CHAPTER V

Conclusion

5.1. Introduction

The present chapter provides a comprehensive critical statement on the select plays under study. The researcher discloses the discovery through the comparative perspective and this forms the major part of the conclusion. It has been found that the origin of psychological disorder has roots in social disorder. It is revealed that the elements like religion, culture, anarchy, history, sex and materialism cause for social and psychological disorder. The half part of the conclusion comments on the playwrights’ perspectives about the changed India after 1990s and whether they succeed to portray the fact of Indian society. Even it is focused at the end that how present research opens new avenues for researchers to study the playwrights in 21st century.

5.2. Comparative Perspective

The biographical background of the playwrights has been taken into consideration to understand their visio. The playwrights selected for the present study were born between 1970 and 1980 in the urban area of India. As they are born in middle-class families, they are familiar with the ups and downs of the middle-class world. They have experienced the hollow and futile world of middle-class people and are conscious about the happenings around them. However, the typical middleclass mentality does not allow them to raise a voice against the corrupt behaviour of the people around them. They try to revolt against every issue that causes to degrade the social health. They think that society is like a fish and their approach to look at this fish is different from one another. At last, everybody comes to the conclusion that the fish is out of the pond and near to the death and decay.
Anosh Irani, from minority community is conscious about how middle-class people pretend to love their country but when there is a time of testing the love; these people remain silent. In one of his interviews, he says that ‘he doesn’t like to live in India because he doesn’t prefer the typical Indian social structure’. He gives preference to live in Canada as it is most ordered and disciplined country rather than India. For him, India is a decayed fish which can’t be transformed in its original form because, he feels, decayed things belong to the garbage; they can’t be decorated and preserve in our house.

The above thinking is finely discussed in his two plays, *The Matka King* and *Bombay Black*. He feels that Indian society is totally decayed and it can’t be cured by any remedy. He expects the death of this society so that the new society will take birth. Here, he focuses on constructive, destructive and neutral disorders. In *Bombay Black*, Kamal and Apsara are the perennial sources of the constructive disorder, while the protagonist of *The Matka King*, Top Rani leads a lethal disorder. The remaining characters like Satta, Gantaal, Chandni and Padma are the victims of neutral disorder. It is playwright’s view to look at the society that the number of people that are victimized by neutral disorder is bigger than the people who follow constructive and destructive disorder. Whenever such condition creates in the society, such society leads itself to the absurd life. In short, Anosh Irani’s approach to the society is not sound; his mind perceives only destructions in the society. It seems that he does not bring the society on its proper track and establish a new order. His emphasis on illusive world as Kamal, the protagonist of *Bombay Black* prefers to live in such a world, is not lifelike because it does not match with the world changing with high speed.
The emerging playwright, Ninaz Khodaiji, born in a middle class is familiar with the keen issues of middle-class society. She has spent her much life in a theatre particularly in Mumbai, London and New York. As she has spent her childhood in Mumbai, she is aware of the lives of various communities. She knows that the big cities do not sleep in the night; majority of them engage in destructive disorder and very few people pursue the constructive disorder.

But Khodaiji doesn’t feel that the society around her is dead fish; she feels that it is a fish which jumped out of the pond and it is responsibility of social thinkers to put the fish back into the water so that its life would be saved. Khodaiji herself prefers a constructive disorder because she thinks that it is the responsibility of the people like her to pursue the constructive disorder by which the present society can be saved. In her only play *Insomnia*, she tries to establish a new order showing the black face of communal riots. The characters in the play are living under the burden of communal riots, which creates fear of death in their mind. Khodaiji succeeded to portray a real picture of neutral disorder during the communal riots through the main character of the play, Mohon. Aliya is the only character who follows the constructive order. The playwright succeeded to portray the character of Aliya with her all strong and weak points which carry her to the door of death, but destiny plays major role and she gets one more opportunity of life as she doesn’t die in the riots. Other characters in the play except Abhay live under the impression that she is murdered in a riot.

Though Khodaiji paints the black face of communal struggle, she also tries to picturesque the harmony in the society in her play. In short, her
attitude to the society is positive, and she expects the positive changes in the society.

