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Mahesh Elkunchwar's *Old Stone Mansion*- End of an Ethos

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ABSTRACT

Influence and Borrowing are still seen with suspicion in the literary circles in India and abroad. In fact, both these tools have proved their inevitability in the creation and study of literary works and other arts in the present time. There are innumerable examples of unparalleled creations resulted as an effect of influence of some other art or based on some borrowed idea. Mahesh Elkunchwar's *Old Stone Mansion (Wada Chirebandi)* is claimed to have been based on borrowed ideas by critics. Even after this criticism, this play claims its share for raising certain questions and provoking discussions on various issues from all angles in the Indian society. It exposes the truth behind the stone walls of feudal mansions in the rural parts of India. The play is not just a story of one such feudal lord in the name of Deshpande, but attempts to bring into focus the changed socio-economic condition of Indian society in the post-colonial period. It locates the lasting battle in-between the ages long cultural values and harsh global realities in the present time, with fall of the former.

This paper attempts to investigate the end of an ethos with the end of feudalism in India. The reasons for the fall have been discussed with ample evidences from the play itself, so as to support the statement of research. Fall of the mansion is evident in course of time, but fall of values and of the innocents is pathetic, forms the basis of the research problem. Paper also sheds light on the day-to-day changes seen in Indian ethos and marks its evident transformation in the play.

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1. Introduction

My first reading of *Wada Chirebandi*, a play by Elkunchwar in Marathi, knocked at that door of my own self which connects me to the tradition inside deep. Perhaps, same thing happens with all those who have not yet cut off their cultural roots in the false praise of 'Modernity'. In a way, I could see, something very objectively and effectively expressed, continuously happening around, in the 'Postcolonial period', and even now, but not taken seriously. This *wada* of Deshpandes is just a symbol. Actually, Deshpandes here are the representatives of the vast 'Indian Cultural Ethos'. More or less, today same is the condition of traditional old mansions in the rural areas of India (not only in Maharashtra), despite of change in the castes and creed. In course of reading some secondary sources, I came across the comparison made in-between 'Chekhovian Drama', especially his master piece, *The Cherry Orchard* and *Old Stone Mansion*. For a few days, I too had an opinion of borrowed ideas and techniques from the west, for no reason. But, often the crumbling image of *Wada*, appeared, and reappeared before my eyes since, my first reading of the play. It is late, when I came across certain things mentioned about the play by some renowned critics satisfied me, and I responded to the time and again haunting image of *Wada Chirebandi* and read by heart, the original play in Marathi and its translation in English, by Kamal Sanyal, published by Seagull Books, Calcutta in 1989.

During this phase of reading, and rereading of the play, and criticism on the same, especially in Marathi and even, in English, I feel, I got answers to the questions rambling in my mind about borrowing the technique by the playwright, and originality of the ideas. The most of my satisfaction I

had, with the justification given to the same charge by Ravindra Kimbahune, in his preface to the famous book, '*Shodh Elkunchwaranchya Natyakrutincha*' by Sanjay Arvikar (2001) in Marathi. Where the renowned critic says-

"We should not give too much of importance to the influence seen in some work of an author, of some other work/ author/ technique/trend or theory. Rather, one should examine how the author transforms that influence into his own act of creation. How much this influence helped in finding his self and moving beyond it in an act of creation? One should focus on why in a particular period creative writer/s borrow and perform under the influence of some western theory or technique, should be discussed in detail, but, unfortunately we don't." (p. 09) (Translation from Marathi)

Answers to these problems in Indian context can be found in the chaotic and confusing mentality of the young generation during the Post-Independence/ Postcolonial period. Most of it is due to, divorce with our grand history and culture and not having courage to accept the crumbling reality around. Reason behind discussing all these things is, when one looks into the journey of the dramatist from beginning till the point when he wrote *Wada Chirebandi*, it becomes very clear, the journey started projecting material riches (outward), with hollow inner world in his plays *Sultan*, *Holy*, *Party* and now, his getting inclined towards the inside-out rich and real creation of *wada* and the rest of all after that, which is worth of paying attention and, natural too.

