

P R E F A C E

On joining a college in North Bengal as a lecturer in English I happened to come across a copy of The Wesker Trilogy in the college library which induced me to make a comprehensive study of Arnold Wesker. This interest was deepened when Professor S.K. Sen Gupta asked me to undertake research work on Wesker. So I felt it necessary to make a thorough study of his works.

As an Indian student I was very much handicapped by the problem of judging Arnold Wesker's plays. I had no direct experience of their presentation on the stage. This dissertation has, therefore, its limitations. Naturally I followed an interpretative method in evaluation of Wesker's works. I have tried to follow the realistic tradition of richness in content and form not only in regard to its technique and its artistic approach but also in regard to its fundamental principles regarding the representation of people and life in Wesker's works.

This assessment commences with a study of the background of the English society, theatre and Wesker's indebtedness and his contributions to modern drama. This study is necessary because his plays are adjusted to the modern society.

The second chapter is a study of the history of art, literature and drama that influenced Wesker in respect of ideas, dramatic situations, technique and other relevant matters.

The third chapter is devoted to a study of Yeats as a committed dramatist in relation to modernism.

The fourth chapter is devoted to a study of Yeats's art in relation to man and reality in a class society.

The fifth chapter is a study of Yeats's narrative art and his art of characterization.

The sixth chapter deals with wit, humour and irony in Yeats's works.

The seventh chapter is completely devoted to a study of Yeats as a story writer. In this chapter an attempt has been made to trace another dimension in his works.

The final chapter under the caption "A wrapping up" is a rounding off of the whole thesis.

In this study there are collateral issues, which if not directly related to the topic, are nevertheless not irrelevant.

The primary sources for the present dissertation are, of course, the works of Arnold Yeats. I have also consulted a considerable amount of biographical and critical materials. It has also been necessary to make use of a variety of other works, including the histories of the theatres and drama. The Select Bibliography is appended at the end of the thesis.

Staying as I do far from the metropolis, I had to face enormous difficulties regarding books, both textual and critical. Many of the books, listed in the Select Bibliography had to be

produced on loan from different libraries of India and abroad. I thank the library staff of the North Bengal University Library, the Calcutta University Library, the Gauhati University Library, the Kaliyaganj College Library, the Scottish Church College Library, the Presidency College Library, the Rajganj University College Library, the National Library, the Howrah District Central Library, the British Council Library, Calcutta, and the British Council Library, Delhi, and the American Library, Calcutta.

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