

CHAPTER : FIVE

Conclusion

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In examining the topic so far it has been seen that violence or aggression is a symptom of personality disorder, a psychosis which occurs in response to provocative stress, and environmental factors shape violent acts. Violence is a basic quality and a central feature of history. It occurs in many forms and under a variety of reasons. There is a close correlation between intimacy and form of violent behaviour, violence begets violence and is destructive.

The compulsions of violence in the twentieth century social and domestic life were examined. It is obvious that war, threat of war, rapid social change, industrialization led to stress. Capitalism resulted in automation, chronic unemployment, occupational problems, competitive society and disillusioning materialist values. The various demands and pressures lead to existential anxiety, frustrations, turmoil and conflict. Loss of identity, feeling of futility and meaninglessness leading to breakdown of organized behaviour and result in violence.

It has been noticed that these compulsions of violence though common to both Indian as well as American culture, are more acute in America. Rootlessness, restlessness, ceaseless hurry, activity, their obsession with sex and pleasure are specific features of violence in American

culture. Modern man who has lost all sense of coherence and meaning is in quest of peace, satisfaction and meaning. The mental conflict and disjointedness have resulted in perversity and violence. The writers responded to the agony of the age and the cultural crisis in their own countries.

The comparative study of the violence in the selected plays of Tennessee Williams, the major American dramatist of the twentieth century, and Vijay Tendulkar, living Marathi dramatist of recognition shows their similarities and surprisingly throws their dissimilarities into sharper relief. From the study of their lives and dramatic careers in Chapter-II, the study of violence in the plays of Tennessee Williams in Chapter-III, and the study of violence in the plays of Vijay Tendulkar in Chapter-IV, it is seen that both the writers finding their societies in disjoints reacted in their own ways. Both belong to a social and literary transitional period in their countries and are keenly sensitive to the changes in the mainstream of their cultures. Both are concerned with contemporary life, they deal with the disintegration of the characters and of the family patterns and the socio-cultural and psychological effect of disintegration, the effect of growing materialism and the isolation of the individual. Thus they depict lonely, alienated individuals, the deviant and fugitive kind. They expose the tension, brutality and disgust in contemporary society. Both the dramatists are attracted by the hidden,

inner, lively and dramatic elements in the life of man. They present the harsh and undignified truths about mankind in their dramatic worlds. The tension between the alienated individual and his surroundings is presented in their plays, they try to reveal the dark corners and the primitiveness that lurks under the surface of the so called civilized society. They are courageous and bold in their presentation of violence and in their unconventional way of looking at life.

Both Tennessee Williams and Vijay Tendulkar were averse to reducing drama to a mere vehicle of sociological or moral view or attitudes. They have no didactic view in presentation of violence. They deal with modern man's proneness to escape into fantasy and illusion from harsh reality. Man's efforts to reconcile the longings of the flesh with those of the spirit, his sense of desolation and frustration in a world of convention and custom is presented by both these contemporary dramatists. The struggle that they present is not the deadly war between flesh and spirit, but the effort and tension involved in having both the longings satisfied. This is particularly noticed in Tennessee William's A Streetcar Named Desire and Vijay Tendulkar's Sakharam Binder. The struggle springing from the gap between impulse and reason, between desire and duty, cruel and unsympathetic forces of society which thwart aspirations and efforts for a better deal from it are problems that affect human life everywhere and are

clearly seen in Williams' The Glass Menagerie and Tendulkar's Shantata Court Chalu Ahe. They are conscious that man has perennially rebelled against the harshness of truth which obstructs the actualisation of dream into reality and also that the surrender to impulse inevitably produces unhappiness and is often tragic. The selected plays of both the playwrights are obvious examples of this. Their plays depict a tragic awareness in their violence that life as lived within the confines of custom and convention is a torment and anguish.

