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# Modern English Drama

Patel Rahulkumar Bhikhabhai (Arts College, Modasa.)  
Dr. Piyush R. Sinh (Arts College, Modasa.)  
Nitya Piyush Sinh (Dr. Baou Ahmedabad.)

## ABSTRACT

Modern drama is not a brand-new product; rather, it emerged at a point in the ongoing process of literary history. Man's taste has evolved over time, and his culture has evolved as well. Foreign influences have had their influence on the public consciousness as a result of the spread of education and the establishment of larger international interactions, and just as in politics, English men eagerly welcomed what tasted fresh in the realm of literary pursuits. While English theatre has its roots in the Miracle, Morality, and Mystery plays of the Middle Ages, it did not grow out of its juvenile status until the Renaissance. The transmission of ancient Greek and Roman literature and other arts fueled the Renaissance in Europe, and the impact of Greek play, in particular, altered the character of English drama. In Shakespeare's hands, drama as a literary form achieved its pinnacle, and he remains unrivalled to this day. Play underwent innumerable experiments during Shakespeare's time and following years, and modern drama is the result of the never-ending efforts of famous and lesser-known dramatists.

## INTRODUCTION

The theatre was 'renovated' by T.W. Robertson, Sir Squire, and Lady Bancroft, although there was a vital and evolving stagecraft even before this, despite the fact that no literary drama worth the name was staged as an example. The repeal of the Licensing Act (1843) had little discernible effect, yet it was beneficial in the long term. Minor theatres were gaining in popularity. Before Robertson's appearance, reforms that catapulted him into prominence were already in the works. Aside from technical advancements in the building of theatres and play production, there was noticeable growth in many types of drama. In naturalistic burlesque as performed by Mme Vestris and Charles Mathews, a pungent (spicy) contrast between the extravagances of mood and situation and the peacefulness of acting and deportment was notably visible. In London theatres prior to 1865, a very realistic style of acting had emerged. The issue was a lack of playwrights to compose plays for the new school's players. Nevertheless, there was noticeable development in various types of theatre.

This criteria was not met by Don Boucicault (1820-1890) or Tom Taylor (18817-1880). Boucicault, whose first triumphs were in the eighteen forties, established the form of Victorian melodrama by adapting storylines from foreign authors and exploiting Irish issues in *The Colleen Bawn* (1860) and related plays. Taylor had a simple talent, while being a prolific writer. The 'character-part' of Lord Dundreary in *Our American Cousin* (1858) illustrates the path toward individualization rather than reliance on conventional stage types.

*The Ticket-of-Leave Man* (1863), adapted from Victor Hugo, is Taylor's best pseudo-historical play, and *The Ticket-of-Leave Man* (1863) is his best melodra. Taylor's best pseudo-historical play, *The Fool's Revenge* (1859), is derived from Victor Hugo, and his melodrama, *The Ticket-of-Leave Man* (1863), is the best of his melodrama.