, (1927):

“The nineteenth century brought the English theatre back to the people and the English people back to the theatre, but it took nearly the whole of the century to complete the reconciliation”. (p.1)

It is to be noted here that Norwegian dramatist Henrik Ibsen (1828-1906), P B Shelley and Lord Byron in England were the most important playwrights of the period. By the end of the century Edwardian musical comedy controlled the musical stage. In France, the well-made-play of Eugene Scribe had attained popularity. Realism began early in the 19th century in Russia than in Europe. The plays of Ivan Turgenev and The Power of Darkness by Leo Tolstoy are effective naturalistic plays of the time.

Thomas William Robertson (1829-1871) was an apostle of new realistic theatrical world, which was afterward commemorated by Arthur Wing Pinero. The 1890s were, however, the wonderful epoch of dramatic improvement. Oscar Wilde (1854-1906) attained the highest altitude in his short career as a dramatist with one of the few great lofty comedies in English literature. George Bernard Shaw (1856-1950) also became very popular in 1890s.

Meanwhile, the influence of Norwegian playwright Henrik Ibsen (1828-1906), regarded as the father of modern drama was facilitating to give a new genre of serious “problem plays”. The work of Arthur Henry Jones and Arthur Wing Pinero gave a new direction to the English drama. Ibsen’s plays A Doll’s House, Ghost, The Wild Duck, and Hedda Gabler are remarkable ones. A Doll's House and Ghost stunned conservatives: Nora's departure in A Doll's House was thought an attack on family and home, while the reference to venereal disease
and sexual misconduct in *Ghost* were regarded as intensely offensive to the standards of public decorum. After Ibsen, British drama witnessed revitalization with the work of George Bernard Shaw and Oscar Wilde.

**1.8.11 Victorian Age**

The drama of Victorian period refers to the history of English literature during the period when Queen Vitoria ruled England from 1837 to 1901. During this period literature and drama flourished, many new theatres were constructed including school of drama. The drama invariably depicted the social problems and the typical audiences included the lower class people and a few aristocrats.

The Victorian dramas became more refined, technically sound and was more inclined to moral problems with Henry Jones (1851-1929) and Arthur Wing Pinero (1855-1934). In the meantime, the influence of Henrik Ibsen was greatly felt on British drama. William Archer translated the plays of Ibsen and Bernard Shaw showed tremendous interest in Ibsen’s ideology, thus popularity of Ibsen further felt in literary world of the time. Ibsen’s naturalism was overwhelming as he was the pioneer of this theory. Shaw’s writings *The Quintessence of Ibsenism* (1891) further strengthened the base of Ibsen’s naturalistic technique to deal with social questions. The early Victorian play was well admired by average audience who wanted to have something exciting rather than appealing to intellect.

Victorian age witnessed transformation when the London Theatre was crowded with farces, musical burlesques, extravaganzas and comic operas. They challenged Shakespeare and serious drama, too. Oscar Wilde and W S Gilbert were leading playwrights of the late Victorian age. The plays of Oscar Wilde are different in themes than the others and they are closely related to the Edwardian playwrights like George Bernard Shaw and Norwegian Henrik
Ibsen. In London city the transport facilities were improved, people were fiscally better off and the street lights made night travel safer and a number of theatre goers increased tremendously. Shaw was undoubtedly the principle figure of the revival of modern English stage. He had employed his power of speech and writing ability as a radical socialist before he started writing plays. For him the theatre was principally a platform for the propaganda of his views. Shaw stressed that every social class subjectively worked towards its own interests and the upper middle class superseded the bourgeois and the working class in its struggle for supremacy in the society. He denounced the democratic system of his period on the ground that hungry and greedy capitalists exploited the poor working class.

Shaw was the pioneer of new, realistic style of English stage and is remembered mostly for his sense of humour and his strong belief in superior ethics and morality. He classified his plays into pleasant and unpleasant. His unpleasant plays focus on most unpleasant side of modern English life of his time. Shaw names *Widower’s Houses* and *Mrs. Warren’s Profession* as unpleasant dramas as they reflect the dark side of English life. The four plays which he calls them as pleasant ones are *Arms and the Man*, *Candida*, *The Man of Destiny* and *You Never Can Tell* as they describe happy picture of English life.

1.8.12 Modern Age

Until the World War I, Edwardian musical comedy dictated the English stage. However, it had to face the challenges of motion picture. The playwrights like George Bernard Shaw and J M Synge were powerful figures in British drama. Though Bernard Shaw embarked on his literary career in the last decade of the nineteenth century he wrote over sixty plays. The first decade of the 20th century belonged to J M Synge. His famous play *The Playboy of the Western World* caused riots in Dublin. In his plays Bernard Shaw satirized social issues like
marriage, class and the rights of women. In 1930, W H Auden, Christopher Isherwood, jointly wrote versed drama. The most remarkable contribution was made by Bertolt Brecht, T S Eliot wrote *Murder in the Cathedral* and *Family Reunion*.

