CHAPTER IV

COMPARATIVE STUDY OF THE SIX SELECTED PLAYS

The fourth chapter is another core chapter of the present study. It offers a comparative study of the six plays selected for the present study. The criteria for comparison have been chosen to show how there are many similarities, each play is a distinct entity but each play shares certain features with the other five plays and also differs in certain features or certain aspects of certain features from the other plays. This has been neatly compared and contrasted. The criteria are chosen for the comparative and contrastive analysis of each of these plays. The use of myths and archetypes is the first feature which is used for comparison and contrast. The Greek myths, the legends of Classical literature, Shakespearean archetypes, Christian myths and others too have been used in these plays. Hippolytus, Oedipus, Narcissus, Medea myths from the Greek classics, Macbeth, Lear and Hamlet like features, the existentialist conflict in the Biblical figures like Cain, Adam, Eve and other myths from different cultures have been used in these plays. The rottenness of the present times, the conflicts between tradition and modernity, the protest against establishment and the lack of spirituality are the other features which are predominant in all these plays which reflect the spirit of disjointedness in the modern times. The disjointed structures of social, religious and economic institutions of the past, disillusionment and depression, dramatization of figures and episodes, distortion and anti-materialism are the other criteria used for this comparative and contrastive study.

4.1 The use of myths and archetypes

*Desire under the Elms* is the celebration of the combination of several Greek myths set on a family farm in New England. It is presentation of the Greek and Biblical myths. The Greek myths of Medea and Hippolytus are presented through Jungion psychological and philosophical perception of myth and symbol. The dramatist has explored the dramatized effects of repression on life and he plays the role of a physician of souls who was needed by the blood-stain and blood smell obsessed Lady Macbeth. These myths have been interpreted in the psychological current and cross-currents and the historical contexts. There are Classical Greek myths and also Biblical
myths. The relationship between Eben and Abbie is oedipal relationship with incestuous overtones. Eben also seeks out the prostitute Min with whom his two elder stepbrothers and even his father had already established sexual relations. This is another use of the myth of Oedipus, the Rex in this play. The two relationships of Oedipal type that Eben has established with his stepmother Abbie and his brothers and father’s prostitute Min show how Eugene O’Neill has created a modern myth and how this relationship suggests a new mythical interpretation of the age old classical myth of Oedipus. The Hippolytus myth is found in the play of the same title by the Greek tragic dramatist Euripides. The use of Phaedra myth is made by Jean Racine in his play Phaedra. Both the plays have treated the same theme. It is the uncertain nature of man and its relation with the powers of terrifying forces not only beyond his control but beyond the reach of understanding. Here the forces are of love and passion. Dionysian passions are more dominating. The author’s use of the myth is modern which has diverse psychological and existential undercurrents.

In the Greek myth, Theseus has returned home with his young wife Phaedra. She is instantly attracted to her step son Hippolytus. In the play Cabot has come back to home with his young third wife Abbie. This young woman is immediately fascinated by Eben, her young able bodied sexy Eben. This lover of hers does not repulse his stepmother. Abbie’s sexual advances and impregnates her with a child. In the play by Euripides it is presented that Hippolytus rejected his mother Phaedra’s advances. Eben responds to Abbie’s advances. She is more successful than Phaedra and does not respond to any feelings of remorse. In the myth of Medea, after the baby’s birth the wife kills her child in order to seek revenge against her husband, in Phaedra’s case against her husband and in Abbie’s case against her husband. This is how the old myth is presented in the context of the modernized myth based on the ancient myth. The myth making feature is a very significant element of modern American drama. The character of Abraham is the model from which the husband Ephraim a 19th century Puritan is taken which is Eugene O’Neill’s version of the archetypal patriarch. Abraham and Ephraim have similarities such as his leadership, his vision of the Promised Land his passionate desire for heir and his rejection of his son. There are dissimilarities too. Ephraim never seeks and never achieves any understanding with his sons. The Bible myth has Abraham, Rachel and Reuben who are transformed by Eugene O’Neill in the characters of, Abbie and Eben respectively. Peter and Simon
too are there who desire to revenge against their tyrannical father. These archetypes from the Greek and the Biblical myths have Freudian links. That is how Eugene O’Neill has transformed the classical Greek and the Biblical myths in the play *Desire under the Elms*.

*Long Day’s Journey into Night* makes use of the myth of Faust, the one who sold his soul to the devil. James Tyrone would have been a great Shakespearean actor but he was lured by the temporary success of his portrayal of a character is the play by Alexander Dumas. James Tyrone stands as the modified and modern version of Faust who sold his soul his dramatic talents and art to the devil. Jamie Tyrone is another mythic figure and image of himself. He is Mephistopheles or Franke-stein. Tartars and Edmund have similar features. These are mother figures that are represented by Mary Tyrone. James Tyrone is also the reversion of Abraham. There is the use of the father son relationship myth. James Tyrone is the archetypal figure, the tyrannical patriarch. His leadership, his vision of security makes him Abraham like. James like Abraham gets reconciled with his sons. James gets away from his pride and hypocrisy. The Aleedah motif presented in *Long day’s Journey into Night* but with it there is an old longing for reconciliation between the father (James Tyrone) with his sons (Edmund and Jamie) *Desire under the Elms* presents the hatred part of the Biblical myth and leaves out the reconciliation part. *Long day’s Journey into Night* presents both the aspects- hatred and reconciliation. Edmund (Jacob) and Jamie (Esau) represents archetypal brothers form the Biblical myth- Jacob and Esau respectively. James (Isaac) and Mary (Rebekah) Tyrone present another Biblical myth. Genesis 25-25 asserts that Esau and Jacob represent two rival worlds. There in the play *Long Day’s Journey into Night* Jamie and Edmund represent two rival worlds. In the Bible Esau and Jacob are the characters that stand in stark contrast. Esau is a strong man of action. Jacob is delicate, spiritual and a self effing man. Edmund is mama’s baby. Jacob is loved by Rebekah and here Edmund is loved by his mother Mary Tyrone. In Genesis 27-42 Rebekah says to Jacob ‘listen your brother Esau is planning to get even with you and kill you’. Jacob- Edmund is to be sent to the sanatorium to liberate and to save him from Esau- Jamie’ bad influence on Edmund.
One more archetypal mythical pattern is noticed in the play. Adam is James, Eve is Mary Tyrone. Jamie (Cain) and Edmund Abel are archetypes and both of them are in search of self discovery and belongingness. Virgin Mother Mary is represented by Mary Tyrone. *Long Day’s Journey into Night* is the dramatic play in which myth, anti-myth, mythic names, archetypal patterns and meaningful symbols are used to convey the dramatist rich myth making faculty. In the plays of Tennessee Williams the same Oedipus myth is used in different variations. In *The Glass Menagerie*, the mythical beast ‘unicorn’ is the central symbol. The breaking of the horn of that unicorn is the mishap that shatters the dreams of Laura and also her dream world of the Glass Menagerie. The myth of Odysseus and Penelope is re-enacted in the play as Wingfield, the father has moved out in the open fields and new avenues and Amanda like Penelope is always reminded of her seventeen gentlemen callers on a single afternoon. Tom Wingfield too has been obsessed by the visions of the sea and is fascinated by music and movies. His romantic temperament is emphasized now and then throughout the play and the romantic in person is overburdened by the responsibilities he has to carry. He is required to earn for his family. The Biblical Book of Job’ is reenacted here. Laura is like Narcissus. She is totally submerged in her own dreams; in her own world of make believe. She sees her own reflection everywhere and every moment in the pool of her self-reflection created by her dreamy imagination.

In *A Streetcar Named Desire* Blanche is the person who is all the while busy in setting the traps through the net of her charms, her beauty, her personality, and her tricks. She is busy like Penelope in weaving making the net to capture her ‘fish’ and unmaking it instantly. The myth central to Odyssey is reenacted in the play. Stella and Stanley make a couple devoted but rather coarse in their behavior as Stanley belongs to the working class in New Orleans. Mitch is Blanche’s target victim but the hunt is materialize the hunter is brutally hunted. The hunter hunted is also an age-old myth that is presented in many plays in various ways. In this world Blanche stands for a ‘streetcar’ rather an object which is to be publically used by one and all. Her irresistible sexuality works both ways. That arouses Stanley to rape her and thus complete the hunt of the hunter. The archetypal symbols of ‘polka tunes’ and the musical rhythmic dance steps to assume a mythical significance in the play which is a play of passions, which is reminds of the ‘cat’ image on the hot tin roof. In the play
*Reflection* by Mahesh Elkunchwar the use of Narcissus myth is made throughout. No Reflection, No Existence, No Shadow, No sorrow’ is what is experienced in the play. Reflection is an inseparable feature of human existence. The protagonist has lost his reflection and thereby he has lost all the features that make a human being what he is. His aspirations, moods and even his dreams are reflected in the Reflection of each and every human being. There are other characters such as the union leader who always carries the flags of protest. That character is presented in such a manner that it gets its distinctive symbolical significance and becomes almost a mythical figure. The young girl has the same type of significance. The progressive young girl is another presentation of the Narcissus myth. The land-lady is the fourth character who is almost a mother Guardian figure towards the protagonist. She cares for him. She worries for him. She is engrossed in nostalgia. The memories of the past always accompany her. In particular the memories of her brief but happy married life continue to spring up and that works as a balm and makes her capable of facing the vicissitudes of the contemporary life. She is here almost like ‘the Lady of Shallot’ encouraged by her ‘Knight Launcelot’. The use of classical Greek myth of Narcissus and Penelope and the mythical figures like the Leader and the Girl and the old myth related to the ‘Knights of the Round Table’.

*Old Stone Mansion* by Mahesh Elkunchwar the progressive Marathi dramatist is a play on the crumbling traditional systems such as the family structure and the marriage system. The myth from the Bible of Cain and Abel is reenacted in the dramatic conflict of Bhaskar and Sudhir the brothers. Mother is the Mother Mary or Mother Earth figure. The Maharashtra myth of Kauravas and Pandavas conflict and the mother figure Kunti is reflected in the play. The dramatist portrays the Greek mythical environment in the inter-relationships of characters of three brothers and their sister, the two boys of the two elder brothers, the mother and the grandmother. The four generations are depicted in the dramatic action. The myth making faculty has overtones of different cultural affiliations such as the classical, Biblical and Indian Hindu myths. Both the east and the west are inter-mingled in such a modern Indian English play. Myths are timeless. Myths belong to all climes, all lands and all regions. In these six plays myths of Cain-Abel, Adam-Eve, and Esau- Jacob,Mother Mary, Penelope, Odysseus, Oedipus, Narcissus, Kauravas Pandavas, Kunti, Mother Earth
are used from different sources such as the classical Greek, the Biblical, and the Indian myths.