The tendency towards violence and sensational is present in the works of both the dramatists as seen in Tennessee Williams' A Streetcar Named Desire and Cat On A Hot Tin Roof, and Vijay Tendulkar's Gidhade and Sakharam Binder. In their effective plays it is tempered, such plays are not merely sensational. But in plays like Williams' Camino Real, Omphelus Descending and Tendulkar's Gidhade and Baby the plight of the individuals becomes simplified and tendency towards sensationalism increases. In such plays there is only sound and fury, chaos and morbid exhibition of violence and sexual depravity.

The differences in the presentation of violence in their plays can be traced to the difference in their personal backgrounds, their literary training and influences, in their broad cultural differences and in the nature and quality of theatrical expression.

Personal Background of Tennessee Williams and Vijay Tendulkar:

The main springs of Tennessee Williams' art are his personal tensions. As seen in Chapter-II a frail and sensitive child, he spent his early years in the beautiful, spacious and gracious South, Mississippi Delta area where he could breathe. He detested the ugly apartment and the identical concrete in the mid western city. Not born to the situation and forced upon his mind at a very sensitive age he resented it. This resentment is seen in The Glass Menagerie which presents the clash between cultures. It is also seen in A Streetcar Named Desire where the boorish new is presented against the graceful and civilized old. The memory of the Southern gentlewoman seen in his interest in the plight of the illadjusted woman, who remembers a myth of gracious living but is defeated by the harsh realities of the present, is noticed in Amanda and Blanche DuBois.

Diphtheria, partial paralysis of the legs, cataract of the right eye, three operations to remove it, frail health, loneliness, the shabby apartment, and a coarse father made Tom turn to his sister Rose. He regarded her as the epitome of everything beautiful in life, developed a deep and abiding affection for her. This is reflected in the depiction of spiritual figures in his plays. Williams is more concerned with the delicate, hypersensitive type who can hardly bear contact with reality and must perforce escape into a private world of illusion as Laura in

The Glass Menagerie and Blanche DuBois in A Streetcar Named Desire With average grades, and no evidence of brilliance in his works, adjusted at school he belonged to another world. He started writing at the age of fourteen to escape from the world of reality where he felt most uncomfortable, writing became his refuge and retreat. Thus The Glass Menagerie has autobiographical overtones. The three characters of the family, Tom, Amanda and Laura resemble Williams his mother and his sister. The play is dominated by the background of decadent Southern culture helplessly defeated by the crude indifference of the inhospitable surroundings. The characters are doomed to heart break and pain, they do not comprehend the reality and are unwittingly cruel and hurt each other. In Streetcar too we see Williams persistently occupied with the pathos of human failure. We find him concentrating on the psychology of adjustment necessitated by the harsh reality upon a tender vision of past glory. The irrational flight of Blanche Dubois from the outward pressure towards seclusion leads to frustration and insanity.

"The fear, the terror, the violent uprooting in his most sensitive years produced a shock and a rebellion in him, this gave him a tendency towards an atmosphere of hysteria and violence in his writing." (1) The family tension reflected in the disturbed character of his much loved sister has been reflected in his work. As we have seen in Chapter-II Williams admitted that he was born

old, had an unhappy, youth, his life was no bed of roses and his plays follow his life pattern. He cannot handle people in routine situations.

Williams expresses revolt in sexual feelings. He is like a character in his plays. He is so conscious of his puritan heritage that he carries his opposition to defiant exhibitionism as in the speeches of Big Daddy and Big Mamma in Cat on A Hot Tin Roof.

Williams' preoccupation with homosexuality seen in A Streetcar Named Desire and Cat on A Hot Tin Roof too is a product of his inverted tendencies. Norman Fedder in The Influence of D.H.Lawrence on Tennessee Williams stated that Williams has personal difficulty in identifying himself with male sexuality may be due to his psychic rejection of his father who always mocked the sensitive Williams in his adolescence. Thus when he experienced a rush of new frightening impulses they were unfortunately homosexual ones. His own emotional trauma entered his plays. The subjective element is found in almost all his plays, In the Bar of Tokyo Hotel! a character drives his car drunkenly into a tree, "These things are not accidental, says Williams. "I know because I did the same thing with a car in Italy after a violent quarrel with a lover. I just filled a thermos with martinis and drove faster and faster.... and wrapped (The car) around a tree."(2)

