



A STUDY ON GALSWORTHY'S CONTRIBUTION TO BRITISH DRAMA

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ABSTRACT

Galsworthy has focused his attention throughout his works, particularly in *The Forsyte Saga*, on the emotional emptiness, inflexibility, and tautness of the blind bourgeois. Their emptiness and greater desire in accumulating fortune has caused them to lose interest in real life, resulting in disaster and devastation. Their unimaginative and unbending attitude on life brings disaster to them and people around them. Soames is cruel to Irene and causes her to live a miserable life. Galsworthy is a well-known figure in modern British play, particularly for his superb and realistic portrayal of the evils of English society. Despite his resemblance to his forefathers and contemporary dramatists, he guards his original virtuosity in carving his plays. In terms of realism, he is similar to Ibsen, and he believes in Bernard Shaw's moral authenticity. Like Brieux, Galsworthy is concerned about social problems and the degradation of values. (JGDA, 1926, p. 9) His audience and readers of his plays see his profound psychological approach, social zeal, artistic economy, and control over the theme, characters, and plot. His plays are intertwined with his writings. The drama, on the other hand, necessitates a more rigorous approach to the subject and the use of words sparingly. A novelist who wants to start creating plays must go through a unique and demanding training process. His plays are based on the subjects that he explores in his novels. He attacks social problems in his plays, just as he did in his novels. The question remains as to why he chose to write in a different genre of drama than the novel. Perhaps it was because he desired a more focused medium of drama for character examination. Furthermore, the play allows for more freedom and breadth when it comes to composing dialogue. Galsworthy argues that the novel's depiction of the complexities of modern life, particularly the acute tensions of bourgeois culture, is limited.

KEY WORDS: Galsworthy's, British Drama, Social Panorama, Social Tragedy.



INTRODUCTION

Galsworthy is a sincere dramatist, and his commitment to the craft is clear in the way he constructs his plays. He understands why plays are written in the first place. In the majority of his plays, his aesthetic sympathy for society's downtrodden is evident. He establishes some norms and regulations for people to follow, as he has done in his own life. His characters aren't puppets or incredibly brilliant humans, but rather weird folks from everyday life. For him, the plot comes second to the character. True, the play's primary purpose is to entertain, but it should also educate and instruct on moral matters. The play's subsequent goal, according to Galsworthy, should be secondary to the play's first goal, which is to provide imaginative ecstasy. He is a keen observer and artist, not a missionary reformer. He has a clear message to impart, which he should artistically express through his work. Galsworthy's treatment of his drama is unbiased. Despite being unbiased, his strength rests in maintaining the play's suspense in the minds of the audience. He is undeniably successful in his use of this device in art

GALSWORTHY AS A PLAYWRIGHT

It is necessary to evaluate Galsworthy's transition from novelist to dramatist in order to study his consistent progress as a playwright. He had already established a large following as a novelist. His series, *The Forsyte Saga*, takes aim at society's upper middle class. In his works, he criticizes his society in a bad light. He deals with human psychology in a sympathetic manner here, and the more he understands the character, the more sensitive his methods for recording feedback become. He delves into the human psyche with precision and delicacy. Readers of his writings will come across delicate elements of natural beauty. He also strives to make a connection between nature and human life. Galsworthy's concern for the poor leads him to condemn society for its callous and disproportionate treatment of individuals. Most of his plays are dominated by a sense of pity, owing to his sympathy for the impoverished. Galsworthy's later plays are notable for emphasizing the value of the individual. His writing is a honest attempt to portray current society with all of its flaws, harshness, folly, and hypocrisy. His portrayal of actual life and critique of social issues gained him a reputation as England's most prominent realistic and social dramatist. In Galsworthy's tragedies, the way society governs and dictates the individual's existence is expressed. He cannot be considered



a realist in the genuine meaning of the term because his plays do not touch on spiritual and subconscious levels. Galsworthy's study focuses on the surface level of modern society's social structure, rather than the human cries that lie beneath. Galsworthy exposes the harsh and unjust aspect of life of unfortunate people in the English society of his period as a dramatist. He is recognized as a social dramatist with a strong propensity for social transformation based on morality and values, as most of his plays deal with some or all societal issues. As a result, he is described as more of a moralist than an artist. As a result, his plays serve as a platform for people to air their societal problems without preaching or propagandizing.

