CHAPTER II
SOCIAL MILIEU

Edward A. Wright, while taking the review of Western drama since the Greek period observes that the theatre as well as the playwright has endeavored to answer some questions related to man and his life. They have tried to explore the nature of man, his surrounding and the effect of both upon each other. According to him the eternal questions are:
What is the nature of man? (Psychology)
What is man’s purpose of living? (Philosophy)
What is man’s destiny? (Metaphysics, mystic, religion)
What is good life? (Sociology)
(Wright Edward, Understanding Today’s Theatre, 2nd ed, 1972, P.39.)

The dramatists have used different tools, which may be considered the six elements of drama referred to by Aristotle in his Poetics. They include story, character, thought expressed through dialogue, mood and spectacle.

During different periods and by different playwrights these elements have been given varying degrees of importance e.g. in Morality plays the thought and the moral was more important where as the plot and the character was given more importance during the Elizabethan period, mood was focused in the modern Absurdist plays.

Since the Renaissance in the 16th century and the rediscovery of Aristotle, his Poetics has left singular impact on the theatre. According to Aristotle’s theory, reason was the means of understanding man and the forces surrounding him. Cause and effect became the manifestations of a coherent universe. Man was supposed to be a creature capable of dignity. His life was worth living. These concepts were reflected in the conventional theatre. However, recently it has been observed that some of the norms of
poetics are being ignored or violated. Of course, the reasons for the attitude are embedded in the social milieu.

In the second half of the 19th century the basis of all these concepts was shaken mainly by four revolutionary theories in the different fields. They shattered the preconceived notions, not only in the West, but their impact was global. The tremors were experienced at first in Europe and America. Gradually the impact spread to the East too. The theorists were Charles Darwin with his revolutionary work *The Origin of the Species*. It completely altered the system of the physical and religious world. The next was Karl Marx, who left similar kind of effect in the social and economic world. The third was Sigmond Freud who brought about revolution in the field of sexual behaviour and psychology. The fourth was Nietzsche who shocked the world with his *God is dead* theory. (P-40)

These theories destroyed the earlier concepts of dignity of man, or the mastery of his own destiny. The concepts of *guilt* and the *Superiority of the Ego* were eliminated.

The changed situation gave rise to new questions in the sensitive minds. They started exploring the nature of evil, lack of poetic justice, undue suffering and man’s forced submission to the indifferent, malicious laws. Thus emerged the *drama of idea*, which continued thereafter in a variety of forms, such as the thesis play, the problem play, the propaganda play, through existentialist and absurd play.

It won’t be out of place to take a brief review of the contemporary theatre.

**Avant-Garde theatre**

The two consecutive World wars had completely upset the old value systems, beliefs, socio-political systems, in short the old order in every respect. As a result, the playwrights, too, wanted to change the style of the conventional, realistic theatre as they found it inadequate. They wanted something more vital and meaningful to present their
substance. They tried to create new principles and new rules suitable to express themselves appropriately.

In the 20th century, the conventional theatre was challenged mainly by three different forms of avant-garde. In some respects they are different while in some other areas there is an overlapping. These main forms are- 1) the epic theatre of Bertolt Brecht, 2) the intellectual and philosophical theatre of Luigi Pirandella and Jean-Paul Sartre, and 3) the theatre of cruelty and the theatre of absurd inspired by Antonin Artaud and followed by Eugene Ionesco, Samuel Beckett, Jean Genet, Harold Pinter and many others like T.Williams and E.Albee. Let us take a brief look at these forms. (P70)

1) The Epic Theatre of Bertolt Brecht (1898-1956)

Brecht strongly opposed the theory of ‘empathy’. He treated his plays as ‘plays’ and not as imitation of life. He insisted that the stage must be reorganized as ‘a stage’ and the actors as ‘actors’. He emphasized upon the ‘distance’ between the actors and the audience.

