

CHAPTER IV

**THEMES AND TECHNIQUES  
IN THE PLAYS OF VIJAY  
TENDULKAR**

**CHAPTER IV**  
**THEMES AND TECHNIQUES IN THE PLAYS OF VIJAY TENDULKAR**

***Shantata! Court Chalu Ahe***

*Shantata! Court Chalu Ahe* illustrates all characteristic features of Vijay Tendulkar's art of the play writing. The play won the most coveted and prestigious 'Kamaladevi Chattopadhyaya Award' for drama and has been translated into several Indian languages as well as into English. It is translated into English by Priya Adarkar as *Silence! The court is in Session*. The outstanding characteristic features of the play are its uncompromising realism, its merciless probing of human nature, its candid security of individual and group psychology and its experimental technique. Vijay Tendulkar is highly realistic not only in the delineation of characters and human relationships but also in the depiction of the setting in which these characters enact the drama of their lives and the locale of the play is a mofussil town and all the actions of the play take place in a single room. With the production of this play Vijay Tendulkar became the centre of general controversy. He rejected the established values of the orthodox society. The theatre group in the play *Shantata! Court Chalu Ahe* comes to perform at a village is a minuscule cross section of middle class society and the members who belong to the different substrata of the society. The play is radical in its subject and a bit aggressive in tone. Tendulkar set a new trend in Marathi theatre and introduced new themes to the theatre in general. He created a new path leading to a modernistic movement in theatre. The play incurred Tendulkar the wrath of censor and of the conservative section of the society.

*Shantata! Court Chalu Ahe* is a well known Marathi play of Tendulkar and the play is based on a real incident as Tendulkar was motivated from an amateur group of players on its way to stage a mock trial in Vile Parle, the

suburb where Tendulkar lived. Tendulkar, who is known as the young angry man of Indian theatre created a havoc with the production of this play. This production of Tendulkar was criticized and abused and was vehemently opposed. The play is based on a grave social problem of unmarried motherhood and men's attitude to her. The play in fact portrays the rehearsal of a play in an untidy old room of a small village by a theatre group named 'Jagruti Sabha' of Sonar Moti Chawl. The play is a play within a play, where we find all the characters have come to stage/ to perform a play and the play ends before the anticipated play begins. The play moves around the protagonist of the play i.e. Leela Benare who is a school teacher by profession. She loves life and is full of spirit and very proud of her performance as a teacher and feels that her life is her own and no one has the right to interfere in it. As she is good at her profession and does her job well, that is the end of matter and there is no sense in amalgamating her personal life and conduct with that of her profession. As Mr. Samant is absolutely novice; he doesn't know anything about the court. In order to show him the course of action of a court they play a mock trial. All the characters except Miss. Leela Benare decide to set a trial on Benare for the offence that she has committed against the society. The characters pounce upon her and produce her as an accused in the court before the judge Mr. Kashikar. He is a self-styled social reformer and he is the chairperson of the group. The Kashikars are always seen together, both in private and public as Mrs. Kashikar is extremely docile and gregarious. Balu Rokade is a feeble and helpless student and he is totally dependent on Kashikars. Sukhatme is a pretentious lawyer; Ponshe is inter-failed but himself thinks a scientist and Karnik is an experimental theatre actor. The character who doesn't appear on the stage but is of more significance is Prof. Damale. "Tendulkar brings them together under the banner of an amateur theatre, in order to highlight the hypocrisy latent in this microscopic cross – section of the milieu of the metropolitan

Bombay (Mumbai) middle class.” (N.S. Dharan, 50)

Teaching is a noble profession as Benare views it. However, teachers like Professor Damale make a mockery of it by engaging themselves in disgraceful and disgraceful activities. Despite being an eminent intellectual, he demeans himself and his profession by having an extra-marital relationship with Benare and he is the person who is responsible for her pregnancy as he is already married and has children. The Kashikars put on a show of mutual fondness in public in order to hide their conjugal discord. Mr. Kashikar’s buying of garlands for his wife, and Mrs. Kashikar’s buying of a bush shirt for her husband, are indicative of their attempts to project themselves to the world as an ideal couple - ‘made-for-each-other’. We agree with Karnik who says that the Kashikars in public show of their fondness for each other is utterly tasteless and absurd, for in his opinion when public formalities between husband and wife are observed more consciously then there is dubious aspect in the relationship.