Gautam Raja doesn’t prefer to be identified as a feminist playwright, though his master Mahesh Dattani claimed him to be a feminist writer. He is firm on his ideology that he just writes about women. His affirmation is right because he doesn’t handle any female problems; on the other hand, he just tries to portray real faces of the female world. When he is claimed that he is a feminist playwright, he firmly answers that society is made up with both men and women. Men play a role of brain in the society while women, the role of the heart. According to him, his fellow playwrights emphasize on the functions of the brain and neglect the role of the heart. He just completes the circle of society, focusing on the inner and outer world of women. He too, looks at the society as a fish, and he thinks that the fish is on ventilation; the fish that has a brain and heart, but there is no soul in it. His three plays, discussed in the first chapter expose the attempts of the playwright to reincarnate the soul of the society. His attitude to look at the society is neither positive nor negative. It doesn’t mean that he looks at the society neutrally. His attitude to look at the society is flexible. Though not so much hopeful for the goodness of the society, he doesn’t ignore the issues that destruct the social health. None of his characters pursues the constructive disorder; many of them pretend to follow the social norms. Sita, Shoba, Sapna and Priya look at the world with their glasses and come to the conclusion that world around them is made up unproductive subjects. These women are not optimistic because they find happy life of others, and they think that their individual life is filled with many ups and downs. All these women are nostalgic because of their self-preference. The playwright
perceives the life in the pieces of broken mirror in his play *Shards* and makes it empty in his play *Pub Crawl*.

Anil Abraham’s attitude to the society is a little bit different. He calls the members of society as ‘ladies and Gentlemen.’ His social observation is keen, and his eagle’s eye does not lose serpent’s reflection. He throws the stones in the pond of common consciousness of the middle and lower class people. He particularly looks at the lives of lower class people and portrays how these people look at the basic need of sex. In his observation, he found plenty of people thinking on the issue of sex continually, and the output of this thinking lead them to various kinds of disorders. According to him, excessive thinking about sex and prohibiting ourselves from the open discussion of sex lead the individuals to the neutral disorder.

In *Gentlemen*, the protagonists of the first four monologues expose their curiosity about sex and sexual organ. Man’s travelling from well-cultured to ill-cultured has been exposed through this play. None of the protagonists among five major characters in the play seems pursuing the constructive disorder. All of them have worn the veil of the followers of social norms, but they neither create any new thing nor damage the established structure of the society. All of them are the silent oppressors who do not adhere to talk about sex. On the other hand, they spend their much time in thinking the same issue. They attract to the glamorous world of high class and even sometimes blame this glamorous world as it brings obstacles in their ordinary life. In short, the aspect of Anil Abraham to look at the society is pure as well as naked. He doesn’t want to hide any reality from the consciousness of common people. He finds at one hand constructive and destructive disorder, and, on the other hand, he notes the neutral disorder of the people in the changed scenario of India after 1990s.
The next playwright is a Bombay boy, Ramu Ramanathan, who looks at the society upside down. He has his eye on both past and present of India. He thinks that the history has the power to modify the present. He doesn’t expect history as just chains of incidents; he expects the social history which has a power to mould and shape the society. Even he doesn’t prefer the individual history because he knows that the history is always tainted with personal likes and dislikes. He thinks that life is nothing but a blend of dark humour and mysterious sorrows, and the basic cause of such life is the changed scenario of India after 1990s. His main aim is to disclose pretending nature of middle-class people, who call themselves the members of polite society.

Ramu Ramanathan’s *Collaborators* focuses on the passivity of human life. There are four characters in this play who are keenly related to each other, and they collaborate their past and present to one another. But they forgot an importance of future as they like to reside in the cold pond of past and drink the massive water. Though they pursue their personal aims and objectives, they do not rescue from the clutches of each other. Women expect more ideal men than their husbands while men wish to have ideal wives than they have now. They try to puncture the current social system, but they are as mild and hollow as insects. So their attempts do not damage the established social structure. The protagonist Kranti, is so much passive that he can’t bring any revolution in his personal life. The condition of Himanshu, another male character in the play is not different from Kranti. He was in love with Arundhati before her marriage to Kranti. In the same sense, Shivani, a present wife of Himanshu once loved so much to Kranti. But none of them succeeded to find the partners they expected. They are unable to forget this game of fate and the terrible assault of time. The failure
in love and passive aspect towards the life made them the victims of neutral disorder. None of them perform any constructive disorder, nor do they prefer to destroy the established social system.

