

CRITICAL NOTES ON GALSWORTHY'S STRIFE

(Containing General Introduction on Galsworthy and the modern drama ; Summary of the play scene by scene and act by act ; critical remarks on the play ; Explanations of important passage ; Critical questions with full length answers ; Solutions to Allahabad University questions on the play ; Character sketches ; and English Idioms and Phrases explained and illustrated.)

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John Galsworthy

(1867-1933)

John Galsworthy was born in 1867 at Coombe in Surrey, England. He was educated at Harrow and New College, Oxford. He took his law degree and joined the Bar in 1890 but he did not like the profession. He travelled extensively in Europe and practically all over the world. During his travels he came in touch with Joseph Conrad, the famous novelist and short story writer, who influenced a good deal the literary career of Galsworthy.

Galsworthy's first work, *From the Four Winds* was published in 1897, while his first novel, *Jocelyn*, was published in 1898. In the beginning, he published all his works under the penname of John Sinjohn. The first book that brought him into the limelight was *The Island Pharisees*, which was published in 1904; but before this were published *Villa Rubein* in 1900 and *Man of Devon* in 1901. Next followed several unconnected novels such as *The Country House* (1907); *A Commentary* (1908); *Fraternity* (1909); *A Motely* (1910); *The Patrician* (1911); *The Dark Flower* (1913); *The Little Man and The Freeland* (1915); *Beyond* (1917); *Five Tales* (1918); *Saint's Progress* (1919); *Talferdemalion* (1920); *Caravan* (1921), which is not a novel but a collection of short stories.

Galsworthy's most monumental work is a collection of stories about the family of Forsyte. The first series of these stories or novels were *The Man of Property* (1906); *In Chancery* (1920); and *To Let* (1921)—all of which were published under the title of *The Forsyte Saga*, the main theme of which is the possessive instinct embodied to an exaggerated degree in Soames Forsyte a man with a passion for all things desirable, and for exercising his

proprietary rights to the utmost, even over his reluctant wife. The record of the Forsyte family extends over the later Victorian period, and is resumed in *A Modern Comedy* (1920), containing *The White Monkey* (1924); *The Silver Spoon* (1924) and *Swan Song* (1928);—in all of which Galsworthy describes a society the foundation of which had been shattered by the Great War, left without faith or principles, the only purpose of which is to have a good time, because there is nothing in the world that lasts. The *Forsyte Saga* includes two 'interludes' namely, *Indian Summer of a Forsyte* (1918) and *Awakening* (1920); and there are two in 'A Modern Comedy', namely, *A Silent Wooing* (1927) and *Passersby* (1927). In 1930, there appeared a collection of apocryphal Forsyte Tales under the title, 'On Forsyte Change.'

Galsworthy published also collections of essays under the titles, *The Inn of Tranquillity* (1912) and *A Sheaf* (1916-19). Galsworthy made a mark in English literature as a great dramatist. He wrote many full-length plays and also One Act plays, the most notable of which are *The Silver Box* (1909), *Strife* (1909); *Justice* (1910); *The Skin Game* (1920); *Loyalities* (1922).

General Characteristics of Galsworthy as a Dramatist

Although Galsworthy was an aristocrat yet he had the greatest sympathy for the lower classes. He felt that there are certain social conditions which require to be changed or reformed but he realised at the same time that he was thoroughly incapable of changing them. The various conflicts which he noticed in the social, domestic, political and economic spheres formed the themes of his various plays. Galsworthy's chief appeal in his plays is not to sentiment but to reason; his chief aim is not to entertain but to enlighten the readers or the audience. But the general tone of all his writings is more or less a tone of indictment. He always accuses society for its various sins and crimes, and we can feel this tone of indictment

particularly in his earlier novels and plays, although the tone never ceases even in his latest plays and novels.

The first characteristic of Galsworthy as a dramatist is his *sincerity*. Galsworthy sets before us the phenomena of life and character, selected and combined, but not distorted, by the dramatist's outlook, set down without fear, favour or prejudice. Galsworthy neither tries to conceal any of the ugly or unpleasant facts of life nor does he try to project his own views, because he follows the principle of perfect detachment. He believes that the dramatist must not include in his plays anything which is either sensational or profitable from the psychological or the business point of view. He sticks to his desire throughout for naturalism and sincerity.

Galsworthy is well-known for his humanitarian spirit, which is due to his *imaginative sympathy*. He is regarded as one of the great exponents of the universal spirit of fellow-feeling. He shows his sympathy not merely to the poor human beings of all classes but also even for the animals. Shaw used to mock at the deficiencies of mankind whereas Galsworthy like Shakespeare exhibits the largest sympathy for all kinds of deficiencies in human and other living beings.

Galsworthy's imaginative sympathy leads him to *impartiality*. He says, 'Let me try to eliminate any bias and see the whole thing as should an umpire—one of those pure beings in white coats, purged of all the prejudices, passions and predilections of mankind.' There is one flaw about this impartiality, namely that it is likely to make a play appear as undecided or inconclusive. It is for this reason that in Galsworthy's plays we find a shrewd analysis of some of the social evils, but no remedy for any of such evils. Critics are of opinion that the propagandist element is found in abundance in Shaw's plays but not in any of the plays of Galsworthy.

Galsworthy's plays are characterised with a strong vein of *irony*, which is of course not due to any pessimism of the dramatist evoked by the element of evil in Nature but due

to real deficiencies in human character, human life and human society. Galsworthy has shown in his plays how individual and collective human misfortunes are not the result of the conspiracy of the elemental forces of external nature but due to some frailties, foibles and follies of the human race and of its various institutions.

The next characteristic of Galsworthy is his *feeling of pity and indignation*. He shows his feeling of pity for degraded and perverted humanity, and his indignation against the whole fabric of modern civilization. He cannot tolerate human shortsightedness and folly. In most of his plays, human society represents the real villain, and not any particular character. When he scolds the human race or human society he is never humorous like Shaw but is most biting and ruthless.

According to Galsworthy, the aim of art is not mere entertainment but rather *enlightenment and ennobling of the human species* and the human society. Galsworthy is a moral writer, and in his opinion, the chief function of art is moral. But then, Galsworthy never preaches nor makes any propaganda in order to establish any of his personal views in any sphere of thought or deed. Unlike Shaw, Galsworthy is first an artist and then a moralist.

The dramatic technique of Galsworthy is *naturalistic*, and some of the critics believe that Galsworthy's naturalism is just like that of Ibsen. He says, 'The aim of the dramatist employing the naturalistic technique is obviously to create such an illusion of actual life passing on the stage as to compel the spectator to pass through an experience of his own, to think and talk with the people he sees thinking, talking and moving in front of him.' Galsworthy's plays are all realistic and also naturalistic but neither romantic nor lyrical. Galsworthy's aim was to reflect in his dramas contemporary social life with all the acute problems of the time; and hence, most of his plays are more or less problem plays. Galsworthy's temperament was essentially suited to tragic plays because of his great indignation against the social evils and also because of his

sympathy and pity for the victims of human society. His body and soul rebelled against the tyranny of the social laws that operated in his time. He is not a writer of comedy because his humour is tragic and ironical. Most of his plays are social tragedies in which there is a conflict between community and community or between class and class. The tragedy in his plays is brought about by the lack of understanding, sympathy and cooperation between opposing groups or classes. In a social tragedy, there is absolutely no question of any external fate. As there is no external fate, so there is no hero in any of Galsworthy's plays. The characters in Galsworthy's plays are the most common people and not persons of any high social or political rank. In a social tragedy there is neither any hero nor any villain. The tragedy is brought about by the defective social laws and conventions and not by any wicked people, because society itself is the villain.

The Themes of Galsworthy's Plays

Galsworthy's plays are problem plays in which the tragedy is based upon some social or domestic or economic causes. Naturally therefore, some of his plays have some kind of family relationship for their theme. For example, in the play, *Joy*, we notice how egoism is the chief trait of every one of the characters, how every one of the characters is a type by himself or herself because of this peculiarity. The play has a subtitle; namely, *A play on the letter 'I'*, which clearly brings out the significance of egoism. Miss Beech, one of the characters in the play, remarks; 'We are all as hollow as that tree. When it is ourselves, it is always a special case.' Another play, *A Family Man*, illustrates one great truth, which has been brilliantly illustrated in *The Forsyte Saga*, namely, that no man can treat the members of his family as a mere piece of property, and that if one goes to do so, he will have to pay the penalty of being completely isolated sooner or later by all the members of his family. Mark how truly and yet how pathetically

Builder, one of the characters in *A Family Man* says, 'No wife, no daughters, no Councillorship, no magistracy, no future, not even a French maid. And why? Because I tried to exercise a little wholesome family authority.' In a few other plays Galsworthy makes a critical study of the various family relationships, particularly, the marital relationship. For example Mrs. March in *Windows* constantly mocks at her husband, while Mrs. Hope in *Joy* makes her husband do all sorts of odd jobs as if he were only a domestic menial. Sometimes it is the husband who takes an undue advantage of the wife and illtreats her just as in *The Silver Box*, Jones maltreats his wife, or in *A Family Man*, Builder behaves towards his wife. In some of the plays such as *A Bit of a Love*, we find the wife deserting the husband, while in other plays, the wife is an incarnation of fidelity and self-sacrifice, as we find it in *The Silver Box* and in *Loyalties* in the case of Mrs. Jones and Mabel Dancy.

Social injustice is another chief theme of Galsworthy's plays. This is most brilliantly illustrated in *The Silver Box* in which Jack Barthwick who is the son of a wealthy Member of Parliament and who escapes punishment in spite of getting drunk and committing theft whereas Jones, who for want of employment turns out to be a loafer and who is sent to prison by the same court of law for committing the same kind of offence as committed by Barthwick. This social injustice, which arises from social inequalities, is the main theme of *The Silver Box*. In another play, *The Show*, Galsworthy illustrates the evil of egoism in man, that kindles a kind of evil curiosity and also a mean tendency to find delight in the misfortunes of other people. Galsworthy believes that the root of all social injustice is the inherent egoism of man.

In some of the plays such as *Justice*, *Windows*, *The Fugitive* and others, Galsworthy points out the cold inhumanity of human laws, the evils of poverty, the consequences of bad upbringing and heredity—all of which are the result of social degradation; which, according to Galsworthy, is chiefly responsible for the commission of

certain crimes by persons who are otherwise good and who if provided with sufficient opportunities of life are capable of turning a new leaf in their life. For example, Falder in *Justice* commits forgery while Faith Bly in *Windows* commits infanticide, and Clare in *The Fugitive* deserts her husband. None of these characters is a bad person; rather each one possesses some of the finest qualities of human nature; but then, poverty, bad upbringing and heredity lead these persons to some kind of moral degradation and commission of crimes. Galsworthy wants to tell us that the criminal who comes out of the prison does not receive any fair treatment from the society, and that is why, he lapses back into further degradation and commission of further crimes. Galsworthy believes and says it is bad world, that the world is hard and that lots of ruffians are always on the look out.

In another social play, *The Pigeon*, Galsworthy deals with the problem whether it is really possible to reform the persons who are morally or socially degenerate. He personally believes that it is fruitless to try to improve and uplift degenerate humanity by holding up before them the abstract principles of morality without considering their special inherent tendencies which they have either inherited from their parents and remoter ancestors or have acquired by their upbringing in special environments. Galsworthy believes that the poor and the socially degenerate persons have a peculiar instinctive dislike for all kinds of reformatory institutions or for any kind of moral principles. That is why, he shows in his play, *The Pigeon*, how Wellwyn in spite of his generous nature and charitable deeds fails to reform the persons who are morally and socially degenerate and who therefore consider their benefactor as a foolish pigeon that can be easily duped and exploited.

In certain other plays Galsworthy points out the *tragedy of idealism*. For example, in *The Mob*, More is an idealist and hates war, as the result of which the mob crucifies and canonizes him in times of war. This is the real tragedy of being a visionary or a dreamer of certain noble ideals. In

A Bit of Love, Strangway is another idealist who believes in sublime love—a sort of spiritual union between two human souls; and as such he forgives his wife who runs away from him in order to live a sensual life with another man. Both More and Strangway are idealists who refuse to lower their standard of conduct for the sake of material gain or temporal happiness. In our country Mahatma Gandhi was such an idealist. All his life he worked for nonviolence and communal unity; but at the end of his political career he found his motherland being partitioned on the communal basis and himself also assassinated by one of his own countrymen. Galsworthy means to say that too much of idealism has no place in this material world or in one's practical life.

Galsworthy points out in some of his plays the *evil of caste feeling*, which is most brilliantly reflected particularly in *Strife*, *Loyalties*, *The Skin Game* and *The Eldest Son*. *Strife* reflects the bitter caste feeling between the capitalists and the labourers. We notice in this play how Anthony, the capitalist, comes to grips with Roberts, the leader of the labourers; but when they finally come to terms they discover that they stand where they stood originally before their strife began. This reconciliation between labour and capital is no reconciliation it is only a patch-work, and as such, it is no solution to the problem of strife between the classes of people. In *Loyalties* Galsworthy exposes again the evils of caste feeling as well as exposes the hollowness of all kinds of loyalty and fidelity which are undermined by the caste feeling in all sections of human society. Galsworthy personally believes that caste feeling isolates and antagonises, while sympathy and cooperation unite. In *Loyalties*, 'all the characters are true to what they believe to be the best traditions of the set or class to which they happen to belong.' For example, Winsor is true to his ideal of gentlemanliness and hospitality; Twisden is faithful to the best traditions of his legal profession, Dancy is faithful to his conception of a reckless military career; De Leves is inspired by Jewish national pride, while Mabel Dancy is inspired by her feelings of

wifely devotion and conjugal fidelity. The play ends in a tragedy, because Galsworthy wants to point out here that loyalty to one's own class or set is not sufficient for establishing social harmony or domestic peace.

Galsworthy's plays deal with the real problems of life, and as such they are true and unimaginative, and also they are perfectly free from any kind of exaggeration, ornamentation or melodramatic touch. Galsworthy maintains perfect balance, restraint and sincerity which help to make his tragic plays all the more tragic. There is tremendous feeling of waste in his tragic plays as it is found in Shakespeare's tragedies, which Bradley has pointed out in his critical work on Shakespearean tragedies. Strangely enough, there is no sex interest or romance in any of Galsworthy's plays probably because they deal with the sterner problems of life such as the economic or the social problem. Phelps, one of the critics of Galsworthy, is perfectly right when he remarks that 'Galsworthy's plays are naturally devoid of charm, except the charm that is inherent in admirable structure and the swift sword-play of intelligence.' *The Pigeon* is probably the only exception because it is filled with an atmosphere of mystery, imagination and poetry.

The plots of Galsworthy's plays are not borrowed from any other source than from life itself; they are also well-constructed. Galsworthy himself says about it, 'A good plot is that sure edifice which slowly rises out of the interplay of circumstances, within the enclosing atmosphere of an idea.' The climaxes in Galsworthy's plays are not abrupt but well-developed. Galsworthy is a pastmaster in the art of creating an atmosphere. He knows also how to use the various dramatic devices such as parallelism, suspense and ironic contrast with considerable effectiveness.

The characters in Galsworthy's plays are types rather than individuals, and that they do not develop at all as they develop in Shakespearean plays. His characters are embodiments of certain ideas, and as such, they are real and full of flesh and blood; but they do not possess

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any of the peculiarities which individuals possess. Galsworthy himself says that 'the perfect dramatist rounds up his characters and facts within the ringence of a dominant idea.' Galsworthy's plays are of permanent value because they deal with the real problems of life, some of which may stick to human character and human society for several centuries to come.

Galsworthy's Art and Workmanship

Dr. Ernest A. Baker remarks about Galsworthy's art and workmanship, 'The love of order and beauty which, as much as pity and a passionate craving for justice, lay at the root of Galsworthy's social philosophy, was as powerful a ruling instinct in his work. He had to create an image of the world showing how far it fall short of his canons of art. Not for him the careless spontaneity of re-creation wich was the reflex of Arnold Benett's rapt enjoyment of life and of the infinite possibilities of human nature. There was always some idea to be illustrated in a representation of things as they are, or some burning question to be solved and answered or shown to be insoluble. Hence, it was compulsory that his men and women should be typical exampiars of some definite phase of social existence; and the story being simply the characters shown undergoing and reacting to certain experiences, all that happened must be typical of the time and circumstances. He was as strictly responsible for the accuracy of his likeness as if he had been a regular historian. Of the huge medley of individuals in the *Saga*, the book in which he best realised his aims, some are poor and some richer in personality. But all except the outsiders, are more or less planed down by the social machine; individuality has submitted to convention. This would have been the burden of his protest, if overt protest had been his intention. The family likeness of such a crowd, all of whom can be recognised apart, is not more remarkable than his success in making the Forsytes subtle variants of a national type plainly recognisable in every single one. Galsworthy himself held aloof, with the

calm detachment of a philosophic and rather fastidious spectator. He was a critical observer, who had made his notes, and now produced the information. Here again he is the very opposite of Bennett, who could be hail-fellow-well met with any clever scamp who happened to be successful or amusing. Of course he aimed at dealing impartial justice, in his character-drawing and the conduct and emotional attitudes which were the decisive clue to what he meant. But from time to time likes and dislikes did come out. Arnold Bennett called him over the coals for displaying such extraordinary passionate cruelty towards the oppressors as distinguished from the oppressed, of which the most egregious example was his harsh treatment of Soames Forsyte in the *Saga*. He is much kinder in the *Comedy*, where Soames makes himself a slave to his daughter's whims, and she responds worse than perfunctorily. The old man's solitude in this ironical sequel is pitiable. There is a striking change of atmosphere in the *Comedy*; the younger generation are the prey of all sorts of ephemeral crazes, fashions and fevers, to which Fleur and her contemporaries react for the time being with a frivolous abandon very unlike the sober conservatism of their elders. But is not this, like Fleur's ingratitude and Soames's loneliness and estrangement from the world about him, the nemesis he, the man of property, laid up for himself, as was recounted in the *Saga*. Perchance the family name was intended to hint at something. Soames, the great representative of Forsyatism, and in his sphere so noted for foresight, was in the long run strangely lacking in that priceless faculty. Galsworthy evidently put a vast amount of his own personal experience and day by day observations into the *Saga* and its sequel; they almost form a diary of the later Victorian and the subsequent ages, and their immediacy is matched by their liveliness. He must have seen and been transfixed by those sunsets, have known those very houses and gardens, watched with intense concentration the big events that absorb or at least divert the attention of the characters—the South African War, Irish Affairs, the Liberal Revival of 1906, and later on,

the Great War, with its aftermath of social changes, especially the general emancipation from old-fashioned restraints.'

David Daiches remarks about Galsworthy, 'Galsworthy does not belong to the pioneers in literature. If this is true with regard to the use to which Galsworthy puts the novel, it is even more obvious with regard to his technique. He has in his most mature work refined in some respects on his predecessors; in the statement of a theme through a given incident he may handle the situation with a new subtlety and effectiveness (though his early work often has crudity which is almost ludicrous). But where there is development it is development in a straight line, going a little further along the same road that his predecessors trod; and some perhaps will dispute even this. The two threads which go through much recent and contemporary fiction—the desire to establish a personal sense of value because no other is felt to exist, and the new attitude to the problem of building personality—are not to be found anywhere in Galsworthy. He is, in the sense of the term common at the beginning of this century, a realist; he is concerned with epitomizing the ordinary activities of ordinary people by closely observing and recording their most typical features. And at the same time, he is a moralist and humanitarian, and his ethical and humanitarian interests are rarely lost sight of. Galsworthy is not so much fascinated by life as the characteristic Renaissance artist is, first of all, as concerned about it, which is largely a nineteenth century characteristic. Like so many of the nineteenth century novelists, his intellectual clarity of approach is therefore disturbed by an occasional fussiness, a distressed helpfulness, such as we associate with middle-aged women of intelligence and good heart. There is in fact an effeminate streak in Galsworthy's work, which arises from these humanitarian gestures of concern getting in the way of the clarity of his observation. This streak is absent from the best parts of *The Forsyte Saga*, but it tends to reassert itself at the slightest opportunity. This tendency affects

not only his attitude as expressed in his novels but the details of his technique."

Q. 1. What were the literary influences which developed and shaped Galsworthy's dramatic art ?

A. The rise of the puritans dealt a death-blow to the English drama, while the rise of the monarchy brought about its temporary revival with all the elements of vulgarity, obscenity and depravity. Then again, the Royal Patent of 1662 restricted the performance of the best plays only to two or three theatres, and naturally, the English drama was literally strangled for a couple of centuries until at last during the latter part of the 19th century, when the ban was lifted, the field was flooded by many theatres and dramatists, and followed by a state of confusion. It was really towards the end of the 19th century that the English drama discovered a path of its own. A new spirit of realism was ushered into human affairs by the Industrial Revolution in cooperation with Democracy. This new spirit emphasised contemporary life. William Robertson was one of the pioneers and he was soon followed by other writers in the dramatic field. The most mentionable names are Arthur Pinero and Henry Jones, who drew new ideas from the plays of Ibsen. Some of the plays of Ibsen were at that time being staged in London. So, the path of the new drama was paved for Bernard Shaw and contemporaries. Oscar Wilde introduced into the drama a keen sharp wit and a smart dialogue. Bernard Shaw utilized the drama as an instrument for social propaganda. He helped to interpret Ibsen to the British public.

Galsworthy can be regarded as one of the followers of Shaw in the sense that he viewed and used the drama as an instrument of propaganda. But there are many points of difference between the two. Shaw is militant and outspoken while Galsworthy is shy and timid. Galsworthy presents his problems not aggressively but passively. He offers solution to his problems by indirect hints or suggestions. Shaw has no regard for economy in words while

Galsworthy has borrowed his sense of economy as well as his sense of poise and balance from Maupassant and Turgenyev.

Q. 2. *What is the chief note of the Modern Drama and how far Galsworthy can be regarded as one of the leading representatives of the Modern Drama?*

A. The modern drama does not care to borrow its plots and stories from any historical or mythological or legendary source. It uses contemporary life and all its problems - social, political and economic—for its material and consequently, it picks up situations and incidents and also characters from the daily life of the common men and women who are living in an age of democracy and industrial revolution. This new trend of the modern drama has been variously termed as *Naturalism* and *Realism*. This naturalism or realism is nothing but a climb down from the romantic and heroic stage of the earlier drama, and as such, it is much nearer to the life which is actually lived by the millions of the twentieth century. Realism is nothing but an emphasis on contemporary life and naturalism is an accentuation of the characters, situations, ideas and even motives, habits of thought, speech and expression of current life. Some of the critics tear that the modern drama is extremely ephemeral simply because it deals only with contemporary life and its problems, and as such, it will become obsolete in the succeeding centuries

It is not only the drama but also the novel which emphasise contemporary life and its problems. In both we can find a clear reflection of the universal protest against the old traditional ideas and conventions which have been sustaining human society till today. Bernard Shaw particularly uses this spirit of revolt as a weapon of attack on the conventional concepts of marriage and love, chastity and fidelity, and all other concepts which the human race has been holding as sacred so far. The contemporaries or the followers of Bernard Shaw can, therefore, never be regarded as idealists or reformers because

none of them is really in pursuit of any new social order; on the other hand, every one of them can be regarded as a mere propagandist, who is sharply critical and even revolutionary in the destructive sense.

Galsworthy emphasises particularly the problem element in the modern drama. His plays are reproductions of contemporary problems and situations with their contemporary habits of thought, speech and expression. The new school of the dramatic art emphasises the propagandist bias and consequently minimises the value of the genuine literary and artistic impulse.

Q. 3. *What is the real difference between the plays of Galsworthy and the old dramas, both classical and Elizabethan ?*

A. The new drama lost that freedom with which the old dramatists, classical or Elizabethan used to view life and nature, and while it continually hunted for problems it lost sight of the actual realities of life. The modern dramatist differs in outlook from the old dramatist. The modern dramatist has a different standard of values from that of the old dramatist. The old dramatist used to be moved by a creative impulse, and his aim was always to reproduce life in his drama entirely for the sake of life itself. The entertainment or amusement which he offered to the audience was intellectual or emotional. Of course, the old drama also sometimes deals with certain problems of contemporary life but its aim was never any kind of propaganda as is the aim of the modern drama.

Then again, the characters in the modern drama are mostly types and they appear on the stage only to pose certain problems on behalf of the playwright by means of their behaviour on the stage, and then, to suggest solutions to the problems, if possible, although most of the modern dramatists, particularly, Galsworthy only raise problems but never solve them. The characters in the modern drama are, therefore, nothing but the mouthpiece of the dramatist. The classical or the Elizabethan dramatist used to create individual characters and make them

as living and natural as we find them in actual life. The characters in the Shakespearean plays particularly are individuals and not types while those in the plays of Galsworthy are types.

In the classical or Elizabethan dramas, the stories and the characters were of primary importance while in the modern drama, problems are of foremost importance. The characters are given a secondary importance in the modern dramas. The old drama served much better than the modern drama the aim of a higher creative art, while the modern drama is serving only as an instrument of social propaganda

Then again, the old drama used to draw its characters from the kings and the nobles while the modern drama draws its characters mostly from the middle or the lower classes. The old drama used to feed on love and other romantic passions while the modern drama feeds on the hard and unpleasant facts of life. But the point is that if love and romance are eliminated from any work of art, it becomes not only dry and monotonous but also unnatural, because in spite of the stern realities there are also romantic elements in human life for which reason human life becomes tolerable and worthwhile.

Of course, the modern drama has considerably shortened and simplified the dramatic form and technique. It does not have more than one plot; it does not create too many acts or scenes; nor does it introduce too many characters or situations just as the old drama used to do. It proceeds straight from the exposition to the climax. It has got another very striking feature, namely, the various stage directions unknown to the old dramatist. The modern dramatist does not allow any freedom at all to the stage manager. Besides, the modern stage is highly developed to suit the representation of modern life where as the old stage was crude and undeveloped. The detailed stage directions in the modern drama safeguard a proper understanding of the drama and also they do not allow

the mind of the audience to divert from the main of the play:

Galsworthy represents all the aims, tendencies and methods of the modern school of dramatists, and as such his dramas are nothing but vehicles of social propaganda. They do not offer any intellectual or emotional recreation to the audience. Galsworthy avoids the old method of dividing a play into five acts or each act into many scenes as the old dramatists used to do. He too puts down in his plays very elaborate stage directions. There is no soliloquy or aside in his plays, because according to the technique of the modern drama, such emotional expressions or moralisings are regarded as unrealistic and melodramatic. But then, such occasional expressions of emotion or moralisings are not unnatural to human life. Realism of modern drama has, therefore, made it a little unnatural.

Q. 4. Discuss how far Galsworthy can be regarded as a humanitarian moralist as Joseph Conrad has described him.

A. Galsworthy belonged to the English middle class. He was high-souled and compassionate but temperamentally very shy and timid. He was capable of very high refinement of feelings and emotions. He hated the code of morality as well as the standard of values of the English upper middle class to which he belonged, and therefore, he took upon himself the task of criticising and judging his social environments. Both his dramas and novels reflect his sense of justice and his sense of pity. Galsworthy did not have merely a desire to deal with contemporary life and its problems but also to have the mission to enlist the sympathy of his audience and readers on behalf of the oppressed and the downtrodden race of humanity which has come into existence due to industrialism and capitalism. Of course, he is not as outspoken or aggressive in his tone or words like Bernard Shaw in championing the cause of the sufferers but he is genuinely interested in their relief at heart. His dramas and

novels are intended to awaken in the English upper classes their conscience and their sense of duty. As a moralist, Galsworthy has an unshaken faith in the goodness of mankind, and he believes sincerely that if average men and women are shown the actual facts of life, their minds will react to the injustices and tyrannies of society, and they will naturally try to think out the means and ways in order to right the wrongs. This is the real aim of Galsworthy's dramas and novels, and for this, he has been described by Joseph Conrad as a humanitarian moralist. Galsworthy does not want to suggest any solution to his problems which he raises in his works of art but he only wants to awaken the human mind, to kindle the inherent goodness of human nature to action so that it may reform society and correct the human ills.

Q. 5 Discuss how far it is true to say that Galsworthy has only created types and not individuals in his dramas.

A. Galsworthy and his contemporary dramatists wrote mostly problem plays, the aim of which was to present the social problems and to suggest directly or indirectly their solutions, although most of the critics believe that so far Galsworthy is concerned, he merely raises problems in his plays and novels but never solves them. Anyhow, the problems are presented through characters which represent different points of view of different classes of people. Hence, the characters have got to be more or less types and not individuals. Then again, the characters cannot afford to be independent of the dramatist like the characters in the classical or Elizabethan dramas because they have got to serve the purpose of social propaganda. Characterisation in the modern drama is essentially based on types because types and not individuals can serve the purpose of social or moral propaganda. Whether we regard it as a defect or virtue, it is undoubtedly one of the important features of the modern drama.

The success of a play depends chiefly upon situations

and dramatic moments as well as upon characters. Galsworthy possessed an extraordinary insight into such dramatic situations and moments. But if the characters in a drama are all types and not individuals, they cannot sustain the dramatic situations or moments nor can they create any genuine impression of reality upon the audience. The characters in the modern drama do not exist for themselves but for the problems which they represent because they are intended only to serve the purpose of propaganda.

Galsworthy's dramas are not free from this defect, but then, to say that all the characters in his plays or in those of his contemporaries are nothing but types or remain as types throughout the play would be wrong. On the other hand, it would be true to say about them that all characters in modern plays are in the beginning types but slowly and gradually as the play advances, they become individuals just as average men and women are in actual life. Even in the plays of Shakespeare, the characters are mostly types in the beginning but they soon become individual with the progress of the play. A true dramatist should be on the one hand detached, while on the other, attached to his characters, and it is only then that his characters can develop into individuals from types. Galsworthy possessed this quality, in a great measure and that is why, his characters in the novels or in the dramas are in the beginning types but afterwards assume flesh and blood and become actual men and women with all their peculiarities—frailties or virtues. Galsworthy had unfortunately the habit of viewing his characters from outside rather than from inside, and he lacked also the faculty of creative sympathy and that is why, he could not always completely identify himself with his characters as Shakespeare and other older dramatists could do.

Some of the critics have unkindly remarked that Galsworthy's characters are static and not dynamic. Of course, problem plays do not permit the dramatist to introduce any dynamic character lest it should interfere with the pre-arranged plan of the drama. But then,

Galsworthy's characters are not always static in spite of the limitations imposed upon the problem plays.