Both Kashikar and Sukhatme expose themselves through their own utterances. Sukhatme’s presumptuousness as a lawyer surfaces, again, when he comforts Kashikar. The commencement of the ‘mock-trial’ constitutes a new technique i. e. ‘a play within a play’ and it offeres Tendulkar a lot of scope to comment on the sordid, squalid and filthy realities of life and the hypocritical life of the urban society. Balu Rokade is economically, psychologically and emotionally dependent on Kashikars. Financial independence is something to be won in the hard way and which people like Rokade are totally incapable of. His first name is Balu and in Marathi ‘Balu’ means an innocent boy. Benare pities Rokade as ‘Poor Balu’. (बिच्यारा बालू) (Tendulkar 38 ) The urban middle class, with its sham morality, cannot tolerate Benare’s strident independent ways, and it is satirically presented through Benare’s lone but utterly nonchalant defense of herself in the face of

interrogation at the hands of malicious Sukhatme who is bent on making Rokade admire that he witnessed the scene of Benare and Damale making love. Inter-personal relationship is an important aspect in the plays of Vijay Tendulkar. He focused on man-woman relationship that too in different dimensions. The incestuous relationship between Benare and her maternal uncle is shocking. Benare in her teens is seduced by her maternal uncle. In Marathi culture the place of maternal uncle is of immense importance because during marriage ceremony 'Kanyadan' is done by maternal uncle. His place is second to father. If a teenage girl is seduced by her own maternal uncle then in whom the girl should believe? Her uncle praises her bloom every day, shows his love to her and misleads her to a social crime of incest. (निराशेत संपलेलं हे प्रेम आरोपीनं त्याच्याच मामावर वयाच्या पंधराव्या वर्षी केलं.) (Tendulkar 84) "She fell in love at the age of fifteen, with her own maternal uncle. That's what ended in disappointment." (Adarkar 66 ) "कबुल आहे. मी पाप केलं. मी आईच्या भावावर प्रेम केलं. पण घरातल्या शिस्तीत माझ्या ..... उमलत्या शरीराच्या बहरात तोच माझ्या जवळ आला, माझा बहर रोज वाखाणू लागला, माझे लाड करू लागला ..... मला काय माहित की आपल्याला काळीज फोडून एकरूप व्हावंस वाटतं, ज्याच्या नुसत्या संगतीत साऱ्या जिण्यांच सार्थक झालस वाटतं तो मामा असला तर ते पाप असतं म्हणून? अरे तेव्हा अवधी चौदा वर्षाची होते रे मी. पाप काय असतं तेही नव्हत ठाऊक मला – आई शपथ! ..... माझा पुरुष शेपूट घालून पळाला". (Tendulkar 84)

"It's true, I did commit a sin. I was in love with my mother's brother. But in our strict house, in the prime of my unfolding youth, he was the one who came close to me. He praised my bloom every day. He gave me love. ...How was I to know that if you felt like breaking yourself into bits and melting into one with someone – if you felt that just being with him gave a whole meaning to life – and if he was your uncle, it was a sin! Why, I was hardly fourteen! I didn't even know what sin was – I swear by my mother, .... And my brave man turned tail and ran." (Adarkar 74)

She is too young to differentiate between male's infatuation and pure love. "This relationship shows how incest operates in the traditional society and how it is a perverted way of fulfilling natural human urge for sex."(Khatri 57) Her uncle withdraws himself from marrying her and it shows how powerful are the laws of society. Even Leela Benare's mother reacts in different manner than Leela. As she is a woman bound in tradition she prefers to victimize her own daughter in order to honour the norms of tradition that does not allow marriage in close relation between uncle and niece or brother and sister. However in the Muslim community marriage in close relation is possible.