He also said that "If the writing be honest, it cannot be separated from the man who wrote it. It isn't

so much the mirror as it is the distillation, the essence of what is strongest and purest in his nature, whether that be gentleness or anger, serenity or torment, light and dark. This makes it deeper than the surface likeness of a mirror and that much more truthful...." (3)

Thus we see that Williams' view of the world presented in his plays is affected by his own state of being. He could not write anything that he did not feel or experience. Thus the disturbed play-wright wrote about disturbed people.

Tennessee Williams was not a normal kid. But there was nothing wrong with Vijay Tendulkar's childhood though he too like Tennessee William started writing at a very young age. It is because he had to give up his studies after matriculation. At the age of fifteen and sixteen after leaving school he felt very lonely. The loneliness experienced by Vijay Tendulkar is not the same as that experienced by Tennessee Williams'. His loneliness did not result from family disintegration as that of Tennessee Williams'. His loneliness was a part of his nature. He was not very talkative and had no friends, he did not mix much with the members of his family and so he felt very lonely. His loneliness is not the gnawing loneliness experienced by Williams. The only thought that troubled him was that he could not continue further education. Tendulkar says that writing was his necessity, his speech and his way of communication to get rid of the terrible feeling of

lonliness. We wonder at this loneliness in the midst of the family members, relatives, neighbours, friends and wellwishers. He says that writing gave him relief from happiness or sorrow, excitement or thrill, anger or pleasure. Every artist has a basic premise that provides the impulse to write. For Williams it has been the need to understand the tenderness and fortitude among individuals trapped by circumstances." (4) Tendulkar led a very intense life and thus writing came to him naturally.

Tendulkar came from a middle family and middle class surroundings. Thus in his early plays he dwelt on the woes of the middle class. During this phase he limited himself to depicting the struggles and tensions of the typical middle classes, Indians, the shattering of their dreams, the cruel and harsh surroundings that trapped these victims, their emotions, misery and sufferings were presented with a degree of sympathy, bordering on sentiment. (5) It was with Shantata Court Chalu Ahe that he broke new grounds in the history of Marathi stage. From here began his second phase as a dramatist which differs from the first one. His presentation of the social reality seems violent and provocative from the point of view of traditional Indian culture. Ever since Shantata he discovered that violence makes men fascinating.

Thus we notice that the major influence responsible for violence and sex entering into the theater of Tennessee Williams in his own unhappy life. His rebellion against



his family especially the hatred for his father. The social atmosphere in which he grew up, his bohemian existence after he left home; the people he met, his revolt against his middle class existence is all reflected in his writing. The disaffection between his father and he is seen reflected in The Glass Menagerie and also in the relationship between Brick and Big Daddy in Cat On A Hot Ten Roof. Not only did Tennessee Williams use the members of his family as prototypes for various characters, but he also used the landladies, the fading actresses, the spinsters, the animalistic laborers and the misfits he met during his Bohemian life. Thus there is a tone of authenticity in the experience and characters presented by Tennessee Williams. Tendulkar's characters are a result of his keen and deep observation of the life around him and the experiences of his plays come from real life incidents but not his own.

Literary Training and other Influences :- ✓

Tennessee Williams' interest in reading came early. He devoured the Waverly novels, read much of Dickens and Shakespeare. In Shakespeare, he didn't appreciate the beauty of the language, but he loved the violence. At the age of eleven started turning out stories and essays. After school he enrolled first at the University of Missouri in 1928; could not get a passing grade in the ROTC and dropped out after two years. He took up a job, spent two years of frustration, had a nervous breakdown and

and a physical collapse. After recuperation he joined Washington University where he developed keen interest in the poems of Hart Crane. He later joined the University of Iowa. This University had an excellent drama department. Here he acquired valuable experience in the theatre, learning much about practice aspects of play-production.

