

VIJAY TENDULKAR 'S THEMATIC CONCERNS



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ABSTRACT

Young Vijay was inspired to begin writing as a result of the literary atmosphere that existed in his household. At the age of six, he composed his first narrative. After spending his childhood seeing western plays, he became motivated to compose plays of his own. He wrote, directed, and appeared in his very first play when he was just eleven years old. After dropping out of school at the age of 14, he joined the Indian Freedom Movement and became active in the cause. The latter caused him to become estranged from his family as well as his pals. Work became his release after that, despite the fact that the

majority of his early writing was of a more personal character and was written with the intention of being published. Writing for newspapers was where Tendulkar's professional life first started. Tendulkar's works swiftly altered the plot of contemporary Marathi theatre in the 1950s and 1960s, when experimental performances were staged by theatrical companies such as Rangayan. Vijay began his professional life as a journalist and then rose through the ranks to become the head of the Sangeet Nataka Academy. He authored thirty full-length plays in Marathi, ten of which were translated into English. He also wrote plays in other

Indian languages. The ideas of power, aggression, and inequality between the sexes are presented in a variety of ways throughout all of these plays. Both *Silence! The Court Is In Session* and *Kamala*, two of his plays, deal

with the topic of gender-based discrimination in some form or another. The play *Sakharam Binder* is an examination of the violent nature of humans.

Keywords: thematic, writing, concerns, aggression

INTRODUCTION

Tendulkar addresses the mental and emotional challenges that come with having a family in Kanyadan. Tendulkar earned Maharashtra State government honours in 1969 and 1972; and Maharashtra Gaurav puraskar in 1999. In 1970, he was presented with the Sangeet Natak Academy Recognition; in 1998, he was given the Academy's highest award for 'lifetime contribution,' which is a fellowship. In recognition of his contributions to the field of literature, the Government of India bestowed upon him the Padma Bhushan award in the year 1984. Although Vijay Tendulkar is most known for his work as a Marathi writer, he is also credited for reshaping the form of Indian play via the power of his pen by addressing topics that are both timely and evergreen. To his prolific work over a period of five decades comprises thirty full-length plays, seven one-acts, six collections of children's plays, four short stories, two novels, and seventeen film screenplays. His career spanned from the 1960s to the 2000s. His plays have been translated into English, but he was not the one to do so. This sets him apart from Tagore, Badal Sircar, Karnad, and Mahesh Dattani, all of whom either had their plays translated into English or wrote their plays directly in English. His plays have been translated into English by others. However, it is impossible to deny Tendulkar's contribution to the expansion and advancement of Indian drama. The cumulative effect of all regional writers producing plays in their own languages has enriched both India and other countries around the world. Tendulkar was a major contributor to this phenomenon. According to V. S. Naipaul, he is India's most talented living dramatist. Arundhati Benerjee characteristics and qualities. "Vijay Tendulkar has been at the forefront of not just Marathi theatre but also Indian theatre for over forty years," said one critic.

Tendulkar's first foray into the world of acting was the well-known play "*Silence! The Court Is In Session*," which he wrote. Within the context of this drama, cruelty is shown in the form of the

judicial process. The story revolves on the main character, Leela Benar, who defies societal conventions in order to lead an independent life in accordance with her own free choice. During the sham trial, her co-actors skillfully uncover her private life and accidentally disclose her affair with Professor Damle, who is a married father of five children. This information was revealed by accident. Ironically, the allegations of infanticide are brought against Miss Benare right at the beginning of the trial because society is not ready to accept a kid that was born outside of marriage. When Tendulkar composed *Sakharam Binder*, the problem of power and violence was still preoccupying the dramatist's mind. The playwright throws a lot of light on how a human being may be violent and lustful at the same time. Even though he is not married, he provides a safe haven for vulnerable women whose husbands have either subjected them to physical or mental abuse, forced them out of their homes, or just abandoned them. When the act begins, he already has six ladies under his control.