In *Mahadevbhai*, though the play is based on the real life of the disciple of Gandhiji, Mahadevbhai Desai, Ramanathan wants to share something different from history. He expects to see the country in the form of Mahatma Gandhi, and Mahadevbhai in the form of the people, living in this country. Mahadevbhai left his family and house and followed Gandhiji and his principles. It means he accepted the constructive disorder. In the present era, people just recall Gandhiji and Mahadevbhai through the books of history and by the medium of history teachers like Madam Priscilla, who kill the beauty of history and make it barren and boredom. In this play, Ramanathan raised the conflict between constructive disorder of Mahadevbhai and the destructive and neutral disorders of common men and concluded that if common men expect their previous dignity and freedom from the slavery of changing mode of life, they should peep in the pages of history; they should love the great people like Mahadevbhai and try to shape their own life by either following the current social system or destroying it with constructive disorder. He looks at the society and he finds that it is like a fish, a fish in the pond of dirty water; the oxygen of this water is over and there is a possibility of the death of fish any time.

The last playwright in this research work is Vikram Kapadia, who has been actively involved in Mumbai’s English theatre scene for the last twenty years. He also belongs to the common society, and he has observed this common world around him with extra caution and tried to present this world in his play *Black with ‘Equal.’* It is a shocking picture of Urban India. People live in various apartments and follow their personal ideals in their
life, but they do not think that these ideals are damaging the peaceful life of others. The play is a sharp analysis of the seedy, selfish and mean aspects of middle class people who pursue their personal happiness but they do not think that they are crushing the happiness of other people under their feet. The play deals with eleven characters with their different aspects to look at the life. Ramnik Patel and his daughter-in-law Maneesha try to preserve the established social structure, by keeping a balance in the relationship with their neighbours. Ramnik is an old fashioned man, who thinks that his ancestors gifted him with an appropriate social structure, and he doesn’t want to damage it by violating the rules and regulations of it. While Maneesha is the modern lady; she is conscious about her glorious post and the changing atmosphere in a present. So she is capable of preserving the previous social structure and at the same time, she is possible to break down this system accepting constructive disorder, if this system receives damage to the social and cultural health. Other characters like Amar Chatterjee, Sukhbir Singh, Hodiwala, Usman Ali, Jayati, Shanti Kamati, Bajrang, Rashida Begum and Glen Saldanha are the enemies of the social system; they just pretend to follow the rules and regulations of their own religion but while doing this, they do not think how much they damage the conscience of others. All of them follow the destructive disorder. Usman Ali, Shanti Kamath and Bajrang are the representatives of the underworld. They lead a violent life and participate freely in bloodshed and massacre. Amar Chatterjee, Sukhbir Singh and Jayati are running after the money. They don’t mind about the way by which they are earning; they just want to earn money and lead a luxurious life. None of them loves their religion; they just pretend that they are the ideal followers of their religion. They use religious principles for the
destruction of the peace of others. They do not convey if they are receiving injuring to other moral and ethical values.

In this way, the approach of Vikram Kapadia is the same like other contemporary playwrights. He feels that the society is made up with a variety of ideals, and each of the ideals has been infected with an obscure disease. His aspect to look at the society in the form of a fish is slightly different. He doesn’t think that the fish is either decaying or on the ventilation. Neither does he think that it is out of water. He feels that the fish is so much hungry and is devouring all the things, which comes in its way, yet its desire can’t be fulfilled. It is a materialist and greedy fish, and if its mode is not directed properly; it will turn into a big explosion; i.e., the death of society. The play Black with ‘Equal’ is the accurate presentation of the materialist ideology which is born with the intrusion of neo-liberalism, privatization and globalization in a peculiar Indian social, cultural and economic structure.

