

CHAPTER : ONE

Violence In Life and in the Theatre

C H A P T E R - I -

VIOLENCE IN LIFE AND IN THE THEATER.

(A) DEFINITION AND NATURE OF VIOLENCE:

The Encyclopedia Bioethics says "In ordinary usage, "violence", which has the same Latin root as "Vehemence" means "excessive use of force", and since each person's idea of excess tends to differ, the application of the term to various situations is, essentially, a subjective matter. To introduce objectivity demanded by their discipline, scientists have redefined "violence" in terms of "aggression" not aggression in the ordinary English sense of unprovoked attack, nor the peculiarly American conception of aggressiveness as self-assertion, but rather the relatively objective notion developed from the study of animal behaviour in which an animal is held to act aggressively if it inflicts, attempts to inflict, or threatens to inflict, a harm or damage to an animal or something closely identified with an animal. So 'violence' was redefined as intraspecific aggression, and a violent person is one who is predisposed to perform such acts. When the scientist uses the expression "human violence" he is talking of human being inflicting, or threatening to inflict a harm or a damage to a human being (including himself)". (1)

The International Encyclopedia of Psychiatry, Psychology, Psychoanalyses and Neurology says that "violence, in fact, is usually a symptom of personality disorder a neurotic condition, a psychosis, or a toxic state." (2)

It states that " environmental factors and subcultures shape violent acts. Violence rarely occurs in a vacuum but in response to provocative stress." (3) It says that violence is associated with impulsivity and is described as a rage attack or temper out-burst and violent behaviour occurs under specific psychological stress.

Graeme Newman the author of Understanding Violence says that the word 'violence' has many meanings and conjures up a variety of images. According to him one central element of violence is 'intensity' - which can be described as extreme feelings, actions or sensations.

The term 'violence' has been variously defined by the dictionaries thus;

- 1) The Concise Oxford Dictionary of Current English-
Violence : Quality of being violent; violent conduct or treatment, outrage, injury, unlawful exercise of force.
- 2) Webster's New Collegiate Dictionary :
Violence : Exertion of Physical force so as to injure or abuse.
- 3) New Webster's Dictionary of the English Language
Violence : an inordinate vehemence of expression or feeling.
- 4) The Random House Dictionary of the English Language.
College Edition.

Violence : a) An unjust or unwarranted exertion of force or power.

b) Rough or immoderate vehemence as of feeling or language.

In Understanding Violence Graeme Newman says that "there has never been a period in history when the whole world was at peace." (4) He means to say that history is simply the story of so many wars, revolutions and massacres, i.e. violence is the central feature of history. Violence is a basic quality as man is basically aggressive. It would be too impractical and romantic to think of a society without violence.

Violence occurs in many different forms under a variety of reasons like social, psychological, economic, cultural and historical. Diverse and separate conditions lead to many different varieties of violence. Violence is by definition destructive. Violence is a part and parcel of modern life as violent behaviour occurs under specific psychological stress and pressures leading to stress are varied and numerous in the modern world.

Violence is used to challenge authority and to enforce authority, to achieve power and to exercise it. It is used by criminals in robbing on raping their victims or by antagonists as a means of evening scores. Violence is sometimes used as an instrument to obtain a desired goal. It is also used in schools and families to ensure obedience and to revolt against it. Morally, violence is

chosen as a 'repayment' for a wrong. It is also used to attack what we fear or dislike. A matter of maladjustment with changed social circumstances is also a cause of violence. The social misfits become violent because violence is the solitary outlet for their anger. The feeling of powerlessness under conditions of stress also prompts violence. Addiction to alcohol or drugs results in violence. Greed is another cause of violence. Frustrating and dangerous situations give rise to retaliation and aggression.