2. About the Playwright

Mahesh Elkunchwar is an Indian Marathi playwright, born in 1938, in the Vidarbha region of Maharashtra. He wrote more than fifteen plays in Marathi. Some of his famous plays are, *Sultan*, *Holy*, *Party* in the first phase and his famous *Wada Chirebandi* a



part of his *Natyatrai* of which *Mandtalyakathi* and *Youngant* form the rest in second phase. His name is equally known among the important names of playwrights like, Vijay Tendulkar and Satish Alekar. He won many national and international awards like, “Sahitya Academy Award”, “Saraswati Samman” and “Birmingham Fellowship”. Translations of the play *Wada Chirebandi* as, *Old Stone Mansion* in English, *Virasat* in Hindi and *Uttaradhikar* into Bengali are the evidences of the popularity of the play and the playwright. In this paper, I plan to re-read the play in the light of -isms from the western world on one hand and the play as an ethos crumbling on the other.

3. Contemporary Trends, *Old Stone Mansion* and Its Fall

There has been a trend of looking towards authors and their creations through western glasses (-isms), and not false if this trend has got a very solid reason in the age of globalization. One cannot look at things in isolation in the Post-colonial period. Colonial rule in many countries whether proved boon, or curse is a hot and never ending topic of discussion. Though, there is no end to this discussion but, one thing we should accept, it shaped our imagination, in the sense that, we became aware of our independence, independence of thought, of political rule and of everything, slowly. So, life of the colonized, even after decolonization, is not free of the influences of the previous phase. Same thing can be found in literature. Pramod Nayar (2008), very aptly comments on the identities of the colonies/colonized after decolonization while explaining the term Postcolonial in his book in the words-

The ‘postcolonial’ specifies ‘a transformed historical situation, and the cultural formations, that have arisen in response to changed political circumstances in the former colonial power’. The ‘Postcolonial’ describes

a whole new experience of political freedom, new ideologies (of development, for instance, or economic freedom and self-reliance in many post colonial societies) and new agendas. The sovereign nation-state now asserts its independence by preparing its own programme for social and economic and social development, and by generating its own, newer cultural forms (albeit influenced by the colonial experience) where previously it had been decided and administered by the European colonial power. The problem with the term ‘postcolonial’ is that European colonialism becomes the determining moment of the non-European country. All cultures are placed in history as ‘before European colonization’ or, ‘after European colonization’. (p. 08)

Here point is, the impact of colonial rule we cannot neglect, and we may not afford neglecting many other things. In fact, they form the soul of these works of art. The way in *Old Stone mansion*, we see, the losing battle *wada* fights, is a battle in between the old feudalism and commercialism/capitalism in the post-colonial period. Tatyaji, the supreme authority in Deshpande family buys a tractor to accept modernization, but, neither could he use it, nor could he give on rent due to opposition by the outside world and inner as well. Had it been the solution to the situation, there would not have been the fall. That tractor becomes a symbol of prestige (false) for the *wada* but, of no use. Rather, it becomes a hindrance in the courtyard to which, Chandu got broken his toe and Anjali got her sari torn. After independence, people had diverse opinions about the colonizers. Those, who were on the margin, gained a voice of their own. They go on appreciating the advances of the colonial rule. The colonial principles of ‘Liberty’ and ‘Equality’ worked for them to breathe fresh air (to some extent). Examples from the text can be cited of ‘Gaja’, the cook. His father and grandfather served for



the Deshpande family throughout their lives. He too did the job for some time but, now he has joined a cook's job in a hotel. So, even after request he did not return to the mansion during the time of peace finding, this change could be seen in the social order in the postcolonial period. Bhaskar though becomes angry but, he can't pay equally what Gaja get's in the hotel. Same is the thing with Bansilal, the grocer, one who came from Marwar, with only a water jug of his own. It is due to the Deshpandes, he could settle, but, he forgot all that. With this, the playwright proved that 'brutality is the basic nature of human beings'. Bansilal did not spare time to get done the 'Mantras' for the peace of departed soul and destroyed a part of the mansion.

Literature in 19th century Europe is also featured with one more –ism, i.e. realism. In Indian, and especially in Marathi literature, a few examples of literary works, having realism as its base could be seen through Baba Padmanji's *Yamuna Paryatan* and Hari Narayan Apte's novels. But, to have its blooming period, readers had to wait till one or two decades after independence (postcolonial period). So, applying various western theories to the literary works from Indian soil may not prove that beneficial. Equally, its complete denial will be an injustice to the thought and its influence on the author/work.

