

C H A P T E R T H R E E

P. K. ATRE AND NOEL COWARD :
COMIC VISION : WITH REFERENCE TO
LAGNACHI BEDI AND HAY FEVER

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COMIC VISION : WITH REFERENCE TO THEIR TWO PLAYS:

LAGNACHI BEDI AND THE HAY FEVER

Atre's "Lagnachi Bedi" is a comedy of manners. Atre attacks the system of marriage by using various comic devices. His comedy grows out of farce by almost imperceptible gradations. The farcical element, the resort to hamming, clowning, wisecracking or wide-open absurdity to stimulate laughter is the spice of life of his comedy. Atre succeeds in creating laughter through a series of devices like incongruity, degradation, automatism, situation, through characters, through physical attributes and through words.

Atre brilliantly makes use of the device of incongruity in order to create laughter in this play. Atre presents two ideas of incongruous nature in order to create laughter. As Allardyce Nicoll writes:

"It is the incongruity between two ideas that presents to us the twin qualities of wit and of humour".¹

In the very beginning of the play, Atre begins to create a series of ideas of incongruous nature. From the very beginning of the play, a telegram from Rashmi to Dr.Kanchan is a thing of ^ufan. The telegram is signed as 'darling'. Yamini, wife of Dr. Kanchan, suspects that it is a woman's signature and this woman wants to meet Dr.Kanchan. But Dr.Kanchan's

explanation to her about the word 'darling' is very funny. Dr. Kanchan explains her that the person named 'darling' has signed it. Yamini is so simple-minded and innocent that she accepts Dr. Kanchan's explanation. The ironical explanation of the word 'darling' becomes ^{so} ~~to~~ ludicrous that it creates laughter. When the play opens, it is seen that Yamini and Dr. Kanchan, the couple, is celebrating the first anniversary of their marriage. Yamini is very happy to celebrate this day. But her husband, Dr. Kanchan, is thinking about another woman, Rashmi. Though he is married, he loves another girl. At the same time his wife is under the impression that her husband is faithful to her. Thus the incongruity between these two ideas presents the twin qualities of wit and of humour. Then the two strange characters Aruna and Parag who are married on friendly basis and not on usual traditional way are the sources of laughter. They do not suppose that they are husband and wife, but they declare that they are a married couple. Another couple, Gargi and Gokarn also presents ^s ~~to~~ two ideas of contrasting nature. Gargi is Gokarn's fifth wife. Though Gokarn is an old man, he used to look lustily at the beautiful girls on the street. He even forgets that he is with his wife. His wife scolds him for this but he takes it lightly. He is the very image of lechery and lust, while his wife is devoted and faithful to the husband. These two contrasting ideas create ludicrous effect on the audience. There is an interesting contrast between Gokarn and Avadhut. Gokarn is married five times, while Avadhut is still a bachelor.

He is tired of searching girls for him. The fate does not favour him about the marriage. No one gives him a girl in marriage. His comments on the husbands and his own bachelorhood create laughter :

Avadhut: It is found that many worthless men get married. Many times, as I go along the street, I get infuriated when I see a beautiful wife with a brazen-faced husband ! (transl.)

(Lanachi Bedi, Act 1, P.18) . 2.

अवधुत : जगाम्भये अन्क सगुड पुरुषाची लग्ने होतात. पुष्कळ वेळा रस्त्यावरून जाताना एखाद्या मुर्दांड वेह-याच्या नव-या-बरोबर त्याची सुंदर बायको जाताना पाहून माझ्या तळ्यायाची आग मस्तकाला जाते!

When Rashmi enters into the Kanchen's house, Kanchan forgets that he is a married man that he is celebrating the first anniversary of his marriage. He is so infatuated with Rashmi that he embraces Rashmi before his own wife Yamini. He does not think about his status, wife or even friends who have come to attend his marriage anniversary. Thus these contrasting ideas present the twin qualities of wit and of humour.

