



SENSE OF LOSS IN ALBEE'S 'WHO'S AFRAID OF VIRGINIA WOOLF?'

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Abstract:

Albee was one of the principal American dramatists who acquainted the American gathering of people with the performance center of the ludicrous, which was led in Europe by Eugene Ionesco and Samuel Beckett. His artistic works demonstrated his sharp capacity to "Assimilate" the auditorium of preposterousness which was made well known by European writers. The point of this paper is endeavoring to investigate one of Albee's most noticeable plays, 'Who's Afraid of Virginia Woolf?' Which principally centers around the contention amongst the real world and fantasy as reflected in one of its primary characters, Martha. This paper additionally will contact upon the subjects of realist marriage, social pietism complexities of parenthood, disappointment, and self-daydream. These contentions were thus credited to the mental misery and feeling of misfortune felt by Martha. And, this paper will investigate Albee's message to his crowd about the correct establishment on which conjugal relations ought to be based.

KEYWORDS:

Frustration, Illusion, Isolation, Loss, Self-delusion

Description:

INTRODUCTION

The play highlights Martha and her better half George, who are playing the principle characters, and also Nick and his significant other Honey, who are playing the auxiliary characters. Martha is a 52-year-old educator at the college who constantly utilized her better half's name to present herself. Losing her mom at an early age, Martha entered an association with the child of her family plant specialist and wedded him without her dad's assent, who at that point hurried to dissolve their marriage. Martha at that point wedded George with the expectation that he would turn into the leader of the history division and in the end succeed her dad as the college dignitary. Be that as it may, much to Martha's mistake, George neglected to understand these aspirations, in this manner bringing about a sentiment of misfortune all through her wedded life. Martha at that point wound up reliant on liquor and lived in a condition of misfortune, segregation, and dread of confronting her world. To adapt to these issues, Martha depended on offending her better half and embarrassing him before other individuals.

George is a 46-year-old teacher in the history division of a similar college where Martha educates. Amid his youth, he inadvertently shot and murdered his own dad. He turned into the leader of his college's history division amid the war after most instructors joined the armed force. He composed a self-portrayal that was distributed by Martha's dad. George's identity appears to be exceptionally powerless when contrasted and the character of Martha, and he invests a large portion of his energy avoiding the abuse tossed at him by his better half. Toward the finish of the play, after Martha loses control and starts to

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embarrass her better half before their visitors, George chooses to rebuff her by murdering their fanciful youngster.

Scratch is a 30-year-old teacher in the college's science division. He has the perfect measure of insight and chances to achieve his yearnings, and he even occupied with a sexual association with a portion of the staff spouses to satisfy his own advantages. Scratch is hitched to Honey, whom he has known since adolescence. Unbeknownst to his significant other, Nick just wedded her for her riches and on the grounds that she is expecting their youngster. He effectively takes an interest in Martha's embarrassment of George.

Nectar is the 26-year-old spouse of Nick, whose feeble identity extraordinarily differentiates that of her significant other. She has acquired a substantial fortune after her dad's demise, shows up in many scenes of the play, drinks liquor, and cases to endure the side effects of pregnancy. She is the most guiltless and slightest loquacious character in the play.

Occurring on the grounds of a little college in New England, the play starts with the arrival of Martha and George from a gathering tossed by the college senior member, who additionally happens to be Martha's dad. In spite of the fact that they arrive home at 2 early in the day, Martha reveals to George that she has welcomed Nick and his significant other Honey for an after gathering. George is angry with the news and attempts to inform her regarding the time, however she doesn't pay notice to his words. The main occasions in the play plainly delineate that George and Martha have spent the majority of their wedded life quarrelling and offending each other despite the fact that they attempt to influence themselves to seem good in the network.

The play is partitioned into three sections. The initial segment displays the goals and standards conveyed by each character. These characters for the most part discuss their feelings, interests, and perspectives on different expert and life points. In the second part, the characters drink excessively and begin unveiling their privileged insights. Scratch and Martha look as Martha mortifies George. In the third part, Martha loses control and keeps on mortifying George by attempting to tempt Nick. George delivers retribution by educating their visitors concerning their nonexistent child. After the enormous uncover, the visitors leave and Martha breakdown while she converses with George in a condition of gloom and misfortune. George grasps Martha and requests that her have a go at confronting reality and remake their lives.