SOCIAL PANORAMA

Galsworthy is a well-known playwright and novelist who has firmly established himself in the development of modern British drama. In London, New York, and other areas of the world, his plays were universally lauded and admired, and they remain a rich treasure of modern English literature today. Despite numerous and exciting opportunities to create and improve modern English drama, it has yet to achieve global prominence. Unfortunately, when we think of modern drama, we immediately think of American drama, Norwegian drama, Swedish drama, Russian drama, French drama, and finally British drama. (Hatcher, v, 1941) The English were far behind and resistant to responding to play, and dramatists were wary of delving into new subjects in new genres of literature. Because of the widespread aversion to modern drama among British writers, no single trend or symptom of modern drama took root in England, nor did any significant development by British playwrights. Archer and Jones were reserved and hesitant to tackle difficult subjects in their plays. Galsworthy, Pinero, and Maugham's works, which represent the British legacy of contemporary playwriting, were composed in accordance with past dramatic art and theatrical norms. (Hatcher, v, 1941). Following Queen Victoria's death in 1901, England was accused of merely displaying its wealth. Edward II (1841-1910) influenced English society, which was prone to excess, extravagance, and displaying wealth. The English middle class enjoyed some freedom from the puritan clutches of many codes, social conventions, linguistic hurdles, and rigid morals. Women's liberation was seen throughout this time period, with fashion shows and a respite in manners and etiquettes. Its negative implications became apparent soon after, as English society and family life began to crumble under the weight of



its values and morality. Intelligentsia, philosophers, and individuals from the scientific world all attacked Puritan religion, which was their final word. People began to scrutinize everything in society, and everything had to pass scientific testing and rationalists' questions. The church's and organized religion's power began to erode rapidly, resulting in a serious loss of faith and morality. It was also a result of improved mobility and a steady rise in the means of transportation, which provided more opportunities to escape the confines of strict family life. With the expansion of industries, the previously intertwined working-class families began to disintegrate. With steady industrial expansion, money began to flow freely, and practically everyone, especially the younger generation, experienced some measure of economic liberty. It was also a result of the development of education, since young people from practically all social strata had ample freedom to choose their social place. But, as a result of these frivolous hobbies, flamboyance began to rear its ugly head in the form of economic uncertainty. The cost of living had already gone out of control, and social development was achieved at the expense of doubt and a sense of insecurity, resulting in unemployment. Unrest among the working class about wages and industrialist monopolies led to the establishment of trade unions and subsequent strikes. Employers have gained wealth and a high social status while completely ignoring the working class. Strife, a drama by Galsworthy, exemplifies this. In England, there was a battle between labor and capital. As a result, it was a time of political upheaval, violence, chaos, and consternation. Thus, the commercial world is unmistakably present in literary works, particularly in period theatre. The playwrights of the day were not unconcerned by what was going on. The plays were published with critical commentary, keeping readers aware of changes in Victorian and Edwardian society. Conventional views were questioned by the playwrights. Some of them, such as Galsworthy, Henry Jones, Elizabeth Baker, and Harley Granville-Barker, used their plays to criticize hypocrisy, social orthodoxy, discrimination, injustice, and chauvinism. Galsworthy did not spare marriage, family life, the courts, or business in England at the time. Shaw was also critical of the time's religion, medicine, and politics. The decline of Victorian and Edwardian English society's social and moral norms generated larger material for social drama and social tragedy. In his several plays, Galsworthy brilliantly addressed these fundamental concerns in a strictly naturalistic manner.



