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Exploring Social Hierarchies in the Plays of John Galsworthy

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Abstract

Between 19th and 20th century British dramatist and writer John Galsworthy is well known for his incisive examination of socioeconomic class in his works. The complex social relationships which constitute a key the subject in John Galsworthy's body of work is frequently addressed in his theatrical works. Galsworthy critically explores in his plays the conflicts, tensions, and inequities brought about by society's rigorous classification of people according to their social station. His depiction of socioeconomic class goes beyond only highlighting economic disparities; instead, he explores how these inequalities affect persons emotionally and psychologically. As an unbiased observer of current English life, he demonstrated the economic, social, and socio-political via the plays he wrote in a real, and unbiased manner while also suggesting implicit remedies. He promoted changes in society while exposing the absurdity of a few conventional ideas with objective objectivity. The purpose of this essay is to highlight the awful metaphors that John Galsworthy utilizes in Conflict to express social consciousness, accompanied by some implicit fixes. Tragic vision is caused by arrogance, lack of human perception, severe fanaticism, rigidity, class awareness, unwavering positions, fighting group, obstinacy, and the will to prevail.

Keywords: Complex, theatrical work, social, society and human perception

Introduction

English dramatist and writer John Galsworthy is known for being a keen observer of the complex web of human civilization. Galsworthy continually explored the intricate and nuanced subject of socioeconomic class all through his body of work. His plays were an effective vehicle for him to analyze the complexities, tensions, and interactions present in society's hierarchical stratification. In addition to serving as an instrument of plot, Galsworthy's investigation of socioeconomic status also serves as an angle through which he examines the state of humanity, confronts the world norms, & poses intriguing questions regarding the dynamics of privilege, inequity, and the struggle for justice.

Galsworthy represented typical British values in the initial half of the 20th century, including a love of the countryside, fair play, integrity in business and other realms of life, devotion to justice, respect for women, equality between the sexes, honorable conduct, standing up for the weak, and the Victorian/Edwardian code of the gentleman and lady. These values are apparent in multiple projects, including "The Country House" and "The Forsyte Saga".

Galsworthy also had success as a dramatist, however he is best known for his novels. He built his drama on a juridical foundation, and plays often begin with a social or ethical drive and come to a conclusion after several points of view have been presented. Justice (1910) is realistic, notably in the use of blunt and direct talks, like The Silver Box (1906) & Strife (1909). An awareness of the little sign and the details is a component of realism. The Forsyte Saga's elaborate symbolism make this knowledge abundantly evident; nevertheless, because it tends to be excessive in the text or his subsequent works, it is less successful.

In the year 1901, Galsworthy made his first appearance as a Shaw composer via the incomplete play The Civilized. In it, a Forsyte lady seeks to leave her unhappy marriage by having an affair with her brother, who also happens to be her best friend & the one who died in her heart. Her husband, however, becomes weaker after hearing some responses to this matter. In the character of Nora, his husband leaves him there. Galsworthy's plans still include the separation, marital issues, and domestic strife.

Strife is a three-act drama written by the British author John Galsworthy. It was the third and finest of three critically acclaimed plays. Playwright of the present-day Galsworthy. He

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addresses societal concerns in his plays. He keeps up with naturalistic & real artistic styles. The topic of this article is the current socioeconomic difficulties that Galsworthy depicted in his play *Strife*. Galsworthy's psychology theory of social realism will be studied in this research report. The conflict was praised by everybody. Even those critics who disapproved of the playwright's excessive justice in the play's conflicts exclaimed aloud about how well-crafted and flawless it was technically. In fact, Galsworthy's theatrical martial arts were swiftly incorporated into the growth of British realist theater. *Strife* by Galsworthy turns the invisible social system into the protagonist, while the humans are reduced to puppets. They seldom have any separate existence. Even when they are unique, they are very typical. They stand for flaws and failings that are typical of people. In a moment of disputes, they all exhibit their flaws. They're all egotistical people. They have internal conflicts and schisms. Roberts & Anthony are left alone. As their adherents disengage from them, the conflict is resolved on their own terms. As a result, the story of the play isn't guided by its own hero. The pleasure in Galsworthy's drama *Strife*, which primarily emphasizes this kind of unfairness, is in the social system.

