

Abstract

The gap of mutual incomprehension between scientists and literary intellectuals, as pointed out by C P Snow, has resulted in the formation of two cultures. These two cultures, over the period of time, have created an isolation sheet between them. The genre of science-in-theater/fiction was born in the early 1900s as an attempt to bridge this gap. The literary texts which addressed various issues related to science and scientists formed part of this genre. In this thesis I have attempted to focus on certain issues that are prevalent in the scientific community. The thesis covers four major literary works, of which, two pieces are written by practicing scientists: Carl Djerassi and Roald Hoffmann's *Oxygen* (2001) and Carl Djerassi's novel *Cantor's Dilemma* (1989). The representation of scientific structure such as the working of scientists, construction of a fact and birth of a discovery through visual medium gives the audience a better understanding about science. Rise of secrecy among the scientific community is resulting in widening the gap between the colleagues itself and is the result of the race to be the first. Secrecy thus has consequences such as the increase of distrust among the colleagues. The moral and ethical views of a scientist often go unnoticed and this thesis has tried to shed some light in that area. The advancement of science has led to rapid progress; however, its misuse has led to the development of destructive weapons. Michael Frayn's *Copenhagen* (1998) and Heinar Kipphardt's *In the Matter of J. Robert Oppenheimer* (1969) examine the political interference in projects of science that deal with the development of military armaments which sets the nuclear armament race in motion. In examining these plays from a historical point of view, this thesis focuses on the relationship between science, scientists and the state.