4.2 The Conflict between Tradition and Modernity

In most of the plays by Eugene O’Neill the clash between tradition and modernity is presented. The two plays by Eugene O’Neill selected for the present study do the same, that is, these plays present this clash between tradition and modernity. In Desire under the Elms, this clash is presented through’s desire to possess the farm. In fact possessing the farm is the traditional obsession. Euphram’s son has cultivated his farm so well that it has become an eyesore to all his neighbours and also to the people in his village. This obsession is noticed even in his two elder sons. They too desire the farm but find that it is not possible for them because Eben has his eyes on the farm. Moreover they find that their father is still well and hearty. He will never surrender his ownership of the farm to any of his. He has already planned something else to spite all his sons. He brought his young third wife Abbie to the farm knowing this; his elder two sons give their share to Eben and go to California in search of the precious metal gold. The ground is now set for the clash between tradition and modernity represents tradition and traditional life-style. His attachment to the farm reflects his traditional view. Eben and Abbie are attracted to each other and the child is born. Though Abbie in the initial phase desires to claim the farm for herself and her son fathered by her step son Eben, gives up that idea. Her decision of not to bother about her claim to the farm shows the modernity in her life-style has succeeded to undermine the traditional view. Eben and Abbie adopt the modern view and in their love sacrifice everything. Now Eben is important to Abbie. She considers her love more important than her claim on the farm. The farm represents tradition while her love for Eben presents modernity. For this, she kills the child both of them confess the guilt Abbie confesses what she has done. Eben too accepts the guilt though he is not himself involved in it. It is his sacrifice for Abbie. She has already made her sacrifice of her newborn child. She does this in order to assure Eben that she values his love more than her newborn child. She makes a sacrifice of her desire to claim the farm in order to possess her lover Eben for life-time. Eben and Abbie stand in the dramatic action of this play as modern lovers who do not care for the traditional life style nor traditional views. They have fallen in love in an untraditional relationship. The step
mother and her step son have come together because in the house passionate desire has descended from the stooping branches of the two elm trees. This lust has trapped the two lovers so fast that they have forgotten everything else except their love, their desire for each other, and their lust. This is how tradition and modernity clash is reflected through his elder two sons who presents traditionalism while the two young lovers Abbie and Eben present modernism.

*Long day’s Journey into Night* too presents conflict between tradition and modernity. It is a play that moves around the nostalgia that has captured the entire action of the play. The protagonist James Tyrone worked as an actor. His dramatic talents were recognized by all. He would have been a great Shakespearean actor an actor playing the roles of the characters in Shakespeare’s plays. He missed that opportunity. He compromised his position and became professional actor by playing the roles in plays of the contemporary dramatists. He is successful materially but spiritually he has sold his soul to the devil, to Mammon. James Tyrone has completed the Long day’s Journey and he has reached the stage of the sunset of his life the day. The long journey throughout the day presents the tradition of the touring theatre companies of the nineteenth and early twentieth century, James Tyrone earns money and he has a house but he has invested his money in the stooks. His attitude to life is thus bound by traditional life style. Throughout his career he travelled from place to place. James Tyrone is sensitive to the future of his two sons. He is worried about his wife. Mary Tyrone is addicted to morphia and is required to take shots every now and then. She is obliged to do so because she is psychologically disturbed. She is upset by her concern for her sons. Jamie would have been successful but he is not. He is a bad influence on his younger brother Edmund. Edmund is nervous. He lacks the sense of confidence. He does not dare to do anything. He is suppressed on account of the tensions that tear him apart. He is a sufferer from neurosis. Both the sons of James and Mary Tyrone have thus proved to be the failed persons. Their failure is on account of the high expectations they nourished from the very beginning of their careers. Jamie would have been and Edmund is already a marked failure. James Tyrone’s successful career and Jamie’s and Edmund’s failures have prepared the ground for the clash between tradition and modernity. James Tyrone the father is completely absorbed in his memories of the past. He is lost in the past. He is not at all living in the present as such because he is totally involved in his transactions. Edmund sees no future for
himself. He is the young man of the modern times and therefore he has no linking of what the past has been. Jamie on the other hand knows the glories of the past but his alcoholism has wasted him to such an extent that his mother considers him a bad influence on her younger son. James Tyrone, the father, blames his sons and on the other hand the sons blame him and hold him responsible for their failures and their mother’s addiction. This is how the clash between tradition and modernity is presented by Eugene O’Neill in his play *Long Day’s Journey into Night* which is metaphorically life moving towards death.

Tennessee Williams in his play *The Glass Menagerie* presents the clash between tradition and modernity through the differences in the attitudes of Amanda Wingfield the mother and her children Tom Wingfield and her crippled daughter Laura. Amanda remembers her youth and she cannot live without the memories the past she spent in the south. She was the star attraction in her locality. Everybody flocked around her. Everybody wanted to gain her attention. Everybody in her youth was enamored of her. She often recalls one afternoon in particular before she chose her man. On one afternoon she had to entertain seventeen gentlemen callers. She selected Wingfield the man who impressed her most as her husband. Wingfield lived with her and they had these two children Tom the son and Laura their daughter. The lure of the open fields claimed Wingfield and he deserted Amanda and her beauty could not hold him for long. Amanda remembered him and raised the children in his absence. Both the children are now of marriageable age. Tom Wingfield is interested in music, playing flute, and movies. Laura Wingfield is totally immersed in her collection of glass animals. Tom and Laura think of their future, their career, and her marriage. Amanda is totally involved in the nostalgia of the past. This is how the clash which is between the past and the future turns out to be a clash between tradition and modernity.

The same clash is presented in *A Streetcar Named Desire* by Tennessee Williams. Blanche DuBois arrives from the South to the workers locality in New Orleans. She is much engrossed in the memories of her past, her glorious youth, and her involvement in various love affairs. Now she is on her move again. She has marked ‘Mitch’ as her target. She is going to hunt the ‘victim’ she has marked. Her attachment to the past to south is what stands for tradition in this play. She cannot adjust with the ‘apartment’
of her Sister Stella and her husband Stanley as she finds no room for her privacy. Stanley represents the modern class of industrial workers of a mechanic whom she looks down upon the class of workers as uncultured. Her snobbery is resented by Stanley. He finds out the details of her past, her hypocrisy, her falsehood and her lies. The clash then between tradition and modernity is inevitable. It is the conflict between the Beauty and the Beast. What comes out is that the Beast overpowers the Beauty. Modernity crushes tradition. That is how the duel between Blanche and Stanley ends as Blanche is raped by Stanley. The break rather a sudden jolt from the past from the tradition takes place. Tennessee Williams skillfully handles the clash between Tradition and Modernity in the play A Streetcar Named Desire.

Mahesh Elkunchwar’s two plays Reflection and Old Stone Mansion are illustrations of the clash between tradition and modernity. In Reflection the protagonist has lost his reflection, his image in the mirror, his shadow has left him. This facelessness is a modern phenomenon. It inevitably clashes with the forces of tradition. Ordinary life in the past is remembered by the protagonist and his landlady. The landlady is a widow but she is always in the world of her memories. She remembers her ‘golden’ past when her husband was alive. She remembers the early days of her married life, her honeymoon and the way her husband treated her. The past traditional way of life is now replaced by the modern manners and the present day systems of Trade Unionism and the use of cosmetics and make-up by young beauties. The clash between the protagonist’s past and the present condition of the loss of identity through the loss of reflection becomes imminent. The landlady too is torn between the past and the present. The inevitable conflict between Tradition and Modernity is presented in Reflection by Mahesh Elkunchwar. Old Stone Mansion represents the Tradition of the family of landlords of the past. The old glory is lost. Old Stone Mansion is crumbling. Each stone is now separated from the other. The roof has come down. It is supported by wooden beams form below. The unused tractor symbolizes the loss of old glory. It illustrates what has become of tradition. The doyen of the traditional house and family Tatyaji has expired. He has three sons and a daughter. The eldest son Bhaskar and his wife represent the traditional way of life. Bhaskar’s younger brother Sudhir and his wife represent modernity of the nuclear family. Chandu the youngest brother and their only sister are the victims of the past glory. Their sister is unmarried. She was not allowed to complete her education. Chandu could not grow because he was never
allowed to flourish. The next generation Bhaskar’s son Parag as well as his daughter Ranju has gone wayward. Parag has taken to booze and Ranju runs away with the box of hereditary ornaments of gold with her tutor. The joint family system will have no place in future. Past was glorious but the realities of the present are harsh. The ‘heat’ of modern style of functioning is bound to clash with the soft and smooth pattern of traditional lifestyle. Mahesh Elkunchwar has successfully presented this.

