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SOCIAL REALISM IN THE MAJOR PLAYS OF JOHN GALSWORTHY

Dr. ANITA DEVI

Email: - dslupsc577@gmail.com



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ABSTRACT

Novelist and playwright John Galsworthy (1867-1933) is best known as the author of *The Forsyte Saga*, but his more recent works demonstrate that his plays are still powerful with modern audiences and demonstrate the strength and relevance of the theme to rise. Galsworthy was a playwright of considerable technical ability. As a dramatist Galsworthy belongs to the realist tradition of Jones and Pinero. His plays often addressed specific social ills. For example, the double standard of justice applied to the upper and lower classes in *The Silver Box* (1906) and *the conflict between capital and labor in Strife* (1909). In *Strife*, Galsworthy deals with industrial relations between workers and board of directors. Justice with life in jail, it was one of the few plays that produced true reform. The eldest is also about injustice - one law for the rich, another for the poor. Galsworthy's first commercial success, *The Skin Game*, presents a class conflict between Aristocracy and uncultured society. On the other hand, *Loyalty*, a "crime drama", is about division and prejudice. John Galsworthy won the 1932 Nobel Prize in Literature for his excellent storytelling and its finest form is seen in his *Forsyte Saga*. The money of his prize he donated to the PEN International. Galsworthy Co-founded PEN with the association of Caherine Amy in 1921. Galsworthy's ideas of dramas are found in "Inn of Tranquility" which is written in essay form in 1912.

Keywords: Aristocracy, Demonstrate, Injustice, PEN, Saga, Storytelling, Tranquility

Introduction

Galsworthy was particularly impressed with Synge's work and appeared on the London stage shortly after he completed his first play. It is therefore not surprising that elements of Synge's, both stylistically and thematically, are found in Galsworthy's later plays. Galsworthy describes Synge's plays as rich in imagination, fantasy and symbolism. In 1907, Galsworthy's second play, *Joy*, did not receive the same acclaim. Critics and audiences, as *Silver Box* did a year ago. *Quarrel* (1907), *The Eldest Son* (1909) Depicting the Cornish Tin Mine Strike, *Exposing the Middle Class Hypocrisy* and *Justice* (1910), a protest against the penal system, took a firm hold Galsworthy's reputation as a playwright. Galsworthy wrote a total of 27 plays. Galsworthy continued to write his novels and novels as he pursued a career as a playwright. From prison reform to preventing animal cruelty to writing pamphlets and public speaking, she was active in a variety of causes. In this way he gradually grew into a national personality. His first Galsworthy novel after *The Man of Property* was his *The Country House* (1907), which was widely and generally well received, although it did not achieve much commercial success. . Like *The Man of Property*, *The Country House* expressed social criticism, as did his two subsequent novels, *Fraternity* (1909) and *The Patrician* (1911). Meanwhile, Galsworthy also wrote two successful short stories.

Commentary (1908) and *A Colorful* (1910). In the early 1920s Galsworthy became a national and international literary figure. He was frequently called upon to give speeches around the world, and his numbers continued to grow after he was appointed first President of the International PEN Club, a position he held from 1921 until his death in 1933. The main goal of the PEN Club was to promote international understanding through personal friendliness and hospitality among writers around the world. Galsworthy proved to be a true champion of this literary movement and contributed greatly to its international reputation. In the 1920s, alongside his novels and plays, he also produced a considerable amount of literary and philosophical essays of great interest to this study. Galsworthy said he was knighted on New Year's Day 1918, but he declined it.

Galsworthy made his first attempt at composing for Shaw in 1901 with an unfinished play entitled *The Civilized*. In it, a Forsyte woman tries to escape her disastrous marriage through an affair with her brother, her closest companion, her beloved kicking the bucket. However, her spouse receives some answers on this issue and is weakened. The spouse leaves him in the doll's house as Nora. Marital troubles, domestic discord, and the separation remains an integral part of Galsworthy's plans. No doubt, Galsworthy's true commitment to British theater is that he organized a rebellion against the custom of acting on stage. that had tyrannized dramatists since the nineteenth century Cooperating, Shaw, Galsworthy, and the author chief director Harley Granville Barker set up authenticity, naturalism, and social awareness as the standards in both content and execution on the English stage, driving a parade of sensible basic dramatists that finishes in John Osborne and Arnold Wesker. Indeed, even the naturalistic stage settings of Harold Pinter's plays originate from those of the early pioneers of English Ibsenism. It merits citing an undated rundown of causes made by Galsworthy, as it gives some thought of the gigantic extent of his duty, mindful of his kin and the general public all through his composition vocation. *The Silver Box* is a three-act play and the first play by British author John Galsworthy.