In 'Who's Afraid of Virginia Woolf?', Albee attempted to uncover the emptiness of current American life, which diminishes the human standards and pushes Americans to accomplish their objectives through either genuine or ill-conceived implies. Albee uncovered the misdirection of current American life by concentrating on the family life of college instructors since they speak to the scholarly class of the general public. Albee presented two family models from two distinctive age gatherings. The principal family, spoke to by George and Martha, is living with misfortune, disconnection, and dread of confronting their existence, all of which push them into holing up behind the picture of their fanciful child. The second family is Nick, a youthful American man who plans to build his riches and redesign his situation in the public eye through unreasonable courses, for example, by wedding Honey, a lady he needed for the riches she acquired from her dad.

Albee purposely set the occasions of the play around evening time to make an expository picture of the truth of present day American family relations. Affected by liquor, individuals have a tendency to unveil their privileged insights and carry on brutally toward each other. These are similar qualities of American families that Albee condemned in the greater part of his plays in light of the staggering harm that they cause to American families and social orders.

AMERICAN DREAM AND SENSE OF LOSS

Through 'Who's Afraid of Virginia Woolf?', Albee condemned the "American dream" venture and the customary perspective of the American culture toward marriage. The cutting edge American individual considers marriage as a monetary arrangement by which he can accomplish his objectives, a social obligation that supplements his identity, or an organization for fulfilling his multiplication and sexual needs. Albee required the rebuilding of marriage as a personal relationship in light of adoration, collaboration, and common comprehension between two individuals to make an upbeat family that would fill in as the core of a sound society.

'In Who's Afraid of Virginia Woolf?', Martha spoke to the previously mentioned customary perspective of Americans toward marriage. She wedded George to accomplish her objective of succeeding her dad as the college senior member and to fulfill her longing to end up a mother. As indicated by Stenz, Martha is "the result of a general public which urges a lady to trust that marriage and parenthood are the main answer for the issues of living" (28). Notwithstanding his restriction to the "American dream" undertaking and his endeavors to clutch his goals and qualities, George's marriage to Martha likewise had

an individual reason, that is, to get away from the condition of mediocrity that he had been experiencing for being a piece of the lower class in the general public. For this situation, George and Martha's marriage was only a financial venture from which they could commonly profit. Nonetheless, Martha was disillusioned by George's failure to wind up the college dean and give her a kid. In the meantime, George did not discover in Martha the individual who he thought would finish his identity and help alleviate his feeling of mediocrity. In this manner, George and Martha transformed into a war of words and abuse trying to embarrass each other.

Scratch's marriage with Honey mirrored the passionate inadequacies in the customary American perspective of marriage. Scratch is among the most unmistakable figures in the play given his portrayal of a materialistic American person who endeavors to accomplish his coveted riches and social position. In the play, Nick discloses to George that he just wedded Honey with expectations of getting the riches that she acquired from her dad and to satisfy his fatherly part. In the mean time, Honey is an uneducated lady who imagines that Nick, as a splendid college educator, will significantly supplement her lacking identity.

The showdowns between any of these couples unmistakably mirror their feeling of misery, misfortune, and tension. Albee focused on the significance of remaining in the condition of nervousness that lives inside the human awareness as reflected in the activities and responses that adversely influence family relations. He expressed that "This play is about the ways individuals traverse life" (Stenz 39). The conjugal relationship of the characters fills in as a model for American families after the Second World War. Through these connections, Albee featured the threats of getting away from the real world and wanting to live in daydream and separation, which have turned into a safe house for American people who are endeavoring to escape from their hopeless and the materialistic ways of life. Albee likewise uncovered the hidden idea of American family life at the time and assaulted the social bad faith of American people. In this play, Albee featured the interior deterrents and issues being looked by American families as showed in the characters' frustration from neglecting to accomplish their objectives, their sentiments of misfortune, and their disappointments in managing individuals from their locale. The expressions of Martha and her powerful urge to participate in a discussion with George mirror the enthusiastic vacuum that she has been living in all through her marriage. She tries to vindicate herself and escape from her condition of uneasiness and confinement by offending George. In the interim, George plainly demonstrates his outrage and shame from Martha's conduct.