Violence reaches its greatest intensity at two opposite extremes, in conditions of close intimacy and in cold, impersonal stranger to stranger situations. There is a close correlation between intimacy and form of violent behaviour. Thus the family, within which the two great biological differentiations of culture interact is often a place where the origin and form of aggression is found. Males have been the dominant aggressors in society. In the structure of the family men crave for domination and power. Oppression of women is universal. Violence begets violence and permanent good can never be the outcome of violence.

(B) COMPULSIONS OF VIOLENCE IN THE 20TH CENTURY SOCIAL AND DOMESTIC LIFE :

Modern psychology has elaborately treated the various aspects of violence. Violence is a complex expression. Though man is rational by nature one is not certain when violence would creep in. Stress due to frustration, conflict,

pressure of various types from inner or outer sources leads in some to a break-down of organized behaviour, and as a matter of self-defence the person becomes violent. Guilt is one of the chief sources of self-devaluation and one that operates in all cultures.

Insistence on academic excellence, sustained concentration of effort over many years may lead to stress. Many jobs make severe demands in terms of responsibility and performance standard. We live in a highly competitive society of unrealistic goals and endeavour to surpass others 'to get to the top'. In doing so we drive ourselves mercilessly and subject ourselves to sustained and severe social pressure which may lead to feeling of inferiority or disappointment and frustration which leads to violence. The feeling that "there is something wrong with me" gives rise to stress. By directing hostility outwards through violent behaviour, one seeks to satisfy, release or neutralize frustration. To eliminate stress or give vent to strong emotions aggressive behaviour is common. Violence is many a times an adaptive response to extreme internal stress. Many pressures in modern life stem from educational, occupational and marital demands. Widespread depressions, chronic unemployment, occupational problems, workers being displaced by automation, young people unable to find employment or forced to accept jobs which they consider unsatisfactory or boring has led to apathy and increase in certain types of abnormal behaviour.

Marital demands too may cause stress if one is not prepared for the responsibilities of marriage, basic incompatibilities between marital partners, financial and other problems may lead to family violence. Hurt, personal disappointment, disillusionment, generation gap, the feeling of being trapped, the feeling of insecurity and instability may lead to violent behaviour.

The mere complexity and pace of modern living, the 'overloading' leads to lowered efficiency leading to irritability and breakdown of organized behaviour. Other stresses causing violence are war and threat of war. Mutilation, death, grief and social disorganisation being the inevitable accompaniments of warfare have placed great stress upon large number of people. The fear of the new and incredibly destructive instruments of modern warfare has led some of us to over-aggressive attitudes.

Racial indiscrimination seems to be among our most ingrained habits, society suffers as a result of the prejudice and leads to stress, self-devaluation and tendency towards hostility. Rapid social change due to advance in modern science and technology has created serious problems for man. It has played havoc with traditional mores and value patterns and our assumptions concerning the meaning of human life. Life seems to be lost in the process of living. Man is confronted with the problem of finding the meaning of his existence in the vast universe. Sadly disillusioning materialist values have left man bewildered, confused

and bitter, unable to find any enduring faith or develop a satisfying philosophy of life. The twentieth century people suffer from 'existential anxiety', turmoil and conflict. Feeling of isolation and loneliness, loss of identity, feeling of futility and meaninglessness of life produce complex results and prove disruptive. Such conflicts of contemporary life tear us apart and lead to breakdown of organized behaviour i.e. violence.

These compulsions of violence in the 20th century are common to both the Indian as well as American culture. But their acuteness and pressure is felt much more in America than in India. Excessive rapid social change is a peculiar feature of America. In India the social change takes place by stages. There is no such large scale existential tension in our country as there is in America. We do not face an identity crisis as they do. The peculiar quality of rootlessness and ^{restlessness} the constant state of movement and flux, the swaying between hope and despair of the Americans is not known to us. There is excessive sophistication in American life and we find the modern American reacting against it. This sort of sophistication and reaction is ^{missing} ~~absent~~ ^{is} point in our culture. India being an ancient civilization has its own cultural identity and unbroken continuity, and a steady growth and expansion of culture. The importance given to individualism, freedom, pursuit of happiness has led to excesses in American life. In India the individual is to some extent the submissive member of society. The sense of adjustment, adaptability

and spirit of tolerance in our culture keeps the Indian away from excesses. The features responsible for violence in American life are closely related to the origin of the nation. Their literature is a record of their experience, a picture of "a complex of peoples in voluntary union" and thus it is necessary to understand the reasons for violence in American life.

