

# INTRODUCTION



## CHAPTER I

### INTRODUCTION

He who listens to this [Theatre], he who performs this and witnesses it with attention shall attain that goal which is reputed to be the goal of Vedic scholars, that goals of those who perform Yajnas.

- Natyasastra .

Service to humanity is service to God. Theatre undertakes this mission and proves its worthiness in equal proportion to a Yajna. The individual and the society are inextricably yoked together and they have a cause and effect relationship. The fever and fret of the modern world forces man to live in an existential vacuum and in a self-centred manner. The man-made systems of the world are so cruel, mean, malevolent and malicious that millions of tramps, the marginalized lot, disabled and disadvantaged sections of society live without getting a farthing from them. This is the contemporary situation where there is rampant corruption, erosion of values, unemployment and meaninglessness. A sane life itself is a challenge in such a situation. Subsequently, the modern age is rightly branded as the commercial age of the world, for religion and spirituality are on the wane and materialism is in the ascendancy. What John Donne wrote of the Seventeenth century in his poem "The First Anniversary" is appropriate to the general sickness of the modern world also:

The new philosophy calls all in doubt

The element of fire is put out:

The sun is lost, and earth, and so man's wit

Can well direct him where to look for it.

.....  
 ‘Tis all in pieces, all coherence gone. (205-213)

The modern man is filled with a spirit of frustration and depression. He sees the human tragedy, as the product of an inevitable conflict between the individual and the society. Scepticism in matters of belief and confusion in thought are the order of the day. The modern era is one of the most critical periods in the entire intellectual and cultural history of mankind. This awareness of crises and the loss of sense of conviction and direction in modern civilization manifest themselves in the form of anxiety. Great writers and thinkers from Tolstoy to Eric Fromm, from Marx to Sartre, declare unanimously that modern man is heading straight towards a head on collision with ruin, unless, of course, he alters his life. Falling in line with the great thinkers, Badal Sircar, a great theatre-activist and humanist, has felt the need for conscientization of the public and accordingly through his theatre has been trying to re-orient every individual to contribute for the welfare of humanity.

The age in which a writer lives has a tremendous impact on his/her writings. As W.H.Hudson says, “ literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us” (10)

Literature, a mirror of the society, ennobles mankind through inspirational, elevatory, and educative values. It is not an escapist entertainment but helps the readers to face unpleasant reality and cope with it successfully. Of all the genres of literature, drama is a socially charged aesthetic medium, which functions as a social institution, essentially reinforcing the value system of the society. It is also used as propaganda literature which discusses social problems for healing the festering sores and maladies of contemporary society.

In the matter of raising public conscience, the part that drama can play as a means towards true education remains unsurpassed. According to Marjorie Boulton, drama is “literature that walks and talks before our eyes” (3). The excellence of drama over other genres of literature is due to its performance aspect which has three dimensional functions of converting the text into sights, sounds and actions on the stage. Dramatic texts have the potential to activate all channels of human senses. For instance, recent “Ritualistic theatre” experiments with even “haptic, olfactory and gustatory effects” (Pfister 7). “The multimedia nature of dramatic text presentation”, distinguishes drama from other literary forms and it is also a “synaesthetic text” which is thought provoking.

There is a great difference between reading a play and seeing it as performance. While reading a play, one has to role-play as actor, director and audience in his/her mind’s eye simultaneously, apart from being a reader. Only a reader who has a conscious and all absorbing mind can catch the “numerous explicit and implicit signs and signals inherent in the literary text to life in his imagination” (Pfister 13). This is not the case with poetry and novel which are meant for private study. Drama meant for reception and appreciation of the immediate audience, is “a composite art involving the playwright, the actors and the audience in a shared experience on the stage” (96) Santwana Haldar thus quotes the words of Martin Eslin. Therefore, the spectacle or the performance is a visual medium which is less exacting but more exciting, memorable and enriching experience.

It is said that “a play takes birth twice in its life; first when it is performed on the paper; and second when it is staged” (Chaturvedi 9). Theatre dutifully transforms the word of the playwright into spectacle and thus renders its service to humanity. As Chandrasekar Kamber in his review of “Modern Indian Plays” says,

the drama [text] belongs to an author but the theatre [performance] belongs to the people. The balance between drama and theatre is the same as the balance between an individual and the society that he or she belongs to (11). Tennessee Williams' observation on the difference between play as text and play as performance further illustrates the inadequacy of a play text in contrast to theatrical performance:

A play in a book is not only the shadow of a play and not even a clear shadow of it.... The printed script of a play is hardly more than an architect's blue print of a house not yet built. The colour, the grace and elevation, the structural pattern in motion, the quick interplay of live beings, suspended like fitful lightning in a cloud, these things are the play, not words on paper.... (122)

All these illustrate that the most significant aspect of drama is performance through conflict and action for wholesome effect. Theatre here means only the performance of drama and not the other arts like opera, cinema, puppet show, shadow play, etc.

According to Ebrahim Alkazi, a theatre director and multi-faceted personality, theatre is creative expression emerging in performance. "It emerges in dynamic relationships between text, stage, space, characters, actors' bodies , all related to conflict, depicting the movement of a human being from darkness to self discovery"(Ramnarayan 5). Therefore, theatrical experience takes the audience on a journey into themselves. Consequently, it turns out to be a communal art which is directly related to life, society and time facilitating every individual to realize the inherent meaning and destiny of life. Theatre thus explains to people, what they are and how better they could become. It also sharpens their sensibilities, intellect and sense of values. So, the business of theatre is not dissimulation but revelation.

Direct communication is the hallmark of theatre. Of all writers, it is truest to say of the playwright, “He must communicate or he will die” (Naik Critical Essays 151). According to the science of communication, every communication has a sender, receiver, message and a definite purpose. In the theatrical context, performance is the medium through which the significance of the message is communicated. To do the same, various components of the experiment like assemblage, speech, body and spirit are effectively exploited. Since drama evolves and survives through performance, which connects the characters and the audience on the same spot, it becomes an integral aspect of the play to enable its full meaning to emerge. Theatre is the venue where relevant social messages pertaining to immediate contemporary situation are communicated.

