Chapter: V

Conclusion
The present research work has analyzed the issues, forces and various cultural factors that form the core of social and individual behavior namely sexuality and aggressive responses in the form of revolt and violence. From the collections of more than a dozen plays written by Mahesh Elkunchwar and collectively published by Oxford University Press were mainly considered for the analysis. They were selected as per their thematic concerns and analyzed under each subsequent chapters i.e. desire, revolt and violence. However, the plays like *Yatanaghar* which are not translated are also considered for certain references and thematic concerns.

In the beginning of the present research work, certain observations are registered that suggest the tendency of research and critical views regarding the study of Indian drama in general. The survey and history of critical thoughts about Indian drama writing, has been recognized as having certain peculiarities like that of random selection of writers writing purely in English and selective dramatists like Tendulkar and Karnad which are translated in English. There have been limitations in the contemporary critical writings as far as the history of drama writing in India is concerned. The limitations mainly are about inclusive writing and rewriting of critical history of Indian drama in English and translation.

Text, context, author and reader are locus of all literary and critical theories. They formed the basis of importance in certain approaches. The whole critical thought about literary analyses could be divided among the four. The singularity of a thought or a locus is always questionable. The nature or the genre in which the text is formulated presents different possibilities of perceptions, meaning, effects and ‘uncertainty’ in meaning.
Elkunchwar has been controversial when he declares that the play belongs to the actors that perform it. This view is predominated by the personal experience of the dramatist and it is largely related with the performance of the play in theatre. The strength, nature, style and techniques of dialogue delivery of the actors are observed having more effect on the text and meaning implied by the author. However, Elkunchwar’s thought of assigning significance excludes the importance of other crucial factors that form the core of the performance, creation of the text and generation of overall meaning.

Elkunchwar becomes an important playwright in Marathi play writings among Khanolkar, Tendulkar, Shirvadkar, Gadkari, Kanitkar, Alekar and others. Among the playwrights, Tendulkar, Alekar and Elkunchwar are considered significant as far as professional theatre and modernism in Indian drama are concerned. The research work has also acknowledged the significant contribution of other dramatic traditions and their under currents which are non Brahminical. Among such traditions, Dalit theatre is the most prominent. It prominence is of higher nature that forms the centre and beginning of overall Dalit writings and movements in India.

A chronological survey of writings of Elkunchwar has been sought that includes inclusive study of his plays beginning with his one act play Sultan. Elkunchwar emerges as a philosopher and a messenger who attempts to present the core of Indian values and its rich tradition. He presents the ethos, in all its variety, challenges of meaning of life and gratification of senses and ultimate satisfaction. He seems to be largely affected by the idea of creation in its various forms. The idea of creation in the form of writing, arts like sculpting, reproduction have formed the basis of most of his plays like Garbo, Desire in the Rocks, Autobiography, Party, Zumbar, etc. He deals with the most significant part
in the process of creation i.e. the value of the creation, the nature of its stimuli, art for life sake, art for art and significance and relationship between human life and art.

In addition to it, ‘death’ been a major issue in the writings of Elkunchwar. There are deaths and suicides in many of his plays. The events of death in various forms bring about formative sense in readers’ and audience’s mind. In this regard, Elkunchwar seems to be attracted toward the absurdist theatre and its implications towards life. The deaths in his plays are not driven by simple and direct effects of events. They are rather of absurd nature and also a result of psychological and philosophical conflicts in human mind. Most the times, the conflicts are related with idea of creation in different forms, the idea of ultimate satisfaction, the idea of love and the idea of happiness.

Elkunchwar’s success on professional theatre and as a matured playwright largely rests on the questions he raises through the conflicts faced by his characters. The evasive nature of religions, human relationships and meaning of life largely affected by external factors like technological changes and degradation of traditional ways of life are today’s most crucial issues that receive voice in Elkunchwar’s plays. The change in time and culture brings with the vivid realization of certain psychological and philosophical conflicts in human mind. Elkunchwar’s presentation of the issues becomes more effective and authentic when he shows that the characters that face such conflicts have realized the uncertainty of meaning of happiness and satisfaction and meaning of overall life in general. The stimuli for the production of such feelings in the minds of the characters is instigated by the realization received externally about the lack of uniformity of thoughts that otherwise holds together human mind with certain meaning, certain ideas of happiness embedded in family ties, religious beliefs, positivity of social institutions and
strength of human relationships. For Lalita, it is her brother Hemkant who brings the idea of this type of detachment and fragmentation of uniformity of the beliefs. Same is the case with Chandrashekhar, Anand and others who meets the destructive end.