The Double Standard of Justice in 'The Silver Box'

In the play, the disappearance of a cigarette box (the silver box) leads to a comparison of the behavior of the son of a prosperous politician, with that of an unemployed man, and the exposure of attitudes of different social classes. Galsworthy's first distributed play, *The Silver Box*, soon made the author a prominent British playwright. Entitled *The Cigarette Box*, *The Silver Box* sensationalizes the imbalances in the UK justice system. In it will take two men. Jack Berthwick, the son of a wealthy liberal congressman, voluntarily receives a tote bag containing a satchel from a prostitute with whom he has spent the night. Jim Jones, the unemployed spouse of an elderly cleaning lady in Berthwick, brings back a packet of cigarettes and a stolen school bag. The whore undermines the accusation, and Senior Berthwick agrees to pay her to keep the company out of the dailies. He also suspects that Ms. Jones will be taken away. Poor women are in great trouble. The case goes to court, and a London police court soon finds out who actually stole the silver box. Jones goes to jail, and teenage Berthwick escapes without charge under the guidance of a high-priced lawyer. The Elder Berswick's radicalism is superficial when his self-interest is undermined. When an unemployed cleaning lady swings beggingly at her former boss towards the end of the play, he easily escapes with a feigned tribute. Mrs. I'm talking like this. "You call that justice? What about him? "He's drunk! 'He took his wallet - he took his wallet, but [with a muffled cry] it's 'Money took him away - justice!'" (Act III, Scene I, p. 188). In *The Silver Box*, Galsworthy introduces a system he uses throughout his writing career: emotional complexity. Characters, situations and settings are available in parallel. Here rich children and poor children, rich parents and poor housekeepers match rich and dilapidated homes and judge people.

Conflict between Capital and Labour in 'Strife'

Strife by British novelist John Galsworthy is a play in three acts. It was his third and best of these three successful plays. Galsworthy is a contemporary playwright. His plays deal with social issues. He follows trends in realistic and naturalistic theatre. This essay addresses contemporary social issues that Galsworthy portrayed in his play *Strife*. This research paper is intended to examine social realism from Galsworthy's psychological perspective. The struggle received universal acclaim. Even critics who disliked the playwright's excessive fairness in the play's conflicts loudly praised its excellent composition and technical perfection. Indeed, Galsworthy's dramatic martial arts were quickly assimilated into the general development of British Realist Theater. In this

way, the entire play deals with the analytical projection of social reality, Galsworthy as a realist playwright, and the influence and importance of social realism in the play *Strife*. Galsworthy's *Strife* is a brilliant indictment of the current structure of industrial society. It depicts the struggle between capital and labour and advocates for a better understanding between these two great forces of our industrial life. The leader of the capitalists is Anthony and the leader of the workers is David Roberts. Galsworthy promotes industrial harmony. Neither capitalists nor workers should work in unions and fight unnecessarily for their rights. Reconciliation is needed between the two sides, as unnecessary strikes and lockouts impede progress in working life and slow production. Conflict strongly emphasizes this kind of injustice. It also shows that workers' lives are utterly hopeless. They cannot walk with their hands up like a free and equal species of mankind. In this text, Galsworthy seeks to shed new light on the revolutionary passion of ordinary workers in early twentieth-century England who opposed the ruling classes for their rights and privileges. Galsworthy also intends to reveal the mysterious truths of social reality in *Strife*.

Satire on the English System of Law in 'Justice'

In *Justice*, Galsworthy was always taken by surprise and almost hurt by the prospect of imprisonment. *Justice* allowed the Creator to vent his contempt for the mental anguish, physical depravity, and moral breakdown that discipline brings during and after imprisonment. The title of the work is interesting. Formal justice is not recent. "Equity is a machine that, once someone starts it, it continues," Safeguard's attorneys told the court. In the play, a young man named Falder is said to have presented the check. He planned to use the money to travel to another country with the woman he cherished, a married woman who had been abused by a strict spouse. Falder's manager and specialist James How Refusing to be friendly and handing him over to the police, Stock Hardware begins to move relentlessly. In a big trial scene, Lawyer asks for understanding from a sensitive but frail person who is openly upset with his partner's cold-blooded treatment. Prosecution, judges, and juries are desirable, given that the cult worships married women. Falder become observed responsible of invention and sentenced to a few years in prison.