Drama performs multifarious functions beneficial to the society. The basic function of drama from the time of its origin has been entertainment as well as education thereby providing ‘edutainment’. Bernard Shaw declares in his preface to Man and Superman, “free from falsehood and perjury, drama, as an expression of ~~trans~~personal, self-unfolding nature of the mind of the dramatist, is also an instrument of illumination of the individuals participating in it as observers” (157-58). In such cases, the depiction of the crude reality of human life disturbs the conscience of the viewers very much. Theatre, as a socially responsive and responsible institution, interprets life from a socialist point of view. Every feature of such a theatre brings about conscience and consciousness-raising. According to Shaw, drama which impregnates people’s minds with pulsating ideas is an attempt at social sanitation and community health. Finally, as an apparatus of education and mass communication theatre is geared into the service of mankind through the

presentation of reality. It can provide enjoyment by focusing on “the wisdom that comes from the solution of problems, with the anger that is a practical expression of sympathy with the under dog, with the respect due to those who respect humanity....” (Brecht 237). From the perusal of the aforementioned statements, it can be stressed that of all the functions of theatre, the most important is conscience-raising for it is the need of the hour and it further facilitates people to conceive a better self-image of themselves and take every effort to bring it into force.

In India the origin of theatre is ascribed to divinity. It is said that Lord Brahma entrusted with a sage, Bharatha Muni all secrets of dramaturgy, in all its forms and gave what has come to be called ‘Natya Veda’ or the ‘Fifth Veda’. Bharatha’s Natya Sastra is exceptionally comprehensive in content. It is similar to Aristotle’s codification of the Greek drama. In the Natya Sastra, every aspect of a performance, from the costumes and make up to the facial expressions, and from the plot situations to the choreographic movements along with stagecraft, is prescribed and annotated. It follows that no other theatre of ancient times has been so massively and impressively documented in a single treatise.

In the development of any theatre one comes across divergent trends. The evolution of Indian theatre marks the confluence of three major streams namely, the classical Sanskrit drama, the ancient folk forms in regional languages and the Indian drama in English. Similar to the Greek drama which had its origin in the fertility rites and in the frenzied worship of Dionysus, the classical Indian drama originated from the folk features such as pageants, rituals, and mimes. In due course, these models of theatre borrowed from each other, and totally contributed to the growth of theatre art.

The purpose of all art, according to the classical writers, is promotion of moral values. Hence, the eminent playwrights like Bhasa, Bhavabhuti, Kalidasa, Sudraka, Visakhadatta and Harsha attributed religious and mythical dimensions to their works. The classical Indian theatre thrived, receiving royal patronage. Plays were performed on special occasions in honour of kings and noblemen. A company of wandering minstrels and actors took charge of each production, and the painted curtains served as back drops for the occasion. The producers highlighted the symbolic significance of the characters in terms of costumes and designs. The Sanskrit drama continued to flourish for centuries. But the prominence given to Persian in the Mughal regime had its own adverse effects on Sanskrit literature. Consequently, the Sanskrit stage began to decline owing to which the popular theatre of the masses with familiar themes in the vernacular flourished both in quantity and quality.

The history of drama, everywhere in the world, shows a thematic gradation from Gods to kings, and from kings to ordinary men. The entire bulk of the Sanskrit drama with the exception of a few, dealt with godly events. As against this tradition, the new Indian theatre as a talking, non-religious, danceless, realistic, action-packed, abbreviated entertainment was introduced to India by the British. To Faubion Bowers, “it is certainly one of the best legacies the West left its colonies in the East” (83). By this benign act, the West introduced their playwrights to the then contemporary India, and subsequently influenced the regional theatre also to a significant extent.

Simultaneously, the emergence of Islam as the state religion in much of India meant the decline of royal patronage for theatre. This resulted in the change of the roles of the performers, as story-tellers, jugglers, acrobats and singers like their

medieval European counterparts during the Dark ages. They began to cater to the less sophisticated tastes of the rural audience. This theatre of the common man inherited a few classical conventions like the Sutradhara and Vidushaka who took different names in different regional presentations. A different genre of theatre thus emerged to cater to the needs of the common folk dealing with religious themes revolving around devotion. 'Ankiya nat' in Assam, 'Jatra' in Bengal, 'Bhagavata mela' in Tamil Nadu, 'Kuchipudi' and 'Bhamakalapam' in Andhra Pradesh, 'Raslila' and 'Ramlila' in North India and 'Krishnanattam' in Kerala are among the most important ones.

Among the surviving genres of folk theatre, in which historical or secular concerns abound are 'Bhavai' in Gujarat and Rajasthan, 'Maach' in Madhya Pradesh, 'Naqual' in Punjab, 'Nautanki' in Uttar Pradesh, Punjab, Rajasthan, Bihar and Hariyana, 'Svanga' in Hariyana, Punjab and Uttar Pradesh, 'Tamasha' in Maharashtra, and 'Veedi natakam' in Andhra Pradesh. In some other types of folk forms like 'Kathakali,' 'Koodiyattam' and 'Mohiniattam' in Kerala, 'Yakshagana' in Karnataka and Tamil Nadu and 'Therukoothu' in TamilNadu, dance plays a vital role. Although the said afore forms were created by and large for the Hindus, the 'Bhagat' of Agra and 'Bhand Lashna' of Kashmir were developed by and for Muslims and the 'Cavittu natakam' of Kerala was meant for Christians. It is interesting to note that some of these forms still survive and thrill the audience.

Each genre is unique and it has its own characteristics yet it shares some common features with its predecessors or contemporaries. Like the Sanskrit plays, the folk dramas derived their inspiration from the epic poems like the Ramayana and the Mahabharata. Some plays had their basis on historical legends, such as the tales of Amar Singh Rathor, the Rajput Prince or Shivaji, the Marathi warrior, to

name a few. Then some performances had an array of material from rural life with thinly veiled allusions to real events and people, in which all classes of humble folk and their follies are caricatured. These performances based on oral texts, notably having high fluidity and profanity at times, existed in all parts of India. Even before Indian English theatre could establish play houses, these dramas had their own value and theatre. To put it rather more accurately, the city theatres were intended for the English families and a few English-educated and sophisticated Indians and not for the common folk in rural India. According to Martin Cobin, a drama critic, the vitality and independence of India's folk theatre exceeds that of any other in Asia. He comments that the theatre of India is tremendously varied, rich and exciting "in the midst of the variety, the resource, the problems, the seemingly endless tug-of-war between despair and commitment [in which] the greatest element is the people." (n.p)

The city theatre or the Indian English theatre came into existence with the growth of cities especially Calcutta, Bombay and Madras which were founded by the British government. To entertain the homesick Englishmen, play houses were constructed in these cities, modelled on the current sophisticated theatres in London bearing remote names like Chowringhee, the Dum Dum and the San Souci. The development of Indian English theatre owes much to the spread of English education throughout the country. The English plays produced by Indian writers were not well received owing to the difficulty in understanding English. Moreover the English educated audience were very less in number and another fact is that this theatre could not include the illiterate masses, as they could not comprehend English. Hence this theatre catered to the needs of only the

Englishmen and the sophisticated upper class Indians. Subsequently, this theatre did not flourish in Indian soil.