PLOT CONSTRUCTION

Galsworthy criticizes the issues that underprivileged people confront in society. His plays depict the extent of social influence exerted on an individual, as well as the individual's reaction to it. Furthermore, he fails to recognize society's and man's expected moral growth. His assessment of concerns is limited to English society in particular, as well as his moderate, compassionate, and caring attitude toward social issues. He excels in theatrical workmanship despite his lack of spiritual fire. His earliest works, particularly *The Silver Box* (1906) and *Strife* (1909), are built in an architectural style. They are so skillfully carved that they are recognized as the best example of theatrical dexterity at its highest level. In both structure and subject matter, *Justice* represents the typical Galsworthy drama. Galsworthy sees prisons as dehumanizing environments, particularly solitary confinement, as a result of his legal background. His later plays, on the other hand, show a shift in technique and attitude. *The Eldest Son* (1909) and *The Skin Game* (1919) are two instances of plays with a high rate of action. His latter plays' loosely structured plots demonstrate his acceptance of social themes. Galsworthy's dialogue is genuine and appropriate for dramatic effect. His plays are also notable for their use of colloquial English. Many of his characters speak cockney, probably as a result of their lower social status. Galsworthy's plays, such as *Joy*, make use of slang and have amusing pronunciation (1907). His plays are notable for their effective use of dramatic irony, particularly irony in definite context, irony of fate, and irony of situation. Galsworthy follows a specific pattern when writing his plays, starting with the introduction of a dramatic theme and then moving on to action, which is then followed with realistic dialogue and other elements. Finally, he concludes the presented question and handles it without offering a solution. He also juxtaposes persons, circumstances, and dramatic settings to show a greater societal milieu based on and highlighted by contrasting wealth, poverty, labor, and capital.



Galsworthy is particularly disturbed by the present bourgeois culture's narrow self-centeredness and lack of contentment. In his plays, the moral temperament encourages characters to act civilly. Galsworthy attempts to portray modern disenchantment, despair, and anguish at society's loss of morals and hope in his plays. The plot construction determines the dramatic effect and quality of the play. The playwright presents a drama's text in order to elicit excitement, tension, and interest in the audience. To heighten the dramatic effect, the logical order and unity are meticulously established. Aristotle prioritized plot over character, but Galsworthy reverses the order and places plot second to character. He implies that if the characters are carefully chosen, the play's action will flow easily and achieve the dramatic result that the creator seeks. His storylines are built on concepts and situations, yet they rely heavily on personalities to achieve the desired dramatic effect. Strife is the result of a long strike, and Falder's fate is determined by a single act of justice. His storylines are well-crafted, beginning with good description and progressing through crisis, climax, and tragedy. From the beginning to the end of the play, the suspense was maintained. The early presentation of an idea gives us a sense of the difficulties that will inevitably arise as the play progresses. As a result, the reader's and audience's interest is maintained. When two advocates argue for and against Falder in *Justice*, the suspense builds until the judgement is announced.

Galsworthy does not claim to be a comedic master. His plays are dark, but they aren't completely devoid of humour. Rather, it is more abundant and energizing. In *A Bit o' Love*, humour is developed when a group of countrymen makes a blunder while attempting to elect a chairman. His situation is sometimes more amusing than his character. Due to their naïve, whimsical, and insensible inattentive attitude, his modest characters, the housemaid Annie in *A Family Man* and Lettie in *Old English*, are humorous. In another ludicrous situation, laughter erupts when a nobleman unexpectedly steals a notebook from a press reporter who is questioning him and begins interviewing him. There are numerous situations like this in his plays, but they are all small.

PROBLEM PLAYS



Sophocles and Euripides, as well as Shakespeare and Sheridan, were renowned dramatists who concentrated on love, anger, jealousy, and ambition. Modern playwrights concentrate on a variety of social issues that affect the average person. The modern dramatic world's plays address social, political, moral, personal, and domestic concerns. As a result, Sydney Grundy refers to plays that deal genuinely with modern man's problems as problem plays.