This estrangement –distancing was achieved through the devices of ‘prologue’ and ‘epilogue’ and also through the direct address to the audience. Similar device has been used by T.Williams in The Glass Menagerie where Tom directly addresses the audience. Other techniques of estrangement such as slides and pantomime have also been used. (P 70-72)His plays were often ‘dramas of ideas’ through the use of parables. Therefore the epic theatre is also known as a drama of themes.

Because he uses drama as parables-a vehicle to impart lessons to the audience, there is no obscurity in the language or the situation, normally found in the absurdist drama.

To some extent his drama is intellectual as he preferred discussions and lectures on stage rather than dramatic events.
Influence of Brecht’s conception of theatre is observed through the movement of *avant-garde* theatre.

In brief it can be observed about Brecht that he eliminated illusion, unity, emotional involvement, identification, empathy, catharsis etc. from the theatre which was a total revolt against Aristotelian concept of drama.

He, instead, used choral passages, lyrics, narrations, symbols, motion pictures, slides, visual aids etc as a means of projecting his imitation.

1) The Anti-theatre of Lougi Pirandello (1867-1936)

Pirandello, too, opposed the idea of realism and naturalism in theatre. He revived the theatricality of the theatre. His famous play, *Six Characters in Search of an Author* is the best example of his theory. He attacks both, common sense and scientific view of reality through this play. He questions the very concept of reality. The boundary between the ‘real’ and the ‘unreal’ gets blurred in his plays. He shatters the surface appearance of life without abandoning it. Symbolism and Expressionism become dominant in his plays. He also abandons the usual elements of drama. There is no plot. The characters are enmeshed between ‘reality’ and ‘illusion’ as actors or as characters. The theme is almost absent; at least, it cannot be clearly stated. His work embodies an exploration of consciousness. He believes in the dual life style of the conscious and unconscious.

According to him, man is a creature with many selves who is far less rational than appears on the surface. Reason is a delusion. Reality is confused and confusing – always changing. Ethics are relative. The greatest absurdity of life is to try to find out the truth which is relative; appearances are faulty and lying is a necessity. (P-75)

While opposing realistic theatre, he further argues that, man has to use masks which go on changing according to needs. It makes the candid description of man,
impossible. One can never penetrate another’s identity. Each man discovers reality for
himself and it is impossible to translate it for others.

This is the reason that Pirandello depends on imagination to a large extent. He
expects the playwright as well as the audience to be highly imaginative. His characters
rebel at instinct. They give themselves to passion, but cannot live in it. His humour and
laughter hurts, though it relieves tension. (This type of humour later came to be known as
black humour and this type of comedy as black comedy)

His theory of relativity of sanity and truth, drama and reality was accepted in the
intellectual circle. However, he could not make a great appeal to masses. His impact is
unmistakable upon the playwrights of the 50s. They adopted Pirandello’s technique to
portray various levels of consciousness. Thus he can be considered a torch-bearer for the
later dramatists of existential and absurdist theatre. His influence is observed in the works
of Beckett, Ionesco, Albee, Anouilh Pinter and many others. (P 75-76)


Sartre is basically a philosopher turned playwright. The existential philosophy
believes ‘every man must make a choice and be wholly responsible for the consequences
of it’. (P76)

Webster defines existentialism as, “a literary-philosophic cult of nihilism and
pessimism, popularized in France after World War II, chiefly by Jean-Paul Sartre. It
holds that each man exists as an individual in a purposeless universe, and he must oppose
his hostile environment through the exercise of his free will.”

Nihilism is the denial of existence of any basis for knowledge or truth – the
general rejection of customary beliefs in morality, religion etc.
Sartre himself pointed out that these playwrights were not concerned with psychology—the most abstract of sciences. The new drama was divorced from the realistic theatre. The stories of defeat, laissez-faire, and drifting. The existentialist seeks the true realism, as it is impossible to distinguish between fact and right, real and ideal or psychology and ethics etc.

Sartre was not as much interested in speaking about the individuals or the types as about the general precautions—such as great myths of death, love and exile. (Similar interest is observed in the playwrights chosen for the study) He did not want the play, the characters or the situations seem familiar. Therefore he exaggerated them. This technique achieved the distancing of the audience and the play. Thus the audience could ‘see’ its own suffering rather than ‘experiencing’ (empathy) it.