The characters in 'Who's Afraid of Virginia Woolf?' All attention on how they can succeed and accomplish individual brilliance, which is in accordance with the trademark of the "American dream" project. In particular, this task depends on the accomplishment of achievement, bliss, and riches through diligent work and assurance, all of which affect the American's impression of marriage, particularly after the Second World War.

Albee uncovered the lifestyle of American families and how they influenced the accomplishment of the "American dream" venture, which, as Albee asserted, depends on the surrender of preeminent human qualities and standards. Albee expressed that "The American Dream depends on a lie of qualities" (Eisenmann 116).

George now and again rejects the cutting edge way of life and requires an arrival to the correct associations in human relations. He is basically "An insubordinate pariah who takes a gander at social, political and social changes incredulously" (Eisenmann 118) and does not meet the aspirations of Martha and her dad since he declines to end up another person's pawn. Therefore, all through the play, George saves the character of a history teacher who exhorts the more youthful age (Nick and Honey) and inspires them to hold fast to their standards. Aside from George, all characters in the play speak to a photo or a part of the "American dream" venture.

As said before, Nick encapsulates the perfect American individual being supported by the "American dream" project, someone who is good looking, goal-oriented, and, young as well as outfitted with a secondary school degree and certain capabilities that make him appreciated by ladies. Scratch wedded Honey only for her riches and to wind up the dad's other expected kid. In any case, toward the finish of the play, Honey uncovers that she had been deceiving her better half about her pregnancy. Despite his clear dissatisfaction, Nick chooses to remain with his significant other on account of her riches. "Scratch wedded Honey not because of affection, but rather as a result of an insane pregnancy" (Albee 85). Albeit apparently timid and comic, Honey's association with Nick depends on lies. She is dared to be pregnant while taking a contraception tranquilizer. Driven by her disappointment and dread of her future with Nick, Honey looks for an approach to keep up her significant other's quality in her life so as to satisfy the "American dream" and to win a socially adequate status. "She is a man communicating dissatisfaction and fear" (Roudane 40).

Martha, as another case of the "American dream" project, varies from Nick and Honey. She is a tyrant figure who finds in her dad the perfect spouse with whom she needs to relate herself. Martha strived to push George into turning into the college senior member, however George's failure to anchor such

position, notwithstanding his powerlessness to give his better half a youngster, transformed Martha into a broken, disengaged, discouraged, and disappointed spouse. Be that as it may, by assuming the main part in her family and always embarrassing George, Martha found an outlet to ease her inward clashes.

ILLUSION

The nearness of a kid in the family propagates the enthusiastic bonds amongst a couple and in addition fortifies the sentiments of fondness between them by building up a typical link. By differentiate, the inability to deliver a kid prompts a vacuum and a sentiment of mediocrity, particularly for the spouse.

In *Who's Afraid of Virginia Woolf?* Martha longs for the status of parenthood due to her failure to have youngsters. Martha attempts to understand her dreams of parenthood and fill the void in her life by designing a fanciful child. "... however as she and George have not possessed the capacity to generate a youngster, both have made the deception of a nonexistent child" (Eisenmann 119). Also, Honey exemplifies a picture of a lady who lives in a universe of dread and tension about fruitlessness. In spite of the fact that she revealed to Martha that she was taking anti-conception medication pills, she wedded Nick by misdirecting him with a tale about her false pregnancy.

George and Martha's fanciful tyke speaks to an endeavor to get away from their existence since they trusted that this tyke will enable them to proceed with their wedded life in spite of their realizing that this youngster does not exist in the physical world and does not give a coherent answer for their problems. However, this tyke may likewise build their disappointment, tension, dread of the obscure, and condition of misfortune. "The genuine youngster would have naturally introduced to the unholy cauldron of his mom and his dad, uncertain individual and enthusiastic issues" (Stenz 33).

The conjugal connection amongst George and Martha depends on their mutual mystery of living in a world with their nonexistent youngster since this kid gives them an outlet to overlook their exhausting wedded life. Notwithstanding, they have additionally utilized this mystery as a weapon to debilitate each other. For example, in the scene where Martha loses control of herself affected by liquor, mocks toward George before their visitors, and starts implying about their fanciful youngster, George debilitates and cautions her to abstain from raising the subject (Choudhuri 132-134).