There are innumerable reasons for the hampered growth of Indian English theatre. One of the greatest hurdles for the growth of this theatre is the language. English being an alien tongue did not provide opportunity for the natives to participate in theatrical activity. Audience participation is made possible only through one's mother tongue, not through a foreign language. Another reason for the paucity of Indian English drama, as pointed out by K.R.Srinivasa Iyengar is its unsuitability for the stage. Due to this deficiency, it has suffered greatly in theatrical effects. He rightly observes "Modern Indian Dramatic writing in English is neither rich in quantity nor, on the whole, of high quality. Enterprising Indians have for nearly a century occasionally attempted drama in English – but seldom for actual stage production" ("Indian Writing" 226). Keeping in mind the stage worthiness, many playwrights in the Elizabethan age produced dramas full of 'wit and humour' and 'song and dance' to the delight of the audience. Such a luxuriant growth was not found in Indian English drama.

The absence of a living theatre and a live audience are some other factors inhibiting a sizeable growth of the playwrights in English. Another charge against the playwrights of Indian English drama was that instead of producing their works on the model of Indian drama which had a rich historical, mythical and cultural heritage, forgetting the fact that the classical Sanskrit or folk tradition had to be tailored to modern needs, they were simply content to subsist aping the West.

With all these shortcomings and being complacent about the fact that their motive in writing a play was to generate readers and not viewers, the playwrights in English, according to M.K. Naik, allowed their "dramatic vision to be

insidiously warped in the embryo itself" (185). Besides, some dramatists were not competent enough to distinguish between "the voice of the poet addressing an audience" which leads to dramatic poetry, and the "voice of the poet when he attempts to create a dramatic character speaking in verse" (Eliot Three Voices 2) which account for poetic drama. All these resulted in the failure of establishing an effective theatrical tradition of Indian English Drama.

From the shortcomings listed above, it should not be construed that Indian English drama has become crippled beyond redemption. It has also found a slot, though limited, in Indian Writing in English, an independent literature, owing to the creative contributions of some of the best minds in the country. Right from the early nineteenth century, the first Indian play in English was Krishna Mohan Banerji's The Persecuted or Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta(1831). Apart from K.M.Banerji, a few sharp and skilful writers like Michael Madhusudan Dutt chose drama to express their thoughts and feelings. Dutt wrote his plays first in Bengali and then translated them into English. His plays are Ratnavali (1835), Sarmista (1859) and Is this called Civilization?(1871). Ram Kinoo Dutt also contributed to the genre, by his Manipura Tragedy (1893). However, these early plays are of historical significance only.

In the Pre-Independence scenario, some talented playwrights produced their works in English. Among those dramatists Sri Aurobindo, the sage of Pondicherry, is an outstanding name. He was a polyglot and well-versed in Greek, Latin, English, Sanskrit and Bengali. With reference to his talent, K.R.S.Iyengar states, "he is a born lord of language" ("Aurobindo" 89). He has written some verse dramas. Of them The viziers of Bazzora, Perseus the Deliverer, Rodogune, Eric

and Vasavadatta are complete plays. A few of his incomplete plays are The Birth of Sin, The House of Brut, The Maid in the Mill, Prince of Edur and The Prince of Mathura. All these plays clearly show his deep interest in poetic and dramatic forms.

Speaking of the five complete plays of Aurobindo, K.R.S.Iyengar observes, “all five plays are steeped in poetry and romance, recalling the spirit and flavour of the distinctive dramatic type exemplified in different ways by Bhasa, Kalidasa and Bhavabhuti” (“Indian Writing” 226). Another noteworthy feature of these plays is that they deal with the theme of love which defies even death at times.

Though Aurobindo is well known for his pleasantly ingenious use of blank verse, those lengthy speeches in verse often deter the action of his plays.

Aurobindo’s emphasis on the general principles of dramatic design is definitely his achievement in the field of Indian English drama, despite the regrettable fact that he cannot completely cater to the demands of the stage in practice. However Aurobindo and Tagore were out of the ordinary in the field of poetic drama.

Rabindranath Tagore enjoys a great reputation as a towering literary personality. His plays are overshadowed by his poetry. He has written more than forty plays, most of which were first written in Bengali and then translated into English. His plays are plays of feelings and not of actions. They include Sanyasi, Malini, Sacrifice, The King and the Queen, The Mother’s Prayer, Karna and Kunti, Chitra, Muktadhara, The Cycle of Spring, The Post Office, Natir puja and Chandalika. Majority of his plays deal with such themes as love, religion, faith, idolatry, asceticism, the evil consequence of casteism and some plays have the Indian epics at the back drop.

Each of Tagore's plays deals with some of the momentous issues of man and his society. For instance, The Red Oleanders criticises the dehumanized nature of the totalitarian government. It is a symbolic representation of "the triumph of human values over materialistic forces" (Dwivedi 6). Malini is a play which stresses the importance of the religion of love. Sacrifice presents a clash between superstition and faith between tradition and modernity.

Moods and feelings precede external action in the plays of Tagore. The Cycle of Spring creates a positive acceptance of the renewal of life. Obviously, there is no action employed. The suggestiveness of action through song and dance is a poetic quality not a dramatic one. He was influenced by the Bengali folk form, Jatra which is characterised by a fluid form with minimum stage devices and maximum allegorical renderings. As his plays are highly suggestive and symbolic they become unrepresentable on the stage.

As a consolidation it can be said that Tagore's plays display great variety and richness but they lack dramatic action and concentration. Tagore's plays are best described by Dr. Krishnanand Joshi and Dr. B. Shyamala Rao as "not plays of action, but plays of feeling, plays of carnival delight and eternal identity" (79). They attempt to synthesize the rhythmic intensity of western tragedy with the mingling of Indian folk and classical drama.

