Tendulkar has been the butt of criticism for depicting violence raw in his plays. *The Vultures* presents how man, like a vulture that flies low to devour its prey, can stoop to any mean level, even to the killing of his father, for his material prospect. *Silence!* focusses on the sadism of man that inflicts mental agony on the others and how man is prone to a satanic joy at the expense of others on the pretext of safeguarding social norms. *Sakaram Binder* has outraged the moral sensibility of the orthodox middle class society in its crude presentation of violence in sex. *Ghashiram Kotwal* intertwines violence in sex, politics and religion showing how politicians exploit sex and even religion and how man can become inhuman and prostitute his daughter for appeasing his revenge. Lastly but not the least provocative is *Encounter in Umbugland*. This is a pure political satire that is free from sex. The play satirises politicians who hate and intrigue against one another and how such crooked and cunning Machiavellian politicians are subdued by an efficient leader.
These plays no doubt raise a sneer at the theme of violence and their creator from their audience/readers/critics. But violence in man is neither un-natural nor abnormal in man's life. This is in-born to man. From the times immemorial there has been struggle for existence, struggle for domination, in the life of man. The subject is not a new one but its stark realism is found fault with. If the presentation or dramatization of the subject is barbarious and primitive, Tendulkar is not blind to the redeeming qualities of man as shown in Rama and Rajaninath of Vultures and Sakkaram's willingness to change and Champa's generosity towards Laxmi, in Sakkaram. Ghashiram's realization of his blunder and his heart-breaking repentance at the end is nothing less to that of Lear's at the loss of his daughter. This is the strength of Tendulkar's art.

The tension or the horror at the violence of the plays is relieved by Tendulkar's experiments with dramatic techniques like chorus, sutradhar, play within the play and folk forms like dashavatara and khele as in Ghashiram which has won him international fame. If the violence of his plays is terrible, "A terrible beauty is born" from the thunderbolt of Marathi theatre.