

Study on Social Realism in the Playwrights of John Galsworthy

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Abstract

The present study aims to explore selected plays by John Galsworthy, focusing on their utilization of social realism. Drama, as a literary genre, stands out as one of the most intriguing and captivating forms of artistic expression. It delves into the depths of human consciousness, unravelling the essence of humanity itself. Over recent years, drama has witnessed a surge in popularity, particularly in regions like India and U.K., emerging as a potent medium for conveying narratives. Originating from ancient civilizations such as Greece, Rome, England, and India, drama holds a vital position within cultures and societies worldwide. It encompasses themes ranging from religion, philosophy, and moral obligations to societal and political

transformations. Often blurring the lines between reality and fiction, drama encapsulates the core of life itself. Bharata, in his 'Natyashastra,' aptly refers to it as the 'Fifth Veda,' underscoring its significance in the cultural fabric. In both India and the United Kingdom, post-independence playwrights have ushered in a new era of innovation, both technically and philosophically, enriching the landscape of contemporary creative thought. These modern playwrights have boldly experimented with themes reflective of current social realities, aiming to instigate societal change and cultural evolution, thereby advocating for a renewed social structure and progress towards a more equitable society.

Key Words: Social Realism, Playwrights of John Galsworthy, American Literature.

Introduction

Galsworthy is unquestionably one of the most illustrious and influential dramatists of the Victorian and Edwardian eras. Galsworthy's vast experience, also the vicinity in which he found himself, provided him with material and ideas for his dramatic painting. Galsworthy wrote plays in a realistic and naturalistic style, addressing a

wide range of social topics Examples like romantic relationships and unions, religious institutions and the judiciary, domestic dynamics, and ethical integrity, labour and capital difficulties, and so on. He is disturbed by the societal moral edifice's catastrophic collapse as a result of unfettered individualism and liberty. His empathy for the marginalized and those enduring financial hardship at the lowest rungs of society is not just the subject of his theatre, but also has a practical application. Galsworthy is compelled to delve deeper into the human psyche after being deeply impacted by such events. His theatrical works transcend mere drama doctrine to delve into society's murky underbelly. As a result, Galsworthy's plays are true chronicles describing social injustices and the victims of society who aspire and seek for justice that is nearly invisible.

American Literature

Generally, the historical backdrop of the English performance centre after Sheridan for the rest of the nineteenth century is a background marked by impacts. The drive that prodded English journalists to exertion and finished in a full reproduction of the public show came from the Landmass,

basically from France. The theatre in France had a quick progression of changes for 100 years after the vicious post-unrest misfortunes. The heartfelt plays, which managed remarkable characters and were frequently separated from the social worries of the time, regularly introduced outer circumstances that were immaturely convoluted and unbelievable, regardless of their lyricism; and, considering the circumstance that that they were in many cases enlivened by a defiant craving to dismiss imaginative discipline, they were once in a while permitted to turn into a disengaged progression of scenes connected together by no imperious need. In France, the heartfelt development didn't bloom in show until the 1820s, and afterward principally in progress of Victor Hugo and Alexandre Dumas, while in Britain, the incomparable Heartfelt artists didn't deliver critical show, however both Ruler Byron and Percy Bysshe Shelley were storage room show experts. On the English theatre, vaudeville and inadequate drama managed preeminent.

Before Galsworthy, English performance centre was principally customary. It underscored the authenticity of character portrayal and the probability of an

occurrence to circumstance in front of the prerequisite for everybody to play a decent part. In his location to the French Foundation in 1836, Eugene Copyist, the most capable French writer who wrote the all-around made play, said:

You attend the theatre not to be taught or corrected, but to unwind and be entertained. What captivates you most isn't reality, but imagination. Presenting scenes from your everyday life doesn't engage you; instead, it's the extraordinary, the romantic, the unfamiliar that enchants you – that's what one strives to present to you eagerly. In both France and Britain, this perspective on the theatre's capability won. Business thought processes represented Victoria stage in Britain. It was satisfied with the pay created by its work. Creation was disapproved of. The entertainer chiefs assessed a play in light of the close to home open doors it gave. They had zero desire to give the crowd legends dressed as customary folks and champions dressed as basic house keepers in gingham outfits. The expert entertainer's fear of authenticity was genuine; that's what he trusted assuming there was a lot of similarity between the legend and the crowd, the space for the structure of enthusiasm would be restricted, and enormous sensational open

doors like homicide and self-destruction would seem fake and ineffective. Notwithstanding this, authenticity was coming. Eugene Copyist, with the assistance of a couple of hacks, made about six elegantly composed plays in France. Victorian Sardou proceeded with his custom when he passed on in 1861. He composed important plays and laid out naturalism in show as a norm. He thought of a phase rationale. Truth be told, he guided the play toward editorial authenticity.

Thomas William Robertson was the ancestor of the all-around made show in Britain. He started as a connector of Recorder Sardou trifles; however, he moved further toward social show, either by an autonomous drive to notice or by means of the impact of Augier Emile and Dumas, the more youthful French producers. His plays Society, Rank, Home, School, War, and others, all written in 1865, are respected benchmarks making progress toward Authenticity. They spearheaded another sort of family play known as "teacup-saucer theatre" by a portion of their counterparts. A few spectators have hypothesized that Robertson's objective was to urge general society to carry their fireside stresses to the theatre. He endeavoured to accomplish this by making his account,

characters, and area as reasonable as could be expected.

Methodologies and Techniques Used

The present inquiry adopts an analytical approach, aiming to conduct a rigorous assessment of the plays to yield substantive conclusions. Utilizing a combination of primary and secondary sources, the study endeavours to gather comprehensive insights. Primary data, extracted from the original plays, encompasses pertinent quotations, idiomatic expressions, and contextual words, judiciously employed to enrich the research scope. Secondary data is sourced from critical literature, scholarly articles across diverse journals, periodicals, newspapers, online platforms, and conference presentations, enhancing the depth of analysis.

Methodology of The Study

The social realism in the playwrights of John Galsworthy with respect to American literature approach will be the approach of present study, with reference to what has been discussed in introduction of this chapter so far, the inclusive and developing multicultural perspective of literature. The study's major goal is to compare the use of

social realism in chosen plays John Galsworthy. The authors employ the themes and stories of their respective plays to highlight how people in authority exploit the populace. The objective of this investigation is to demonstrate what kind of power, when it came into being, and where it was used to coerce ordinary men and women's lives. The juxtaposition of many instances of injustice and attacks on individual liberty in all of the chosen plays will illustrate the similarities and variations in both playwrights' portrayals of social realism.

"I don't want feeling that arises from thought; I want emotion that arises from thought," Arthur Hopkins explains.

The playwright's point of view on his subject might be defined as the theme. Every drama has a central theme. There is one point in the play where it is clear — the finale, when the playwright exposes his interpretation of the material. The experienced dramatist does not start with a broad theme. He also doesn't tell a story to convey a philosophical point of view. He leaves the theme to its own devices. Any seasoned dramatist does not put statements that spell out the topic in the mouths of his characters.

Techniques Used John Galsworthy Plot

"In a dramatic or story work, the plot (which Aristotle called the *mythos*) is comprised by the occasions and activities as they are delivered and requested to accomplish explicit imaginative close to home impacts." This assertion is misleading straightforward, considering the circumstance that that demonstrations (both verbal and physical) are performed by unambiguous characters in a work and are the means by which they show their moral and dispositional highlights. As Henry James put it, "What is character yet the portrayal of character?" Plot and characters are subsequently reliant significant thoughts. It's likewise significant that the plot is unmistakable from the story, which is only a rundown of what occurs in sequential request.