Q. 6. *What are the chief merits of Galsworthy's plays ?*

A. It is quite true that the problem plays being entirely instruments of social and moral propoganda and also being a faithful mirror of contemporary life and its problems, can never be of any interest to the succeeding generations, and therefore, they can never survive long as works of art. But then, the dramas of Galsworthy give us real pictures of actual life. The human passions, emotions and instincts which generally do not suffer any appreciable change even in centuries, form the very substance of his plays, and therefore, his plays are sure to command interest in future as much as those of any of the classical or Elizabethan dramatists. Besides, Galsworthy possesses an unmistakable sense of dramatic situations and also an extraordinary power of making these situations sufficiently interesting and convincing. He knows how to integrate these situations with his characters. The situations in Galsworthy's dramas do not evolve so much out of the story and the narrative as out of the characters. Of course, as in Shakespeare's plays so also in Galsworthy's plays both the characters and the situations develop out of their mutual interaction

Of all other modern dramatists, Galsworthy is most wellknown for his strict fense of economy which we find particularly in his construction of the plot. Galsworthy offers strictly a realistic view of life brushing aside mercilessly all kinds of emotionalism or sentimentalism. He never tries to idealise the real or make it more romantic than it actually is. Galsworthy has defined his own method as the naturalistic technique. Some of the critics of Galsworthy fear that such a naked presentation of life or such an undue emphasis on the real has the tendency to make his plays dull and monotonous. But then, Galsworthy sufficiently enlivens his deamas by means of dramatic situations and also by his most effective dialogues. Cazamian remarks about

Galsworthy's dramas, 'Their technique has assimilated without effort the changes which make the new drama different from the old. The drawing of characters is here more firm than in the novels and reduced to essential elements, the plots proceed with more energy. The dialogues keep half-way between the mere photography of familiar conversation, and the conventional language of the stage. Vivacious, strong, soberly moving, these dramatic comedies are instinct, almost always, with a very safe realism ; and their high artistic quality would be unexceptionable, if all the characters were equally convincing or if the action, stripped down to a limit, did not at times seem a little thin.'

Q. 7 Give an idea of Galsworthy's social and political philosophy.

A. Galsworthy, like any other observer of human affairs, is perfectly conscious of the social unrest of the twentieth century. In his dramas as well as in his novels, he has expressed clearly his views and opinions on this. Any reader of his works of art will be able to find out that Galsworthy has great sympathy for the poor and the downtrodden, and particularly for those who suffer in the hands of the aristocratic and the rich. He brings into bold relief the sharp contrast between capitalism and labour, between unemployment and idleness, between want and surfeit, which exists in every part of the world that has come under industrialism and modern civilization. In his eyes, divorce laws are unjust, the land policy is wicked, and the prison system is cruel.

As regards Galsworthy's political philosophy, he is socialistically inclined. He is opposed to the Conservatives and even to the Liberals who profess too much of justice and fair dealing to the poor but actually do very little for them. He has no regards for such lip-deep or artificial sympathy which he calls hypocrisy. Galsworthy believes, and believes rightly too, that all the miseries of unemployment and starvation follow inevitably from the

unlimited ownership of land and capital. He has, therefore, exposed capitalism and aristocracy. *The Silver Box*, one of Galsworthy's best plays clearly indicates the dramatist's socialistic leanings. We find in this play how the Barthwick family is caricatured and how there is no justice for Jones who represents the race of the victims of capitalism and unemployment. In *Strife* also we note the same flag of revolt against capitalism and its exploitation of labour. One of the critics has said about Galsworthy in this connection, 'Justice is, indeed, the one word which springs automatically to the mind when we think of Galsworthy and his work. We must not forget, however, that he was driven to the ideal of justice by his immense sympathy with suffering, his profound compassion for the poor and his acute susceptibility to social inequalities. His sense of justice was rooted in his sense of pity or his charity of disposition. He was essentially a man of feeling; and his purpose as a novelist was to throw light upon the dark places of human experience, upon the abuses of life, for the guidance of others, but to do so impartially, showing the good and the evil at the same time.'

Q. 8 *What is generally the subject-matter of Galsworthy's plays?*

A. The subjects with which Galsworthy deals in his dramas can be broadly classified into six groups. The first group is based on the various family relationships of life such as fidelity and infidelity between husband and wife; efforts to save an unhappy marriage; the revolt of the young people against the authority of their parents or guardians or elders; the spirit of self-sacrifice of the young people and its attraction for both the sexes, etc.

The second group consists of the various problems arising out of social injustice, such as the conflict between the community and the individual; the tyrannies of certain social institutions; the injustice and wrong done to the innocent persons as the result of the rule of the Community etc.

The third group of subjects is derived from the degradation of society, which is the inevitable outcome of social injustice just as the drunkard, the swindler, the robber, and the prostitute were not originally more wicked than other people but became so due to social injustice, and therefore they can be saved from the downward fall by reforming the social system

The fourth group deals with such problems as arise from a state of complete degeneration of society. Such problems are, (a) Can the degraded persons be reformed by any means—either by reformatory institutions or by philanthropy or moral theories or is human nature inherently so much depraved or so much addicted to depravity that it refuses to be reformed or brought under any kind of discipline ?

The fifth group consists of such subjects which are associated with the tragedy of idealism. The problem in this connection is whether or not a noble reformer can really succeed in reforming his fellowmen who are fallen from virtue or is such a person likely to be rewarded or cursed and punished for all his social and philanthropic services as Jesus Christ was crucified for his services to the human race ?

The last group of subjects proceeds from the caste-feeling which again is the root of all enmity and strife that exist between capital and labour, between aristocracy and the depressed class or the low-born.

Q. 9. What are the chief characteristics of Galsworthy's writings ?

A. The first thing we notice in Galsworthy's writings is his sincerity which is evident in his honest desire to present before his reader or audience the real phenomena of human life and character. He never aims at offering them any cut and dried code or any distorted picture. The tendency of the twentieth century is also to face the truth and to give expression to its honest feelings, thoughts

and views. Galsworthy in this respect is a typical representative of the twentieth century.

Another remarkable characteristic of Galsworthy is sympathy. Galsworthy himself says in this connection, 'It is not the artist's business to preach, his business is to portray ; but pro ray truly he cannot if he is devoid of the insight which comes from instinctive sympathy. The sincere artist is bound to be curious and perceptive, with an instinctive craving to identify himself with the experience of others. This is his value, whether he expresses it in comedy, epic, satire or tragedy. Galsworthy's emotionalism leads him to charity, sympathy and toleration while Shaw's intellectualism leads him to satire and attack.

Galsworthy is well-known also for his impartiality. He is absolutely free from bias or prejudice. He wants to see for himself as well as to present things to others in the proper perspective without any colour of passion or blind emotion. His plays breathe a tone of irony which reminds the reader constantly that in spite of all fairness and impartiality there is always some element of unfairness in human affairs, and this element can never be washed off.

Almost all the plays of Galsworthy reflect his feeling of compassion for the suffering souls on the one hand, while on the other hand, his emotion of honest anger against those who are the instruments or agents of human sufferings. Some of the critics consider Galsworthy as cold, indifferent, aloof, calculating, timid, severely logical and judicial, but they should know that all these qualities are nothing but a mask for his inward fiery nature which flares up at every kind of social injustice or economic inequality or political tyranny. All his plays are really a great protest against human wickedness and folly and at the same time an earnest appeal to the better instincts of mankind for the relief of victims of social tyranny and injustice. His plays are indeed a great indictment of modern civilization.

Galsworthy believes that the true aim of art is not only to lend delight but also to help enlightenment and moral elevation. But Galsworthy is not a mere social propagandist or a missionary dramatist, although every one of his plays or novels has some message to deliver. Mark what Professor Coats says in this connection, 'Galsworthy is too skilled a dramatist to let his moral indignation get the better of his imagination. Only very rarely does he allow the artist in him to be handcuffed by the pamphleteer.'

Critical Remarks on the Play

Act I.

The title of the play is quite significant, suggestive and interesting. It reveals at once the main subject-matter or theme of the play. The main theme is the conflict between the capitalists and the labourers, although there is also a conflict between two leading characters, namely, Anthony and Roberts, while there is some kind of conflict between the Union official and the Workmens' Committee and also with the Directors of the Tin Company. This strife between capital and labour is one of the greatest problems the twentieth century.

There is not much of stage-direction in the play as can be usually found in other plays of Galsworthy or in those of his contemporaries. The reason is probably that the present play begins with a climax. The strike began in October but the play begins and ends on the 7th of February, and that is why, detailed stage directions are not necessary. Galsworthy dramatises the strife at the moment of the climax. He has concentrated the entire struggle of the strike and its final settlement into a space of six hours only beginning from noon to six o'clock in the evening.

Apart from the strife between capital and labour, the present play reveals another strife between Anthony and

Roberts who are equally obstinate and equally courageous to face the crisis. The personal clash between Anthony and Roberts is more dramatic than the conflict between the workmen and the directors of the Tin Company—it is far more emotional and therefore, it has greater appeal to the audience. Mark how Anthony stands alone sticking to his policy against all the directors or at least against four of them, while Roberts also fights single-handed for an honourable settlement against the whole host of the workmen. Just as the directors are not pleased with Anthony's orthodox ways so also the workmen are fed up with Roberts ways, although in the play we find how heroically both Anthony and Roberts face the bitterest opposition from their comrades. The end of the first Act is significant in the sense that Anthony receives warnings about the coming disaster from Enid, Tench, and Frost, although in the modern problem plays particularly dealing with some industrial dispute, no such foreshadow of the tragedy is cast upon the stage by the actors or the playwright.

In the first Act we notice distinctly Galsworthy's method of individualising the characters in the play with suggestive touches about their physical appearance and personal peculiarities. Anthony is depicted with an unlimited mental energy although weakened by age; Edgar's looks and manners indicate that he is always earnest about whatever he speaks or does; Wanklin is shown in the picture to possess sharp space closs commonsense; Underwood is portrayed as a man of quiet strength while Scantlebury's appearance reflects a lazy mind; Wilder reveals a lot of himself by looking lean, cadaverous and complaining. Both Wilder and Scantlebury complain of the heat of the fire, and both are so ease-loving and indolent that instead of taking the trouble of moving away a little from the fire they order for a screen. Wilder is painted as a braggart and a bully but a coward at heart. Scantlebury is a big fool because of his silly remarks. He expresses his sympathy for the strikers as well as a panic at the news of the financial loss of the Company. Harness, the Trade

Union Officer, has also been finally drawn with a few touches indicating his caution, determination and courage. He is also painted as frank and fair or reasonable. He appears to be ironical particularly when he congratulates the Directors of the Company and the members of the Workmen's Committee on their conciliatory spirit. All other characters in this Act such as Tench, Bulgin, Rous and Thomas have been depicted with similar suggestive touches in order to make them appear as living individuals and not as types.

Both Anthony and Roberts who are the rival leaders of the Workmen and the Tin Company, have been most graphically painted by Galsworthy in this Act. Both are men of iron will; both are brave fighters; both are completely unperturbed by the crisis of their parties; and both the characters in spite of representing the two contending forces of capital and labour are individualised and made as living and peculiar in their temperament and principles as the men of the industrial or commercial world of the twentieth century.

Act II. Scene 1.

The scene opens in the kitchen of Roberts' cottage, ill-furnished with fire and wearing a look of hunger and starvation. It forms a striking contrast with the dining-room in the preceding Act which was well-equipped with the luxuries of furniture and food. The scene introduces to the audience all the main women characters of the opposite camp—the camp of labour. It further introduces the audience to the agonies and sufferings of the workers. It prepares the mind of the audience for the inevitable compromise which is evident from the hardships of the workmen on strike, in spite of the will and courages of Roberts to fight with the capitalists till the last moment. This scene introduces a new contrast between the present and the past condition of the workers. Mrs. Pous points out that the present is better than the past, and therefore,

the strikers should maintain their fighting spirit and also their faith in progress. There are a few other minor contrasts, all of which show that Galsworthy's mind was greatly affected by the pathetic contrast between capital and labour in the industrial world of today.

This scene of the second Act is mainly devoted to the personal drama of Roberts in order to prepare the audience for his tragedy. Just as the preceding Act showed the attitude of opposition of the Directors towards their chairman so also the present scene indicates the opposition of the workmen towards their leader. The pent-up feelings of Madge and her occasional outbursts clearly reflect the untold hardships and sufferings of the workmen. Madge can be regarded as one of the chief agents of the downfall of Roberts because it is she who instigates her father and her lover to organise the stiffest opposition against Roberts in the workmen's meeting. It is she who stands as the symbol of the hostile forces that will ultimately bring about Roberts' ruin and the final settlement between the Tin Company and its workmen.

Roberts is shown here blinded with passion as Anthony in the preceding Act was shown as an obstinate and yet clear-headed and rational soul. Roberts develops in his mind and heart a feeling of personal rivalry with Anthony which he pursues with dogged obstinacy forgetting his real strife with the capitalists on behalf of the labourers. His blind passion completely unbalances his mind and makes him speak and behave almost like a raving lunatic. At this stage, Roberts bears a sharp contrast with his rival Anthony who remains perfectly sane till the last moment of his struggle with his Directors against the strikers.

Scene 2.

In this scene, the meeting of the workmen takes place in a very depressing atmosphere which gives a foretaste to the audience about the decision the workmen are going

to take either to declare peace or war against their employers. The gloom of the whole atmosphere is further deepened by the wretchedness of the place and the platform for the meeting. The presence of the two bargemen smoking indifferently is significant because they represent the callous indifference of the world to the agonies of suffering humanity.

In the preceding Act, the emotions of the audience were strained because of the stern attitude taken by the two rival leaders—Anthony and Roberts, who by their declarations foreshadowed a grim fight in spite of the long and continued hardships and agonies of the sufferers. The present scene serves as a relief or an escape from that tragic tension of emotions although it is also a picture of another struggle that will take its final shape in the meeting of the workmen. But then, the entire scene has rather a comic effect upon the audience in spite of the tragic news of the death of Mrs. Roberts which takes place behind the screen. Particularly the utterances of Bulgin, his threats of violence to everybody without any sufficient cause, together with the mispronunciations of Thomas, while he speaks, and also the ironical comments of the red-haired youth upon the words of Thomas—all contribute to the diversion of the mind of the audience from the tragic gloom which had been hanging in the preceding Act and the scene. Galsworthy is cautious enough not to strain the emotions of his audience in this scene particularly because he knows that his audience has been already strained in the preceding Scene and Act and will be strained further in the succeeding Act. He is clever enough not to show the death of Annie Roberts on the stage but makes the news of this sad incident conveyed to the audience at the end of the scene.

Some of the critics have pointed out that this scene is typical of the problem play because of the conspicuous absence of a clear statement of the demands of the workers who have struck work. Although many of the workmen speak from the platform and give certain arguments for

and against the whole position yet the audience fails to form any definite idea about their actual demands. Even in the preceding Act and scene, in spite of wrangle between Anthony and Roberts and also in spite of the references to these demands by Enid, Annie and Roberts, the audience stands at a loss now as before to understand the real position except that the Union is not prepared to consider the demands of the engineers and the furnacemen but only to propose a settlement with the Company on the basis of double pay overtime, Saturdays. This indefiniteness of the demands of the workmen is considered by certain critics as a defect of the play as it is characteristic of most of the problem plays, but then, such a position of indefiniteness should be regarded more correctly as a natural corollary which follows from any discussion by a mob of uneducated, illiterate, and prejudiced persons.

In the present scene, the dramatist wants the audience to look at the strike from a broader angle and to regard it as one of the forms or one of the many problems of modern industrial life. He further wants the audience to discover the real cause of the bigger problem which lies between capital and labour. He wants to show how labour and capital are the two leading forces which govern industrial life. But then, in the industrial world of today, the ruling power of capital is being questioned by labour, that is no longer in darkness but perfectly aware of its rights and also its strength. Galsworthy speaks through the mouth of Harness his views on the struggle between capital and labour. He means to say that struggle is always a waste of time, energy and hence, both capital and labour should try their level best to come to some compromise as the problems in other fields of human life also cannot be solved without any compromise.

This scene is particularly attractive because of Roberts' oratory just as the scene in *Julius Caesar* is important because of the oratory of Anthony against that of Brutus. Like Anthony, Roberts knows correctly the psychology

of the mob, and that is why, he succeeds so admirably in countering the impression made upon the mob by the speeches of old Thomas, George Rouse, Harness and others. In the beginning, he talks of his own self-sacrifice, how he has contributed eight hundred pounds to the strike fund. He at once wins the sympathy and confidence of his listeners. Next, he comments upon the mark of Thomas who said that nobody should or could go against nature. Roberts explains the fallacy of the statement by quoting instances from every day life and pointing out how everybody has to fight with nature at every step in order to maintain one's existence in the world. He criticises also Thomas' advice to the audience for obeying the wishes of the Chapel particularly in following the dictates of nature. He says that when the Chapel advises us not to do many things which nature prompts us to do, why should we then follow the advice of nature particularly in giving up the strike simply because it costs us so much of physical and mental hardships? Then again, while commenting upon the speech of Harness, the Trade Union Officer, Roberts points out that the Trade Union has been always letting down the workmen, and therefore, nobody should listen to the advice of the Trade Union Officer. Incidentally, he explains plainly and most graphically how capital has been always exploiting labour, how it has been sucking its blood and making it bleed white from generation to generation. He then tells the strikers most dramatically that their employers have been put into a very tight corner, and therefore, they will have to grant whatever the strikers would demand. This announcement is of course half true and half false. He then reminds the strikers that they are fighting not for their own gains only but also for the gains of their future generations. Every point in the speech of Roberts has the readiest appeal to the blind passion of his listeners, and that is why, the mob is completely won over by his speech just as the Roman mob in *Julius Caesar* was won over by Anthony's speech, but unfortunately, just at the psychological moment, Madge appears on the scene and announces

that Annie is in a dying condition although she is already dead. This news upsets the equilibrium of Roberts' mind, and when he leaves the platform, other speakers make capital out of the news of Annie's death or dying condition and bring home again to the strikers that it would be too great a cost for their families if they were to continue the strike any further, and therefore, they should better sue for compromise before it is too late. The mob surges back at once to the old attitude of compromise, and turns its feet away from Roberts.

Act III.

The scene opens in the drawing-room of Underwood. A meeting of the Directors is held in the room. In this scene, the personal strife between Roberts and Anthony is accentuated in order to lead up to the personal tragedy. In the beginning of the drama we have found out that both Anthony and Roberts have an extraordinary measure of courage and will-power with which their camp-followers cannot unfortunately cope, and naturally, they become misfits as their leaders at the end. The followers of Anthony as Directors of the company are frightened by the heavy loss of fifty thousand pounds and the prospect of a heavier loss in future if the strike continues. This loss means nothing but a loss of dividends and also a fall in the value of the shares. In the beginning of the drama we notice also that a compromise is suggested by Harness but all suggestions of compromise from him or from the Directors are thrown to the four winds by Anthony because he sincerely believes that capital must not yield to labour, that capital must rule over labour because it provides the brains of the industry. The Directors are weak at heart and mind, and that is why, they want a compromise with labour. In the same manner, the workmen too want a compromise with their employers because they do not possess the same domitable will, the same invincible courage or the same unflinching

patience as Roberts does, and naturally, Roberts like Anthony becomes a misfit with his camp-followers. Just as Anthony wants an unconditional dictatorship over labour so also Roberts wants an undiluted victory over capital. This extremism on the part of both makes them unfit leaders of their parties, and the forces of the majority throw them out from their position of leadership. So, with the progress of the drama, both Anthony and Roberts become personal rivals and not rivals as leaders or representatives of their opposite camps. Of course, it is only in Roberts and not so much in Anthony that we find this personal rivalry accentuated particularly in the concluding Act and the scene. When they meet for the combat in the last scene, they find that they have been already overthrown from their leadership, and naturally, both the leaders part from each other with due reverence and respect for themselves which they originally did not have. This moment of separation is indeed the most tragic moment in the whole play and it is also dramatically most impressive to the audience.

If Anthony and Roberts were permitted to continue the fight, the play would have ended in a great tragedy, and there would not have been any solution to the strife between capital and labour. But Galsworthy makes the law of Nemesis work upon the two leaders and saves the tragedy. He works it out through the instrumentality of Harness, who is the real mouthpiece of the dramatist's views, and who believes in a healthy compromise between capital and labour by a fair redistribution of wealth and a readjustment of the powers controlling it. In the case of Anthony, Nemesis strikes him through his son Edgar who stirs up the other Directors for a compromise-while in the case of Roberts, it is the news of his wife's death which turns the tide of his fortune and bring about his final overthrow. It is not only in the modern plays of Galsworthy but also in the old plays of Shakespeare and other more ancient classical plays that we find the same role of Nemesis that removes the extreme elements from the stage at a psychological moment bringing about peace and harmony. Nemesis weeds out

violence and bitterness and all hostile extremes and makes room for the common and normal elements to exist in harmony and peace. That is exactly what Nemesis does in this play too. The strike of the workmen is a necessary incident, but when it is ridden by obstinacy of the human will and pressed too far causing limitless pains to the innocent humanity, it has got to be curbed by some agency, call it supernatural or natural. This agency always interferes with every human abnormality and reduces it to normalcy whenever it threatens to go beyond the bounds of reason or fairness.

Galsworthy maintains a perfect balance and impartiality throughout the play. He plays the genuine role of a humanitarian moralist while dealing with one of the most difficult problems of human life in the present century. He does not show any partiality either to capital or to labour. He does not blame any individual either the leader or the follower but point out that all our worries and miseries arise mostly out of defective systems and organisations, as we find the economic system of the modern world. The present play illustrates Galsworthy's real attitude of mind. He has painted the employer and the employee with an unbiassed brush without making any of them either a devil or a god. The strikers are as much justified in their claims as the Directors of the company in protecting the interest of the share-holders, but if one desires a complete victory over the other when their mutual interest is at stake, nobody can get such victory at the cost of another, because even in the kingdom of nature, there is equality or justice, and there is also a compromise whenever there is an abnormal phenomenon. Galsworthy, therefore, wants to convey to the audience not any distinct theory of life but a conciliatory method of readjustment and redistribution whenever there is any controversy or conflict or clash of interests in human affairs. Of course, the problem in the present play is an economic problem, which is surely the greatest problem in the human world.

Summary of the Play

Act I.

The scene opens in the dining-room of Mr. Underwood, Manager of the Trenartha Tin Plate Works, on the 7th of February. A fire is burning in the hearth. John Anthony, Chairman of the Board of Directors, is sitting at the head of the dining-table; Edgar, his son and a Director of the Company, is sitting next to his father; Wanklin, another Director, sits next to him while Tench, the Secretary of the Board of Directors, is standing near him and helping him with some papers of the Company. Underwood is sitting next to Wanklin while Scantlebury is sitting with his back to the fire. Wilder, another Director, who is lean and ugly looking is standing in front of the fire.

All have been sitting quietly, and it is Wilder who starts the conversation by complaining that the fire is too strong, and so, they need a screen. Wilder has the habit of complaining about everything. At the complaint of Wilder, Scantlebury discovers that he has been sitting with his back to the fire, and therefore, he approves of his colleague's complaint. Underwood and Enid fix up a screen before the fire. Underwood says sarcastically in reply to Wilder's complaint that he is not accustomed to complaints of excessive heat just then, meaning thereby that the strikers have no fire in their homes even during severest winter.

The conversation now turns to the topic of the strike of the workmen of the Tin Company. Wilder angrily replies that the strikers have been enjoying much more than they really deserve. Scantlebury, however, expresses his sympathy for the strikers in his own stupid way. But Edgar is deeply moved by the distress of the strikers. He quotes a report of the sufferings of the workers from the journal, *Trenartha News*. Wilder flares up at the very name of the journal and calls it a rag and calls the editor also a ruffian and a little snivel of a chap. He boastfully relates some story about some strike in a workshop where his father was the Manager

and how his father actually shot one of the workmen in the leg. Wanklin sarcastically talks of February as the best season for shooting to which Wilder bluntly replies that there was no favourable season for employers in his father's time.

Anthony turns the conversation to business. The 7th February has been fixed for a discussion of the strike between Simon Harness, Trade Union Officer, and the members of the Workmens' Committee. The audience is informed that strike began in October and that a heavy correspondence passed between the Manager and the Board of Directors. Wilder does not like Harness. He calls him a cold-blooded, cool-headed chap. Tench however expects that some compromise will be reached with the help of Harness. Wanklin says that the Trade-Union can be left out of consideration because it has withdrawn its support from the strikers. Wilder remarks again that the strife between capital and labour is always a three-cornered duel, because the Trade Union forms the third party of the quarrel. Underwood explains that once they accept the demands made on behalf of the engineers and the furnacemen, they will have to support them in other factories. Wilder fears that the strike may continue for six months. Tench informs the Board that the Company has already suffered a loss of fifty thousand pounds by the strike. Wilder and Scantlebury feel shocked at the news. They indirectly hint at a compromise in order to know the real attitude of Anthony who however is dead against it. Edgar talks of the acute sufferings of the strikers and their families while Wanklin talks of peaceful settlement for the sake of self-interest. Four Directors of the Company are in favour of a compromise but Anthony is stiffly opposed to it.

Harness appears in the dining-room. He argues cool-headedly and cleverly with Anthony. Scantlebury and Wilder say that the interests of capital and labour are practically the same, but Harness points out the fallacy of their views by saying that the company would never pay a penny to its workmen more than it is forced to pay. Anthony demands that the workmen should be just. Harness inter-

prets Anthony's words and says that Anthony demands the workmen to be humble.

The members of the Workmen's Committee headed by Roberts arrive in the drawing-room. They are offered chairs to sit but Roberts sarcastically says that they should keep standing in presence of the Board. Roberts is a man with a great personality. He bears a personal grudge as well as a grudge on behalf of the workmen against the Company. He had invented a labour saving instrument for the Company for which he has been paid only eight hundred pounds while the Company has gained more than one hundred thousand pounds. Besides as a leader of four other strikes, previously he had suffered defeat every time in the hands of Anthony. Therefore, he is determined to win a victory this time at any cost. But the workmen of his Committee appears to be broken down by the hard struggle. When Thomas says to the Doctors that the workmen demand justice Roberts at once cuts to the quick him as well as the Doctors.

There follows a regular verbal duel between Anthony and Roberts. When Anthony explains the principles of management and says that there can be only one master. Roberts at once replies that labour alone will be the master. points to a piece of paper in the hands of Tench and Roberts says that the workmen would return to their work if only all the demands mentioned in the paper are granted, to which Anthony replies in the same obstinate tone that not a single demand mentioned in the paper shall be granted. Roberts declares that the workmen will rather die than surrender. He further threatens Anthony that he shall have to lose the last battle of his life. He then leaves the meeting with his men. So, the problem remains just where it stood except that Harness has agreed to negotiate with the workmen and report the result to Anthony for taking the final decision.

When all people gradually retire from the meeting, Enid steps in and tries her best to persuade her father either to come to a settlement with the strikers or to keep aloof from the problem so that the other Directors may settle the affair. She relates the miseries of the workmen and talks particula-

rly of the serious illness of Annie who was once her maid but who has now become Mrs. Roberts. She also gives hints to Anthony about the restlessness amongst the Directors which means that they may throw him out from the chairmanship and take any decisive step they like under the circumstances. She pleads also on the ground of Anthony's own health and says that it is high time for him to take rest from the hard work of the Company which he has been serving for long years. But Anthony remains completely unmoved by any of the arguments or appeals from his daughter. On the other hand, he tells her that if they yield to the workmen now in one point, they will have to yield to them in many other points in future, which means a complete ruin of the company.

Tench steps into the room and submits certain papers for Anthony's signature. Tench is in favour of a compromise. He appreciates the policy of Harness and he believes sincerely that Harness will be able to bring round the strikers to work. Tench owes his present position to Anthony, and he respects and loves him. He therefore has been hesitating to tell Anthony something but when Anthony presses him to confess everything, he tells him that the Directors are thinking of throwing him out from the chairmanship and settling the strike themselves. This shocks Anthony so much that he has to drink whisky and soda to forget the shock. Even Frost who has been working as a valet to Anthony since his boyhood does not hesitate to offer suggestion for a compromise. But Anthony keeps sitting in his chair without replying to either Tench or Frost.

Act II Scene 1.

The scene opens in the kitchen of Roberts' cottage at half-past three. Mrs. Roberts is sitting in an arm-chair wrapped up in a rug. Mrs. Yeo is sitting near the fire, while Mrs. Rous is sitting near the dining-table. Madge Thomas is merely listening to the talk. Mrs. Yeo starts the conversation. She says that her husband has not given her more than six

pence this Week. She asks Mrs. Rous, an aged lady, to draw closer to the fire but Mrs. Rous does not move from her spot. On the other hand, she takes pride in relating that the winter of 1879 was much more severe than the present winter when her husband died. She then looks round at the women and says that Madge Thomas and Sue Bulgin were then not even born. Mrs. Roberts says that she was then seven years old but Mrs. Yeo corrects her sternly and says that she was then ten years old. Mrs. Rous continues her narrative and says how her husband died of his poisoned leg, and in those days there was no compensation Act. Mrs. Yeo humorously enquires from Mrs. Roberts if she is prepared to face a harder winter. She then enquires from Sue Bulgin if it would be proper to have a dinner at that time. Mrs. Bulgin says in reply that she did not have anything more than bread and tea for her dinner during the last four days. She says further that she has lost a laundry job for which she wants to try again. Mrs. Yeo says that she has sent her husband to the icefield, where gentlemen and ladies are skating, in order to pick up any thing he finds there. Mrs. Bulgin then talks of the hungry and restless children. Mrs. Yeo says that the school-going children get more hungry. When Mrs. Bulgin says that her husband has not given her any money for sometime, Mr. Yeo enquires with a grim humour if her husband holds any shares of the Company. When Mrs. Rous make a gesture to go, Mrs. Roberts offers her a cup of tea but the old lady proudly refuses the offer saying that Roberts would need it when he would be returning home. Mrs. Yeo and Mrs. Bulgin also depart along with Mrs. Rous.

Now Madge Thomas and Annie Roberts are left alone Made is a good-looking girl of twenty-two. So far she had been keeping quiet although all the while a storm of feelings had been raging in her breast. Now that she is alone with Annine. She unlocks her heart. She is in love with George Bous. She tells Annie that unless George leaves the Company of Roberts she is not going to entertain him as her lover. She accuses George of following Roberts and bringing starvation and suffering upon his mother. She accuses Roberts of pride and obstinacy which in her opinion are entirely

responsible for preventing a peaceful settlement between the Company and the Workmen. She further tells Annie that if George wants to win her love he must work with Harness for peace and settlement.

Just at this moment there is a knock at the door, and Enide arrives. She takes a sisterly interest in Annie because Annie had been once her maid. She enquires about Annie's health and rebukes her mildly for having refused the jelly she had sent her. She says that it was all due to Roberts that Annie had refused the jelly. She blames Roberts for having caused so much of pains and miseries to the workmen and their families. Madge was so long listening to the talk of Enid and foaming and fretting at heart. Enid's fir cap and jacket added fuel to the fire. She violently contradicts Enid and says that there is absolutely no suffering amongst the workmen. Madge calls Enid a spy of the Company, and therefore, she warns her not to show her false sympathy to the workmen. She then leaves the room in a fit of anger. Annie apologises to Enide for the rude behaviour of Madge. Enid says that Madge and the whole race of the workmen are stupid people at which Annie ironically smiles. When Enide holds Roberts responsible for the strike and the suffering of the workmen, Annie says in reply that Anthony is chiefly responsible for preventing a peaceful settlement. Enid indirectly agrees with Annie and says that both Roberts and Anthony are equally responsible for the strike and the miseries of the workmen.

