PREFACE

Marathi theatre can aptly be proud of Vijay Tendulkar for his major achievement as a dramatist. He could, in his plays, map violence that is manifest at the sub-conscious level of human mind to the perplexity of his audience. To show that this violence is crucial to man, he has chosen various facets of life — killing of a father, prostituting a sister or a daughter for material gains; using women as disposable commodities; psychological torturing of unwed mothers and of cast-off women. The gory realism of his plays created an uproar in Indian society. And Tendulkar was dragged to courts. But Tendulkar did not budge. He continued his endeavours and at last the significance of his dramatic efforts, gained acceptance and acclamation.

There has been a lot of random appraisal and admonition of Tendulkar's plays in newspapers, popular magazines and periodicals and individual publications by eminent writers like Dr. Veena Noble Dass, Dnyaneshwar Nadkarni and a few others. But there has not been any consolidated effort to make a comprehensive survey and analysis of his plays. This study attempts
to fill up the void in the critical studies of Tendulkar's plays and to place them in the perspective of Indian Drama.

The first chapter is an introduction to the Indian Drama from classical Sanskrit drama to that of Tendulkar. The succeeding five chapters are devoted to a critical analysis of the theme of violence in family, sex, politics and religion in the five plays — *The Vultures*, *Silence! The Court is in Session*, *Sakharam Binder*, *Ghashiram Kotwal*, and *Encounter in Umbugland*. A reference is also made to Tendulkar's exploitation of the techniques of Sanskrit drama and folk forms in processing his theme.

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