4.3 The rotten core of the Contemporary World

In Mahesh Elkunchwar’s play *Reflection*, the rotten core of the contemporary world is noticed. The loss of identity, the loss of face, the loss of reflection, and the loss of shadow means something is rotten in the state of Dreamer of the present day world. Rootlessness, homelessness, and namelessness have characterized the social fabric of the world of today. This shows that there is spiritual poverty and material affluence. In this apartment it is noticed that the landlady and the tenant are worried about the loss of the core in this rotten world. Money mindedness, rat race for self-interests, materialism, consumerism, show of gadgets and attention to physical details show that all the members are the members of the society in modern times fascinated by the material pleasures, attention to body rather than to what lies behind it. Modern men are hollow, stuffed effigies of straw, because they are soulless. They have lost their souls as did Mistah Kurtz in Joseph Conrad’s *Heart of Darkness*. Materialism and the universal thirst for the same have caused the unspirituality among the members of the modern society of the present times. The young beautiful girl who is using cosmetics and the flag-waving and procession heading trade unionist too are the specimen of the people who are attracted to shallow superficial worthless material objects because nothing higher to wish for and are therefore the rejected people of the rotten world of the cactus land have no values to cherish. Even in their dreams they have no courage ask the question that they desire to ask as they lack confidence as is illustrated by Prufrock in the poem *The Love Song of J. Alfred Prufrock* by T. S. Eliot. The centre cannot hold things fall apart is what W.B. Yeats has commented on the conditions of these times. The same is experienced in the play *Reflection* by Mahesh Elkunchwar in which he shows how the world has become imbalanced and so how the reflection as inseparable portion of the human identity is lost in this world which faces problems of identity crisis and existence.
Old Stone Mansion is Mahesh Elkunchwar’s play which deals with the collapse of moral values. The whole play deals with the play of double standards and unethical practices by one and all the characters. The daughter of Bhaskar Ranju runs away with the teacher and is about to lose her chastity. His son Parag has gone wayward and has become alcoholic. This shows how the younger generation is devoid of any values. The elder generation shows the quarrels and the selfishness of Bhaskar as well as Sudhir who neglect the welfare of their sister as well as their youngest brother Chandu. This brings out their selfishness Bhaskar is still holding to tradition but Sudhir does not think of anything else except his triangular family of himself, his wife and their son Abhay. The two brothers Bhaskar and Abhay quarrel over the property and ornaments. Both of them view the problems from their own extremely materialistic ends. They do not mind selling the half of the portion of their collapsing old stone mansion as nobody has any money to spare for the common cause. The ornaments are taken away by Bhaskar’s daughter when she elopes with her lover. It is the common loss of hereditary golden ornaments necklaces, bangles and others and all the four siblings three brothers and their sister are the losers. The brothers especially the two elder ones do not hesitate take the amount needed for purchasing the groceries for the funeral feast they have to offer to all the villagers of Dharangaonkar Deshpande’s family. This shows the shameless materialism of all the involved in particular the two elder brothers. Parag, Ranju are the sufferers and their sister and their young brother Chandu are the victims of their soulless conduct in the lure of material interests. They are money-minded persons. They have as if sold their souls to Mammon Greed deified. They are devils in the garb of human beings. They have so much sinned that they rob their mother, they neglect their grandmother and their sister, and they have almost enslaved their youngest brother Chandu. Their hollow materialism is symbolized by the old unused tractor that stands in the backyard of the crumbling old stone mansion and that is their unspirituality and their soullessness. This is the rotten core of the apparently charming and materially affluent society of the present times. Mahesh Elkunchwar has shown that the erosion of moral and spiritual values has occurred even in that country which boasts of high spirituality, laudable morality and widely applauded social conduct. The same hollowness which is noticed in the materialistic west is noticed even in the Indian environment. Moral
disintegration and spiritual degradation have made the life in the contemporary world all over engrossed by rotten core.

The same rotten core that is noticed in the two selected plays *The Glass Menagerie* and *A Streetcar Named Desire* by Tennessee Williams. The dream world created by Laura Wingfield has imaginary substance of airy nothing. Any touch of harsh reality shatters this dream world as is illustrated by the fact that the unicorn of glass in the menagerie breaks its horn when it is not handled with due care and sensitivity. It is noticed that sensitivity is closely connected with spirituality. The loss of sensitivity is noticed in the world of the contemporary times. This means the Loss of spirituality and undesirable growth of materialism, that indicates the prevalence of the rotten core of the social structure of the present times on account of the fact that there is a total degradation of spiritual and moral values in the present day world. Men and women are even unable to communicate amongst themselves as the interrelationships among human beings and even among blood relations have totally crumbled and have become completely meaningless. Laura and her Amanda go on talking in opposite directions and therefore there is a total lack of communication between the two. Tom Wingfield the son is so much scared of his mother Amanda Wignfield’s torrential lecturing that he finds escape in books and movies and remains outside as much and as long as possible. This indicates the rotten core of the entire American society that is driven by money. The rat-race for money and success has made human beings machines and they have lost all humanity. These scarecrows of modern times have no core at all. They are faceless and soulless creatures. This is the loss of the core and whatever has remained is completely rotten as the condition of the three members of the Wingfield family demonstrates. Tom’s irresponsibility, Amanda’s nostalgia and Laura’s dreams have segregated them from one another though they are required to live within the four walls of their apartment. The growing and suffocating materialism have left them dejected, disillusioned and defeated. Whatever hopes they have of future are shattered at the touch of harsh realities of the materialistic society around. These are solitary islands and they have to suffer throughout their period of existence on this earth as hollow men.

Tennessee Williams’s play *A Streetcar Named Desire* is a play of the pair of lusty creatures. Blanche DuBois has come to New Orleans from the south, she has been a
temptress there in particular young boys were victimized by her through her charming sex drive. She has now landed in the worker’s locality which she considers to be below her status. This is her attitude to her younger sister Stella’s husband Stanley. He therefore traces her past and comes to know of her nature. He is convinced of the fact that Blanche is a nympho and sex is her desire and for the satisfaction of sexual desires she has almost become a public vehicle, a streetcar. Her sex starvation is the result of her loneliness and her self-imposed aloofness from the social world. She has become such on account of her hollow materialism. She has substituted her spirit with her sex. She is driven by the sexual urges which have completely absorbed her personality and her career. She has, as if sold her soul to the sexual desires. She has almost become a sex machine. She is a soulless person who has made her own core rotten. Stanley has sniffed this. He turns the ‘hunter’ into the ‘hunted’. He overpowers her and abuses her sexually.

His rape on Blanche shows how the contemporary times have lost all the spiritual norms, all material values, all moral standards and men and women have become ‘beasts.’ In the plays of Eugene O’Neill the reality of the American society is reflected quite realistically. Eugene O’Neill is that dramatist who has found the roots of the sickness that has characterized the present-day times. The death of old faith, the failure of science and ever expanding money madness and the resultant stark materialism have brought restlessness and meaninglessness in the life of the contemporary age. Eugene O’Neill’s plays are based on the father-son, father-daughter and mother-son relationships which the overtones of Oedipal and Electra complexes. In the plays like Desire under the Elms and Long day’s Journey into Night fathers like Cabot and James Tyrone are almost tyrants who rule and shape the wills of their families. The tyrannical fathers use their wives, mothers to their sons like their lands which they cultivate mercilessly without bothering for their deepest emotional drives. The sons and daughters have lost themselves on account of the complicated atmosphere of familial relationships. In modern times these relationships are cursed on account of mutual hatred and jealousy and heartless money-minded competition for material accomplishments. Nowadays the family has become a battleground. There is a constant clash of wills. The struggle for power has involved all the members of the Cabot family - Cabot the father, his third young wife Abbie and his three sons of which the youngest is Eben and all the members of the Tyrone
family, the popular actor of yesteryears James Tyrone whose interest is in ‘interest’ on his investments, his wife Mary Tyrone who has become a drug addict and his sons Jamie who has failed and Edmund who sees visions but lacks confidence to achieve anything. *Desire under the Elms* presents the rottenness that has completely pervaded the lives of the five members of the Cabot family mainly Abbie and Eben and his two elder step-brothers. The loss of moral and spiritual values has made the modern family structure rotten and all the characters sick and hollow. The other play is another mirror that reflects the hollow materialism of the contemporary American society. This play projects the coming of night after the journey of a long day of life. It is the night that is imminent not only for the elderly couple but also for the younger members of the Tyrone family. Mary Tyrone is truly a mother but cannot express her motherly affection to her sons, because she is totally absorbed in gratifying her own vicious habit of drugs. James Tyrone has lost his soul to greed, to Mammon and his elder son Jamie to alcohol. That is how these members of the Tyrone family have sold their souls to or the other vice. Their soullessness is the root cause of the meaninglessness of their lives, the shallowness and hollowness of their existence and the rottenness of their selves. The rotten core is reflected through *Long Day’s Journey into Night* and *Desire under the Elms*.

4.4 The Modern Spirit of Protest Against Establishment

Eugene O’Neill has presented the social structures prevalent during the first part of the twentieth century through his plays. These reflections are highly realistic. The bare and harsh realities of the modern American social fabric are projected through the plays. Eugene O’Neill’s two plays present these portrayals through the actions of and the words spoken by these characters. The spirit of anti-establishment is noticed in both the plays.

*Desire under the Elms* is the play which presents the conflict between the patriarch of the Cabot family, and the fertile Cabot farm, Cabot and his three sons. The elder two sons are those born to his first wife. It is clear that these two sons desire to possess the farm but they realize that their father’s hold on the farm is almost unshakable. He has a firm grip over the Cabot farm. He has not slackened his possession at any cost and he is not going to lose it in any way whatever may come. He has left the farm few days ago and the report is that he has married a young beautiful woman and is about
to return to the farm with his third young wife. This has totally disillusioned the elder two sons of and third young wife Abbie. They decide to leave the farm and join the ‘gold rush’ to California. They have sold their share to their young step-brother Eben. Now Eben desires to have the absolute authority over the farm. He wants to possess it entirely. He is the young male who attracts his step-mother Abbie and both of them establish incestuous relations of the oedipal type. This leads to the birth of a son whose birth delights but Eben is enraged. He charges Abbie of double dealing which she denies and in order to prove her loyalty to Eben she kills the child. These are the acts in the play which bring out one of the major elements of the contemporary times. In the modern period people begin to protest against any and every authority, Eben’s two elder step-brothers challenge the authority of the patriarch. This is their anti-establishment move. The pairing of Eben and Abbie too reflects how they perform their Anti-establishment act without caring for the established authority of the master of the house and the farm Cabot. Eben and Abbie challenge the establishment of law and order further Abbie in her attempt to prove her loyalty to Eben kills the child. Eben too is loyal to Abbie. Both of them court arrest by confessing their crime. They are being carried to the ‘prison’ and even the Sheriff cannot restrain himself from remarking how the Cabot farm is a ‘dandy farm’. This is how the Anti-Establishment acts and expressions are found throughout the play *Desire under the Elms*. This element of Anti-Establishment is a major feature of the modern American drama. *Desire under the Elms* by Eugene O’Neill illustrates this feature of Anti-Establishment.