While summing up a scholarly work, we say that first this occurs, then, at that point, that, then that, etc. An outline becomes suitable to the plot just when we characterize how this is connected with that, by causes and inspirations, and in what way these things are depicted, organized, and coordinated to create their particular outcomes." (Beginning 224) There are a few plots to browse. There are heartbreaking plots, comedic endlessly plots expected to accomplish Sentiment, Parody, and different objectives. "As a story

creates, it excites assumptions in the crowd or peruser about the future course of occasions and activities, and how characters will answer them," says the creator. Tension is characterized as an absence of clearness on a concerned peruser about what will occur, especially to characters with whom the pursuer has shaped a connection of compassion. It is described as shock when a reality happens that goes against anything that assumptions we have created. In a regular storyline, the transaction of strain and shock is a wellspring of imperativeness.

The best shock, particularly in reasonable storylines, is one that ends up being established in what preceded, regardless of whether we had recently made the wrong determination from the provided realities of situation and character." (Abrahams) The plots of the picked plays are the main method for passing the story on the crowd. With regard to depicting Indian and English society precisely, they are incredibly different. The two creators have made convincing accounts for moving emotional substance to the theatre.

The scientist will actually want to more readily get a handle on the play through a correlation of the plots of these two plays.

Plot, then again, is 'action' in the full feeling of the term, and envelops not just the conditions and happenings that make up the essential piece of 'plot' as generally comprehended, yet additionally 'character' in the full sensational feeling of character delivering a 'activity.' The term plot, as utilized by Aristotle, should be understood in its broadest sense. It includes ways of behaving, happenings, and circumstances, yet additionally the psychological cycles and expectations that support or rise up out of the outer occasions. The fundamental guideline in show is that individuals decide and follow up on them, which have outcomes that affect others, bringing about issues and emergencies. A few occasions and acts have consistently happened before to the play's beginning; the play's start recommends that a particular situation existing among gatherings of people, with the play portraying the play's resulting development. In the initial minutes, there is generally a past and a future. This might be expressed of each following second in the play; it is a significant part of a storyline wherein everything is integrated in a stressed relationship for a concise timeframe.

Galsworthy's Contribution to Realistic Drama in England

Galsworthy is a contemporary dramatist. He composes all around created plays about friendly issues. He, similar to Ibsen, is a protester from the old show, which had no association with the real world. He pursues the Pragmatist and Naturalist theatre's directions. This section centres around the cutting-edge financial issues that John Galsworthy portrays in his picked plays.

Before Galsworthy, English auditorium was principally conventional. It put the truth of characterisation and the probability of an occurrence to circumstance in front of the longing for everybody to play a decent part. In his location to the French Foundation in 1836, Eugene Recorder, the top French writer who made the very much made play, said: You go to the theatre, not really for schooling or rectification, but rather for relaxation and amusement. Presently it's fiction, not truth, that makes you chuckle. To portray what is before your eyes consistently isn't the technique to amuse you; assuming all conditions are the same, what doesn't come to you in your day-to-day existence, the stupendous and heartfelt, entrances you and is the thing one will offer you.

In both France and Britain, this perspective on the theatre's capability won. Business

thought processes represented the Victorian stage in Britain. It was happy with the cash it got because of its work. Development was disapproved of. The entertainer supervisors assessed a play in light of the profound open doors it gave. They had zero desire to give the crowd legends comprised of standard, dull men and courageous women wearing gingham outfits. The expert entertainer's fear of authenticity was justified; that's what he trusted assuming there was an excessive amount of similarity between the legend and the crowd, the limit with respect to the structure of energy would be restricted, and huge 'sensational' open doors like homicide and self-destruction would seem fake and insufficient. In spite of this, authenticity was not too far off. Eugene Recorder, with the assistance of a couple of hacks, made about six elegantly composed plays in France. Victorian Sardou proceeded with his dad's legacy when he passed on in 1861. He composed significant plays and laid out naturalism in show as a norm. He thought of a phase rationale. It controlled the play nearer to editorial authenticity, as a matter of fact.

A pragmatist assesses an encounter through the best focal point. He thoroughly analyses conventional qualities and guidelines with present day moderate qualities and

principles. The sole request of the real world, as per a naturalist, is insight. He is a firm devotee to objectivity, separation, and the precise recording of an encounter. Perception, not assessment, news coverage, not portrayal, is his saying. A naturalist, by his actual mentality, splits the difference with the current quo, one might say. He only straightens out things inside the old system since he doesn't pass judgment on things regarding another arrangement of values. The naturalist is recognized from the pragmatist who goes about as a dissenter by a feeling of give and take.