Sartre makes use of cruelty in dialogue to attain the metaphysical exploration, but he is too logical. (Also applicable to the playwrights in question) The world of Sartre is preoccupied with three aspects of man’s existence. (P.77)
1) His alienation and aloneness
2) His freedom
3) His responsibility.

According to him, each man lives in his own world and can never really communicate with other worlds. But his conscience is his freedom, which allows him to make a choice. By making the choice, man exists and thus creates himself, but man constantly tries to avoid making a choice. He curses the routine, but the fear of loneliness and the unknown forces him to follow the routine. His aloneness is contradicted by his desire to assume responsibility and to join some cause. The tension grows so much that it turns into a great anguish and the feeling of life’s absurdity.

Sartre is more concerned with the content than the structure. So he follows the formula of a well-made play. He may not belong to the absurdist school, but he is certainly a fore-runner of the absurdist group of Beckett, Ionesco, Albee and Pinter-
Whose plays are full of the themes of hostility, disgust, nothingness etc. Nearly twenty years after Sartre’s portrayal of nihilism, the Americans were actually experiencing the same, which may be called an existentialist period. (P.78)

**The Absurdists**

The chaos after the two World Wars was responsible for the emergence of different forms of plays and playwrights like Brecht, Pirandello and Sartre. After him, in the early 50s, the conventional theatre was suffering from the lack of new ideas, new playwrights and new blood. The whole world was in a state of revolution. There was the amazing leap experienced in the world of science and technology, but man’s knowledge about himself and the reason of his existence on earth was very meager. The world was infested with the problems of poverty, race hatred, growing causes of mental disorder and the inadequate facilities to treat them, juvenile delinquency, dope addiction, violence in the street and killing on mass scale during the World Wars, the devastation due to the nuclear bombs, so on and so forth. All these experiences gave rise to the thought of meaninglessness and absurdity in our very existence. (P-79)

This absurdity was first expressed by Ionesco in 1950 and then Beckett in 1953. In fact the seeds of absurdity can be traced back to Strindberg and further back to Alfred Jarry (1873-1907). It is said that his plays reflected the same chaos and illogical quality of his personal life. His artistic style was fantastic, symbolic, and formlessly expressionistic of subconscious matter. This absurdity passed through the phases of Dadaism and Surrealism. (P-79)

Surrealism is defined as “a modern movement in art and literature, in which an attempt is made to portray or interpret the workings of subconscious mind, as manifested in dreams. It is characterized by an irrational, non-contextual arrangement of material.” (P-80)

**The Theater of cruelty** – Antonin Artaud (1896-1948)
Artaud published his work called *The Theatre and Its Double* in 1938. He was hospitalized for insanity during this period. Still, he is recognized as a visionary and a mystic. He is also considered the mad genius of the century. In the beginning, he was greatly affected by the metaphysical Oriental theatre especially of Bali. He aimed at the theatre of myth, magic, astonishment and cruelty. However this cruelty was not associated with violence or the sentimental. It meant shock. He wanted the spectators to be involved so much that the shock should reach the inner organs of the audience. He wanted the inner organs to be affected rather than the mind, leaving the audience shocked. (P-80)

The substance of the theatre was ritual, based on myth, symbol, sorcery and gesture, together with speech and visual actions. (P-81)

He forsook all the conventions of the then valued psychological and realistic theatre. But he failed to realize that the province of a playwright and that of a director are certainly apart. In spite of his failure as a writer-director, he is considered a great innovator of 20th century, because his theories were quite influential for the next generation of playwrights.

**The Theatre of Absurd**

The playwrights of the second half of the 20th century followed the theories of their predecessors, added their own principles and techniques. Thus the theatre of absurd came into existence.