*Long Day’s Journey into Night* by Eugene O’Neill is the mid-century play. The four members of the Tyrone family are the major characters in this play. James Tyrone is the patriarch of the family. He toured with a theatrical company throughout his acting career. He earned money but he rather squandered his talents. He would have been one of the great Shakespearean actors. He betrayed his acting talents and rather his soul to the lesser acting roles. He preferred to tour with the provincial theatre. This is a move that shows how James Tyrone prefers to choose the acting career that is of lesser type but he earns money through the roles of major characters in the popular plays. Popularity and money are the two forces that tempt James Tyrone to sell his ‘soul’ to Mammon that is greed. His choice of this career makes him neglect his wife’s health and the careers of both his sons. He acts almost like a money making
machine. He gets interesting an amassing ‘interest’ through his investments. His neglect of his family is noticed in the fact that his residential establishment is not in consonance with his status as well as income. This is how the master of the house has wasted his talents on popular plays and has squandered his ‘art’. This is how choice of his career proves to be against the norms of Establishment. His Anti-Establishment stance has affected the careers of both the sons and his wife’s health. Mary Tyrone has to undergo difficult period and she has to depend on morphia. These shots of ‘morphia’ have become a habit with her. She cannot stay away from the shots even for few hours. She goes upstairs throughout the play to get her ‘shots’. This behavior of hers has also the Anti-Establishment traits as Mary’s deteriorating health shows. The anti-establishment feature is noticed in the careers of both the sons of the Tyrone’s. Jamie Tyrone is in the absolute grip of alcoholism. He is frustrated because he was not allowed to take up the career that he wanted to pursue. His father’s dictatorial behavior compels him to choose the undesirable and this makes Jamie lose his interest. This is another illustration of how Anti-Establishment feature feathers in Eugene O’Neill’s play *Long Day’s Journey into Night*. The youngest son Edmund has not come up to attain what he hoped to get. He has lost his confidence. His visions have not been materialized and perhaps will never be realized. Blanche DuBois in *A Streetcar Named Desire* is a proponent of Anti-Establishment. She has been a teacher but more than that this woman from the South was an enchantress after her husband’s death. She turned a nympho and she tempted and trapped one and all and mainly the young ones. Her community comes to know her sex exploits and she had to leave her community. Her sexual urges made her out in the way she did to satisfy her sexual urges. Her actions prove to be anti-social and therefore the only option is to find out new arenas and to leave her country. This shows how her actions are against the normal standards of conduct for a woman. She violates the norms and this is her Anti-Establishment conduct. She moves from the south and lands in the worker’s locality in New Orleans. She sets up her shop and tries to seduce Mitch there. Before she can trap Mitch her brother-in-law, her younger sister’s husband Stanley finds out her sex exploits of the past. This gives an opportunity to Stanley to exploit Blanche’s predicament to his advantage. He too is an ardent exponent of the traits of Anti-Establishment. She corners Blanche when Stella is away delivering the child and rapes Blanche in order to avenge her snobbish attitude towards him. These two
characters illustrate the Anti-Establishment features. Tennessee Williams’ play *The Glass Menagerie* presents the mother-son, mother-daughter and brother-daughter relationships in the contemporary times. The three major characters in the play show how the Anti-Establishment features are present in them. Amanda Wingfield is the mother who remembers how on one afternoon she was required to entertain seventeen gentlemen callers. They were all eligible candidates for her hand. Amanda chooses Laura and Tom’s father Wingfield who watches them from his photograph on the wall. The choice of her husband by Amanda Wingfield is an act of Anti-Establishment traits. She has chosen a candidate suitable for her romantic character but her decision proves to be wrong in the long run. After the birth of the two children, Wingfield the father deserts Amanda Wingfield, the mother and goes away leaving Amanda to bring up the children. Tom, the son too behaves in the conditions in which he is trapped in a manner which illustrates his Anti-Establishment traits. Tom has gone wayward and is involved in the consumption of alcohol and in watching the movies. This is the way of the brother and son Tom in his desertion of his responsibilities, his attitudes, actions and his remarks show that he has the visions which he will follow in the exemplification of his Anti-Establishment features.

Mahesh Elkunchwar is modern Indian dramatist who has written his plays in Marathi. The two plays by Mahesh Elkunchwar are both illustrations of Anti-Establishment features. The play *Reflection* shows how the protagonist has lost his reflection, his image and of course his identity. This loss shows that the protagonist has challenged the concept as well as the practice of Establishment but the heroics of the past prevent him to row the line of Establishment. He gets the opportunity to behave in the way which has demonstrated his Anti-Establishment stance. This is illustrated by his choice of the way of life he has chosen keeping away and keeping aloof from the Establishment and its norms. The departure from the norms of Establishment brings the protagonist to follow the path of Anti-Establishment features. The Trade Unionist leader who waves the flags for the Unity of workers of the World and leads the protest marches is an epitome of all the Anti-Establishment features. The protagonist too defies the Establishment though not in action but in words and in his thoughts. Another minor character of the young user of cosmetics is the talking and walking advertisement of cosmetics which is her way of defying the Establishment. Mahesh
Elkunchwar has in this way presented the features of Anti-Establishment movement in his *Reflection*.

*Old Stone Mansion* is the play that has all the features of Anti-Establishment. Ranju and Parag exhibit the traits of Anti-Establishment through their moves and dramatic actions and dialogues. Ranju does not study but her ‘tutor’ gives her the lessons of love-making. With the box of hereditary ornaments Ranju runs away with her lover tutor. This act of hers is a big jolt to the collapse of the old stone mansion. The features of Anti-Establishment are noticed in Ranju’s act of elopement. Another big jolt to Establishment symbolized by old stone mansion is given by Parag who has taken to the consumption of tobacco and liquor. The descendent of Tatyaji Deshpande Dharangaonkar is a drunkard and has given himself to vices because of his total disillusionment. His uncle Sudhir and his wife Anjali are the representatives of the ‘new wave’ of the metropolitan life-style. They have made their nuclear family of husband-wife and the only son Abhay which is the defiance of the old joint family structure. Their thinking has become untraditional and their moves, actions and words match with their Anti-Establishment stance. The sale of the half portion of the Old Stone Mansion the theft of ornaments belonging to the old ladies of the generations of the past and taking the amount of thousand for purchasing the grocery required for the funeral feast from Aai – Mother are all the features that express Anti-Establishment.

4.5 The Lack of Spirituality and the Predominant Position in the Contemporary Times

There is lack of spirituality in the contemporary social structure in the countries of the West as well as the countries of the East. The emergence of materialism due to the rapid growth of industrialization and urbanization and the application of science and technology has made the sea of Faith recede. All the ceremony of innocence has ended. Things have fallen apart because the centre that held together of traditional morality or religious faith has crumbled. It is the World of hollow stuffed scarecrows who are fearfully waiting for the second coming which is predicted to be of a beast like sphinx that is bound to bring destruction, violence, bloodshed and immorality. Corruption has become the established practice and whatever is noticed is rotten at the core and has become pouted. This is the stark and dark reality of the dry waste land,
the cactus land of the modern times. This collapse of values is reflected in literature. In modern world drama these changes are reflected. The realistic portrayal of social conditions is given by the dramatists of the world. The new techniques with light and sound effects, the life-like set-up that transforms the stage, the cryptic dialogue and the mechanization of life have made it possible to offer a real slice of life in the theatre. The farmhouse of the Cabot farm, the summer house of the Tyrone family in the harbor township, the apartment with the fire escape of the Wingfield family in an industrial city in the North, the workers’ locality and the one-room apartments in New Orleans with the Streetcar called Desire, the Old Stone Mansion setting of two bedrooms, Bhaskar and his wife’s on the left and Mother’s on the right corner of the stage and sitting room in the middle with a front yard with a washstand and the sit out in the front and the paying guest room accommodation for the protagonist in Reflection are the stage arrangement which are presented with all the minor realistic details. The desire getting down from the elm trees, the glass animals in the glass menagerie with the unique glass unicorn with a horn on the forehead, the name symbolism of the place names suggesting both paradise and the burial ground with the emblematic streetcar named desire, the need of depending on booses or drugs for the members of the Tyrone family and the loss of identity signified through the loss of reflection and the old unused tractor, the crumbling stones and roofs of the old house of the Deshpande family from Dharangaon bring out the declining spirituality on account of the overall sweep of materialism in the contemporary world. It is shown that in this dark atmosphere almost everything morally valuable is lost. The spiritual values have no place in this country which is peopled by persons like Blanche who is stained instead of being spotless in character, Stella who has depended on Stanley and does not shine like a star as her name suggests. Laura is the dreamer and Tom is the musician but they have no opportunity to realize their desires concretely. James overpowers all the others and remains the absolute owner of his ‘dandy farm’ and the ‘farmhouse’ enveloped by the two maternal elm trees fathering lusty desire through the walls. This is how materialism and materialistic interests prevail. Mahesh Elkunchwar too shows how the materialistic tendencies have encompassed both the brothers. Bhaskar who keeps the box of golden ornaments under his pillow and Sudhir cannot think of anything else except the security of his wife and his son and himself. The loss of reflection is a signal to show that now there is complete blankness and
total emptiness in place of the spirit. Modern men and women are soulless faceless, nameless, rootless, homeless and therefore hopeless, in the jungle of concrete apartments old stones of the traditional mansion are crumbling one by one and that cannot be helped and cannot be avoided. The fall of values and the loss of spirituality has become an unavoidable and inevitable occurrence. There is no light to be seen as darkness has enveloped the entire environment. There is the mushroom growth of material corruption and physical pollution. This has signified the break-down of all the old traditions which were colored by the spark of spiritual power. The present world has become powerless as the spiritual glory is lost, as the morality has fallen down, as tradition has collapsed and as religious faith and integrity of social institutions has disintegrated. This is how the growth of materialism and the loss of spiritualism are noticed in all walks of life. It is then unthinkable that something that will lead to the awakening of spirituality. That is apparently the case as presented through material facts and scarecrow straw characters in these modern American and Marathi dramatists. Is there then no hope for the future? Is everything hopeless? Is there any ray of light? Is there any trace of hope? Will materialism awaken spiritualism? These questions have their answers in the plays themselves if a careful textual reading of these plays is attempted. The collapse of the old family structure is symbolized by the falling old stone mansion.

At the end of the play old stone mansion, Sudhir and his wife Anjali are about to depart. They are going back to the city where they will dwell in their nuclear family with their only son Abhay besides themselves. Sudhir is about to cross the front yard. It is at this moment almost the last of the dramatic action in the play when the youngest Chandu who was silently working throughout the play calls ‘Sudhir’. This call by Chandu is the most heart-touching moment in the entire dramatic action of this play Old Stone Mansion by Mahesh Elkunchwar. The dialogues before the departure of Sudhir and his wife indicate that there will be no meetings of the brothers hence in future Sudhir is as if bidding farewell to his family and perhaps after the demise of grandmother or mother, his visit is uncertain. The call by Chandu enkindles the hope that all is not lost. The spark of spirituality will be enkindled, will turn into a flame, and will bring brightness sooner or later. Men are bound by bonds. Emotions cannot be averted. Blood remains thicker than water, Mother’s milk, sister’s love and brother’s attachment remain forever. This is what Chandu’s call signifies. The
spiritual awakening is significantly suggested in spite of the crushing inhumanity, the all-powerful forces of materialism moving rampantly around and the destruction of positive elements in life is experienced everywhere. In the midst of the darkness of midnight, there is the sign of the dawn that will bring brightness, hopes and positive spirituality among these crumbling edifices of the social and cultural institutions. Out of the ashes, the phoenix bird rises triumphantly, similarly from the dust and debris of the past, future will take shape. Chandu’s call to Sudhir means this return of spiritual dawn that will awaken mankind to moral values and spiritual glory.