Again, it is found that Atre places a set of abnormal, eccentric characters like Kanchan, Gokarn, Timir, Parag, Aruna,

Avadhut round the normal and sensible characters like Yamini, Gargi, and Rashmi and this becomes the source of great laughter. A comedy full of eccentric types ceases largely to be a source of merriment. So, the eccentricity of characters is contrasted with the normal behaviour of Yamini and Gargi. Dr.Bhosale writes:

" Dr.Kanchan - Yamini, Parag - Aruna, Gargi - Gokarn, Avadhut - these are the major characters in Lagnachi Bedi. Dr.Kanchan is a physician. Yamini is his wife..... But he does not care for her. He is after Rashmi. Dr.Kanchan thinks nothing but only about physical attraction.... Timir and Parag are also the same coins like Kanchan. Lecherous " (Trans.) 3

[डॉ कांचन - यामिनी, पराग - अरुणा, गार्गी - गोकर्ण, अवधूत ही लग्नीची बेडी मधील प्रमुख पात्रे डॉ. कांचन हा डॉक्टर आहे. यामिनी ही त्याची बायको पण त्याचे यामिनीकडे लक्ष नाही. तो आहे रश्मीच्या मागे डॉ. कांचनला शारिरीक आकर्षणाखेरीज काही सुचत नाही तिमिर आणि पराग ही कांचन सारखीच नाणी आहेत. भोगलोलुप]

Thus the normality of the young characters like Yamini, Gargi and Rashmi is opposed to the eccentricity of nearly all the other characters like Dr.Kanchan, Parag, Timir, Avadhut and Gokarn. The laughter, in most of its forms, is directed against eccentricity of many characters and opposed to the

sensible and normal behaviour of other characters. In this play incongruity between two ideas creates laughter.

Atre brilliantly uses this device in order to create laughter. The laughter that arises from merely physical attributes of the characters in a comedy is obviously of the lowest possible kind. The principle of degradation provides for physical deformities of a laughable type. In this play the merriment arises not from the deformity as such, but from the facts that the man for a moment has been made into a mere object without the control of his own senses. Atre successfully shows some characters with mental deformity. The laughter comes not from the sense of the mental deformity, but from the sense that the particular character is governed by his deformity. The character of Avadhut exemplifies this. He is mentally deformed and at the same time he is deeply sunk into his mental deformity. He is a bachelor and every moment he thinks about marriage and girls. He is mentally lecherous and he always watches women and comments upon them. His mental deformity and his strange behaviour with his trumpet is the source of laughter. Timir is also mentally deformed. He takes pleasure in reading the books on pornography. He loves to watch women at swimming tank rather than to swim himself. Gokarn is also a mentally weak man. He is an over lusty man and has married five times and still watches girls at schools. In this play, Atre presents a set of such characters who are mentally deformed. By presenting such characters, he successfully creates laughter and at the same time he succeeds in giving his play a moral tone.

Atre himself writes:

" Why do married men turn their attention from their wives to other women ? In Society many get married five times and many do not get married even once, what is the reason ^{behind} of this ? Instead of thinking of these questions seriously, I have decided to look at them playfully and with empty mind and in this way I intend to criticise the weaknesses of our marital system.....Therefore, I wrote 'Lagnachi Bedi' " (trans.) 4

[विवाहित पुरुषांचे मन लग्नांतर आपल्या पत्नीवरून उडून दुसरीकडे का जाते? समाजात कित्येकांची पाच वेळा लग्ने होऊ शकतात आणि कित्येकांचे एकदाही होऊ शकत नाही याचे कारण काय? ह्या सर्व प्रश्नावर गांधीयानि विचार करण्यापेक्षा मनमोकळ्या आणि खेळर दृष्टीने त्याजकडे पहावे आणि आपल्या विवाह पद्धती मधील दोषांवर हसत हसत टीका करावी म्हणून "लग्नाची बेडी" हे नाटक मी लिहिले.]

Atre attacks the social systems. The merriment is not limited to vices only; it is directed against the vulgar mental deformity, against extremes of any kind. It is applied as heartily to virtues in an exaggerated form as to vices.