Galsworthy's reformist nature led him down the same dramatic path. Galsworthy composed problem plays with a warm heart and a stronger sympathy for the individual, particularly those experiencing issues in society. He first expressed himself through novels, but then turned to plays, believing that this form could better portray his ideas. Galsworthy's tragedies all deal with social, domestic, moral, and legal themes. Galsworthy's plays are all problem plays in the sense that they deal with various issues that individuals or societies encounter. His debut play, *The Silver Box* (1906), depicts how the justice system reflects wealth disparities and punishes the poor. There is one set of rules for the wealthy and another set of rules for the poor. Justice paints a picture of how the weak in society are denied justice when they commit crimes under duress. *Allegiance*, another play, depicts the conflicting loyalties of many groups and individuals. *The Skin Game* (1920) depicts a feud between the aristocrats and the newly wealthy over a plot of land.

The problem plays realistically examine the issues in all aspects, including style, language, setting, scenarios, and real-life characters. It is primarily a concept drama; playwrights who use this form believe it is the best vehicle for spreading ideas. This is almost always utilized to promote social reform and propaganda. Using the medium of problem plays, Shaw and Galsworthy were able to shift public opinion in their respective countries and bring about reforms. These plays are not heroic in any way. The plays are based on recurring concerns and themes. The issues are simply explored from many perspectives with no solution offered, hence the play ends with a question mark. The characters in most of these plays are little more than the dramatist's mouthpieces. They usually represent ideas rather than having their own personality. There are no soliloquies, and the concerns are explored through dialogues. They represent the filthy and dark side of life in a realistic manner, but they do not reveal the romantic part of human life. They are reduced to propaganda and project the writer's opinions and ideals. Many of Shaw and Galsworthy's plays have lasted despite the fact that the issues they addressed have either been remedied or no longer exist.



GALSWORTHY'S MAJOR CONTRIBUTION TO BRITISH DRAMA

The British reaction to contemporary theater was lukewarm, and English dramatists were hesitant to tackle the themes in this new genre. As a result, there was a dearth of new, substantial, and contemporary expressions that belonged to the English soil throughout this time period. Furthermore, Galsworthy, Pinero, and Somerset Maugham, whose plays embodied the British legacy in contemporary theater, were primarily influenced by early dramaturgy and stage norms. Galsworthy and even Somerset Maugham, who did not stray from the older literary norms of the day, improved their writing style and gave modern British theater a real drive. No subsequent dramatist has been able to match Galsworthy, Shaw, or Maugham in terms of writing ability. Galsworthy's role in the development of current British drama, as well as the world, was thus reaffirmed. Given to more humanitarian sensibility, humility, and compassionate approach than any other man of letters, his effect on his generation might be felt more than any other.



Galsworthy, as a renowned modern dramatist, demonstrates genuine sympathy for the impoverished in general. He claims that the playwright should portray the society as he sees it. Too much pity, on the other hand, becomes a hindrance to truly enjoying life. He is also objective in portraying the genuine picture of society. However, a key fault in the complete treatment of impartiality may cast suspicion on the play. Galsworthy claims that unchecked individual insensitivity and widespread general selfishness cause social sadness and turmoil. Furthermore, the materialistic nature's excessive superiority in exercising authority to regulate social rules and penalties, including sympathy at large, causes social issues. Galsworthy believes that the government, which is run by crooked politicians, cannot provide treatment for these societal evils. Rather, there is a widespread belief that the state fails to provide justice and safeguard citizens' interests. For example, Barthwick, the Justice Member of Parliament, is useless. Education, like politics, does not provide a solution to the problem, as Galsworthy expresses in his play *The Foundations*. Similarly, no amount of goodwill or philanthropy can bring justice to the impoverished and those who suffer in society. It is true that chivalry cannot make the impoverished wealthy or cure their difficulties. Galsworthy isn't a politician or a philosopher, so he can't preach morals. He is basically an artist who perceives the world through the eyes of an artist. The true source of modern society's annoyance is each of us, with our selfish natures and unwillingness to put ourselves in the shoes of others. Of course, if we walk in the moccasins of others, the world will become a better place to live in safety and without suffering. Galsworthy believes that art is the most important medium for correcting injustice.