In the other play by Mahesh Elkunchwar Reflection too there is the reflection of future glory in the graceful manner of the landlady. The protagonist has jumped down from the fifth floor window. His landlady has seen that this suicidal jump is the end of the inglorious existence of the paying guest in the room rented by her. The faceless, nameless homeless, rootless existence has faded out now to give its place to what will bloom in future. Has man lost total humanity? Will there be no identity markers for human personality? Will the Flag signify the unity of the workers of the world? Will not hearts come together? Will blood be shed violently even after the martyrs have given their lives like Jesus Christ to save, to redeem humanity from the curse of sorrows, sufferings sins and death that is end of life? Will life end allowing death to be the triumphant winner of all that he surveyed all over the globe? What hope is there for life? The death or end of facelessness and namelessness will certainly allow the seeds to sprout again. Hundreds of flowers will bloom in place of the cactus plants and thorns all around. This is the hope for the future. It will be recognized, it will be understood that under the superficial colours of human races white, brown, black and yellow lies the red and the only red color of blood that is the common bond among all men and women, all are God’s children and all are brothers and sisters of one another. That is why passive Chandu or inactive Edmund, the wayward Tom or Parag have the same blood in their veins. Their aspirations, their love, their hopes have the same common bond. They will dream the same dreams as Mary and Laura dream. Abbie and Eben remain united till the end and even there is a competition of claiming to be a criminal to spare the other. Lives are devoted; lives are to sacrificed on the altar of Love. Lovers’ union is one aspect of the positive features of life. The Cabot farm remains with the patriarch of the Cabot family. Ephraim Cabot will possess the farm will continue to do so because all the three sons have cleared out of his path. Even his
third young wife Abbie is out of the race. She has killed her own son making once again the absolute owner of all that he is going to survey on this dandy farm’. It was Ephraim’s farm and will remain in future too Euphrai m farm. This is a positive trend one who puts his sweat and blood in the cultivation of the farm will get the possession of that. One who cultivates the farm must own the farm and that shows the awakening of spirituality on this farm where the dramatic action consists of *Desire under the Elms*.

*Long Day’s Journey into Night* proclaims the sunset and the period after that which is equivalent to the period before the end of life. James Tyrone is worried about his wife Mary Tyrone’s health and her drug addiction. He is worried about the future of both his sons. Jamie, according to him, is a gone case. He feels that there will be no improvement in his prospects. Jamie is fully engrossed by his vices and bad habits like alcoholism, Edmund, the young son, has also been influenced by Jamie and has taken to the booze. He has lost his confidence. He has ‘visions’ of future but he has no ability to fulfill his aspirations. He has given himself to the diffidence that has encompassed him fully. Edmund is sensitive but he has lost his sensibility. Edmund will have to be put in the house of reformation in order to rehabilitate him properly on the right lines according to his aptitude. Then he will recover himself strengthening him mentally will make his spiritual awakening possible. He will reform improve and recover appropriately according to his talents and his temperament. This hope marks the flickering of the flame. All is not get lost whatever may be the future it is clear that Edmund has hopes for betterment for his upliftment. His recover will bring the dawn of brightness; will enkindle the flame to change his fortune through his spiritual awakening.

Plot is the arrangement of dramatic actions in a play. In dramatic action the interest is aroused and suspense is carried forward. Opposition of two vested interests represented by two individuals, two groups, two societies or even two divisions in a single individuals psyche or an individual against some external force such as destiny, social conventions and institutions characterized by political, economic, cultural or religious affiliations is needed for the emergence of the dramatic action in the play. This is known as conflict which will be either an external or an internal conflict. Exposition which includes introduction to the characters, the themes, the dramatic
action and other dramatic features of the play is the initial part of the play. The conflict is introduced which turns the dramatic action into what is known as Rising Action. The highest point is that when the dramatic action reaches the ultimate peak of conflict and dramatic opposition. This is called climax of the play. Then the action begins declining and that part of the play is known as the component of falling Action. The Resolution or solution or Denouement of the play is the concluding portion of the play in which the dramatic problem which is solved either tragically or happily. These five parts Exposition, Rising Action, climax, Falling Action and Resolution are known as the main components of a play. These elements of a play are the essentials of drama, theme, plot, character, structure, setting, dialogue and the technical elements such as Lighting, Music, Stage Arrangement and other effects are the main elements of drama. In the plays selected for the study, the technique of expressionism and other features have been considered and analyzed.

4.6 The Disjointed Structures

Plot is an important element of drama which is related to the manner of presentation and the method of arrangement of the dramatic action and episodes. In traditional plays, the plot-construction was chronological and moved from the past forward to the point of dramatic action. It was a linear arrangement. The episodes were joined from one to the other. The presentation was continuous and joined one episode to the next, thus it was a continuous stream of action. Modern world drama is different in its plot construction from this conventional pattern. The use of flash back technique is often made. There are occasions when the non-chronological order is followed. There is deliberate disjoining of action. There is juxtaposition putting action side by side. There is contrasting episodes. There are parallel episodes. These are the various ways of the presentation of dramatic action and the weaving of the fabric of the dramatic composition. In the plays selected for the study this technique is frequently used.

In *Desire under the Elms* there are three different plot-structures. The three sons, the elder two and the youngest son Eben have the first plot-structure. All the three sons have their eyes on the possession of the dandy farm. It is a very fertile farm cultivated by the 75 year stout farmer. His farm is an eyesore for the people in the village. The three sons desire to possess their father’s farm. They know that it is not easy for them to claim its possession because their father is still very active and does not leave the
farm for years. Their youngest brother Eben is another obstacle in their target. They wonder where their father has gone in last few days. They come to know that he has married for the third time. The elder two sons get frustrated and decide to join the ‘gold rush’ to California. They surrender their share of land to Eben and leave the farm. This plot-structure related to the three brothers gets finished at this point before the arrival of their father and his third young, beautiful wife Abbie. The second disjointed plot-structure the relationship pattern between seventy-five year old husband and his young wife Abbie. The relationship pattern is peculiar which is charged with the same ambition of possessing the farm. Abbie has married to own the farm and desires to have a son so that the ownership will be transferred to Abbie first and then to their son. Ephraim Cabot is delighted to find his third wife is pregnant and delivering a baby boy on the farm. He is so glad that his dancing and jumping is appreciated by one and all. Abbie is the second disjointed feature of the plot-construction of Desire under the Elms. The third disjointed plot-structure that is of Eben and Abbie. The transfer of the lusty desire filters through the elm trees that have sinister implications. Eben and Abbie came together, make love and Abbie delivers the son, the product of her adultery in collaboration with Eben. Their love turns sour as Eben gets suspicious about Abbie’s intensions. Abbie removes her doubts by killing the child. This is the third disjointed plot structure in the play by Eugene O’Neill.

The other play by Eugene O’Neill is Long Day’s Journey into Night in which the lives of four members of the Tyrone family are presented. James, Mary, Jamie and Edward Tyrone have their own dirty lines to wash. James Tyrone had great acting talents but he chose not to give full play of the histrionics and became a professional actor for earning money and leads the life of a well-to-do husband and father. His constant tours make him neglect his sons when they are growing up. His concerns are thwarted and his long day’s journey disappears into a dark night. Life gets dissolved into death, the end point of his life. Mary Tyrone, his wife and Jamie and Edward’s mother, is addicted to the injection of the intoxicating drug like morphine. She hovers between the happy past and the terrible present. The dramatist has shown how the psychic disorder affects Mary Tyrone terribly as she faces the loveless indifference of her husband James, her elder son Jamie’s drug addiction and the waywardness of her younger son Edward’s frustration on account of lost opportunities and shattered
dreams, Jamie attempts to pursue the acting career but now he is guarding the unsuccessful dependence on his luck. The four characters present themselves in the play quite artistically but the contents of the characters predicament. Edward Tyrone represents the young in the American culture. The rejected, disappointed Edward has displayed his agonies and pangs, sorrows and sufferings in the play. The four persons have a story of life to tell. Each story has its own structural pattern. The disjointed structure dramatically describes the thematic and technical division in the presentation of the ‘slice of life’ in the play Long Day’s Journey into Night.

Tennessee Williams’s play The Glass Menagerie too presents four characters who are different in their problems and display a patchwork of four dramatic worlds through the four strands of the play, Laura’s dream world, her mother Amanda’s obsession with the past, Tom Wignfield’s torn self that belongs to his ‘visions’ of the future and the lack of opportunities for him appear just like the display of the opposites. The gentleman caller is already engaged but has come to Amanda Wingfield’s daughter Laura as insisted on by Tom, the young responsible brother as desired by Amanda. The practical world represented by the Gentleman Caller Amanda’s world of seventeen gentlemen callers on one afternoon in the south of America represents Laura’s dream world which get converted into the different disjointed plot-structures in the play.

The other play by Tennessee Williams is A Streetcar Named Desire. The public transport bus is used by one and all as is the case with the public property like Blanche who has come to Stella her younger sister. Blanche is haunted by the nostalgic memories of her past in the southern states of America has been notorious in her own localities. Her past is shattered, her present is uncertain and her future is bleak. She hides much and advertises much more which are lessons in hypocrisy. She is living in her world of make believe. Stella has become assimilated in the worker’s colony though she had the aristocratic set-up, around her in the south. Stanley, the beast is a real worker. He has masculine power. He cannot tolerate the ironic treatment he gets from Blanche. Therefore, he is contented with his present day life of a reckless ‘He man’ that has open views on sex. He traps Blanche and enjoys sex with her. This shows how the three main characters who present three dramatized worlds. The three disjointed plot-structures of the three different dramatic worlds Blanche,
Stanley and Stella represent these autonomous worlds. The disjointed dream worlds are there in *A Streetcar Named Desire* by Tennessee Williams.