At first it was considered a theatre without meaning, purpose or goal, because it lacked the logical sentence structure. All was so bizarre, strange and disconnected that the audience failed to grasp it. But the absurdists were not bothered about the audience’s understanding. They only wanted to convey the absurdity of life to the audience. They were successful in this respect as the audience recognized the irrationality of existence
through their style. They could associate it with the same sensed in their subconscious. They could also associate the grotesque antics on stage with the contemporary world. (P81)

As compared to the plot-centered traditional theatre, the theatre of absurd is, ‘tone’ or ‘mood’ centered. There is almost no suspense element in the conventional sense. Therefore, it is most demanding and the most intellectual theatre. It may be funny, exaggerated, oversimplified or vulgar but it always makes the audience confront with a genuine intellectual problem, a philosophical paradox, which he must try to solve. The prominent playwrights of the theatre of absurd are Beckett, Ionesco and Genet (P 82-83)

Ionesco emphasized upon the absurdity and fatality of language and thereby communication, while Beckett focused upon the absurdity of life itself, with its emptiness, pessimism, frustrations, despair and constant grappling with death. (P-85) Genet depicts his world of alienation. He uses the themes of relativity of truth after Pirandello. (P86). He uses the technique of role playing; even the reflections in the mirror play an important part in his plays, so much so that one cannot be sure which is real and which the reflection (illusion) is. He finds beauty in perversion, evil and ugly, while rationalizing his own anti-social behavior. His characters too are of similar nature. They are perverts, outcasts, criminals or prostitutes. They are the reflections of his own life. (P-87)

Harold Pinter is one more playwright belonging to the theatre of absurd. However, he combines both, realistic and absurd in his plays. He is certainly influenced by Beckett. Just as Beckett, he too, leaves much unsaid and his ‘pauses’ are part of the dialogue. (The same feature is observed in T.Williams and E.Albee, too) (P-87)

Though the plot is not strongly developed, there are levels of meaning lying underneath the surface meaning. Some new shades of meaning always strike the imagination. He, too, uses the technique of distancing through the words and the use of smoke screen. He leaves many questions unanswered. The exposition, the characters and
their motivations are only vaguely suggested. The characters are natural or realistic. They speak easy going dialogue with repetitions. Suddenly, there creeps a note of ominous; giving hint of something dreadful is going to happen. Thus he produces the sense of suspense and mystery. He reinforces the feeling of being lost and introduces the terror of insecurity, in a complacent world. There is a right combination of humour and fear.

It is remarkable to note Albee and Williams, too, possess almost all the above mentioned features, which will be discussed in the subsequent chapters. In a way they carry forward the movement of Avante-garde theatre.

Just as the avante-garde theatre of the West, it is essential to trace the roots and tradition of Modern Indian theatre. An overview of the journey of Indian theatre up to the modern period is useful at this point.

Indian theatre has a rich and ancient tradition of more than two thousand years. The well known and world-wide acclaimed dramatists of ancient Indian tradition are Bhaasa, Kalidas and Bhavbhooti. The legend about Goethe’s experience and ecstasy after reading Kalidasa’s *Abhidnyana Shakuntalam* is famous, due to which the Western world came to know about the rich Indian heritage in the academic and cultural field. This heritage was not confined to creative writing only. The systematic study of every branch of knowledge was also done, the evidence of which is Bharatmuni’s treatise *Natyashastra*. Just like Aristotle’s *Poetics*, it also deals with all the aspects of drama including variety of structures of theatre etc.

This rich tradition was disrupted due to various reasons, one of them being the social and political instability owing to the invasions from outside, one after another. However, it continued locally at various places in a variety of folk-art forms like *Dashavatari Natya*, *Gondhal*, *Khele*, *Bharud*, *Bhavai*, *Yakshagan*, *Ramleela*, puppet shows etc.
The revival of theatre took place mainly with Marathi theatre with the conscious efforts of Sarfoji raje Bhosale, the 17th century ruler and litterateur from Tanjaur State linked with the Maratha ruler Chatrapati Shivaji from Maharashtra. He himself used to write the scripts of the plays. Then in 19th century various theatre groups came into existence. These were popularly known as companies. In the beginning the plays used to be fine blending of prose dialogues and the complimentary songs as an inseparable part of the script. Plots were generally based on the stories, episodes from the epics like Ramayana and Mahabharata, just as the miracle plays of English theatre tradition. Some of the plays resembled the Morality type, again from the English tradition.