Enid again mildly rebukes Annie for having refused the soup and other things sent by her. But when she accuses Roberts of having neglected his wife, Annie protests strongly and says that Roberts has always been good to her. Enid then turns her talk to the wages of the workmen. She says that the wages are quite sufficient, but because the workmen are addicted to drinking and gambling and other vices, so they are always in want. Annie contradicts Enid and says that the wages are not at all sufficient, because the workmen can save very little out of their wages, because they have to spend all their petty savings when they fall ill, and not because they

waste their money on gambling or drinking. Annie says to Enid that the life of a workman is a gamble from the beginning to the end that he has to live from hand to mouth all his life. Enid quietly agrees with Annie only to save her from unusual excitement during her illness.

Enid stays on with Annie only to have a talk with Roberts although Annie wants to get rid of her presence lest there should be an unpleasant scene between Enid and Roberts. Roberts unfortunately appears on the scene as Annie had feared. In the beginning Roberts does not even care to take notice of Enid, but when forced to do so, he greets her ironically as the daughter of the Chairman. When Enid wants to speak to Roberts for a few minutes, he rudely says that he has no time for a talk. Yet Enid starts talking to him, and when she happens to allude to her fathers, Roberts flares up and says most bitterly that if Anthony is going to die, he will not even move a single finger in order to save Anthony's life. This remark shocks Enid and she enquires why Roberts should talk so cruelly about her father. Roberts says that it is because Anthony is a tyrant. From the words of Roberts it is clear that there is a personal strife between him and Anthony. Enid then says that there is no heroism in carrying on the strife and causing so much of suffering to women and children. Roberts says that Anthony is entirely responsible for it. Enid defends her father that he is a man of principles. Roberts also says in reply that he is no less a man of principles. When Enid again accuses Roberts of pride and hatred, Roberts retorts that Anthony is equally proud and then he hates the workmen. When Enid finds no other argument she appeals to Roberts to have pity on his wife. This softens Roberts. Just at that moment Underwood enters the room to take away Enid home. Roberts again gets inflamed and he says to Enid that she should better make appeals for the sake of her father and her husband.

When Roberts and Annie are left alone he tries to cheer her up but then he is at the same time thinking of the meeting of the workmen in the afternoon. He covers Annie with his overcoat. He looks very restive. When Annie asks him to take some food, he says that he cannot swallow any food so

long the sharks (Directors of the Company) are in the town. Annie talks of the sufferings of women. Roberts says that only the cowardly men make women's sufferings as the plea for a compromise. When Annie talks of the sufferings of children, Roberts says that men are responsible for multiplying children only to satisfy their vulgar lust. This pains the heart of Annie because she had been long desiring to have children which Roberts had been denying to her. Roberts knows that his wife is very ill due to want of food and medical treatment. He therefore turns his eyes away from her. He thinks of the Directors how they have nearly been defeated but he thinks at the same time of the pathetic condition of his wife. Annie asks Roberts repeatedly to take away his overcoat because it is very chilly outside. But Roberts looks at his watch and then goes out.

Just when Roberts goes out of his house, Madge's ten year old brother, Jan, comes into announce that Madge and her father would be coming immediately in order to discuss matters with Roberts before the workmen's meeting is held. But Thomas in his heart of hearts did not like to meet Roberts and so, he is pleased to miss him. He tells Annie that the workmen should now make peace with their employers because, the Chapel (God) is not in favour of prolonging the strike. Annie feels very much disturbed to hear all this, because she fears that he will be left alone only to fight a losing battle. When Thomas is just ready to depart, his daughter Madge arrives and urges him to throw off Roberts. When her lover George also arrives, she urges him to oppose Roberts. But George says that he cannot be a traitor to leave Roberts at the last moment. Madge then tries all her persuasion in the name of love and finally succeeds in securing the assurance from George that he is going to oppose Roberts, in the workmen's meeting. When George goes away Madge steps into the room. She finds Annie completely exhausted, and therefore, asks Jan to get some brandy for Annie. But Annie prevents Madge from sending Jan to fetch brandy. She feels mysteriously that her death is approaching very near, and also that Roberts is going to be defeated in the fight against Anthony and the Directors. She keeps on listening

with anxiety to the loud voices of the strikers assembled in the space near about her house.

Act II. Scene II.

The scene opens at four o'clock in the afternoon in an open muddy space. The place is crowded with workmen. A rude platform of barrels and boards has been set up. Two bargemen are found to be smoking at leisure on the towing path of a canal at some distance. Harness is speaking from the platform while Roberts is standing a little apart from the crowd. Harness is inviting questions from the crowd to answer them to their satisfaction. Jago and Evans belong to the group of engineers and furnaceman. Although they are unable to challenge the facts and arguments of Harness yet just to avoid the solution of the difficult problem, they have declared anybody a traitor or a black-leg who happens to vote for a compromise. Bulgin, who is a dull-headed fellow takes offence at this declaration. At this moment Harness explains the position of the engineers and the furnacemen and says that they are paid the same salaries as in other factories, and therefore, their demand for higher wages is unreasonable. Evans at once points out that Haper's factory pays more wages than Trenartha's factory but Harness says that the information is entire wrong. Harness then makes it clear that the Union will support the workmen in their demand for their double wages if they have to work overtime on Saturdays. Jago then raises the question of their subscriptions to which Harness says that they have already been told what the Union is going to do with their subscriptions, and therefore, it is an irrelevant question. Last of all Harness says that he has been passing through the same hardships as the workmen. He then jumps down from the platform and leaves the meeting-

The crowd of the workmen is now left to themselves. They are undecided in their mind with regard to issue.

Many of them are casting significant looks at Roberts who is standing quietly against the wall. When Evans talks again of the black-legs, Bulgin looks threatening to him because in his heart of hearts he is inclined to a compromise. When a blacksmith says that they have to consider the hardships of the women while deciding their line of action, Evans replies that if men can stand the hardships women also should be able to bear them. Thomas then comes upon the platform. He recommends an immediate declaration of peace because in his opinion it would be going against God and nature if they continue the strike any further in the face of so much of hardship of the strikers and their families. In the beginning the crowd mocks at him for his peculiar pronouncement of certain words, but when again he repeats his point of view with vigour and earnestness, the crowd is influenced by his words. But Roberts bursts into a derisive laughter at Thomas. Thomas then turns his attack on Roberts. He talks of the Chapel that stand for God and says that the Chapel does not approve of the continuance of the strike at which Jago raise; the question what attitude they should take towards the Union. Now, Thomas being a furnaceman has no love for the Trade Union. Therefore, Jago's question silence Thomas and turns the attitude of the crowd in a different direction. Thomas fires a few words against the Union. He complains that the Union has been wasting the subscriptions of the workmen as well as of the engineers and furnaceman, and therefore, they are rogues. The blacksmith points out to Thomas that so long they have been going without the Union but now they want to go with it for a compromise. This makes the position of Thomas inconsistent, and naturally, Thomas gets more excited and says in his defence that they should surely sue for peace with their employers but without the help of the Union. This creates further confusion in the minds of crowd. Jago curses the Union while Henry Rous votes for it. Lewis calls Thomas an old fool. Bulgin threatens to smash the heads of the furnaceman if they are opposed to the Union, while Green flatters himself by saying that if they had followed his advice in the beginning, they would not have come to such a pass to day. Thomas speaks for the last time and emphasises the

warning of the Chapel, again the continuance of the strike at which the red haired youth utters a few insulting words in the name of the Chapel and Thomas.

Jago comes on the platform against the opposition of the crowd. He says that the engineers and the furnacemen have been always supporting the workmen, and therefore, now they cannot afford to leave the workmen in the lurch and came to a compromise with the Company or with the Union. Jago's short ironical speech does not make any impression upon the crowd, Geog Kous then jumps on to the platform but as he is known as one of the staunchest champions of Roberts the crowd murmurs an objection to his speech. But the moment he begins to speak, his words surprise the listeners. Like Thomas he warns the workmen not to go against nature. He says that he cannot afford to see his mother serving. Roberts is extremely surprised and cries out, 'Rous', to stop his tongue, Evans calls him a traitor. Even Lewis who is in favour of a compromise wonders within himself to see this change of attitude in Rous. Rous declares openly that he has changed his mind, because of the sound arguments of Harness and also because of the great miseries they and their women and children have suffered on account of the strike. He warns the crowd against Roberts who plays hell-fire with his tongue and misleads his listeners. He explains that the strikers have already lost their battle and therefore must sue for peace. He assures the crowd that he will go with Harness and the Union will oppose any decision which is likely to cause starvation and other sufferings to the women and the children. When he gets down from the platform, there are cries of 'Up Union' and 'Up Harness' from the crowd.

Roberts hears the cries but he remains unshaken and undaunted. When he goes upon the platform, the blacksmith Henary Rous, and Bulgin try their best to oppose him. When he actually begins to speak, Bulgin comes up to the platform and threatens to smash his jaw but Roberts makes him motionless by simply telling him that he is at liberty to do whatever he likes. He then begins to speak. He knows the psychology of the mob, and therefore, first of all, he tries to undo

the mischief which has been already done by the previous speakers. He puts a question to the listeners why they had been so eagerly listening to Thomas, Rous and Harness, and he answers the question himself by saying ironically that they had done so only to have the pleasure of getting further kicks from the capitalists. He goes on speaking by putting many other questions to the audience and answering them himself. Was he a liar or a traitor or a coward? The crowd knows well that he is not. Was there any body in the crowd who had contributed more to the strikers' fund or who would gain less than Roberts through the strike? Roberts has contributed eight hundred pounds to the strikers' fund. As an engineer he has nothing to gain by the strike because it is a strike of the workmen. Therefore, he has a better right to speak and a great claim to be listened to. Thomas has said that he is a believer in principles. Roberts points out that the principle of Thomas is nothing but the principle of the stomach because it is based on perfect obedience to nature. He explains and illustrates that nature is neither pure nor honest nor just nor merciful. He points out how life is a continual fight against nature and not a surrender to her. He asks his listeners just to lie down on the hill top or to expose themselves to the chilly wind and see the result. Regarding the Chapel's advice, he says that the Chapel always advises mankind to fight with and conquer the natural instinct and not to yield to them as Thomas has advised. While replying to what George Rouse has said, Roberts frankly declares that if he really possesses a tongue to play hell-fire, he would positively like to play havoc with all the talks and proposals of a compromise. George Rous gets very angry at the remark of Roberts and moves up to the platform to knock him down but Roberts simply tells him that this is not the time or the place for the settlement of private or personal quarrels. Rous naturally stands motionless.

Roberts then turns his attack on Harness and the Trade Union. He tells the workmen that the Union has always let them down and that it has been instigating the engineers and the furnacemen to leave the workmen. He then says that they have practically won the battle with the employers

although Harness, Thomas and Rous have spoken to the contrary. The crowd looks curiously at Roberts in order to understand the full significance of his statement but Roberts instead of making it clear diverts his talk quickly to the topic of capital and the capitalists. He calls the capitalists as bloodsuckers because they exploit the labour and the brains of the workmen. He quotes his own example how the Company purchased his invention at seven hundred pounds whereas it make more than one hundred thousands pounds out of it. He calls capital a white-faced monster with its lips reddened with the blood of the poor workmen. He says that capital will always show lip-sympathy to the workmen but will never help them even with a penny.

Roberts then explains how the strikers have practically won their battle. He says that when he met the Director this very morning he noticed a district panic in the fact of everybody except in the face of Anthony. He then talks particularly of Scantlebury and calls him a dumb stupid ox who can be moved only when he is starved. He says that he has noticed in the face of Scantlebury the fear of losing his dividends and his comforts and luxuries and also the fear of the shareholders of the company. Therefore, if the workmen strike to their guns for a little longer, they can get all their demands easily. Roberts explains to the crowd that the battle they are fighting at present is not only for their own benefit but also for the benefit of their succeeding generations. He therefore appeals to the crowd not to surrender at a moment when victory is in sight. Jago, Evans, and many other workmen begin to shout the name of Roberts, but just at this psychological moment when Roberts has practically won the entire crowd to his side, Madge appears on the scene and informs Roberts that his wife is dying. Thomas takes the opportunity of urging Roberts to go home immediately. Roberts unwillingly gets down from the platforms and goes home. Madge then announces to the crowd that Mrs. Roberts is already dead. She leaves the meeting saying that many more women will have to die like Mrs. Roberts if they do not give up the strike. Thomas says that Roberts has been punished by God because he has been talking against the Chapel.

Evans proposes that they should all support Roberts in his moment of grief. George Rous says to crowd that Roberts has lost his wife due to his own obstinacy and others also will lose their wives and mothers like him if they obstinately continue the strike. Henry Rous, Bulgin, Lewis and others appreciate the words of George Rous, and they decide to vote for a compromise. Evans calls them traitors for which he is attacked savagely by Bulgin. The crowd decides for a compromise, and so, Roberts loses the battle.

Act III.

The scene opens in the drawing-room of Underwood. Edgar is found sitting in the centre of it. His mind seems to be very much troubled. He enquires about Underwood from Enid who is also sitting in the same room. Enid says that Underwood has gone down to Gasgoyne's about a contract. Edgar as if talking to himself says that Underwood cannot be of any help now and that it is only the directors who can be of help. He again enquires from Enid if Anthony is inside his own room, and when he is told that he is there, he says that Anthony should better be away from the Directors' meeting. Enid tells Edgar that she had visited the house of Roberts this afternoon and found his wife very ill. There is no food, no coal in Roberts' house and yet Roberts is still pursuing the strike while his wife is supporting him. Enid says that she has lost all her sympathy for the workmen because she has found in them a very acute sense of class feeling for which reason they are not prepared to accept any kind of sympathy from their employers. But then, Enid's heart has been greatly moved by the suffering of the workmen, and she, therefore, wishes that her father may grant some of their demands and bring the strike to an end. Hearing all this Edgar says that Anthony is not going to do anything like that, and therefore, he will be thrown out from the chairmanship by the Directors. Enid feels shocked at the very idea of it. She tells Edgar that such a blow may kill Anthony altogether because he has been

working at the Chairman of the Company for the last thirty years and the Company has been everything to him. Edgar says in reply that his sympathies are with the workmen, and therefore, it is not possible for him to sacrifice his moral principles for the sake of his father. Enid pleads on behalf of her father and also of the workmen's families to persuade Anthony to relent a little and not to remain stiff and be thrown out by the Directors. Edgar says simply in reply that he will do whatever he can but he will not promise anything definitely.

At this moment Anthony comes out of his room and steps into the dining-room to attend the Directors' meeting. He hears the voice of Scantlebury complaining that if the meeting takes a long time he will have to eat a bad dinner at the hotel. Anthony while entering the dining-room enquires from Enid if she has been able to change the attitude of Roberts by visiting his house. He tells her that if the struggle between capital and labour is not handled with an iron hand, it will become a permanent source of trouble to the capitalists. Enid throws a clear hint to her father that he may be thrown out by the Directors, and so, to avoid the shock and the insult he should not attend the meeting. But Anthony says in reply that he cannot be beaten and he cannot afford to leave the Company in a critical moment to the Directors. When Anthony is just going to enter the dining-room, he hears something from the lips of Wilder, and he at once retraces his steps and goes back to the drawing-room. Enid in despair goes to the fireplace and sends for Frost. When he appears she asks him to lead all the strikers into the drawing-room. Frost informs Enid that Anthony did not have a pinch of food for the whole day except two bottles of whisky and soda. Enid says that Frost should not have given Anthony any whisky, but then, Anthony is a difficult man to be prevented from any of his ways.

Frost is a shrewd and experienced man. He has been watching the developments of the strike and the attitude of the Directors to it. He says that if nobody opposes Anthony directly in the face, then of course, Anthony is not really

stubborn as he otherwise appears to be. The Directors should yield to Anthony at first, and then, Anthony will certainly grant much of what the workmen are demanding. Frost has been feeling very much worried on account of his master, and he actually once went to Wanklin in order to persuade him to humour Anthony. He said to Wankline that if one happens to face a stonewall, he should better try to scale over it rather than driving his head against it. Wanklin advised Frost to tell this thing to his master and seal the result. Frost actually once talked it out to Anthony with the result that Anthony wanted to dismiss him from his job.

Enid asks Frost if he knows Roberts. Frost says in reply that Roberts is quite different from other men, that he has a grievance against life and particularly against those people who belong to a higher rank, and that the struggle of the Anthony. Frost then refers to the labour-saving machine invented by Roberts, and says that in spite of being paid quite heavily, Roberts has been complaining although Frost's own brother invented a 'dummy waiter' and was not paid anything. Enid feels slightly impatient of the foolish talk of Frost, and that is why, she asks him to enquire if the Directors want any tea. Frost goes into the dining-room and enquires from the Directors if they would require tea. He returns and reports to Enid that nobody wants tea.

Just at this moment Madge is introduced into the drawing-room by one of the parlour maids. She at first announces to Enid indirectly that Mrs. Roberts has requested Enid to look after her (Mrs. Roberts') mother. Enid does not understand the announcement at first and feels very much frightened, Madge then explains the mystery and says that Mrs. Roberts is dead. Enid feels horrified at the news and wonders why Madge has conveyed this news to her. Madge says, to pain Enid all the more, that she had been spying on the workmen, and the best lesson for her would be to be starved for a week in order to realise what hunger really means to the poor people. As Madge goes out Anthony enters the dining-room. Anthony looks flushed up in the face, and Enid enquires who has been rude to him. Edgar steps in at that moment and says that Wilder has spoken

insulting to words Anthony. Edgar says that Anthony is worth six of Wilder put together. Wanklin and Scantlebury appear on the scene and offer apologies to Anthony on behalf of Wilder. Wilder also soon follows them and expresses regret for his unbecoming behaviour.

Wanklin then proposes to Anthony that he should begin the work. Scantlebury prefers to hold the meeting in the drawing-room. Wanklin and Wilder quietly approve of the suggestion. Tench takes his seat nearest to the Chairman, ready with his minute book. The meeting begins. Enid calls away Edgar for a few moments to convey some information to him. Wanklin argues that it would be foolish on their part to feel secure at such a crisis, and therefore, he proposes for an immediate termination of the strike lest the shareholders should blame them in the general meeting. Anthony treats the fear of Wanklin with contempt. Both Wanklin and Wilder declare that they are not prepared to be turned out from the position of Directors by the shareholders for the sake of principles. Scantlebury supports their view. Anthony remains still unmoved and says that as Directors of the Company it is their duty to refuse to grant any of the demands of the workmen. Wanklin says in reply that there should be some limit to their cruel policy. Anthony assures the Directors that the strikers will yield soon if they only stand firm. Wilder says that he is not prepared to lose his reputation as a business man by starving the workmen nor is he ready to make the shareholders lose one hundred thousand pounds simply for feeding their own vanity. Wanklin argues that a Board of Directors is nothing but a Board of Trustees, and as such, it is the duty of the Board to put an end to the strike. He further says that if the strike continues, they cannot make up the loss they have already suffered by refusing to grant higher wages to the workmen. When Anthony opposes firmly all the proposals of peace, Wanklin and Wilder both ask Anthony to consider the grave consequences of his action.

Just at this moment Edgar appears on the scene. He announces the news of Mrs. Roberts' death. He adds that Mrs. Roberts died of extreme hunger and cold. The Direc-

tors cannot look at one another's face but Anthony stares very hard at Edgar. Anthony now speaks in an authoritative tone that a war will always have its casualties and that the present crisis cannot be handled by young inexperienced men. Edgar is not unnerved by the rebuke. He says that it is impossible for them to shut their eyes any longer to the sufferings particularly of the women and the children. He would therefore like to resign his seat on the Board. Wanklin says that it would be cowardice on their part to go back now on their policy, being frightened by the death of Mrs. Roberts. Wilder supports the view that the best course for them would be to hand over the matter to Harness for a settlement. Scantlebury says that Edgar has made some exaggeration of the death of Mrs. Roberts and therefore he should better withdraw some of the words he has used. Anthony keeps perfectly silent while Tench simply points to the minute book to make the Directors turn to business.

Wilder proposes an amendment to the Chairman's motion by suggesting that the matter be placed in the hands of Harness for a settlement on the line he proposed this morning. Wanklin seconds the proposal while Wilder asks Anthony to put it to the vote. Anthony says in reply that the strike is more or less a missile hurled against him, and he is thoroughly prepared to meet it. He has served the Company for thirty-two years. He is now seventy-six years old. He has fought with the people of the Company at least four times and every time he has beaten them. If anybody thinks that Anthony is not the same man as before or that he has grown weak and incompetent, he is sadly mistaken. He assures his colleagues that in spite of his age he can still stick to his guns.

Anthony believes that the workmen are paid fair wage and are also justly treated. People may say that the times have changed but Anthony has not changed with the times. Certain people believe that masters and servants are equal but this can never be because there can be only one master whoever happens to be superior. Some other people believe that the Directors are as much a part of a machine as the workmen are, and hence, the interests of capital

and labour should be identical but both the notions are entirely wrong. The Directors are the brains of the Company, and as such they should have no fear of the workmen or of the shareholders. The workmen have the right to be treated justly but with an iron hand. According to Anthony, sentiment and leniency have no place in business, and, therefore, the lenient policy recommended by the young Directors has no appeal to him. He says that masters will always remain masters while workmen will always remain workmen. Once the master yields to the workman, he will invariably claim more illegitimate rights, and thereby bring about the ruin of the master. Anthony says that he has been accused of pride and domineering nature, but then, he warns his colleagues that any compromise in industrial disputes will lead to a disaster, because it will encourage mob government.

Just at this moment Frost comes to announce the arrival of the workmen. Anthony asks them to wait. He then takes up the incident of Annie's death and says that it cannot be attributed either to himself or to the Directors, because the fight of the strikers was not sought either by himself or by the Directors. Edgar at this moment remarks that the fight between the employers and the employees is not a fair fight, because the employers have many weapons while the employees have only one weapon, namely, to strike work. Anthony accuses his son of having joined the enemy's camp due to his weakness and cowardice, but Edgar says that man should not be absolutely merciless. Anthony says in reply that justice should come first and then mercy, Edgar says again that different people have different notions of justice. Anthony gets very angry to hear such a remark from his own son. Wanklin tries to pacify. Anthony warns the Directors that if they vote for the dog to their workmen who will be their master. He then puts the amendment to the vote and finds that it is carried by a majority of four to one. He resigns his chairmanship of the Board.

The workmen are then introduced into the drawing-room. They all keep standing in a row. Wilder gets nervous because Harness has not yet arrived but Thomas

consoles him with the assurance that Harness would be arriving soon. Wanklin in the meanwhile nervously enquires from Thomas about their decision. Rous answers that Harness will intimate their decision. Harness arrives but before he can speak Rovers steps in and addresses Anthony. He says in a firm voice that they are not prepared to reduce their demands even by an inch. Harness, Thomas and Edgar repeatedly try to talk to Roberts but Roberts all the time ignores their interruptions. At last, Harness tells Roberts that there have been many changes in the meanwhile, such as, the Board has granted all the demands of the workmen but not those of the engineers and the furnacemen, that the Board has granted double wages for overtime work on Saturdays, and that the strike has come to an end. Roberts after having examined the document of the Board, which is an agreement between the Company and the workmen, turns on Thomas most bitterly and says that they have all betrayed him at a moment when he lost his wife. All the workmen turn away their eyes from his face but George Rous alone tells Roberts that he is accusing them falsely. Harness asks the workmen to leave the place, and they go away. Wilder and Scantlebury decide to go by the six thirty train and they depart. Scantlebury donates twenty pounds for the relief fund of the women and children. Roberts again addresses Anthony and urges him to withdraw the concessions, but when Harness shows him the agreement of the Board, he realises that Anthony has been thrown over by the Board just as he has been thrown over by the workmen. Roberts bursts into a fit of taunter and then sinks in to a calm. Harness asks Roberts to go home at which Roberts says that home is a mockery to him, because he has lost his wife and everything else in the world. Enid then comes to take away her father. Anthony rises from his seat. Both he and Roberts look at each other. Anthony tries to lift his hand to salute Roberts while Roberts wonders at the gesture of his rival. He forgets his enmity and bows before Anthony. Anthony goes away. Roberts stands motionless for a while and then goes away. Tench feels greatly relieved and remarks that if what he and Harness had proposed months ago had been accepted there would not have been so much trouble.

Harness says in reply to Tench as it were, 'Therein lies the real fun.'

CHARACTERS IN THE PLAY

John Anthony

Anthony is the Chairman of the Trenartha Tin Plate Works. He is the most leading personality on the side of the Company and its Directors just as Robert is the most towering personality amongst the Engineers and furnacemen and the workmen. But even of the two leaders of the opposite camps, Anthony undoubtedly commands greater respect and power than Roberts not by virtue of his official position nor even on account of his venerable age and long experience as a business man but because of his silent, determined, dictatorial personality and also because of his great intellect, shrewd judgment, unusual courage, patience and tenacity.

Anthony stands for capital. He is the custodian of the interests of the employers in all industrial concerns, and as such he is conservative and fond of power, and extremely strict in the matter of principles. To him sentiment or any softness of feeling has no place as in the industrial world there is a cut throat competition, and hence, there is no room for mercy or concession or compromise of any sort. That is why, Anthony appears to be rude, unsympathetic, and even cruel although certainly he is as much human as any of the Directors or the workmen. Everybody misunderstands him simply because he has a strict sense of duty and also of justice. He actually says that justice first and then mercy should come while performing one's duties. He explains to his colleagues that mercy does not mean weakness or softness of heart, but it means performance of duty with justice. To Anthony mercy is equal to justice. He points out to his daughter when the latter wants him to be merciful to the suffering workmen, 'What sort of mercy, do you suppose, you would get if no one stood between you and the continual demands of labour? This sort of mercy (he puts his hand up to his throat and squeezes it). But then Anthony is wrong in interpreting mercy like

that. If everybody performed his duty strictly and followed nothing but justice there would have been no place in the world for those who are born poor, crippled or even deprivileged. If human life were completely devoid of sentiment, it would have been practically impossible for anybody to live in this world.

Of course, there is a world of difference between Anthony and his younger colleagues. The other Directors are case-loving, timid, soft, selfish, inexperienced, and even rash and foolish in their analysis and judgment, while Anthony is a seasoned soldier who has wearthered many a storm and who has also seen the good and evil in mankind, and that is why, he is not prepared like the younger people to be carried off his feet by any weakness or soft sentiment. Even at the age of seventy-six he actually proves himself far more patient and determined far more courageous and daring than any of the young Directors of the Company. He justly says to his colleagues, 'I have had to do with men far fifty years, I have always stood up to them; I have never been beaten yet. I have fought the men of this company four times, and four times I have beaten them. I am a man enough to stand to my guns.' He actually stands to his guns till the last moment in spite of the stiffest opposition, in spite of the most pathetic appeals, in spite of the most formidable threats.

Anthony stands for capital and the capitalists. He can therefore never identify himself with labour or the workmen. Mark what he says to the Directors. 'It has been said that masters and men are equal. Cant! There can be only one matter in a house. Where two men meet, the better man rule. It has been said that capital and labour have same interests. Cant! Their interests are as wide as under as the poles.' Anthony knows only one way of dealing with the workmen, and that is, with an iron hand. Mark what he says to his younger colleagues, 'This half-and-half business, the half and-half manner of this generation has brought all this upon us. Sentiment and softness, and what this young man would call his social policy. You can't eat cake and have it. This middle-class sentiment or socialism or whatever it may be is rotten. Master are masters men are men.'

'Most people have accused Anthony of pride and obstinacy and also of dictatorship but he has got grounds for his pride, his obstinacy and his dictatorship. He should be honestly proud because he has silvered his hair in industrial concerns, because he has talked most successfully the strikes of labour not once but several times in his own company, because he is not foolishly sentimental or weak like the younger generations, because without dictatorship nobody can save a crisis. Mark what he says in reply to the charge of pride against him, 'I have been accused of being a domineering tyrant, thinking only of my pride. I am thinking of the future of this country, threatened with the black waters of confusion, threatened with mob government, threatened with what I cannot see. If by any conduct of mine I help to bring this on us, I shall be ashamed to look my fellows in the face.'

Anthony believe that in war or in struggle there are casualties, sufferings and agonies, but that is no reason why man should be soft or timid or impatient, and if one betrays even the slightest point of weakness anywhere, he is sure to lose the battle. Anthony believes that any industrial dispute or the struggle between capital and labour is just like war and one must stick to his guns at any cost as he does till the last during the strike of the workmen of his own company. Then again if after fighting one's best one fails, one should not regret, because some one has to win while some other has to lose. Anthony says to his son when the latter talks of the death of Mrs. Roberts and of the sufferings of other women and children, 'I am not aware that if my adversary suffers in a fair fight not sought by me, it is my fault. If I fall under his feet—as fall I may—I shall not complain. That will be my lookout and this is his. I cannot separate as I would these men from their women and children. A fair fight is a fair fight. Let them learn to think before they pick a quarrel.'

Anthony seems to possess a prophetic vision. He can see and judge correctly the future of capital if capital shows any leniency to labour. Before putting the amendment to the vote, Anthony says to his Directors by way of a warning, 'If it is carried, it means that we shall fall in what we set ourselves to do. It means that we shall fail in the duty

that we owe to all capital. It means that we shall fail in the duty that we owe ourselves. It means that we shall be open to constant attack to which we as constantly shall have to yield. But under no misapprehension—run this time, any you will never make a stand again, You will have to fly like a cure before the whips of your own men. If that is the lot wish for, you will vote for this amendment.'

The last meeting and parting of Anthony and Roberts show the real character and personality of the two rivals in the great struggle. Before this meeting or parting none of the two knew each other so well and none of them respected each other so sincerely. Galsworthy describes most graphically the parting of Anthony and Roberts on page 109 of the play by means of his stage directions. Mark how he describes, 'Anthony rises with an effort. He turns to Roberts who looks at him. They stand several seconds, gazing at each other fixedly; Anthony lifts his hand, as though to salute, but lets it fall. The expression of Roberts' face changes from hostility to wonder. They bend their heads in token of respect. Anthony turns, and slowly walks towards the curtained door. Suddenly he sways as though about to fall, recovers himself, and is assisted out by Enid and Edgar who has hurried across the room. Roberts remains motionless several seconds, staring intently after Anthony, then goes out into the hell.'

David Roberts

Roberts is an engineer by profession. He is the leader of the workmen and the strikers. He has already led such a strike in the same company at least four times, but unfortunately, in spite of all his will and earnestness he lost his battle every time. Even in the present strike he does not yield to the Directors or the Union till the last moment but the irony of fate is too strong for him, and this time too he loses the battle although along with his own overthrow his adversary Anthony is also overthrown just like a mighty avalanche which sweeps before it every thing that comes in its way. But his defeat this time is practically no defeat

because almost all demands of the workmen are granted by the Company although after Roberts has been thrown over by the strikers and the workmen have sued for a compromise.