Education in 20th century proved the governing force behind everything in human life. In the play, Deshpande family never ignored the same. Sudhir had the best of it. He made use of the same and got settled in Bombay. Whereas, Prabha fell on the throne of patriarchy and remained in darkness throughout, despite, her first class in 10th. The question disturbs is, benefitted Sudhir and not benefitted Prabha, in no way could stop the fall of the mansion and its grand

past. More than the colonial rule, here in the play, fate of these souls proves to be the cause of their fall. So, instead of looking towards *Old Stone Mansion* and the texts like that, as postcolonial texts only, it will be more justifying if we look at them as texts first.

The play is about a traditional mansion, 'a symbol of aristocracy' in the rural areas. Since ages, the mansion and its habitants ruled the people around. No one challenged its supremacy, in social, economic, political or cultural life. In the modern period, with newly arrived democratic principles, people who lived under the rule of this mansion started living as per their will, and had opportunities as well to stand on their feet straight. This was a blow, to the traditional setting of the society and the mansion as well, and here it started the process of social collapse, collapse of an ethos.

The play is not just a story of the four generations of the Deshpandes of Dharangaon, from Vidarbha region, but it is the story of so many traditional mansions and generations, of people lived in those mansions throughout the country. In this respect Elkunchwar, the playwright, reminds how the idea of *Virasat* (Hindi translation of *Wada Chirebandi*) came to Satyadev Dubey-

Satyadev Dubey.....told me about a feudal family that owned a tractor but never used it. Slowly it sank into the courtyard. The tractor was destroyed and so was the family. It was this image that started me off to *Virasat*.
[www.tribuneindia.com]

The feudal families had to face the harsh realities of the changes in social order during and after British Raj. Then, mostly it was with Brahmin families, but now the picture is quite true with almost all families in Indian society. Previously, it happened only with feudal families, but now, irrespectively happening with all those,



indulged traditionally in agriculture. Then and even now, those, who understood the change and adjusted, survived. Those who don't, or can't, crumbled. Through the Deshpandes, the playwright exposes the transitional state, through which these families are passing. In the play, the playwright remains still telling the truth through the dialogues. The playwright neither discussed nor suggested, through any character or technique a remedy for the problem. His is a role of a historian- telling 'so happened'. But he elucidated, while speaking at 'Natya Shodh Sansthan', Calcutta-

I was gradually may be changing.....I think I am now a different person.....In those seven quiet, silent years I had seen what had been happening all this while in the aristocratic families in small places.... had been watching the process of social collapse that is the fate of these families. I had seen many Wadas crumbling down, people getting buried and yet not wanting to come out of the shambles.[Recording at NSS]

The playwright also admits his being part of the play, for, being the soul witness of the process of change (decline). In one of his interviews by Shubhada Shelke he reveals-

I came from the Wada culture, the son of a Zamindar, born in a Wada. But, 'luckily' my family did not face the same decline because my father was wise. He made us learn, and cautioned us...you will not get the land. You should not live here, I will not feed you. All of us brothers got out. Only one stayed back to look after the place.

In the life of the playwright, it worked but, with Deshpande family could not. The first generation in the play is been shown through the character of Dadi. The play opens with her, calling her no more son, Venkatesh (Tatyaji). Tatyaji and Aai are the representatives of second generation. Their children, Bhaskar, Sudhir, Chandu and

Prabha with their daughter-in-laws Vahini (Bhaskar's wife) and Anjali (Sudhir's wife) form the third generation. Parag, Ranju and Abhay are the fourth generation members in the play.

First and second generations have enjoyed the golden period of the mansion. Tatyaji, in his last days only, witnessed the change in social order. After Tatyaji, Bhaskar took charge of the mansion, and the mansion had a new owner in the hours of transition and fall. To depict fall of feudal families, is not the only intention of the playwright, behind the creation of the play. The fall of the traditional riches, due to both, the ills, this grand ethos had, behind its strong stone walls on one side, and its negligence towards the change in social order on the other. It is just not the loss of physical glory, that the mansion experienced, but the society also lost its treasure of age old principles of emotions, feelings, sentiments, selfless love, affinity and sacrifice for one another. In the true sense of the word, *Old Stone Mansion* makes the reader feel that loss, in the age of nuclear families and commercial attitude.