There was Parsi theatre developing in an independent way, mainly in Mumbai. The subject of plots used to be social and the nature of the plays was mainly farcical. This genre was also popular among the limited fraternity.

These musical plays were written under the combined influence of ancient Sanskrit plays and Elizabethan technique and structure. They used to be Five-act plays with Naandi, Nati- Sutraddhar episode and Bharatwakya resembling to the Elizabethan Invocation (for epics), Prologue (address and appeal to the audience) and Epilogue (the moral of the play). Annasheb Kirloskar, K. P. Khadilkar, Dewal, Gakari, Kolhatkar are the few names of the stalwarts belonging to the golden period of Sangeet Natak whose well known plays are Shakuntal and Saubhadra, Maanaapamaan, Bhaaubandaki and Keechakwadh, Sharada and Sanshaya Kallol, Ekach Pyala and Bhavbandhan, Swayamvar, Menaka and Savati-matsar etc. respectively. These are only few examples of this golden period.

Another trend was observed around the same period that is the early 20th century. This was the group of playwrights under the strong influence of the freedom struggle, the voice of protest against the atrocious British rule. These playwrights exploited the plays as the vehicle to campaign against the British rule and for the political awakening, uprising of the masses. They were inspired by Lokmanya Tilak’s leadership and views. Some of the prominent names among them being, Veer Wamanrao Joshi who wrote the
plays like *Raakshsi Mahatwakangksha* and *Ranadundubhi*. Vasudeoshastri Khare who scripted *Shivsambhav* and *Ugramangal* and Swatantryaveer Savarkar who wrote *Sanyasta Khadga*. The political message of these plays was so obvious and provocative that they were banned by the British government. Theses playwrights exploited the stories like *Keechakwadha* (Khadilkar) from Mahabharata or the history of the Maratha king Shivaji as a political allegory to instigate people against the oppressive foreign rule.

One more group of playwrights emerged nearly around this period owing to their close contact with the English and Western literature in general and its influence. This influence made its appearance in two different ways-

1) Social awareness expressed through the subjects and themes dealing with social cause, social injustice etc. This trend was already observed in the plays like *Sangeet Sharada* by Dewal which deals with the issue of mis-match marriages between very young brides and aged, mostly widowers as bridegrooms. Gadkari’s *Ekach Pyala* deals with the dire effects of alcoholism and disastrous end of a highly educated, sophisticated person and his family. Many other playwrights belonging to this school emerged later on. Ranganekar who dealt with the issues and problems of woman of modern age through his *Kulawadhu, Kanyadan* or Warerkar who dealt with the problems of mill- workers in his *Dhavata Dhota, Sonyacha Kalas* etc. Other prominent names are Vartak and Anant Kanekar. These playwrights exhibit unmistakable influence of Ibsen in the choice of themes, technique and focus on the problems of females. *Kulawadhu* shows a close resemblance with Nora of Ibsen’s *A Doll’s House*. Same is true about Atre’s *Gharabaher*. Atre’s *Moruchi Mawashi* is the adaptation of the famous farce *Charlie’s Aunt*. He has also independent plays with social themes to his credit. The treatment of these plays remained comic, for example *Sashtanga Namaskar, Lagnachi Bedi, Bramhachari* etc.