If we compare Roberts with Anthony, we find that Roberts is no less strong-willed, no less dauntless, no less pains-enduring than Anthony. Of course, we cannot expect Roberts to assume the same dignity, the same personality, the same majesty and grandeur which we find in Anthony, who is privileged to be the Chairman of a big industrial concern and who as such commands greater influence and status in the eye of the world. And yet we must say that Roberts has in him certain other marks of superiority which Anthony does not possess. Anthony does not make any sacrifice during the strike but on the other hand, he tries to use all his forces in order to retain all the privileges of his birth and position at the expense of the poor workmen, Roberts is a martyr while Anthony is a mercenary soldier who fights only for his own stomach and the stomach of his selfish race. Roberts is a revolutionary in the true sense of the term and he is the real leader of the workmen, not because he is an engineer but because he is as much a sufferer in the hands of the capitalists as any of them. Anthony is not a leader but a dictator, he rules over the Directors by virtue of his privilege position in the company; he guides and dictates them because all his colleagues are ease-loving, inexperienced and timid persons. As compared with Anthony, Roberts can be regarded as most human and self-sacrificing. We notice how in the play Roberts loses so much money in connection with the labour-saving machine which he has invented, how he contributes all his life's savings to the Strikers fund, how he denies himself even the common privilege of getting children, and how last of all he loses his dear wife in the common struggle. Anthony does not lose a penny in the strife. If he is thrown over at the end from his chairmanship, it is because he has been occupying that chair for thirty-two years. The shock Anthony feels at his overthrow is a personal shock while the shock Roberts feels is entirely on behalf of the workmen for whom he has fought not once but four times in his life. So, at the end of the play no body is likely to feel for Anthony in spite of his age, his services to the Company, and his honest efforts to

save the interest of the capitalists, while everybody is bound to feel for Roberts because he deserted by the workmen for whom he has been fighting with cold, hunger, personal insult and humiliation and has been enduring like a true hero the loss of his dearest wife.

Roberts stands for labour just as Anthony stands for capital, and naturally, Roberts' views about the human struggle for existence are as good as the views of a socialist or a communist. In his eyes, the capitalists are white-faced monsters with their bloody lips that have sucked the life out of the poor labourers. He believes that capitalism always exploits labour and fattens on it. He says while addressing the crowd of the strikers. 'The fight of the conty's body and blood against a bloodsucker. The fight of those that spend themselves with every blow they strike every and every breath they draw, against a thing that fattens on them, and grows and grows by the law of merciful nature. That thing is capital. A thing that buys the sweat of men's brows and the tortures of their brains at its own price, Don't I know that? Wasn't the work of my brain bought for seven hundred pounds, and has not one hundred thousand pounds been gained by them by that seven hundred without the stirring of a finger? It is a thing that will take as much and give you as a it can. That's capital. A thing that will say, I am very sorry for you, poor fellows—you have a cruel time of it, I know—but it will not give one six pence of its dividends to help you have a better time. That's capital. Tell me, for all their talk, is there one of them that will consent to another penny on the Income Tax to help the poor? That's capital. A white-faced stony-hearted monster.'

Roberts is also a great orator. He plays hell-fire with his tongue. He knows perfectly the psychology of the mob. We notice how he stands to speak last of all when the whole crowd of the strikers have been inflamed against him by other speakers. How tactfully during his speech he takes up one by one the weak points in the speeches of his preceding speakers and how he exposes the fallacy of their arguments. He tears to pieces all the arguments of Thomas, Bulgin, Rous

and others and even the Chapel and Nature against whom nobody would dare raise a finger, We notice in the meeting how at the end he succeeds completely in swaying the hearts of his listeners although fate outwits him at the eleventh hour when Madge conveys to him the message of his dying wife. Anthony speaks little although his words go equally home into the hearts of his listeners, but he cannot compare with Roberts as an orator. Roberts is just like Anthony *Julius Caesar* who sets fire in the hearts of the fullest revenge on the murder of Caesar.

Frost says something about Roberts which goes deep into his character. Frost remarks that Roberts is a man who bears grudge again life and the whole word because he happens to be born not as a capitalist but as a labourer. His entire struggle on the part of the strikers is nothing but a reflection of that inner discontent and malice which distempers his body and soul and which makes him one of the bitterest enemies of the capitalists. But then, in that case every workman also should be studied in the same background, and every one should be declared as a malcontent revolutionary against capitalism and aristocracy.

Edgar Anthony

Edgar is Anthony's son. He has inherited from his father at least his courage and determination. But unlike his father he possesses a little bit of softness of heart which is not weakness as the father thinks it to be but which is real humanity and without which man would be reduced to brute. Edgar is one of the Directors of the Company, and he is undoubtedly the most competent Director in the sense that like his father he does not stick to principles obstinately but rather he tempers principles with humanity and justice with mercy. Undoubtedly, Edgar is also as much a representative of the capitalist class as any other Director of the Company but he is not as selfish or mean as his other colleagues, because otherwise he would have talked of the loss of the dividend and not of the suffering of the workmen. Scantlebury, Wilder and other Directors—all think in terms of their self-interest,

and even Anthony is keen about maintaining the interest of the capitalist, but Edgar does not care either for dividends or for his position as a Director or even for his father whom he loves and respects most. We notice this impartiality, this humanitarian spirit when Enid tries her utmost to persuade him not to help the Directors in throwing over his father if he happens to refuse to come to terms with the workmen. Edgar repeatedly reminds Enid that they should not look to their family or any other private interest but consider the sufferings of the workmen and their wives and children. But Enid is not half as generous as Edgar in spite of her sympathy for the suffering people.

From the beginning to the end we find Edgar sticking to his guns like his father. In spite of his own love and respect for his father and in spite of Enid's pathetic appeal to save Anthony from the shock and insult of his final defeat in the hands of the Directors, Edgar is found to take the lead in the final overthrow of his father. This shows how stern and resolute, how courageous and tenacious he is in his honest ambition of relieving the sufferings of the workmen and their wives and children, Nobody else on the Board ever dares and Anthony's looks or words but Edgar has the guts not only to argue with him but also work as the chief instrument of his final overthrow. It is really a queer irony of fate that a father should be overthrown by a son although in such an overthrow there is absolutely no cause of regret because the son proves to be a better judge of things, a better man with a broader outlook on life and things, and a more humane soul which is necessary in the modern set-up of industrial developments. Edgar with all his opposition to his father is not disrespectful or cruel to him. He tries his best to avoid the crisis when no other alternative is left for him, he votes in favour of the workmen rather than in favour of the employers or capitalists although he is also one of the race of the exploiters of labour. There is a great difference between Edgar and Enid as there is a difference between him and his father. Enid is undoubtedly soft-hearted but her humanity is only a means to the end of self-preservation and self-interest Mark, how repeatedly see appeals to Edgar to save Anthony from his overthrow simply because he happens to be their

father. But Edgar has no such family consideration when he takes the decisive step and votes for a compromise. He places humanity above justice. He is not prepared to judge what is right or what is wrong. Even if he has to commit a wrong in order to relieve the distress of men and women, he will not hesitate to commit that wrong. He does not believe in what is right if it causes or enhances the sufferings of the human race. His heart is indeed full of the milk of human kindness which is not found in any other Director of the Company, not even in Anthony who only thinks of justice and not of mercy.

Enid Underwood

Enid is the wife of Francis Underwood, manager of the Trenartha Tin Plate Works. She is also the daughter of John Anthony, Chairman of the same Works. In spite of being born in a capitalist family she possesses much of the milk of kindness in her breast. She feels like her brother Edgar most acutely the sufferings of the workmen, and particularly, of their women and children. We find her visiting the house of Roberts to enquire about the health of Annie and also to help her in every possible way, although she knows that Annie's husband is the leader of the strikers. During her talk with Annie we come to know that she had been sending to Annie certain articles of food which Annie has been refusing probably because her husband does not like to have any kind of help from any of the capitalists when he is waging a war against them. Enid endures all sorts of insults from Roberts as well as from Madge most undeservedly, and yet she tries her utmost till the last moment in order to terminate the strike and relieve the strikers. How earnestly and pathetically she argues with her brother and her father in order to bring about a compromise between the Company and the Strikers, and how miserably she fails in all her attempts. She appeals to Edgar in the name of her father to influence him directly or indirectly in order to bring him round. As the wife of the Manager, she comes to know that in case Anthony remains stiff in his attitude, he may be thrown out from his

chairmanship, and out of this fear, Enid pleads to Edgar her father's case. How loving, reasonable, and fair she appears to be when she argues the case of the strikers as well as the case of her father. It seems, Enid is an angel of grace who has descended on earth only to relieve the cries and agonies of the suffering humanity. Enid pleads even to her austere and obstinate father on behalf of the strikers although nobody on the Board would dare speak any word to him in order to make him forget his convictions or principles. It is only when she fasts to convince the women of the strikers to withdraw their strike through their husbands that she approaches her father and also her brother. This shows that this young woman leaves no stone unturned in order to bring about a compromise between the Company and the strikers.

One may say, as Edgar also says, that Enid is selfish in suggesting that her father must be saved from the insult and injury of being thrown out from the chairmanship. But it is not her selfishness but her humanity, her love for her aged father which really prompts her to try her level best to keep her father on the seat of the chairman, because she knows that his overthrow may prove to be too rude a shock to him.

Then again, Enid being insulted badly by Roberts and Madge seems to have a bad impression about the strikers and their men and women. She actually says to Edgar, 'I don't feel half so sympathetic with them (workmen) as I did before I went. They just set up class feeling against you. Poor Annie was looking dreadfully bad—fire going out and nothing fit for her to eat. But she would stand up for Roberts. When you see all this wretchedness going on and feel you can do nothing, you have to shut your eyes to the whole thing.' Mark how she again speaks to Edgar about the workmen, 'When I went I was all on their side, but as soon as I go there, I began to feel quite different at once. People talk about sympathy with the working classes, they don't know what it means to try and put it into practice. It seems hopeless.'

One is very likely to misunderstand the character of Enid by the words just quoted, but then, one should know,

Enid is after all a human being, and as such, she cannot possibly bear the insult and humiliation which she receives in the house of Roberts from Roberts himself and also from Madge who uncalled for speaks to her the unkindest words. Mark what Madge speaks to Enid when she goes to visit Mrs. Roberts in order to enquire about her health, 'Please to let us keep ourselves to ourselves. We don't want you coming here and spying on us. Keep your kind feelings to yourself. You think; you can come amongst us but you are mistaken. Go back and tell the manager that, No, it is not my house ; keep clear of my house, Mrs. Underwood.'

Annie Roberts

Annie Roberts was originally the maid of Enid but afterwards she became the wife of Roberts. She is the real victim of the great strife between the capitalists and the labourers in the play, and that is why, Galsworthy has painted her with all the qualities of tenderness, resignation, and self-sacrifice in order to enlist the sympathy of the audience in favour of the exploited, downtrodden, suffering labourers and also in order to kindle a flame of honest indignation against the red-lipped white monsters—the capitalists.

We find in Annie the qualities of loyalty to her husband an extraordinary power of physical endurance, an uncommon, spirit of tolerance, a great sense of honour, an attitude of friendliness even to the enemy, an acute instinct of motherhood, and above all, a unique power of passive resistance which is visible in her slow and gradual death out of hunger and, cold, unparalleled in the history of human sufferings. While lying in bed frozen with cold and famished with hunger, she is keenly alive to every sense of social etiquette and fellow-feeling. Mark how courteously she offers a cup of tea to Mrs. Rous, how sweetly she speaks to Enid when she mildly rebukes her for having refused whatever Enid had sent to her for relieving her distress, how readily she apologises to Enid for the unkind words of

Madge, and how proudly she defends her obstinate husband when Enid accuses him of a criminal neglect of his wife! Even while discussing the problem of the strike, Annie appears to be more clear-headed than Enid in all her arguments in defence of the workmen. Of course, when Annie talks to her husband on the same problem confidentially, we find her offering other arguments in defence of the sufferers, particularly, the women and the children. She seems to forget altogether her own cold and hunger while visualising the cold and hunger of the poor workmen. When Roberts abuses the people whoever happen to get children without thinking of their future, Annie cannot stand it because she has in her hearts the keenest instinct of motherhood which unfortunately remains unfulfilled because of her husband's obstinacy in the matter of birth-control. When Annie speaks to Roberts, 'But think of the children, David', Roberts replies, 'Ah! If they will go breeding themselves for slaves, without a thought of the future of them they breed'. Just at this moment mark how Annie feels shocked and how she replies to her husband gasping, 'That's enough, David; don't begin to talk of that—I won't—I can't—'

Annie's death is made more tragic and pathetic by the final overthrow of her husband by the strikers for whom Roberts really sacrifices himself and his wife. This is the real tragic irony of the play which is made most palpable at the psychological moment when Roberts is almost on the point of winning his game. It is Madge who is made one of the thief instruments of the tragedy.

Madge Thomas

Madge Thomas is the daughter of Henry Thomas. She is a good-looking girl of twenty-two, with high cheek-bones, deep-set eyes, and dark untidy hair. Madge reminds the reader of Madam Defarge in "*A Tale of Two Cities*", because both speak very few words and both are most determined and ruthless in their will. In the first scene of the second

act, when everybody is talking, we find Madge keeping conspicuously quiet. She speaks only to remind Annie that her husband would be thrown out by the strikers. She speaks only when she gets the opportunity of insulting Enid in her very face. She speaks only when the moment is ripe for intriguing her lover George Rous against Roberts to bring about his fall. She speaks only when Roberts is almost on the point of winning the crowd to his side, her hints at this moment about Mrs. Roberts are most fatal, because they remove Roberts from the platform and offer a fresh opportunity to the opponents of Roberts to bring about his fall. She speaks to Enid in her own house only to torture her with the stunning news of Annie's death.

Madge is vindictive and cruel like Fate or Nemesis. She is determined and ruthless in following and fulfilling her scheme. Mark how she tries all her arguments, appeals, and tricks in order to instigate her lover against Roberts. Of course, she does not bear any grudge against Roberts who is the leader of the workmen, except that Roberts is too obstinate, too selfwilled, even at the cost of his own wife and at the sacrifice of his faithful followers and their wives and children. Madge is like other workmen a great enemy of the capitalists. She has the fullest sympathy with the strikers, but because the strike has lingered too long causing in human sufferings to the women and the children, she is bent upon putting an end to it by any means, fair or foul. Besides, there is another secret spring which makes her move against Roberts—it is her love for George Rous, which unfortunately is going unfulfilled because of the continuance of the strike. The reader should not misunderstand Madge but on the other hand should realise that love is the strongest human instinct which kills all other instincts in man or woman, as we actually find even George Rous, one of the greatest followers of Roberts, going against his leader, simply because he is as much the victim of Cupid as Madge herself. We can not blame any of them, in moments of greatest hunger and fear, love works supreme and make the human heart forget tally all other pangs from which the human body generally suffers.

Lewis rightly call Madge a spitfire. She really spits fire through her eyes and tongue, just as Roberts plays hellfire with his tongue. But Roberts is an orator while Madge is only a dumb woman who speaks but rarely. Of course, she has the fire of a passion that consumes everything whatever comes in touch with it. She is the greatest woman of action in the play because she is the quietest at all moments except when she is urged to feel that some thing is going wrong somewhere. It is only when Roberts goes to extremes in his war against the capitalists that Madge feels in her heart of hearts that the war has cost the strikers too dear, and therefore, she feels the impulse to cry a halt to it.

Henry Thomas

Henry Thomas is one of the members of the Workmen's Committee. He is the father of Madge. Originally, he was a faithful follower of Roberts in the strike but afterwards on the persuasion of his daughter he became one of his opponents in the general meeting of the workmen and brought about Roberts' fall. He was definitely not a blackleg but because he was considerably timid and also soft-hearted, so, he was easily persuaded by his daughter to go against Roberts in order to bring about a compromise between the workmen and their employors.

Thomas is an old man with gray beard and moustache on his chin. He has a long neck and a lean and thin body. He has no personality of a fighter and that is why he is easily persuaded to change his camps. His speech on the one hand has a comic effect upon the audience because of his mispronunciation of certain words, such as pronouncing 'f' for 'v' 'p' for 'b', 't' for 'd' etc., while on the other, it has a ready appeal to his half-educated or illiterate listeners. He quotes the authority of Nature as well as of the Chapel—both of which have an exalted position in the eyes of the superstitious mass. Of course, Thomas quotes these two authorities not because he is a shrewd psychologist or a cunning diplomat but because he is himself no less ignorant and superstitious than his listeners.

Before Thomas goes to attend the general meeting of the strikers he visits Mrs. Roberts and tries to convince her with his own manner of arguments that Roberts is wrong, cruel, and absterinate in dragging the strike too far and causing, thereby endless sufferings to the workmen. Mark how he talks to Mrs. Roberts in favour of terminating the strike. 'This strike is no longer going with Chapel, look you. I don't care what th' others say ; I say that Chapel means us to be stopping the trouble, that is what I make of her ; and it is my opinion that this is the very best thing for all of us. All that a mortal man could do he hass done. It iss against Human Nature he hass gone ; fery natural—any man may to that ; but Chapel has spoken and he must not go against her.' Thomas speaks in the very same strain repeating his arguments in the general meeting of the strikers, and he succeeds in influencing the hearts of his audience in spite of his clownish personality and mispronunciation of certain words.

Henry Tench

Henry Tench is the Secretary of the Trenartha Tin Plate Works. It is Anthony who is the greatest patron of Tench, and that is why, Tench is very much interested in his master's welfare. When he comes to know confidentially that the Directors are going to throw out his master, he gets very much alarmed, not only because his master will receive a great shock but also because he will go without a job and his family will starve if the workmen win the battle against the Directors.

Tench is the wisest of all the Directors of the Company, because he can easily foresee the position of the Company in case the workmen win the victory and also he can visualise very vividly the sufferings of the strikers and their families. Tench has all the milk of human kindness in him like Edgar and Enid, and that is why, even at the cost

of incurring the displeasure of Anthony he intimates to him secretly the news that the Directors have decided to throw him out from his chairmanship if he did not accept their proposal for a compromise with the workmen. Unlike Roberts, Tench worries about his wife and children in case he has to lose his job due to the fall of his master. Mark how pathetically and how truly he speaks to Anthony, 'I depend upon the Company entirely. If anything were to happen to it, it would be disastrous for me. And of course, my wife has just had another (child); and so, it makes me doubly anxious just now.' Tench is always respectful to Anthony unlike other Directors who are afraid of Anthony. Mark again how Tench speaks to Anthony most politely, 'I know, you hold very strong views, Sir, and it is always your habit to look things in the face; but I don't think the Directors like it. Sir, now they—they see it.' With the ghost of a smile he again speaks to his master, 'Of course, I have got my children, and my wife is delicate; in my position I have to think of these things.'

Nobody in the play feels more relieved than Tench when the strikers come to a settlement with the Company. Mark how he speaks to Harness after the storm is over, 'It's a great weight off my mind, Mr. Harness!'¹ That Tench is the wisest of the Directors is clear from the last hint that he throw at the end of the play by his remark to Harness, 'Do you know, Sir, these terms, they are the very same we drew up together, you and I, and put to both sides before the fight began?'

Tench has been described by the dramatist as a short and rather humble, nervous man, with side whiskers. Throughout the play he is found to be a perfectly dutiful Secretary who in spite of his mechanical work has retained a living soul in his body. He is perfectly human. He is loving to his wife and children; he is most sympathetic to the workmen; he is also most loyal and devoted to his master.

Simon Harness

Simon Harness is a Trade Union official. During the strike Harness tries first of all to negotiate with Anthony any the Directors and gives his own views as well as his suggestions for bringing about a compromise between the workmen and the Company. But unfortunately, Anthony being too conservative and obstinate fails to see the justice and rationality behind the arguments and suggestions of Harness. Harness appears to be not only extremely national and humane but also extraordinarily shrewd, and diplomatic as all competent Trade Union officials should be. Mark what he speaks to Anthony in connection with the strike, 'I am quite frank with you. We were forced to withhold our support from your men because some of their demands are in excess of current rates I expect to make them withdraw those demands today; if they do, take it straight from me, gentlemen, we shall back them again at once. Now I want to see something fixed up before I go back to-night. Can't we have done with this old-fashioned tug of-war business? What good is it doing you? Why don't you recognise once for all that these people are men like yourselves, and want what is good for them just as you want what is good for you.' When Anthony says the workmen should be *just* how shrewdly Harness retorts to him, 'For that word, *'just'* read *'humble'*, Mr. Anthony. Why should they be humble? Barring the accident of money, aren't they as goon men as you?'

Every one of the words which Harness utters at the general meeting of the workmen is equally forceful and convincing and at the same time unanswerable to his opponents. Mark how like a shrewd diplomat and a clever psychologist he addresses the mob of the workmen in the second scene of the second act, 'Now, men, be reasonable. Your demands would have brought on us the burden of a dozen strikes at a time when we were not prepared for them. The Unions live by justice, not to one but to all. Any fair man will tell you—you were ill-advised. I don't say, you go too far for that which you are entitled to, but you are going too far

for the moment ; you have dug a pit for yourselves. Are you to stay there, or are you to climb out ?'

Harness is inclined more to labour than to capital although as a negotiator he cannot afford to merge into any of the two parties. What he does in the play, is that while negotiating with the employers he points out their weak position and points out the same to the strikers while talking to the workmen, because otherwise he cannot force any of the parties to accept his views or suggestions for an amicable settlement. Mark how he talks like a workman when he addresses the strikers, 'All that you have been through, I have been through. I was through it when I was no bigger than that shaver there : the Unions then weren't what they are now. What has made them strong ? It's hands together that has made them strong. I have been through it all, I tell you, the brand's on my soul yet. I know what you have suffered—there's nothing you can tell me that I don't know ; but the whole is greater than the part, and you are only the part. Stand by us and we will stand by you.'

Frederic H. Wilder

Frederic H. Wilder is one of the Directors of the Trenartha Tin Plate Works. He is lean and cadaverous with a drooping grey moustache. He is always complaining of something or other. In the very beginning of the play he complains of the excessive heat of the fire in the dining-room and demands a screen for the fire-place. He is in the habit of using filthy and abusive language. Mark how he calls the *Trenartha News* a rag and its editor a snivel of a chap who has made his way by blackguarding everybody who takes a different view to himself. Mark also how he calls the strike an infernal three-cornered duel. But Wilder is a braggart and also a coward. He relates boastfully to his colleagues how his father once happened to shoot one of the factory men in the thigh during a threatened strike. But soon his tone changes when he comes to know that the Trenartha Works has lost already fifty thousand pounds

owing to the strike. He is so selfish and also nervous. He is afraid of facing the share-holders if there is a fall in the value of the shares due to the strike. But on the other hand, we find him extremely imprudent because he uses certain insulting words to Anthony whom none of the Directors would ever dare to insult. Of course, he has no guts to face the personality of Anthony direct, and that is why, after having used certain objectionable words, he apologises too readily to Anthony like a coward. He is also sometimes funny because during the most critical moment of the strike he talks of taking his ailing wife to Spain for a change of air, and actually he runs out of the Director's office room as there is a settlement of the strike. He will compare with Scantlebury who is a fool and follows him like a dog.

William Scantlebury

William Scantlebury is one of the Directors of the Tenartha Tin Plate Works. He is a very large, pale, sleepy man with grey hair rather bald. He is dull-headed as most of the fleshy people are thick-brained. Like an ox he believes only in eating and drinking, and that is why, he is horrified at the prospect of dining in the factory hotel. In the beginning of the play he puts up a show of artificial sympathy for the distress of the strikers, but the moment, his dividends are at stake, his lip sympathy melts in the air, and he is ever ready to come to a compromise with the strikers at any price. Both Anthony and Roberts make certain remarks about him which are not at all complementary to him, and yet he is such a fool that he does not realise the pinch or the sting. He is extremely sluggish in all his ways because of his mass of flesh and also because of his thick brain. He cannot do anything on his own initiative but can follow anybody like a dog following his master just as he follows Wilder. Scantlebury has some sham generosity about him, probably because he is something of a snob and also something of an idiot. Mark how immediately after the settlement of the

strike, he says to Tench that he would like to contribute twenty pounds the fund of the poor families of the workmen, although we know that he neither feels genuinely for the poor nor is he prodigal enough to waste any money on anything other than his personal comforts.

Oliver Wanklin

Oliver Wanklin is one of the Directors of the Trenartha Tin Plate Works. He is the only intelligent member on the Board of Directors, except Anthony, Edgar and Tench. He is not radical in his views or actions as Wilder banks him. On the other hand, we find him quite moderate and perfectly rational and also prudent and particularly wise, because he considers all the facts of the strife between the workmen and the Company, and like Harness, supports the proposal for a compromise. He is not like Scantlebury a fool or like Wilder a bully or a braggart, but he is perfectly sober, level-headed and sane. Like Anthony or Roberts, he does not believe in fighting for its own sake. He is undoubtedly self-interested, but then, his self-interest is not based on any blind passion or any weakness of the flesh as we find in Scantlebury or in Wilder. Mark how he speaks to Anthony, 'Seriously' Chairman, are you going to let the ship sink under you, for the shake of a principle?' Mark how immediately again he speaks to the Chairman, 'We are with you in theory but we are not all made of cast-iron.' It is Wanklin who seconds Wilder's proposal that the strikers' demands be placed at once in the hands of Mr. Simon Harnest for settlement on the lines indicated by him.

Francis Underwood

Francis Underwood is the Manager of the Trenartha Tin Plate Works. He is the son-in-law of John Anthony, Chairman of the same Company. Underwood does not come either frequently or prominently in any part of the play and yet we feel his presence and also have some glimpses

into his character, his mind and heart indirectly through his wife, Enid, daughter of John Anthony. Underwood speaks but little because his views are already on record regarding the strike. That he is favourably inclined to the workmen in spite of his capitalist position is quite clear from the behaviour of his wife, because if he had been like Anthony or other Directors, he would have never permitted his wife to visit the house of Roberts who is the chief enemy of the capitalist and the leading opponent of the Directors of the Trinartha Tin Plate Works. When Wilder and Scantlebury ask for a screen for the fire-place, how sarcastically he remarks that there is no complaint of heat from any of the houses of the workmen. He has got the courage to protest against Roberts when the latter indirectly hints that he has misrepresented facts to the Directors. At the end of the play when the settlement has been reached, Tench and Harness remark that for nothing the strike was prolonged and for nothing Anthony had been fighting with the strikers because after all, the Company has agreed to the demands of the workmen. Underwood makes a gesture of assent to what Tench and Harness say. This shows the practical wisdom as well as the humanity of Underwood, which we find missing practically in all other Directors except Edgar.

John Bulgin

John Bulgin is one of the members of the Workmen's Committee. He is tall and strong with a dark moustache and a fighting jaw. He is a fool and also a bully. He is a fool because he has no brains, and he is a bully because he has nothing but a body and muscles. He tries to speak in the meeting of the strikers but he cannot express himself probably because he is often overwhelmed with a strong passion. He is always ready to smash everybody's head whether one talks in favour of a compromise or not. He raises his fist even against Roberts who is his leader, but he is speechless and motionless before Roberts' personality and will. He threatens to smash the jaw even of a

woman—Madge Thomas—simply because she happens to announce the dying condition of Annie Roberts in the workmen's meeting. He actually comes to blows with Evans. It is only the words of Henry Thomas which disarm him altogether and readily make him a black-leg in voting for a compromise. It is the references to the Chapel and Nature which have a ready appeal to the superstitious mind and the callous heart of Bulgin. When Lewis calls Thomas an old fool Bulgin flares up announcing his vengeance upon him and all the furnacement, 'Them furnace chap. For twopence I would smash the faces of the lot of them.'

George Rous

George Rous is the son of Mrs. Rous whom we meet in the first scene of the second act. He is one of the members of the workmen's committee. In the beginning, he was a blind follower of Roberts, but afterwards, he was persuaded by Madge to go against him even at the cost of his conscience. This shows how much hold Madge has on him. Of course, the real mystery is that he was in love with Madge, and naturally, being a passionate lover, how can he afford go disoblige his lady love! But we find with how much difficulty Madge finally succeeds in converting her lover from a follower of Roberts into an opponent of Roberts. Mark the conversation between Madge and Rous.

Madge (smiling)—I have heard that lovers do what their girls ask them—but that is not true, it seems.

Rous—You would make a black-leg of me!

Madge (with her eyes half-closed)—Do it for me.

Rous (dashing his hand across his brow)—Damn! I can't.

Madge (swiftly)—Do it for me

Rous (through his teeth)—one't play the wanton with me.

Rous (In a fierce whisper)—Madge ! Oh, Madge !

Madge (with soft mockery—But you can't break your word for me.

Rous (with a choke)—Then, Begod, I can !
(He turns and rushes off)

Rous like Madge is one of the chief causes of the downfall of Roberts because he was originally one of the greatest champions of Roberts, and naturally, therefore, when he speaks against Roberts in the meeting, every one of the workmen is tempted to believe his words. His speech, though short creates the greatest impression upon the strikers. Rous discards Roberts and goes with Harness. Of course, his action can be regarded as an act of treachery although justified by the motive and the end in view, namely relief of the strikers and their families.

Frost

Frost is a valet to John Anthony. He has been doing the job of a valet to Anthony ever since his childhood, and that is why, probably he knows his master so well. He has got an extraordinary insight into human character. If the Directors knew even a bit of Anthony they could easily bring him round to a compromising with the workmen and save the crisis. Mark what Frost says about the real secrets of Anthony's character, 'Anthony is a little difficult. It is not as if he were a younger man, and knew what was good for him; he will have his own way. He speaks again to Enid about Anthony, 'I am sure if the other gentlemen were to give up to Mr. Athony and quietly let the men have what they want, afterwards, that would be the best way. I find that very useful with him at times. If he is crossed, it makes him violent, and I have noticed in my own case, when I am violent, I am always sorry for it afterwards.'

Nobody in the play seems to have gone so deep into the secret springs of Roberts' character as Frost has done. It is Frost who discovers a new spring of Roberts' action, why

he has been fighting on behalf of the strikers and why he is so much against Anthony and the whole race of the capitalists. Mark what he speaks to Enid about Roberts, 'It is a right down struggle between the two (Anthony and Roberts). I have no patience with this Roberts, from what I hear, he is just an ordinary working man like the rest of them. There is a kind of man that never forgives the world, because he wasn't born a gentleman. What I say is—no man that is a gentleman looks down on another man because he happens to be a class or two above him, no more than if he happens to be a class or two below.' What a great psychologist of human nature is Frost!

Frost is so keenly interested in welfare of Anthony that he even takes the risk of being severely snubbed by Anthony and also of incurring his great displeasure in pointing out that if Anthony does not go with the Directors, he is going to be thrown out by them.