Elkunchwar’s choice of ‘desire’, ‘revolt’ and ‘violence’ as thematic traits in his plays has valid bases of human tendencies. The culmination of human life, as identified by the author, is never devoid these issues. It is seen and analyzed that the sexuality of general and taboo kind, revolt in its multiple implications and natures and violence in the forms of suicide and murders as shown in Elkunchwar’s plays, have cultural, psychological, political, social and discursive orientations that function in a way that brings about certain responses.

Desire and sexuality form a stronger core in human life. The evolution of idea of sexuality along with the growth of civilization has not been a process of logical rendering. Certain cultural aspects like silences and secrecy were observed due to various reasons. In strong religious senses, desires and sexuality were considered obscene and forbidden. These were the important stages in the history of civilization as far as the issue of desire and its satisfaction is concerned. The text like Kamasutra by Vatsyayana gives the idea of certain time when ideas of desire and sexuality were allowed to be documented. But time changed and so did the common perception of the issue change. In European context, Foucault observes how certain tendencies probed in and how Victorian regime carefully confined sexuality and never allowed bodies to have ‘display of themselves’. It lost the certain frankness about sexuality.
It is not only though the selection of issues like incest relationship between Hemkant and Lalita in *Desire in the Rocks*, Baby and her brother Ramesh in *Yatanaghar*, homosexual desires in *Holi* and *Garbo* where desire of the objects are Anand and Pansy and explicit treatment of sexuality in the plays like *Garbo, Reflection, As One Discardeth Clothes…, Party, Rudravarsha and Ek Osad Gaon*, Elkunchwar tries to present a picture of Indian society in particular and human life experience in general but the characters like Intuc and Lalita become the voice of the playwright and it is through their opinions and dialogues certain aura of sense and understanding of author’s mind could be fathomed.

In the play *Garbo*, while insisting on letting Garbo to be what she is, Intuc emphasizes that they should first know what they themselves really are. According to him, this would be a ‘sound enough basis for their relationships with her’. The following is the remark by Intuc that could be called as an underlined thought as far as discourse on sexual desires is concerned. According to Intuc all the business about woman being an enigma and all that is a myth. He calls it a bit of literary truth. He contributes to man-woman relationship saying once one understands a woman; one does not want to look at her again. He adds that once one explores her, the thrill is gone. Here ‘explore’ has more significance of ‘sex’. Intuc’s philosophy about women takes an ultimate turn when he comments rather gender biased remark that a woman should be able to satisfy you fully, and yet withhold a part of her from you.

It becomes both inner voice of the playwright and his effective way of registering his observations through the characters. The same could be found in the play *Desire in the Rocks* when Lalita realizes the void in the nature of their relationship and says the experience she lived was like a ‘patch of leukoderma’. It has spread over the whole body.
She tells that it is a matter of a few days of shame but when the whole body is covered, there remains no shame. It becomes whole of you. It is a sin once and its event is over but it remains as long as one lives. It does not get over.

For the evaluation of the issues of desire and sexuality, his plays like Garbo, Holi, As One Discardeth Clothes..., Desire in the Rocks, Flower of Blood and Autobiography are analyzed. There have been various objects of desire in the plays. As mentioned earlier, the relations also include relationships like incest and homosexuality. For almost all the characters, the beginning of the conflict is instigated due to the problems with the object of desire, loss of object of desire, confusion in deciding the object of desire, conflict between the couple and the conflict in their object of desire and lastly it is the loss of desire itself.

It is referred to Zizek’s ideas about the role of fantasies in construction and realization of desires in human life. He writes in his book The Plague of Fantasies referring to Kantian ‘transcendental schematism’ that a fantasy constitutes our desire, provides its co-ordinates and also teaches us how to desire. He explains the role of fantasy and how it meditates between the formal symbolic structure and the positivity of the objects we encounter in reality. According to him, fantasy provides a ‘schema’ according to which certain positive objects in reality can function as objects of desire, filling in the empty places opened up by the formal symbolic structure. It is applicable to sexualities like incest, homosexuality and prostitution.

There are myriad forces that function in ways which can never be satisfactorily be adjusted to our predetermined categories like logic and reasoning. It is also recognized
that such forces are not entirely independent. They are limited in particular structure which could exist in a certain way at a certain period of time. For example dramatists like Shirvadkar, Khanolkar, Tendulkar and Elkunchwar have a type of literary production in a form of dramatic writing that does not limit itself limited arena of social structure they are part of or nor is there always a constant effort for making their writings politically correct and intentionally fortified or manufactured.