Thus, Galsworthy doesn't advocate for a writer's whole opportunity. "The playwright's permit... closes with his plan," he contends. He is just free in origination. He might take any person or gathering of characters he needs, see them with anything that eyes he needs, weave them with anything thoughts he needs, inside the restrictions of his disposition; however, whenever he's taken, seen, and sewed them, he should regard them as refined men, with the tenderest thought of their fountainheads." "The purpose behind the screenwriter employing a naturalistic approach is evidently to craft an illusion of authentic life unfolding on the stage, prompting the audience to immerse

themselves in their own experiences, engaging with characters who seem to think, speak, and move just as real individuals do before them.," Galsworthy proceeds. Galsworthy is determined about not partner himself with any one individual or association. He tries to lack of bias or a negative capability. " Every assembly of existence and personality possesses its fundamental ethical essence.," he says, "and the writer's undertaking is to represent the gathering so that that moral is brought powerfully to the radiance of day." "The humanistic idea of my plays comes from the way that I don't separate from life," he adds, adding that he isn't a reformer yet rather a painter of pictures.

Galsworthy's procedure, in both the realm of literature and the domain of stage performance, is described by objectivity. "Allow me to attempt to dispense with any predisposition and see what is going on as ought to be seen by an umpire, one of those impeccable beings adorned in white attire, devoid of any partiality, interests, and preferences of humankind," he writes in his book *The Motel of Peacefulness* (1912). I'm simply going to draw near to reality according to a generic perspective, in the event that there is something like this."

Galsworthy involves Zola's wording in this scene. Naturalism, as indicated by Zola, follows logical strategies and looks at life impartially. This methodology doesn't utilize misrepresentation or misleading statement. A naturalist performs life by tearing a page from it. His objective, as indicated by Galsworthy, is to send feelings instead of take care of issues. He essentially makes an issue with regards to regular daily existence. He consolidates the contentions and thought processes that lead to battle into his sensational vision. He truly communicates them, as well as the cultural waste and savagery that go with them. As science itself, the naturalist's authenticity is "unengaged, objective, and generic." The depiction of this present reality is its essential objective. That is the reason the plot takes a secondary lounge to the characters. Each component of show adds to the by and large durable impression, including situation, exchange, landscape, motion, and acting. In discussion, the naturalist sticks to a severe adherence to ordinary discourse."

In his works, Galsworthy alludes to 'naturalistic strategy' as an exceptionally worthwhile methodology, as opposed to the ideal procedure. Naturalistic workmanship, he contends, resembles a consistent light,

kept up occasionally, in the illumination of which things can be seen plainly and in extent for a space, liberated from bias and prejudice. This exhibits Galsworthy's goal to reproduce the normal scene on English stage loyally. He aspired to be a detached and impartial commentator on society. Consequently, he portrays the conflict with impartiality in his plays, which primarily explore the clash of contrasting principles.

Galsworthy is a pragmatist deeply. He is the craftsman whose attitude is distracted with uncovering the genuine interconnected soul of life, character, and keenness to edify himself as well as other people. He separates himself from the heartfelt craftsman, whose unstable goal is to make a story or configuration to entertain himself as well as other people. Lynton Hudson accurately remarks that theatre, similar to verse, was a type of teaching for Galsworthy. Shaw believed that the crowd should go to the theatre as they went to the congregation, as Wordsworth saw messages in stones. Galsworthy, then again, was an exceptional social reformer. Subsequently, Galsworthy became one of the most unmistakable defenders of Pragmatist show, issue play, idea play, social and homegrown show, and theatre more emphasis was placed on

potential results than heartfelt pretend. Galsworthy's take-off from this ideal requires some clarification. There is a lot of pity for poor people and impeded in his plays, which habitually takes the state of wistfulness.