C) SPECIFIC FEATURES OF VIOLENCE IN AMERICAN CULTURE:

The American was always free and untroubled by tradition due to his unique history. America is the most heterogeneously populated country. In the process of settlement Spaniards, French, German, Swedes, Dutch and the Jews from Germany and Portugal settled here for various reasons. Not all who emigrated did so for exalted reasons. Some came to seek relief from poverty through immigration, some to escape religious persecution, some for mercantile motives, others due to love of adventure. Adventurers, explorers, idealists, merchants, fanatics, fugitives convicts were attracted by the new land. In the 19th century some came to avoid military service in the homeland. According to Spiller this civilization was composed "of almost all the elements thrown off by a seething Europe." (5)

All these had to fend for themselves and tame the wild stretch of land with its ancient and dense forests. They had to adapt themselves to unfamiliar climates and crops, they had to deal with the Indians they had to chart and survey, clear and plant build and improvise,

face epidemic fevers and Indian raids. The Indians resented the settlers who fenced and cultivated their hunting ground and they retaliated with blood and fire. (6) The American faced with the limitless space of the new continent, its hazards and dangers, developed qualities of individualism and violence. That's why modern American literature is characterized by personal idiosyncrasis eccentricities and violence. The civilization of the United States was in the past constantly in a state of movement and flux. Sisinkumar Ghose in his American Literature Partly an Indian View says, American Literature like the society it shapes and reflects has rarely known any norm or tradition for too long, swaying too easily between "Schools of hope" and "Schools of despair".

The history of the United States has been dotted by a series of widespread depressions. Undoubtedly these depression periods have brought increase in certain types of abnormal behaviour such as apathy and violence resulting from chronic unemployment, suicides, crimes and marital unhappiness. All life involves change and we adjust to numerous major and minor changes as we go through life regarding these changes as beneficial. But too rapid, too frequent and too numerous changes have created serious problems in American life. These changes have not taken place by stages but by leaps and bounds and instead of leading to man's happiness and fulfilment they have proved frustrating. The American is groping about, unable to find an enduring faith or to develop

satisfying philosophy of life. Despite material possessions and comforts there is a feeling of hollowness, turmoil and conflict.

We often find the American reacting against excessive sophistication. We find the younger generation identify violence with primitive instincts and turn to them as a reaction against sophistication. In this society the dehumanization process is the root of violence.

The civil war, the First World war, the Depression, the material and cultural muddle of the age, dominated by hatred and violence has led to cheap hedonism, giving rise to a free pursuit of sex and pleasure. The Freudian research has strengthened the ideology of the period, the cry of the writer is for liberty for the individual to express himself. Thus modern literature reflects the spirit of the age characterised by violence, rejection of traditional values, obsession with sex and pleasure, cynicism and despair, desolation and disjointedness.

America has not yet found serenity and security, the identity crisis is not yet over. It is the most restless nation. Rootlessness and restlessness has become fashionable American disease. Ceaseless hurry, activity and restlessness is a part of American temperament. Thus the dominant qualities in American Literature are restlessness, spirit of revolt and adventure, anguish and protest. As the social forces make their impact on a literature, the American Literature has responded quickly to various pressures of the complexly changing nature of American life.