THEME OF MAN-WOMAN RELATIONSHIP

Before being married, a partner in a unilateral relationship was involved with another person romantically. Our modern civilization is growing more complicated on a daily basis. Man's existence has become increasingly mechanised as a result of the effects of industrialization, globalisation, capitalism, science, and technology. The life of the contemporary man is completely disjointed and lacks any feeling of consistency that it formerly had. All of this ultimately led to the formation of human relationships. The partnership between a man and a woman has, throughout the history of human interactions, held a position of preeminent significance. The issue of the interaction between men and women is a perennial one in the canon of global literature. In every literary work, the depiction of the man-woman connection stands in direct correlation with the cultural, social, economic, moral, and political concerns of the time period. The psychological, social, and patriarchal aspects of today's society are all contributing to the growing complexity of modern civilization. In a culture that is patriarchal, the status of women is substandard. In a culture governed by patriarchy, there are no channels through which a woman may convey her passion, love, or other sentiments. In his book "The Second Sex," Beauvoir discusses the precarious position of women in relation to males in both the ancient and new testaments: Because the woman is the one who gives birth to the male, not the other way around. Neither was the woman made for the man; rather, the man was formed for the woman... because the husband is the head of the

wife in the same way that Christ is the head of the church. Therefore, just as the church is subject to Christ, women should submit to their husbands in all aspects of their lives. (Beauvior, Simone de 1974:110) It demonstrates that the woman, and not the male, was formed for the purpose of complementing the man.

MAN-WOMAN RELATIONSHIP IN THE VULTURES

A family in the upper middle class serves as the backdrop for "The Vultures." Hari Pitale is legally responsible for the births of her children Ramakant, Umakant, and Manik. Rama is Ramakant's wife. The man who lives in the garage is Hari's son Rajaninath, who was born out of wedlock. Every character in the story, with the exception of Rama and Rajaninath, is corrupt, greedy, and lustful. The most important member of the Pitale family is named Hari. Together with his brother Sakharam, he establishes a successful enterprise. Both of them put forth a lot of effort. Pappa eventually succeeds in wresting control of the corporation away from Sakharam after a brief period of time. Because of this, Sakharam ends up being a very impoverished guy. Pappa does not show his boys any love or affection in any way. His children do not love, respect, or esteem their father in any way. Neither does he love or respect his children. In the first scene of the play, Ramakant is seen packing a suitcase while his wife Rama stands still in the background. Both of them are going to leave the home. When Rajaninath hears footstep, he immediately rushes to the door and screams out "Rama," but she has already left. As a result, the drama starts out vehemently with a caustic monologue delivered by Rajaninath. It provides insight into the history of the play. In his soliloquy, Rajaninath discusses how Pappa and his children, with the exception of Rama, behaved in a vulgar manner. Rajaninath recalls Rama's purity, love, shyness, smiling face, and sensitivity. He also remembers Rama's smiling face. He also recalls the day when he had to go to bed hungry and how she had given him some food and tea before sending him off to bed. She has only one wish for Rajaninath, and that is that she be allowed to have children. Therefore, she maintains an inappropriate connection with him. Pappa has just one daughter, and her name is Manik. Her hysterical nature is shown by her conduct, which includes smoking, drinking, using abusive language, and being unattractive. She is the polar opposite of Rama in every way. She is just interested in making money and having a happy marriage. On the other hand, Rajaninath and Rama have a friendly man-woman connection with one another. Manik, Ramakant, and Umakant launch an assault on their father with the intention of stealing money from him. They plot to assassinate

their father after driving him away from the house. It demonstrates both their crudeness and their hostility.

LITERATURE REVIEW

According to Sudha (2008), drama is an essential cultural act for a society since it can communicate with and inspire the general populace. The social, political, or cultural changes that a society goes through are not only registered by drama; they are also manifested via drama. As a result, the study of drama has the potential to make it possible to reconstruct history, grasp society, and comprehend an identity. The cultural identity of Indian society, which contemporary Indian English theatre symbolises, may be conceptualised with the help of this art form, which can be taken into account. The contemporary Indian society that it belongs to is the one that is characterised by its urban, middle-class, and English-speaking strata.