EXPLANATIONS OF IMPORTANT PASSAGES

Page 6. Expl. Oh, that rag!.....ought to be shot—When Edgar mentions that the *Trenartha News* has given a graphic account of the sufferings of the strikers and has criticised the policy of the Trenartha Tin Plate Works, Wilder calls the newspaper a rotten paper and says that the editor of the paper deserves to be shot. He further adds that Wanklin being a radical may be liking this sort of criticism. Wilder hates the newspaper and its editor because the editor has called the capitalists monsters. Wilder seems to be out and out a capitalist and he does not seem to have the least sympathy for the workmen who are paid starving wages and are continually being exploited by their employers. But Edgar on the other hand, even being a representative of the capitalist class, has much of sympathy for the workmen. Herein lies the difference between Edgar and Wilder. Wilder's words betray not only his personal haughtiness but also the hatred of the capitalist class for the poor workmen.

Page 1. Expl. We cannot believe.....remain untouched— These words are quoted from the *Trenartha News*. The editor means to say that the sufferings of the workmen are so great that they are likely to move even the stony hearts of their employers, but unfortunately, they fail to kindle the least sympathy for the poor workmen. This is the real attitude of the capitalists towards the labourers, which Galsworthy wants to point out indirectly through the editor of the newspaper.

Page 7. Expl. Russian! I remember that fellow.....view to himself— Wilder casts a very ugly reflection upon the character of the editor of the *Trenartha News*. He says that the editor is extremely mean and selfish, that he was originally a beggar, and that in order to earn money and also publicity, he has been abusing all respectable people, 'particularly the capitalists whoever happen to differ with him in views and opinions. But then, Wilder betrays here too his inherent hatred for the workmen and for anybody whoever happens to champion their cause.

Page 7. Expl. The kettle and the pot— These words are inaudibly uttered by Anthony and made distinct by Edgar in order to point out to Wilder his own mean and selfish character while criticising the editor of the *Trenartha News*. The common proverb is, the pot calls the kettle black, which means that those who are themselves guilty find fault with others as Wilder being himself guilty finds fault with the editor of the *Trenartha News*.

Page 12. Expl. I defy any one to know them.....of the market— Wilder means to say to his colleagues that due to the strike, the price of tin has already gone up, and by the time the strike would be over, the price of tin will shoot up very high, but then, the *Trenartha Works* will have to buy tin even at that high price and fulfil many of the contracts which they have undertaken, and therefore, they are sure to suffer greater loss in future. This shows how selfish and nervous Wilder is.

Page 19. Expl. Come Harness, you are a clever man...their interests and ours— Wilder being a capitalist himself does not

believe in socialism or in equal distribution of wealth or other privileges of life without any distinction of caste or creed, race or nationality, rank or colour. He wants to enlist the support of Harness by giving him the suggestion that he also does not believe in socialism or in any of its catchphrases and slogans. In order to win over Harness completely to his side or to his line of thinking, Wilder says that there is no difference between the interests of the employers and those of the workmen or between the interests of the capitalists and those of the labourers. But this is totally a which Wilder tells.

Page 19. Expl. I humbly thought that... A B C of commerce— Wanklin wants to defend the position of the employers or the capitalists, and that is why, he says to Harness that it is the common policy of all industrial and commercial concerns to economise expenses as possible, and therefore, the wages of the workmen should not be unnecessarily increased.

Page 19. Expl. Yes, that seems to be the A B C... the men's— Harness ironically says in reply to Wanklin that it is always the policy of the industrial and commercial concerns to pay the least wages to the workmen because thereby, the Directors of the concerns can enjoy greater dividends. Harness means to say that all capitalists on the plea of economy always try to exploit the poor workmen, and therefore, how can the interests of the employers be identical with those of the employees as Wilder previously pointed out?

Page 20. Expl. For that word 'just'... good men as you?— Anthony said that the workmen should be just in their demands. Harness says in reply that what Anthony or the capitalist class means by justice is nothing but obedience and humility on the part of the workmen, that the workmen should accept any starving wages or bear any kind of insult and injury without any protest. Harness questions Anthony and the whole capitalist class, in which respect, except in owning money, the employers or the capitalists are superior to the workmen or labourers? He means to say that it is

only by accident that the capitalists are wealthier than the labourers, otherwise they are as much human beings as the workmen, and they are no way better than the labourers, rather they are more selfish, mean, morally degraded, cruel and narrow-minded than the class of people whom they exploit to their own benefit. The words of Harness are the words of Galsworthy, and they reflect his socialistic leanings.

Page 24. Expl. Aye, they shall keep their souls.....left them—When Scanlebury says that the poor men should be permitted to call their souls their own, he means to say that the workmen should express their independent opinion or their individual grievances or in other words, they should not be influenced by their leaders like Roberts. In reply to this, Roberts says most ironically that the workmen have suffered so much from cold and hunger that their body has completely withered and only their soul is now left within that skeleton. Roberts means to point out that the employers have sucked the blood of the workmen so much that they have no flesh left in their body and therefore, they have literally become spirits.

Page 23. Expl. You will not dare to thank Him.....in Kensington—When Wilder thanks God to hear from Roberts that the strikers will not detain the Directors in the factory for long. Roberts says that Wilder will not thank God when he will come to know all about the sufferings and miseries of the workmen Roberts adds that the god whom the Capitalists worship is Mammon, the god of wealth, who resides in the city of London and particularly in Kensington, where all the rich business magnates live rolling in comfort and luxury. Roberts further says that rich capitalists who live in London are not aware of the hardships which the poor workmen suffer, and naturally, when Roberts will relate the whole story of the pains and agonies of the workmen, the Directors of the Trenartha Tin Plate Works will be horrified, and their eyes will be completely disillusioned. But then, are the capitalists at all capable of any feeling of humanity for the poor suffering souls ?

Page 25. Expl. If you can get the God of Capital.....you are a radical—These words are spoken by Roberts or Wanklin. Roberts means to say that if the capitalists condescend to come down from their bed of comfort and luxury and care to visit the slumhouses of the poor workmen, their eyes will at once open to the great miseries and agonies which they actually suffer, and then, they are likely to take pity on the poor suffering souls. Roberts indirectly hints to Wanklin that if he sees with his own eyes the wretchedness of the labourers, he is bound to change his views and opinions about the capitalists or in other words, he will come to know what blood suckers the capitalists are.

Page 26. Expl. The men can't afford to travel.....squeeze them a little more?—Roberts says to Anthony that it is no good for the workmen to take the pains of visiting their employers in London nor is it worthwhile for them to submit their grievances to their masters in writing because they know that the capitalists are most collous while they are sitting in their head office and rolling in comfort and luxury and also because they have seen that whenever they happen to hold correspondence with their employers regarding their grievances, they only receive a reply that the matter has been referred to the Manager for his investigation and advice. Roberts clearly explains that all such enquires to the Manager means nothing but enquires about how far the workmen can be exploited. Roberts speaks here the bitter truth and Galsworthy points out through the lips of Roberts that there is too much of callousness in the capitalists while there is too much of redtapism in all their administration and dealings.

Page 29. Expl. We know the way the cat is jumping.....not exactly—Roberts says to Anthony that the workmen are perfectly aware of the weak position of their employers, and therefore, it is no good for the employers to conceal the secret or even to fancy that their position might improve. Roberts wants to remove from the minds of the Directors the notion that the workmen can be starved to surrender.

Page 29. *Expl. Mr. Anthony, you are not a young man now.....you will ever fight*—Roberts warns Anthony that he is no longer young but has grown sufficiently old, and therefore, it would be difficult for him to fight against the workmen at this stage of his life. Roberts reminds him also that he had been always opposing everybody whoever happened to differ with him in any matter, and that he has never given anybody the liberty or opportunity of expressing his own independent views or taking any independent initiative for work. This attitude on the part of Anthony, Roberts considers as nothing short of dictatorship which is definitely unfair. Roberts further says that although Anthony is neither a mean nor a cruel man yet he is unduly obstinate. Last of all, Roberts warns Anthony that although he has defeated the workmen four times in their fight in the past yet in the present fight, he is sure to lose the battle.

Page 30-31. *Expl. This way disaster lies.....Mrs. Underwood*—Wanklin says to Enid that although Anthony is much more intelligent and wise than even the Trojans who fought ten years' war with the Greeks and lost it yet if he pursues obstinately his policy of repression and oppression upon the workmen, he is sure to bring nothing but ruin to the Company. Wanklin seems to have a better sense to realise the gravity of the strike, and on that account, he is definitely much wiser, more sane, and far more practical than the other Directors of the Company.

Page 32. *Expl. What do you know about necessity...struggle like this*—When Enid says to her father that it is not necessary to be so ruthless to the workmen when they have already suffered so much, Anthony says in reply that Enid being a woman should better devote her time to reading novels or to playing on music or to chatting idly rather than bother about the strike in order to find out its real cause or remedy. Anthony seems to underrate his daughter simply because she happens to be a woman. It is his obstinacy which blinds totally his sense of realising the suffering of the workmen.

Page 32. Expl. What do you imagine stands.....so sorry for?—Anthony says to his daughter that the workmen whose miseries have moved her heart do not deserve her sympathy because they are always trying to snatch away the rights and privileges from the hands of their employers. He tells her that she does not know who has been protecting her rights and privileges from the hands of the workmen. He means to say that it is the Directors of their Company who know the psychology of the workmen and who therefore are saving the interest of the employers or the capitalists.

Page 32. Expl. In a few years you and your children.....for themselves—Anthony tells his daughter that if he or any other Director of the Company had not been shrewd enough to maintain the rights and privileges of the employers or the capitalists, she and all the members of the capitalist class would have lost their wealth and position, and also their children and future generations would have been reduced to the same miserable condition in which the workmen are lying at present. So, Enid instead of feeling any sympathy for the workmen should rather be grateful to Anthony and other Directors that they have so far been able to save her and her people from ruin.

Page 33. Expl. It is you who don't know.....going all the time—Anthony says to Enid that she has no idea of the exact relation between capital and labour, that she cannot imagine how labour can be aggressive to capital, that she has not the slightest conception that if labour is encouraged in any way, it will try to choke capital to death, and then, all the fine sentiments of pity, sympathy and fellow-feeling, and all the comforts and luxuries which capital has been enjoying so far would be scattered to the four winds. But Anthony's fear about labour is absolutely baseless because it is not labour but capital which is really aggressive and exploiting. Anthony speaks in that strain simply because he is prejudiced against labour as all capitalists are.

Page 34. Expl. No old man can afford.....old women—When Enid appeals to her father that he should be careful about his health because the strike has been a great strain

upon his nerves and because his family doctor also has warned him to be guarded against any further strain, Anthony says with a great disregard for her warning that no old man who is much wiser than an old woman should listen to the advice of any old woman.

Page 48. Expl. He says that when a workingman's baby..... surplus nor scrutiny—Mrs. Roberts here is quoting the views of her husband about the life and career of a workman. She says that a workman's life from his death is a gamble of chance. A workman throughout his career is left completely at the mercy of his fate, and naturally, when he is born, there is very little hope of his survival because of the extreme poverty of his parents. He remains so poor throughout his life that he has either to go to a workhouse for his food or shelter or die of starvation at the end. A workman's income is so poor that even if he tries his best to save money, he can never save a single penny. A workman, therefore, is not only the greatest pauper in the world but also he is completely dependent upon the circumstances or environments in which he is born. This is indeed a very pathetic but correct picture of the life of the workmen.

Page 53. Expl. Can't swallow till those old sharks.....their noses—Roberts says to his wife that he does not feel like eating his food unless and until he succeeds in turning out from the town all the capitalists who are the blood-suckers of the workmen. He also complains to his wife that the workmen are cowards, that they have not got the stamina to continue the strike, and that they are so stupid and ignorant that they have not the slightest insight into things or the least power of realising a critical situation. Roberts wants to say that the strikers have lost their energy and patience to continue the fight against their employers and this is all due to their cowardice and also due to their stupidity.

Page 54. Expl. This is what I have been waiting for..... shadow of defeat—Roberts tells his wife that he has been long waiting for the final defeat of the employers, that he has been

waiting to see the capitalists being reduced to extreme poverty just as they have reduced the workmen to a miserable existence. He further assures his wife that he has actually seen distinct signs of defeat in the faces of the Directors. In fact, all the Directors except Anthony have been feeling extremely nervous on account of the attitude of the strikers and also in view of the heavy loss which the Company has already suffered.

Page 56. Expl. It is no disgrace whatever.....go against her.—Thomas consoles Mrs. Roberts saying that even if Roberts happens to be defeated in the long run, it will not be disgraceful for him because he has done his level best to win the fight, he has even gone beyond what is humanly possible. But then, Thomas warns that Roberts must not go against the advice of the priest or the dictates of God because he may thereby hasten the doom of the workmen. Thomas seems to be either extremely god-fearing or blindly superstitious, otherwise why should he quote the authority of the Chapel in order to bring about a compromise between the strikers and their employers ?

Page 61. Expl. Your demands would have brought on us.....clime out ?—Harness, while addressing the meeting of the strikers, tells them that their demands at present are rather too much, and if such demands are granted by the employers, the workmen of other industrial concerns are likely to go on strike in order to get more wages. Harness reminds the working men that the Union does not show any partiality to any particular concern but deals with all concerns on terms of perfect equality. He warns them that they have been misguided by their leader to make unusual demands although they are entitled to such demands, but considering the present circumstances, they are certainly extraordinary. Last of all, Harness makes it perfectly clear to the workmen that by launching a strike they have involved themselves in a great crisis, and therefore, they must now decide how to get out of this crisis. From the arguments of Harness it appears that Harness is a perfect diplomat and also quite rational and practical unlike Anthony or Roberts.

Pages 61-62. Expl. All that you have been through...will stand by you... Harness, while addressing the meeting of the strikers tells them that he has also passed through the same trials, hardships and sufferings as the workmen have experienced during the strike, that he was also young like any young man without beards amongst the strikers, that in his days the Trade Unions were not strong enough to lend support to the labourers, but now the position of the workmen has greatly improved because of the unity they have amongst them. Harness tells the workmen that he has not forgotten the days of his struggle during his youth when he was also workman, and therefore, the sufferings of the modern generation of workmen are nothing new to him. He further tells them that the workmen are only a part of a machinery of which there are other parts—the capitalists, the Directors and others who according to Harness are superior in brains and material resources than the workmen and therefore, Harness advises them to depend upon the Union so that the Union may be helpful to them.

Page 63. Expl. Those who know their right hands.....where I shall be— Harness, while addressing the meeting of the strikers, tells them that if they have the least commonsense even to distinguish between the right and the left hands, they should be able to realise that the Trade Unions are not the enemies of the workmen nor are they cheats or dishonest people. He then asks the workmen to consider his words and try to understand him properly. He assures them that he would be always at their service.

Page 64. Expl. It is not London.....to be got by it— Thomas, while addressing the meeting of the strikers, says that it is neither the capitalists nor the Union which is responsible for the critical position in which they have been placed but it is Nature. According to Thomas, Nature is a great power and she is much stronger than man. He believes that it is a crime to go against the laws of nature. He explains how the workmen have gone against Nature by putting up a strike and by inviting all the starvation and suffering to their families. He assures them that they will gain nothing by this sort of suicidal policy, and therefore,

he suggests indirectly that they should come to a compromise with their employers as soon as possible.

Page 65, Expl. I don't trust the Union.....Mr. Harness says—Thomas, while addressing the meeting of the strikers, declares that he has no faith in the Union because the Union has been always cheating them. The Union always asks the workmen to act according to its advice but it never helps them in getting what they demand from their employers. Thomas speaks as an experienced leader of the furnacemen for twenty years. He has been paying for twenty years regular subscription for the Union membership but he has gained nothing so far. The Union cannot even judge what wages the workmen should get from their employers, and therefore, all their assurances and promises are empty temptations. The Trade Unions, according to Thomas, are all a pack of swindlers and cheats.

Page 66, Expl. I was brought up to do for meself..... business for us—Thomas while addressing the meeting of the strikers, says that it is always better to depend on oneself rather than on others. From his very early boyhood Thomas has been following the principle of self-help. He believes that if one has not got money to buy a particular thing, it is better to go without that thing. He means to say that when the Union does not trust the workmen or does not really help them in their difficulties, it is better to go without the Union. He says that they would like to approach the employers direct for a compromise, and if they fail in their mission, there is no cause of regret, rather they should have the consolation that they have tried their utmost and yet they have failed. He tells the workmen that it is most humiliating to approach the employers for a compromise through the Union or to seek the favour of anybody through somebody else. The arguments of Thomas readily appeal to the illiterate or the half educated minds of the strikers.

Pages 68-69 Expl. No, he said, fight the robbers.....it's the heat of me—Rous, while addressing the meeting of the strikers, says in the name of Roberts that he has been so far

misleading the workmen. Roberts has been instigating the workmen to fight against the employers or the capitalists who have been exploiting or sucking the very blood of the workmen, but unfortunately, by following the advice of Roberts, the workmen have not been able to do the least injury to the employers, rather they have themselves suffered grievously due to their strike. Rous says that the sufferings which they have brought to their wives and children by following the guidance of Roberts are now beyond human endurance, and that is why, he is now advising his comrades most sincerely to give up Roberts and sue for a compromise with the employers.

Page 69. Expl. It's help fire that is on that man's tongue... children—Rous, while addressing the meeting of the strikers, warns the workmen not to listen to the words of Roberts because Roberts speaks in such a fiery emotional manner that everybody is tempted to believe what he says although there is nothing but poison about his words which invariably prejudice and misguid the listeners. Rous then appreciates the arguments of Thomas and says that he is perfectly right. Last of all, he declares that without the help of the Union they cannot do anything. He compares the workmen with nothing but a handful of dry leaves, and hence, they can be blown away by a single puff of the wind. He means to say that it is the Union alone which is the real backbone of the workmen, and without the Union they are absolutely helpless just like the dry leaves which lie completely at the mercy of the four winds. therefore, urges the strikers to stop the strike and sue for a compromise with the Company through the Trade Union, otherwise they will have to starve death along with their wives and children.

Page 71. Expl. I tell you if a man cannot say to Nature... in Nature's face that a man can be a man—Roberts here comments upon the speech of Thomas. Thomas said that nobody should go against nature because thereby one would be inviting injury to oneself. But Roberts says Nature is always against man and therefore, unless man continually fights against nature, he cannot even exist in the world. Thomas said that he is a man of principle because he obeys the laws of

nature while Roberts points out that whoever submits to nature is no man worth the name, and therefore, Thomas is no man of principle or no man worth the name. Thomas has further said that Nature is honest, just and merciful but Robert says that she is none of it, because she always tries to injure or kill man with her various elements such as water, air, fire etc. Roberts challenges anybody who lives on the hills to walk uncovered in the snowy nights and see for himself whether or not Nature really merciful or just or honest. In the opinion of Roberts, a man who does not fight with nature but submits to it like a slave does not deserve to be regarded as a human being.

Page 71. Expl. Well, if Chapel and Nature go hand in handtowards and traitors—Roberts here also comments upon the speech of Thomas who said that we should not go against either the Chapel or Nature. Roberts points out the fallacy in such an argument or statement. He says that Nature is opposed to the Chapel, and that is why, the Chapel always advises everybody never to follow the dictates of Nature. By the dictates Nature Roberts means the impulses, instinct, and passions of human nature. The Preist or the Bible always advises us not to submit but try to conquer these impulses or instincts or passions of our nature. Roberts then turns to the remark of Rous who said that Roberts possesses a fiery tongue by which he inflames the hearts of his listeners and misguides them. Roberts says that if he really possessed a fiery tongue, he would like to exercise all its spell upon the workmen in order to make them determined not to yield to their employers or to sue for a dishonourable compromise. In the eyes of Roberts, whoever happens to yield or make a compromise is not only a coward but also a traitor.

Page 72. Expl. The fight of the country's body and blood.....own price—Roberts Explains to the strikers the real nature of the capitalists. He says that there is always a strife between the capitalists and the labourers, that the capitalists always try to exploit the labourers, that the capitalists grow fat and rich, strong and powerful at the expense of the workmen, that the capitalists buy and enjoy the fruits of the precious labour of the poor workman at a very cheap price.

The labourers are completely at the mercy of the capitalists; because they are poor, weak, and resourceless, and they have grown so. as the result of the continual exploitation by the capitalists.

Page 73. A thing that will say, I am very sorry..... miserable bodies' pain—Roberts here also continues to explain the real nature of the capitalists whom he calls white-faced and stony-hearted monsters, because the capitalists make false promises to the workmen and never pay them a penny to help them in their real distress. He openly challenges anybody to quote a single instance in which the capitalists have ever helped the workmen with a single penny out of their dividends in spite of all their mouthful promises to do so. Roberts, therefore, advises the strikers not to yield an inch to the capitalists particularly when they have been put into a tight corner by the strike. He asks his comrades not to be sensitive of their physical pains, their hunger and cold from which they have been suffering ever since they put up the strike.

Page 73. Expl. One of them was sitting there.....rustle of the leaves—Roberts explains to the workmen that most of the Directors of their Company have been very much frightened by the strike just like little children who are startled by every rustle of the leaves in the woods at night. He comments upon the character of Scantlebury. He calls him a mere mass of flesh and compares him with an ox who believes only in sitting or lying down and in eating and drinking and who believes also in counting the dividends of the company of his own shares. Roberts says that Scantlebury has become extremely nervous because he fears that owing to the strike he is going to lose his Director's fees and his dividends, and he is also afraid of facing the shareholders lest they should accuse him and hold him responsible for the fall in the value of the shares and of the dividends due to the strike of the workmen.

Page 74. Expl. It is not for this little moment.....less than the very dogs—Roberts here makes his last appeal to his comrades, the strikers, not to yield an inch to the employers.

not to make any compromise with those who have been sucking the blood of the poor workmen from generation to generation. Roberts says that they should not mind whatever pains and agonies they may have suffered but they must consider the position of their future generations. If they yield now or make any compromise with the capitalists, the rope will be tightened further round the neck of their future children who will have to suffer more of hunger and cold, more of personal insult and practical injury in the hands of the capitalists who will be encouraged in their thirst for blood because they have already got the taste of blood of the present generation. Roberts calls the capitalists white-faced monsters whose lips have been reddened by sucking the blood of the poor workmen. Roberts wants the striker that if they do not unite and offer the capitalists the stiffest opposition, they will have to live the life of the dogs for ever. This speech of Roberts is highly emotional, passionate, and full of weight and intensity, and it has the greatest appeal to the hearts of the strikers although they have been prejudiced against Roberts by some of the previous speakers. The speech is fiery as well as pathetic. It just like the last flicker of the dying lamp, because the shadow of Annie's death has been unconsciously cast over it.

Page 80. Expl. When I want, I was all on their side.....it seems hopeless—Enid complains to Edgar that the workmen do not deserve their sympathy, because even when she was ready to help them they refused to receive her help, and on the other hand, they insulted her as we know how Roberts and Madge had been rude to her. Enid says that when one comes to know the real nature of the workmen, nobody will show any sympathy to them. In the beginning, Enid also was sympathetic but after having visited Roberts' house and after having seen some of the workmen, she is now disgusted with them and her heart is no longer inclined to help them any way.

Page 84. Expl. Mr. Anthony is a little difficult.....his own way—Frost says to Enid that Anthony is an obstinate person, and that he will always have his own way and never listen to anybody's advice. A younger man could be persuaded

to act according to other's advice if he were wrong in his action but Anthony has grown stiff with age in his views and ideas, and therefore, it is very difficult to change his mind or to direct his action.

Page 84. Expl. There is a kind of man.....class or two below—Frost here is making a deep analysis of Robert's character which none else in the play has done so far. He explains in a very interesting manner why Roberts is fighting on behalf of the strikers and not yielding an inch to the Director of the Company. He says that Roberts suffers from an inferior complex as some people do, because he believes that he has been born unjustly as one of the workmen and not as a capitalist. There are some people in the world who grudge others' wealth, position, respectability, personal influence, and social status or rank. Such people are not prepared to judge why some people are born rich while others are born poor. They will simply accuse God or Fate of partiality or unjust distribution of favours. Roberts, according to Frost belongs to this class of people who are always jealous of the position or fortune of others.

Page 94. Expl. I don't like this business.....wash my hands of it—Wilder has been very much frightened by the news of Annie's death. He fears that the *Trenartha News* will now make mountains out of this incident and give the widest publicity to it with the result that the entire blame will come upon the shoulders of the Directors. Wilder feels all the more nervous because the newspapers are in the habit of indulging in exaggeration, in adding fiction to fact and writing nonsense and sense so that the public may come down upon the Directors and demand an explanation for having starved the poor workmen to death. Wilder says to Edgar like a coward that he will have nothing to do with the policy or attitude of the Board of Directors if the worst comes to the worst.

Page 97. Expl. You may have to.....our position—When Edgar says that he is not going to defend the workmen or himself or anybody else, Wanklin says that the Directors will have to defend their own position at least against the

public and the shareholders because if after an examination of Annie's dead body the magistrate finds out the real cause of Annie's death, the public will definitely put the entire blame on the shoulders of the Directors. Therefore, it will not be safe for the Directors to remain indifferent in such a situation, or in other words, they will have to consider sympathetically the demands of the workmen.

*Page 99. Expl. It has been said that times have changed..... fear of our own shadows—*Anthony explains to the Directors his own attitude towards the strike and also what the attitude of the Directors should be to it. He explains further the relation between capital and labour. In the beginning he says that although the times may have changed yet he assures the Directors that he has not changed in the least idea and convictions about capital and labour. Some people say that now-a-days masters and servants are equal in the sense that both are entitled to equal rights and privileges, and therefore, the capitalists and the labourers are also entitled to equal rights and privileges. But Anthony says that it is absolutely a wrong notion. When there are two members in a house, it is only the superior man who is entitled to be the master, and so, amongst the capitalists and the labourers, the capitalists should be the master because of their superiority. It is also a wrong idea that the interests of the capitalists and the labourers are the same, because it has been wrongly argued that the Board of Directors and the workmen are nothing but parts of one and the same machine. Anthony says that the Board of Directors is really the machine itself it is really the backbone of an industrial or commercial concern because of the brains and the material recourses it commands. Anthony, last of all, says, that it is the responsibility of the Directors and not of the labourers to take any line of action regarding the future of their concern, and therefore, the Directors have no reason to be afraid of either the workmen, or the shareholders or anybody else.

*Page 100. Expl. There is only one way of treating man..... make it six—*Anthony says to his Directors that they should not be in the least kind of lenient or sympathetic to the

workmen, rather they should deal with them very strictly and even ruthlessly. There is no room for sentiment or any soft feeling in business. The modern generation has brought about strikes and all their evils because of their weak policy, their softness of heart and their sense of social etiquette. Anthony tells the Directors that it is not possible to be soft and kind and generous and at the same time to be successful business men. In the opinion of Anthony socialism or sentimentalism of the middle-class people is absolutely a worthless creed. Anthony believes that there is no question of equality anywhere, as socialism seems to preach, but on the other hand, there is strict inequality everywhere. Some people are positively born to be the masters while others or born to be the slaves. Now, if the masters yield an inch to the slaves, the slaves will naturally become more exacting in their demands. Therefore, the Directors should treat the workmen with a very strong hand, *i.e.* without showing the least sympathy or kindness.

Page 100. Expl. Mark my words.....the very men you have given way to—Anthony warns the Directors that if they go to yield to the workmen now, they will have to yield to them more in future because the workmen will think that their employer are weak and cannot go without them. Naturally, the workmen will slowly and gradually take so much of advantage of their employers that ultimately, they will succeed in robbing their masters of all the rights and privileges they have been enjoying so far. The position of the masters will then be as miserable as that of the servants while the position of the servants will be as strong as that of the masters. But Anthony's fear about the workmen is imaginary and his arguments are therefore wrong.

Page 100-101. Expl. I have been accused of being..... follows in the face—Anthony says that he has been wrongly accused by some people as being a cruel and obstinate dictator but those people unfortunately do not see that unless he is strict and determined in all his views and actions, the future of all industrial and commercial concerns and even the future of the country will be at stake, because if once the workmen or the mob of illiterate people come into power they will

throw overboard every wise, intelligent and responsible policy which will be adopted by the business men or by the government. Anthony is not prepared to bring about that sort of run to his country and to the business men by yielding to unreasonable demands of the workmen at present.

Page 101. Expl. I am told that her blood.....of children—Anthony says to the Directors that the entire blame of the death of Annie and of the starvation and other sufferings of the workmen has been thrown upon his shoulders but he says that it is absolutely an unjust charge against him, because in his opinion, it is the workmen who have brought about all their present miseries by striking their work without any fair excuse.

Page 101. Expl. I am not aware that if my adversary.....pick a quarrel—Anthony means to say to the Directors that it is no fault of his that the workmen are suffering, but on the other hand, it is the workmen who have invited their own troubles. He further says that if in fair fight he has to lose the battle and suffer all sorts of insults and injuries, he will not blame anybody except himself, and hence, it is unfair on the part of the workmen to complain of their suffering when they have commenced the strike. Besides, when there is a fight between two parties, it is but natural that not only men but also their women and children will suffer. The workmen should have considered all the consequences of a strike before they actually launched it. It is therefore cowardice and meanness on their part either to complain of their sufferings or to put the blame on the employers.

Page 102. Expl. And you are weak-kneed enough.....Union too—Edgar says that the only means by which the workmen can make their employers realise their difficulties and grant them their grievances is to launch a strike. In reply to Edgar, Anthony says that it is the weak and soft-hearted employers who encourage the workmen in using strike as the means of redressing their grievances, and this is exactly nothing but helping one's enemy as Edgar has been doing by showing sympathy to the workmen. Anthony

says that he has never known or used this method of settling a quarrel with the workmen. He further points out to Edgar that the workmen quarrelled not only with their employers but also with the Trade Union for which he or any of the Directors cannot be blamed.

Page 103. Expl. If it is carried.....vote for this amendment—Anthony explains clearly the grave consequences of the amendment which some of the Directors have proposed for coming to a peaceful settlement with strikers. He says that if all the Directors vote for amendment, they will be going against their own former policy, they will be seriously injuring the interests of the capitalists and also of their own, and they will be making their own position weak and giving the workmen opportunities to create constant problems for them in future. Anthony makes it further clear to his Directors that if this time they cow down before the workmen and grant them whatever they are demanding, they will weaken their own position strengthen the position of the workmen so much so that in future, the workmen will threaten their employers with violence and treat them as no better than dogs.

Page 110. Expl. That's where the fun comes in—When the quarrel between the workmen and the Directors has been completely settled, Tench remarks to Harness that whatever has been granted to the workmen by the Directors at the end was originally proposed by Tench and Harness to both the parties before the strike was launched, but then, non accepted their proposal in the beginning although after a long fight and suffering the same proposal has been accepted. When Tench wonders at this kind of peculiar behaviour on the part of the Directors and also of the workmen Harness explains that all the troubles and miseries of mankind follow chiefly from mutual misunderstanding, stupidity; and obstinacy.