D) VIOLENCE IN DRAMA :

Drama is not life, but as it is a close imitation of life, it is the most vital form of literature and differs from other forms of literature. As Marjorie Boulton says, " A true play is three dimensional, it is literature that walks and talks before our eyes... the text of the play is meant to be translated into sights, sounds and actions which occur literally or physically on a stage. The actions and conversations take place before our very eyes; or, if there are actions in the play so violent and distressing that they cannot be presented on the stage, they can be described by characters who are present on the stage and show all the signs of horror and revulsion." (8) A play is designed to be acted before an audience whose character and interest keep changing with the times. Thus a dramatist's work cannot ignore his own time. He must write for the present and create and place his characters in situations that are interesting and relevant to general human experience.

A country's literature is always affected by its physical, social, political, cultural and psychological background. This is true not only of modern American Literature because the American has always lived in the present moment, but also true of almost all literatures and even ancient Greek literature.

In Greek literature Euripides' age was an age of war and destruction, of moral chaos and disillusion. The

crumbling of old stable values and the fear of a godless world. Thus his plays trace the fortunes and fate of man in a hostile and corrupted world. In ' Hecuba ' he presents a compelling image of human suffering. Human suffering is the essence of Greek tragedies like Antigone, Orestes, Heracles, Oedipus etc., "their motives are revenge, horror, duty, the protection or rescue of the loved one, the passion of love itself, or a battle for justice. (9) Family feuds, vengeance, incest, adultery, fratricide, matricide, patricide or plain homicide were the episodes comprising the tragic actions. All this involved a lot of violence. But in the Greek drama violence was used on the stage with due respect to rules and conventions. The eyes of Oedipus Rex were not put out on the stage, but the audience had to tolerate the narration of violence which had taken place off stage. In Indian Aesthetics Bharat Muni was against the direct presentation of violence on the stage. "In ancient India the Indian religious atmosphere was such that, indirectly drama too had to serve as a handmaid to ethical norms accepted by society at large. "

(10) This does not mean that Indian aesthetics was blind to evil in man. As early as Bharat himself, we see the recognition of " rasas " like " Bibhatsa " and " adbhuta " whose " sthayibhavas " are " jugupsa " and " Vismaya " because he said that the general aim of all drama is to provide entertainment to people at large. Though he admitted all variety of life as content fit to enter drama, he never lost sight of the over all didactic value or

" hitopadesa ". " Errors of taste and breaches of accepted social or moral norms are avoided in the classical literature of India". (11) Thus " rasas " could only be suggested and never directly stated or presented.

Even in the British drama the tragedies by Marlowe, Kyd or Shakespeare are full of revenge, murders, destruction, disaster, wrong and suffering. Their world is a world of darkness and remorse. But the violence in the plays was either reported or rarely shown on the stage. The Elizabethan theatre necessitated drama to be essentially a narrative art with soliloquies, asides, and long set speeches. Scenes of murder were reported or took place on the back stage. Desdemona was murdered in the bed on the back stage.

For a long time there was no theatre in America. As the pioneers were busy settling down, they had little time for recreation entertainment and literature, and no time at all for an art that combined the three: the theatre. The largest group of pioneers were puritans with a rigid religious code. They considered the theatre an evil influence. So the theatre took a long time to be born in America. Plays were mostly brought out from England. Here and there a few ideas were put forth in dramatic form.

In 1760s and 1770s protest and indignation was raised and heard in the drama when they tried to revolt. Some " propaganda plays " to stir the colonists were written. The American drama was born amid the revolution. After independence too America was busy seeking to establish

itself among the powers of the world, translations and adaptations of the European writers were permitted and encouraged. In the Victorian Era the moral and social standards governed the thought of western civilization. Not until slavery and race problem became a burning question of the country did the dramatist try to represent a true picture of the times and that too a melodramatic one. After the civil war some improbable melodramatic plays with victorian conventional conclusions were written. At the same time the translators were busy with the European plays of Ibsen, Anton Chekhov and August Strindberg. The social changes implied by Ibsen in his drama and the probing into character stimulated The American writers to present truth in the theatre.