The playwright not directly, but points out certain ills of this culture. After Tatyaji's death we come to know that, Prabha and Tatyaji never talked. Prabha considered her father; an obstacle she had on her way and had nothing else remained in her hand but repentance. No one in the family can take one's own decision. In a way, 'patriarchy paved the way for the fall', in the later period or at least it contributed something in the inevitability of decline and fall. In his last days, Tatyaji repented in front of Aai, regarding his decisions about Prabha. The saying, 'Evil once done is done, no one can make it undone', is quite appropriate here. Once there had been a chance for Prabha to continue with her studies but, Ranju,



Bhaskar's daughter, eloped with her English tutor stealing all jewelry of the family, and hope of Prabha is shattered forever. The playwright here, very skillfully traced the persistent loss of these innocent souls. This loss seems a result, less of their faults and more of their fates. Deshpandes often worked leaving something for their fate to complete. Poor Prabha didn't get an opportunity and Ranju kicked the same with foolishness.

The fourth and last generation of the family is also, almost destroyed. Parag, Son of Bhaskar, fall a prey to bad habits but, he is ready to change, if given an opportunity. At the same time, Abhay, son of Sudhir, declares, he won't allow Parag to enter their family. The way he responds his father, is the completion of all wrongs done to the family.

Selfishness has always been the cause behind crumbling the *wada* ethos in India. The members of Deshpande family are not going to be an exception for the same. Bhaskar could not control himself from taking charge of everything, soon after Tatyaji's death. He also takes charge of the traditional gold of the family, and plans to exploit all. We have a very heart-breaking scene in act two where, Bhaskar with Vahini and the box containing gold, is planning to hide it, and Vahini too could not resist her temptation to put on, all the gold ornaments and become one with the tradition of the *wada*. In an another room, Aai and over 35 year old, unmarried, Prabha talking, Prabha is requesting and planning her education on the basis of her share in the same gold, here she somehow could convince Aai, and Aai could see Prabha, her only daughter, laughing after many days. In the third room, Sudhir and Anjali, (husband and wife) are also gathering courage to ask for their share in the family gold. This time, he has decided

to get it done. Anjali, his wife too added by saying that, it is very difficult to visit this place often hereafter, and Abhay (their son) too, had no liking for this place and people. These characters in different rooms are busy with planning their self. All of them have forgotten (made them forget by the destiny) about the transitional phase *wada* is passing through. Perhaps, they have understood the certainty of collapse, so, they are trying to save their self. Sudhir, the most capable among them is well to do, when asked for some amount for the ceremony replies in the text-

Chandu: Sudhir....Bhau sent me back to you. (Confused) He asked for seven or eight hundred rupees if you can spare it.

Sudhir: (Sudhir looks at Anjali. She looks at him. As soon as their eyes meet she turns away.) Seven or eight hundred? I was in such a great hurry to get here after receiving the telegram that I had no time to go to the bank... (p.14)

Actually, they don't feel like doing something by heart for the Mansion, for its tradition. On the other side, Bhaskar, one who is responsible being the head of the family, is busy in snatching other's share. This all in the end results in getting punished by their fate. The very night, when all of them were discussing the share in family gold, Ranju (Bhaskar's daughter) eloped with her English tutor leaving them all to repent for their selfish behavior. Next day, when they woke up, only to know that everything is been lost and had to forget about the share, and work together to save the prestige of the *wada*. The playwright, here very skillfully brings their fall at the hands of English tutor, one, who is never present on the scene and only talked about, sarcastically. At this time, reaction of Aai is worth of noticing. Her words have meaning beyond their physical appearance in the text-



Aai: Let the gold go. It's a nuisance any way. As long as the girl is found, God help us. Let not the Deshpade honour be further torn to shreds.

Chandu: Aai everything is lost.

Aai: Good. The source of all trouble is gone. Root of all quarrels. It's good that it is all lost.

Chandu: Now what? Aai?

Aai: Arrey, Chandu. Did we earn it? Wasn't all the Deshpande splendor based on the sweat of someone or the other? It's good that it is lost. It's gone back to where it came from. (p. 51-52)

These words remind us a part, of the everlasting philosophy proclaimed in *Bhagwadgeeta*, (the pious Hindu scripture) tinged with harsh reality in the play. Aai's words justify the deeds of her own children and of the entire mansion. In fact these words don't remain of Aai's only; they become an epitome of realism. Further, this acceptance by Aai makes them all nude for their selfishness.