Another playwright who has made a commendable contribution to the field of Indian English Drama is Thyagaraja Paramasiva Kailasam, popularly known as T.P. Kailasam. Though he stayed long in England, he kept in mind the cultural heritage of India. He expressed a profound reverence for ancient literature, culture, its legends and myths by borrowing well-knit themes from the epics and puranas. However, he has shown an exclusive liking for the Mahabharata for its characters

are rooted in reality. As a contradistinction, characters in the Ramayana are either noble or divine. Hence, all his plays, except the story of The Burden which is from The Ramayana, are based on a few episodes from The Mahabharata. “Whatever the themes be, the delineation of characters is Kailasam’s own and it has been the result of either intuitive vision or his fertile imagination” (Bhatta 86).

Kailasam’s ingenuity finds full expression in his English plays entitled The Burden, Fulfilment, The Purpose, The Curse or Karna and Keechaka. Apart from these, Kailasam has also written a short monologue and thirteen unfinished and unpublished plays. As Ramasamy points out “he has written his plays in the exact way in which people speak in a sort of combination of Kannada and English which has been called Kannadanglo ” (273). Being a Kannada playwright who has used English as a means of communication, his plays lack the naturalness, free flow and spontaneity. But Kailasam has shown a better stage sense than Tagore or Aurobindo. His masterly handling of prose to express tragic emotion has been applauded by K.R.S.Iyengar.

Next in importance is Harindranath Chattopadhyaya, a poet who adds to the lyrical grandeur of Indian drama in English. He has to his credit a number of plays on devotional, sociological, historical and miscellaneous aspects. His devotional playlets are Raidas, Chokha Mela, Saku Bai, Jayadeva, Eknath, Pundalik and Tuka Ram. They deal with certain crucial situations in the lives of the saints of Maharashtra. The most significant sociological plays of Harindranath are found in a collection Five Plays. They are The Window, The Parrot, The Coffin, The Evening Lamp and The Sentry’s Lantern. “Sympathy for the exploited, revolt against stultifying morality, insurgence against the brute force of imperialism, a plea for purposeful writing [...]” are the themes of these plays (Naik 121). His sociological

plays are manifestos of new realism, symbolical didactic and propagandistic while his hagiological plays are plays of conflict, between the good and evil and the assertion of God's grace. Of his historical plays, mention may be made of Siddhartha, Man of Peace, Perfume of Earth, and Kannappan. The Saint and The Sleep Walker come under the category of miscellaneous plays.

Most of Chattopadhyaya's plays try to expose the evil in Indian society. They reveal the writer's sympathy for the suffering workers. Despite the concern for society his plays face the criticism that they are characterized by "loose construction, blurred characterization and predominance of poetry over action"(Naik 120). Therefore his plays fail to create the desired effect on the stage.

A.S. Panchapekesha Ayyar is yet another prolific writer of plays. A severe critic of contemporary society, he has published a collection of three plays namely, Sita's Choice, Brahma's Ways and The Slave of Ideas. These plays are scholarly discussions about conflicting opinions on social customs which are meant for the creation of harmonious society. Apart from these he has also written on various themes which include, In the Clutch of the Devil, The Trial of Science for the Murder of Humanity and The Mother's Sacrifice. His plays abound in didacticism though they are written with a reformist zeal. So, he subordinates plot and characterization to the moral message. Still Ayyar holds a high place in Indian English drama, as a pioneer.

Among the female contributors, Bharati Sarabhai dominates the Indian dramatic scenario. She has produced just two plays—The Well of the People and Two Women. The Well of the People portrays traditional womanhood and Gandhian social doctrine of the "worship of the poor as God". Two Women deals with the sensitive nature of the modern sophisticated woman and her private world. She

uplifts her characters and leads them to the ultimate reality of the vedantic heights by making them visualize the omnipresence of God. S.K.Bhatta rightly remarks that Sarabai in her two plays presents, “different facets of Indian women hood” (58). The play The Well of the People is not meant to be staged as it defies the rules and requirements of theactable drama. It is admitted by the dramatist herself in the preface. However, Two Women isactable in its presentation.

To this tradition of social realism, belong A.C.Krishnaswami, V.V.Srinivasa Iyengar, S.Fyzee-Rahim and J.M.Lobo Prabhu. A.C.Krishnaswami designs his characters as ‘Props’ for the theme of widow-remarriage and the evil consequences of ill-assorted marriages between young girls and old men. The dramatist makes a crude experiment in presenting the social evils in his play The Two Twice-Borns.

V.V.Srinivasa Iyengar whose Dramatic Divertisements is a collection of plays that expose the angularities of the Indian middle class society. The collection includes Blessed in a Wife, Vichu’s Wife, The Surgeon -General Prescription, The Point of View and Wait for the Stroke. Krishna Bhatta rightly comments that “corrupt practices in the name of religion are as old as the great religions of our country and it is no wonder if they constitute the themes of some plays”(70). His plays are entertaining and charming sketches of social life in India.

Fyzee Rahim is another playwright whose works, Invented Gods and Daughter of India, deal with work-a-day themes. The need to sacrifice the desires of an individual self for common good is the theme of J.M.Lobo Prabhu in his three act play Mother of New India. Flags of the Heart, another play of Lobo Prabhu, expresses the earnestness of university students to serve and sacrifice for the poor and needy.

The Pre-Independence phase presents a host of playwrights, whose plays are essentially lyrical, allegorical, and symbolic productions of heightened aesthetic pleasure among the audience. On the other hand the works of those who belong to social realism reveal a matter-of-fact reality lacking colour, drive, enthusiasm, and interest despite their social relevance. In this phase only very few dramatists were able to gain the attention of the audience, as they were not well-versed in the trick of their trade.

When India became independent, the drama enthusiasts predicted a silver lining to the dark clouds of Indian dramatic achievements in English. But even after independence, though there was no proper living theatre, drama in various Indian languages has shown a marked development, but not drama in English. It is still in the formative period. Like Milton who bemoans the lack of noble achievement saying, “my lasting days fly on with full career / But my late spring no bud or blossom show’th” in “Lycidas” (Winged Word L 4-5 31), Indian drama in English did not make any great achievement theatrically till then. But it is leading towards ripeness with the promising performances of the next phase of playwrights like Asif Currimbhoy, Lakhan Deb, Gurucharan Das and Nissim Ezekiel.