The first of the " moderns " who brought revolutionary ideas to American drama was Elemer Rice with his On Trial. The Adding Machine with its unique form and further innovations in staging followed. American drama of any literary significance was not existant till the 20th century, it is comparatively young and does not have a long tradition. The modern American drama is about the human struggle for survival, struggle for identify, purpose, for meaning and promise. It attempts to present the condition and predicament of modern man and reveals the areas of darkness and tension in modern life. The modern playwrights saw significant dramatic material in the burning issues of the day. The latter part of the forties saw the emergence of new writers of tragedy notably, Arthur Miller and

Tennessee Williams. The brooding concern with suffering, brutality, dissipation, griefs and tortures of life is seen in the play of the sensitive writer O'Neil. He used expressionistic technique to highlight the frustrations which beset his characters. The insight and power of his creative mind under the stimulus of an exciting world gave birth to a new drama. This inspired other creative minds and charged the American theatre with new energy. His boldness, his craft and imaginative power stirred the American theatre. He led his characters through intense conflicts and dwelt, "upon the extremes of unhappiness." (12) He made "an effort to interpret life in consonance with the findings of science, especially Freudian Psychology." (13) Violence became an important factor or bone of contention in American Drama. Dramatists like O'Neil and Tennessee Williams have though not confined themselves only to violence have freely used it either to make the play realistic or to turn it into an artistic piece on the background of the devastated society especially after the second world war. The "quality of inward search and its intense exploratory nature" (14) and the significance of the tensions within the human consciousness enabled the American drama to walk "into the open reality of life" (15)

(E) VIOLENCE IN MARATHI THEATRE :

Though drama has been the most ancient and popular form of literature, there was no serious tradition of drama in Marathi. It is amazing that in spite of the tradition of great poets from Mukundraj to Moropanth and Vishnu Shastri Chiplunkar all were well-versed in Sanskrit literature which had a rich theatre tradition. But all the learned poets were engaged in writing narrative poetry. In spite of the rich heritage of Marathi literature and the availability of dramatic material in an epic like Mahabharat none of the great poets made attempts at writing drama. Due to the traditional idea of morality and a rigid religious code the people did not approve and appreciate acting and actors. They frowned upon an actor disguised as a woman

"पुरुषास स्त्री वेष देखता साचार/ सैचल स्नान करावे// पुरुषासी नारी वेष देखता/ पाहणार जावी अघःपाता/ वेष घेणारही तत्वता/ जन्मो जन्मी स्त्री होय/॥ 16॥

This comment shows that drama was criticized and treated with contempt and considered an evil influence. Yet seeds of drama were found in forms like Konkani folk art form called the " Dasavatari Khel " (a folk-play) or the old Marathi folk arts such as the " Tamasa " (an old folk art which narrates a story using music and dance), the " Bharud " (a folk-song, with characters in it, conveying a moral) or the "Lalit" (a dramatic performance on a festive occasion, usually secular in character) or a " Povada " or " Kathakirtan ". Some of these forms had a religious character. The poets sang their songs but

those who might have written great drama were mute. Though there are several opinions on the origin of Marathi Theatre, the most widely accepted view is that it was born in Sangli in 1843 with Sita Swayamwar (Sita's wedding) at the hands of Vishnudas Bhawe. The script would be in verse narrating a mythological story familiar to the audience, there would be no stage property and no scenery.

By 1875 the first generation of Bombay University graduates was out. Kirloskar was influenced by two amateur groups from Bombay - English plays by the Parsee Elphinstone Dramatic Society and the Hindu Kalidas Elphinstone Dramatic Society of translated Sanskrit plays. Without losing sight of their heritage they welcomed what was good in the western tradition. Kirloskar made use of the British tradition on the Marathi stage. He translated Kalidas, Sakuntalam in 1880 to suit the structure of the new theatre. He got rid of the narration known as " akhyan " and introduced some prose dialogues and scenes and stage property. The verse form was not entirely given up and his Soubhadra contains a number of songs that are a continuation of the dialogue. Prose dialogue with songs became the " Sangit Natak " since that time. This tradition continued for the next fifty years. It is said that excess of musical plays proved a great hinderance to the growth of Marathi drama.