According to Sharma (2013), Indian English Drama has matured into a significant and diversified corpus of English Literature and has captured the interest of audiences all over the world. It has achieved a significant amount of progress by including a variety of challenges that India has been up against on a regular basis. The Indian sensibility, philosophy, mythology, and religious beliefs serve as the driving force behind it, and it has caught the attention of people from all over the world. When one looks at the history of Indian English Drama, one realises that it has made less development than Indian English fiction and poetry throughout the course of its existence. This is something that is very obvious. Despite the fact that Indian English Drama was on the scene before the genres indicated above, it was unable to keep up with them for the reasons stated above. In contrast to fiction and poetry, drama cannot be confined to the realm of reading alone. It requires stagecraft such as a theatre, an appreciative audience, dialogues that work, performers who are skilled, and other stagecraft. After going through numerous stages, Indian English Drama now reaches a whole new generation of writers who have spared no effort in order to secure it the position that is rightfully theirs. The current study examines Indian English Drama in all of its problematic aspects and focuses on the contributions made by Modern Indian English Playwrights. Modern Indian English Dramatists are not afraid to challenge the professional stage that was set up by the playwrights who came before them. They are so brilliant and possess such incredible power that they can make any circumstance into an artistic experience. They definitely deserve a hats-off salute and a standing ovation for exploring new horizons and establishing the novel

identity of drama among narrative and poetry. They also deserve a standing ovation for confirming the novel identity of drama among storytelling and poetry.

Velmani (2013) watches how the characters created by Dattani find their places in both their families and their communities. Because of this, Dattani decides to frame the story inside the dynamic of a modern Indian family living in the city. He depicts the more recent realities as stacking on top of the more established realities, so merging the established stereotypes. He makes effective use of the stage space that is available in order to demonstrate these structures in physical terms. The voices of his characters ricochet and echo as they walk through various environments and interact with one another. His problems have their origins firmly planted in a certain place and time, as well as inside an engaging social setting that is devoid of any message on social problems. He takes the position of a disinterested observer and encourages the listeners to form their own opinions on the topics at hand.

Sawant (2012) investigates the sexual assault of children as a heinous breach of trust and an unsightly breakdown of responsibility to safeguard the innocent. Estimates that can be relied upon are difficult to come by due to the covert nature of this sort of abuse, which often results in victims being forced to suffer in the claustrophobic darkness of silence. Abuse of a kid's sexuality may have a variety of negative impacts, including but not limited to the following: depression, post-traumatic stress disorder, anxiety, an increased likelihood of the child becoming another victim as an adult, and physical damage to the child. Incest is a kind of sexual abuse that may be committed by a family member against another family member. Incest between parents and children can result in more severe and long-term psychological distress. The act of an adult or older teenager using a kid for the purpose of sexual stimulation is the kind of child abuse known as child sexual abuse. Child sexual abuse can take many forms, including the following: asking or pressuring a child to participate in sexual activities (regardless of the outcome); indecent exposure (of the genitals, female nipples, etc.) with the intention to gratify one's own sexual desires or the sexual desires of the public in general; performing sexual acts on a child without the child's consent.

It was advocated by Khobragade (2011) that the plays of Mahesh Dattani be studied with regard to the gender prejudice and social awareness that reside inside the Indian social order. According to him, the role of drama is not only to reflect the dysfunction of society; rather, it is to operate like freak mirrors in a carnival and to project grotesque representations of everything that is considered normal in our world. In my view, this is the most important function of drama. The

characters in today's Indian English theatre are shown as being shackled to the shackles of rigorous tradition and orthodoxy. The dramas that were created after India gained its freedom demonstrate that Indians have somewhat embraced the culture of the West. Dattani's plays are on the oppressed sectors of our society, including women, homosexuals, and hijras. His plays deal with social and current themes (eunuch). His plays explore questions about a variety of forms of prejudice, including homophobia and sexism. His plays not only bring up gender issues and the liberty fixed to women in a patriarchal society, but they also deal with gender biases and prejudices which influence the lives of girl-children even amongst middle class educated society. This is because his plays deal with gender biases and prejudices which influence the lives of girl-children even amongst middle class educated society.