SOCIAL TRAGEDY

Galsworthy's social tragedy is another key contribution to the modern English dramatic universe. He doesn't try to reproduce features of Greek, romantic, or psychological tragedies, and instead gives something that isn't genuine to life or realistic tradition. His tragedy lacks all of the features of Grecian and Elizabethan dramas. As a result, his plays demonstrate his dramatic virtuosity without relying on Greek or Shakespearean tragedies. Galsworthy may have assumed that by portraying mediocre people as heroes in his tragedy, he would be able to achieve his dramatic goal without addressing the pressing societal issues that generate sorrow and fear among the common people. As a result, in his tragedy, there is no high-ranking person or external fate. It's possible that realism can be found in ordinary people



rather than high-ranking personalities. He may have believed that using outstanding characters in his plays was deceitful and did not provide a true picture of society. A social tragedy is a sort of modern tragedy that lacks a dignified hero. Galsworthy's social tragedy is about victims of injustice. In his tragedy, the individual finds himself powerless in the face of powerful social forces. There are supernatural forces in Greek tragedy, but the forces in Galsworthy's play are man-made. The characters are not influenced by external fate, but there is hope, which is absent from Greek tragedy. In such a tragedy, the so-called hero is a weak, erring individual who struggles against the forces of society only to be beaten and crushed. When there isn't a hero, there isn't a villain. The observer is moved by great agony and a sense of human waste. Galsworthy wove social tragedies like *Justice* and *Strife* into his work. Falder, the main character in *Justice*, cannot be described as a hero. He is not a high-ranking official or a well-known figure. He is a weak-willed clerk who forges a check at his workplace. He isn't doomed by fate or by a bad guy. This is a tragic story about a frail young man who gets himself into difficulty as a result of the social system. The hero's uniqueness isn't emphasised because any of us could confront a comparable circumstance in life. *Strife* is a place where disadvantaged workers suffer because of a confrontation between capital and labor. As classes, groups, and interests move in various ways, generating conflict, the tragedy is shifted from the individual to the community. No one is to blame, but the poor, innocent workers bear the brunt of the consequences. The hero in Greek and Shakespearean tragedies is a powerful man who battles valiantly, but in Galsworthy's tragedy, the main character is too weak to fight against great social forces.

REALISM AND NATURALISM

To deal with basic social and moral concerns in a natural and realistic manner, modern British play utilized realism and naturalism techniques. It was a reaction against the deeply established artificiality of England's 19th century theatrical milieu. Furthermore, men were bored of the artificial life shown in nineteenth-century theatre. Galsworthy paints a genuine and objective image of his time period, revealing the challenges that ordinary people endure. He empathizes with the oppressed and marginalized. His spectacular skills for presenting various concerns are one-of-a-kind. Most of his plays end with a question mark because he offers no panacea for social evils and problems. It's worth noting that Galsworthy's realism is linked to the New Drama, which first appeared in England in the mid-nineteenth century and



was popularized by Henrik Ibsen. It's worth noting that Shaw and Galsworthy were the first to try to ban romanticism from the English stage. During his reign, naturalistic drama and realistic idea drama blossomed. Naturalistic dramatists felt that play should be a truthful reflection of society. As a result, theatre based on this style depicts what is common or based on ordinary life. Naturalism was popularized by Henrik Ibsen, and it may be seen in Galsworthy's plays as well. Ibsen was the most influential figure in the development of English theatre. By establishing himself as a huge presence in the theatrical world, he outperformed all English dramatists of the time.

Galsworthy's departure from this ideal, on the other hand, may be owing to his deep empathy for the poor and outcast. Galsworthy is regarded as one of the most important figures in the realistic tradition. To mold his substance, he successfully employs the realistic technique. There is no romanticism, mysticism, or symbolism in Galsworthy. His characters are life-size, everyday men and women who live in and around us. He brings us to his literary workshop when he defines the term realism in connection to drama. Galsworthy's approach to writing about the issues of the time is primarily realistic and naturalistic. He believed that the only way to achieve moral sensibility was to replace something positively concrete. Galsworthy, a realistic playwright, found his literary ideals of life in society itself. He believed it was his responsibility as a member of the realistic tradition to revolt against the artificial existence of the nineteenth century. Galsworthy clearly likes the device of realism and naturalism in the field of theatrical realism. Despite his realistic approach to dramatization, Galsworthy's realism is not photographic. His plays are excellent examples of art as perceived through the artist's temperament.



