

CHAPTER: III



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Satish Alekar's *Mahanirvan*: An Assessment in Terms of the Absurdism.

The analysis and interpretation of the play is attempted here in terms of the major tenants of the theater of the Absurd, mentioned in the chapter first.

Mahanirvan is the second Two Act Play of the Satish Alekar that tells the story of a dead man. This is the very rare play in the history of Marathi Theatrical Tradition in which the taboo subject of 'Death' for the theater is treated with a comic sense. According to the *Natyshastra*, an ancient treatise on the drama, depiction of the death or funeral procession is prohibited on the stage. Playwrights used the dialogues and other dramatic devices to suggest death. Alekar in *Mahanirvan* breaks this long tradition of Indian Theater and begins his play with the death of the protagonist. In India 'Death' is something unmentionable or inauspicious. In *Mahanirvan* this unmentioned subject is treated with humor. An irreverent text of play suggests the futility of human action and the meaninglessness of the life. Alekar uses a mixture of realism, absurdity, song, dance and shocks of black humor and demonstrates the dark side of human life.

The title of the play itself suggests the death as the subject of the play. The play begins with the death of the protagonist Bhaurao. The title not only denotes the subject of the play but also underscores the nature of the play as a parody. It is the depiction of the funeral procession of a middleclass person

Bhaurao. The term 'Mahanirvan' denotes the death of Buddha in the tradition of Buddhism which is similar to the Moksh in the Hindu religion. The word 'Mahanirvan' denotes in this play the death of the middleclass person who is not so great that his death should be described as Mahanirvan. By giving the name of Mhanirvan to Bhaurao's death Alekar mock the concept of death. So *Mhanirvan* reveals the parody of death. In this connection R.C. Dhare remarks:

एका सामान्य माणसाच्या मृत्यूनंतर त्याच्या अंत्यविधीची जी परवड झालेली आहे, त्या परवडीला कारणीभूत असणा-या मृताच्या आणि त्याच्या जवळच्या-दूरच्या परिवाराच्या रोगट मानकितेचे दर्शन घडविण्यासाठी आळेकरांनी उपरोधानेच ही संज्ञा वापरली आहे, त्या संज्ञेतील भव्योदात्त मूलाशयाचे हेतुतःच अवमूल्यन केले आहे. (Dhare, 1996: 74)

Thus, through the difference between the meaning of the title and the play Alekar suggests the parody of the traditional meaning of the word 'Mahanirvan'. This is one of the characteristics of the Absurd Plays.

In the European tradition of the Absurd Theater, the characters were depicted in the trapped situation, similar to this convention Alekar depicts his protagonist Bhaurao trapped between life and death. *Mahanirvan* tells the story of a dead man who will be cremated the way he wants to be and lives on as a dead man till he stinks. In the very beginning of the play, Bhaurao himself clears that he is dead. He appears on the stage as a spirit. To show this situation Alekar uses the typical Hindu belief that the spirit of the dead cannot leave the earth before the funeral rites. He depicts on the

stage the rituals of the Hindu Religion; behind depicting these rituals his intention is to reveal the futility of human actions.

Every one is busy with the funeral procession on the stage. They are interested in the rituals rather than the death. Bhaurao represents the middleclass personality. He is presented on the stage in the form of spirit; as a result he is at the same time present on the stage and at the same time absent for other characters. He observes the reactions of the society and his family about his death. Through his dialogues, he criticizes the social values and beliefs. The tone of his narration suggests that every action on the stage was ritualistic as it is expected generally on such occasions. Bhaurao's narration is at once taking its own course in developing his personality while he is commenting on the social beliefs.

Mahanirvan also illustrates an attitude toward man's experience on earth, through Bhaurao's soliloquies: the poignancy, oppression, camaraderie, hope, corruption, and bewilderment of human experience that can only be reconciled in mind and art of the absurdist. Though he is dead and wants the funeral procession to leave from the earth, he is very much compassionate about life.