Among the playwrights of the Post-Independence phase, Asif Currimbhoy is hailed as “India’s first authentic voice in the theatre” by Faubion Bowers. He has produced over two dozen plays falling under different categories. His plays on Indian setting are, The Captives, Goa, Abbe Faria, An Experiment with Truth, The Refugee etc. Plays on alien settings are, Valley of the Assassins and Ankor. Some of his plays like Dole drummers, Thorns on a Canvas and The Miracle Seed are based on social issues. He has also written plays depicting East –West relations, such as Tourist Mecca, The Hungry Ones and Darjeeling Tea? Plays on religious

themes like Om and plays on psychological themes bear testimony to his greatness as a playwright. His plays have been staged both in India and abroad. He employs everyday speech in his plays and his dialogue tends to be bare and casual, lacking literary taste. But owing to the naturalness and simplicity of his language, his plays have a great appeal for his readers/audience. His language suits the occasion and the character very well. His achievements in the field of drama are highly impressive and distinctive. His emphasis is more on the performing aspects of drama which act as visual aids in the understanding of events and people in practice than on the literary features which may increase the knowledge of plays in theory.

Lakhan Deb has produced such plays as Tiger's Claw and Murder at the Prayer Meeting. The play Murder at the Prayer Meeting highlights the assassination of Mahatma Gandhi. It follows the Greek model in theme and technique. He observed the three unities of time, place, and action as well as prologue and chorus. This play is comparable to T.S. Eliot's Murder in the Cathedral in texture and technique. O.P. Bhatnagar calls it "a better model of conduct in human values, than Murder in the Cathedral", (73) for it maintains the dignity of action through the character of Mahatma till the end.

Gurucharan Das is yet another playwright who has attained great success with his Larins Sahib. Indian words and expressions like 'Kyayar', 'Chalobhai', 'Angrez Badshah' are freely used thereby producing local colour to the plays in English. Commenting on this play, C.V. Venugopal writes thus: "Larins Sahib can boast of enough elements that ensure great success on the stage — telling dialogue, exotic setting, humour and pathos, irony and comedy ---, and plenty of action...." (Naik Perspectives 79).

G.V.Desani is yet another talented dramatist, whose play Hali has been staged both in India and England. It employs poetic prose in dialogues and impresses the audience for its originality of approach and vividness of imagery.

Nissim Ezekiel is a greater poet than a playwright. He has written Three plays which consists of Nalini, Marriage Poem and The Sleep Walkers, and Song of Deprivation. These plays concentrate on the social institution of marriage and expose the hollow middle-class life in the cities. His contribution to the development of Indian drama in English is that of his sophisticated skill in handling the theme with ironic complexity and the handling of English which is “easy, racy and natural”.

A few dramatists have tapped their sources from history and current politics. Among these Santha Rama Rau’s A Passage to India is a fine dramatized version of E.M.Forster’s Passage to India, a popular novel. K.A. Abbas depicts the historical events in South Africa where Mahatma Gandhi has been fighting for human dignity and freedom. Apart from the historical playwrights, other dramatists like Manohar Malgonkar and V.K.Gokak have developed around the nucleus of political situation. A notable dramatist, M.V.Rama Sharma combines the eastern and western trends of drama in his works. All these and some more playwrights by writing on national integration, burning social issues, class conflict, the conflict between tradition and modernity, and religion enrich the wide spectrum of Indian drama in English thematically. Indian drama in English is slowly gaining momentum, being led from time to time by a few talented writers.

Very recently Indian English drama has shot into prominence with the endowment of Mahesh Dattani and Manjula Padmanabhan. They infuse new life into this branch of writing. Bangalore based Dattani has produced forceful plays

like Where There is a Will, Final Solutions and Tara. Manjula Padmanabhan's Harvest has won the 'Onassis' award and world wide recognition. Both the playwrights do not write on traditional subjects. "Dattani writes about mean, ugly, unhappy things of life. Padmanabhan projects a dehumanized, terrifying world in which mothers sell their sons 'for the price of rice'" (Dhawan 50 years 19). Her projection of the world is more dehumanized and unpalatable than the world of Dattani. Coming to the performance aspect of the plays, Padmanabhan's plays, though intellectual, are not suitable for the stage, whereas Dattani's plays capturing the imagination of the middle-class audience are absolutely successful on the stage. The urban theatre in English attained a creative power which was able to change the hearts of the westernized Indians, during the freedom struggle. The playwrights with their great genius, foresight and literary sensibilities created awareness, an awakening among the people to the reality of their political and social condition. They also mirrored the decadence of social values in the contemporary consumerist Indian society.

After a survey of the contributions made by the urban theatre in English during the Pre-Independence and Post-Independence phase, it is proved that the "urban milieu of Indian English drama failed to strike roots in the Indian soil".

While the drama in English found it very difficult to sustain itself, drama in other Indian languages was busy experimenting, growing and absorbing folk forms simultaneously. Various factors are responsible for this growth. Several dramatic organizations like the Indian People's Theatre, the Indian National Theatre, Ebrahim Alkazi's Theatre Unit and The Bharatiya Natya Sangha affiliated to the World Theatre Centre of UNESCO, provided great support to the staging of plays in regional languages. In the Post-Independence period the Sangeet Natak

Akademi, the National School of Drama, the training institutes like Adayar Kalakshetra in Madras, Darpana in Ahmedabad, some regional amateur theatres like Sombu Mitra's Bohuroopi in Bengal, Prithvi and Marathi Sahitya Sangha in Mumbai, Rangabhoomi and Nat Mandal in Gujarat, Dishantar in Delhi, also flourished from time to time. Drama departments in various universities in the country encouraged the performing arts and lent a driving force to the success of plays especially in the Indian languages. "With so much encouragement coming from so many quarters, drama in the Indian languages has 'fared sumptuously' and put on flesh" (Naik Critical Essays 155).

A group of regional writers, with their exposure to western techniques of dramaturgy, emerged. They created a theatre consciousness and a positive attitude towards the inherited culture. The resistance to the western theatre made them realize the need and value of the ethnic theatre, for the rich urban have their urban theatre and common class have their folk theatre, but the learned middle-class did not have a theatre of their choice. This awakening of class-consciousness led to the new theatre movement in India. This theatre became the choice of the educated middle-class since they could not accommodate themselves either in the cultural discourse of the rich owing to their lower position in society, or in the folk cultural interaction for their own sophistication due to education. But their loyalty is more towards the lower strata from where they originated. The writers who were conscious of this fact contributed to the new innovations in this theatre.