2) The other group comprises of the playwrights, who were directly influenced by the Western playwrights. They either translated the English plays into Indian languages or presented them with some relevant changes to fit into Indian setting. Many
of the plays from ancient Greek and Shakespearean plays have been translated into Indian languages. They include the translations of *Oedipus Rex* and *Antigone* to all the famous masterpieces (mainly tragedies) by Shakespeare. Shirwadkar was one amongst them. His famous work *Natasamrat* shows close resemblance with *King Lear*. P. L. Deshpande adapted Shaw’s *Pygmalian* into Marathi as *Tee Fularani*. It was later on translated into Gujarathi, too. He has also translated Brecht’s *Three Penny Opera* as *Teen Paishacha Tamasha*. Kanetkar, the famous and popular Marathi playwright shows clear influence of Shakespearean plays in some of his works. His *Gaganbhedi* is said to be the blending of some famous Shakespearean plays. Khanolkar, one of the famous playwrights of modern tradition had not escaped the influence. He has translated Bertolt Brecht’s *Cocasian Chalk Circle* under the title *Ajaba Nyaya Vartulacha*. Same can be said about the playwrights in question, Tendulkar and Elkunchwar. However Tendulkar turned to a different genre within English literature which is American drama. As has been already mentioned earlier, he has translated the plays by Albee and T. Williams. Mahesh Elkunchwar, as per the available record, did not translate any English play. But the influence of English literature and Hollywood movies has left a deep impact upon his works. Other playwrights from this generation are Jayawant Dalvi, Satish Alekar, Ratnakar Matkari etc. who set a new trend in the field of Marathi and Indian theatre.

So far the researcher has tried to take review of Marathi theatre with respect to direct and indirect influence of English literature and Western drama as such. However other trends, too, were observed in the theatre. As the trends and scenario in Western theatre went on changing due to the variety of factors, which are enlisted in the same chapter later on, the trends within Indian theatre, the themes and style of playwriting also went on changing over the period. The gradual transition took place through the phases like mythological and historical plays, moral and sentimental comedies, farce and comedy, realistic and modern plays, just as the Western theatre. This might have happened due to the slow pace of communication in the absence of today’s faster means of communication and thereby the spread of knowledge and cultural transitions. Otherwise, the revolutionary theories and doctrines of Charles Darwin, Karl Marx, Sigmund Freud and Albert Einstein and the major events like Russian Revolution,
Industrial Revolution or the two world wars left a great impact upon Indian literature, just as Western literature and social scenario. The greatest impact upon literature has been left by psychoanalytical theories of Freud and then by his disciple Karl Jung and other psychologists.

So far the researcher has tried to present the background of the avant-garde theatre which is carried forward by the modern playwrights of the 1950s. These playwrights were the product of topsy-turvy world of chaos of the post World War period. Obviously, the reflection of their experiences is found in their works, in addition to the influence of their predecessors. But the content, the substance is derived from their own world of experience or the world around them.

It would be worthwhile to analyse the factors influencing their work. Some of these factors are common for all the artists throughout the world, for example, the shattering of prevailing beliefs in the field of religion, social and psychological fields, status or dignity of man etc. were commonly experienced by all sooner or later. It was the impact of the theorists mentioned earlier, Darwin, Freud, Marx and Nietzsche. However, other social factors somewhat differed in the three major areas, Europe, America and India. It is interesting to observe that though the factors were different, the effects they left on social life were much the same. This is how, the expression or reflection of them in literature was of similar kind, in spite of their different geographical backgrounds.

Three major geographical territories have been identified while analyzing the social milieu of the artists belonging to the second half of 20th century. They are

1) Europe- especially England- the worst sufferer of the World War II.
2) America
3) India.
The factors affecting or contributing to the social milieu in

1) Europe and England –
- Material and Psychological devastation during World war II- the major cause.
  • As an outcome of World war II – disillusionment regarding all old sets of norms, values, conventions in every field including politics, economy, religion, social system, human relationships etc.
  • Sudden inclination to materialism and more importance to ‘present’ than ‘future’ as a result, growing self-centredness among people.
  • Overwhelming feeling of futility of human existence.
  • Emergence of a new class of opportunist rich class in society lacking refinement of traditional gentry, thus upsetting the conventional social order and its norms.
  • Emergence of a new wave of artists and litterateurs defying almost every norm and convention of the prevailing literary tradition.
  • Emergence of a new class of litterateurs raising their voice against the social evils, exposing the so called social idols.
  • Spread of Marxism, forcing to look at the state of affairs from a new point of view.
  • New wave of awakening among the downtrodden, suffering class, newly found voice to express themselves through literature.
  • Expression of frustration, helplessness by the intellectual class.
  • Exploration of the interior rather than external events, happenings.
  • Depiction of ‘down to earth’ family and blood relationships.
  • Conflicts due to generation gap and ideological differences.