According to Rai (2014), Dattani had introduced some risky new ideas and made significant contributions that are both commendable and comprehensive to the amplification of Indian theatre. The Sahitya Akademi Award was given to Mahesh Dattani, making him the first English dramatist to ever win the award. He has the courage to expose the naked and agonising reality of the marginalised class, such as gays, eunuch, homosexuality, child sexual abuse, gender inequalities, religious intolerance, and hypocrisy about HIV victims, etc., that constitutes the contemporary Indian family and afflicts society everywhere else in the world. He does this by exposing things like gays, eunuch, homosexuality, child sexual abuse, gender inequalities, and religious intolerance. The Indian oppressed class is given a voice to speak via Dattani's plays, maybe for the very first time ever in the history of Indian theatre. Dattani chose male homosexuality as his subject matter. *Do the Needful*, Dattani's first radio play, takes a daring approach to the controversial topic of homosexuality. It is likely the first Indian drama to be aired by the BBC, and it is notable for its subject matter. *Do the Needful* is a romantic comedy drama that focuses on the conflict between modernization and tradition in the context of Indian marital customs.

According to Shelake. (2014), Mahesh Dattani is an Indian playwright who is not afraid to work within a relatively conventional society and tell a daring story that mirrors the issue of child abuse and sexuality. Shelake. (2014) thinks that Mahesh Dattani is someone who is not afraid to work within a relatively conventional society. The stage play *The plot of the film Thirty Days in September* revolves on an Indian family, namely a mother and her daughter, both of whom are the targets of child sexual abuse at the hands of a relative or close friend of the family. The research for the play was carried out with the assistance of RAHI (Recovery and Healing from Incest),

which is a Delhi-based organisation for those who have survived incest. Dattai spent a few days with around eight survivors of child sexual assault and listened to their stories as they shared them with him at their request. This is the smallest full-length play that Dattani has written, and it focuses strongly on Mala, who was sexually raped by her uncle when she was a youngster. In addition to this, it focuses on her relationship with her mother Shanta, who was aware that her daughter was being sexually assaulted by her uncle but opted to remain silent and make no protests about the situation. Abuse of a child's sexuality may result in a wide variety of difficulties for the victim later on in life. In this study, the researcher hopes to investigate how the major characters Shanta and her daughter Mala's experiences of sexual abuse as children contributed to the development of dramatic personality disorder in both of them. According to Freud's view, there are two forces that stand out as particularly strong and widespread drives that work in a complicated manner. These forces are sex and aggressiveness. If they are unable to be satiated in their original form, they have the ability to assume a new identity, transfer their focus to other things, or disappear altogether.

LIFE AND WORKS

Playwright and actor Vijay Tendulkar is one of the most well-known names in Marathi theatre. His birth took place in Mumbai on January 6th, 1928. (Maharashtra). He attended schools in Kolhapur, Pune, and Bombay throughout his formative years. Even though he had a little academic education, the most of his knowledge came from his experiences in real life. His personality and outlook on life were broadened as a result of the real-world experiences, observations, and impressions he gained. His writing is full of experiences and insights that he has gleaned from life. Dhondopant Tendulkar, Tendulkar's father, was a passionate amateur playwright, director, and performer in his family's productions. When Tendulkar was a child, he would accompany him to the rehearsals for his plays. The younger Tendulkar was completely blown away by the actor's performance, particularly the fact that a male actor was playing a role traditionally reserved for a woman. Ragunath, his brother, was also an actor in the past. Literature was something that intrigued him, just like it had his father. Tendulkar's schooling to become a famous writer started precisely here, at this very institution.