Atre brilliantly exploits the device of situation for the introduction of the laughter. Allardyce Nicoll writes:

" The situation, however, as forming the basis of the plot of any comedy, presents to the dramatist possibly

the very fullest opportunity for the introduction of the laughable. The physical person and the character are nearly always shown not isolated, but in the midst of some other persons, in a situation itself of an amusing character".⁵

Atre presents a situation full of amusing characters. In the play when Rashmi arrives in Kanchan's house, the chain of events takes place giving rise to the laughter of the highest kind.

Prof. Dr. Charusheela Gupte writes :

"It is said that the play "Lagnachi Bedi" is the best example of comedy of situation".⁶

["लग्नाची बेडी" हे नाटक प्रसंगातील विनोदाचे एक सुंदर उदाहरण आहे असे म्हणावे लागते]

Yamini sees her husband in Rashmi's arms. Yamini becomes angry. But Kanchan is so mad after Rashmi that he threatens his wife Yamini that he would marry Rashmi ~~again~~ and that she would stay in the house forever. But when Parag arrives there, Rashmi leaves Kanchan and tries to embrace Parag but Parag runs away from her anyhow. Then both Avadhut and Gokarn becomes the victims of bewitching beauty of Rashmi. Both fall in love with her. Even Avadhut brushes her shoes with his handkerchief, while Gokarn is very mad and eagerly lights her cigarette. She treats them like her pet dogs. This situation of degradation creates

laughter. Then Parag plans to rescue Dr.Kanchan from the clutches of Rashmi. His idea is to pretend love for Rashmi and then prepare her for the marriage. But Rashmi is such a clever and shrewd girl that Parag himself falls in her trap. He becomes the victim of bewitching beauty of Rashmi. Parag wants to rescue Dr.Kanchan from Rashmi, but he himself becomes the victim of Rashmi's physical beauty. He shows readiness to marry Rashmi. He declares this before Kanchan, Yamini and his so called wife Aruna. This is really a funny situation. But again the situation takes turn when Rashmi gives up her love for Parag and again joins the hands with Dr.Kanchan. In the last scene which takes place in 'Hotel Honeymoon', Rashmi makes fool of all the men. As everything is ready for marriage, Rashmi suddenly decides to go to Bombay. Kanchan becomes desperate. Then she makes fool of Parag. She arranges his marriage with herself. She ties a handkerchief round his eyes before putting the garland round his neck. Then she brings Parag's lover Aruna before him. She tells him to swear that he would never give up her hand and she also tells him to put the engagement ring into her finger. When Parag opens his eyes, he is surprised to see Aruna before him. This situation is so funny and comic that it creates much laughter. In the same way Rashmi deceives Timir and Avadhut. So there are many situations based upon the principle of degradation.

Atre exploits the manners of his characters wholly derived from the modern Indian society. His play is an ironic

commentary on the ways of the society of his time which creates the highest kind of laughter. The manners of particularly educated middle class that Atre ridicules in this play. Avadhut represents this society at its worst. Dr.Kanchan represents the lust and desire for other sex. There are lustful young men and women like Parag, Dr. Kanchan, Timir, Rashmi and Aruna. Dr.Kanchan, though married has a love-affair with Rashmi, a cinema actress. Gokarn, a man who is married fifth time, is lecherous. Rashmi takes delight in being courted by young men like Dr.Kanchan, Timir, Parag and Avadhut. In the end she deceives all of them and teaches them a lesson. This love-intrigue is the main theme of this comedy of manners. Only Yamini and Gargi are different type of persons. The qualities that they show-affection for relations, goodness of heart and the spirit of self-sacrifice are all foreign to this artificial society. Yamini and Gargi represent the true spirit of Indian woman. Thus the play is a brilliant comedy of manners.

Atre's dialogues in this play are the great sources of laughter. The comic spirit derived from the words in this play shares in point of importance a position equal to that held by character and by situation. Atre's dialogues reveal and expose the character and his dialogues intensify the ridiculousness of a situation. In order to exploit the ridiculous situation, Atre makes use of deformed words particularly in the speeches of Avadhut, Aruna and

and Rashmi. His characters speak deformed language like:

Avadhut: Then tell me what should be done to get married! I am ready to accept any kind of marriage! Love-marriage, adultmarriage, mix-marriage, force^d-marriage, widow-marriage... whatever I get! (Lagnachi Bedi, Act 1, P.17) (Trans.)