In the spring of 1983 he received his B.A. degree from The University of Iowa. His association with the Mummers a little theatre group gave him a chance to put on some amateurish coarse plays, drifted to Chicago, gave up, returned to St. Louis and settled down. He wrote Not about Nightingales a play concerned with prison life, based on a real-life occurrence at the time - the literal roasting alive of a group of convicts sent for correction to a hot room called "The Klondike". It contained more violence and horror than anything Williams had written previously.

1938-39 in the French Quarter of New Orleans, he lived a confirmed bohemian life, travelled light, carried only a portable type writer a wind up phonograph and the collected poems of Hart Crane. Williams the rebellious Puritan found the freedom he always needed. And the shock of that freedom, "against the puritanism of my nature" (6) said he gave him a subject and a theme, which he never ceased exploring. Crane the bohemian artist with his life and poetry influenced Williams.

Another major influence that affected Williams deeply was D.H. Lawrence, the artist in revolt against the established norms of society. We see the influence in Williams' concern with suppressed sexuality, search for liberation through uninhibited animality. Like Lawrence he is concerned with the duality of flesh and spirit as seen in all his play selected for study.

In his formative years he found the Russian dramatist Chekhov's work in emotional tune with his own. He met unhappy defeatist, weak of will people, often incapable of action but who had an essential humanness. From the Russian dramatist he learned to create a mood and atmosphere of the ebb and flow of feeling and to depict the inner experiences and reactions of his characters. Chekhov's understanding of the sensitive misfits, his tolerance, his concern for humanity, his simple everyday dialogue, his ability to evoke emotion, all impressed Williams. The influence of Chekhov is seen in the creation of character and in the creation of the nostalgic mood in The Glass Menagerie. Chekhovian influence is also seen in the opening scenes of A Streetcar Named Desire where the gradual unveiling of the mental process of his characters is done after creating a mood. Chekhov served as a valuable guide in the creation of mood and development of character, but he lacked the ability to present the dramatic tension. August Strindberg had an emotional affinity with Williams. The Swedish dramatist with morbid memories of his early

life specialized in psychological conflict and allowed his characters to be destroyed by their own neuroses. Even in the staging of sexual conflicts, Williams' theatricality puts him in the Strindberg tradition. Still another influence on Williams is the work of Eugene O'Neil who like Williams was interested in the tragedies of lost souls.

Besides school Vijay Tendulkar had no formal education. He did not, like Williams', attend the university and acquire valuable experience in the theatre. His association with the world of newspaper from 1947 to 1972 strengthened his habit of exploring the everyday life of common people in an objective manner. His research work "Emerging Patterns of Violence" with the help of Nehru Fellowship afforded him an opportunity of gaining 'first hand' (8) knowledge of life and people. This research influenced his views and writing. Tennessee Williams has named the writers who influenced his plays. Tendulkar has translated the works of some foreign writers. Themes of some of his plays too are inspired by some foreign works. He has translated Tennessee Williams' A Streetcar Named Desire (Vasana Chakra) in Marathi. He does accept taking the support of some Indian as well as foreign writers. He selects what he wants from their work, handles it in his own manner, shapes and designs it and makes it his own. He says that he writes about the life around him.

"मी येथल्या माझ्या भोवतालच्या आयुष्या विषयी लिहितो आहे. माझ्या स्वतःच्या एका जीवनदृष्टीत ते मी रंगवतो. एवढं मान्य होणार असेल तर न केलेली

उसनवारीही मान्य करण्याला माझी तयारी राहिल....माझ्या नाटकांना स्वदेशी, परदेशी असे सर्व आधार मी घेतो आणि त्यातून मला हवे तेच मला हव्या त्या पद्धतीने म्हणतो.माझ्या दृष्टीने महत्त्व असते ते, मला हवे ते म्हणण्याला.स्वतंत्र या चिठ्ठीला नसते. पूर्णतया स्वतंत्र विषय व फॉर्म आज असू शकत नाही. एखादे नाटक भारतीय मातीतले आहे की नाही, ते त्याचे आधार शोधून नव्हे तर, त्यात जगणारी माणसे आणि त्यांचे जगणे नीट तपासूनच ठरविले पाहिजे. माझी नाटक स्वतंत्र नाहीत असं कोणी म्हटलं तर ते मला लागत नाही.पण ती अनुवादित आहेत असं म्हटलं तर लागतं § कारण, मला तो चित्रित माणसांचा अपमान वाटतो " § 7 §