After the comparison of the playwrights and their plays, it is expectable to focus on the titles of these plays. If all these titles are kept side by side in any sequence, they prove their capacity to portray the destructive disorder. Irani’s Bombay Black comments on the darkness of the heart of Bombay where, there is a little possibility of calm and sober life. The title of the play, The Matka King comments on the king of the underworld, who performs black deeds and destroys social atmosphere. Insomnia, a title Ninaz Khodaiji selected for her play leads that society has lost its peace and the people are unable to sleep in the night peacefully, because they have begun to suffer from the mental disease, Insomnia. The basic theme of the play is the disastrous nature of communal riots, yet Khodaiji exposes through the title that people are travelling to the unsafe and risky life.
The titles of Gautam Raja’s three plays are also apt. They lead the audience to shocking atmosphere, and it comes to know that something is burning under our feet, yet we are unable to move a little. The title *Pub Crawl* comments on the young generation who spend their much life in pubs and beer-bars. They walk at these pubs like insects, which crawl to the mud. *Shards* exposes how life has divided into unlimited pieces, and no piece shows similarity with other. These pieces reflect our life and every piece shows a terrible and destructive picture of life. The title *Damini, the Damager* exposes that Damini a representative of all girls in 21st century. Her birth doesn’t intend to preserve the social, moral and ethical values but to damage and destroy them.

Ramunathan’s both titles are optimistic as *Collaborators* shows that life is not for living in isolation as man is a social and rational animal by his birth and if we want to lead our life happily, we have to collaborate with each other. But the heart of the play tears the veil of hypocrisy of *Collaborators*; it shows how human beings turned themselves into dissatisfied creatures with what they possess. Collaboration is essential in the life, but the play lights on immoral collaboration that lead to the destructive disorder. *Mahadevbhai* is Ramanathan’s most optimistic title which introduces the life of such a man, who devoted his whole life to his master, Mahatma Gandhi. The narrator of the play doesn’t hide the social weaknesses. He comments on how history is taught in the classes and how generation is diverted from the beauty of history. Thus, the title emphasizes the constructive disorder. Kapadia’s title *Black with ‘Equal’* though primary talks about the equal distribution of black coffee, the playwright shares total different ideas. Like Irani’s *Bombay Black*, *Black with ‘Equal’* comments on the darkness, hid in every individual’s heart. Anil Abraham’s *Gentlemen* is
the ironic title. He portrayed various *Gentlemen* in this play, but they do not equally suit to the term ‘*Gentlemen’*. All of them are haunted by the instinct desire of sex, hid in their every drop of blood. Their area of thought is very limited. They are away from social upheavals. They push them into the pond of dirty thoughts about sex. Though it is a natural phenomenon, these *Gentlemen* think the matter of sex unnaturally and push themselves into the hell of bad and destructive ideology. They are the victims of neutral disorder.

The characters in these plays play the role of social as well as individual representatives. Their action and dialogues portray the social and psychological disorder in each one. The select playwrights tried to show both order and disorder through their typical observation in the plays. As they are the members of the society, they have extraordinary ideas of social manners. They find out the being broken system and the system which needs to be broken and try to refresh and reestablish these systems so that the order, which would be suitable for every human being to live with pride and confidence, can be established in the society.

The select plays are written and performed at one side to refresh and inspire the disturbed individuals, and on the other side, they aim to sustain the wholesomeness of the society. The organic characters in these plays share the beautiful thoughts and lovable feelings with the audience and readers so that they would be possible to drag themselves out from depressing and passive ideology of life. The matter and manner are portraying through these plays which force for organized system that can be easily followed without disturbing anybody. The matter carrying individual interest and the manner adding fund of knowledge of these plays has an ability to supervise and guide society systematically so that the disorder
should dissolve and it should be placed by a tempting order which would be easy to follow. The relations and interrelations between human beings cause for both social and psychological disorder. These plays remain a good remedy to turn such disorders into a systematic order. The individual is made up with different thoughts and feelings and various likes and dislikes, so it is difficult for him or her to adjust every time with another person. The plays intend to teach how to manage ourselves to adjust with the person of different choices. The playwrights acquired the power of language to express what the society is and what should be in the society. The main aim of every playwright is to find out the bond of fellowship between man and man through his literary work which would inculcate and improve human behaviour so that the life will not feel the burden.

