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Q:- Write on your notes the features of modern drama.

Trends in modern drama

Answer

The first decade of the 20th century was a period of great promise and considerable achievement in drama of England with the plays of George Bernard Shaw, Bernard Shaw, Ibsen and Galsworthy in England and those of Synge in Ireland. Drama after the lapse of 15th century became more open to the world more than mere theatrical entertainment. Intellectual content of theatre and plays resumed their place in theatre. A C Ward says "It dealt with the changing opinions about the new woman, the new man, the new morality and all the other new social and political ideas."

By 19th century the fight for a new drama had been fought and won.

It is less universal in its appeal but not outside of the stream of the time as Shakespeare was. The modern dramatist has attached his personality with his plays and stand by it. Shaw satirises the false and romantic

allusion woven round the concepts of war, love, marriage, history, current politics, Christianity, Paradox of conventional society, unemployment and so on. His famous creations are 'Widower's House', Mrs Harris Profession, Arms and the Man, Candida, Major Barbara, The Doctor's Dilemma and master piece work 'Saint Joan'

In all these plays he discusses the problem of love, sex, unemployment, religion, prostitution, question of conscience. He throws the focus on all social problems.

asks a definite question and supplies answers or leaves it to us to find down.

It is a popular mode of drama and likely to be popular in any period when ideas are changing, and society is developing rapidly. It is a type of play that appeals to vigorous thoughtful mind and can thus make a small contribution to human progress.

Ibsen, a Norwegian dramatist was the first to pave the way.

George Bernard Shaw popularised Ibsen in England. Other popular dramatists

of this trend were John Galsworthy, James Barrie, J. M. Synge and so

many others. George Bernard Shaw

was the most prominent figure of this movement. He influenced

the thought of the intellectuals, ranging from the eternal to the topical. His

dramas relied predominantly on ideas.

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From the turn of the century the drama of ideas could go ahead with confidence; it challenged the moral and social conventions of the British society, and depending on the theoretical Paraphernalia of stage plot and outworn devices of like soliloquy now dramas were primarily of intellectual nature, made apparent the emptiness and futility of the earlier degenerate dramas of England.

The concept of new drama showed during the first half of 20th century. It was termed as Problem play, and

The dramas of ideas:

This is a useful term applied to the kind of play which treats of a particular social or moral problem so as to make people think intellectually about it. It is somewhat tragic in tone. It naturally deals with painful human dilemmas. It is a kind of play that