George: "Simply don't begin in the bit about the child, that is every one of the" (42).

George and Martha made a universe of dream where they liked to live as opposed to standing up to their world. As it were, they fabricated their life on a mislead conceal themselves from the outside world. Martha: "...it is the asylum we take when the illusion of the world weighs too substantial on our modest heads" (40).

Despite the fact that Martha speaks to the most grounded identity in the play, the chief in her family unit, and the first to specifically affront her better half, George picks up the high ground toward the finish of the play by pulverizing the universe of figment in which he and Martha have lived respectively, thereby waking Martha from her hallucination and breaking her condition of solidarity. George all of a sudden chooses to execute their nonexistent kid before the visitors in the midst of the wonder and endeavors of his better half to prevent him from speaking. George begins to uncover their mystery by saying that their youngster has been slaughtered in an auto collision. In spite of the fact that George ruthlessly rebuffs Martha by uncovering their common mystery, he likewise considers Martha in charge of pushing him to slaughter their youngster.

George: "You defied the norms, infant. You said him to another person" (138)

George is more anxious than Martha to pulverize their figment of having a fanciful tyke who has been living with them all through their wedded life. He chooses to uncover their mystery to return Martha back to her senses, although this action comes as a stun to the last since this fanciful kid has fulfilled her longing for parenthood. Obliterating such dream has additionally rebalanced their marriage and opened another section in their lives.

Martha: "Truth and dream, George; you don't have the foggiest idea about the distinction" (119)

The slaughtering of the nonexistent tyke has likewise determined Martha to return to and locate an importance conjugal association with George by embracing another style, disposing of her hallucinations, and standing up to the real world.

A few faultfinders have called attention to that the fantasy of the preposterous kid has stayed with George and Martha on the grounds that George has never denied its reality all through the play. Or maybe, he just replaces the fantasy about his fanciful youngster with another legend about the passing of the same child. In different words, George and Martha are as yet living in a conjured up universe, yet perhaps in a more worthy way. However, Albee denied such claims by saying "... They are not self-misdirecting individuals by the end. They're not in any case self-misdirecting individuals toward the start of the play. They are dependably absolutely mindful that they are managing a fantasy and not reality" (Rutenberg 256).

He included that "they are not betrayed, individuals. At no time, they have deceived themselves about the way that they are playing an amusement" (Flanagan 59). After George kills their fanciful kid, Martha crumples to the ground and hints at fear in confronting her existence. George holds onto her as an indication of empathy and support while singing the nursery rhyme *Who's Afraid of Virginia Woolf?*, to which Martha answers:

Martha: "I am George... I am" (last words of the play)

George and Martha consumed their conjugal time on earth with a third individual who they imagined themselves to get away from their forlorn lives. Regardless of feeling mental solace, their fanciful kid and dreamland were without the multifaceted nature of their genuine world, and George's endeavors to end to this fancy gave an alternate importance to his wedded existence with Martha. In particular, George drew out a man living in a dreamland who started to influence his and his better half's practices. Thusly, by driving this dream out of their lives, George and Martha effectively cured themselves of their disconnection. In aggregate, through *'Who's Afraid of Virginia Woolf?'* Albee underscored the requirement for individuals to relinquish their daydreams on account of their overwhelming impacts on their practices. Albeit living in a fictional universe may give mental solace to a few people, this unwinding is just brief. In this way, regardless of the troublesome circumstances, facing the truth is the most ideal route for individuals to live in a steady wedded life instead of in a condition of uneasiness and insecurity as showed in their practices and every day exercises.

FRUSTRATION

By observing nearly Martha's scenes, one can see that she hides a lot of tension, misfortune, and uneasiness as reflected in her conduct with her better half and her general public. These practices can be credited to the mistake she much of the time experienced over her lifetime.

Martha experienced a precarious youth. For example, she lost her mom at an early age. Soon after the demise of her mom, Martha's dad hitched another lady and wound up distracted with his recently discovered family notwithstanding his work as the college senior member. In this way, Martha survived her adolescence with no feeling of parental tenderness. Martha's first frustration would then be able to be credited to her dad, who was engrossed with different things and did not give her the care and delicacy that she would have gotten from her mom (Dozier 43-46).