The situation is that his wife is alone in the house and his only son is out of station. So there is no one responsible person present in his house to handle the responsibilities of the funeral procession. According to Hindu religion it is obligatory that the funeral rituals must be carried out by the elder son of the dead person. Bhaurao is not only worried about this problem but he is also worried about his wife. He suspects all other tenants that they

might have a lust for Ramma. Through the depiction of the suspicious nature of Bhaurao, Alekar criticizes the general male attitude of suspicion. He imagines his wife eating an apple surrounded by the male tenants. An apple stands here as a symbol of the sex knowledge. It reveals that he is worried about his wife that other tenants may seduce her. In the second act it is also revealed that his wife was not happy with him. But in the first act he is under the illusion that his wife is very much compassionate towards him. Even after his death, he wants to meet his wife Ramma; it reveals his passion for life. It represents that he has confused desires, which can be observed in many other characters from this theatrical tradition of the Absurd. At the same time he wants the funeral procession and also wants to meet his wife. He himself divulges that his desire for child is evergreen up to the end:

‘असू आम्ही गृहस्थाश्रमी
 स्वप्न वसे अंतर्यामी
 यत्न चालू असे जंगी
 नानास भावंड व्हे’ (Alekar; 1999: 11)

In the second act, it is revealed that his wife was not happy with him. After only ten days of Bhaurao’s death she desires another handsome companion. He is somewhat shocked to know this reality. It is also revealed through his soliloquies that he is also interested in Bandu’s mother. Bhaurao’s desire for Bandu’s mother suggests the contrast in human desires. Because of the similarity between the physical appearance of Bandu and Bhaurao, society suspects that Bandu may be his illegal son. He expects faithfulness from his wife and at the same time he himself desires another.

In the first act, he describes his son Nana very proudly. He reminds many childhood memories of Nana. Through these memories he not only develops the character of Nana but also takes a chance to criticize the traditional values. In his dialogue, he refers many mythical figures. The implication of these Mythical references is to highlight the parody of the traditional values: “हट्ट करण्याची हट्टाचे कौतुक करण्याची आणि मनाची फसवणूक करुन हट्ट पुरा करण्याची आपली फार प्राचीन परंपरा आहे...” (ibid: 14)

He denies his funeral rituals in new Smashan because he thinks that there is an attachment of his forefathers with the old Smashan. The various realizations that Bhaurao comes up in the play explain his previous life. He delights audience with the silliness of bourgeois ideas. But at the same time he also suggests the deeper sense of absurdity about the human life. He reveals through his conversation, the philosophy of death and the psychology of life.

Nana is another important character in the play. He is the son of Bhaurao and Ramma. In the first act people gather for the funeral very eagerly waiting for Nana who is out of station for a tournament. But when he comes, he takes his father's death very trivially. Instead of consoling the mother, he asks very practical questions to her.

आई: नाना

नाना: कधी झाल?

आई: आज पहाटे.

नाना: मग आजून का नेलं नाही?

आई: तुझ्यासाठी थांबलेत?

नाना: का?

आई: का काय? अग्नी कोण देणार? (ibid: 27)

His attitude towards the death of his father is very trivial one. He is not showing any grief on his father's death. His casual attitude denotes that he is not interested in death but the rituals, which reveals the absurdity. Under this interpretation one can compare Nana's attitude towards his father's death with Albert Camus' Meursault. Similar to the Meursault, Nana does not express grief usually an event like this often induces. This activity reveals the absurdity of the human life. After his father's death he is the responsible person in his family he describe this new responsibility as a new trap, which also suggests his absurd nature. He is afraid about these new responsibilities.

In the second act the focus of the play shifts from Bhaurao to Nana. In this act he plays a role of narrator. He narrates the further events in different style. He uses the style of Marathi melodramatic song of cinema. This change in style also suggests the generation gap. In this act he changes his role and even the physical form. He appears on the stage in the form of crow. In the European absurd theatrical tradition in many plays the characters changes role with each other. In second act when he comes to know that his mother desires some one else. He wants to find out the man desired by his mother Rama. He is also suspicious even about the death of his father. He assumes that his father's death is not natural but this is a conspiracy of his mother. He inquires about that man in a detective style which is very humorous. All these actions of Nana on the stage imply the absurd motivations of life.

