

VARIED AND INTENSE OF DRAMA IN THE 20TH CENTURY: A SOCIETAL IMPACT

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Abstract

British theater in the twentieth century is believed to have begun in Dublin, Ireland with the founding of Irish literary theater by William P. Yeats, Lady Gregory, J. M. Synge is a well-known playwright who is known for his poetic and innovative works. The goal of the Celtic and Irish Arts Center was to provide an appropriate venue for showcasing the more emotional aspects of Irish culture. Irish playwrights who wrote in the Irish Literary Theater were part of the literary tradition. In England, there was a shift in the theatrical genre, with actors and directors working to bring change and a more diverse audience to the theatre. This was done by appealing to the younger, socially conscious and politically aware group. The characters imitate the newcomers, satirizing the well-made characters, creating new stereotypes and new standards.

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1. INTRODUCTION

In the early twentieth century, it was a time when drama in Europe became divided into two categories: plays with fancy costumes and decorations, and more serious works. This divide followed in the footsteps of many other countries. The impact of continental theater innovations in Britain was delayed by a conservative theater establishment until the late 1950s and 1960s, when they converged with the counter-cultural revolution to transform the nature of English Language Theater [1]. The West End of London is well known for producing musical comedies and well-made plays, while smaller theatres and Irish venues have taken a new direction in recent years. The new direction was political, satirical, and rebellious; it was markedly different from the previous one. The new drama of the early 20th century focussed on political themes, reflecting the unrest or rebellion of the workers against the state. Philosophical themes were explored, such as the who and why of human life and existence. And, finally, the drama was revolutionary, exploring the themes of colonization and loss of territory. The group studied various business practices, political ideologies, and the growth of a suppressed sector of the population. The 20th century saw a rise in industrialization, which had a negative impact on 20th century drama. Plays focused on the alienation of humans in a world where technology was taking over. In the last

century, realistic art and the founding of Europe's first children's cultural center were both on the rise [2].

2. REALISM AND MYTH

Freud's work on psychoanalysis has had a significant impact on the way we think about myths and dreams, as playwrights have become increasingly familiar with his studies of the unconscious. The two psychiatrists, Carl Jung and Sigmund Freud, had a significant impact on playwrights by encouraging them to include myths in their work. Integration allowed playwrights to explore new realism boundaries within their writing. As playwrights started to rely on myths in their writing, a new, poetic form of realism emerged. The realism based in the reality of shared truths among humans is bolstered by Carl Jung's idea of the collective unconscious [3]. Many early twentieth century poems were focused on the portrayals of Irish peasant life. John Millington Synge was a renowned playwright and author. He is best known for his plays, *The Playboy of the Western World* and *The Lady of the Lake*, which are considered classics of Irish theatre. Poetic realism was a prominent literary style in the early 20th century, used by writers such as Yeats and Lady Gregory. Many audiences reacted negatively to the way peasant life was often portrayed in medieval plays. Many poetic realist plays often feature unpleasant themes, such as lust between a son and his stepmother, or the killing of an infant to prove love. These plays used myths as a way to explore uncomfortable real-life situations without forcing the audience to fully identify with the characters [4].

3. SOCIAL REALISM

The goal of realism in theater is to capture the realistic behavior of humans. The idea behind theater as a public service began with the hope of improving society by holding a mirror up to it. This trend towards "real" playwrights using more contemporary settings, backgrounds and characters started because they felt the need to focus on the true nature of the art form. Historically, plays have used fantastical or stereotypical characters. However, in recent years, plays have incorporated characters from all socioeconomic backgrounds, genders, and races. Henrik Ibsen was one of the main contributors to the style of play known as realism. In 1930s, the social realism began appearing in plays. Realism had a social conscience behind it because the world was in a recession. These plays depicted the harsh realities of rural poverty in a very graphic way. They showed the difficulties faced by the people living in these areas, and the difficulties they faced in trying to make a living

[5]. The drama has shown governments the negative consequences of unrestrained capitalism and the economic depressions that can result.

4. CONCLUSIONS

In the context of social change, critics were naturally inclined to consider literature in terms of its relationship to society and politics. Throughout the first decade of the century, social issues were at the forefront of people's minds. There is a growing trend in modern drama for writers to explore the Problem Play. This type of play deals with a problem or issue that is central to the story. Modern dramatists have written many problem plays in the past. The writers addressed issues such as marriage, justice, law, administration, and labor disputes in their dramas. The many theatre festivals around the world have honored his work for years. His work has had a major influence on subsequent theatre, and students have often learned his eloquent poems and scholars have reinterpreted the millions of words of text wrote.

References

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