When he was younger, his father would take him to a major bookstore that was run by a publisher friend of his. Young Tendulkar explored the store and amassed a sizable collection of children's books written in Marathi as he made his way through the shelves. His father had purchased all of

them for him, and he would often share the tales that were contained inside them. Tendulkar's capacity for creative expression was boosted in both a direct and indirect manner by all of these experiences. Tendulkar's mother used to regale him with tales of Mahatma Gandhi and Bal Gangadhar Tilak when he was growing up in the family home. Tendulkar is known for his prowess on the cricket field. This ingrained a sense of patriotism in Tendulkar's thoughts and made him feel more connected to his country. He was a participant in the Quit India Movement that took place in 1942. Later in his life, when he began a career as a writer, all of these factors combined to have a significant impact on his work.

THEMATIC STUDY OF VIJAY TENDULKAR ‘S THE VULTURES

Early plays in India were created by Bengali authors in Bengali and were then translated into English from Bengali. The majority of these translations took place in the 19th century. However, drama written in English was not able to serve a local theatrical habitation, in stark contrast to plays written in the mother tongue (both original and in the form of adaptations from other languages). Additionally, the appetite for plays written in English could be more conveniently satisfied by performances of established dramatic successes written in English by foreign authors. Early Indian English drama in Bengal, as well as elsewhere in India, grew sporadically as mostly closet drama. Even later, only Sri Aurobindo, Ravindranath Tagore, and Harindranath Chattopadhyaya produced a substantial corpus of dramatic writing. This was due to the absence of a firm dramatic tradition that was nourished on actual performance in a live theatre. Between the years 1891 and 1916, Sri Aurobindo authored five finished poetry dramas and six more that were unfinished. Regional play in India is being given the status of "National Theatre," which will, in turn, make Indian English Literature rich and diverse, creating a connection between the East and West as well as the North and South of the country. Major Indian language theatres in India - Hindi (Mohan Rakesh), Marathi (Vijay Tendulkar), Bengali (Badal Sircar), and Kannada (Girish Karnad) have made effective trials. The actor Vijay Tendulkar best exemplifies the state of the art in current and modern Indian play. One may discover a variety of characters, such as criminals coming out of prison, exploited women, the fragile lives of middle class couples, broken promises and resolute choices producing chaos in the emotional world, and more characters like these picked up from remarkable circumstances.

Tendulkar's themes are woven around the characters that are always the dregs of society, the debased, the fringe people, and persons leading lives that are not in keeping with the accepted norms and values of society. Throughout his work, Tendulkar uses characters who are always on the margins of society. He approaches societal topics in a style that might be described as naturalistic or realistic. Characters who are more grounded in everyday life are the focus of his plays, as opposed to upper-class or wealthy people or those who live an extravagant lifestyle. He revolutionised the style and structure of Indian theatre and became famous for his scathing critiques of the hypocrisies, immorality, dishonesty, and other social ills that were prevalent at the time. After beginning his professional life as a journalist, Vijay Tendulkar eventually shifted his focus to composing plays in the Maratha language full-time. He completed 11 plays specifically geared at children in addition to 30 full-length plays, 24 one-act plays, various essays, and editorials. He was a leading figure in Indian literature in English for about 40 years, during which time he was well respected. Many people are drawn to the book because of its title, "The Vultures," and it provokes thinking about the author's decision to use that particular title. In relation to this topic, Tendulkar once observed, "The contradictory characteristic of human nature is not only the rejection of their wicked thought, but also the manifestation of controlled external conduct." They present themselves as righteous on the outside, but on the inside, they are evil and cruel.