First of all the regional writers began to adopt the western modes to their village theatre. To achieve this, they went back to their traditions, brought their roots to their theatre and made it a living system. The Modern Indian Drama, which

became all the more resplendent through translation, thus emerged. As Naik observes, “modern Indian Drama in the Indian languages notably in Bengali, Marathi, Gujarathi, Kannada and Hindi has during recent years successfully increased its artistic hemoglobin count” (201). As stated above, these were the major language theatres which actively rejuvenated the traditional elements and experimented with modern trends in theatre with cross-cultural manifestations during the Nineteen Sixties, Seventies and Eighties. Dharamvir Bharati, Badal Sircar, Mohan Rakesh, Girish Karnad, Vijay Tendulkar, Shankar Shesh and a host of other writers appeared on the dramatic scene of the Post-Independent India.

This theatre, consciously or unconsciously paves the way for a ‘National theatre’ through translation into which all streams of theatrical art converge. Translation, like the English language, is universal. It serves as a magic casement through which many unfathomed worlds are revealed. “Translation offers a multiplicity of complex worlds, all waiting to be interpreted, understood and absorbed”, writes Mini Krishnan in her article “New Worlds” (Hindu 1-2). In a country like India with a rich cultural heritage, where people co-exist despite diversities in religion and language, translated works help in building a national consciousness among the people. To quote the words of R.K.Dhawan, “The Translations have forged a link between east and west, north and south, and contributed to the growing richness of contemporary creative consciousness” (50 Years 20). Consequently, Indian drama in translation has been serving Indians in particular and humanity in general. Among the dramatists of this group, Mohan Rakesh, Badal Sircar, Girish Karnad, and Vijay Tendulkar are hailed as the makers of modern Indian playwriting who have made bold innovations and fruitful experiments.

Of the writers emerging on the dramatic scene, Mohan Rakesh, a Hindi playwright is a rare literary genius, who never accepts the traditional set up and launches something new and challenging. His language puts him on a higher plane of competence. His important plays are Ashadh Ka Ek Din, Lehron Ke Rajhans and Adhe-adhure. Veena Noble Dass is of the opinion that “his dialogues have a smooth flow, a meaningful depth and an elemental naturalness suitable to his characters. They express the characters’s mental conflict, frustration, dissatisfaction and the resulting anger in a unique manner” (“Experiment and Innovation” 65).

Rakesh’s plays deal with the complexity of emotions, the bond between human relationships and man’s helplessness to tackle these. He adopts a different approach by humanizing legendary characters. But it has become a giant leap forward in the process of presenting reality and debates about present day values. He adopts multiple dramatic strategies to support the theme. For instance in Aadhe adhure, characters do not have identifiable tags or names. They get into their roles and are known by their clothes, gender or age as the “Man in the black suit, Woman or Man One, Man Two” etc., but later they acquire names. The central character is the Narrator, the Sutra-dhara.

The contributions of the new playwrights show that, to them, theatre is an exacting mistress, which has “placed a demand on the audience to be weaned away from classics, on the directors to explore the possibilities of realistic representation, on the critics to think in terms of relevance and ideology”(Jain 29). Vijay Tendulkar stands apart from the other contemporary Marathi playwrights for his innovations of style in presenting a large variety of themes. Like Badal Sircar, he delves deep into the problems of middle-class people. He has written more than 27

plays, of which Silence! The Court is in Session, The Vultures, Sakharam Binder, Ghashiram Kotwal, Kamala, Kanyadaan, Encounter in Umbugland, A Friend's Story, The Cyclist, and His Fifth Woman are the most memorable. His plays persistently probe the manipulations of power, violence and gender. The first four plays mentioned above are considered representative plays of the Marathi Theatre of Cruelty. He is not ashamed of presenting violence as an innate human characteristic.

Tendulkar has experimented with shock tactic, chorus, and folk forms like Tamasha to arouse public conscience. He has a strong sense of the stage. He is of the view that his experiments with the form are based on the fluidity of language which is very important to change the texture, the rhythm, the choice of words, and the stance from play to play. His character creation is an amazing art wherein he gets into the "socio-psychological constructs" of his characters.

Girish Karnad's theatrical experiments however progress in an entirely different manner and work outside the realistic tradition of Tendulkar and Sircar. The noted Kannada playwright uses myths and legends as vehicles to fabricate a new vision. By this process he tries to project the senselessness of life with all its elemental passions and conflicts. He also focuses man's struggle to achieve perfection in the midst of absurdity. Karnad has won nation-wide acclaim with his plays Yayati, Tughlaq and Hayavadana. The other plays which brought him recognition are Nagamandala, Sacrifice, Tipu Sultan, Tale-Danda and Fire and the Rain. Karnad's knowledge of contemporary European theatre, Western dramatic literature and his theatrical sensibility help him to recreate contemporary consciousness using myths as his source through his theatre.

Older than both Karnad and Tendulkar, Badal Sircar's contribution "has been in the collaborative assimilation of folk forms, the theatre of the absurd, and the 'happenings' of the Sixties, into a common dramatic mode", (33) says Jain. He entered the Bengali stage at an appropriate time of experiments and innovations in Indian Theatre.

Bengalis have a great fascination for not only theatre going but also for acting. Hence so many theatres and theatre groups are found in Bengal. Professional or commercial theatres, amateur theatre groups, revolutionary theatres and other theatres emerged and evolved from time to time. Bengal has a rich theatrical tradition with the contributions of great playwrights, actors and directors like, Michael Madhusudan Dutt, Dinabandhu Mitra, Grish Gosh, Amarandra Dutta, Rabindranath Tagore, Sombhu Mitra, Utpal Dutt and so on. Moreover Calcutta, being one of the cities designed by the British, became a centre of theatrical activity which provided entertainment to the sophisticated British rulers. These English theatres, apart from the English men, admitted only the rich native land lords of Bengal. With the spread of education and the rise of middle class, the western theatre was extended to the common man also, provided they had the ability to pay for the tickets which were costly. But the poor could not afford to pay and watch the shows. Sircar calls this elite theatre as the second theatre of Calcutta, the first theatre being the indigenous, rural theatres where Jatra plays were performed.