THEMES OF HIS PLAYS

The majority of his plays deal with societal issues and ills that plague current English society. In his handling of his themes, he is completely realistic. He doesn't go out looking for dramatic themes; instead, he simply finds them in his own surroundings, in real-life circumstances. With sincerity, sympathy, and detachment, he is a somber spectator of life. Modern English society, with its advantages and disadvantages, lies on the periphery of his dramatic setting. No other English dramatist of his period was as concerned with the underprivileged in society as he was. He tackles a wide range of topics in his plays, expertly interpreting them using dramatic virtuosity and tactics like realism and naturalism. As a result, he stands apart among other playwrights of his generation. He draws his inspiration from English society. His plays' locations and scenes are inspired by the English countryside. His characters are English men and women who have their own difficulties, which he discusses. A person suffers as a result of societal neglect and a widespread lack of sympathy. He establishes that a society that should be sensitive to individuals avoids accountability to its constituents. On the contrary, it is society and we who are the real criminals who turn otherwise fine people into criminals.

Galsworthy is also concerned about class consciousness as a societal ill. People are divided into egoistic groups based on caste, creed, community, and social class. As a result of such events, society has experienced social degradation, friction, and conflict. Hostility inside and between groups is harmful to society's peaceful and harmonious existence, resulting in bloodshed and death. Capital opposes labor, Christians oppose Jews, landowners oppose the newly wealthy, and idealists oppose the horde.



Galsworthy despises the upper middle class of England's bourgeois style of thinking. Materialism, possessiveness, conventionalism, philistinism, and unimaginativeness, as well as indifference to rich life values, self-complacency, and adherence to the coded life, dominate them. Galsworthy fights against life's artificiality and a type of detachment from reality. He claims that the judiciary is not doing its job properly. It is not without flaws. With the help of a long purse, justice is procured. In the court, there appears to be prejudice because there is one law for the wealthy and another for the poor. In his plays, Galsworthy pursued these problems openly and without bias. Galsworthy feels that a dramatist's job is to portray life as he sees it. Prior to him, playwrights were engaged in topics like as jealousy, love, ambition, anger, bitterness, and friendship, as well as revolts against tyranny, God, and kings. These issues never cross Galsworthy's thoughts because his primary concern is social issues. He criticizes society for being more callous and brutal than the people who create it. His plays' moral strength lies in their thorough treatment of social issues. He wants dramatic choice of everyday life in the manner and theme he chooses. The progression of his plot is remarkably consistent. Galsworthy's plays are also particularly efficient at dealing with concerns of social decay. These problems arise mostly as a result of a lack of social fairness. Galsworthy wonders if undesirable members of society, such as drunks, cheats, prostitutes, and even criminals, are more wrong than other members of society, or if they have become such as a result of the treatment they receive in the community. If the past of such wicked people is compassionately traced and they are given appropriate humanitarian treatment, the problem can be corrected and the fall can be stopped. Galsworthy examines the theme of social decay with attention. Due to his chivalrous character, Falder finds himself in trouble in Justice. Faith Bly suffers in Windows as a result of becoming the mother of an illegal child at the age of eighteen. She suffocates her two-day newborn infant in the bed in a misguided attempt, despite her love, and is sentenced to two years in prison for infanticide. She's merely a rambunctious adolescent who enjoys life as much as any other adolescent. There have been numerous instances of societal tragedy and disappointment as a result of caste feelings. The change here is from the individual to a class, or from the individual to a class's supremacy, or from devotion to one's own class. In the clash between capital and labor, ancient land-owning aristocracy and modern manufacturing bourgeois, Galsworthy finds topics for his plays. Galsworthy is also interested in infighting groups within one's own party. In The Eldest Son, a rural family's class feelings collide with moral values.