The promiscuous relationship between Benare and Prof. Damale is also based on sex. Benare is grown-up, matured and unmarried woman and Prof. Damale is an elderly person with wife and children. Benare miscalculates for Damale. He is her own choice. "पुन्हा मी एक प्रेम केले. प्रौढपणी केलं, जीव तोडून केलं – मानलं की हे वेगळं आहे. हे सुजाण आहे, एका अलौकिक बुद्धीवरच आहे. हे प्रेम नव्हेच. ही भक्ती आहे. पण इथंही तीच चूक. मनांनं केलेल्या भक्तीसाठी देहाचा नैवेद्य झाला आणि तेवढा घेऊन माझा बुद्धीमान देव चालता झाला..... तो देव नव्हताच. तो माणूसच होता, ज्याचं सारं काही होतं शरीरा पुरंत, शरीरासाठी! बस्स! पुन्हा शरीर! (किंचाळून) हे शरीर सगळं घात करतं आहे." (Tendulkar 94-95)

"Again, I fell in love. As a grown woman. I threw all my heart into it; I thought this will be different. This love is intelligent. It is love for an unusual intellect. It isn't love at all – it's worship! But it was the same mistake. I offered up my body on the altar of my worship. And my intellectual God took the offering-and went his way. He wasn't a God. He was a man for whom everything was of the body, for the body! That's all! Again, the body!" (Adarkar 74-75)

It does not make any sense why she has chosen Prof. Damale who is already married and has four children. Rather Benare offers herself to him,

perhaps in desperate search for a life partner..... It is found that the modern women on cross road are struggling with the question “to be or not to be”. Benare is disillusioned in her quest for a stable and conducive relationship. As she realizes the sexual urge of the body she calls it as a traitor. She wants to retain her body only for her child to be born. “एक कोवळ कोवळ अंकुर – उद्याच्या बागडत्या, हसत्या नाचत्या जिवाचा – माझ्या मुलाचा – माझ्या प्राणाचा त्याच्यासाठी हा देह आता मला हवा आहे. त्याच्यासाठी!” (Tendulkar 95) “A tender little bud – of what will be a lisping, laughing, dancing little life – my son – my whole existence! I want my body now for him – for him alone.” (Adarkar 75)

The play throws light on another aspect of man-woman relationship that is husband-wife relationship. Mr. and Mrs. Kashikar is a middle class couple with the usual male hegemony. Mr. Kashikar is an educated gentleman engaged in social work with a prime objective. But his main objective is to hide his failure in career and to retain the social status. He loves his wife but pays little time to her. There is no natural impulsive love towards her but his love is duty oriented. Mrs. Kashikar is not his match. She is practically illiterate. Though the couple is childless, they seem lead a normal life with an adopted boy Balu Rokade. They have reconciled the situation. “They represent a conformist couple voicing against the modern onslaught on the traditionally accepted model of the Indian Women. Despite different educational background they are one in their approach to the social problems.” (Khatri 60)

Another kind of man-woman relationship is between employer and employee. Nanasaheb, the chairman of the education society is employer and Benare who is working as a schoolteacher is an employee. Generally female employees are exploited physically, mentally, psychologically and sexually by the employer and the same thing happens here. Benare is victimized by the employer. When Nanasaheb overhears about the licentious and profligate

behavior of Benare and her pregnancy, he asks to do an inquiry and the issue is responsible for her dismissal. Here Tendulkar comments on the two different approaches of the life. In one we see that the normal and sexual behavior of the employee is controlled by the employer where as Leela Benare doesn't accept this view and says, "कोणत्या गुन्ह्यासाठी माझी नोकरी, माझा एकुलता एक विंगुळा हिरावून घेताहात? माझं खाजगी चारित्र्य हा माझा प्रश्न आहे. माझं मी काय करावं हे मीच ठरवीन, जसं प्रत्येकाला ठरवता आल पाहिजे. तो दुसऱ्या कुणाचाही प्रश्न असू शकत नाही, कळलं? ज्याचा त्याचा एक पिंड असतो, मार्ग असतो नि शेवट असतो". (Tendulkar 93)

"For what sin are they rubbing me of my job, my only comfort? My private life is my own business, I'll decide what to do with myself; everyone should be able to! That can't be anyone else's business; understand? Everyone has a bent, a manner, an aim in life. What's anyone else to do with these?" (Adarkar 73)

Where as Nanasaheb's approach towards the pregnancy of Benare is different. In his opinion it is a sin to be pregnant before marriage and it would be still more immoral to let such a woman teach, in such a condition.

What begins as a mere game has now become a regular hunt, with Benare as a trapped victim. The hunters launch a concerted attack upon her revealing and enlightening in the sadistic pleasure of persecution. Benare finally breaks down and confesses how she has been seduced by her uncle and she had tried to commit suicide. She also declares her love for an intellectual person whose child she is carrying and at the same time she declares that she is not going to abort the child but when the court gives the verdict that she should be forced to abort, she collapses down. The game is over and everyone becomes normal except Benare who is wounded to the core. She lies prostrate and the play ends there.