Ramma represents the middleclass woman. Till to the death of Bhaurao she lives with him and shows herself as a faithful wife. But in the second act she reveals that for so many years in her dream she desired a handsome male who wears suit and black gogal. After only the ten days of mourning she asks her own son to search the man who was present for the funeral of her husband. This desire shades the black humour and makes the audience laugh but at the same time shows a plagued deep absurdity of human nature. She also shows the disguise about the life she leads throughout the life with his husband Bhaurao, “ह्या चाळीपासून माला माझा राजकुमार मला दूर दूर घेऊन जाईल. मग कसली दगदग नाही. घरकाम नाही.” (ibid: 74)

Her infidelity in the relationship with Bhaurao, suggests the meaninglessness of human relations. All these characters represent the comic sensibility that makes us laugh at the most horrific idea - ‘death’. In *Mahanirvan* characters are presented in the light of morbid wit and monstrous reality. Alekar dramatizes the death of a middleclass person and reveals the absurdity of the middleclass values. He represents the futility of human actions. Alekar himself speaks about his characters:

भाषा, स्वभाव, पध्दती आणि मॅनर्स यांच्यातून जो संवाद (कम्युनिकेशन) होत असतो, तोच जर कुंठित झाला तर अॅब्सर्डिटी निर्माण होते. अशी अॅब्सर्डिटी मानवी असते आणि तिचे स्वरूप समजून घ्यायला मदत होते. मी माझ्या नाटकांतून याचा शोध घेत असतो. ही जी खोलवर असलेली अॅब्सर्डिटी आहे, तिचा शोध लागण्याचा अपरिहार्य परिणाम म्हणजे माझ्या

नाटकातील पात्रे नेहमीसारखी न होता 'अँटी हीरोज' बनतात काँमिक पॅथेटिक बनतात. (Dhare, 1983:54)

In short Alekar assumes that the depiction of the real situation of human life on the stage reflects absurdity. Because of this absurdity his characters seem to be the anti heroes, comic and pathetic.

For other characters in the play instead of names Alekar uses the common noun 'चाळकरी' (Tenants). Through the use of common noun Alekar's implication is not to depict the characters but to reflect the attitudes of the society. The Tenants represents the parody of bourgeois morality. All tenants in the play exercise lack of compassion and the sense of commitment. On many occasions through their dialogues indirectly they suggests the brutal desires. They were not interested in the death of Bhaurao but much interested in his wife Ramma because she becomes now a young widow. They have a lust in there mind for her. This indicates the dirty attitude of society towards the young widow. In this connection R. C. Dhare comments:

...नवविधवा रमेला मळवट भरलेल्या रुपात प्रकट करुन आणि तिच्या हाती रसरशीत वासनेचे प्रतीक असलेले (ईव्हची आठवण करुन देणारे) फळ देऊन आळेकरांनी तिचे आदिकांमिनी म्हणून दर्शन घडवले आहे. तिचा उदोकार घुमवीत तिच्याभोवती मंडलाकार नाचणारे चाळकरी हे 'वासनांबेचे गोंधळी' आहेत. (Dhere, 1996, p. 28)

They play a game while waiting for Nana, they feel happy when they come to know about the facilities like cafe house and garden provided in

new Smashan. They ask Nana about the delicious food for the ritual on the thirteenth day that reveals a barren social attitude to the grieved members.

In the second act Alekar presents two characters in the Smashan. In the textual notes he describes them in childish cloth. They quarrel with each other on a very trivial subject, because one of them disturbed the crow. In Hindu religion there is a belief, that on the tenth day of the death, a dead person comes again, on the earth in the form of crow and accepts the offerings.

For these characters too, he uses the common noun “ईसम” (person) to indicate the attitudes rather than the characters. The childish clothes they wear represent the childish nature of the man. This scene criticizes the human nature as well as the religious beliefs. The activity they lead in the Smashan is meaningless, without any logical reason. They argue with each other for a long time, these arguments were only the absurd word play.

Similar to other Absurd Plays *Mahanirvan* represents the hideous reality of the human life with the combination of humor. Absurd Plays show the darker side of the human life but they depict it always in amusing manner. All these plays are also counted under the title of ‘Black Comedy’. The Oxford Concise Dictionary of Literary Terms defines Black Comedy as:

“A kind of drama (or, by extension, a non-dramatic work) in which disturbing or sinister subjects like death, disease, or warfare are treated with bitter amusement, usually in

a manner calculated to offend and shock” (Baldick, 2007: 27-28)