CRITICAL QUESTIONS WITH ANSWERS

Q. 1. Illustrate from 'Strife' Galsworthy's Skill in psychological analysis. (Allahabad University, 1952).

A. Every dramatist has got to be a good psychologist otherwise his characters will be puppets or unnatural creatures. Galsworthy had a deep insight into human nature and character, and particularly, into the nature and character of the upper class and the lower class of men and women. He was not so much in touch with the middle class people, and that is why, his characterisation of the middle class men and women is comparatively deficient and not so natural life-like.

In the play '*Strife*' Galsworthy brings out very correctly the main spring of some of the characters such as Scantlebury, Anthony, Roberts, Annie, Madge, Bulgin and Frost. Scantlebury is a typical capitalist who is always very keen about his personal comforts and who cannot be moved easily unless he is either starved in his eating and drinking or deprived of his dividends of the shares in the Company. Mark how he demands a screen to protect himself against the heat of the fire-place although he can easily save the heat if he only cares to move his seat a little from the fire. Like all capitalists he shows his lip sympathy for the workmen, but when he comes to know that the strike has cost the Company fifty thousand pounds all his lip sympathy evaporates at once in the air. Galsworthy makes a analysis of the ease-loving and selfish nature of the capitalists through the character of Scantlebury.

When we look to Anthony, we find that he is sufficiently aged and has been in business all his life. Such persons are bound to be conservative in their ideas and views and also dictatorial and domineering in all their ways as we find Anthony behaving throughout in the play. Anthony being aged cannot keep pace with the changing times, and naturally, he is bound to differ in his views with younger colleagues like Edgar and others. Of course, Anthony is not cruel although his strictness and conservatism verge nearly on cruelty. He himself declares proudly that the times may have changed but he has not changed. He takes pride in striking to his old guns and feels too confident about his victory simply because he had been victorious several times in the past. But

then, such people receive the greatest shock in their life when they find that they are lagging far behind the moving world and also courting a failure in the last fight of their life. Galsworthy's analysis of Anthony's character is indeed most psychological.

The analysis of the character of Roberts is no less psychological. Roberts is a typical mob leader with a tongue that can really play hell-fire with the audience. But then, his fight against the employers of the Trenartha Tin Plate Works is more or less a personal fight, because he has been wronged not only by the Company for having robbed of his precious dues for the invention of a labour-saving machine but also he has been wronged by his own destiny for having been born not as a capitalist but as a workman-engineer or furnaceman. Roberts' supreme indifference even to his dearest wife in her dying moment is perfectly in tune with his wronged soul that cries for redress even when he is deserted by his followers and defeated by his own ambition to take the reckoning upon the whole race of the capitalists.

If we look at Madge we find that her behaviour during the entire struggle is most natural. She is starved not only in her stomach like others but also in her heart which pines for union with her lover. Galsworthy knows that love is the ruling instinct in man or woman, and that is why, he drives Madge and Rous beyond their bounds against Roberts who has sacrificed himself and his dear wife for their sake. Rous who has been the blindest follower of Roberts throughout suddenly turns turtle under the madness of love and both he and his paramour become the chief agents of Roberts' downfall.

The character of Annie Roberts also shows Galsworthy's skill in psychological analysis. Galsworthy has shown at least in two places of the play how strong the mother instinct is in a woman. In spite of extreme hunger and cold, Annie has been desiring to be a mother but her husband has been denying her this birth right on the ground of economy in the family and in the state. The manner in which Annie bears these pangs and also the severest pinches

of cold and hunger is not abnormal but quite normal for the wife of a leader of the workmen. Her polite refusal of the various tokens of charity from Enid even in moments of acutest distress is not unnatural but quite natural when we consider the psychology of the victims of exploitation and tyranny by the capitalists.

Bulgin's behaviour in the play is just like that of a food and a bully. His fighting nature is apparent from his jaw while his stupidity is characteristic of the mob mentality. His occasional outbursts into fits of violence against Madge, Evans and even against his leader Roberts are also characteristic of the mob mentality, which is stirred easily in any direction by the emotional and passionate speeches of the mob speakers. Galsworthy has shown his sufficient insight into the mob mind through not only Bulgin but also through other characters amongst the illiterate workmen.

Q. 2. Show how Galsworthy builds his play, 'Strife' on a parallelism of character and situations. (Allahabad University, 1952)

A. Parallelism means similarity. There is parallelism in actual life, which we can find in many of our fellow beings and in many of the incidents of our life. This Parallelism does not mean complete identity, which is nowhere visible in any Kingdom of God's creations nor even between two blades of grass. The dramatist as a rule has to hold the mirror upto nature, and that is why, he has to introduce characters and incidents into his play which bear some points of resemblance to each other. This parallelism helps also to bring out a contrast between the characters and the incidents or situations in a play as it does in nature.

The play, *Strife*, as its rule signifies, is a play more contrast than of parallelism, and yet there is much of parallelism too in it. In the first Act we find a scene of conference, deliberation and discussion amongst the Directors of the Trenartha Tin Plate Works over the problem of the strike of the workmen. In this picture we find even

Roberts and Green who represent strikers, but then, all people who participate in the conference or discussion are males except Enid who is however privileged to be in the picture because she is the daughter of the Chairman and wife of the Manager of the Company. Now in the second Act we find a similar conference of the women who belong to the families of the workmen or strikers. The topic of discussion is the same at we first Act and the first scene of the second Act. Of course, there is a sharp contrast between the two scenes. The scene in the first Act is the dining-room of the Manager with a bright fire and other equipments of comfort and luxury while the scene in the second Act is the kitchen in Roberts' cottage, which is very barely furnished and wears a look of cold and hunger, The second scene of the second Act is also a scene of conference but only of the workmen which decides finally the course of the strikers, and it has got a paralleism with the scene of the third Act in which the Directors also decide finally the course of their action the strikers.

Now, with regard to the characters in the play there is much of parallelism amongst them particularly between Anthony and Roberts, between Edgar and Enid, between Mrs. Roberts and Mrs. Rous, between Frost and Tench, between Bulgin and Evans, between Thomas and Green, Madge and Rous. Anthony and Roberts are equally determined and tenacious like a bull-dog to fight and win their battle, although unfortunately, both of them are overthrown by their own people at the last moment. Anthony is the leader of the Directors while Roberts is the leader of the workmen. Anthony is obstinate and Roberts is also no less in pursuing his object. In the case of both, their followers fear their leaders because of their overwhelming personality and intellect Mrs. Rous, and Mrs. Roberts are equally sensitive when their honour is in question. Mrs. Roberts refuses to accept any of the tokens of help from Enid just as Mrs. Rous has the nerve and patience to bear the pangs of cold and hunger. We find Mrs. Roberts actually dying of cold and hunger and yet she is never found to betray even unguardedly a single syllable of complaint.

Tench and Frost do not bear any parallelism to far their rank is concerned because Tench is a Secretary of the Company while Frost is a mere valet to the Chairman of the Board. But then, the manner in which Tench behaves towards the Chairman is exactly the same as the behaviour of Frost to Anthony. But have been in long service with Anthony and both are equally devoted to their common master, and strangely enough, both approach Anthony in the same manner to advise him to relent his attitude towards the strikers and to both Anthony gives practically the same deaf ear. Bulgin and Evans bear parallelism not only in their fighting looks but also in their fighting words and attitudes. We find that the two fighters after having threatened everybody with violence come into grips with each other. There is not much of parallelism between Madge and Rouse except that both are the victims of Cupid and in both the cases love instigates them to go against their leader.

Q. 3. *Illustrate from 'Strife', 'The element of reason in class conflicts which Galsworth would have us see is slight: they are the out come of men's passions, prejudices, hopes and fear's (Allahabad University, 1952).*

A. The statement means to say that those who take part in the strife or conflict in the play, namely, the capitalists and the workmen, are not actuated so much by reason or any sense of justice or fairness as by mere passion or prejudice or by mere fear or hope. The statement is perfectly true in the case of at least some of the characters who are not in favour of a compromise in spite of heavy losses and injuries on both sides. If we take up the character of the two leaders of the conflict, namely, Anthony and Roberts, we find Anthony most obstinate and conservative while Roberts most cruel and revengeful. Anthony because of his carbed age is not prepared to march with the moving times. He himself declared that the times may have changed but he is yet unchanged those and he is determined to strick to his old guns although those guns may have grown absolutely rusty and useless. Roberts too seems to be following like bloodhound the thirst for revenge on the plea of

the rightful grievances of the workmen because he has suffered a personal loss in the hands of the capitalists also as Frost correctly hints, because he is not born a capitalists but a workman. The strife between capital and labour takes the form of a personal duel between two leaders in the play, and it reflects nothing but their personal prejudice or individual passion from which they suffer. There is absolutely no sense in Anthony's relentless attitude based on an imaginary fear that if the capitalists once yield to the workmen, the workmen will become the master. There is also no sense in Roberts' stiff-neckedness in pursuing his revengeful spirit when the workmen themselves are crying for a compromise.

If we take up any other character in the play such as Wilder, Scantlebury, Tench and other Directors except of course Edgar, we find them all suffering from an imaginary fear about the heavy losses of the Company. Such losses are there in every business, and therefore, the Director and the shareholders should be equally ready for any such emergency. But then, as we find in the play, there is no loss except fifty thousand pounds, which also can be easily made up afterwards with a little more effort and caution. Both the Directors and the workmen are frightened by each other without even knowing their real attitude towards each other. As Anthony is too hopeful about the surrender of the workmen, so also Roberts is sanguine about the defeat of the employers, but we find at the end of the play how their hopes betray them when they are overthrown by their own followers.

In the same way, we find an expression of passions and prejudices and also of fears and hopes in the other characters in the play. When Thomas speaks in the name of the Chapel and Nature, he merely reflects his personal prejudice and superstition about the laws of Nature or about the laws of God. In the meeting of the workmen in the second scene of the second Act, we find nothing but repeated outbursts of individual hopes and fears, passions and prejudices. Even George Rous becomes badly prejudiced against Roberts be-

cause of his infection from Madge. Bulgin and Evans are always in a threatening attitude to everybody simply because they are not sufficiently educated, and hence, they are unjustly prejudiced against some of the workmen. The meeting of the workmen actually turns into a pandemonium simply because of the blind outbursts of passions and prejudices from the workmen. The workmen bear a striking parallelism with the Directors at least in the expression of their mutual hopes and fears, passions and prejudices. It is only Edgar and Enid, Harness and Frest and also Tench who do not seem to suffer from any passion or prejudice although Enid after having been insulted by Roberts and Madge feels inclined to be prejudiced for ever against the workmen. Mark what she says to her brother Edgar, 'When I went I was all on their side, but as soon as I got there, I began to feel quite defferent at once. People talk about sympathy with the working classes, they don't know what it means to try and put it into practice. It seems hopeless.'

Q. 4. Explain the following in some detail bringing out clearly the nature of the tragedy depicted in 'Strife'. (Allahabad University, 1951).

Tench : D'you know, Sir, these terms, they are the very same we drew up together, you and I, and put to both sides before the fight began ? All this—all this—and—and what for ?

Harness : That's where the fun comes in !

A. When the strike comes to an end by a compromise between the Directors and the workmen, Anthony and Roberts have been overthrown by their own followers, Tench says to Harness that whatever concessions have been granted to the workmen by the Company were already recommended by Tench and Harness, before the strike began and therefore, it seems that the entire struggle between the two parties was for nothing and for nothing the Company has suffered a loss of fifty thousand pounds while the workmen have suffered grievously in food and wages and even in lives. Harness says in reply to Tench that all such in-

dustrial and commercial disputes are based on prejudice and misunderstanding, and they cause losses and sufferings on both sides for nothing.

The tragedy in the play. *Strife*, is brought about undoubtedly by the eternal conflict between capital and labour, which again is due to the unjust exploitation of the poor workmen by their employers. In the present play, the strife is based on certain grievances of the workmen against their employers. This is, of course, a class-conflict which is very common to the modern industrial and commercial world, because the capitalist class is the financier and hence the dictator of working class, The capitalist class thinks that it is entitled to power and all other special rights and privileges simply because it supplies the brains as well as the finances for the development of industries and commerce, while the working class thinks that they are no less entitled to the same rights and privileges simply because they are inventors and manufactures of the various articles of industry. The dispute between capital and labour lies entirely on a wrong and unbalanced estimate of their respective worth, and hence, if both the parties try to meet each other on some reasonable terms of equality, there cannot be any strife or strike or struggle between the two.

In the present play, although the strife is based on the same wrong and unbalanced estimate of the mutual worth of the two classes yet because they are not prepared to meet each other on any reasonable terms of equality, they naturally pursue the strike to starvation and death on the one hand, while on the other, they pursue the lockout with the same obstinacy and vengeance. The result, we see, is a heavy loss on both sides. This tragedy could be saved, as Tench points out and Harness agrees, if only both the parties had tried to understand each other properly and had forgotten their mutual prejudices and passions and also their imaginary hopes and fears. It is the leaders of both the parties who are mainly responsible for the tragedy in the play. It is the leaders who do not permit their followers at least for some time to try to understand each other or to come to a compromise. It is the leaders who seem to forget.

For the time being that the strife is not their own personal duel but a class-conflict, and that is why, both of them are duly punished at the end of the play by being overthrown by their own people.

Q. 5. *What use does Galsworthy make of Enid Underwood, Annie, Roberts and Madge Thomas in the working out of his tragic theme in 'Strife'?* (Allahabad University, 1961).

A. Everyone of the three characters—Enid or Annie or Madge—contributors to the tragedy in the play, but every one does it in a different manner. Enid belongs to the capitalist class because she is the daughter of the Chairman and wife of the Manager of the Trenartha Tin Plate Works. It is she who is in closest touch with the strikers because she visits frequently the house of Roberts, the leader of the strikers. Although she is not commissioned by the Directors to spy upon the movements of the workmen, as Madge openly accuses her, yet she conveys every little information about the workmen and their families to her husband and her brother in particular and also to her father and other Directors. It is her frequent visits to the house of Roberts that cause a serious misunderstanding between Roberts and his followers on the one hand, while on the other hand, it creates a similar prejudice between Anthony and other Directors. It is Enid who keeps her brother Edgar informed with the latest news about the workmen's families, and that is why. Edgar receives a fresh impetus to fight against his father and all other Directors whoever happen not to be in favour of a compromise with the strikers. Had there been no Enid with such a sympathetic heart for the workmen's families, Edgar would alone have felt too weak to fight against his father or any other Director. And it is because of the intervention by Enid and her brother that the tragic tension is further intensified, that Anthony grows more obstinate, more relentless, more cruel in his attitude to bring about the climax.

Annie Roberts by her passive nature and by her undue devotion and obedience to Roberts helps to hasten the tragedy. If she had been like Madge, she could have probably

changed to some extent the attitude of her husband although it is very doubtful if a man of Roberts' nature and temperament can be so easily changed. How patiently Annie suffers the pangs of bitterest cold and severest hunger. She does not speak out even one syllable of complaint even when she is in her death-bed. How quietly she dies without even giving a moment's notice to her husband who surely loves her more than anything else! It is Annie's death which completely unbalances the mind of Roberts and also makes him most revengeful at the eleventh hour. If Annie had not died at the psychological moment or if Madge had not carried the message of Annie's death to the general meeting of the workmen, Roberts would not have lost the day not Thomas, Rous and others could have the opportunity to turn the tide in favour of a compromise. This is how Annie helps indirectly in the working out of Galsworthy's tragic theme in 'Strife'. Next comes Madge Thomas who runs wild her lower George Rous to go against Roberts in order to hasten the compromise. Madge is really a spitfire otherwise nobody else could have governed such a faithful follower of Roberts into his greatest adversary. Apart from instigating Rouse, Madge plays a direct role in working out the tragic theme of the play. We notice how in the meeting of the strikers, when Roberts practically succeeds in winning over to his side majority of the strikers, Madge appears suddenly on the scene to announce to Roberts that his wife is in a dying condition, and how again after having removed Roberts from the platform, she announces to the strikers that Mrs. Roberts is dead. We notice also how Rous and Thomas make capital out of this death news and turn the tide completely in favour of the compromise, which brings about the defeat of Roberts in the hands of the very people for whose sake he loses his wife. This is really the tragedy of tragedies in the play like the overthrow of Anthony by the Directors and particularly by his own son.

Q. 6. *Discuss how for 'Strife' is a vehicle of social criticism or how for it stimulates reflection rather than teach a doctrine.*
(Allahabad University. 1951)

A. Galsworthy is a great observer of social and econo-

mic inequalities in the modern world. He is most sympathetically inclined to those who suffer such inequalities. He always feels for the poor and exploited race of humanity. He has got a keen sense of justice by which standard he finds that modern human society fails far below it. He knows that he cannot correct the society by correcting one or two individuals, and that is why, he never plays the role of a moralist although his real mission is the uplift of the suffering, exploited and downtrodden sections of the human population. He has definitely socialistic leanings but he never betrays it through any of his plays except that he exposes the weaknesses of the exploiters of their fellow-beings.

So far '*Strife*' is concerned, it is undoubtedly Galsworthy's own indignation against the capitalist class which has been exploiting the working-class from generation to generation but then Galsworthy does not moralise over the failings of the one or congratulate upon the virtues of the other. All that he does in the present play is that he puts before us the eternal conflict between capital and labour and allows the conflict to take its usual course with the result that both the parties see at the end that the class conflicts or social inequalities have mostly their root either in some wrong conception which is both cruel and selfish or some personal prejudice or passion which can be easily conquered by a little bit of mutual adjustment, call it a proper understanding or call it a compromise, not by means of any threat of fear.

When we read '*Strife*' or attend it upon the stage, we feel that Galsworthy nowhere wants to make a problem, a doctrine or a theory by which one can solve the problem. Galsworthy as a rule deals mostly with problems in all his plays but in none of the plays he wants to impose his moral or other views upon his readers or audience. In the present play, Galsworthy merely helps the audience to think of the class-conflict or of the economic inequality which prevails in modern industrial and commercial life. If he had the intention of preaching a doctrine, he would not have ended the play by the overthrow of the leaders of both the parties, he would not have brought about a compromise between the

two parties through Harness who is hated by both the capitalists and the workmen, he would not have made Tench and Harness speak in that manner at the end of the play. Galsworthy is undoubtedly a humanitarian moralist but his humanitarianism and morality lie simply in his criticism of the social and economic evils of the day rather than in his ambition to reform those evils, although certainly he would have been mightily pleased if those evils had disappeared from human society somehow or other. Galsworthy does not find fault with the individuals of society but with the social structure itself, and that is why, he can never preach any social or moral doctrine or any economic theory. Galsworthy himself says in this connection, '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' Galsworthy puts this principle into practice in his own plays. He deliberately posts his characters to carry out a definite pattern, to enforce a specific moral, and to illustrate in general the ironies and imperfections of the social structure.

Q. 7. Galsworthy tells as a rule a quot simple story which enables him to contrast two social strata or social tendencies without any didactic emphasis. Illustrate with reference to 'Strife' (Allahabad University, 1950.)

A. The story in the play, *Strife*, is nothing but a struggle between the employers of an industrial concern and their workmen, engineers and furnacemen. It is a struggle of grievances on the side of the employees and of a relentless attitude on the part of the employers not to meet the grievances. It is in other words a story of a strike of the workmen and of a lockout of the Directors of the Company.

Galsworthy builds the story on a class-conflict between the capitalists and the labourers. He shows in the present play the social and economic inequalities which are responsible for all the sorts of disputes in human affairs, and which cause so much of human sufferings. He introduces certain characters into the play which represent one class call it the capitalist-class and a few other characters which

represent the working-class, call it the labour class. In the modern industrial and commercial world, these two classes are continually at logger-heads with each other, because the one class thinks that it is superior to the other class and as such it must rule over the other class, while the other class thinks that it has as much claim as anybody else to share the rights and privileges with others and not to be exploited or tyrannised by any class of humanity simply because by accident they happen to be born without a silver spoon in their mouth or by the tyranny of circumstances they have been robbed of education or learning.

Galsworthy, while contrasting the two distinct social strata or social tendencies, never thinks of preaching any moral doctrine to his reader or audience with a view to reform their ideas of justice or improve their humanitarian spirit. His motive is not to enlist the sympathy of his readers or audience in favour of the exploited class or even to excite honest indignation in them against the exploiting class. His motive, if there be any at all, is simply to show how strong is the class-conflict in human society and how cruel is the economic inequality in the industrial and the commercial world. It is not that Galsworthy never thought of suggesting a remedy or solution to this problem of social and economic inequality but he has actually in *Strife* as well as in other plays given the solution at the end. Don't we find after having studied the present play completely for the eternal struggle between the employers and the employees or between the capitalists and the labourers or between any two more conflicting classes is nothing but a proper understanding between the two opposing parties or a compromise between the two or more truly a regular control of the mutual passions and prejudices, hopes and fears of the two conflicting classes ?

In the story of the present play we find that Anthony, with all his superior intellect and experience of human life, appears to be too blind and conservative as compared with the modern minds. It is not that he is too selfish and cruel but that he wants to stick to his old guns because they won

him the victory on previous occasions, but he forgets totally that with the advance of time, the human world changes considerably in the ideas and convictions of men and also in their necessities. Anthony is too obstinate and with too little imagination to place himself in the position of the workmen and so appreciate their difficulties or their honest ambitions, and this misunderstanding on his part as well as on the part of the capitalist class leads to the *Strife* and causes unnecessary pains and agonies of the other class of humanity with which they come into a clash. Although Roberts, the leader of the workmen, is found to be equally obstinate and unyielding yet he has at least one justification, namely, that he belongs to the race of the sufferers and himself too has suffered grievously in the hands of Anthony and his colleagues.

Q. 8. *With reference to 'Strife' show that Galsworthy attaches greater importance to incident than to character. (Allahabad University, 1950).*

A. The main incident in the play, *Strife*, is the strike of the workmen, while the other smaller incidents, such as the meetings of the Directors or of the workmen or even the death of Annie which has got a great dramatic significance, follow from the main incident. The story is undoubtedly woven round the main incident but the question is whether incident or character is more important in the present play? Galsworthy in none of his plays seems to attach greater importance to incident than to character although most of his plays or problem-plays, and as such, they can never afford to neglect incidents. If it is only those critics who believe that Galsworthy's character are static believe also that Galsworthy pays greater attention to incident than to character. Of course, Galsworthy's characters are mostly static at least in the beginning of the play but afterwards they become sufficiently dynamic. Do we not find both Anthony and Roberts sufficiently dynamic as the play progresses although in the beginning they appear to be static?

It is not only Galsworthy but most of the modern playwrights who attach much greater importance to character than to incident. As a matter of fact, the modern dramatist thinks that incident develops out of character and not *vice versa*. Galsworthy is pre-eminently a playwright of character and not of incident as some critics wrongly think. Galsworthy regards it as a great sin in a dramatist to hang his characters to his incidents instead of hanging his incidents to his characters. Galsworthy himself says in this connection, 'Take care of character, the action and the dialogue will take care of themselves.' We must remember three significant dramatic dicta of Galsworthy, namely, that a human being is the best plot there, that true dramatic action is what characters do, and that good dialogue is character.

Therefore, it would be wrong to say either of *Strife* or of any other play of Galsworthy that he attaches greater importance to incident rather than to character. In *Strife* character produces the incident. For example, it is the character of Roberts that causes the strike and maintains it with all the human sufferings it involves ; it is Roberts' character which actually brings about the death of his wife ; it is his character again that hastens the compromise and the termination of the strike. In the same way, the character of Anthony is responsible for the heavy losses of the Company and also for the continuation of the strike. Had he not been stiff-necked and obstinate the other Directors would have long ago granted the concessions to the workmen as Tench actually says at the end of the play that he and Harness had recommended the very same concessions for the workmen before the strike began but because Anthony is a conservative and orthodox Chairman, the recommendations of Tench and Harness were thrown completely overboard in the beginning.

If we take up any other minor character such as Madge, we find that it is she who brings about a radical change in the attitude of her lover George Rous and ultimately causes the overthrow of Roberts and the compromise of the work-

men with their employers, both of which are major incidents in the play. In the same way the other characters also contribute more or less to some incident or other and thus help the development of the plot of the play. It is therefore wrong to say that Galsworthy attaches greater importance to incident rather than to character.

Q. 9. Show how Galsworthy makes a particular incident universal value in 'Strife'. (Allahabad University, 1950).

A. The chief incident in the play, *Strife*, is the strike of the Workmen, and this strike is nothing but a weapon of expressing grievances on the part of the workmen to their employers. In all industrial or commercial or other business concern and often even in the private and government office, the workmen take to this weapon in order to have some of their grievances righted by their employers. Hence, although in the present play the strike is a particular incident yet it has become now-a-days a very common occurrence in all spheres of human activity wherever one party happens to do any injustice or wrong or any practical injury to any other party or wherever there is any social or economic inequality between two classes or parties.

The strike in the present play is only an expression of the eternal conflict between capital and labour, between the employers and the workmen, between ruling class and the common people. This common incident should, therefore, be taken as one of the universal problems of modern life and civilisation. It is not confined to Galsworthy's country alone but it spreads all over the world wherever the people have tested freedom of speech and action, and wherever the masses have awakened to a consciousness of class-distinction or class-unity.

The strife between the capitalist class and the working class is partly due to the unequal distribution of wealth as well as of raw materials. It is also due to the instinct of possession and monopoly in every man which finds its full scope and expression more in the individual and the commercial communities rather than in any other community.

It is mostly the business magnete of the world who have given rise to this economic conflict by their selfish policy of exploitation of the weak and resourceless people. That is why, in counter to capitalism, socialism and communism are spreading fast all over the world particularly in the backward and undeveloped countries.

Another way also, the particular incident of the strike in the play assume a universal value because the strife or struggle between the employers and the employees is so unequal and unbalanced that it causes too much of sufferings to the one party, the workmen. Of course, the losses of the employers due to the strike are not also absolutely negligible, and yet considering the pathetic constrast between the rich comforts and luxuries of the capitalist class and the pains and agonies of the working-class, the losses of the former are practically insignificant. Then again, the attitude of the capitalists towards the working-class in spite of their acute sufferings makes the audience forget altogether whatever great or small loss the capitalists may have suffered due to the strike of the workmen.

It must be striking to the audience that the Directors of the Trenartha Tin Plate Works get nervous or panicky firstly, because of the losses their Company has already suffered, and secondly, because of the stiff attitude of the workmen, which is a portent of further losses of the Company. That is why, Edgar, Enid, Scantlebury, Tench, Underwood and practically everyone of the Directors except of course Anthony is very anxions for a compromise with the workmen. On the other side, every one of the workmen is also ready for the compromise because of the acute sufferings the strike has involved their families, although Roberts stands out like Samon all alone to fight a forlorn battle only to lose it at the end like his adversary Anthony. This is how the particular incident of the strike affects the Directors as well as the workmen and assumes a universal value in the eyes of all the characters in the play. We notice how pathetically Tench pleads to his master, how anxiously Edgar and Enid work together to bring about a compromise,

and how Madge stakes the love of Rous for her for the same conciliation between the workmen and their employers.

Q. 10. Point out the dramatic excellencies of the play, 'Strife' (Allahabad University, 1950).

A. The dramatic excellence of the play, *Strife* lies mostly in its characterisation, dialogue, its situations, and also in its problem of human interest of temporary or permanent value. *Strife* is undoubtedly a problem-play but it is also a human drama. It deals with one of the greatest problems of modern life and civilisation namely, the conflict between capital and labour. The problem can be regarded also as a class-conflict, a conflict between the industrialists and the commercialists and their workmen. Most of the plays of Galsworthy or rather most of the plays of the modern dramatists being plays of contemporary life are likely to be of temporary interest but in the case of *Strife*, the interest centres round almost an eternal problem, the problem of unequal distribution of wealth and also of raw material, which cannot be probably solved by socialism or communism. Besides, *Strife* is a play of human emotions and passions, of human prejudices and hopes and fears, for which reason it will command interest even of the future generations like the plays of Shakespeare or other classical dramas.

Galsworthy practises extreme economy not only in plot but also in dialogue and character, and on that account, every one of his plays, and particularly, *Strife* is most effective upon the stage. His stage directions help to make up his economy in dialogue. Galsworthy is a postmaster in his selection of dramatic situations. He has got an extraordinary insight into the dominant passions and emotions of the human heart, and that is why, he can most correctly concentrate himself on the focal points in a story, as he does in *Strife*. He knows also the art of integrating these dramatic situations with the characters. The most dramatic situations in the present play are when Tench announces that the Company has already lost fifty thousand pounds due

to the strike, when Tench gives a broad hint to Anthony that he is likely to be thrown out by the Directors, when Madge announces to Roberts that his wife is in a dying condition, and when Anthony finds that his own son is the leader of the Directors in coming to a compromise with the strikers.

Galsworthy follows his naturalistic technique in *Strife* by giving a graphic and realistic presentation of life in the play. He avoids emotionalism and sentimentalism. He does not seek to idealise the real or to make life more romantic than it really is. He lays bare ruthlessly minds and the hearts of the employers as well as of the employees, and he does not put any cover upon the acutest pains and agonies of the workmen who suffer during the strike. *Strife* is an ultrarealistic play, and the reader or the audience is bound to find interest in it because he will find in it his own life-struggle reflected and his own passions and prejudices projected into it.

The dialogue in *Strife* is short, crisp and most natural and life-like. The language of the workmen, particularly of Thomas, is the nearest approach to the language which is spoken by some of the workmen with their mispronunciations and other peculiarities. Every little syllable spoken by any of the characters in the play is just what is necessary at the moment and is also perfectly in keeping with the passions or emotions of the speaker in a particular situation.

Strife can be regarded as a character-play as much as a problem-play, because more than anything else, characterisation comes into prominence in this play. Particularly, two of the character—Anthony and Roberts—make *Strife* a character play. Whenever any of these two characters appears on the stage, the audience is completely absorbed in them by their personality, by their behaviour and by their very words. Every syllable they utter brings out some trait or some emotion or some attitude of their inner nature, which it is really difficult to bring out by means of only the dialogue. The two characters in the present play appear to be types in the beginning but very quickly they assume

their individuality and become living personalities like ourselves upon the stage. Even some of the minor characters such as Madge, Bulgin, Thomas, etc. appear to be as full-blooded as Anthony or Roberts. The beauty of Galsworthy's art of characterisation is that he never hangs his characters to the incident but on the other hand, he hangs the incidents to his characters so that the plot and the incidents of the play follow or develop out of the characters. As a matter of fact, there is no external fate in any of Galsworthy's plays; it is some trait of a character that shapes its destiny and brings about a tragedy or a comedy in the play. In *Strife* also we find that it is the obstinacy of the two characters—Anthony and Roberts—which is responsible for the tragedy; the strike is a mere incident or rather an accident, and it is made a fateful thing by the peculiarities of the two leading characters in the play. One of the critics has explained the secrets of Galsworthy's characterisation in a slightly different manner, 'Galsworthy was a typical writer of modern social tragedy—a tragedy in which there is no external fate operating upon the lives of individuals, in which the Supernatural is almost totally eliminated, in which the conflict is confined to human beings who are not heroes of gigantic mould but men and women of ordinary proportions, in which the struggle is carried or not between the hero and fate or between the hero and the villain, but between commonplace men and the invisible, omnipresent forces of the society in the midst of which they live; a tragedy in which man is portrayed as the victim of social injustice.'