Tendulkar has put Benare's character on a large canvas of society

where the people are still stucked to the traditions. Benare is a progressive woman but in our Indian society certain norms are prescribed for the women. A certain frame work is done for the Indian women and it is expected that the woman should adjust herself in these norms. For men and for women the norms are different. Ours is the patriarchal society and rules are male prejudiced. Many restrictions are there on the women and when a woman tries to throw these restrictions away, the society blames her for her action and behaviour. Benare continuously struggles against the patriarchal system though she is victimized by the men coming from all social levels. She cries in pain but does not surrender herself to the situation. Marriage as a social institution has laid down stringent rules for the women whereas men have no inhibition as far as extra marital affairs are concerned. This attitude of the authorities expresses the basic hypocrisy and double standards on which our society is founded.

Tendulkar has achieved a mile-stone in exploring the relationship between men and women at different levels. He has focused on men's superiority complex and shown subtle, inverted and preservative relationship between men and women. He has studied the psychology of all the characters and put them together in the play in natural shapes. The play is an intricate mosaic of several seminal themes. First is juxtaposing the two worlds - games and reality. It shows their areas of similarity and difference, thus raising the significant question of the relationship between art and society. The play also reveals that there are several important facets of human psychology. The play also emphasizes on how the basic instincts and impulses in man continue to motivate human being in a civilized society. Yogesh Anvekar in his article states "These instructions and impulses include the heard instinct and the gregarious impulses which constitute group psychology, the aggression instinct and the impulses to hunt and dominate the hurt". Leela Benare who is the victim herself on some occasions becomes the hunter and she ridicules

the characters. Another noticeable theme of the play is the plight of a single woman in a male dominated society.

The play contains a latent critique of modern Indian society, mostly middle class and lower middle class from different angles. The play combines social criticism with the tragedy of an individual victimized by the society. The individual is placed against the backdrop of society and the tensions between the two are explored. Tendulkar portrays life as it is from different angles without trying to philosophize or moralize in any way. His sympathy for Leela Benare is underlying through out the play. He has made Benare to struggle against the orthodox society. Benare possesses a zest for life and she does not care about social customs and norms. The exploitative society isolates Benare. In the mock trial, there is shift from make believe to the real world and Benare's private life is exposed and dissected publicly.

### ***Violence in Shantata! Court Chalu Ahe***

Violence is one of the outstanding issues in the plays of Tendulkar. Conflict, violence and sex characterize Indian middle class society. The social, political, economical power and conflicts concerned with these lead to violence. The middle class people feel insecure but they crave for power and the result is violence. There are various types of violence - physical, psychological, sexual, social etc. The violence makes the people live in a make believe world and they are comforted with the harsh reality of the world. This generates disillusionment and also violence. But ultimately his characters come to realize the futility of life and sex.

The middle class society is reflected in the plays of Mohan Rakesh, Badal Sircar, Girish Karnad and Vijay Tendulkar. In the plays of Vijay Tendulkar, as he was the most aggressive in case of violence he became the spokesperson for the middle class society and made violence as one of the dominant aspects of his plays. In *Shantata! Court Chalu Ahe* Tendulkar throws light on a woman's victimization due to men's lust and prejudice. At the age

of fifteen Benare is molested by her own maternal uncle. At the age of fifteen she was innocent and her impulses were natural. Her maternal uncle was a matured person and she was drawn by her uncle in this affair purposely. However, her disillusionment in love, in winning a man through her body leads her to realization of its inevitable futility. The physical, sexual and psychological trauma is there under which she goes stinking. Because when she expresses her love towards her maternal uncle she is blamed by her mother also. She is continuously subjected to the torture and humiliation by the members of theatre group acting against her.

Another reason behind the violence is the frustration of these characters in their real life. Except Benare no one has any individuality and no one is self-reliant. The frustration leads these characters to violence. And surprisingly enough, all these things are done in the name of game. Most serious charge is that Benare has love-affair with Prof. Damale and she has surrendered her body to him and she is pregnant. She has great expectations from him but there is disappointment on the part of Leela Benare.