7

अवधूत : मा काय केल म्हणजे लग्न होतात ते तरी आपण सांगून ठेवा! विवाहामधला कोणताही प्रकार करायची आपली तयारी आहे! प्रेमविवाह, प्रौढविवाह, मिश्रविवाह, राक्षसविवाह चाहेल तो!

His dialogues are suitable and apt to the situation. The dialogues reveal the peculiarities of a person. The words show a particular trait of temperament or idiosyncrasy. While a satirical treatment of the fashionable life of the modern times was the main theme, the play's another important feature is witty dialogues. The dialogue is the Chief pleasure of this play. The witty quality of the dialogues is undoubtedly one of its greatest excellences. The merit of entire play lies in witty dialogues which keep the audience ever-laughing. The dialogue here gives life and character to the personages, even if Atre frequently does not bother to see if it is in keeping with the character of a particular personage. The dialogue is written in a delightful, crisp, and easy prose. It is written both for the eye and the ear. Even the stupid characters like Timir, and Avadhut are here made witty. The play has given



Marathi theatre some of its wittiest scenes. We find Atre's wit at work in the very opening scene where Dr.Kanchan and Aruna speak about Yamini. Aruna remarks that they had to get married as there was no other alternative before them. The reader or the spectator will feel greatly amused by these remarks because they represent Atre's witty and satirical criticism of the middle-class educated people of the society. This initial conversation strikes, indeed, the key-note of most of the dialogues in this comedy.

The 'Hotel Honeymoon' scene is witty throughout. Rashmi shows her wit by the reasoning which she employes in order to prevail upon Dr.Kanchan to yield to her amorous advances. At the same time she strikes him at the heart :

Rashmi: Mad man, do not try to make me remember the promises of love and marriage. Do you remember your own promises given to your own wife ? Where did your humanity vanish when you tried to betray her ?

(Lagnachi Bedi, Act 3, P.64) (trans.)

8

(रश्मी : पागल माणसा, प्रेमाच्या आश्वासनाची आणि विवाहाच्या वचनाची तू मला आठवण करून देऊ नकोस. स्वतःच्या बायकोला दिलेल्या वचनाची आठवण आहे का तुला ? तिते विश्वासाने तुझ्या खांद्यावर टाकलेली माक चिरताना तुम्ही माणुसकी कुठ गेली होती ?)

The comments of Avadhut on his state of being a bachelor are very amusing. The remarks made by other characters like Parag, Aruna, and Gargi are also very amusing. Gargi's account of how her husband Gokarn used to stand on the streets and look at the beautiful girls is extremely amusing. Even in other scenes of the play, there is wit enough. In this connection the quarrels between Dr. Kanchan and Yamini and the incident of bell ringing when Parag tries to embrace Rashmi are indeed amusing. This bell ringing scene is so witty and full of verbal wit that the audience and the readers roar with laughter.

NOEL Coward's Hay Fever is a comedy of manners. This comedy is perhaps related, as the branches of a tree are related to the trunk, by being rooted in a comic vision, a mood in which the world seems manageable, somehow, by treating its passing difficulties with a sense of humour, with gaiety, with a protected wit aimed partly at ourselves. In this play, Coward's laughter may be considered as "warm laughter" of secure and affectionate faith in which good people have passing troubles with one another. Coward uses various devices like incongruity, degradation, automatism, situation in order to create laughter.