Then came a period of Shakespearean influence. Since the theatre was confined to cities and was meant for the elite, translations of English plays were in demand

During the period 1870 to 1910 a large number of Shakespearian plays were translated and enacted for the elite. But the influence of Sanskrit literature and English literature had an aesthetic influence on Marathi Theatre. Want of tragedy hindered the development of Marathi Theatre. The influence of Bharat Muni's Natyashastra was responsible for this. His rigid rules concerning drama made tragedy impossible. The creative artist had not freedom and liberty to develop his dramatic art (music). Shakespeare's dramatic genius is seen in his tragedies. The Marathi dramatist kept away from tragedies. The period from 1890 to 1920 was a period of revolutionary change in Marathi literature. With new trends in poetry and fiction, drama too developed. It is during this period that four major Marathi dramatists did their work - G.B.Deval, K.P.Khadilkar, K.P.Kolhatkar and R.G.Gadkari.

G.B.Deval's contribution to the Marathi stage was the freshness and simplicity of his language. One of his plays Sarada (1819) dealt with a social problem - that of child marriage. The play has natural and lively dialogue subtle characterization. With Deval and Kirloskar the theatre profession earned some prestige. K.P.Khadilkar a man who was aware of and part of the freedom struggle was also influenced by English and Sanskrit drama. He wrote the first tragedy named Kichakvadha (The killing of Kichak). It became popular at once as it attacked the regime of the unpopular Viceroy, Lord Curzon. He gave a new awareness to the Marathi drama and made it more

meaningful by dealing with contemporary issues and conflicts. He established a tradition of political plays in Marathi which was taken up later by dramatists like Vasudev Shastri, Khare, Varerkar and Savarkar. The Marathi drama stopped being just a diversion and the actions and thoughts were treated seriously and with a respect for human personality. It became truer to real life of people, their struggles, sufferings, difficulties, their conflicts and dilemma.

Ram Ganesh Gadkari's plays which deal with varied social ills, are a proof of this change. In his emotional and tragic play Premsanyas he presents the position of destitute and helpless widows in the orthodox families and equally rigid society. His themes are human suffering, tensions and emotional turmoil experienced by the middle class in a hostile and corrupt world. In his tragic play Ekach Pyala Sudhakar a man of self-respect and pride leading a good and respectable life with his happy family is once insulted in the court. The sensitive Sudhakar cannot bear this stress and to overcome it he starts drinking in the company of his friends. His addiction to alcohol and the violence arising out of it leads to the disintegration of his happy family life and the tragic end of his wife, child and his own self. Gadkari's simple and realistic themes, highly emotional and tragic characters, his concern with suffering, grief and tortures of life appealed to the contemporary audience. In his Bhavbandhan he presented a scheming and cunning villain who exploits a simple and modest old man. Gadkari shows subtlety and depth of characterization,

uses effective dialogue and themes dealing with social ills.

Another Marathi playwright, conscious of contemporary social and political issues, the condition and predicament of modern man was B.V.Varekar. He was influenced by Ibsen's dramatic technique. He consciously tried to get rid of the clutches of " Sangit Natak " and the so called Shakespearean frame of Marathi drama. Instead of Shakespeare he wanted to bring Ibsen, Moliere and Shaw to the Marathi stage. He chose themes from common life as they enabled him to write plays on current topics. His Hach Mulacha Bap (so Here's the Bridegroom's Father) was an attempt to exploit the sensation caused by the self-immolation of a Bengali girl in a protest against the dowry system. He made some attempts to introduce changes. His themes were contemporary he reduced the length of the play did without soliloquies.