2) America

• Long lasting consequences of American Civil War.
• Divide between agricultural, aristocratic South and modern, industrial, liberal north.

• Dominance of materialistic, young, occasionally uncouth generation of North over the Puritan, refined, sophisticated old generation of south revering Victorian value system.

• Great Economic Depression of the 1930s and its after effects.

• ‘Abolition of Slavery’ act and its consequences.

• Emergence of America as a world leader in post World war II period.

• Emergence of America as a melting pot for the people of different origins and cultures.

• Woes of affluent class- millionaires, Hollywood stars etc.

• Different kinds of tensions within society due to financial, cultural, racial differences, instability, insecurity and general feeling of fatality of life.

• Unlike Europe no direct experience of devastation and destruction. On the contrary, experience of boom in the industry and prosperity in general.

• Focus and general interest in the abnormal, pervert, Exploration of mind’s working. Revealing horrifying truths about life.

• Handling of the mystic, superstitions.

3) India –

• Influence of British rule, Western culture and learning.

• Acquaintance with Western thought and literature.

• Limited direct experience of World Wars, indirect experience and impact as the subjects of British Empire.

• Conflict between modern Western culture and traditional Indian culture, customs and value system.

• Indian Freedom struggle, the spirit of nationalism, heroism and noble values.
• Fractured verdict of Independence followed by the disastrous aftermath of Partition.
• Disillusionment and dissatisfaction during the Post-Independence period especially with respect to ‘Home Rule’.
• Frustrating changes in all walks of life during the Post-Independence period- social, political, economic, moral and ethical field.
• Decay of morals and violence as a result of frustration, materialism and self-centeredness.
• General feeling of frustration, helplessness, feeling of futility of life and unbearable struggle for life- excessive stress resulting out of it.
• All pervading corruption in every walk of life.
• Conflict between the conventionally revered values, ideals and newly found animal instinct and brutality.
• Class-conflict, caste-conflict – constitutional provisions for down trodden, deprived classes of society.
• Changing social order, emergence of a new powerful class of political heavyweights and wealthy people.
• Politicisation of each and every issue.
• Handling of so far banned issues and depiction of illegitimate, unholy relations.

These changes found reflection in almost all art forms and all the genres of literature throughout the world. In case of fiction a new narrative technique known as ‘streams of consciousness’ emerged. The novelists like Henry James, Joseph Conrad, Virginia Woolf developed and established this technique. Now the plot- the story element, was pushed to a subordinate position and the working of mind and psycho-analysis was given prominence. The narrative seemed fragmented and incoherent. Novel became highly symbolic. This was a sort of absurdism and surrealism in case of fiction. In India- especially in Marathi fiction Bhalchandra Nemade was the pioneer in implementing this technique to Marathi fiction. His *Kosla* (Cacoon), *Jarilaa, Bidhaar*
and Zool were published as a series of self-expression and metamorphosis of a young boy into an adult.

This modern trend was reflected in the contemporary poetry, too. In America the poets like Wallace Stevens and Sylvia Plath wrote in a totally new style giving vent to all the agony of modern life. The same situation prompted T.S.Eliot to write *Waste Land* and *The Love Song* of J. Alfred Orufrock. A new generation of poets emerged from every part of the world. This changed situation brought about one more new genre of literature in America, Canada and Africa and *Dalit* literature in India. The prominent names among them being Chinua Achebe, Wole Soyinka, Tony Morrison from West and Daya Pawar, Shankarrao Kharat, Namdeo Dhasal, Laxman Mane etc. from India – Maharashtra. (Dalit literature movement was initiated in Marathi literature) Many poets, other than ‘Dalits’ also started writing in new style and defying all norms of conventional poetry. The frontrunners amongst them from Marathi literature were Baa. Bha. Borkar, Arti Prabhu, Grace etc.