The characters go on attacking her. They declare her 'a sinful cancer on the body of society' and blame her for being pregnant. She is a slur on motherhood and she is sentenced to kill her child but in fact Benare loves it as any legitimate mother does. She decides to give birth to the baby. The court orders her to kill the baby before its birth. Benare is prosecuted for the crime which she has not committed and the court is to do the same. The prosecution's logic is based on morality and social values and not on the legal ground. Benare is victim of the societal atrocities. There is an abortive attempt to commit suicide or the suicidal attempt on the part of Benare. Violence in the play operates at two levels – verbal and physical. In the patriarchal society men are given the right to do injustice to women. Benare is sinned more than her sinning. Mr. Kashikar is of the opinion that in order to avoid the immorality in the society the old fashioned child marriage system

should be introduced and recommends that the girls should be married off before puberty.

Some incidents of physical violence take place in the play. The door being locked from behind and Benare's banging the door to go away from the court and the process by which she is forced to remain inside is the example of physical violence. Balu Rokade is asked to conduct her to the witness box by force; and Mrs. Kashikar virtually drags her to the witness-box. Benare struggling to her feet and trying to search the door and whenever she tries to speak she is silenced by banging the gravel and shouting 'order, order' and she is not given chance to open her mouth.

Leela Benare is easily isolated and made the victim of a cruel game, cunningly planned by her co-actors and she has been given mental torture right from the beginning. She is forced to play the role of the accused and other characters plot against her and give her psychological torture. She is made to face inhuman cruelty to her persecution of this helpless woman; a fierce psychological violence becomes evident. The violent behavior of the characters like Sukhatme, Balu Rokade, Mr. and Mrs. Kashikar, Ponkashe and Karnik surfaces during the process of the trial. In delineating these characters Tendulkar has explained their psyche to the extent of revealing the hidden sense of failure preventing their lines – the inefficiency of these characters in the real life. Leela Benare is a common woman but there is something uncommon hidden in her. Though sex is concerned as a private affair in one's life and it has certain social and moral values. In Indian society pre-marital sexual relations and ex-marital relations are condemned. Licentiousness and incest are treated as more stringent for women than for men. There is no obscenity in the play as there is no portrayal of sexual acts but open discussion takes place on a make-believe situation in which Benare is supposed to have sexual intercourse with two men without being married to anyone. Mr. Kashikar, Sukhatme and other men find sex a handy tool to carry

out the violence against her. In fact she has done nothing wrong and no offence in the eyes of law, but the play *Shantata! Court Chalu Ahe* shows perfect mastery of the dramatic technique. It has a neat compact structure with the unities having been preserved. External symbolism is used effectively, as in the case of the door and the closing scenes. It is but symbol of the trapped victim. Tendulkar explores symbolism in conveying his themes and ideas. In the play symbolism is used as an effective device. The most prominent symbols are those of the parrot and the sparrow. At the concluding part of the play they place parrot in front of Benare. Benare symbolizes the sparrow and she sings the song 'The Parrot and the sparrow.'

“चिमणीला मग पोपट बोले, का ग तुझे डोळे ओले?

‘काय सांगू बाबा, तुला, माझा घरटा कुणी नेला’ .....”.

(Tendulkar 99)

“The parrot to the sparrow said

‘Why, oh why, are your eyes so red?’

‘Oh, my dear friend what shall I say?

Someone has stolen my nest away .....”. (Adarkar 78)

The complacency of her private life is destroyed in the rehearsal of the mock trial. The sparrow in the song has red eyes because she has cried at the loss of her net. The empty hall of the village is used as the symbol of the cage where Benare has been made captive throughout the course of the trial. Benare at the end of Act II comes to the doorway with the intention of escaping from the hall but the door is locked from the outside. Benare stands like an animal inside a cage. The hall also is a symbol of torture. At the very beginning of the play when Benare enters into hall her finger is injured. During the trial she is tortured and she loses her mental complacency. The symbol of bitch is ironically used a symbol of motherhood. The bitch refers to Benare as it has no sexual connotations as it copulates with any dog. The

snake is also used as a symbol for its venom which poisons the world. The symbols of the bitch and the snake emphasize the decadence of Leela Benare.