The first theatre focused its attention on entertaining the masses with stories taken from the two great epics and puranas of India. However the later productions enlightened the masses with ethical and social themes as well but without much vigour. This in turn kept the masses in darkness without the knowledge of their

contemporary society and its burning problems. Sircar is aware of the fact that the city theatre could propagate progressive ideas but it could not stimulate the sophisticated audience to act upon them. On the contrary the folk theatre was inadequate as it did not deal with the economic, social, and cultural emancipation of the masses. So there arose a big gap between the rural and urban theatres. Sircar wanted to bridge the rural-urban dichotomy by synthesizing the best elements in both the theatres. His intention in pioneering this new theatre renowned as, the Third Theatre was to create an awakening among the urbanites, the exploitation in rural India and also an awakening among the rural folk, a sense of their power.

Badal Sircar, a veteran playwright, director, and an actor, originally began his career with light comedies in the proscenium arch against the turgid sentimentality expressed in the plays of his time. He continued serious, thought-provoking, conscience-raising plays also in the same venue for some years. Afterwards he was unable to continue theatre performance in the proscenium due to various reasons. The prominent ones are first and foremost, the theatrical impasse created by the first and second theatres of Calcutta. Secondly, the financial constraints the theatre groups faced; owing to the dearth of theatre halls, they had to pay exorbitant rents which became unmanageable. Thirdly, his visit to some foreign countries which resulted in a new experiment due to the influence of playwrights like Jerzy Grotowski, Richard Schechner and Julian Beck. Lastly his humaneness, his belief that a human act like theatre should be performed free of cost, as theatre is equal in sanctity to a “yajna”, rather much more purposeful and far superior to the “yajna” for it does not bar anyone from being a spectator. All these factors have culminated in the upsurge of his Third Theatre.

Sircar has been amply influenced by the writings, dramaturgies and dramatic practices of Brecht, Grotowski, Schechner and Julian Beck. After his visit to Eastern Europe, the USSR, and Newyork, he has developed his Third Theatre which comprises elements of Grotowski's Poor theatre, Julian Beck's Living theatre, and Schechner's Environmental theatre. While attempting a view of Indian theatre which offers contemporary dimensions of human experience, Ralph Yarrow points out, "Sircar's work, both scripted and co-devised, represents a significant strand in the spectrum from folk to urban, from improvised to scripted, from indoor to open-air, from 'Indian' to 'Western' "(155).

The living theatre of Julian Beck develops the 'de-illusioning' of the audience's theatrical experience into a theatrical communal experience. This factor got emanated through audience participation in Sircar's theatre. Some of the features of the Environmental theatre like blurring the distinction between the stage and the auditorium, and the actors and the audience transform the performance into a social event.

The major influence for Sircar's Third Theatre came from Grotowski's Poor Theatre in Poland. According to which he dispensed with all stage paraphernalia and laid emphasis on the actor's body as the most essential tool. It is literally a free theatre as no tickets are sold for the performance. It is surprising to note that Grotowski was mainly influenced by Indian classical dance and drama.

Immediately after his return from the foreign tours, Sircar began his explorations in Third Theatre. In this direction, in June 1972, 'Anganmancha' was established in a small room in the Academy of Fine Arts. It roughly means 'small room theatre' or 'space theatre'. It is run by Sircar's theatre group 'Satabdi', formed in 1967 with a group of dedicated theatre workers. It is an intimate theatre

where the barrier between the actors and spectators and the distance between them is transcended. The theatre space is not divided into stage and off stage, so that the performers and the audience are within the same environment. The seating arrangements differ from play to play, depending on the requirement, thereby providing far greater flexibility in performer-audience relationship. This factor reminds one of Schechner's Environmental theatre where there is a "globally organized space in which the areas occupied by the audience are a kind of sea through which the performers swim; and the performance areas are kinds of islands or continents in the midst of the audience," (Schechner 87). As Sircar's theatre is not a commercial theatre, the usual ticket system has been replaced by membership being extended to the organizers, performers and spectators. Later on when the third theatre unfolded as street theatre, only voluntary donations were received probably from those who can afford. The poverty of his theatre became its strength.

Proscenium theatre is suitable for naturalistic plays where the audience watch only the illusion of reality. But the Third Theatre is no more an imitation and illusion of reality but illumination, representation and experience of life. Here the actors are conscious of the presence of the audience which implies reality. In such a theatre the relationship between the actor and spectator is not that of a seller and buyer. It is very intimate. The performer and the audience are expected to be on the same wave length physically and mentally. According to Sircar, theatre is a livewire and communication takes place in four ways, performer to spectator, performer to performer, spectator to performer and spectator to spectator. He says in one of his lectures: "The attention of the spectator, concentration, the reaction or the tension in his body – all these can be feed backs to the performer or to another

spectator,” (Sircar Changing 22). This theatre emphasizes audience participation at a deeper and greater level which signifies theatrical experience as being within and experiencing and not hearing and viewing from a distance.

This new theatre discards elaborate stage accessories like sets, props, costume, make-up, spot lights and sound effects and frees itself from the dependence on money too. Since it is portable, flexible and economical, it has become the most preferred medium for the social and political activists in bringing about awareness among the masses. As a touring theatre, it goes out to the people accosting them at public parks, street corners, bus stations and college or office campuses.

Minimalism is its forte, with prime emphasis on the actor’s body to project the enduring themes. So intense training of body movements, facial expressions and exercises become mandatory because, only regular practice will bring about perfection. Moreover Sircar believes that “high success is not to be obtained without rigid exactitude” (Yogananda 72). This experimental form involves an emphasis on dramatic, stylized movements that communicate more effectively than dialogues.

Sircar’s theatre is alive with communication in which the audience participate as characters and feel the pulse of the action with the protagonist and get conscientized. They are not mere spectators, but become participants of the experience. Sircar is of the opinion that a human act like doing theatre should reach one and all. Through his theatre group Satabdi under “Gram Parikrama” or company tour of villages, he takes his theatre to the threshold of the peasants and the proletariats where the result is at the optimum. Though the villagers are uneducated their enthusiasm, response and understanding are highly rewarding. Their unmasked simple minds understand the complex problems easily. The prawn

of his theatre is its reliance on the strength of the message conveyed, the psycho-physical actions of the actors, an intimate environment, considerable use of chants, non-verbal sounds, and above all a set of enthusiastic spectators, without whom no theatre is complete.

Another interesting feature of the Third Theatre for conscientization is that there is no star image but the whole unit is important. The effort is a joint co-operative one. Sircar's approach is the group approach. He aims at self-development in his actors. Here communication does not remain one sided, with a leading character imposing his ideology on the rest, but becomes alive in the constant flow of participation from others also. The personal involvement created on their behalf makes them leave the theatre with a troubled conscience which will result in a silent revolution in the years to come.