In *Mhanirvan* the serious subject like ‘death’ is treated with great amusement. In the Black Comedy the topics and events depicted on the stage are usually regarded as taboo. *Mahanirvan* comments on the taboo subject for Theater – death. In the very first scene of the play Bhurao tries to explain to his wife that he is dead, is comic one. The death of himself is told in such a humorous way that it underscores the nature of the play as a Black comedy. Death is not the subject to be laughed at but the treatment of Alekar makes this serious subject laughable. Ramma’s lament is presented through the disordered poetic expression. Instead of grief, it arouses the laughter:

अंधारुन आले हो दिवेच गेले.
 दैवाने माझे वाटोळे केले.
 माझीच नजर मलाच दृष्ट
 माझीया संसारी लागली दृष्ट (Alekar, 1999: 9)

To gain the comic effect to the normal behavior Alekar uses the poetic expression. He himself suggests through the textual notes that the poetic expression is disordered and this disorder creates the comedy. Verbal as well as the physical jokes are employed to gain the juxtaposition between the humor and unhappy feelings. In the last scene of the first act Bhaurao want to escape from the hands of Nana who wants Bhaurao’s funeral procession in the new Smashan. This action resembles the slap Stick Comedy or the Farce, in which the comic elements are presented through the physical actions. In the first act all Tenants console Nana with playing games and

singing songs. All these activities reveal the comic elements of the tragic plot. The jocks from this play not only explore the humorous elements but also extend the shock value.

Through humours and poetic dialogues the tenants reveals their brutal desires and the lust for Ramma. They ask Nana that the food should be delicious on the occasion of next ritual of the funeral procession. The tenants were very happy and their enthusiasm creates the atmosphere of the festival on the occasion of death. All of them were happy because Ramma becomes a widow in a very young age. They suggest their lust through a song:

विधवा म्हणूनी घेणे, आमची सोय जरा पहाणे
 आम्ही सज्जन चाळकरी आम्ही तुपाशी खाणार पोळी
 उदे ग रमे. (ibid: 13)

The instructions written on the board on the gate of old Smashan suggest the attitude of the society towards death. Through instructions it reveals that the new funeral yard is well infrastructured with the garden and the coffee house. Alekar uses another technique to gain the comic effect. He dramatizes the imagination of the character on the stage. Bhaurao imagines his wife sitting between the male tenants and eating the apple. This imagination is dramatized directly on the stage.

Bhaurao reveals his lust for Bandu's mother in the course of the action, is also comic one. Through all these comic expressions Alekar portrays the absurdity of human life. The play is just like a mirror which reflects the picture of society as it is. And this depiction shows the absurdity

of human life and action. He defines life and its futile activity between birth and death. All the comic actions and expressions divulge the great amount of humor, at the same time resembles the very sad side of life. *Mahanirvan* combines the morbid reality and black humor to represent the absurdity of human life.

The main motif of the play is to represent the futility of the human action and parody of the human existence in the universe. The play exploits several archetypal forms and situations of humor, which lend themselves to both comedy and pathos. Alekar combines the elements of tragedy and comedy flawlessly to gain the motif of Absurdism. Thus, *Mahanirvan* deals with the bitter truths and unpleasant aspects of life in the manner of an absurdity and calls upon us to contemplate on the contemporary social reality.

The language used in the play is an experiment in itself. The poetic use of the language makes this play the epic of absurdity. The low subject is narrated through the high style of traditional poetic form known as 'Kirteen'. The use of such style for the subject like Death reveals the parody of the form itself. The differences between the thought and the expression underscore the nature of the play as a parody. Characters in *Mahanirvan* use the style of 'Kirteen' as the medium of their expression. But the style of kirteen is not used generally for the purpose of normal communication. To explore the ordinary event of death he uses the form of expression that belongs to the saint tradition of Maharashtra.

In many absurd dramas language reveals not only the comic aspects but also gains the musical qualities. The poetry used in the play exhibits many classical references. Though he uses the traditional poetic form the rhythmic effect is used differently. He uses the disordered rhythm to this classical poetic form and achieves the absurd poetic effect. This poetic effect implies the absurd side of life. Alekar does not intend to explore the traditional meaning of the language but use differently making his own meaning. The language of the play opens a wide range of comedic playfulness while questioning or parodying the beliefs and the values of the society. The soliloquy is full of classical references, as well as words that are distorted versions of ordinary words, slang and vulgar speech. The great dramatist of the Marathi Theater Vijay Tendulkar comments about his language:

“ आजचे अगदी नवीन लेखक महेश एलकुंचवार,, सतीश आळेकर ज्या प्रकारचं नट्य-लेखन करताहेत, तिथे यऊन पोचलो तर ढळढळीतपणे दिसायला लागते की भाषाविषयक म्हणून जे संकेत निर्माण झाले होते, ते या तरुण लेखकांनी फारसा अट्टहास न करता सहजपणे सोडून दिले आहेत” (Tendulkar, 2007:51)

The absurd playwrights do not use language to explore the traditional meaning but to communicate the absurdity of content and form. The uniformity between the absurd content and the absurd language is the characteristics of the absurd theater. This characteristic is fruitfully employed in the play *Mahanirvan*. Through the reference notes Alekar suggests how the particular dialogue must be recited. There is no uniform language style used in the first act and the second act. He uses many poetic

forms like Bhawageta, Kirtan, Akhyan, and melodramatic songs of Marathi Cinema. All the forms used in the play explore the absurdity of life and parody of form itself.

There is clear-cut difference between the language used in the first act or songs recited by Bhaurao and the language used in the second act or songs recited by Nana. Rama's lamentation in the poetic mode represents the ritualistic nature of the human emotions. The song sung by the tenants,

“एक तीळ होता सात जणात वाटला
एक होता मुडदा सात जणानी जाळला”

(Alekar, 1999, p. 20) suggests the folk songs of the Adiwasi tribes. They dance even like the Adivasi tribes. On another occasion Nana sings a song in the style of the melodramatic song of Marathi Cinema:

मझ्या काळजाची तार कुणी छेडिली
कशी नशिबानी थट्टा आज मांडिली
कुण्या गावी होता एक “भाऊ” म्हणती त्यास
त्याच्या संसाराची पार मारुनी टाकली
कशी नशिबानी थट्टा आज मांडिली -

(ibid., 1999, p. 40)

The song above, in modified manner, is taken from Shriram Lagu's Marathi Cinema *Pinjara*. Through this song he implies the dual motif. Through the tone of the song he parodies the song itself and through the content he satirizes the death.

Despite the high style of Kirteen, Alekar uses many words, although crude; to describe normal human functions, which in some ways bring the discourse down to earth. They also, however, represent the disorder and disintegration in the style of expression. Alekar skirted the problem of trying to represent the monstrous realistically by dressing his play in heavy but apparent symbolism. He uses many symbols to reveal the futility of the human life. An apple, a childish cloth, is some of them.

The major theme depicted in the play is the futility of action and the meaninglessness of life. The plot unfolds the comic and tragic fusion to indicate the futility of human existence. To explore this theme he assumes a dead man who represents the juxtaposition between life and death. This dead character describes the actions of the family and society about his death. It is also cleared through the plot that how human beings live in illusion and also die in illusion without knowing the fact.

In the first act Bhaurao was much passionate for life and his beloved wife. But during the course of action it is reviled that his wife was not happy with him. He also comes to know that how much importance he has in the society. The action and dialogues underscore the theme of the play as Absurd life. To achieve this absurd effect on the audience he uses the absurd medium. The alien effect achieved by many self referential dialogues in the play gains the absurd status. Bhaurao himself agrees: “संसारची बाकी फक्त नानाची उरली.” (ibid: 52)

All the actions carried out on the stage suggest the nothingness of life. The action of the play is a funeral ritual of Bhaurao, which itself suggests the absurdity. Every character on the stage is concerned with the ritual, and this

state suggests the nature of life which is no more than a ritual. In human life birth and death are the two events treated to be very important. Birth is celebrated with grand happiness and death is lamented. In *Mahanirvan* the value of death is decreased through depicting it in a comical manner. The attitude of society towards death is very trivial one and this trivialness reveals the absurdity of life. Instead of death the society emphasizes the rituals.