Mahesh Elkunchwar’s two plays *Reflection* and *Old Stone Mansion* also presented many disjointed plot-structures. There are four such disjointed plots in the play *Reflection*. The land-lady of the paying guest is almost bound in the scale of time which has become nostalgic to her. She is a widow but she remembers and almost lives again in the initial years after her marriage remembering the days of their honeymoon and the loving ways with which she was treated by her husband. Her world is thus restricted to her married life though she occasionally comes and lives in the present. Her tenant paying guest is an ordinary clerk and he has lost his reflection. This makes his predicament a very difficult one. He has become faceless, nameless, rootless and therefore hopeless and almost useless to live in this world. He is obsessed by this sudden occurrence of the loss of his reflection and cannot come out the trauma till the end of the dramatic presentation in the play *Reflection* by Mahesh Elkunchwar. These two major characters are thus disjointed as one cannot come out of the past and the other cannot give up his facelessness. There are two minor representative characters that stand for a certain social group. The Flag- the Trade Union leader desires to unite all the workers of the world and therefore shouts slogans, fakes out protest marches and waves flags. The young girl is a dreamer and walking talking piece of exhibition.

*Old Stone Mansion* has many worlds to present. The grandmother shouts Vyankatesha every now and then and asks for time which she has already lost count of. There are four more female characters that belong to four different worlds. The sister-in-law cannot forget how she was prevented from attending college; Sudhir’s wife Anjali has her own world which is nuclear-triangular and centered around the flat culture in Mumbai. The other figure and her mother-in-law have become submissive, sacrificing and sane. There is a girl Ranju that belongs to the dream world of Celluloid and calf-love. Her brother Parag has become wayward as he feels that all the doors are closed for him. Then there are three brothers Bhaskar the eldest, Sudhir and then the youngest Chandu. Chandu is a slavish worker as he is made so and treated so. Sudhir is through and through ‘Bompoozle’ belonging to his triangular world of himself, his wife Anju and the only son Abhay. He has a close affinity with even the crumbling
stones of the old mansion and with the collapsing ceiling but he is tied to his job and so will depart, perhaps never to return. Bhaskar and his wife Vahini occupy the central position in the dramatic scenario. Bhaskar’s selfishness is caused by his clinging to the old traditional world and that makes him face the tragic and harsh realities of life in the present with which he cannot cope with as he and all the other members of his family live in the world of their own make believe and are therefore out of joint.

4.7 Destruction and Depression Expressed through Monologues

Monologue is a speech made by a single person in the presence of other characters on the stage. It is a speech that the character makes to oneself. In Old Stone Mansion the end of the play has a very meaningful monologue by Chandu who has never spoken till then, he calls ‘Sudhir’ when he is about to depart to Mumbai, perhaps never to return. Ranju utters the tag lines of Hindi film songs as she is obsessed by celluloid calf-love and considers herself Anarkali, Juliet and Laila. Her great grand-mother has nothing else to do but say her monologues inquiring about time and calling ‘Vyankatesh’ her son, Tatyaji who she does not know has expired. Bhaskar’s whispering to himself about the ‘golden ornaments and the half of the portion to be sold’ brings out the poignant picture of the social conditions which show the snapping off the bonds with the tradition but reluctance to face the present, Sudhir speaks his monologues in the presence of his wife Anju and shows his determination to break off from the tradition and has willingness to embrace the life in a metro. Vahini has replaced Mother. Her mother-in-law and her sister-in-law often speak to themselves. Her mother-in-law is torn by the greatest loss her husband’s death. Her daughter is embittered by the fact that she was discriminated. She was not allowed to continue her education and could not get married. All her self-addressed remark bring out the essence of bitterness of frustrated hopes, lost opportunities and wasted life.

The other play by Mahesh Elkunchwar is Reflection and it has many reflective monologues to bring out the inner workings of the minds of the speakers. In the early morning on the day of action, the clerk protagonist is performing the routine of shaving and looks into the mirror. He finds that he has lost his reflection, his shadow and his own identity. Namelessness, rootlessness and hopelessness get expressed in all the speeches which he has addressed to himself finding no reflection in the mirror.
His land-lady is so much obsessed with her days of the past when her husband was alive. He loved her intimately, tenderly and excessively. He spoke to her nothing but the words of sugary honeyed love making. She cannot forget his endearing calls, his soft-spoken words of love, his loving gestures and his active passionate love-making to her. It is through the land-lady’s utterances that their marital life, their enjoyment, their happiness is revealed. Her monologues describe her past. She is lost to herself and lost to the memories of her dead husband. She has no future as it is bleak, her present is lost in nostalgia and so her monologues is the only consolation that she has and what reveals her clinging to the memories of her husband and their ill-fated love and life. The two other minor characters too come to the stage and speak to themselves addressing themselves through their monologues to express their depression, their disappointments, their sighs and tears.

Tennessee Williams’s two plays are full of such heart rending monologues. A Streetcar Named Desire has landed near paradise. Blanche has come to Stella’s house in the workers colony in New Orleans from Blue Revue in the South. She remembers her career in her own locality where she worked as a teacher. Being quite conscious of beauty and her nymphomaniac nature, she has been seducing men and boys every now and then. Her monologue reveals her exploits there. Her nostalgia brings out rather ironically the sad reality of her teaching sex career and her insatiable lust that has made a public streetcar to be handled by one and all. Her monologues bring out the differentiation between her daydreaming and the harsh reality of the present. Her speeches which are her addresses to herself present the stark reality in plain terms or sometimes in her attempts of covering it through the pleasant descriptions of the past. Her dream world clashes with the real world and therefore her personality stands split and the division between, Blanche the spotless and Blanche the ‘public utility’ is disclosed. Her monologues are her confessions. Her speeches are colored by her lame excuses for what she has done; her hollow self-defense and sometimes even her responses or reactions to others have the tinge of her monologues. In the play throughout she goes weaving a net in order to attract others but she herself gets enmeshed in the trap she has for others and is sent to the hospital.

Tennessee William’s play The Glass Menagerie has plenty of monologues which are uttered by the mother Amanda Wingfield and her daughter Laura Wingfield. It is true
that Amanda Wingfield came from the South to the North of America. She has brought up her son Tom and daughter Laura after the disappearance of her husband who is absent physically but always present in the Wingfield household not just through the photograph on the wall but through his impact on the lives of the three members of the Wingfield family. Amanda has a fixed moment of her life which is starting point and the finishing end of all her monologues. She is often reminded of a single summer afternoon on which she had to entertain not just one or two but all the seventeen gentlemen callers. She was visited by seventeen suitors on a single day and that is the proof of her attractive beautiful features and her aristocratic upbringing. She can never even for a moment forget this splendid experience of her life and her monologues continuously refer to it. She covers the stark reality of the present with the dreams of the past. Laura’s monologues are heart-touching. She has the collection of the miniature glass animals of which the unicorn is symbolic of her romantic visions. She can never come out of her reveries of her aspirations of her dream-world. Dreams have become the sum and substance of her existence. She gets touched by the harsh reality when the horn of the unicorn is broken. The only one gentleman caller is already engaged and cannot accept Laura who has to indulge in her glass menagerie.

All the four characters in Eugene O’Neill’s *Long Day’s Journey into Night* bring out their hearts through their monologues. James Tyrone knows now what he would have been as an actor and what he has now achieved through his acting talents. He could have been a great ‘Shakespearean Actor’ but he remained a popular actor with a touring theatrical company. His constant busy schedule makes him neglect the members of his own family. He realizes it now and he comments on the situation through his monologues. The most touching monologues are spoken by Mary Tyrone, the mother. Though she is addicted to the drugs and though she is required to take ‘shots’ every now and then, the mother in her gets revealed through her monologues, what she has missed makes her dejected. She is worried about both her sons. She understands the reasons behind Jamie’s habits and Edward’s predicament. Her own plight is terribly pitiable but she sums up the situation which the members of her family have reached through their long journey of life getting dissolved in the dark night. Her sons have too expressed themselves through their own monologues which bring out their hearts transparently. Jamie is said to be a bad influence on Edward but why Jamie has become a victim of drug addiction is confessed by him through his
monologues which are spread throughout. Edward has become wayward but there is the touch hood of his recovery and everybody is trying to rehabilitate him as a normal human being.

*Desire under the Elms* is mainly of Eben Abbie but the monologue that arrests the attention is the remark made by the Sheriff after taking the custody of the incestuous lovers about the farm which he calls to be a ‘jim dandy farm’. This dandy farm is the bone of contention among all the five members of the Cabot family. All the three sons desire to possess the farm. Their desires are expressed by them in their monologues. The two elder brothers have their hearts set on possessing the farm. They get frustrated when they come to know that their father has married a young beauty. They have the farm but the youngest one has now set his heart and eyes on the farm. His monologues reveal his heart’s desire. The elm trees send the waves after waves of lusty passions through and through to both the young persons. They forget what their relationship is and get into each other’s heart and also embrace through their bodies and beget a son. The lusty desires are expressed by both of them through their monologues. Eben and Abbie speak out their hearts through their speeches addressed themselves. They realize that the possession of the farm is the key point in their relations. Eben charges Abbie of her double dealing of getting a son from him but to make that son the master of farm. Abbie cannot tolerate this allegation. Love dominates. She makes a sacrifice of her son for her love to Eben. Both plead guilty and both get arrested. Their reactions too are revealed through their heart touching monologues about the steadfastness of their love.

### 4.8 Dramatization of Figures and Episodes

Mahesh Elkunchwar has dramatized four figures in his play *Reflection*. No man can exist without reflection. Reflection is identity but identification of an individual has become difficult in the present times. An ordinary person who is working in a clerical position in an office finds one early morning that he has lost his reflection, his identity, his name, his face, his roots, his links, his heart, mind and brain, his hopes and his aspirations. He has become a dangling fellow who has lost everything that belongs to human existence on this earth. This is the representative symbolic predicament of a human being in the contemporary age. This is the first figure that is placed in a dramatic situation. The central episode is the loss and the final episode is
that of jumping down to end existence from this hopeless, worthless, pitiless, and cheerless world. Departure from life and embracing death is the only alternate solution to the ills of the present day. The second figure is the land lady of the paying guest. She has her own interpretation of the namelessness, facelessness, hopelessness, cheerlessness and rootlessness of modern times. She has her own problem of remembering the joys of life when she spent her honeymoon with her husband who is no more alive. She is nostalgic about the days of her married life and so she lives physically in the present but she is living mentally in the memories of her married days. The two other figures that are dramatized are the Trade Unionist flag-raiser for unity of workers and the cosmetics obsessed young beauty of modern times.