Noel Coward is very successful in this play in using the device of incongruity in order to create laughter. His method is to present two ideas of incongruous nature in order to produce the twin qualities of wit and of humour. In the very

beginning of the play, there are ideas of incongruous nature presented through the characters and their actions. The Bliss family has come to their country house to enjoy the week end. They are husband and wife David and Judith and their son Simon and daughter Sorel. When Sorel announces that her lover Richard Greatham is very soon arriving there to enjoy the week-end with her, her mother Judith announces that her lover, a young man Sandy Tyrell is also arriving there. At the same time the son, Simon, announces that his girl friend Mrs. Myra Arundel is arriving there to enjoy the week end with him. And the surprise of all, the father David announces that his girl friend, a young girl Jacky Coryton is arriving there to enjoy the week end with him. Each one wants a nice and comfortable week end with his or her lover. But each one gets irritated and annoyed when he or she comes to know that the house will be full of people.

Judith: You have both upset me thoroughly. I wanted a nice restful week-end, with moments of Sandy's ingenuous affection to warm the cockles of my heart when I felt in the mood, and now the house is going to be full of discord...

(Hay Fever: Play Parade: Act 1 Page 261)

9

Both Judith and David are eccentric and strange characters while Sorel and Simon are normal and sensible ones. Though Judith and David are married to each other and have two children, they still crave for the company of young boy and girl respectively. Their

very ideas of inviting young boys and girls for the week-end is very absurd and incongruous and the highest kind of laughter is created when we find that the young children Sorel and Simon have also invited their lovers for the week-end. Thus Coward presents a contrasting picture of characters and their contrasting ideas which give rise to highest laughter. Then each pair gets separated and tries to enjoy the week-end but in vain. Coward places a set of normal characters like Simon, Sorel, Sandy Tyrell, Richard Greatham and Jackie Coryton round the abnormal characters like David, Judith and Mrs. Myra Arundel. In doing so the highest kind of pleasure arises. It is natural that young people like Simon, Sorel and Richard and Sandy enjoy the week-end. They are young, unmarried, enthusiastic and sensible. But it is an unnatural and abnormal thing when the parents like David and Judith who have young children invite young lovers for the week-end. Coward's idea is to present two contrasting ideas and expose the retired actress Judith. At the same time Coward attacks the flirting of David with young girls like Jackie Coryton. Thus the laughter arises in most of its forms when the eccentric and abnormal characters are placed side by side with the sensible and normal behaviour of other characters.

Judith suffers from mental deformity. She degrades herself by her behaviourⁿ. She becomes the object of ridicule. It is very absurd that she invites a young man, Sandy Tyrell to the week-end, though she has a young son and a young

daughters. This is very ridiculous. Her husband David too invites a young girl for the week-end. This is extremely ridiculous. The most absurd and degrading thing is that Simon invites a married woman Mrs. Myra Arundel for the week-end. Sorel only does the sensible thing. The laughter comes not from the sense of the mental deformity, but from the sense that the particular character is governed by his deformity. This is seen when Judith, excited at the week-end, thinks that she should again go back to the theatre. She still longs for the glamour of theatre. But Coward gives twist to his situation in the second act. Judith is so fascinated and attracted towards the youth Richard that she becomes ready to enjoy love with him in the garden. But, then, suddenly she changes her mood. She comes to know her absurd nature. She understands her unfaithfulness towards David. She suddenly becomes sensible and admits her guilt to herself. The same thing happens with David. Both Judith and David understand their abnormal and degrading behaviour and return to the normal state in the end of the play. So, in the first two acts the principle of degradation through mental deformity creates laughter. Even at the end of the play, it is seen that guests run away from the Bliss family as they come to know Judith's dominating and abnormal behaviour.

The play 'Hay Fever' is the best example of comedy of situation in modern times. In the first act Coward creates a situation full of amusing characters. The Bliss family has

come to their country house for the week-end. As the action of the first act gradually advances, each character announces that his lover is coming there to enjoy the week-end with him. In the very beginning the daughter Sorel declares that her lover Richard Greatham is coming there for the week-end. Then the son Simon declares that his lover Mrs. Myra Arundel is coming there for the week-end. Then the mother Judith announces that her lover, a young man called Sandy Tyrell is coming there for the week-end. And then the climax and to the surprise of all, the father David announces that a young girl called Jackie Coryton is coming there to enjoy the week-end with him. These announcements by characters ^{one} ~~are~~ after another are surprising and creates laughter. This situation is naturally ludicrous. This situation gives rise to two interpretations. One is that the young children invite their lovers which seems natural, normal and sensible. It is their way of life to invite friends for the week-end. But the second interpretation is that the parents Judith and David invite their lovers is unnatural, abnormal and unreasonable. It is not ~~e~~ the way of life of parents to invite lovers in the presence of their children. The two interpretations when contrasted give rise to laughter which Coward has successfully manipulated. Bergson observes:

" A situation is invariably comic when it belongs simultaneously to two altogether independent series of events and is capable of being interpreted in two entirely different meanings at the same time" 10

Throughout the play Coward introduces the various situations for the introduction of laughable. In the second act the lovers find themselves misplaced due to their strong desires and love. The retired actress Judith is attracted towards Richard. Richard who is invited by Sorel as her lover, tries to love and kiss Judith. Then to Judith's surprise, she finds her own lover Sandy Tyrell in the arms of her daughter Sorel behind the library door. She is shocked to see this. Then it is seen that David is attracted toward Mrs. Myra Arundel who is actually invited by the son Simon. Judith gets second shock when unexpectedly she finds her husband desperately kissing Myra Arundel. Then Judith gets the third blow in her heart, when suddenly Simon brings Jackie Coryton in the house and declares that he is engaged to Jackie. Thus the situation of exchange among lovers creates highest laughter. The characters in this play are victims of their whims, youth and love. In this connection Allardyce Nicoll writes:

" A situation involving M. Bergson's theory of automatism depends, on the contrary, almost entirely on the events. The characters are in the grip of the machine, powerless to alter or to shape their destiny". 11

But in the third act the invited guests decide to run away from the Bliss family. The situation here is also comic. Richard Greatham, Sandy Tyrell, Jackie Coryton and Myra Arundel become helpless at the dominating behaviour of Judith

and hence they run away from her. In the end the Bliss family recovers from the dilemma with the happy union of the father and the mother.

Hay Fever is the comedy of manners. Coward's idea is to exploit manners of his characters through the medium of comic situation. Coward's play is a comedy that makes fun not so much of individual human beings like the theatrical actress Judith or the fiction writer David, but their humours as of social groups and their fashionable manners which create laughter. Coward pictures the external details of life, the fashions of time like inviting lovers for the week-end, its manners, its interests like Judith's inevitable attraction for the theatre and its mode of speaking that is seen through the speeches of Judith or Myra Arundel. Coward shows the fashionable drawing room where all the characters assemble for gossiping and tea-drinking. Above all, the plot of Hay Fever is nothing but love-int~~r~~igues developed with clever dialogues. Judith invites a young lover, though she is married and has two young children. When she sees her children with lovers, she jealously thinks to return to the theatre and its glamorous world. The father David a novel writer becomes foolishly mad after Myra Arundel and is caught kissing her by his wife Judith. The daughter Sorel loves Sandy Tyrell who two hours before loved her mother Judith. The son Simon falls in love with Jackie Coryton who is invited by his father David. It is seen that these characters have fertile minds as they invent new situations and loves and thus discredit themselves.



It is noteworthy that there are at least three scenes which shamefacedly expose the characters involved in them. Indeed, a satirical treatment of these whimsical characters is one of the important themes in this play.

Coward's dialogues in this play are the great source of the highest kind of laughter. The comic spirit derived from the worlds in this play shares in point of importance a position equal to that held by character and by situation. There are witty conversations between lovers. The dialogue in this play is its chief pleasure. The dialogue gives life and character to the personages. The dialogue is written in delightful, crisp and easy prose. It is written both for the eye and the ear. To quite mediocre sentiments it often gives a vivacity. The play is characterise& by " a dazzling glitter of wit". The dialogue is " from beginning to end a continuous sparkling of polish and point".