From Shantata his new way of piercing into the hearts and minds of characters was unconventional in Marathi drama. He penetrated the dark corners, the repression, the brutality, rejection and alienation of his characters and revealed the primitiveness lurking under the garb of a so called civilized society. He beleived that violence must be presented in all its manifestations. He found violence the ever present basic quality very fascinating. He told, 'Fulcrum' that it is important to keep the violence raw while depicting it on the stage, a writer must not try to make it palatable with fancy trappings, a tortue scene must never be comfortable but should be acutely disturbing. He says that he broke out of the frame work in which he was operating with his play Gidhade and also that experimentation with new forms becomes necessary. This view of Tendulkar shows, the influence of Antonin Artaud, the French dramatist and theoretician of the surrealist movement who attempt to replace the "bourgeois" classical

theatre with his "theatre of cruelty", a primitive ceremonial experience to liberate the human subconscious and reveal man to himself. He advocated a communion between actor and audience "in a magic exorcism; gestures, sounds, unusual scenery and lighting combine to form a language superior to words, that can be used to subvert thought and logic to shock the spectator into seeing the baseness of his world. Theatre is compared to a plague; by enduring its cruelty the spectators are enabled to go beyond it." (8) This is seen in Les Cenci an experiment too bold for its time. Tendulkar's Gidhade makes us wonder whether he was influenced by Artaud's "Theatre of cruelty" and wanted to experiment with it. He took inspiration from western writers but not from really great writers.

Broad Cultural Differences with reference to violence and sex :

The American culture has rarely known any norm or tradition. America has never succeeded in finding a serene and secure image of itself. The identity crisis is not yet over in America. Rootlessness and restlessness is basic to its culture. Feeling of emptiness and desolation, disillusion and anguish has led to a spirit of cynicism and despair. Free pursuit of sex and pleasure have jeopardised the stability of marriage and family life. Spirit of protest, revolt, desolateness and disjointedness has lead to violence. Thus the literature and specially the drama of the age reflects the disturbance in American culture and the existential anxiety among its people.

Tennessee Williams writes about life and tries to dig deeper and deeper into the turbulence of life and the hidden worlds in which his characters live. He believes in the true expression of problems and so his works reflect the disturbance in the American culture or environment, sometimes obliquely as in The Glass Menagerie and sometimes with violent directness as in A Streetcar Named Desire and Cat On A Hot Tin Roof. The reference to homosexuality is not shocking to the Americans as it is a part of the Bohemian existence of the rootless American. Addiction to drugs or the alcoholism of Brick or Blanche, the brutal sensuality of Stanley or Big Daddy are not very out of the way and sensational to them. There is no pretense in American society. There the individual freedom is preserved at any cost, it is not secondary to society as in India. Thus violence runs riot and is not held in abeyance.

The Indian culture has a spiritual basis. We are God fearing people who believe in virtue and sin, thus there is cultural restraint. Traditional, moral and spiritual values have taught us tolerance, respect, sexual self control and self sacrifice when necessary.

We are still struggling for economic stability and security. We are not surrounded by affluence and abundance as the Americans are. Insecurity due to economical conditions, communal stratification, caste system does not give much freedom to the individual. Individual freedom does not have much scope in our social set up. Due to the grip

of tradition we are all victims of society. Even our boldness ends in some sort of compromise because it has its own limitations. This is very obvious in the hypocrisy, and duplicity practiced by the middle class in our culture. We want the best of both the worlds. We see this in Shantata Court Chalu Ahe. The Indian middle class thinks that it is the ideal representative of morality and believes that it gives value systems to society. This tendency of the middle class of considering itself as the unacknowledged legislator of society is seen in the characters who attack Benare- believing that they are fulfilling their duty. Thus Shantata depicts how the middle class ideas of morality are responsible for the violence in the play. Even in Sakharam Binder we find Sakharam attacking the middle class family system and revolting against established conventional values.