The social sympathies, painted through drama bound to exercise some positive influence upon the society that helps to diminish social discrimination. These plays help to raise our feelings and enthusiasm for social welfare at one hand and try to reduce the weaknesses on the other hand. All these dramatists play the role of legislators who laydown the law, a settled course of action that society may follow. It is a prime duty, as great playwrights think, of drama to do this in a quiet and unobtrusive way. As a plough functions to exhume the land so that the futile land will be buried, and fertile will be exhumed, the plays function as the medium of changing the direction of the human mind and set in motion movements that would alter our ways of life.

The influence of plays on society is felt both directly and indirectly that is why the plays of great bygone playwrights are being read, performed and studied even today. Their work attempts to touch the social weaknesses and tries to raise a new social system which will fulfil the minimum
qualification of perfectness. In present research work, major tragedies, particularly, *The Matka King*, *Bombay Black*, *Shards* and *Insomnia* expose the highest level of psychological disorder and even try to give solutions to reestablish either old or new order. On the other hand, the comedies like *Gentlemen* and *Pub Crawl* raise the question of social disorder. These comedies speak for the social class which causes the society disorder. At some level, they try to establish the order giving justice to both high and low class characters. None of the playwrights belongs to high class but all other classes. The playwrights succeeded in recommending a balance decorum in which these extremes are avoided, and proper human fulfillment became possible. It is a failure of Anosh Irani, which he didn’t concentrate on the organization of society; many times it seems that he has bewildered his major characters, either they are heroes or villains and belittled his minor characters. In the same sense, Gautam Raja decorated the richness of heroes and villains with attaching them soliloquies and asides while minor characters have been also used to increase the value of major characters. But it doesn’t happen at every level. They are great dramatists, and nobody will belittle them exposing their weaknesses in writing because they don’t lose the human values at every stage.

**5.3. Findings**

After a detailed discussion and analysis of the select plays through social and psychological perspective, the present research has reached some major findings. These findings are the core part of this research. They are:

- Religion is the most affective issue, which primarily causes for the social and psychological disorder. In *The Matka King*, Top Rani gives birth to the new god and the new religion, and thinks that his
new god will never cheat him. He loves his occupations of running matka stall and prostituting; while girls like Chandni and Sudha are just puppets in not the hand of Top Rani but the hand of destiny. In the same way, Satta thinks that ‘God is great but always late’. Both Satta and Gantaal believe in the power that is running this world, but this power doesn’t help them to get out from their miserable social and economic condition.

Khodaiji’s *Insomnia* supports the idea of religion which causes for the disorder in society, exposing communal riots that took place in Mumbai in 1993. The struggle between the people of Hindu and Muslim religion killed each other and celebrated their permanent social defeat. Mohon, Abhay, Aliya and Shivani became the victim of these communal riots, and they lost their faith in humanity. In *Gentlemen*, the people believe in only one religion which is sex. They think that there is nothing beyond sex. Chacko’s excessive thinking about sex, Shailesh’s childhood curiosity and adult hatred about sex, Shoaib’s dejection in sex, Ramlingam’s disability to perform sex and Vaijayanti’s hatred of those people who indulge themselves so much in the religion of sex, disclose that religion is a root cause which creates social and psychological disorder. In *Black with ‘Equal’*, Ramnik and Manisha are Hindus, Usman and Rashida are Muslims, Glen Saldanha is Christian, Sukhbir is Punjabi, Amar Chatterjee is Jain and Money is God of Hodiwala, Jayati, Shanti and Bajrang as they obey the religion of materialism. The internal conflict between their religions affects on their social and psychological behaviour, and they become a victim of the disorder.
Next dominant element is culture that also causes for social and psychological disorder. In *Collaborators*, Himanshu, Kranti, Arundhati and Shivani pretend that they are pursuing their culture but at one point all of them divorce their culture and crush cultural values which leads to awake the wild, uncultured animals, hid in their darkest corners of heart and become ready to have open sexual intercourse. In *Bombay Black*, Vishnu, most ideal man in the village attracts to his daughter of three years old and forces her for sexual intercourse. His wolf-like behaviour drops the blood of our glorious Indian culture and destroys it due to his animal instincts. In Gautam Raja’s all plays, the female protagonists try to preserve their inherited culture, but none of them succeeds. In *Shards*, husband suspects on God as though he shares his wife’s bed; in *Pub Crawl* the heroine likes to have a company of a lot of youngsters at a time. Her being a heavy drinker destroys the cultural values of typical Indian women. In *Damini, the Damager*, Priya, Sapna, Shoba and Shita play the role of the enemy of their own culture because none of them seems to be the preserver of their culture. The play *Gentlemen* erects a dystopian world, where there was no value to culture. When any culture dies, the death of it causes the decay of the soul of every human being. The death of culture caused the social and mental disorder in this play.