Bhaskar, Sudhir, Chandu, grandmother, Mother, Sister, Vahini, Anjali, Parag and Ranju are the ten individuals from Tatyaji Deshpande’s family in the play Old Stone Mansion by Mahesh Elkunchwar. There are six females presenting four generations. All these dramatized figures present one or the other aspect of human nature. It is mere existence for the great grandmother who calls quite often after every fifteen minutes her son who is now no more Vyankatesha and to know what the time is. Her daughter-in-law is now the mother-in-law but mainly she presents her maternal instincts. She gives her gold and ornaments to pay the expenses. She gives consent to sell that portion of her house which is owned by her. All affection and compassion is represented by her. Bitterness due to the opportunities lost is personified by her daughter and the sister of the three brothers. Total surrender, relentless physical labor and inhuman treatment what Chandu the youngest son receives at the hands of all others in the family. Sudhir and Anjali cannot get assimilated with the old norms of tradition as they are fascinated by the novel features of the life in a metropolitan city like Bombay. The protagonists are Bhaskar and his wife Vahini. Both are bound to the age-old tradition. Old is gold for them and for that they are even ready to surrender whatever has remained with them. The box of ornaments is kept in his custody by Bhaskar to claim it for him but Ranju his daughter elopes with that box. Ranju is the young girl who is addicted to celluloid hollow love of film songs. She presents the young youth while her brother Parag cannot continue his studies and therefore has become frustrated.
Tennessee William’s in *The Glass Menagerie* has sketched three figures of the Wingfield family who are mother, son and daughter. The son is conscious of his responsibility. He is at present the bread-winner of the family. His father deserted the family and went somewhere in the North never to return. He too has the visions of the sea but domestic responsibilities do not allow him to leave his mother who has become nostalgic and his sister who is totally divorced from the real life and is merged in the world of illusions. He calls a gentleman caller to meet his sister Laura but the visit misfires. Laura Wingfield is a girl past the age of marriage on account of her physical drawback and also her social standing as a member of the Wingfield family. She is waiting for her future to take a positive turn but perhaps that is not likely to happen. Laura and Tom’s mother Amanda remembers one summer afternoon when she was approached by seventeen gentlemen callers of these she selected the handsome Mr. Wingfield. Her choice proved to be wrong as Mr. Wingfield left her giving her the duty of raising the children. She has become nostalgic. She cares for her daughter as well as her son. Her migration for the sake of her children’s upbringing reveals her concern for them. She finds herself a stranger in the changed surroundings of the present times. The episode that is dramatized is the gentleman caller’s visit to Laura but the reality comes out. This episode is just the opposite of the visit by seventeen gentlemen callers who approached Amanda.

In *A Streetcar Named Desire*, Blanche comes to the worker’s colony in New Orleans, her encounter with Stanley. Stanley’s trapping and raping and departure from Stella’s house to the mental hospital are the episode that is dramatized very artistically. There is the direct confrontation between Stanley and Blanche. These two main characters as if representations of the Beast and Beauty. Blanche is beautiful but she is not spotless as her name suggests but rather a stained beauty that is like the spider that captures innocent victims one after another. The hunter is hunted in the dramatic episodes of this play. Like Lady Macbeth who continually desires to remove the stains of blood from her hands, Blanche goes to the bathroom to cleanse herself of her sins of the past. The urban sophistication, the aristocratic grace and grand glamour is the talk and conduct by Blanche. She feels herself superior to the workers in the factories. This snobbish conduct of hers causes the friction between her and her brother-in-law Stella’s husband Stanley. Stanley unearths the details of Blanche from Blue Revue and that makes him confident to corner Blanche and rape her. The episodes and the
individuals presented by the dramatist have the color and spice of the modern confrontation between the established class and the protesting ordinary citizens. This basis situation is presented through a dramatic structure in which the beauty and the beast face each other and the beauty is vanquished ruthlessly due to her hollowness and her hypocrisy.

Eugene O’Neill’s *Desire under the Elms* has presented the two lovers and the father figure. The lovers are related as step-mother and her step-son. She has married the farm and the house owner for money and for possessing the farm. There have been fire contenders to claim the farm but the two elder sons go to California realizing that they cannot get what the old man possesses. They transfer their claim to their youngest step-brother Eben. He is a farmhand and housekeeper. Abbie and Ephraim Cabot reach the farm but the sinister features loom large and lust filters down in the persons of Eben and Abbie. They get involved in their incestuous affair and beget a child. Abbie is the female’ that is out and out sexy and gets fascinated by the youthful vigor of her step son and leaving all moral considerations and her loyalty to her husband wants to make Eben her child’s father. She is successful in exciting Eben. He too becomes attracted to her. He has some doubts about her loyalty to him after the child’s birth but then she kills the child. Desire has such disastrous results, both of them plead guilty of the crime and both are arrested. They will live together or die together due to the strength of their love. These two figures and the episode of the child’s birth celebration and vigorous dancing is highly dramatic.

*Long Day’s Journey into Night* has presented four different individuals from the Tyrone family. James Tyrone represents the practical sense of an artist. He rejected the career of becoming a Shakespearean cuter preferred to become a professional actor only. Mary Tyrone has compassion tenderness, affection and all the motherly features. She truly feels compassionate sensibility for the sufferings of others but she is herself subjected to the vice of drug addiction. Her character is darkened by this. She suffers the pains and at times she utters the statements which philosophies the nature of human life. She knows the place of sufferings in life. It is noticed that she is the only common bond in the family. It is noticed that both her sons are attached to her. She is worried about their future. Jamie Tyrone is talented but all his talents have been ruined. He represents the waywardness. He is supposed to be a bad influence on
his younger brother but what is noticed is that Jamie is taking every care to bring Edward back to normally. Edward’s character presents human frailty but still he is struggling to remain a normal human being. These four major characters of the play present their concern for one another but by this time they have already started the journey of this long day of life to be set into the dark night of death, life is so much full of sufferings for them that it has become unbearable.

4.9 Distortion of Dramatic Elements

All the five members of the Cabot family are possessed with a singular desire to own the farm. They are totally obsessed with this. All the three sons are waiting for their old seventy five fathers licking the bucket. That does not happen. The plot is given a distorted twist and it is reported that Ephraim Cabot has married for the third time and that he is bringing his third wife to the farm. This is so shocking to his two elder sons that they abruptly go to California after surrendering their share to the youngest son Eben. Ephraim Cabot comes to the farm with Abbie his third young beautiful wife. Abbie meets Eben and lust goes across and she desires to clasp him. She becomes successful in her venture. This is the second distorted twist in the plot. This results into the third distortion that is, Eben and Abbie get a son. The twist out of this emerges when it is noticed that Ephraim Cabot jumps and dances in the ecstatic dance of joy over the birth of ‘his’ son. This young child happens to be the cause of disagreement between the incestuous lovers. The twist and distortion lies ahead. Abbie in order to prove her loyalty to her lover kills the child. Both of them compete to claim to have murdered the baby. Both are arrested and are being taken away from the farm by the sheriff. The distortion in the sheriff’s remark about the ‘jim dandy farm’ is the most effective.

In the house of James Tyrone in a harbor town the entire dramatic action is unfolded what is emphasized is that James Tyrone who chose being a professional actor of a touring theatrical company has now become completely absorbed in investing and money making schemes. What will this materialistic aspiration lend to? It is definitely going to land him in disappointment. There are distortions and distortions when the careers of the other three members of the Tyrone family are dramatically presented. Mary Tyrone, the wife of James Tyrone and the mother of Jamie and Edward Tyrone is troubled by ill health which is the result of her being addicted to taking the shots
every hour. This addiction is the result of the pains she had in childbirth. Bit by bit she is moving to get dissolved into the dark night of the end of her existence and freedom from the long day’s tiresome, troublesome, painful and harmful journey through odds and ordeals. The careers of her sons have become another cause of her troubles and sorrows. There is nothing but hopelessness in Jamie’s life who is totally absorbed in his drinking bouts. There was a bright future in front of him but he has lost his opportunities. He has wasted his talents. He tries to drown his failure in drinks. He is aware of his failures, his drawbacks, his weaknesses and his vices. Now there is no door of escape open to him. He is of course conscientious enough that the same fate should not befall on his younger brother. He continues to make all out efforts so that his younger brother Edward would be on the path of recovery from the drink of total collapse.

Both the plays by Tennessee Williams present triangular relationships. Mother Amanda Wingfield and the only sister Laura Wingfield are the responsibilities that Tom Wingfield has to shoulder. He has to give up his mission of going in the pursuit of his ‘visions’. He is working as an ordinary worker to earn livelihood for his family which consists of three members. Laura has no confidence to face reality because of her advanced age and her physical handicap. Therefore she is totally absorbed in the dream world of hers which is peopled by the glass images of animals in her glass menageries. She knows that there will be no call from any gentleman caller to make a proposal to her. Her brother Tom invites one caller but his visit proves to be a total disaster. He is already engaged. In his clumsiness he breaks the horn of the glass unicorn. That is the distortion that has brought the final twist to the dreams, illusions of Laura Wingfield’s menagerie of expectations and aspirations. Her dream is shattered, the image is broken. The distortion is provided by her mother Amanda Wingfield’s constant reference to a summer afternoon in the southern state on which as many as seventeen gentlemen callers were entertained by her. The world of illusions collapses around Amanda as well as Laura. The triangle of mother, brother and sister thus finds the loss of their illusions. The distortions and twists in the dramatic presentation are indicators of how the world of make believe cannot even tolerate the touch of the world of harsh reality. Glass breaks and life withers.
A Streetcar Named Desire presents the triangular relationship in the two sisters Blanche and Stella and younger sister’s husband Stanley. The first distortion is Stella’s marriage to Stanley. It is a matter of degrading compromise for Stella who hails from the aristocratic south to have married Stanley, a worker mechanic in New Orleans. The cultured and the uncivilized have come together is noticed when Stanley throws the packet of meat to Stella from outside. His masculinity is seen in his fondness of polar his drinking bouts and his sexuality. This is the distortion that is the result of Stella’s submissive compromising nature. She has rectified the errors which have been and are still being committed by her elder sister Blanche. She has to leave her house, her locality, her culture on account of her being engrossed in playing the game of the huntress in her sex exploits. Her coming to New Orleans to seek shelter in Stella’s house is itself a distortion. The series of distorted twists gets on uninterruptedly once the streetcar named desire brings Blanche and Stanley face to face. Here too Blanche continues her hunt on one hand and on the other her conduct reflects her superiority complex. This is a troublesome distortion to all the parties concerned. The encounter between Blanche and Stanley in which Stanley carries her to the bedroom is one more distorted twist, finally, she is being sent to the mental hospital as she has lost all hopes. These distorted twists have been dramatized by Tennessee Williams in the play A Streetcar Named Desire.