In prison, Falder routinely eloped in seclusion for three months, his grief and despondency allegedly driving him almost into a rage. In the final scene of the third demonstration, Falder wants to jump to the entrance to his cell and desperately beats it. He is dismissed in the fourth and final act, and continues to encounter atrocities against "criminals" in an attempt to regain his place in Mr. How. Any "weak character". How does Falder give a chance to give up on a partner who has cut himself off from him? In any case, Falder cannot bear to give up the chief who managed him and submit a certificate to pursue another profession. Falder fails to report due to police surveillance and is arrested again, but Falder is unable to do so. He arrives at the Doomed Prison and faces the prospect of falling down the stairs and breaking his neck. From the outset, Galsworthy dramatically demonstrates his ability to depict sensitive social issues in naturalistic and striking settings. But with *Justice*, the author also shows the ability to show both social and domestic problems. Falder's misconduct and his relationship are explained exclusively and effectively reconciled with deterministic activities. As Justice Floyd stated "The Law is what it is a majestic edifice sheltering all of us." Despite the fact that the play could not reflect the serious experiences of Jean Genet, Brendan Bearn and Miguel Pinello, it was compelling enough to bring about change in the British prison system. In conclusion, all his works for judging show the relentless frivolity and shame of a legitimate setting. Moreover, they reveal the enormous social cost of this framework without feeling nostalgic. Also, they said that people it must regularly compete with established ideas and the institutions that reinforce them. A social reformer and loyal to British society at heart, Galsworthy contributed so many changes. According to AC Ward, this was a fitting homage to John Galsworthy, stating that Although Galsworthy was moved throughout his life by a strong sense of social justice, he stood out among the rich and the poor and the able. It was going to strike a decent balance. His feeling of powerlessness always worked in favor of the weak.

Evils of Shelter Homes in 'The Pigeon'

This 1912 drama is a sharp satire on the hypocrisies of those who set themselves up to help the less fortunate but who are really pursuing selfish agendas. The subtitle of 'The pigeon' is 'A fantasy'. In this drama a

limited-fund artist Wellwyn generously shares what he has to those who need it, alienating his hands-on daughter Anne in the process. Wellwyn is a gentle-hearted artist, who lives with his daughter Ann. The play demonstrates the Futility of all reform based on theory of abstract principles. Reformers "lose sight of the individual." The three vagabonds are typical of free and easy-going wastrels who like to go their own way untrammelled by the disciplines of a reformatory. As Ferrand, their spokesman says they would not let reformers "make us prisoners, with their theories." Reformers lack understanding. The vagabonds like Wellwyn because he is kind, understanding heart. As Wellwyn cannot pass by a suffering fellow without giving him some money, or if he doesn't have any, his visiting card so that they call on him later. He is a middle aged artist who doesn't have much money himself. On Christmas Eve, he receives the visit of three people who took his card on different occasions and who find themselves at a low. He also receives a professor, a canon and a Sir, each expounding their own theory on how to help the poor. Wellwyn lacks judgement and firmness, that qualities possessed by his daughter Ann. His generosity is no more successful than the theories the reformers. His sole function in the play is that of contrast. He represents the spirit of genuine Christianity as against the conventional Christianity of the reformers.

Conflict between Aristocracy and Uncultured Society in 'The Skin Game'

An old traditional family and a modern family fight over land in a small village in England and nearly destroy each other. A wealthy family of Hillcrest's, battles the speculator Hornblower, who sends poor farmers out to build factories on their land. As Mrs. Hillcrest learns that Chloe Hornblower was a prostitute and she uses this secret to blackmail a speculator into putting him out of business. When the up-and-coming Mr. Hornblower buys the land adjacent to their estate from the aristocratic Hillcrest family, he promises that the land will become a permanent home for the tenant's family. The relentlessly pushy Hornblower breaks his promise and evicts them anyway once his anticipated second land deal comes through. When Hillcrest discovers that Hornblower plans to turn rural farmland into a chimney-filled factory complex and house the workers on the lot next to his beloved mansion, he fights back and calls Hornblower. I vow not to accept my family as equals. After Hornblower outsmarted Hillcrest at an auction for additional property in the area, the aristocratic Hillcrest found their beloved estate completely surrounded by the upstart Hornblower. Tragic consequences followed when Mrs. Hillcrest retaliated with blackmail involving Hornblower's daughter-in-law, threatening to reveal sordid details of her past life if the disputed lands were not returned.