Third dominant issue is anarchy which causes for both social and psychological disorder. Some social and political groups pursue the same aims and goals of their life and when they are unable to lead their interests, they take the help of anarchy and destroy the social peace. In such anarchy, the common people become the victim as they are killed in this managed anarchy. *Insomnia* comments on the
valueless deaths in communal riots, while Damini wishes to shoot every man who prohibits her from her personal interests. She takes the help of anarchy for her individual welfare, but she is unconscious about the effects of her anarchic behaviour. In *Black with ‘Equal’*, Saldnaha’s and Shantibhai’s murders destroy the peace of the apartment, and the news of Rashida’s death creates fearful atmosphere in which nobody can live without mental torture. So they turned themselves into the disordered personalities.

- Fourth finding of this research is the increasing number of committing suicide became common. People have cut the distance between life and death; they are pasted side by side. In *Shards*, both guest and host count the number of people committing suicide. Even they do not feel any guilt or sorrow about the suicide of people. They enjoy the naked scene of death with cup of tea. There is a mystery whether Rashida begum committed suicide or she is murdered. Satta and Top Rani’s suicide in *The Matka King*, Vishnu’s suicide in *Bombay Black*, suicides of urban people living in tallest apartments in Shards and a suicide of Mahalnobis in *Black with ‘Equal’* expose that life has lost its value and people began to love death more than life. When people feel life a valueless, empty vessel, they like to break it down. The changed social, economic, and political atmosphere causes for the social and psychological disorder and its bitter fruit is suicide. These plays expose the causes of the suicide due to urban problems.

- Fifth conclusion is related to the sex issue. Though sex is an inborn matter and is instinct in almost every living beings, yet
many people lose their much time in thinking on the same issue. The excessive thinking of this matter leads the individuals and society to the disorder. Top Rani in *The Matka King* was castrated by the eunuchs when he was a child of nine years old. Since then, he has preserved his sexual organ in a vessel of glass in the hope that one day he would succeed to attach it to his body as usual, and then he would become a full man, and may achieve the pleasure of sex. He spends his much time in thinking the same issue and forgets the world around him due to the suffering of psychological disorder. In *Bombay Black*, Kamal is attached with Apsara physically as he knows that he became blind due to her touch. He is haunted by the same sexual touch by which, he expects; he can succeed to get his sight back. As husband thinks excessively about sex, he doesn’t bear God’s arrival in his wife’s dream. He loves his wife passionately and doesn’t bear God’s interfere in their dedicate relationship. Again a sex is dominant here. Husband is ready to murder God for his continue visits to his wife in her dream. Sex has the edges of envy, jealousy and cruelty, as exposed in Shards.

In *Pub Crawl*, the stories shared by both characters are smeared with sexual feeling rather than alcohol. The girl thinks that the prime aim of her life is to enjoy the pleasure of wine and sex. *Damini, the Damager* deals with the hatred of the opposite sex and prefers the natural love. Sapna indulged herself sexually with her partner under the name of love, and when he died, she pushed herself in the barren land of sex with
a new fellow due to the help of social norms. Priya hates both male and female creatures; she thinks that males misuse her photos and females hate her popularity. She prefers sex from both male and females at the bottom of her hatred. Aliya attracts sexually to Mohon, and even Shivani too. On the other hand, Abhay looks at Aliya and Shivani by sexual angle because he is not interested in any of them by his heart. But Mohon, like Top Rani, considers excessively about sex but doesn’t put himself ahead in this matter. In the same sense, Shivani’s sexual attraction to Kranti and Arundhati’s to Himanshu expose how this society is dissatisfied with their present partners and how they have lost the peace of mind thinking negatively about their partners regarding a matter of sex. In Gentlemen, all characters are entrapped in the mud of sex. All of them think passionately about sex and some of them pursue sex like a haunted dog. When Rashida’s daughter is caught red-hand on the bank of sea performing sex, how Rashida idealizes the behaviour of her daughter is explained in Black with ‘Equal.’ In short, sex is such a dominant issue which got impetus due to the changed scenario of India after 1990s. It causes to break the established social structure and follow the destructive disorder.