Q. 11. Indicate the elements of universality in '*Strife*.'
(Allahabad University, 1949.)

A. The element of universality can be found in the very problem of the play, *Strife*. The economic inequality will persist in every age in the human world however much the ideas of freedom and justice may advance with civilization, chiefly because the raw materials in the world cannot be evenly distributed by any means of locomotion or by any method of development of the undeveloped countries or areas. Besides, human instinct can never change; man can never cease to be monopolistic in spite of all socialistic and

communistic movements. Therefore, the problem of social and economic inequality will persist in the human world as it began with the dawn of the human race, and it will therefore find its expression from time to time in strikes and conflicts between the more fortunate and the less fortunate sections of the human population all over the world. Naturally, the problem in *Strife* has the character of universality.

The again, if we analyse the conflict or the struggle in the play, we find behind it a play of currents and cross-currents of prejudices and passions which too are common to human nature and which cannot be either totally eliminated or reformed unless and until the whole human race is reformed. Naturally, the expression such passions and prejudices will command a universal interest not only in Galsworthy's country and time but also in all parts of the world at any time whatever and whenever there will be an occasion for arousing them in the human breast.

If we take into consideration the characters in the play we can find that although most of them are individual and peculiar because of their various ways of feeling, thinking and acting yet they are in essence types of human character which are practically universal when we take a wide range of our view of the human race—civilized or uncivilized, literate or illiterate, rich or poor, generous or narrow-minded. Anthony and Roberts, however different from each other they may appear to be to the audience, or practically one in their essential qualities, and such characters are quite common amongst the Directors and the workmen of any big industrial or commercial concern. Even the minor characters such as Evans, Bulgin, Frost, Rous, Madge and others with all their peculiarities are typical and they have the stamp of universality about them too.

So far the situations in the play are concerned, they may as first sight appear to be unusual but if we closely look at them, we shall find them quite commonplace situations, and therefore, such situations are very likely to command universal interest of the audience because the audience will feel

that such situations are not very unfamiliar in their own experiences of life and its affairs many leaders like Anthony and Roberts are being overthrown by their followers completely unawares in many of the spheres of human activity. Many wives are found to die of hunger and cold like Annie during a strike, many husbands like Roberts are also found in actual life to overlook such tragic incidents for the sake of a bigger issue. Many lovers also like Madge and Rous sacrifice their dearest things in the world for the sake of their romantic sentiments. Therefore, Madge, Rouse, Annie, and others are types of human character in spite of their individuality which have the element of universality about them.

The dialogue in the play has also the stamp of universality about it, because the words each of the characters speak are not his own monopoly but are the common property of all those persons in actual life who represent the same rank, the same profession, the same intellect, the same education and culture as those of the characters in the play, and therefore, cannot the dialogue also be regarded as possessing the element of universality as the characters or the situations or the problem of the play ?

Q. 12. *Examine 'Strife', and point out how the author secures the tragic effect. (Allahabad University, 1949).*

A. In the play, *Strife*, the dramatist secures the tragic effect by means of characters as well as incidents. He makes the workmen continue the strike for a pretty long time so that it involves the families of the strikers in the acutest distress of cold and hunger. We notice in the first scene of the second Act how Mrs. Roberts is dying of cold and hunger, how Mrs. Rous is bravely facing the bitterest pinches of starvation and yet not complaining, how Mrs. Bulgin announces that she had nothing for four days except bread and tea, that she had lost the laundry job because there were too many candidates for it, and how Mrs. Yeo says that she sends her husband every day out on the ice to put on the gentry's skates and pick up whatever he can. This is not all of the picture of misery which we

find in the house of the strikers. Mrs. Roberts actually dies of cold and hunger, and this incident deepens the gloom of the whole atmosphere.

There are very few incidents in the play except the death of Annie which help the dramatist to secure the tragic effect. But there are at least two leading characters which help to intensify the tragic tension of the play. Anthony most of all by his stubborn attitude not to grant any legitimate concession to the strikers adds to their miseries. It is he alone, of all the Directors of the Company, who remains relentless till the last moment, not because he is by nature crule but because he being a thorough-bred capitalist is always in the habit of dealing with the workmen with an iron hand. Anthony's relentlessness is entirely responsible for the tragedy of the play. He does not listen to the arguments and appeals of any of the Directors or even of his own son and daughter or of his servant, Frost, or to the warning of his secretary, Tench. Some of the readers may say that the stiff attitude of Roberts is equally responsible for the tragedy, particularly for the death of his wife, but Roberts never wished his wife to die nor did he continue the fight for himself but for all the workmen who had been grievously wronged by their employers. Madge also contributes something to the tragedy of the play, firstly, by announcing to Roberts in the meeting of the strikers that his wife is in a dying condition, and secondly, by telling the workmen afterwards that Mrs. Roberts is actually dead, because it turns the tide against Roberts and drives the strikers to make a compromise with their employers. Madge helps also to turn the head of George Rous, her lover, against Roberts who was in the beginning his greatest hero. It is George Rous who for the sake of his love for Madge forsakes his leader and urges the strikers to make an immediate compromise in order to save their women and children from starvation and ruin.

Q. 13. *Discuss the truth of the statement with reference to 'Strife', 'The heroes of Galsworthy's dramas are the unseen fates of modern existence, against which we, poor mortals, can but*

pitifully cry out in moments of desperation and horror. (Allahabad University, 1949).

A. In Galsworthy's plays there is no external fate in the form of any supernatural agency as we find in Shakespeare's plays, or even in the form of physical circumstances which shape the characters or govern their destiny. In the play, *Strife*, the strike is brought about because the Directors are exploiting while the strikers are not prepared to suffer that exploitation. Whichever turn the strike takes in the play is due entirely to the behaviour of the characters, and not due to any supernatural agency or any tyranny of circumstances. If Anthony had not followed a policy of stringency or if he were prepared to grant the working class certain legitimate privileges to which they are perfectly entitled, there would have been no occasion for the strike. And then, again, if Roberts had not urged the strikers to continue the strike even to the limit of starvation and death, the strikers would have probably made a compromise much earlier and there would have been no death or no acute suffering of the women and children of the workmen.

So in *Strife* as in other plays of Galsworthy, *character in destiny*, and against the destiny or fate the other characters in the play cry pitifully as the strikers and the Directors do against Anthony and Roberts, because Anthony and Roberts appears to be too strong for them like fate and also because Anthony and Roberts persist in continuing the struggle beyond the power of human endurance. We notice in *Strife* now pathetically, Enid and Edgar, and how seriously Tench and Frost offer their arguments and appears to Anthony in order to be a little merciful to the strikers; we notice on the other hand also how the strikers express their views against Roberts' stiff attitude behind him and also in his face in the open meeting of the strikers in order to urge him to sue for a compromise with the employers; we notice also how both Anthony and Roberts turns a deaf ear to all their followers untill at least the followers become the fate and turn the table against their leaders,

find in the house of the strikers. Mrs. Roberts actually dies of cold and hunger, and this incident deepens the gloom of the whole atmosphere.

There are very few incidents in the play except the death of Annie which help the dramatist to secure the tragic effect. But there are at least two leading characters which help to intensify the tragic tension of the play. Anthony most of all by his stubborn attitude not to grant any legitimate concession to the strikers adds to their miseries. It is he alone, of all the Directors of the Company, who remains relentless till the last moment, not because he is by nature crule but because he being a thorough-bred capitalist is always in the habit of dealing with the workmen with an iron hand. Anthony's relentlessness is entirely responsible for the tragedy of the play. He does not listen to the arguments and appeals of any of the Directors or even of his own son and daughter or of his servant, Frost, or to the warning of his secretary, Tench. Some of the readers may say that the stiff attitude of Roberts is equally responsible for the tragedy, particularly for the death of his wife, but Roberts never wished his wife to die nor did he continue the fight for himself but for all the workmen who had been grievously wronged by their employers. Madge also contributes something to the tragedy of the play, firstly, by announcing to Roberts in the meeting of the strikers that his wife is in a dying condition, and secondly, by telling the workmen afterwards that Mrs. Roberts is actually dead, because it turns the tide against Roberts and drives the strikers to make a compromise with their employers. Madge helps also to turn the head of George Rous, her lover, against Roberts who was in the beginning his greatest hero. It is George Rous who for the sake of his love for Madge forsakes his leader and urges the strikers to make an immediate compromise in order to save their women and children from starvation and ruin.

Q. 13. *Discuss the truth of the statement with reference to 'Strife', 'The heroes of Galsworthy's dramas are the unseen fates of modern existence, against which we, poor mortals, can but*

Galsworthy seems to believe that human character shape their destiny either good or evil, and there is no other external fate. This is of course, and ultra-realistic view. He, of course, believes in another kind of fate: and that is the human system which is also the work of man. In *Strife* the real fate is the wrong human system, namely, the social and economic inequality. due to which some sections of the human population suffer grievously in the hand of some other sections of it. Galsworthy believes that every social or economic system is the work of man, and therefore, man is the real fate or destiny, and that all good and evil in the human world are entirely man's own creation.

Q. 14. Indicate the main features of Galsworthy as a playwright with reference to 'Strife' (Allahabad University, 1949.)

A. In *Strife*, we notice practically all the features of Galsworthy as a playwright. Galsworthy is chiefly a problem playwright, and the *Strife* is a great problem-play because it deals with the eternal struggle between capital and labour. Of course, Galsworthy, while dealing with the problem, does not either moralise over the problem or suggest any solution to it. At the end of the play he speaks through the lips of Tench and Harness that the strife between capital and labour is a meaningless strife, because if capital and labour come to understand each other properly a little, the strife between them is bound to come permanently to an end. In that case, every strife with proper understanding should come to an end, and as a matter of fact, it is misunderstanding which is at the root of every conflict whether social or political or religious or economic.

In *Strife*, we find Galsworthy at his best in characterisation, in dialogue, and also in dramatic situation. He creates certain dramatic situations which have no parallel in the range of dramatic literature, such as the announcement of death news of Annie by Madge at the meeting of the strikers which actually turns the whole tide of the strike, and also the sudden overthrow of both Anthony and Roberts by their followers without any notice to their leaders, which terminates strike and puts an end to all the sufferings

of workmen. Galsworthy's art of characterisation attains almost its perfection in the delineation of the character of Anthony and Roberts, and for this reason, *Strife* may be regarded as purely a character-play. Even the minor characters have been drawn with consummate skill. Particularly, the characters Thomas, Bulgin, Madge, and Jan will live for ever in the history of dramatic literature as immortal dramatic personae like Falstaff-Puck, Fester and other of Shakespear's plays. Galsworthy never describes any of the characters himself but he allows them to speak and for themselves, and out of their actions he weaves the plot or incidents of his plays. Unlike Shakespear and other earlier dramatists, he plays much greater attention to character than to incident. He takes care of character and incident takes care of itself.

Galsworthy cannot be surpassed even in dialogue because he makes his characters speak very few words which are absolutely necessary and which therefore have the most dramatic effect upon the audience. How brief, how pointed, how significant how fitting to the situation his dialogue is indeed one can easily feel if one reads it aloud to himself or if one hears a good actor speaking the dialogue ! As a rule, it is the dialogue which forms the real backbone of Galsworthy's plays, because it helps to develop the characters and also helps the creation of the situations as well as the progress of the-action of the play. Galsworthy is at his best in his dialogue only when he makes the upper or the lower but not the middle class speak. Bernard Shaw's dialogue may be more witty, satirical and even cryptic but Galsworthy's dialogue is more natural and realistic just as his characters are also more natural and real.

In *Strife* we can notice Galsworthy's humour also. Every syllable which Thomas utters and every comment which the red-haired youth makes upon the words of Thomas excite some amount of laughter in the audience. But Galsworthy is noted for his grim or tragic humour as he shows in some of his other plays. Galsworthy's humour proceeds mostly from his observation of the pathetic contrast of the social and

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economic inequalities as we find it even in the present play when Annie refuses all the bounties of Enid or when Roberts and his followers refuse to sit in the chair in presence of the Directors.

Q. 15. *What is the real significance of the title of the play 'Strife'?*

A. The title of the play is very significant. As the word, strife, implies a struggle or conflict between two parties, the same struggle or conflict between two social groups, namely, the capitalists and the workmen, has been depicted in the present play. In the beginning of industrial or commercial developments in any part of the world the capitalists use to exploit the working class as much as they are doing today, but then, in those days the working-class in spite of their untold suffering were not aware of their own power or rather they had no organised collective consciousness of their sufferings, and besides, formerly, there was no Trade Union to take up the cause of labour and right its wrongs. Naturally, labour used to suffer in the hands of capital without any protest or without any remedy. But in the present play, a different picture of labour has been given. It is a picture of labour that has completely awakened and is perfectly conscious of its collective power. Hence, we find that due to certain grievances, labour strikes work while capital also maintains an attitude of lockout, although some of the directors of the Trenartha Tin Plate Works get nervous on account of the stiff attitude of the workmen and also on account of the loss the Company has suffered already due to the strike.

We find in the present play that it is the Trade Union official who actually brings about a compromise at the end although in the beginning, it does not back the strikers probably because their demands were not reasonable. So far Galsworthy is concerned, he does not care for the terms of the work before or after the compromise; he does not suggest directly or indirectly any solution to the problem of the directly inequality between the capitalists and the working-class; he does not even bother his head about what

attitude the leaders of the two opposing parties take nor does he mind throwing both the leaders overboard by their own follwers. What Glasworthy wants to point out in the play is that capital and labour should be regarded as partnership, and in that case, every strife or misunderstanding due to some inequality between them can be easily made up by a compromise as it made up in the present play, and in such a compromise wherever happens to be orthodox or conservative or prejudiced will have to be eliminated from the partnership. That is exactly the fate which Anthony and Roberts meet in the play because of their individual obstinacy, their personal malice, and their flat refusal to come to a compromise. Galsworthy, while bringing about the compromise in the play, must be believing that a complete defeat or victory of either capital or labour is not an ideal partnership, and because both Anthony and Roberts are desirous of that kind of result of the strife, Galsworthy throws overboard both of them.

The strife in the present play is not only between the workmen and their employers but also between Anthony and Roberts, between the Chairmen and his Directors, between the leader of the strikers and the strikers themselves. The strife between the workmen and the employers is a class-conflict while the strife between Anthony and Roberts is more or less a personal duel, but the strife between the Chairman and his Directors or between Roberts and the strikers is only a clash or difference of ideas or angles of vision. But one chief strife always brings in its train a succession of minor strifes, and that is what Galsworthy depicts in the present play.

Q. 16. Discuss and illustrate how far 'Strife' can be regarded as a problem-play.

A. Problem and propaganda from the main object or theme of the modern drama. A problem-play presents a particular view point of the dramatist regarding a particular aspect of the social life which he or his contemporaries live. The real impulse behind a problem play is not to offer any recreation or moral sermon to the audience or even to fulfil

creative impulse of the playwright but to fulfil his sense of obligation to his society by sitting in judgment and expressing his views upon the social or economic and other inequalities from which certain sections of the human population generally suffer.

Strife is a play which deals with one of the social or rather economic problems of the human world—the problem which is very common to the industrial world and which is the result of a conflict between capital and labour. The same problem of economic inequality can be viewed from different angles by different observers. Those who will justify the actions of Roberts in the play will think that the solution of the inequality problem lies in a complete defeat of the capitalists and a complete victory of labour in the form of possession of all rights and privileges which the capitalists have been enjoying so far. And those who will justify Anthony will think that the remedy for the strife lies in a complete victory of capital over labour in the form of dictatorship and monopoly. There may be others who will take the side of Harness, the Trade Union official and who will believe that the strife between the capitalists and the workmen can be ended only by a fair or honourable compromise, because according to such people, the relation between capital and labour is a relation of partnership, and as such, it can be maintained only on terms of equality and mutual understanding. The present play actually ends in a compromise, which means that Galsworthy is in favour of no complete victory or defeat of any of the two parties. He does not want to suggest any concrete or clear-cut solution to the problem but he wants merely to awaken the moral sense and the critical spirit in his readers or audience in order to find out a solution for themselves.

Q. 17. Discuss how far 'Strife' can be regarded as a human drama.

A. *Strife* is undoubtedly a problem-drama but it has been humanised by certain passions and emotions which have made it predominantly a human drama. Although the play deals with one of the most vital problems of the

industrial world of today yet the conflict which originally arises between the employers and the workmen of an industrial Company ultimately turns into a personal contest between the two leaders of the opposing parties. Anthony, who represents, the capitalists, has already won the victory on four previous occasions, while Roberts who has suffered the defeat four times in the hands of Anthony naturally bends all his energies to win the victory this time. Anthony after having tasted victory so many times becomes naturally more blood-thirsty, more obstinate and more dictatorial in his attitude, while Roberts having suffered insult and injury so grievously becomes more desperate, more revengeful, and more determined in his temper and spirit. Anthony becomes also too confident about his victory, and that is why, he disregards totally the attitude of his Directors, while Roberts on the other hand having staked his all for the struggle and also having driven his followers to the last extremity of cold and hunger feels that he has no other alternative but to fight and, therefore, forgets totally that his followers have already grown completely exhausted by the bloody struggle and are inclined to peace.

If we look to the other characters, we find the same passions and emotions struggling in their breasts. Annie in spite of her extreme cold and hunger refuses flatly all the tokens of help from Enid, while Enid too in spite of being the wife and daughter of the capitalists undergoes all sorts of personal insult and humiliation for the sake of her love or charitable feeling for the suffering workmen as her brother Edgar also makes a decisive move along with other Directors in order to bring to an end the most painful struggle, not because it has cost the Company fifty thousand pounds but because it has cost the poor strikers so much mental agonies and physical tortures. Even Madge who honours Roberts as a great hero conspires with her lover and her father to throw overboard their leader if he persists in the struggle and does not agree to come to a compromise with the employers. In every breast of the characters in the play we find surging passions and emotions which make the whole drama predominantly human and which make the reader or the audience

forget altogether that the drama is a problem-play. The human character of the play reaches its climax when Annie dies and when the two leaders—Anthony and Roberts—are defeated by their own followers.

Q. 18. *Has the play, 'Strife' got one or two heroes? If one, who is the real hero?*

A. In problem-plays there is no question of any hero but in the present play, there are two outstanding characters—Anthony and Roberts—who possess all the qualities of the hero. Both of them are the leaders of the two opposing parties. Anthony is the leader of the Board of Directors and represents the capitalist party while Roberts is the leader of the workmen and represents the labour party. Both of them possess certain qualities in common, namely courage, determination, tenacity, power of endurance, singleness of purpose, strong intellect, fighting spirit, self confidence, and power of eloquence. Although Anthony speaks much less than Roberts yet whenever he speaks, he impresses his listeners as much as Roberts does; he impresses them even more by his silence, whereas Roberts plays havoc with his listeners by his powerful tongue. Roberts knows the psychology of the mob, and that is why, when the mob has completely veered against him in the meeting of the strikers, he turns the tide in his favour and wins them completely by tearing to pieces one by one all the arguments of his previous speakers who vote for a compromise. Both Anthony and Roberts fight on behalf of their followers, and both by a tragic irony are thrown overboard by their followers. Anthony is thrown overboard because he sticks to his old ideas and convictions while Roberts is overthrown because he drives the strikers to an extremity of physical pains and mental agonies. Anthony does not sacrifice anything but Roberts sacrifices his all. Roberts contributes all his life's savings to the common fund of the strikers to continue the strike until the employers are completely defeated. He sacrifices even his dearest wife in the struggle. Some of the critics have pointed out that Anthony fights throughout for his Company but Roberts as the end or rather from the beginning fights for the workmen as

well as for himself because he owes a serious grudge against the Trenartha Tin Plate Works—a grudge that he has not been sufficiently remunerated by the Company for the invention of the labour-saving machine which he sold to the Company. They have pointed out further that on previous occasions at least four times. Roberts had been defeated by Anthony in a similar struggle, and therefore, Roberts bears a personal grudge against Anthony. But this is not true. In all industrial struggles or in any other struggle, the leader never has any personal interest at stake, and if any at all, he identifies his personal interest with the interest of his class or community.

Now the question is, who is the greater hero of the two towering personalities? Those who are capitalists will definitely vote for Anthony while those who are workmen will vote for Roberts. But to take an impartial view of the whole position, we think, Roberts is the greater personality, because he actually suffers much more than Anthony who does not suffer at all in the struggle. There is no heroism except in sufferings. Anthony by virtue of his age and experience of human life may be in a more privileged position, but that does not disqualify Roberts in the eyes of the audience as a hero. Anthony is more dictatorial, more obstinate and conservative than Roberts, and hence, his position is much weaker in this respect than that of Roberts. Roberts rules over the hearts of many by means of love and self sacrifice while Anthony rules over a few by means of his privileged position and by the power he wields as a member of the capitalists class. Roberts is a great orator while Anthony is just a speaker although mostly he prefers to keep silent. Roberts deals with the illiterate mob, and hence, the job to rule over them is a much harder task than the job of ruling over a Board of half a dozen educated Directors. Some of the critics say that when both Anthony and Roberts are overthrown by their own followers at the end of the play, Anthony stands the shock more successfully than Roberts, but this is wrong. It is Anthony who salutes and bows down first before Roberts, and Roberts making even the slightest gesture of respect to

Anthony when both of them stand literally stunned to see the Board of Directors and the workmen coming to a compromise.

Q. 19 *It has been said of Galsworthy that character is destiny in his plays. It is true also in the case of the play 'Strife'?*

A. A casual observer may think that Fate plays an important role in the play, *Strife*, because the compromise between the employers and the workmen is brought about even against the will of their two leaders—Anthony and Roberts. But the reader should know that in the modern drama, and particularly, in the problem-play, there is no room for the role of Fate, because the modern world being industrial, scientific, and atheistic does not believe in any supernatural agency or any other external power governing human affairs. Apart from this attitude of the human mind during the twentieth century, Galsworthy never wanted to drag Fate into human problems, and particularly, into industrial disputes which according to him are entirely man-made and hence, must be unmade by man.

Galsworthy believes that it is man who brings about good and evil into his life by his own doings, and these doings effect the fortunes of his fellow-beings. So for his plays are concerned, the characters in them create the incidents and the situations by their own behaviour, as we find in *Strife* the workmen bring about the strike and also the settlement of the strike. It is the leaders of the employers as well as of the workmen who keep alive the strike for some time, and when they become weak, their followers terminate the strike even against their leaders. In the meterial world, it is the majority that rules. In the Board of Directors, Anthony in spite of his superior personality, intellect and determination has to yield before the majority just as Roberts in spite of his superior talents and greater reserve of energy and also in spite of his greater sacrifices has to lose his battle against his adversary because of the vote of dissent from the majority of his followers who against his will sue for a compromise.

We can raise the question here way Anthony and Roberts in spite of their superior brains and energy and superior every thing should lose the battle in the hands of their own followers? It is surely not Fate that outwits them but it is their own character. Both Anthony and Roberts drive their followers to an extremity beyond which they cannot go or endure. We notice how Anthony in spite of the great loss his Company suffers and in spite of the repeated warnings and advice from his colleagues and also from his son and daughter is obstinate enough to stick to his relentless policy. We notice also how Roberts in spite of the great pains and agonies, which his own wife and other women and children suffer due to the strike; sticks to his stiff attitude and refuses to make any compromise with the employers. This obstinacy on the part of both brings their fall and work out the anti-climax—a sudden compromise and termination of the strike.

In Galsworthy's plays there is no external Fate but only the action of the characters which shapes their destiny and the destiny of their fellow-beings. In Shakespear's play also, as some of the critics believe, character is destiny. In Shakespear's plays, it is some flaw in the character of the hero that brings about the tragedy. For example, in *Macbeth* the ambition of macbeth; in *King Lear*, the stupidity of Lear; in *Hamlet*, the speculative nature of Hamlet; in *Othello*, the suspicious nature of Othello; and in *Julias Ceasar* the imperialism of Ceasar. In the same way, we can say that the obstinacy of both Anthony and Roberts brings about their fall.

Q. 20. Discuss how for '*Strife*' is essentially a tragedy in spite of its happy ending.

A. According to the old classical and conventional standard, *Strife* may be regarded by some of the readers as a comedy because the play ends in the happy settlement of the struggle between the workmen and their employers. But a play should not be judged by merely the manner in which it ends; it should be judged also by the various incidents which occur in the play and also by the total at-

mosphere it creates from the beginning to the end. Therefore we shall have to analyse closely the trend of the incidents, the mental and physical condition of the characters and the general atmosphere in the play before we can declare *Strife*, a comedy or a tragedy.

The every theme or the problem of the play is a struggle between the workmen and their employers, and this struggle is nothing but a strike of work, on the one hand, and a lockout, on the other. This strike of work means no wages to the workmen, which means again complete starvation of the workmen and their families. We actually find a picture as well as reports of acute cold and hunger in the houses of the workmen. Mrs. Roberts is lying in her death-bed due to extreme hunger and cold ; Mrs. Rous is found in her last struggle with hunger and cold ; Mrs. Yeo reports that she and her husband are sitting absolutely without any job ; while others are found to confess that they are going without their regular meals for some days. Last of all, we find that Mrs. Roberts actually dies and the workmen get extremely panicky about their own wives and children that, they may also die in a similar manner soon. That is why we find them deciding to sue for a compromise with the employers even against the will of their leader. How acute is the struggle for existence can be visible at the meeting of the workmen, who throw off their leader in spite of their love and respect for him. Roberts, in spite of his great eloquence and sincere good will, fails miserably to carry them along any further in the fight against the employers. He loses his leadership and loses his wife. There cannot be any greater tragedy than this.

On the other hand, we find another picture of a hard struggle amongst the Directors and their Chairman. Anthony struggles hard to stick to his old guns. He explains to his colleague that if they yield once now, they will have to yield for ever in future, and the result will be that the workmen will be the master while the employers will be servants. But with all the arguments and determination and personality. Anthony also fails to carry his colleagues any further

in his stiff attitude towards the workmen. Even Edgar and Enid the son and the daughter of Anthony, by a strange irony of circumstances, become the cause of their father's overthrow. struggle between the Directors and their Chairman is no less tragic and pathetic than the struggle between the workmen and their employers or between the workmen and their leader, although in the case of the Directors; they suffer from no real distress of cold or hunger.

The end of the play may be a happy compromise between the workmen and the employers, but surely, it is not a happy end of the two leaders of the opposite camps. In our opinion, the very revelation to Anthony and Roberts of their overthrow by their own followers, at the end of the play is probably the most tragic and pathetic picture in the whole range of dramatic literature. Galsworthy gives most masterly touches to the last picture of the two lost leaders—Mark the touches—'Anthony rises with an effort. He turns to Roberts, who looks at him. They stand several seconds, gazing at each other fixedly; Anthony lifts his hand, as though to salute, but lets it fall. The expression of Roberts' face changes from hostility to wonder. They bend their heads in token of respect. Anthony turns, and slowly walks towards the curtained door Suddenly he sways as though about to fall, recovers himself, and is assisted out by Enid and Edgar who has hurried across the room. Roberts remains motionless for several seconds, staring intently after Anthony, then goes out into the hall.'

Q. 21. Discuss how far 'Strife' can be regarded as a play of contrasted characters and incidents.

A. The incidents in the first act form a contrast with incidents in the second act. In the first act, we notice that a discussion is held by the Directors about the strike while in the second act we find that a meeting is held by the workmen to consider whether or not they should make a compromise. Then, again, in the first act, the meeting is confined to males while in the first scene of the second act, the meeting is confined exclusively

to females. Last of all, there is also a sharp contrast between the well-furnished dining-room or drawing-room scene in the first act or in the third act and the ill-equipped kitchen scene of the open muddy scene in the second act.

There are at least two characters in the play who in spite of several points of similarity form a striking contrast with each other. Anthony is extremely aged as compared with Roberts. He is the leader of the Directors while Roberts is the leader of the workmen. Anthony belongs to the capitalist class while Roberts belongs to the working class. Anthony on four previous occasions won the victory over Roberts when there was a strike in the factory of the Tenartha Tin Plate Works. Anthony is the Chairman of the Board of Directors while Roberts is merely an engineer, and hence, as good as any workman. Anthony does not lose or sacrifice anything of his own as Roberts loses and sacrifices practically everything of his own. Roberts actually contributes all his life's savings to the striker's fund. He even sacrifices his dear wife for the sake of the strike. Anthony speaks very rarely but Roberts speaks loudly whenever there is an occasion for it. Anthony is just a table talker while Roberts is a regular orator. We notice the gift of Roberts as an orator in the meeting of the strikers. Anthony is obstinate and also dictatorial but Roberts is merely determined and tenacious in his purpose; he is never dictatorial to his workmen as Anthony is to his Directors. Even when both Anthony and Roberts are thrown over board by their own followers, Roberts is not so much shocked as Anthony, which means that Anthony loves his position of power and privilege unlike Roberts who feels shocked only because the workmen have yielded to their employers.

There are other characters in the play who also form some amount of contrast with one another. Enid and Edgar are both in favour of a speedy settlement of the strike by means of a compromise but Enid wants it for the sake of her father while Edgar wants it for the sake of the poor workmen. Then again, Wanklin forms a contrast with Wilder and Scantlebury because he is much wiser and also more balanced

in mind than they. Annie also forms a sharp contrast with Mrs. Rous and Madge because she is more tolerant, more patient, and yet more keenly alive to her sense of honour than any of them.

Q. 22. *Analyse the psychology of the mob scene in 'Strife'.*

A. The mob of the workmen collects in the second scene of the second act in order to decide whether they should sue for a compromise or continue the strike. Harness, the Trade Union official, speaks first, and carries the whole mob with him slowly by his clever and diplomatic speech. The mob is so innocent and unsuspecting that it cannot detect any of the quibbles which Harness uses in his speech. Harness wins the mob to his side simply because he appeals to its emotion, passion and sentiment, and also because he never speaks in abstract terms. But then, as soon as Thomas begins to speak against the Union, the mob is again prejudiced against Harness. Thomas wins the mob completely to his side by exploiting its superstitious mind and also its sense of blind reverence for the Chapel, religion, and God. The mob is absolutely ignorant of the ways of Nature or of the mysteries of the Chapel, and hence whatever sense or non-sens Thomas talks about Nature and the Chapel, the mob believes every syllable of his words.

Even speakers like Jago, Evans and Rous disturb the attitude of the mob from moment to moment. This shows how unsteady, undecided, and unreliable the mob is. We notice that the mob has been completely inclined to a compromise after it has listened to Harness, Thomas and Rous; but when Roberts takes his stand on the platform and begins to speak the mob again veers round Roberts and decides against the compromise. Roberts is undoubtedly the greatest speaker, but he too works upon the ignorance and superstition of the mob, and that is how, he succeeds in completely turning the tide at the end of his speech. But again, when Madge appears on the scene and announces the death news of Annie, the tide turns against Roberts, and the mob finally decides for the compromise.

