PREFACE
This study is based on the assumption that dramatic experience can be communicated only when that particular experience or the likeness of it lies dormant or embedded in a nebulous form in the collective psyche or subconscious of the audience. A playwright through his system of signals, visual and aural, verbal and non-verbal organized into a structured whole, invokes the experience in the audience through its twin faculty of empathy and withdrawal, a process of involvement and detachment. In the interaction of the stage microcosm and the subliminal experience of the audience a successful dramatic experience is created.

Furthermore, this dramatic experience is communicated in totality, as a total configuration, a structured whole. The pattern or the structured whole has a destiny of self-fulfilment, a sense of inevitability, because it has its roots in the collective unconscious of the audience. When the dramatic experience achieves its self-fulfilment, the final import of that experience comes as a revelation, a pleasurable state of mind which the audience would like to perpetuate.
Again, every element in the structured whole performs its specific and concrete role by the simultaneity of dialectical differentiation and incorporation of what it is different from. It conditions and is conditioned and exists in a mutually supporting environment forming that pattern which is the 'meaning'. Language, for instance, is one such dramatic element in the structured whole or Gestalt. And, therefore, this thesis is not an attempt to study only the language of modern drama or an exercise in the study of linguistic communication; this study makes an attempt to investigate how some modern playwrights create the stage microcosm which calls forth to the audience's consciousness something in deep slumber, and in the process, heightens and extends its awareness.

Since the study of modern drama from Ibsen to the Absurdist and beyond is all too formidable a subject, I have limited this modest study to five modern playwrights: T.S. Eliot, Bertolt Brecht, Samuel Beckett, Eugene Ionesco and Jean Genet. The choice of the playwrights may seem subjective and arbitrary, but the fact that these playwrights have exercised a seminal influence even upon the 1960s and the 1970s, and the possibility of the extension of that influence right into the mainstream of the 1980s and beyond, should make this choice...
seem less capricious. This study, alas, cannot hide my ignorance of the European languages, the knowledge of which would have been a great personal asset to me, apart from lending an unmistakable authenticity to my critical outlook as a whole.

I wonder if I could precisely define my relationship with Professor B. A. Malagi, Head of the Department of English, Gujarat University who directed my research. In our very first meeting we had the fortunate intuition that "Communication in Modern Drama" should be a challenging field which I could venture into.

I have always been faced with the challenge of communication and the concomitant process of feedback, and I thought, I had a fruitful area to inquire into. And as Professor Malagi led me through the multi-dimensional aspect of the subject with so many variables, I began to feel that he was doing more than guiding me - he was, in fact, presenting a different mode of life from which emanated the depth and wide sweep of his knowledge. Here was a whole person whose life-style could not be alienated from his search for truth - a wholeness which affected the deeps of my mind. Consequently, every session with him brought me a freshness, a desire to look at things anew. And as he provoked me to reach...
thinkers, simultaneously, he introduced me to some
interesting and creative intellectuals: Professor J. Birje-
Patil, Head of the Department of English, M.S. University,
Baroda, whose inspired and creative theatrical productions
I have been enjoying long since. When I met him with my
problems, Dr. Birje-Patil raised such queries that they
effected what the NASA Space Scientists call a veritable
course correction. After all the function of a teacher is
to ask purposive questions, as Professor R. B. Patankar, Head
of the Department of English, University of Bombay, actually
did when I met him after enjoying his three-session talk on
aesthetics: after meeting him, I had the feeling of a man
brought out from his shell into broad daylight.

Apart from direct, lively, humane and intellectual
counters, I have depended upon so many learned critics
and scholars to study the subject that they have become
unwittingly a part of my being and, though, I have done my
best to acknowledge my debt to them, it is quite possible
that I have used language, expressions, phrases from
others which I might have thought my own. I ask
forgiveness if there has been any such unintentional
trespass.

I am grateful to the American Library, Bombay, the
British Library, Ahmedabad, the M.J. Library, Ahmedabad; to
Prof. Prafull Thakor of II, IZ, Arts College for allowing me to use his college library, and to our own University Library, which threw up books whenever I needed them. It is a combination of various libraries which provided me with all the books and journals which I wanted at a press-button speed.

I thank my wife, Varsha, and Mr. Vinoj Gajjar of Bhavan's College for their efficient and prompt secretarial help. Finally I am indebted to Dr. (Miss) Sarvar Khambatta who has gone through the final type script and made it presentable.

NARAIN DASS JESA RAI DATRA