Judith: Dear Richard, you want to spare me, I know-^d you're so chivalrous; but it's no use. After all, as I said before, David has been a good husband to me, according to his lights. This may, of course, break him up rather, but it cannot be helped. I wonder-oh, I wonder how he will take it. They say suffering's good for writers, it strengthens their psychology. Oh, my poor, poor David. Never mind. You would better go out into the garden and wait -

(Hay Fever: Play Parade, Act II P.303)

In the very opening scene. We find that the announcements of the lovers' visits are very amusing.

David: Listen Simon. There is a perfectly sweet flapper coming down by the four-thirty. Will you go and meet her and be nice to her? She is an abject fool, but a useful type, and I want to study her a little in domestic surroundings.

(Hay Fever: Play Parade Act I, P.263) ¹³

From the point of view of wit also, this is an outstanding play. David Daiches writes:

"Novel Coward's plays of the 1920s show Wildean wit reduced to modish sophistication".

14

Sorel, for instance, reproaches her mother Judith by saying

Sorel: I should have thought you would be above encouraging silly, callow young men who are infatuated by your name.

But Judith retorts this way:

Judith: .. but I shall allow nobody but myself to say it. I hoped you would grow up a good daughter to me not a critical aunt.

Then Judith's outburst and confession

Judith: I am much more dignified on the stage than in the country - it's my 'milieu'. I have tried hard

to be "landed gentry" but without any success.

I long for excitement and glamour.

The wit here lies in the paradox that a retired actress should again think of returning to the theatre and its thrilling and romantic world and at the time when she is old enough of having two young children. In another witty remarks Sorel exposes the pretentious theatrical world of Judith by saying, "It was inevitable. Then Mother found us and got dramatic - her sense of the theatre is always fatal". Then the witty remarks of Myra exposes Judith completely "Well, I am not going to spare your feelings, or anyone else". You are the most infuriating set of hypocrites, I have ever seen. This house is a complete feather bed of false emotions." 15

To conclude both Atre and Coward are masters in the field of art of dialogue writing and theatrical world. They both become successful in ^γcreating laughter through situation, degradation, automatism, incongruity and out of characters and their manners. Both excell in the art of characterization and dialogue writing. But it is seen that, in case of Atre's play, there is more verbal and wordy humour. In case of Coward the humour is derived out of light and sophisticated language. Noel Coward has an ^hinborn sense of theatre and excellent mastery over use of words. Coward's words and phrases are not obscene while some times Atre creates laughter through obscene words and phrases. Though both aim at mere entertainment, Atre tries to instruct his audience. But his instruction does not reach

audience due to his wordy humour. Atre's prose abounds in the use of quaint, and attractive words, phrases and metaphors. The use of whimsical metaphors, often repeated, adds to it an element of the absurd. Coward has an unerring sense of theatrical effect, while his wit and dance of dialogue, his sparkling presentation of the hurly-burly of the bright young men of modern times and their disillusioned and fantastic elders, delighted play goers. Atre's dialogues are wordy, exaggerated, stretched while Coward's dialogues are clever, ingenious, brilliant and reveal the finer shades of character. Both Atre and Coward have very little to do with the mechanical construction of a plot. It is by the interlocking of dialogues that the plots are brought into relation. The dialogue is the connecting link in the whole drama. They convey the comic tone and spirit, the whole drift of the play to us by means of dialogue. And it seems to have been particularly invented by their comic genius. Still Atre soils his comic vision by using obscene words and his dialogues at times sound indecent. Coward never uses obscene words or his dialogues are gentle. The plays of Coward are not indecent or immoral to the core. Atre uses the figures of speech "exaggeration or 'hyperbole' in his dialogues and that makes his play at times artificial and unnatural. Coward's dialogues are natural and refined without any element of exaggeration.

Both Noel Coward and Atre try to comment upon the social problems for example in these two plays they comment upon the problems related to 'matrimony'. But the problem remains in the

drawing room or Hotel Honeymoon. It does not come out to the society. It remains only domestic. In spite of their comic vision both of these dramatist do not seem to be deeply concerned with the social maladies of their times. They seem to be conveniently exploiting some very overt social evils but we never seethem trying to penetrate into the complexity of these social evils. Consequently their comic vision suffers from their limited sense of the complex social situation.

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