The psychology of the mob is everywhere the same, because the mob consists mostly of the illiterate or half educated mass, because the mob never thinks or feels or act individually. The other name for a mob is *collective unreason*, and this unreason can be shaped and directed any way by a clever speaker who knows the psychology of the mob. Roberts is a perfect master of the psychology of the mob and that is why, he can play hell-fire with the mob whenever he happens to address it.

Q. 23. *Compare the speeches of Anthony with the speeches of Roberts.*

A. Anthony does not speak much except in the third act just before putting the amendment to the vote of the Directors, while Roberts makes his best speech in the second scene of the second act at the meeting of the strikers. Anthony speak from one angle—the angle of the capitalist, while Roberts speaks from a different angle—the angle of the labourer. Anthony speaks in order to convince his Directors that unless they deal with labour with an iron hand, labour will be the master of the capitalist and the capitalist will be the slave of labour. Anthony being himself a born capitalist has the obsession in his head that capital is superior to labour, and therefore, capital should be always the master of labour. Anthony says that there cannot be two masters in the same house, and therefore, when capital and labour have to work together in the same field, capital should be the master while labour should be the servant. Capital and labour according to Anthony, can never have the same interests nor can they ever be partners in the same game. Anthony further says that if capital yields to labour once, it shall have to yield to it for ever and be its eternal slave. But Anthony's views are all prejudiced and one-sided, and therefore, wrong, although they are likely to have a ready appeal to the capitalist mind. Of course, his speech is quite forceful but not convincing except to the capitalists.

Roberts' speech is directed first against his previous speakers, chiefly against Thomas who appeals to the work-

men in the name of Nature and the Chapel and who actually succeeds in winning them by exploiting their ignorance and superstition. Thomas speaks in abstract terms like Brutus in *Julius Caesar*, while Roberts speaks in concrete terms and that is why, every word of Thomas is completely neutralised by the words of Roberts who gives concrete illustrations of the ironies of Nature and of the war of the Chapel against Nature. Roberts is a perfect psychologist, and that is why, he proceeds with speech slowly ; he watches the effect of every one of his words upon his audience and then he speaks again to intensify the effect of his words. He adds irony to his words and thereby makes his listeners feel all the more acutely the bitterness or truth of his remarks. Last of all, when he finds that he has completely swayed the audience, he attacks capital in the most eloquent and ironical words which have very few parallels in the whole range of dramatic literature. Roberts speaks with sincerest emotion, and because he is himself a workman and also a sufferer, his words come straight from his heart and go straight into the hearts of his listeners. Just as Anthony talks of capital and labour so also Roberts talks of the same thing but how correctly he puts the relation between capital and labour ! Mark his words which begin with the sentence, 'The fight of the country's body and blood against a blood-sucker' and end with the sentence, 'You have got it on its knees.....your miserable bodies pain ?'

If we compare the speeches of Anthony with those of Roberts we find that Roberts is a far greater speaker than Anthony just as Anthony is a far greater speaker than Brutus in *Julius Coasar*. The speeches of Roberts would appeal to every one of the readers because they are the words of a wronged soul, because they are the language of a race of blood-suckers whose name is capitalist, and because there are few capitalists in the world while there are numberless labourers, because the capitalists have monopolised so far all the comforts and luxuries, all the rights and privileges while the labourers have been always bleeding themselves to death without having the least sympathy from those for whom they have been sacrificing.

their life. Anthony's speech is not likely to make any impression upon anybody except the selfish and mean capitalists because he talks of preserving a rule of tyranny and exploitation over the race of weak, helpless and suffering humanity. Even the Directors do not seem to be influenced by Anthony's speech because some of them have still in them some drop of the milk of the human kindness as we find in Edgar and Enid. We should not however judge the speeches of Anthony and Roberts by the success they achieve, because none of the speeches actually succeed in maintaining the speaker's hold upon his followers till the end, and yet we must say that the speeches of both the leaders are perfectly befitting their position as the leaders of two most important classes of the human race, namely, the capitalists and the labourers.

Q. 24. Show how for it is true to say that there are two dramas in 'Strife'.

A. Strife has got only one plot, and therefore, there is no question of more than one drama in this play. And yet one feels that there are two dramas inside this play. The reason is that in the beginning of the play, the dramatist lays stress upon the strike which is the real problem of the play, while slowly and gradually as the drama progresses, the dramatist turns that strike into a personal combat between the two leaders of the Directors and the workmen. One part of the play feels like a drama of events or incidents while the other part feels like a clash between two characters. The strike is undoubtedly the real theme of the play, but the attention of the audience is gradually diverted from the strike to the two characters. So long the strike goes on, there is no mistake about the singleness of the plot or singleness of the interest of the play, but the plot or singleness of the compromise either from some of the Directors or from some of the workmen, the play seems to divide itself into two halves, the first half of incident is being slowly forgotten while the second half of character is being pushed into the foreground of the attention and memory of the audience. The theme of the play retains its universality so long Anthony and Roberts do not come to

personal grips, but the moment they meet each other face, the audience feels that the quarrel or the strife between the two parties cannot be dissolved unless and until the personal prejudices and passions between the two leaders are removed or settled. The dramatist also very skilfully removes these two irreconcilables from the stage in order to bring about a compromise between the two parties—the employers and the workmen. He does this trick by getting the two leaders overthrown by their followers and by introducing a middleman, the Trade Union official. At the end of the play, the audience unmistakably feels that the two dramas of incident and character come to an end with the defeat of the two leaders in the hands of their own followers and not with the compromise between the Directors and the workmen. This is the feeling which makes one think that there are two dramas inside the play otherwise there is no duplication of plot or of theme or of character or of anything else which goes to the making of a play.

Q. 25. Show how the characters in the play, 'Strife', are types in the beginning but they gradually become individuals with the progress of the play.

A. In the first act, the characters speak and behave as if they are representatives of some class. Anthony, Wilder, Scantlebury, Wanklin and everybody else speak like the employers or capitalists or like the owners of an industrial concern. Some of the features of their character appear unmistakably like the features of a class of people and not individuals. Mark particularly the ease loving fastidious nature of Wilder who demands a screen for the fire and who is not even prepared to shift his seat a little from the fire. Scantlebury simply follows the suggestion of Wilder in having a screen for the fire. Edgar is the only character who retains his individuality from the very beginning and who never talks or behaves like a representative of the capitalist class. Anthony speaks but little in the first act and whenever he happens to speak, he speaks more like the Chairman of a Board of Directors or more like a capitalist or like one who has no separate individuality from that of

his class. Tench, Wanklin and all else speak in the same manner as if they are merged into one body or group of people. Even Roberts speaks in an impersonal tone when he discusses the strike with Harness or with Anthony. He never forgets that he is a spokesman of the workmen as Anthony also never forgets that he is the Chairman of the Board. It is only Enid and Edgar who appear to be individual in their character from the beginning or the end.

But as the play progresses, mark the change in the attitude, tone, and behaviour of any of the characters, and you will be convinced that each one of the characters assumes some amount of individuality which they retain till the end of the play. In the second act, whether in the beginning or at the end, every one of the characters shows its individuality. Mrs. Rous, Madge, Bulgin, Evans, Thomas—all wear a distinct stamp of individuality as much as their leader Roberts who in the second and the third act cannot forget for a moment that the strike between the workmen and the Directors is nothing but a personal strife between himself and Anthony, and that is why, he gets more wild, more bitter, and more ironical when he addresses the strikers in the second scene of the second act. He actually becomes personal in his attack against Thomas, Rous and others who are in favour of compromise. But for a time, when he talks of capital and labour, he merges his individuality completely into the cause of the strikers just as Anthony too does the same when talks of the relation between capital and labour.

Q. 26. Assess Galsworthy's views about capital and labour as far as you can gather from the play, 'Strife'.

A. Galsworthy's views about capital and labour can be gathered from the speeches of Anthony and Roberts in the play. Anthony says that master and servants can never be equal, that both capital and labour cannot be the master at the same time, that capital is the real brain behind labour, and that capital should therefore be the master. He

further says that the interests of capital and labour can never be the same, that capital is not a part of the machine of which labour is another part, and that capital is the machine itself, or in other words, capital is the most important thing, that is the machine itself, while labour is only a part of that machine. Anthony believes that labour should be always treated with an iron hand, that sentiment or softness of and kind has no place, and that socialism is absolutely a meaningless term. Anthony believes further that if capital once yields to labour, labour' will always take an undue advantage of capital and will try to be its master. He says that there will be always a fight between capital and labour, and in the open fight, if any of them loses, it is not a disgrace for it.

Roberts being himself a labour speaks everything in favour of labour just as Anthony speaks everything in favour of capital. Roberts says that capital is a white-faced monster whose lips have been reddened with the blood of labour or in other words, capital always exploits labour and makes it bleed to death for the comforts and luxuries. He explains how labour works day and night for the comfort of capital and how it is cheated by capital in the long run. He calls capital a traitor because it makes false promises to labour but never fulfils those promises. Therefore, labour should never trust capital nor should it work at all for capital or yield to it on any occasion. It is only by continual submission that labour has made its own position so miserable. If labour takes a stiff attitude, capital is bound to come down. In the opinion of Roberts, capital and labour should be equal partners, and none should be the master of the other although Roberts would like to say that capital should be the master of labour.

Q. 27. Show for 'Strife' illustrate Galsworthy's attitude of impartiality to life's problems.

A. If Galsworthy was not impartial in his attitude to life's problems, he would not have brought about a compromise between the workmen and the employers, he would have rather brought about a victory of the workmen and a

defeat of the employers because of his socialistic leanings, Galsworthy had a large sympathy for the suffering humanity and it is but natural that he should have brought a victory of the poor workmen, but then, he has shown sufficient power of self control by making a peaceful settlement of the strike in the play in spite of his distinct sympathy for the suffering workmen. When Galsworthy speaks through the lips of Anthony, it is difficult to believe that he is not in favour of capital, because Anthony's arguments are sufficiently convincing to create that impression upon the mind of his audience. On the other hand, when we listen to Roberts, we feel convinced at the same time that Galsworthy must be pleading the cause of labour and must be himself inclined to labour. But then, when he throws overboard both the leaders of capital and labour at the end of the play, we feel completely confused, we cannot make sure if Galsworthy is in favour of either capital or labour. If we study the play a little closely, we find that Galsworthy's real aim is to point out to the reader or audience that neither capital nor labour should take the upper hand nor should any of the two suffer in the hands of the other. Galsworthy means to tell us that life is always full of problems, and there will be always some dispute or other in every sphere of life, and the best way to settle a dispute is to create a proper understanding between the conflicting parties and then to make them meer halfways. Galsworthy is in favour of a compromise because without compromise human life would be a continuous bed of thorns, whether the capitalists or the labourers rule. We find in the play that it is all due to misunderstanding that the Directors refuse for some time to grant the demands of the workmen, and the workmen too continue the strike involving their wives and children into unnecessary physical pains and mental agonies. Galsworthy, therefore, introduces into the play Harness, the Trade Union Official, in order to make peace between the two contending parties. Harness stands as the symbol of impartiality, as the instrument of peace and friendliness, and as the medium of proper understanding.

IDIOMS AND PHRASES

To beard the lion in his den—To do something courageous and risky. If Pakistan attacks India through West Bengal, it would be just like bearding the lion in his den.

To set the Thames on fire—To attempt something impossible. If America really wants to wipe out Communism from the face of the Earth, it would be just like setting the Thames on fire.

To give the cold shoulder—To discourage. Whenever I approach him for help he always gives the cold shoulder.

To blow one's own trumpet—To talk highly of oneself. Nobody has any regard for the man who always blows his own trumpet.

To play the second fiddle—To play a subordinate role. There are some people who are born to play the second fiddle all their life.

To make a scapegoat—To make the victim of unfair punishment. If nobody in the class tells me which boy was whistling, I shall make any body the scapegoat.

To beg the question—To avoid answering a question. It is only when one cannot answer a question that he begs the question.

To read between the lines—To read closely. If you care to read between the lines of this essay, you are sure to grasp the idea in it.

To give the devil his due—To punish a person when he rightly deserves it or to appreciate a good quality even in a bad person. The English people with all their exploitations of our country have done us also a great good, and we must give the devil his due.

To swallow one's words—To contradict oneself. Politicians have got the habit of swallowing their words.

To turn over a new leaf—To change for the better. Years ago he was an addict to drinking and gambling but now he

has turned over a new leaf.

To fall in with—To agree with. I cannot fall in with your arguments.

To have no guts—To have no courage. Servants generally have no guts to speak rudely to their master.

To pour oil upon troubled water—To add to a trouble. Ever since the partition, India has been facing many difficult problems, but some of the party politicians have been trying to pour oil upon troubled water.

To cross the Rubicon—To overcome a great difficulty. When India will solve the Kashmir problem, she will really cross the Rubicon.

To wear one's heart upon one's sleeve—To be timid or cowardly. If a soldier wants to win victory, he must not wear his heart upon his sleeve.

To cast reflections on—To criticise badly. It is very unfair to cast reflections on a person in public.

To get the upper hand—To get the advantage. It is extremely mean of a person to take the upper hand over his benefactor.

To come to grief—to regret or to come to tears. If you do not work hard at your books now you will come to grief at the time of examination.

To throw cold water—To discourage. If you always throw cold water on the ambitions of youth, they will never make a mark in life.

To nip in the bud—To destroy in the very beginning. If you do not try to nip in the bud your bad habits they will never leave you afterwards.

To last straw on a camels back—Anything which reaches the limit of toleration. If you make little children learn too many subjects it will be just like the last straw on a camel's back.

A white elephant—A very expensive thing. For Indians to marry an English woman is just like maintaining a white elephant.

The olive branch—The symbol of peace. The Americans are trying to carry the olive branch to China under the cover of the atom bomb.

To gloss over faults—To overlook faults. It is dangerous always to gloss over the faults of the little children.

To pooh pooh—To express contempt or derision. Even if one happens to be a bad speaker, it is bad manners to pooh pooh him upon the stage.

To pick holes—To find fault with. It is only the mean people who always pick holes with others.

To lose heart—To feel discouraged. Even if you happen to fail in your examination, you should not lose heart.

Bag and baggage—Leaving nothing behind. I have received orders for my transfer, and I shall be packing off bag and baggage in a week's time.

To the back-bone—Thoroughly. He is a communist to the back-bone.

For better, for worse—In all circumstances, good or bad. Everybody should think thrice before going to marry, because marriage is a union for better, for worse.

In black and white—In writing. You must put everything in black and white otherwise I cannot trust you.

A bone of contention—A subject of dispute. Kashmir is the bone of contention between Pakistan and India.

Crowned with success—Rewarded with success or completed successfully. If you work hard, your labour will be crowned with success.

By dint of—By means of. He has earned his present high position absolutely by dint of labour.

A drawn game—A game in which neither party gains. The other day there was a Football match between the Allahabad University team and the Lucknow University team but it was a drawn game.

Enough and to spare—Plenty. Unless one has money enough and to spare, one cannot live comfortably these days.

Ever and anon—Frequently. If you rebuke your children ever and anon, they are not likely to improve their conduct.

For ever and a day—For ever or for good. Once you miss a golden opportunity you miss it for ever and a day.

Fag end—The final stage. Due to partition of India I have lost everything at the fag-end of my life.

Fair field and no favour—Opportunity and impartiality. In all competitive examinations everybody wants fair field and no favour.

Above board—Unquestionable; perfectly honest. The dealings of some of the government officials are not above board because they are in the habit of taking bribes secretly.

By fair means or foul—By any means, good or bad, honest or dishonest. I must get a job this year by fair means or foul otherwise I shall be age-barred.

To play fast and loose—Not to be true to one's promise. If you always play fast and loose with people, you will never make friends with anybody.

Few and far between—At long intervals. Your visits to Allahabad have been rather few and far between.

Fire and sword—Destruction. Wherever the soldiers happen to pass, they always carry fire and sword through that land.

First and foremost—Before anything else; of greatest

importance. First and foremost you must take care of your health otherwise you will prove a failure in every field.

Through fire and water—Through great difficulties. Whoever happens to help you through fire and water, you should regard him as your real friend.

By fits and starts—Irregularly. If you study by fits and starts you will never get through your examination.

Flesh and blood—Human nature ; relatives. Such insults are more than flesh and blood can endure. He willed all his property to charitable institutions and left nothing for his own flesh and blood.

Flood of light—Plenty of information or enlightenment. The speaker during his speech threw a flood of light upon the subject of his speech.

Gall and wormwood—Extremely bitter. Communism is gall and wormwood to the capitalist nations.

For good and all—Finally or for ever. He is leaving our university for good and all.

Hand and glove—intimate or familiar. It is not very safe to be hand and glove with every stranger.

Hard and fast—Strict. There is no hard and fast rule for keeping fit.

Head and shoulders—greatly. As a politician, Pandit Nehru was head and shoulders above all Indians.

Over head and ears—completely or deeply. He is over head and ears in love or in debt.

Head and heart—Both in intellect and emotion. Mahatma Gandhi was head and heart a moral reformer and not a politician.

Heart and soul—Earnestly. Unless you work heart and soul, you can never succeed in any enterprise.

High and low—Everywhere. The police searched high

and low for the thief but could not trace him out.

A hole and corner policy—A secret or underhand means. During war every government has to follow a hole and corner policy in order to defend its own interest.

By hook or by crook—By any means, good or bad. If I cannot get through the examination this time by hook or by crook, my whole career will be ruined.

To all intents and purpose—Practically. To all intents and purposes, co-education is not a curse but a blessing.

Jot or tittle—The minutest part. In science you cannot afford to neglect one jot or tittle because your experiments are very likely to lead to absolutely wrong results.

Kith and kin—Blood-relations or kinsfolk. Mahatma Gandhi used to regard all his country men as his kith and kin.

By leaps and bounds—in a quick and large measure. He is making progress in English by leaps and bounds.

Through the length and breadth—All over or throughout. Our government is trying to hunt out the communists through the length and breadth of the country.

Under and lock key—Securely-kept or confined in privacy. Both the Hindus and the Muslims keep their women under lock and key lest they should come in touch with other men than their husbands.

The loanes and fishes—Materials benefits. During the British rule in India, the Britishers alone used to enjoy the loanes and fishes of government service.

In the nick of time—At the last moment but not too late. He arrived at the railway station in the nick of time to catch the train.

For the nonce—For the present. I think, this money will do for the nonce.

Odds and ends—Various articles. When women shift from one house to another they cannot leave behind them and odds and ends of their household goods.

Out of doors—In the open air. To live out of doors is always very healthy.

Out of the frying pan into the fire—Out of one difficulty into a greater difficulty. Immediately after the attainment of political independence India actually came out of the frying pan into the fire because she had to settle the most difficult problem of the various native states.

Part and parcel—An essential portion. Materialism has become part and parcel of western culture.

Penny wise and pound foolish—Careful about petty gains while careless about large expenses. Those who mind to spend even petty amounts on the necessaries of life but foolishly waste big amounts on luxuries are said to be penny wise and pound foolish.

Pros and cons—For and against ; advantages and disadvantages. Before we take any step in any matter we must consider the pros and cons matter.

Rack and file—Common people. The communists make no distinction between the rack and file and aristocracy.

Rack and ruin—Complete destruction. During times of war everything goes to rack and ruin.

Rhyme or reason—sufficient cause or reason or sense. He always talks without any rhyme or reason.

Right and left—In all directions. He was attacked right and left by the furious mob.

Room and to spare—Plenty of accomodation. Our University hall has room and to spare at least for two thousand persons.

Rough and ready—Rude but serviceable or kind. The colonel is a rough and rude person.

Sackcloth and ashes—Tokens of grief and repentance. When the King died his subjects went in sackcloth and ashes.

Skin and bone—Reduced to a skeleton. Suffering continuously from Malaria he has literally become all skin and bone.

Stocks and stones—Inanimate objects. The ancestors of the human race used to worship stocks and stones.

Stuff and nonsense—Nothing but nonsense. The speech he has delivered is all stuff and nonsense.

Sum and substance—Essence. This is the sum and substance of his speech.

Thick and thin—Intimate. It is not safe to be thick and thin with every stranger.

Time and again—Frequently. I have been warning you time in again that you should behave properly before your elders.

Tit for tat—Blow for blow. During the last war Germany got tit for tat when she gave a stab at the back of Russia.

Up and doing—Active. The struggle for existence is so hard that unless we are constantly up and doing, we shall gradually lose our foothold in every sphere of life.

Ups and downs—Prosperity and adversity. In everybody's life there are ups and downs.

Weal and woe—Joy and sorrow. The husband and the wife are linked together in weal and woe.

Wear and tear—Loss or injury suffered by use. You must store up extra energy for the wear and tear of your body otherwise suddenly one day it may totally collapse.

Wide of the mark—Beside the point. His answer to the question was wide of the mark.

Wind and weather—Circumstances or conditions. The ship will sail tomorrow wind and weather permitting.

Armed at all points—Fully prepared. A lawyer should be armed at all points when he goes to defend his client in a court of law.

Armed to the teeth—thoroughly guarded. If you want to compete at the I. A. S. Examination, you must be armed to the teeth to answer any question either in the written papers or in the *viva voce* test.

To beggar description—To be beyond the power of description. Taj Mahal is such a monument of architecture that it beggars description.

To bear the brunt—To bear the main burden. It is not the commander but the common soldier who has to bear the brunt in the battle-field.

To blow hot and cold with the same breath—To encourage and discourage at the same time. Every person should be regarded as a cheat whoever happens to blow hot and cold with the same breath.

To bring to bay—To drive into a difficult position.

To be badly off—To be in a bad condition. Practically ninety per cent of the Indian population are badly off in their financial position.

To beat about the bush—To try at random or indefinitely. When one does not know a thing he will naturally beat about the bush.

To beat black and blue—To beat ivery hard so as to leave black and blue marks on the body. The thief was beaten black and blue by the police and yet he did not confess his crime.

Breath one's last—Die. He breathed his last at a place and at a time where and when none of his nearest and dearest ones could appear.

To burn the candle at both ends—To waste. If you spend your money on the cinema, the restaurant, the races and also on drinking and gambling, you will be then burning your candle at both ends.

To bury the hatchet—To make peace; to forgive and forget. After the partition of India the Hindus and the Muslims should have buried the hatchet and established a permanent tie of friendship between the two states.

To carry coal to Newcastle—To waste one's labour. When eighty five per cent of the Indian population are agriculturists, it would be really carrying coal to Newcastle if any body talks of popularising agriculture in India.

With a high hand—With tyranny and without freedom. The Britishers were ruling in India with a high hand.

To chalk out—To draft or to prepare. Everybody should chalk out a regular programme of life otherwise much of his time, energy, and money would be wasted.

To cut one's coat according to one's cloth—To spend according to one's means. If you do not cut your coat according to your cloth, you will be in a great difficulty some day or other.

To cut the Gordian knot—To overcome a great difficulty. If India can solve the Kashmir problem, she would be really cutting the Gordian knot.

To cut a sorry figure—To make oneself awkward. He cut a sorry figure while delivering a speech.

To cut short—To bring to a sudden close. His life was cut short by an unhappy accident.

To cut off one's nose to spite one's face—To suffer oneself a great injury while going to do an injury to somebody else. There are people in the world who in order to feed the r jealousy and anger often cut off their own nose to spite one's face.

To cut to the quick—To put one in an awkward position. I was cut to the quick when I was told in public that I was a cheat.

To take one's cue—To take the hint. Little children often take the cue from their elders.

To die in harness—To die while on service. There are many persons who die in harness and cannot enjoy any pension.

At daggers drawn—In a state of extreme enmity. Two rival lovers are always at daggers drawn with each other.

At a low ebb—on the decline. In old age bodily energy is at a low ebb.

In one's element—In one's natural surroundings. A Scholar is in his own element when he is in a circle of scholars.

Tooth and nail—Most voliently or bitterly. I am going to fight tooth and nail for my election.

To fan the flame—To add to an evil. Some of the Hindus and the Muslims have been fanning the flame of communalism even after the partition of India.

To fall flat—To have no effect. My advice fell flat on his ear.

To fall foul of—To quarrel. Considering the various issues at stake, one should not fall foul of the government.

To add fuel to the flame—To help the aggravation of a quarrel. Sheikh Abdullah is simply adding fuel to the flame when he is talking of the independence of Kashmir as a state.

With flying colours—With success or victory. You are sure to come out with flying colours at the M. A. Examination.

Greek to one—perfectly unintelligible to one. When an Indian visits Europe for the first time in his life everything appears to be Greek to him.

Hue and cry—A loud noise. They raised a hue and cry on the corruption of the police.

To harp on the same string—To talk of the same thing repeatedly. Those who harp on the same string are bound to be dull and monotonous.

At one's fingers' ends—Completely ready. I have my lessons at my fingers' ends.

To hit the mark—To be able to do the right thing. Unless you know what you have to say, you will never hit the mark while delivering a speech.

Jump to a conclusion—To draw an inference hastily. It is not fair to jump to a conclusion about the character of a man unless you know him intimately.

To be at home—To feel comfortable. One takes a long time to be at home in a foreign country, because everything is unfamiliar to him.

A host in himself—Sufficiently powerful even while alone. Dr. Shyama Prasad Mookerjee as a parliamentarian was a host in himself because he could carry on with his arguments all alone against so many members of the Assembly.

To kick up a row—To make noise or make disturbance. When the holiday was not granted by the Principal, the students kicked up a row.

To laugh in one's sleeve—To mock at somebody in a suppressed manner or to laugh at a person without being seen by him. The professor shows so much of gallantry to the girl students in the open class-room that most of the boy students laugh in their sleeve.

To learn by rote—To commit to memory without understanding a thing. There are some students who learn by rote their lessons, and such students generally fail in the examination.

To lie in wait—To lie concealed. The leopard was lying in wait in the bush.

To lend an ear—To listen. He is such an arrogant boy that he never lends an ear to the advice of any of his elders.

To be at a loss—Not to understand anything at all. I am at a loss to follow why he is always so unkind to me.

To be laid up—To be confined to bed. For more than a fortnight I was laid up with fever.

To lay at the door—To charge with. Do not lay at the door of others the faults which you commit.

A cat-and-dog life—A quarrelsome or miserable life. When India was not politically independent, her children lived a cat-and-dog life.

To lead by the nose—To make one follow like a slave. In most of the Indian homes, the husband leads the life by the nose.

To leave in the lurch—To leave in a difficult position. Those can never be your friends who leave you in the lurch.

To leave no stone unturned—To use all possible means. Unless you leave no stone unturned, you cannot expect to get a job in these days of acute unemployment.

To let the cat out of the bag—To divulge a secret. Women are always in the habit of letting the cat out of the bag.

To give the tie—To deceive. He gave the tie to me in my moments of great difficulties.

To live from hand to mouth—To maintain existence with difficulty. Most of the Indians, because of their poor income, have to live from hand to mouth.

To speak daggers—To speak like an enemy. I do not know why he always speaks daggers to me.

To be at daggers drawn—To be in a state of enmity. Ever since the British rule in India the Hindus and the Muslims

in India have always been at daggers drawn with each other.

To lose the day—To be defeated. Napoleon lost the day at the battle of Waterloo.

To move heaven and earth—To make the utmost efforts. Unless you move heaven and earth, you can never get a job these days.

To be in bad odour—To be out of favour. I am in bad odour with the Principal.

To out Herod Herod—To go beyond bounds. India is already too poor to have even two square meals a day, and if so many taxes are imposed upon her, it would be really out-Heroding Herod.

To sow wild oats—To waste anything. Young men of today in our country are sowing wild oats because their guardians and teachers and even their government are not taking proper care of them.

To poison the ears—To prejudice the mind. It is mostly the wife who poisons the ears of her husband against his mother.

To pocket an insult—To bear an insult without any protest. Those who are subordinates have mostly to pocket an insult from their boss or chief.

To play ducks and drakes—To be extravagant. Most of the Zamindars during the British rule in India used to play ducks and drakes with the money of their tenants.

To rain cats and dogs—To rain in torrents or very heavily. In Bengal throughout the monsoon it rains cats and dogs.

To ride at anchor—To remain standing out any movement. The ship lies at anchor in the night.

To ride roughshod—To be cruel or regardless of pain. The Britishers had been riding roughshod over our tender sentiments.

To end in smoke—To end in nothing. All his efforts for organising a club ended in smoke.

To show one's teeth—To threaten. The cowards always show their teeth when they find their enemy in a difficult position.

To show the white feather—To show cowardice. At the time of the fight he showed the white feather.

At sixes and sevens—In a disorderly manner. My books are lying at sixes and sevens on the floor of my reading-room.

To steal a march—To attack without giving any notice. The Germans stole a march upon the Russians during the last World War.

To stem the tide—To resist. Whenever misfortune happens to visit you, you must put up your head and with both of your arms try to stem the tide.

To strain every nerve—To try one's utmost. You must strain every nerve otherwise you can never succeed in any sphere of life.

To take time by the forelock—To use the opportunity whenever it comes. Unless you take time by the forelock, you will lose all the opportunities of your life.

To tax the brain—To strain the power of understanding. Unless the students tax their brain, they cannot possibly be benefited by the mere lectures of their professors.

To tax the patience—To put patience to the utmost strain. The Britishers were taxing the patience of the Indians by refusing to grant them self-government for two centuries.

To throw down the gauntlet—To throw a challenge. I had to fight a duel with him simply because he threw down the gauntlet to me in public.

To tide over—To overcome. Except with great efforts nobody can tide over the difficulties of life.

To tremble in the balance—To be in an undecided position or in a critical condition. For the last one month he has been suffering from typhoid fever, and his fate has been trembling in the balance.

To throw dust into the eyes—To deceive. Two dacoits threw dust into the eyes of the police and escaped.

To throw light—To provide with informations. During the press conference the Prime Minister threw light on the Kashmir problem.

Of the first water—Of the best quality. This diamond is definitely of the first water.

In one's teens—Less than twenty years old. All my children are yet in their teens.

In vogues—In fashion. Women's fashions change so fast that it is very difficult to say which fashion is really in vogue (corrent).

To wash one's hands of—To remove all responsibilities from oneself. You cannot escape from the penalties of law even if you try to wash your hands of the guilt.

To shether the storm—To face difficulties. It is only the brave who have to whether strom, while the cowards try to avoid it.

To weigh anchor—To raise the anchor and depart. The ship will weigh anchor tomorrow at 2 o'clock in the afternoon.

To win laurels—To gain honours. It is generally the hard-working people who win laurels in the struggle for existence.

To do yeoman's service—To do faithful service. In ancient days, the tenants used to do yeoman's service to their landlords.

At one's wit's end—Completely puzzled. I am always at my wit's end whether I have to encounter a pretty young woman.

To worm out—To draw out. The police wormed out all the secrets of the conspiracy by torturing the man.