Theatre of conscientization exploits theatre to achieve its broad educational aims. The education is aimed at the conscientization of the masses. The term 'conscientization' means creating awareness or raising people's conscience. It is used here to refer to the process of learning, especially to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality (Freire 15). As in the 'Theatre of Development' which facilitates people to learn higher as well as complicated concepts of science and its uses and abuses, a simplified common man's language is used in Sircar's theatre. In consequence, the message becomes a matter of active exploration in a language in which people think and emote effortlessly.

Badal Sircar, legendary playwright and actor, born in 1925, has held enough challenges to keep himself busy till date. The three strands which enmesh in his life are his role as a town planner and civil engineer, a playwright, actor and

director, and an architect of the third theatre. One of Post-Independent Bengal's most poignant playwrights, Sircar rose to prominence in the 1970's. He revolutionized Bengali theatre with his angst-ridden, anti-establishment plays during the Naxalite movement. He has been awarded the Grish Natya Pratiyogita in 1963, the Sangeet Natak Akademi award in 1968, the Padmashri in 1972, Jawaharlal Nehru Fellowship in 1973, and Sangeet Natak Akademi Fellowship, Ratna Sadsya in 1997.

The recipient of covetable honours, Sircar, the Doyen of Third Theatre, is a writer with a social purpose. He is not of ordinary calibre. He has a global concern. His primary concern is to awaken the slumbering conscience of his fellow- human beings to the existing condition of the society which is ill-ridden. He gives a clarion call by providing higher order thinking exercises to the audience. Hence his theatre is not "celebration but cerebration," which communicates through the arousal of emotion and intellect. "The integration of knowledge and feelings is what can be called consciousness, and it is consciousness that can induce and guide any meaningful action that can change the world for the better"(Sircar Changing 29). For instance, mere knowledge of starvation due to which people die, the tortures experienced by the oppressed lot or the lurking danger of destruction of earth by the stockpile of nuclear weapons, without serious thought or feeling will not lead to any constructive action. So, keeping in mind the action which determines social change, he insists on direct communication of emotions in his theatre, which naturally paves the way for conscientization. His theatre group has thus pioneered an indigenous theatre of conscientization, which is one of the theatres meant for social change to illuminate people who are steeped in ignorance.

Whether it is proscenium stage or Third Theatre space, his message is always conscientization. To make his message reach all and sundry, he has formulated the “street theatre” or “free theatre”. His theatre group Satabdi keeps theatre away from the commercial system, in a world of mad rat race for money where fair is foul and foul is fair. The researcher feels that such a humane theatre activist deserves special attention. More over many areas of his theatre contribution to society remain unexplored. Further, no full length study concerning his theatre of conscientization has been attempted so far. Above all, since the researcher is enthralled by the concept of conscientization, this aspect has been chosen for the study entitled, “Theatre of Conscientization With Reference to the Select Plays of Badal Sircar”.

It is believed that an analysis of Sircar’s plays from this point of view will bring to the limelight his abiding concern for humanity and designate him essentially as a humanitarian and theatre personality who activates the minds of the audience through conscience and consciousness-raising. His mission will set people think for a better tomorrow. A study of this kind would be an enlightening and a beneficial one not merely to the students of literature, future researchers and teachers, but also to the society at large.

The influence of Sircar on the contemporary theatre aesthetes is so tremendous that special efforts are made by the researcher to categorically bring into focus the role of those theatre groups which uphold the conscience of the people validating the statement of the thesis.

To substantiate the aforesaid points, the following plays are taken for analysis: Evam Indrajit (And Indrajit), Baki Itihas (That Other History), Sesh Nei (There is No End), Bhoma, Procession, Scandal in Fairyland and Beyond the Land of

Hattamala. Though proficient in English, Sircar has written only in Bengali. The researcher has chosen a few plays which are translated into English. For the plays which have appeared with Bengali titles, the corresponding English titles are given in parenthesis. Evam Indrajit alone is a Hindi title. It's Bengali title is Ebong Indrajit.

For an interpretation of the works of Badal Sircar, the present researcher proposes to make use of the sociological, realistic, structural, philosophical and psychological critical approaches.

The present study is divided into five chapters devoting the first and the last chapters to introduction and conclusion respectively. The journey of Sircar's theatrical career, based on the change in his attitude to the mode of performance and the message is divided into three stages, namely, "Confrontation", "Experimentation" and "Contribution". They are chapterized and analysed under the same heads as Chapter-II, Chapter-III and Chapter-IV, respectively.

Chapter-II entitled, "Confrontation" assesses the plays Evam Indrajit, Baki Itihas and Sesh Nei as proscenium plays. This chapter deals with the shocking revelation of reality that man is responsible for the horrible events of his time.

Chapter III captioned, "Experimentation" deals with Sircar's conception of Third theatre and analyses his plays Bhoma and Procession in the light of his experiments in this theatre. It deals with social and political issues which attract the immediate concern of the people, who are both audience and performers.

Chapter IV entitled "Contribution" highlights Sircar's significant contribution to theatre populace and humanity, through comedies. This chapter investigates Scandal in Fairyland and Beyond the Land of Hattamala, plays of lighter vein presented in a real fairy tale fashion in his Third Theatre. These plays use witty

tongue-in-cheek comedy to communicate relevant social messages and establish Sircar's merit as a versatile genius.

The conspicuous feature of this chapter is that it lists down a series of existing theatre groups both in the north and the south of India which have been performing the plays of Sircar. A few photographic illustrations of Sircar's plays are duly shown in the "appendix".

The concluding chapter recapitulates the findings of the preceding chapters. It also epitomizes how the powerful impact of Sircar's plays startles the viewers, and shakes them out of their acquisitive and complacent existence.

The general format of the thesis is as follows: At the beginning of each of the three main chapters, the chosen concept has been explained in general, followed by a thorough investigation of the author's select works to exemplify his conceptualization of the same. Wherever necessary, cross-references are made to the works of other writers, drawing parallels and contrasts in situations, events, characters, ideas and dramatic devices. At the end of each chapter, a brief sum up of the arguments of the concerned chapter is given. In the final and concluding chapter, the arguments of all the preceding chapters are neatly tied up in a dovetail fashion and suggestions for further research are given.