Though, decline of feudalism and joint family culture seems to be the subject of this play at surface level, it focuses more on inner darkness of the human souls. Neither Bhaskar, Sudhir, Chandu, Prabha, Vahini and Anjali quarrel with one another going that far nor, they wail for the loss. They are angry, disheartened but, don't have the courage to break the blood-ties. Why this happens with them? Whether they think, there is no other option for them or, they have accepted, this is what life is. There is no satisfactory answer to these questions. This is the absurdity of life. Life has always been of same kind, full of troubles and darkness. While describing this absurdity in the lives of characters in the play and human life in general, Dr. Sandhya Amrute (1995) in her book opines-

Absurdity has always been the feature of human life in all ages. To live with troubles is life, without knowing its exact beginning

and end. Even if there is nothing meaningful to live with and for, one has to lead it. All the Deshpandes are the pilgrims on this way in darkness, making the play timeless and characterless to which, Anton Chekov calls 'Drama of Situation and Indirectness'. (p. 108) [Translation from Marathi]

Thus, the play proves to be the tragedy of innocent, sacred and helpless souls at the hands of destiny. The playwright here reveals his thought of uselessness and foolishness of the being of these characters in the play. With this angle, the play proves to be under the influence of Existential philosophy. Of course, reasons for absurdity and questioning the very existence are different at its origin (of the theory) and in Indian context. But, the thread of darkness connects the souls in trouble, irrespective of their countries, religion, race, culture etc.

In the play, Dadi is seen often waiting for her end. As if she has given up her wish to live, she has nothing to do with the happenings in the mansion. She is just a human clock stopped working and lost its self. Symbolically it shows stopped time of the mansion as well. When the characters find nothing meaningful in their acts, they accept their inability and helplessness, perhaps, more than that their fate. In this respect, the character of Prabha in the play could be seen. She is so eager to get out of the mansion, she says-

Prabha: Let me get out of here, Aai. Please.

This Mansion will devour me. I feel suffocated in the darkness of this place. Let me go to Amravati, Aai, please. (p. 45)

As mentioned before, either these characters have foreseen the fall, or they have understood their abilities, so they are willing to leave the mansion. On the other hand there are characters like Aai and Chandu, who never think of running away. They have all the courage to face the reality.



They seem to be very strong at heart and very well connected to their roots.

However unable, selfish, disgraceful these members of the Deshpande family seem overtly, but, they are very pious, affectionate, accepting, humble and loving souls inside. If the mansion had seen a grand past, it is due to the values among these members. Now, the time is of the kind, nothing can stop the fall. Decline and fall of the mansion though, was natural, but the fall of the traditional human values, a treasure of Indian culture since ages crumbled, was the fate of these poor souls. So, if Elkunchwar says, 'I had seen Mansions crumbling down, people getting buried under and still not wanting to come out of the shambles'- is true. Why they would wish to come out and face the hard time? Everything they do for their survival had to be done by the back door. One such instance from the play, when Sudhir asks Bhaskar about selling utensils of brass and copper, Bhaskar replies-

Bhaskar: Do you think we were happy to sell the utensils? All of them carried the names of our grand- and great-grand parents but the times were such.

Sudhir: But you should have informed me.....

Bhaskar: I did not buy an estate out of the sale, I can tell you. Arrey, if we want to sell pots and pans, can we go to the bazaar openly like other people? It had to be done very secretly, without a whisper, by the back door. The pretence of our prestige had to be kept intact. (p. 29)

It is very difficult on the part of these characters, their pretensions, what they are not in reality. They are in a sense, bowed down due to the weight of grand past and caught in a mesh of two opposite things, 'tradition and modernity'. The playwright in the play very aptly has shown this, with the symbol of 'Tractor' in the courtyard and the 'Palanquin' in the backyard of the mansion.