Mahesh Elkunchwar’s play Reflection is a play that has distortions after distortions throughout entire dramatic action. The basic distortion is that the clerk ‘He’ an ordinary person has found that he has lost his reflection. To lose reflection is to lose identity, name, roots, face and even name. This is an unprecedented situation, a never heard before occurrence. The land lady has another distorted twist to offer. She comments on the present incident but at the same time she often goes back to the past. She expresses her great shock and surprise about ‘His’ loss of reflection. It is through her comments that ‘He’ realizes what is that he has really lost in addition to the loss of identity symbolized by reflection. This is a twist to the existentialist situation presented in the play and in the dramatization of the basic situation. The final distorted twist is the manner in which the protagonist gets under great stress and strain. He goes to the balcony in order to escape the mental pressure and psychological tension. The image built up is that of a frustrated commoner. He is so much bewildered that he jumps off from the balcony and kills himself. This is the last
distortion in the play in which there are digressive twists and distortions when The Flags the trade Unionist protesters and the beautiful Young Girl that is addicted to cosmetics present their own views and comments on the present-day reality.

*Old Stone Mansion* is full of distortions from the beginning to end. The play opens with the calls given by grandmother to her son who has recently died and it ends with the call given by till then silent Chandu to his brother Sudhir when he is departing to the city. Aai and Vahini know that their financial condition is of being penniless but they do not think of not spending anything on the funeral rituals and the funeral feast in the old tradition of the Deshpandes of Dharangaon in the Vidharbha region of Maharashtra. There are twists and distortions galore. Mother gives her ornaments to pay off the dues and has given her consent to sell the half dilapidated portion of the old stone mansion. Ranju’s elopement is another distortion as she takes away the gold and ornaments which her father Bhaskar had stored under his pillow. This is a shocking twist to the entire Deshpande family. Parag’s conduct is another twist which shows that not only the mansion is getting ruined but that the moral ethics preserved by the mansion are also getting eroded due to the passage of changing times. Anjali and Sudhir have become self centered because of the habit of living now in a city and in a nuclear family of just three members and that accounts for a major distortion in the dramatic presentation of the action of the crumbling values and collapsing stones of the mansion. There appears ’distortion in the play when the bulldozer roars against the sounds of the chanting of the verses.

### 4.10 Anti–materialism in Expressionism

Eugene O’Neill’s * Desire under the Elms* is an expressionist play as it reflects the anti-materialist factors of the modern times. The materialist tendencies desire the ownership of the farm. There are two occasions in which the ownership is given away. In the opening act, two elder sons of Cabot, who nurtured a very strong desire, to claim the ownership of the farm realize that their father has married a young beautiful widow. They get frustrated as they understand the possibility of fathering a son as his direct heir and so the owner of the farm. Therefore these two brothers surrender their share in favour of their step brother Eben and they leave the farm to go in search of gold to California. This is the first illusion of the reflection of anti-materialist tendencies. The second instance takes place towards the end of the play.
Eben has certain misunderstanding about the child’s birth and therefore he questions Abbie and alleges that she has made him father that child to claim the ownership of the farm. Abbie cannot digest such an allegation and in order to prove her loyalty to Eben, she gives up any thought of claiming the ownership of the farm. In order to prove her loyalty and love towards Eben, she kills the new-born son. This is the second instance of giving up the materialistic demands. This anti-materialism is a key feature of Expressionism that is employed in Eugene O’Neill’s play *Desire under the Elms*.

*Long Day’s Journey into Night* is a play that brings out the anti-materialistic features dramatically. James Tyrone is obsessed with the huge materialist investments. He has always been fascinated by those materialist trends and pursued them throughout his long career. There is anti-materialist tendency which is uppermost as is noticed by his concern for his wife Mary’s delicate health. He does not discuss it in her presence. He tries to comfort her every now and then. He is also worried about the careers of both the sons. Jamie has ruined himself totally by getting involved in vices like alcoholism and others. Edward has lost his confidence and his career and health both are in doldrums. James Tyrone the father makes efforts to save both Jamie and Edward from the probable debacle of their careers. His concern for his wife’s health and his sons’ careers is what reflects the anti-materialism in his character and conduct. This is an illustration of the reflection of Expressionism which is the major characteristic feature of Eugene O’Neill’s plays like *Long Day’s Journey into Night*. Mary Tyrone is not in good health and on account of her drug addiction, not in a mood of cheerfulness but she also displays her anti-materialism through her genuine attachment to both her sons. They too have concern for her health. Jamie is very much engrossed in attempting the successful ‘recovery’ of Edward, his younger brother from the brink of collapse and disaster.

Tennessee Williams in *The Glass Menagerie* presents the worlds of illusions of the three central characters of the play. Firstly it is the mother Amanda Wingfield who is always engrossed in the nostalgic memories of the past when she was young and lived in the southern states. She cannot forget one summer afternoon on which she was required to entertain as many as seventeen gentlemen callers, that is, suitors who proposed her for marriage. Amanda’s dreamy nature and her total absorption in the
world of illusions make her choose Tom and Laura’s father who later on deserts the family. Amanda’s choice is based on her anti-materialistic tendencies of both her character and conduct. Her anti-materialist tendencies lead her to the failure of her marriage. The dream visions of the sea are the constant companions of Tom Wingfield, Amanda’s son and Laura’s brother. He is enamored by the fascination of anti-materialist attitudes that have been adopted in making decisions about his career and becomes a beast of burden and accepts the job in the clerical position. Laura’s anti-materialism is noticed in her indulgence in the glass animals which have become her constant companions. She does not think of any gentleman caller but her brother arranges the visit. Laura even during this visit remains attached to her collection of the glass animals and she is hurt by the breaking of the horn of the unicorn. This shows her anti-materialist attachment which illustrates the use of Expressionism in The Glass Menagerie.

Stella and Stanley are the confirmed materialists in the play A Streetcar Named Desire by Tennessee Williams. Stella has made a compromise which reflects her materialist tendencies and Stanley is an out materialist. In this materialist world enters Blanche. She pretends what she is not. She is very conscious about her superior status, sophistication and her physical beauty. Blanche begins her hunting and the victim is marked by her. The changing environment contributes to the promotion of the films. These are the detrimental responses to the situation. The research scholar and his research team have undertaken to find out how anti-materialist trends are noticed in the thinking of characters in the play. Blanche has a stained past but pretends to be different from what she is. This is her anti-materialism behavior which she continues in New Orleans as she was doing in the Southern state with young boys and men. Blanch’s habit does not let her watch all the changes around. She remains grasped by the old habits and tendencies. She does not understand the world of reality around her. This makes her confront Stanley. Her anti-materialism is challenged by Stanley who is the brute force of materialism. Blanche presents expressionist tendencies and her attachment to them ultimately leads to the clash between the two sets of tendencies. Her addiction makes her surrender to the facts but her personality is matched by her anti-materialism which finally makes her confused.
Reflection is the play by Mahesh Elkunchwar in which the central situation projected through the loss of reflection is in it an expressionistic or anti-materialistic situation. It is a materialist tendency to have the obsession of the reflection with oneself. That is why the loss of reflection becomes a situation that is divorced from the materialism and therefore it is an anti-materialism situation. To lose reflection is not just the loss of a physical or material feature. It is the loss of one’s personality, one’s identity, one’s face, one’s roots, rootlessness and facelessness are the features experienced in the modern times which are anti-materialist features. The ordinary clerk in his ordinary routine on an ordinary morning finds in the ordinary action of shaving that the mirror does not reflect his reflection. This is how the anti-materialist tendencies are noticed in the basic dramatic action in this play by Mahesh Elkunchwar. Expressionism is something that opposite to materialism. It is a reaction to material realism. In the later nineteenth and the early twentieth century drama was predominated by social or material realism as noticed in the plays of Henrik Iben, George Bernard Shaw, John Galsworthy and other dramatists. This was the need of the hour but photographic realism is not enough and so in the place of material realism, the psychological realism has been introduced as the dramatic element in the plays of J.M. Synge, Eugene O’Neill, Tennessee Williams and Arthur Miller.

Old Stone Mansion by Mahesh Elkunchwar presents situations characterized by anti-materialism from the beginning to the end. The old grandmother is not at all aware of time, place and situation. She has no understanding of the material and social reality. She has only the consciousness of her psychological reality which forces her to call her son and make inquiries about time. Her great granddaughter too is divorced from the physical reality and in her psychological reality she is only conscious of her tutor’s love and the world of films. Parag her brother too finds the psychological reliefs in consuming liquor. His uncle Sudhir and his wife Anjali are dwelling in the world of psychological reality which has made them inhabitants of the metro like Bombay and therefore they are isolated from their native family and village Dharangaon. Bhaskar and his wife Vahini are totally absorbed in the traditional world of old times. They have lived so and now though they cannot afford the funeral feast will be given to all the villagers and spend lavishly on the last rites and funeral rituals. They have to sell mother’s ornaments and mother’s share of the old stone mansion but their psychology compels them to follow the traditional customs and they get
divorced from the material reality. The play thus presents the psychological reality to a large extent. On account of the presence of this feature the play *Old Stone Mansion* falls into the category of an expressionistic play.

**SUMMING UP**

Any comparison sets up two objects side by side. This presentation of these two objects at the same time highlights its significance as both the objects get illumination and light. Their meanings are enhanced. The sharpening, deepening and broadening of sensibilities takes place when the merits of each object are enumerated. These are then examined on the criteria of similarity and dissimilarity. The recognition of similarity leads to the comparative study and contrastive analysis is based on the finding of the elements of dissimilarity. All the six plays have made use of the various elements of Expressionism. The creation of a psychological illusion which is the main feature of Expressionism is noticed prominently in the plays like *The Glass Menagerie* and *Reflection*. The theme of the passionate intensity of material and sexual desires is presented in the plays like *Desire under the Elms*, *A Streetcar Named Desire*, *Long Day’s Journey into Night* and *Old Stone Mansion* tell about the collapse of the traditional world and the fall of morality in the contemporary society. Such common features offer the opportunities of comparison. It is indeed an opportunities that lights up both the objects used for comparison. This chapter has made use of ten different aspects and perspectives to find out how the three dramatists have through their six selected plays have delineated the common and different presentations of the features of Expressionism.