Elkunchwar artistically deals with the realism which is both visible and invisible in the structures of various relationships. In a general sense, this act by any author becomes a particular form of a ‘gesture’ that does not necessarily go with the common perception of reality. Such gestures are always probing and encroaching the established ‘ways of seeing’. It could be called as a revolt in a certain sense. With this understanding, it becomes necessary to realize that the use of word revolt is manifold and as far as this research work is concerned, it is used in both the ways i.e. revolt in general sense and revolt in literary sense which could be written as ‘literary revolt’. What difference does matter between the two is that of origin and inspiration of the revolt.

Elkunchwar banged on the scene of Marathi play writing with a kind of bold plays like Garbo, Desire in the Rocks, As One Discardeth Old Clothes..., Yatanghar and Holi. The act of dealing issues of incest, homosexuality and desires exhibiting sexual cravings as extra-marital affairs was an act of revolt on the part of the dramatist. It was rather a very conscious effort by the playwright as far as the play Garbo is concerned.

However, the plays like Garbo, Holi, Sultan, As One Discardeth Old Clothes..., Autobiography, Party and Desire in the Rocks are considered for the analyses of theme of revolt. Lalita, Garbo, Aai, Vasanti have female characters that bring about the revolt
which is of dual type. They act against the forces created by the society and the individuals around them. However, the second type of revolt becomes inevitable as the female characters realize their subjugation mainly caused by patriarchal and male dominated society. Few references are made for feministic interpretations of the texts to Kate Millett’s book *Sexual Politics*. The forces stimulate the female characters’ identity crises, notions of revenge, renunciation and eventually a revolt.

The visibility of violence is noticeable in Elkunchwar’s plays. Many a times, Elkunchwar ends his plays with devastated and confused state of mind of his characters culminating in destruction. The destruction takes place in the form of suicide and murder. The events of suicide form the core of the play like *Sultan, Desire in the Rocks* and *Holi*. However, the web of reasons and forces that stimulated such self destruction is of varied nature.

The act of suicide is mainly an act of violence. The only difference that lies in the act is that the object of the pain to be inflicted on is not someone else; it is rather oneself. It could also be justified in terms of Indian legal system.

History plays a vital role in the deciding the nature of aggressive and violent responses in a nation at a larger level. Colonialism and imperialism left a deep impact on minds of the colonized. The process of freedom was never devoid of violence. Process of decolonization involved violence and its legitimacy in different forms. In *The Wretched of the Earth*, Franz Fanon talks about such legitimacy. In the country like India, there have been myriad episodes in its history that saw much bloodshed. Recent history in relation with the participation too involved too much killing and massacre. The intensity
of these memories is still felt through literature and movies. Post colonial conditions can never be judged and analyzed without paying due considerations to the process of colonization and decolonization.

However the issue of violence in the selected play is considered with multiple views. In Garbo, there are two events in which violence takes place i.e. killing of the fetus by Garbo and at the end of the play murder of Garbo by Shrimant. The first form of violence is a subjective violence enacted by Garbo. The subjective violence however is predominated by objective violence in the form of social and economic structures.

In Desire in the Rocks, violence is sought as a solution to the fear of the possible side effects of the incest. It becomes necessary to investigate how this culmination and its relation with the other factors that stimulate it or are affected by it, take place. Lalita before setting the mansion of fire, allows much violence on her body. External violent forces are also visible in the play. However, it is internal conflict of Lalita that instigates ultimate end to their lives.

Though violence by the students on the campus in Holi appears as the ultimate culmination of the pressure that is built up in them against the authoritarian power they could not directly challenge, it runs from subjective level to what Zizek calls it ‘objective violence’. The two levels could be distinguished as the violence that appears to us in the form of personal aggression or Gopal slapping Anand on his face or Shrinivas bringing sari for Anand for making him wear it or Gopal threatening Anand saying that they will shave off his head and eyebrows and tonsure Anand’s head and dragging him all over the campus in the sari. The objective violence further could be explained in words of Jonathan Gardiner who talks about why homosexuals are committing suicides. For
Jonathan the main reason behind homosexuals’ suicides is lack of ‘self control to correct their behavior’ and incapability of dealing with ‘cognitive dissonance’.

As far as the murder of Amrit in Party is concerned, it is also the objective violence that makes the murder happen. It is obvious and vivid act of political violence. It is also observed how language itself is a strong tool in exercising violence. The structure of language, its meaning production and functions consist of a large degree of imbalance. It is true when Zizek writes in his article “Language, Violence and Nonviolence” that the language which is called medium of nonviolent reconciliation and proper sphere of understanding and mutual recognition involves unconditional violence. This view proves very helpful not only to analyze the issue of violence but also other conflicts that form the base of many plays of Elkunchwar.

Elkunchwar plays due to its rich content and subject matter will remain truly great literary work of art. They could be studied with variety of approaches and will still remain a challenge to the critics as they have at their core the most delicate and incomprehensive issues about human world of emotions and experiences.