One of the most abandoned parts of human existence is that we just have one life, and the encounters we can have in that life are very confined. In any event, when they in all actuality do become conceivable, the variations accessible to one individual are restricted. We've never experienced what it's prefer to be another person. We can carry on with various lives as a substitute when we perform or go to go to plays, providing us with the presence of expanding our viewpoints. Each kind of creation gives a profound and enduring feeling of satisfaction. The show gives the most significant delight.

"Practical or issue plays will be plays that emphasis consideration on some specific reasonable issue that particularly concerns the general public of the time," says notable pundit Cleanth Stream, "yet the term sensible play is utilized in a more extraordinary sense to signify an effective interest with the further ramifications that the producer is involving his play as a social and political instrument to

guide the consideration of the general public to some specific reasonable issue that particularly concerns the general public of the time."

Galsworthy's Contribution as a Dramatist

The essential groundworks of John Galsworthy's thought of play are authenticity and a general feeling of ethical quality. Show, he contended, is a significant fine art equipped for stimulating the creative mind and bringing cognizance of respectable life thoughts. It is a vehicle through which a writer can show their vision of life. He was determined that sensationalizing contemporary life in a practical way would be useful. It would make people mindful of their imperfections, impart a feeling of culpability in them, and set them up to change society's defective construction. Galsworthy went to playwriting in light of such a respectable objective. He never envisioned show to be just a modest sort of diversion. Galsworthy's plays are undeniably moulded to have a tower of importance. The Galsworthy plays are about an issue, whether it's social, monetary, home, or individual. Figures of flesh characters are painted on this painting, and they are arranged so that the certain moral is uncovered powerfully. Galsworthy's

objective was to shock the self-satisfied individuals of his break of their sleep. He anticipated revealing the societal shortcomings necessary to instigate a meaningful transformation in the antiquated social framework of the era. Galsworthy employs the medium of theatre as his tool for this purpose, advocating for kindness, fortitude, and empathy through his insightful narratives. His theatrical works are meticulously crafted compositions— huge occasions from regular daily existence — from which the playwright's basic moral arises.

Each play by Galsworthy depends on a particular subject, which is as often as possible a moral one. He accumulated his characters and realities inside the ring wall of the predominant thoughts that cause social, financial, homegrown, or individual issues, for example, the uniqueness between the rich and poor people, the conflict among work and capital, social and legitimate shamefulness, homegrown oppression, class struggle, and despondent relationships to fulfil the desire of his soul. His plays are worked around these ideas.

Galsworthy was mindful so as to guarantee that each play encapsulated a thought,

however he likewise ensured that his dramas were not composed as messages. His method of expressing an idea differs fundamentally from that of Bernard Shaw. Both Galsworthy and Shaw regarded theatre as a vital form of art with a significant purpose in everyday existence. Shaw, then again, utilizes theatre to spread his thoughts and make sense of his convictions. He concocts a world in view of his own considerations, which seldom looks like reality. Galsworthy, then again, endeavours to make the deception of genuine before audiences. Shaw shakes the head, while Galsworthy mixes the heart.

Galsworthy loathed the contemporary unbelievable, heartfelt shows at that point. He accepted that depicting real life in the plays was advantageous since it would lead in the right course. Galsworthy's interest was with the natural individual. The inconsistent social states of his time, as well as the oppressive regimes executed on individuals who were exposed to them, were profoundly disturbing. The poor needed to endure extraordinarily because of the monetary divergence that won; blue-bloods mercilessly took advantage of their inferiors, and individuals from the more fragile segments of society needed to bow under the steady gaze of the law, which was helpfully deciphered to

serve the named and cash class; a consistent fight seethed between the everyday person and the exhausted upsides of the nobility and the materialistic perspectives on the recently rich class of the producers; ladies needed to liaise with the Galsworthy felt it was crucial to use his plays to disturb general assessment against this lamentable condition of conditions. In this way, to rise up against the counterfeit, bastered type of show, he turns exclusively to the depiction of genuine before audience. He tried to utilize show to raise individuals' familiarity with the ills of their frameworks by depicting the day's most squeezing social issues.