With her mom's demise and her dad's absence of consideration, Martha lived in a condition of dejection and separation amid her youth. She kept inclination a similar tension and disappointment until her adolescence, during which she attempted to get away from these emotions by entering an association with the child of her dad's gardener. Martha in the end wedded her sweetheart without the information of her dad, who instantly abrogated the marriage after accepting the news and sent Martha to a school for nuns. Martha's division from her first sweetheart not just brought her an incredible measure of stun and disappointment, but likewise sent her back to the condition of misfortune that she encountered amid her youth and early youthfulness.

Martha at that point moved to another phase in her life by considering hard and spend significant time in science to end up a teacher at her dad's college. Amid this period, Martha found in her dad—given his unmistakable position in the college and persuasive part in the general public—a case of a fruitful individual and a perfect husband. In a way, Martha did not wed a man just to satisfy her motivation as a woman, but rather to accomplish her own and material objectives paying little mind to her human sentiments or part as a spouse. As it were, she was just searching for what she can get from a man and not for the man himself (Schnieder 18).

Amid Martha's work in the college's science division, she met George, a teacher in a similar office, and wedded him with the expectation that he will end up being the leader of the office and succeed her dad as the college senior member. Martha's desire, which she looked to accomplish through her marriage to George, were nearer to her than to George himself. She needed the marriage to make up for the condition of hardship and uneasiness that she encountered amid her childhood. Martha had extraordinary trusts in George to accomplish her aspirations, yet rather, her marriage had caused her the biggest frustration in her life in light of George's feeble identity and failure to anchor the post of the college senior member, which was an imperative objective for her (Flash 121-129). She generally named her significant other a slump, "... a greatbigfat flounder" (210).

Martha's mental issue lies in her view of men. She anticipates that her significant other will be socially fruitful and have a solid and powerful part in the general public, paying little respect to her family relationship or sentiments as a spouse. At the end of the day, she just needed a man that she could flaunt to her locale. By differentiate, George does not have any desire to surrender a portion of his qualities and standards just to accomplish the material objectives set by Martha. Another issue that set off Martha's

mental nervousness and dissatisfaction lie in her steady examination of George with her father. However, her dad's prosperity significantly differentiated George's disappointment, in this manner inciting Martha to toss verbal put-down at her better half to express her failure and frustration; in certainty, she frequently censured George for not accomplishing her goals and desire (Kastely 43-57).

Martha: "And I sat there at daddy's gathering and I watched you, and you weren't there! Furthermore, it snapped! It at long last snapped!" (261).

Notwithstanding her propensity for more than once offending George, Martha depends on liquor and regularly loses control of herself to ease the inside conflicts caused by her fruitlessness and failure to accomplish her objectives. Rather than helping herself or her better half enhance their family life, Martha has surrendered herself to a desolate, disconnected, and hopeless life. All through the play, Martha is obviously disappointed with herself or her life.

Martha: "I nauseate me. I pass my life in dreadful, absolutely futile treacheries" (276).

Stenz argued that "With nothing to do that intrigue her and nothing to live for, she spends her evenings, leaving a trail of half-filled glasses of gin around the house and her days dozing off her tipsiness" (43).

LOSS OF SELF-ESTEEM

All through the play, one can find that George stayed in adjust and did not forfeit his standards for what Martha and her dad wanted. This conduct unmistakably mirrors George's self-esteem as his character and identity don't have a place with the aggressive world that Martha needs. Albee depicted George "as a promising young fellow who became hopelessly enamored with the school president's little girl in his awkward antiquated way" (Stenz 42).

Martha did not think about her part as a college educator and the girl of the college dignity. She just needed to make her marriage a showcasing organization for George with a specific end goal to contact her own goals, gain riches, and secure a powerful position in the network. George's desire for progress varies from that of Martha; specifically, George trusts that achievement isn't estimated by month to month compensation or social status, but is somewhat identified with the standards being maintained by a person. He declines to end up an item to Martha and her dad; he keeps up his adjust and endeavors to stir Martha from her dreams by murdering their nonexistent youngster toward the finish of the play. Wasserman contended that "George goes his own particular manner, he looks for singular connections, his own particular inward fortunes... what's more, he doesn't concern himself especially with specialist or changelessness" (89).