Tradition is their soul, and often experienced throughout the play. But, to survive, one has to keep pace with changing time. Here the mansion fell short. In-between, the characters seemed to be struggling, but proved their efforts poor to come out with success. Exceptionally, Aai and Chandu are found in that deep silence even at hard time. In a way, they have learned to accept things with all good and evils. Once, while consoling Prabha, Aai says-

Aai: Prabha, sorrow is not something one puts on display. It belongs to oneself. When it is unbearable- there are many dark rooms in this Mansion where one can go and shed tears. Quietly. All Deshpande women have done that...when, I could not get happiness, I myself waved good bye to it, if you do not get something you want, its best to reject it, my dear. (p. 43)

With this simple attitude, she (Aai) lets us have the experience of selflessness and ability to face the reality, while at the same time caring too much for her children. She does everything possible to provide peace to the departed soul of her husband. No one but she did the expenses for both the rituals. To feed the village, she sold her share of the property. The character of Chandu also, though, may not seem important but, is the true 'progenitor' of traditional values. He never thinks of himself. Even, Aai knows him being so straightforward and simple. She cares only about him in the end. Once she says, "Aai: Chandu, all the others will manage. But, what will become of you?" (p. 52).

In the end, only one member of the family seems survived; at least not that destroyed, is Sudhir. Because, he has developed his own world not based on the traditional mansion in Bombay. But, he too, when observed properly, seems so closely connected to the mansion. He has no courage to speak Bhaskar, regarding his



share due to the fear of getting broken the relations, rather which is not the culture of the mansion. Once he gathers courage and says, “Sudhir: Why do you think we come here? It’s this mansion that keeps calling us. We come running, if this goes, then our home is gone”. (p. 35)

Even a thought of mortgaging the mansion hurts Sudhir. He is so intact with the life in the Mansion. Further, when Anjali advises him about the share, and angrily asks him to give them the all, he replies-

I’m not going to do anything of the kind. As long as there is something that belongs to me here, I can come with proprietary right. Come here and stay or else, tomorrow even Parag will consider me a stranger. (Pause) May be some day we shall leave those crowded two room in Bombay and come and stay here. (p. 41)

This proves, Sudhir, though seems aloof and green compared to others in the play, but inside he too, is that dry part of the Mansion, and its extinguished tradition. The play comes to an end, with an intense and broken call by Chandu to Sudhir, is very much emotional, everyone, who is known to and has been a part of the same, will stop for a while, and pay tribute to the loss of traditional grand ethos of the mansion, of which he was an integral part sometime ago. In the last scene, Aai too is shown like Dadi, rather she becomes of the kind is very sentimental. In short, the play locates the end of an ethos physically, for the reason; members of the mansion are still emotionally attached. Perhaps, the changing time someday, would put an end to that attachment too, is the feeling that hurts by the end.

4. Conclusion

Thus, *Old Stone Mansion* brings an all pervasive issue of the fall of the ages long *wada* culture in India. This ethos in the Indian context had ill practices of not

keeping pace with time that turned its enemy in the future. These mansions also neglected the social change around them in time which contributed into their fall. The playwright with fall of the mansion also directs our attention towards the inner darkness in the souls of the characters. Selfish behavior of the characters pioneered the way and contributed in the fall of the mansion is the mood sometimes but, the other time it appears evident. Their tragedy seems to be at the hands of their destiny. As said by Chekov, *Old Stone Mansion* is a drama (tragedy) of situations. The mansion seems to be caught into the mesh of tradition and modernity, Palanquin and Tractor in the back and front yard of the mansion symbolizes this situation in the play. The members of the family could not respond to the times in the required manner is their inability or destiny which remains unanswered.

Whatever may be the causes behind, but loss of the treasure of relations full of emotions, sentiments, feelings from the bottom of heart, love, sacrifices is irreparable. The playwright underlines the improbability of its survival through its fourth generation. Parag, Abhay and Ranju are the members, all of them different. Those who got the opportunity missed it and others remained waiting for the same. Fall of the mansion marks the fall of the age of traditional families with co-existence. Members of these families willingly/unwillingly make a choice of nuclear family in the city of crowds. These new families neither have place to accommodate their blood ties nor have liking for their roots. Finally, the destiny is there to be blamed at for the loss of these innocent souls and the ethos as a whole.

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Somnath Barure did his M. A. from University of Pune and has 09 years of teaching experience to UG and PG classes. At present he is working in the PG Dept. of English, Vasantao Naik Govt. Institute of Arts and Social Sciences, Nagpur (India). His areas of interest include, Indian Literatures with IEL, Contemporary Critical Theories, European Literature and Socio-Linguistics. He has on his record more than ten research papers published and two books on Indian English Drama (Edited). He has also completed a MRP funded by UGC. His doctoral research from University of Mumbai is in its final phase.

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