Conflict of Caste and Prejudice Feeling in 'Loyalties'

Galsworthy was sure about the success of his play Loyalties and said that it is Social Prejudice that if you are famous socio-economic upper level, you can't do error and stolen things. Loyalties is one of the first plays to honestly and openly address the issue of anti-Semitism. But as Galsworthy tries so hard to deal fairly with both sides of the issue, he is about to scrap his own thesis. Perhaps the most fully portrayed character is Captain Dancy, nick named Ronny, a man of action trying to adapt to a static society and find outlets for his antisocial behavior. He does not ask us to condone Dancy's behaviour, but Galsworthy allows us to understand it. In an early essay on dramatic theory, John Galsworthy The best and most honest approach is to present the audience with the true picture of life as he sees it, without fear or favor, and to draw the audience to their own conclusions. Few of his plays follow this maxim as completely and effectively as Loyalty. In fact, he balances empathy to the dismay of anyone who turns to the play to justify a particular point of view, such as an attack on anti-Semitism. is not. As the title suggests, it's about "Loyalties" - its nature, its effects, and its excesses. What is the line between "prejudice" and "loyalty"? To what extent is loyalty to a group, class, group, or profession a necessary social virtue? And at what point does that same loyalty become questionable, even dangerous? It subtly examines in complexity and ambiguity, while simultaneously telling a powerful personal tale of talent waste and unintentional self-destruction.

At the center of these conflicting loyalties is a character, Captain Ronald Dancy, who is both villain and victim in the play. He's a colorful mix of arrogant snob and likable daredevil. The negative aspects of his character are most evident early in the play, when he is brash, contemptuous, and openly anti-Semitic. His true misfortune is being a born soldier, pushed into a peaceful world and a mediocre social class. The pressure of needing money

to repair a relationship with a former lover, the feeling of being betrayed by De Levis and the need for adventure drive Dancy to commit a daring and dangerous crime. And when he is found, his honour demands his life be paid. "The only thing you can trust is a gun," explains his farewell letter.

Conclusion

As a social thinker, critic and a pragmatic writer Galsworthy was well known as a prominent and influential playwright in the history of English literature. He wanted shed new light on the dark side of his modern society and a major change in the outdated social structure of the time. To satisfy his heart's cravings, he wanted to focus on social, economic, domestic or personal issues like Inequality between rich and poor, conflict between labour and capital, social and legal injustice, domestic tyranny, class struggle, unhappy marriage. He wanted to highlight the sensitivities of people's awareness of illness through the burning social issues of contemporary Britain. He had a humanistic outlook on life and did his best to be realistic. His realistic work is inspired and grounded in high intention and imagination. In 1920-21 his plays included in Burns Mantle's best plays. He dealt with social realities like a social reformer. He dealt with social realities like a social reformer. His role as a reformer could not keep him in a magical world of fantasy and idealism. Galsworthy chose his own characters and plotted them around a central social theme. Galsworthy's *Strife* is a play about the clash of capital and labour, the nemesis of extremism, the clash of opposing wills and the lack of unity between them. It also focuses on the social conflict of working life and retarded production between John Antony, chairman of Trenartha Tin Plate Works, and David Roberts, the leader of the strike. Galsworthy with an uncompromising attitude Psychological conflict of contemporaries. Galsworthy through this play wanted to highlight the revolutionary passion of ordinary workers in early twentieth-century England against the ruling classes for their rights. This article therefore aims to examine social realism, Galsworthy as a realistic playwright, and the influence and importance of social realism in the theatre *Strife*. According to Galsworthy, the term realist describes an artist who has a keen interest in revealing the real life, character, and spirit of thought in order to enlighten himself and others. Characterize theatre as a meaningful art form that inspires to bring into human life the spirit and consciousness of noble principles. It is a medium in which a playwright can portray life as it comes to life. Galsworthy recognized that the play's realistic portrayal of modern life served a useful purpose. It makes people aware of their own shortcomings, makes them feel guilty, and prepares them to change society's flawed fabric. The characters in Galsworthy's plays are based on inequality between rich and poor, the struggle between labour and capital, social and legal injustice, domestic tyranny, class struggle, and unhappy marriages. These ideas form the backbone of his psychology. Galsworthy's way of presenting ideas is very different from Bernard Shaw's. Both Galsworthy and Shaw saw drama as a meaningful form and emphasized its serious purpose in life. Galsworthy thrilled the heart and mind, and the show thrilled the heart. Galsworthy was tired of the current unrealistic romantic type of drama. The untreated human being was central to Galsworthy's fascination unequal society the state of his time and the tyranny imposed on the people under it very disturbing. Poor people suffered because of economic inequality.

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