Albee portrayed George as a student of history with steady, legitimate, and logical knowledge that keeps him from being dragged behind Martha's mission for riches and position. Regardless of her steady mortification of George, Martha perceived her significant other's logical esteem and knowledge.

Martha: "...who comprehends which is incomprehensible..." (277).

Along these lines, George's refusal to be a piece of the focused society in which Martha and her dad lived in is the fundamental driver of his conjugal debate with his better half. In spite of Martha, George believes that a fruitful vocation can be accomplished by building one's confidence and expert competitiveness instead of turning to illicit means. George likewise has faith in life's reasonableness in light of the fact that if every single individual have similar gifts and logical and imaginative capacities, the enlightened development of humankind will stagnate.

George: "... if researchers get fruitful in their plans, at that point the way of life and races will really vanish and the ants will assume control over the world" (199).

George trusts that life is definitely not an aggressive race among people as apparent by the entrepreneur society. On the opposite, he trusts that every individual has an alternate arrangement of capacities and gifts, and such contrasts can lead them to the correct heading and place without assuming another person's position or position. Dissimilar to Martha, George has confidence in these standards and feelings, which likewise mirror his regard for himself and his identity. Be that as it may, in spite of George's solid principles, Martha's prevailing identity now and then make him frail and mollified with only tuning in to her insults. Martha's solid words some of the time compel George to perform activities notwithstanding his absence of conviction. For instance, George was not persuaded of the nonexistent kid's story that Martha summoned to live in a fictional universe, however regardless he played along relying on the prerequisite that she would not specify this mystery before others. In this manner, George's greatest show of his confidence can be found in the scene where he uncovers to their visitors about his and Martha's fanciful kid, which along these lines prompts Martha's fall. Paolucci remarked that "Nothing occurs in the play, yet the fact of the matter is changed totally in the continuous revelation and acknowledgment of what is inside every one of us" (46).

In spite of the fact that George persevered through rehashed affronts from Maratha before the visitors, he has kept up his poise to ensure his and his significant other's social status. However, Martha's loss of control because of her unreasonable drinking and her endeavors to make her better half envious by playing with Nick have driven George out of the mortifying circumstance in which he was put by Martha. He takes the covers off their fanciful kid and closes his better half's fantasies.

Through Martha's identity, Albee exhibited an upset American character who resorts to dreams to escape from his world and a troublesome materialistic culture that influences him to desert his standards and self-respect. Meanwhile, through George's identity, Albee developed a model of a man who stays focused on his standards and holds his sense of pride in the midst of the considerable number of weights he is confronting.

Like Jerry's character in *The Zoo Story*, and the different acts in Albee's showy plays, the forceful conduct, nervousness, and feeling of misfortune felt by Martha all mirror her condition of without that was caused by her significant other's inability to accomplish her objectives and yearnings and also by her failure to repeat and satisfy her maternal needs. These confinements have just expanded the level of her enthusiastic vacancy in a merciless and savage society. In aggregate, *Who's Afraid of Virginia Woolf?* Spotlights on the absence of passionate holding amongst George and Martha, their separation from the real world, their conjugal issues, and their withdraw to a silly existence where they have a fanciful tyke. "...in an existence with no unmistakable augmentation of herself, Martha is in the stranglehold of nothingness" (Stenz 41). In the last scene of the play where Maratha breakdown and George demonstrates his inward love and love for his significant other.

CONCLUSION

In *'Who's Afraid of Virginia Woolf?'* Albee recommended that individuals can proceed onward with their lives by defying their existence with their mutual strength. By tending to the threats of the American dream venture in making confinement, a feeling of disillusionment and misfortune, Albee attempted to pass on a photo of the territory of American culture after World War II. His message in this showy work was to require an arrival to the qualities and standards of mankind that vanished under the strength of material ideas. In this play, Albee advises his group of onlookers not to be dragged behind the daydream of the American dream, which he saw as the essential driver of changing American families into network advertising organizations that influence people to spend their whole lives in a condition of tension and dread of the obscure. Albee additionally accentuated that people must regard themselves, scan for wellsprings of innovativeness inside themselves, and adventure such imagination in their viable lives without trading off their sentiments.

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