CHARACTERIZATION

Galsworthy chooses his characters with great care, believing that the character is the most important part of theatrical art. As a result, he has his own understanding of character and does not follow Aristotle's sequence of dramatic elements. The plot, rather than the character, takes precedence for Aristotle. The plot is, in his opinion, the most important aspect of theatre. His characters are alive and well, and each one is unique. Galsworthy's characters aren't puppets who are manipulated and controlled by others. They are responsible for their own lives. He feels that a plot's foundation is the character. With diligent and intense observation, he transforms the people around him into his characters. As a result, his characters are real, flesh-and-blood people. He only works with ordinary people because he sees them as equally vital in life as exceptional individuals. He does not play Shakespeare's great tragic heroes such as Macbeth, King Lear, or Othello. He also doesn't portray a villain like Iago. The tragic characters in Galsworthy's works are everyday people. Falder is a common clerk in *Justice*, Roberts is a common labourer in *Strife*, and Jones is a commonplace impoverished creature in *The Silver Box*. They are not heroic figures because they are terrible members of society. In his plays, Galsworthy portrays society, social systems, and the conditions in which we live as villains. He introduces us to a wide range of characters. Characters in his plays are given specific functions, so their inclusion in the play is not for the sake of inclusion. His characters are homeless persons who come to Galsworthy to help him investigate societal issues they encounter. He uses good character introductions to create conflict in the drama. For example, in *The Silver Box*, Anthony and Roberts team up, in *Strife*, Hillcrist and Hornblower team up, and in *The Skin Game*, Hillcrist and Hornblower team up. Galsworthy's characters become types rather than simply individuals because they represent ideas and speak of societal problems. Hillcrist represents the landowner aristocrat, whereas Hornblower represents the industrialist. Anthony represents capital, while Roberts represents the working class. In *Justice*, Galsworthy's romantic character Falder is from the middle class and suffers from a lack of funds. His characters are so emotional that they are unable to express themselves meaningfully.

CONCLUSION



This research paper discusses the major aspects of Galsworthy's significant contribution to British drama. An attempt is made at the start of the chapter to bring attention to Galsworthy as a British writer. Galsworthy uses realistic and naturalistic ways to deal with social and moral issues. His neutrality and impartiality in dealing with his topics are also highlighted. His themes range from family life to aristocratic airs, the decline of the Victorian and Edwardian upper middle class and the steady rise of the middle class, social injustice, a corrupt and vindictive judiciary, prison reforms, class consciousness, caste feeling, and the deterioration of social and moral values, all of which contribute to a miserable social life for the poor and weak in society. This chapter also discusses Galsworthy's concept of issue plays and societal tragedy. Galsworthy's characters appear a little wooden because he keeps quiet about emotional difficulties. Galsworthy's dramatic vision fails to elicit a strong emotional response, which is one of the hallmarks of a great play. The evaluation of human behavior and the culture in which he lives is superficial, leaving the true spiritual problem unresolved. As a result, he is accused of being a purely external observer of the human psyche and society. The great depth of thought of his characters is left unfathomed because their behavior is on a conscious level. In this way, Galsworthy's realism is shallow, leaving the enormous spectrum of spiritual aspects of human experience unexplored. Galsworthy's quiet demeanor, as shown in his characters, may reflect his inability to provide practical solutions to issues. As he became aware of this flaw, he attempted to compensate for it in following plays such as *The Foundations* and *Windows*. Because he is unable to provide any practical solutions to the issues, he wants compromise and sympathy. Galsworthy's sentences are appropriate for the play's characters. They employ the appropriate phrase for the dramatic economy. Galsworthy's characters don't seem to have much zeal. They are well-informed citizens who are wary of deviating from social norms. His plays are primarily realistic in nature due to their everyday routines and manners, as well as their lack of confidence. As a result, his works and characters depict minor details in life and society (Marrot, 1935:790).

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