The theme of Shantata ^{is} (of) an unmarried mother and the subject of infanticide; the foul language, sordidness and excess of sexual element, cruelty, brutality and lust for money of Gidhade and Sakharam's revolt against society; his extreme egoism and the binder's reckless life caused a lot of sensation among the Marathi audience. Due to the basic differences in the American and Indian cultures whatever is shocking and sensational to us may not be so to the Americans. Thus violence and attitude to sex are culture specific.

Nature and Quality of Theatrical Expression and Authenticity of

Violence :

Williams' plays present the dark or seamy side of American life. His characters are psychopathic, tormented and haunted by the woes of life. His plays present the conflict between reality and illusion, the destruction of the sensitive and romantic by the insensitive and the destructiveness of time, the search for beauty in an ugly world, conflict between spirit and the flesh and the consequences of nonconformity. These themes are mirrored in almost all his plays. We find them in The Glass Menagerie, A Streetcar Named Desire and Cat On A Hot Tin Roof.

There are two major type of characters that Williams presents. The first type are like Laura and Blanche the fragile, delicate gentle and pathetic Southern women unable to cope with the problem of living unable to meet the stress of everyday existence, the second type are the brutal, coars animalistic ones like Stanley Kowalski and Bid Daddy. There are also the dreamers like Tom and Brick who are failur in the world and who try to escape from their responsibilities.

The themes and the characters of Williams plays appear authentic because we've seen that in his own life he went through similar situations and lived with or met such people during his life. When he presented his point of view to New York Magazine in 1966 he said "People are humble and guilty at heart, all of us, no matter how

desperately we try to appear otherwise. We have very little conviction of our essential dignity not even of our essential decency and consequently we are more interested in characters on the stage who share our hidden shames and fears, and we want the plays about us to say " I understand you. You and I are brothers, the deal is rugged but let's face and fight it together.... The nervous system of any age or nation is its creative workers, its artists. And if the nervous system is profoundly disturbed by its environment, the work it produces will inescapably reflect the disturbance,... To sum it up for defense we have done no worse a deed than the X-ray machines or the needle that makes the blood test... we have tried to do our best... through exposing clearly the dark spots and the viruses on the plates and in the blood cultures."(9)

Thus the violence and expression of sex as appears in his plays seems a part of American culture and a part of his own life and personality. As he always wrote from his own tensions and as his characters correspond to his tensions they seem authentic. He said that if the writing is honest it cannot be separated from the man who wrote it.

His plays are unpleasant to the casual playgoer but they attract the dedicated playgoer and often offer meaningful experience and the playgoer is entertained, and stimulated to think more about his own life. Williams writes with power, compassion and insight and with "flashes of brooding poetry, that his plays become lyric works

of dramatic art of a high and distinguished nature." (10) He admits to writing about anxious and troubled people and the dominant theme in most of his writings is that the magnificent thing in human nature is valor and endurance. So he argues that his plays are more concerned with morality than most plays.

Tendulkar too presents the dark and seamy side of life. But he does not like Williams write from his own tensions or admit that he cannot handle people in routine situations. He comes from a typical middle class family where there is no question of loneliness like in a disintegrated family like that of Williams'. In the first phase of his plays he presents the middle class life, the society and its problems with which he was familiar, their sorrows and aspirations in a very objective manner. Like Williams he is not one of his characters, there is no psychosis. In this phase he handles very routine characters. It was only in the second phase of his writings that he shifted his attention from routine characters to unusual ones. Tendulkar's violence does not seem authentic, he seems to be experimenting with different manifestations of violence like mob psychology of violence in Shantata Court Chalu Ahe, family violence in a decaying joint family in Gidhade, and the self-destructive violence of a rebellious, reckless egoist like Sakharam. When Tendulkar presents violence he does not raise any moral issues, he just presents the violent, ugly and brutal side of man. Only in Shantata