Then came a period of the decline of the theatre. The Marathi audience was attracted by the cinema. The period from 1920 to 1945 was devoid of any notable play. In 1933 S.V.Vartak's Andhalyanchi Shala (the school for the blind) presented a middle class ethical problem (unfolding the past of its characters). He used the Ibsen technique in his plays. The Ibsen influence was a boon to Marathi drama, it no more remained a mere narrative art with long set speeches. The plays became more realistic and more suitable medium to present contemporary society and the tensions of modern life. Another dramatist who

presented social problems and the pretense and violence in contemporary society and made people aware of certain ills was Pralhad Keshav Atre. But drama with domestic themes, sentimental treatment, cheap humour became only a cheap means of entertainment and was neglected as a form of art.

It was the second world war which started serious rethinking in all fields. The writer became conscious of a wider reference to their works and the problems of the world. There was a widening of horizons. Not only English literature but also modern European literature began to influence our literature. Foreign works of art were translated and imitated. Thus Camus, Jean Paul Sartre, Bertoldt Brecht, Edward Albee, Eugene Ionesco, Tennessee Williams were translated into Marathi.

After Gadkari's Ekach Pyala another violent tragic play which deals with the life-story of an actor and family disintegration is V.V.Shirwadkar's Natasamrat. The play is written in the style of King Lear. Vijay Tendulkar is another well-known modern playwright of the Marathi theatre who deals with contemporary Marathi society. His theme is the isolated individual in the midst of hostile surroundings. He depicts the suppression of the individual under the impact of social pressure and the shattered dreams of his characters who clash with the social forces.

Today our society is more violent than it was ever before. The modern world is becoming more and more complex with its tensions, speed, stress and strain. Industrialization, capitalism have made life more mechanical. Life of the modern man has lost all sense of coherence and meaning and has become disjointed and fragmented. All this resulted in violence and perversity, mental conflict, illusions and the quest for happiness, peace and meaning. Writers started responding to the cultural crisis in the country and the agony of the age. This resulted in the appearance of violence in literature and the presentation of violence on the stage.

Notes

- 1) "Violence", Encyclopedia of Bioethics ed. Warren T. Reich (George Town University)
- 2) "Violence", International Encyclopedia of Psychiatry, Psychology and Neurology. " Vol.11
- 3) Ibid.
- 4) Graeme Newman, Understanding Violence (Harper and Row/Lipincott New York, 1978)p.256.
- 5) Miss Nupi Kohil " Background of Modern American Literature", in Student's Handbook of American Literature, ed. C.D.Narasimhaih (New Delhi,1979)p.311
- 6) The American Tradition in Literature Vol.1 Bradford to Lincoln Sculley Bradley, Richmond Croom Beatty, E.Hudson Long. (Norton & Company, New York) p.4
- 7) Sisirkumar Ghose "American Literature; Partly an Indian View" in Indian Essays in American Literature-Papers in Honour of Robert E.Spiller ed. Sujit Mukherjee, D.V.K.Raghavacharyulu (Popular Prakashan, Bombay 1969) p.5
- 8) Marjorie Boulton, The Anatomy of Drama (Routledge and Kegan Paul Ltd.,) pp. 3 and 4.
- 9) L.R.Lind "An approach to Greek Drama" in The Greek Plays In Contemporary Translations ed. L.R.Lind (University of Kanadas) p.xvi.
- 10) Dr.K.Krishanamurthy, Indian Literary Theories Part-II Towards an Understanding of Bharata and Early thought. p.118

- 11) Ibid., Part-I Indian and Western Thought Compared
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- 12) Allan G. Halline, " Introduction " in six Modern American plays (The Modern Library, New York)
p.ix.
- 13) Ibid, p. ix.
- 14) T.R.Dutta, The Human Image in Modern American Drama " in Indian Essays in American Literature papers in honour of Robert E. Spiller.
ed. Sujit Mukherjee and D.V.K.Raghavacharyulu (Popular Prakashan, Bombay) p.266.
- 15) Ibid., p.266.