The playwright's objectivity is similarly all around as imperative as authenticity in naturalism. The pragmatist writer requires the good faith of an adjudicator and the fairness of an umpire. Galsworthy was an appointed authority of realities, and he had the option to take a gander at things equitably and impartially. Obviously, he was unable to keep up with merciless lack of bias since he was plainly thoughtful to the ruined and sick. His pity for unprotected people may be observed in plays like *The Silver Box*, *Equity*, and *The Criminal*, while his impartiality can be displayed in plays like *Difficulty*, *The Skin Game*, *Loyalties*, and *A*

Family Man. His sympathy for the people in question, in any case, doesn't take away from his work. While communicating life's troubles in his plays, he is neither biased or fractional since he comprehends that sensible craftsmanship resembles a consistent light.

Social Realism

In a few of Galsworthy's plays, many issues originating from different parts of individuals' lives in the public eye are masterfully communicated. He had a sharp comprehension of man's savagery to man sick different structures and strolls of public activity since he was an honorable hearted man with liberal feelings. He has all the earmarks of being especially delicate to the foul play foundation, as well as those individuals who are less fortunate removed from society for offenses, rebuffed exorbitantly, and consequently beat to sand in the factory of show. From this vantage point, the more vulnerable region is portrayed in a proportionate way. The sufferings emerging from castecism in English society at the period, as well as the drama advanced by the famous press, have made a permanent imprint on his plays' subject example. In Galsworthy's plays on public activity, unfairness to assembly line laborers and

homegrown staff is a predominant issue. Hardship, Banished, and the Establishments are instances of the first. In his plays, assembly line laborers are portrayed as totally dependent on their bosses, those who excuse themselves when they are not usually required to do so. They should be satisfied with the little outside layers of bread given by their managers. Thus, their lives are temperamental and embarrassing. Assuming that they request fair pay and expect regard from their proprietors, they will be pressed significantly more earnestly.

Conclusion

The present research endeavours to explore selected works by John Galsworthy, focusing particularly on their utilization of social realism. Among the various literary genres, drama stands out as the most intriguing and captivating, delving into the depths of human consciousness and probing the essence of humanity itself. Its popularity has surged in recent times, notably in regions like India and UK, where it serves as a potent medium of expression. With its roots tracing back to ancient civilizations such as Greece, Rome, England, and India, drama holds a pivotal role in shaping culture and society. It encompasses a wide array of themes ranging from religion, philosophy, and moral

commitments to social and political transformations, blending elements of reality with artistic interpretation. Bharata, in his 'Natyashastra,' hailed it as the 'Fifth Veda,' emphasizing its cultural significance. In both India and the United Kingdom, post-independence playwrights have pushed the boundaries of traditional storytelling, incorporating bold innovations and experimental narratives that reflect contemporary social realities. Through their works, they strive to catalyse social change and foster a cultural renaissance, urging audiences to rethink societal norms and progress towards a more equitable future.

The essential groundworks of John Galsworthy's thought of play are authenticity and a general feeling of ethical quality. *Show*, he contended, is a significant work of art fit for fostering creativity and fostering awareness of noble life principles. It is a vehicle through which a dramatist can display their vision of life. He was resolute that performing contemporary life in a sensible way would be gainful. It would make people mindful of their imperfections, impart a feeling of responsibility in them, and set them up to change society's defective construction. Galsworthy went to playwriting in view of such an honourable objective. He

never envisioned show to be just a modest sort of diversion. Galsworthy's plays are undeniably formed to have a tower of importance. The Galsworthy plays are about an issue, whether it's social, financial, home, or individual. Figures of flesh characters are painted on this painting, and they are arranged so that the understood moral is uncovered piercingly. Galsworthy's objective was to shock the careless individuals of his break of their sleep. He planned to uncover the cultural ills to impact a practical change in the obsolete social structure of the time. Galsworthy's social scholar utilizes theatre to accomplish this, and his helpful calls for thoughtfulness, resilience, and understanding. His plays are deliberately created pieces — huge occasions from day-to-day existence — from which the screenwriter's hidden moral arises.

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