there is some irony, pity and horror. There is no social comment or poetic truth in Gidhade. The sheer violence is revolting. It does not seem to grasp the tragic human condition, it does not move or enrich us. Specially the characters like Ramakant, Umakant, their father and sister just seem like caricatures. They do not grow. There is no psychological probing into the problems of frustrated characters. He just keeps the violence raw without dressing it up. He sincerely believes that as violence is a basic quality, its occurrence is not loathsome or ugly. He found that violence made people fascinating to him. We wonder what about the other human qualities in man like acts of kindness, gentleness, love and co-operation.

Tendulkar told the "Sunday Observer" that men, in many respects are like mice." In Walt Disney cartoons a doughty little mouse never gets finished and fights on. We, the two-legged mice of reality, get finished, get caught in nets, get hung, broken and beaten but never stop fighting. And little triumphs, in the fight keep flitting by and keep us going. In this battle one mouse kills another. Many mice gang together by increasing their strength and end up ruthlessly destroying one another. I see this as a sort of 'blind justice'" (11). He says that the question of the rightness and wrongness of this justice does not affect him much. He further says that when he depicts "Characters and relationships between exploiter and exploited, molester and molested, cheater and cheated,

I am morally impartial. I have no direct sympathy with the person at the receiving end for I believe that there roles reverse themselves" (12) This impartiality sounds cold. Tennessee Williams' sympathy is always with the defeated. The cold impartiality is seen in Shantata when the characters who exploit Benare exclaim "poor girl! She is hurt! She has taken it seriously after all, it was just a game, only a game, a sheer game." (13) The same type of impartiality is seen in Gidhade where Rajninath talks of human destiny. We see in him the neo-realist trend of the "Theatre of Cruelty".

In the early years Tendulkar had a balanced approach, when he was middle-class man. He does not accept traditional idea of destiny, he feels that the social structure is responsible. He does not present sensational incidents as a starting point of exploration, he does not explain why his characters appear erratic. His understanding has no metaphysical dimension. Even in the presentation of sex in Shantata the work is engendered, partly by the deep rooted sex duplicity in the Indian society which turns the easily vulnerable minds into sexual neurotics. In Shantata he retreats after a bold start. We see Benare too yearning for traditional set up of a family. In Tennessee Williams the psychopathic characters are cases of sex-aberrations. The cause of the defective sex is in the ⁱⁿdisintegration of character, disintegration of family and disintegration of society. Tennessee Williams seems to

reveal the neuroticism of his characters by taking us along with him. The violence in his plays seems an authentic representation of contemporary life.

Contributions to their Respective Theatre :

William became a major figure in the growth of American theatre with his Glass Menagerie in 1945. Since that first production he confirmed his position as the artistic leader and major influence in the American Theatre. Many playwrights were influenced by his interpretation of plot and character. By refining the art of acting, staging and designing he gave an impetus to the development of dramaturgy. He is particularly admired for the theatrical effectiveness of his work. He contributed to the development of a popular theatrical form. His ability to create the illusion of reality won him many honors. He had the ability to win and sustain the artistic loyalty and widespread professional admiration of the theatrical profession because his plays were exceptionally effective in performance and attracted artists of extraordinary skill. A consistently high level of production gave him a wide public exposure and enhanced his reputation as a popular dramatist. The Glass Menagerie, A Streetcar Named Desire and Cat On A Hot Tin Roof gain much of their popular appeal from the common language of the streets and from the presentation of the events, ideas, attitudes and feelings of the mid-twentieth century life.

He does not adhere to the traditional Aristotelian imperatives like unity of plot, refined language, noble characters or control of violence on the stage. His approach is anti-traditional and he makes a conscious effort to present new perceptions of reality. He creates a form true to the realism of our times. He wrote not simply about common people, but designed his plays for common people and presented them in a common (popular) language of great power. He created for the modern man an image of his emotional, social, moral issues of the time. The use of common language brought to his theatre a wide and varied audience. This is also true of Vijay Tendulkar in the Marathi theatre. Marya Mannes who always commented on Williams' limitations wrote.