The twentieth-century British Drama is a period of great development of drama in English literature. The existing norms were challenged by different genre of drama including like modernism, expressionism, impressionism, political drama and other kinds of experimental dramas and also naturalism and realism.

**1.8.13 Realistic Drama**

Realism began at the close of the 19th century to make drama more useful to audience and to depict realities of life and society. It was being looked at as a response to social and artistic conditions of the period. It aimed at replacing general romantic style with correctly depicting common man and society of the time. Henrik Ibsen in Norway and Anton Chekhov in Russia were the prominent playwrights who practiced realist the theory. Psychological realism was practiced in Russia by the professional playwrights like Aleksey Pisemsky and Leo Tolstoy. The other playwrights who contributed to the realistic and naturalistic tradition of drama include Henry Arthur Jones, Granville Barker, George Bernard Shaw in England, Eugene O’Neill in America, Victorian Sardou and Gerhart Hauptmann in Germany. John Galsworthy also wrote in a forceful realistic and naturalistic style. In modern period a psychological approach to drama was developed with new ideas of Sigmund Freud. The playwrights the period focused on developing and presenting characters with new psychological dimensions.
1.8.14 Modernism

Another trend developed in the early part of modern age is Modernism. It is primarily a European movement that emerged as a shift from conventional literary variety. It characterizes major swing in cultural sensibilities; often ascribed as an outcome of World War I. Political theatre refers to an attempt to recognize the spirit and function of drama in the face of dynamics of the society and audience. Another movement that developed during this period is the post-modern drama, a recent development in the theatrical culture that evolved as a reaction against modernist theatre. It was the fallout of post-modern philosophy that initiated in Europe in the middle of the twentieth century. The postmodern drama focused on the explicit reality instead of making the audience to reach their appreciation.

At the beginning of the 20th century European audience experienced the world of Japanese and Chinese dramatic presentation. The English writers were influenced by exotic style and the most significant was Bertolt Brecht who adopted the Chinese opera. The influence on English drama from without in the 20th century is important as it has often been decisive to new theatrical developments. The period during and after the arrival of post-colonial hypothesis in the 1960s and 1970s, has given rise to a fantastic growth in theatre practice all over the world. This truly produced the global theatre. The most significant literary figures, theories and movements of the period are: Bertolt Brecht (1898-1956) and Epic Theatre. Samuel Beckett and the Theatre of Absurd, Existentialism, show the modern world without any meaningful purpose.

1.8.15 Kitchen Sink Drama

Kitchen sink drama typically refers to a play that depicts a real life situation, with somewhat sordid background and action (Stephen 1986:39). The late
1950s and early 1960s experienced the significant cultural development in the English theatre. Kitchen sink realism or kitchen sink drama, an expression invented by John Bartby to describe the art. Bartby’s, expressionist painting enclosed an image of kitchen sink since then the kitchen sink realism technique of art came into being.

The term ‘angry young man’ was also used for the artistic movement viz. kitchen sink drama. The social realism focused on the domestic lives of the working class and also exposed social and political matters. John Osborne’s *Look Back in Anger* is a fine example of kitchen sink drama. In this play Jim Porter plays important a role of Angry Young Man. He is angry because he does not get social openings. Arnold Wesker and Nell Dunn also vented social issues on the stage. British drama was also influenced by absurd theatre in 1950s, especially by Samuel Beckett’s play *Waiting for Godot*. The Theatre of Absurd influenced Harold Pinter around this time. The dramatis who employed this ideology in their dramas depicted the problems of the common man and the working class.

1.9 Conclusion

The plays *The Silver Box, Strife, Justice* and *The Skin Game* expose various social issues, social injustice, breathtaking conflicts, evils, vices, morality and corruption. This chapter is a critical analysis of the plays from Galsworthy’s moral point of view. No dramatis of this time has so carefully and critically provided us such an impartial picture of the English society. He is a keen observer of social evils and its effects on society and the individual. He strongly upholds social and moral values and thinks that their loss is caused by self-centered people. The trouble caused by unfair judicial practices, question of criminals, solitary confinement, disturbed family relations, class conflicts, and labour and capital problems are sincerely divulged by Galsworthy. In his plays
he brings out decline of upper middle class and the rise of middle class in Victorian and Edwardian English society.

The chapter also covers rationale and significance of the study, aims and objectives of the present research. It also gives scope and limitations of the study with hypothesis to be proved and methods used for collection of research material. Galsworthy’s development as a man and the playwright with historical perspective of British drama is evaluated to support the present study with the help of brief background of British theatrical development.