Coats correctly notes that,

"On the side of the workers, the women and children are enduring the greatest privations through cold and hunger, for the winter has been exceptionally severe. (1)"

The impact of the striking men on their families was regarded as severe. The clash among labor and capital's two spokesmen, John Anthony and David Roberts, serves as the focal point of this situation's labor-capital conflict. The recommendation of a solution of social problems & a betterment of social conditions is inherent in social performing arts. Because social plays are intended to reflect current issues, they are motivated by a strong reformative attitude. Galsworthy attempted the impossible with the play, and to the extent as the nature of the impossible undertaking let him, he was successful.

Women are not taken seriously simply because they rely on males for everything, including their daily bread. Only Roberts' obstinacy, as well as Mrs. Roberts' financial and emotional reliance, contributed to her lack of care-related death. The playwright's implicit but ardent message is that women must not continue to be blind and deaf. They must speak up, develop their speaking skills, and defend their place in relation to males. John Galsworthy focused almost solely on portraying current life in its prevalent, daily features in his plays. He believed that the mundane world around us served as more than enough dramatic fodder for his purposes. The many familial ties that exist in life are an early area wherein dramatic themes occur.

Galsworthy was frequently caught off guard and nearly harmed by the idea of going to jail in *Justice*. *Justice* gave the Creator the opportunity to convey his disdain of the psychological suffering, bodily degradation, and moral collapse that punishment causes both during and after incarceration. The work's title is intriguing. *Justice* in an official arena is not new. "Equity is a machine that, once someone starts it, it continues," Safeguard's legal team told the court. According to the play, the cheque was handed by a young guy by the name of Falder. He wanted to use the

money to take the lady he loved, a married woman who had been harassed by her cruel husband, to a different country. James How, Falder's manager and expert Stock Hardware doesn't want to be nice, so she turns him over to the police & pushes forward obstinately. In a significant trial moment, Lawyer begs for patience from a sensitive but fragile character who is visibly distressed by his partner's callous behavior. Since the cult adores married women, charges, judges, and jurors are preferred. Falder was found to be accountable for innovation and given a short prison term.

Justice, Falder, a pale, unsteady young guy with a weak will, is the 23 years old subordinate clerk in the legal firm of John & Walter. Nevertheless, gallant character. He is intrigued by Ruth Honey will, an ill woman who endured great hardship when her husband attempted to murder her and who managed to flee with her three children when he was sleeping. Falder determines that they should flee together to South America. He forges a check to obtain the necessary funds, with the intention of reimbursing the lender. Even though the crime is obvious, Walter How, the firm's owner's son, begs his father to give Falder another opportunity.

Social realism comes from ideas influenced by Russia on the function of literature in the revolution of socialists. In order to throw fresh light on the documentary style and the organization of social reality, the social realist discourse is formed by an actual actuality in the author's sensibility. Realism is a form of literature for representing life since it is unaffected by idealistic and romantic ideals, according to Coles' Dictionary of Literary Terms. Realistic writing relies on the use of detailed facts to portray reality in an accurate and unbiased manner. Regarding time and its necessity, realism is recognized. In literature, realism refers to a range of strategies with the goal of accurately reflecting reality.

Fundamentally, Galsworthy is a modern realist. His plays reflect modern culture. He attempted to embrace a practical view while maintaining a profoundly humane outlook on life. He was slow to pass judgment on others. He avoided being emotional in his writing, and he seldom employed sadness to enhance the impact of his situations. While he did not place much attention on people, he had an excellent understanding of theatrical architecture & had the ability to provide the people he dealt with a real quality. Galsworthy is an excellent realism author. The photographic depiction of life should not be wrong with his realism. His painfully realistic plays are fashioned and motivated by lofty intentions and imaginative works.

Conclusion

John Galsworthy deft depiction of individuals seeking to close class disparities underlines the fundamental human yearning for upward mobility and self-improvement while simultaneously outlining the structural obstacles that stand in the way of such advancement. Additionally, Galsworthy's investigation makes us ponder the moral and ethical ramifications of privilege as well as the complex web of prejudices that go along with how class is seen.

We can assume that John Antony, the Chairman of the Trenartha Tin Plate Works, and David Roberts, the leader of the workers' strike, are the primary characters in Galsworthy's play *Strife*, that relies on the societal disputes of industrial life or prevent production. Galsworthy uses David Roberts to demonstrate the adamant attitudes and psychological conflicts of his contemporary people.

Galsworthy criticizes the fairness of a system where chances and results are frequently decided by birth and challenges established standards through his critical perspective. His plays force audiences to reflect on the factors that contribute to societal inequity and the roles that both people and communities must play in eradicating it.

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