Every action in the play is accompanied with the music. The musical effect arouses the sense of humor and reveals the absurdity. The play undertakes to criticize the middleclass beliefs and values. The dramatist uses mythical references in the dialogue which is not only the parody of that particular event but it also includes the parody of that particular myth:

“हट्ट करण्याची हट्टाचे कौतुक करण्याची आणि मनाची फसवणूक करून हट्ट पुरा करण्याची आपली फार प्रचीन परंपरा आहे. रामाने चंद्रा चा ...” (Ibid:14)

This dialogue suggests the parody of the mythical figures. The rebel against the traditional and cultural values of the society is depicted in the play. It also depicts the rebel against the conventional dramatic forms of the theater. This is one of the major characteristics of the Absurd Theater. Throughout the work one can find religious, philosophical, classical, psychoanalytical and biographical references which are depicted through ritualistic actions. The play demonstrates as to how the characters are trapped in the futile rituals by living death in margin. *Mahanirvan* can be analyzed as a social satire. In the play the social voices, follies, abuses and shortcomings are held up to censure by means of ridicule. The implication of this satire is to

criticize the social values. He depicts the religious rituals on the stage and points out the futility of religious activities. The play proposes many questions about the meaning of religion and its customs. The purpose of the play is not to preach any traditional values but to represent the actual absurdity of human life through the rituals and the customs.

In the Absurd theatrical tradition, a playwright proposes to raise a few questions which remain unanswered. Their plays speak about the actual problems of human existence. They always represent the human action as a meaningless endeavor. These plays depict the endless problems. In *Mahanirvan* Alekar also raises many questions about the social values and religious beliefs.

In *Mahanirvan* he uses weapons like black humor and satire to explore the monstrous reality. The audience is amused by the events presented on the stage but at the end of the play it creates the chaotic thoughts in their mind.

Alekar put the subjects like life and death under scrutiny and comes with the result that 'life is absurd'. Bhaurao throughout his life lives in an illusion and also dies in an illusion. When all these illusions were blurred out, in the second act he understands the meaninglessness of his life. Even after the death he wants to remain in his illusions: "पण हे माला न समजतं तर फार बरं होतं." (ibid: 57). This dialogue suggests the absurd motivations of human life.

Rama also represents the absurd motivation. Though she has a desire for another man, she spends her married life with Bhaurao until his death. The play satirizes the absurd motivation in specific and the Indian woman in general.

Mhanirvan is potentially a theatrical production meant for live performance. The play is divided into two acts. Many experimental techniques are used to dramatize the situations which are depicted for the first time in the theatrical performance. The two acts depict the funeral procession of Bhaurao. Similar to other absurd plays it contains lengthy soliloquies that reveal the confusion and chaos. In the first act Bhaurao plays the role of narrator whereas in the second act the narrator's role is played by Nana. The two acts are not only separated through action but are different in the use of language. The textual notes mentioned in the play are very important, because they reveal the manner in which the action is carried out to gain the particular effect.

In other sense *Mahanirvan* is a series of short plays. These plays are interlinked with each other. Through the use of narrator, Alekar combines all these pieces in a unique work of art. The plot of the play is discontinuous; with many divergences it unfolds the events through the pieces of dramatizations: Rama comes to know that Bhaurao is dead; Tenants enthusiastically start the funeral procession. Tenants waiting for Nana, Journey of the dead body towards the old smashan, Bhaurao conversation with Nana, two quarreling persons in the smashan, Ramma's desire for handsome male, Nana's inquiry for the 'third from left', and finally the cremating. In the course of the action he also dramatizes the character's

imagination. Through all these scenes Alekar construct the complex plot of the play.

Self-reflexive references to the action of the play reveal the alien effect on the audience. He uses many dialogues to detach the audiences from the emotional effect and drive theme towards the critical insight:

जाळा, जाळा, माझ्या जड झालेल्या बापाला कुणी तरी
पेटवा. त्याची कवटी काळीचारला फुटू दया. मला
सोडवा. कुणी तरी या. मला मदत करा. कहीच जर
जमत नसेल तर निदान पहिल्या अंकाचा पडदा तरी
टाका. (ibid: 37)

Mahanirvan's visual performance and self-reflexive dialogue constantly remind the audience that they are watching a performance by actors. The structure of the play is not liner one it is diverged for many times. Through the divergences it reflects many other aspects of human life. Through the structure of the play he has achieved a theoretical impossibility. The plot is very complex and dramatizing it on the stage is very difficult with the traditional techniques. Situations depicted on the stage have got to be done artificially otherwise it is not possible to dramatize such a radical ideas on the stage. In short through this radical idea Alekar reveals the Absurdity of human life.

Despite the difficulties at the level of performance, the play could be treated as one of the revealing documents on human frailty and follies. It criticizes the social and moral values by exposing the hidden recesses of the

characters like Bhaurao and Rama who expect fidelity from each other but utterly lack the same in their individual self.

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