- As next conclusion is concerned with history, it functions in two ways. If it is properly studied, it leads to the constructive disorder, and if it is just overlooked, it leads to destructive disorder. In Mahadevbhai, Ramanathan expects the same issue to share with the society. Mahadev Desai has much importance
in the life of Mahatma Gandhi, but the books of history do not give that much importance to the role of him. The misinterpretation of history contributes a chaos in the society. The heroes of Irani, Top Rani and Kamal overlook their personal history and cause for the chaotic atmosphere due to the negligence of its careful study. *Insomnia* focuses the history of communal riots and tries to suggest new ideas to stop such massacre. Himanshu and Kranti, as well as Arundhati and Shivani, use their personal history to mould the present and shape the future, but they do not succeed due to their immature observation of their past. In the same sense, the representation of various religions exhumes the history of their community and blames one another for people’s childish study of religious history. In this way, the misinterpretation of history leads to the social and psychological disorder.

- The last conclusion deals with the changed relationship between man and woman which leads to social and psychological disorder. The excessive use of the inventions of technology and the excessive materialist attitude, created due to the intrusion of neo-liberalism, privatization and globalization, broke down the affinity between man and woman. The relationship between them has become totally artificial. Playwrights like Vijay Tendulkar and Mahesh Dattani expose the dominance of man over woman, but in these plays, neither man dominates woman nor does woman dominate man.

In *The Matka King*, Top Rani controls all girls in his brothel, actually he just plays a role of instructor, the girls have
accepted the life in brothel and they don’t want to depart from this life. Sudha prefers to die in brothel but doesn’t bear the idea of life out of the brothel. The relationship between Top Rani and the girls in his brothel is artificial, though he calls them as his daughters. The relationship between Kamal and Apsara is at the beginning allusive one. The struggle of Kamal to bring this relationship in reality and give it a shape of flesh and bones with a good spirit is really shocking. In the same play, the relationship between Apsara’s mother and father is not good and even Apsara’s father attracts to his own daughter for sex. In Shards, the relationships between men and women particularly portrayed in the monologues like ‘One More Sip’, ‘God’ and ‘Deep Freeze’ seem unreliable. In ‘God’ woman prefers to share her with God while man looks at her as a machine of blowing off his physical desire. In ‘Deep ‘Freeze’ woman gives more importance to the fridge, sent by her sister from USA than her husband, and even husband loves everything except his wife. In Pub Crawl, man and woman tried to dishonour each other by exhuming their weaknesses. None of them tries to find the strong points in them. The world portrayed in Damini; the Damager gives little importance to existence of man. Insomnia portrays an oppressive and deceitful nature of particularly men because women like Aliya and Tanya have been so much devoted to the men around them and to the wine. In Collaborators, both men and women are shown most pessimistic with their current life partners. So they prefer to keep illegal relationship with other men and women. The aspect
of all Gentlemen in the play by Anil Abraham is the women are just the means of fulfilling physical desires; there is no value to woman except fulfilling male desires.

All these modern playwrights strongly convinced that the psychological disorder as its roots not in the mind but in the society. While analyzing the germs of the psychological disorder, these dramatists locate their roots in communal riots, religion, suicides, culture, and sex. These are the diseases of 21st century where the postmodern sensibility operates on wider plane and tries to underline the destiny of the modern man. Moreover, their tone is not pessimistic. But the picture they create through their plays has less scope for the integration of life. It indirectly hints towards the waste land. Thus, the central research argument significantly foregrounds Tennyson’s poetic expression:

Let nothing be called natural
In an age of bloody confusion,
Ordered disorder, planned caprice,
And dehumanized humanity, lest all things
Be held unalterable! (Web)