"He has caught the true quality of experience, it is cloudy and fiercely charged, and the human beings are alive and in crisis....the crisis of Williams are never common. They are the creation of a very strange and very special imagination, potent enough and poetic enough to impose itself on an audience and hold it in a common trance. He is a theatre magician, invoking the hightrung of emotion, releasing the doves of instinct, holding in fanlike suspension brilliant pack of cards peopled with symbols and specters." (14)

"The author has atmospheric power and suggestiveness. In the American theatre few playwrights have even approached Tennessee Williams' ability to make one feel that the

theatre is a form of poetry no matter how much melodramatic motion it entails." (15) William has the genius of a poet.

Vijay Tendulkar as a writer of free India which is searching for an identity responds to its conflicting tendencies. He presented through his art contemporary society and his dissatisfaction with it. He mainly depicts the middle class man and his sorrow, suffering, suffocation, pain and agony. Tendulkar tries to explore and probe into the human relationships, their tensions, the conflict and clash of different egos and the resultant pathos. Tendulkar as a dramatist by responding to the conflicts of man contributed to the Marathi theatre. The Marathi theatre was made impure by the element of propaganda of political awakening, the canvassing of social reforms or mere aiming at popular entertainment or shallow amusement. But Vijay Tendulkar's plays helped to clear this atmosphere. The process of cleansing of the dramatic form began with Tendulkar. But his contribution is not limited to this. He tried to probe deep into the relationship between man and found the dramatic element in it. No Marathi dramatist before him had tried to present the tension arising out of ego conflict. Thus Tendulkar contributed by his anti-traditional approach to drama by mirroring new perceptions of reality and creating a popular drama. By writing simple, natural and character revealing dialogue that can reach poetic heights when required. His plays established new conventions in modern drama. Tendulkar never uses refined

dialogue simply for dramatization, a temptation that almost all Marathi playwrights have failed to resist. The dialogue gradually exposes his characters. He also used the old technique of soliloquies effectively. His characters have self revealing dialogues.

Tennessee Williams and Tendulkar in their respective cultures are good playwrights but they cannot be considered great playwrights. One feels that they want to be sensational and shocking and try to explore sexual perversity as they cannot manage to have the philosophical point of view of D.H.Lawrence. They thought of existing reality i.e. objective reality but did not go beyond it into the philosophic world that is necessary for the creation of great literature. The danger of this is that such dramatists turn to entertaining with popular drama and keep repeating their pervious themes or to be successful as a popular playwrights ^sarifice some of their artistic values.

There is lack of opposing virtues such as honesty, love and honor in Williams' as well as Tendulkar's plays. There is no contrasting vision of human dignity and presentation of genuine conflict between good and evil in their plays.

Notes

1. Francis Donahue, The Dramatic World of Tennessee Williams (Fredrick Ungar Publishing Co. New York, 1964) p. 10
2. Charles Rues, Conversations With American Writers Span, 1987.
3. Francis Donahue, op.cit., p.211
4. Ibid., 212
5. Vijay Tendulkar, Silence! The Court is in Session
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(Oxford University Pren) p.iii
6. Francis Donahue, op. cit., p.12
7. Dr.Chandrashekhar Barve, Tendulkaranchi Natake (Rajhans Prakashan, Pune) p.108
8. Artaud Antonin, The New Encyclopaedia Britannica
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9. Francis Donahue, op. cit., pp 233, 234.
10. Ibid., p 210.
11. Kumar Ketkar, Tendulkar's Human Zoo in the
Illustrated Weekly of India,
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12. Ibid., p.23
13. Ibid., p.23
14. Marya Mannes, The Morbid Magic of Tennessee Williams in studies in American Literature Vol V mouton & Co.1966

15. John Gassner,

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1957-1963 ed. by John Gassner
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