The present study aims at exploring domestic comedy in Neil Simon's plays taking in its sweep such issues as are posed by the themes projected in them. Simon's phenomenal success as a playwright is attributable to his bringing a rare combination of gifts and talents to the fashioning of his comedy which is distinguished by a presentation of an unmiasmatic view of human condition as entertainingly and pointedly as few comedies have done.

This Thesis is divided into five chapters including an 'Introduction' which analyses the distinction of Simon as a playwright who has Americanized the domestic comedy and 'a Conclusion' which, while summing up the plays of Simon, presents brief analyses of the plays defying the categorization to which the plays discussed above are amenable as also a synoptic view of the achievement of Neil Simon as a playwright.

The second, the third and the fourth chapters are devoted to the analyses of plays in terms of the adumbrations of the Filial Syndrome (Come Blow Your Horn, God's Favorite, I Ought To Be In Pictures,
The Gingerbread Lady, Brighton Beach Memoirs and Broadway Bound); the dialectics of incongruity in Man-Woman relationship (Barefoot in the Park, The Prisoner of Second Avenue, Chapter II, and The Last of the Red Hot Lovers); and the hermeneutics of friendship (The Odd Couple, The Star-Spangled Girl, The Sunshine Boys and Biloxi Blues) respectively.

It is hoped that this study will help bring out the distinctiveness of Neil Simon's contribution to Modern American Drama.