Tendulkar is of the opinion that most people are oblivious to the presence of evil in society. It is in their families, in the community, and in bringing the members of the family in front of one's eyes. The average person no longer has any social awareness. When one reads the news, they might learn about new forms of violence that are being spread like a cancer. The force of the play, "The Vultures," resides in the most essential question that it explores, which is as follows: can a person or community thrive without any respect for moral values? Tendulkar wrote this piece with the notion that man has a profoundly ingrained vulturine inclination. Tendulkar appears to go utterly against the fundamental idea of Indian mythology known as "aham Brahmi," which means "I am Brahma," which upholds the ultimate goodness in human nature, by striving to investigate the significance of man's existence while being tormented by sinful nature. Tendulkar uses Pitale's family as a microcosm to demonstrate how each individual is to blame for the dysfunction of the larger system. The play dramatises the deep-seated unmitigated depravity, perversity, avarice, and diabolic villainy in the voracious members of the family by employing the comparison of vultures.

Pappa Vulture (Pitale), his illegitimate son (Rajanimath), his older son (Ramakant), his daughter

(Manik), his second son (Umakant), and his daughter-in-law make up the family of human vultures (Rama, wife of Ramakant). With the exception of Rajaninath and Rama, almost every character in the drama is tainted by evil and aggressive behaviour. The figures represent both sensuality and the violence that occurs in the home.

The second scene begins with the sounds of uproars, yelling, and strikes and beatings being delivered. The audience will have a better understanding of the story's origins by hearing these voices. Pappa Hari Pitale and his brother Sakharam establish a prosperous enterprise that comes to be known as "The Hari Sakharam Company," which is a construction company. They have accomplished this accomplishment alone as a result of their hard labour. As time goes on, Pappa manages to wrest control of the business away from his brother by methods of deceit and sham legal proceedings. As a direct consequence of this, SakharamPitale is now living on the streets. According to the proverb, "what you plant, you will harvest," Pappas' sons and daughter have hatched a plan to overthrow their father and are patiently waiting for the opportunity to do so.

Smoking is something that Hari Pitale does. He makes it a routine to work with his mouth when it is toothless. He does not regard any of his boys with any degree of respect. His distaste for his children's self-centeredness is made clear.

PAPPA: If I die, it 'll be a release! They 're all waiting for it.

But I 'm your own father. After all! If I die,

I 'll become a ghost. I 'll sit on your chest! I won 't let you enjoy a rupee of it.

I earned it all. Now, these wolves, these bullies!

His kids describe him as a "confounded nuisance" who takes the meals of others and "tries to seem clever." He does all of these things. His ailing wife, who is his adversary, has left him with custody of their three children. However, he ends up being a burden for them. Pappa claims that he has just himself to blame for the fact that he has produced such cretins as them. The statement that "a mangy dog would have been a better parent" was made by Ramakant to his brother Umakant. Umakant is more than willing to concur with his brother's assessment. And all of this occurred in front of their own biological father! On the other hand, the elderly guy, who is unfazed by his own criminal history, maintains a casual demeanour. He has no intention of compensating his staff.

CONCLUSION

There is always a reflection of society in works of literature, and drama is no exception to this rule. In point of fact, one is able to obtain a depiction of society that is true to life through playwriting. The literary works produced during a given era serve as a reflection of the state of the society, including both its strengths and weaknesses. Both the society and the literature are subject to the influence of one another at all times. Because literature has an impact on society, we can say that literature and society are inseparable things. Because of this, we can also say that literature and society move simultaneously in a way that complements each other. This image of society gets reflected in the literature that is being produced at any given time. Vijay Tendulkar, a journalist who later became a playwright, attempted and succeeded in writing plays, and he is responsible for penning some of the finest plays in the annals of literary history. Because of this, he has made a significant contribution to the field of drama. Tendulkar has always had a strong belief in the humanity principle, and his deeply rooted concern for human beings is reflected in the body of work that he has produced. Tendulkar has based almost all of his plays on actual events, characters, and situations from the world around him. His plays almost invariably focus on the conflict that arises between the individual and the society in which he or she lives. Through the medium of his plays, he has made an effort to bring to the attention of the public some of the most pressing problems facing modern society. In his plays, life is depicted with all of its flaws and complexities; in fact, watching a play written by Tendulkar is like experiencing an individual's journey through life, complete with the ups and downs that come with it.

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