Tendulkar's plays, in general, are regarded serious in atmosphere, acidic in tongue and intensely tense in situation. He leaves little scope for critics to think of humour in the dialogues of his plays. Irony is commonly accepted tool in the hands of the writer to expose the shams and hypocrisies in our society. In fact the structure of the play is based on contrast. The play within a play itself gives the effect of illusion. In fact all the characters, except Benare, live in a world of illusion to escape the bitter realities of their life. But illusions turn out to be their own realities. The aching sensibility becomes more acute for Benare, who, despite being a woman, is the only one the group to earn her own living. Samant's reading from a sensational fiction comes dangerously close to Benare's real situation. There is a great difference between Benare's illusion and that of others. Benare's illusion is the product of her miscalculation, and it is circumscribed. She thinks at the beginning that her maternal uncle will accept her but she is ignorant. She miscalculates even Prof. Damale. He makes his own identity and does impose illusions deliberately upon himself to escape from the reality.

Prof. Arundhati Banerjee states in her 'Introduction' to the *Five Plays of Vijay Tendulkar* "On the surface, Tendulkar seems to have adapted the model of naturalistic drama. But the integration of the play creates an additional dimension where the demarcating line between reality and illusion is often blurred. An almost Pirandellesque effect is achieved as the characters move back and forth from make believe reality." A good instance is Samant's evidence where his reading from a sensational and fictitious novel comes dangerously close to the real situation. But it is important to remember that Tendulkar's central concern, unlike Pirandello's is not the philosophical issue involving the correlation of illustration and reality, but the critics and scholars have quite often accused Tendulkar of taking off ideas from Western plays

and films and give them an Indian garb in his plays. Regarding this Arundhati Banerjee points out “It must however be mentioned in this context that Tendulkar himself has admitted to being generally influenced in his early days by Western films mainly the Hollywood films of the forties and Western playwrights like Arthur Miller, Tennessee Williams and J. B. Priestly in particular.” She has also stated on an occasion that he has consciously or unconsciously been inspired by just about everything around him: real life experience, hearsay, news items, films, plays and literature in general.

Tendulkar is often criticized of appropriating ideas from Western plays and films and endowing them with an Indian garb. Critics have seen in it reflections of *The Dangerous Game*, a German novel written by Durrenmatt on *Shantata! Court Chalu Ahe*. But the objective of both the writers is different. Durrenmatt was concerned with existential questions whereas Tendulkar was involved with the social issues.

Relationship between individual and society in play paved the social problems contorting the power of middle class and middle society. “Tendulkar was much ahead of his age, aggressively candid in presenting sham and hypocrisy of the middle class”. (Arundhati Banerji IX)

Tendulkar’s commitment and involvement in theatre have found expressions in his translations of contemporary dramatists from other Indian languages. He translated ‘*Tughluq*’ by Girish Karnad and *Aadhe Adhure* by Mohan Rakesh.

Tendulkar’s interest in violence in society, the human response to violence, and individual freedom has manifested himself in many ways. The integration of the play within a play creates an additional dimension where the demarcating line between reality and illusion is often blurred. Kumud Mehta writes about the presentation of play and says “It is conceived as a game and the idea that all is happening on the stage is part- mock, part- earnest gives it theatrical edge. The mock element is all pervasive. What we

are witnessing is a mere enactment of what is a rehearsal of shots and nothing more than a mock – trial to be staged later in the day”.

In spite of general atmosphere of friendliness among the team members, there is a sense of dormant ill will for one another. When Benare goes to the bathroom to wash her face, Ponkshe and Karnik talk secretly behind her back. Sukhatme does not hesitate to puncture the airs of Karnik as a man of the experimental theatre so the so-called team spirit and friendliness among the members of amateur troupe are like walking on the razor’s edge. In spite of their individual grievances against each other, they all gang together to trap Benare and expose her personal life, in the name of just playing a game to while away the time. So they play the game against the rules of the game.

The theatre group in *Shantata! Court Chalu Ahe* which comes to perform a play at a village, “is a miniscule cross-section of middle class society ..... their characters, dialogues, gestures and even mannerisms effect their petty. Circumscribed existences fraught with frustrations and repressed desires that find expression in their malicious and spiteful attitudes towards their fellow being.” (C.L.Khatri 4)

Tendulkar’s plays concentrate on different aspects of human characters. All of them underscore the complexity of human relationship. Most of them deal with the individual pitted against the society and explore the tensions between the two. In all of them, women play key roles in the plot. All the plays contain a subtly critique of modern middle – class and lower middle-class Indian society. Most of them follow the naturalistic model of dramaturgy. In spite of these similarities, the plays are clearly distinct from each other. *Shantata! Court Chalu Ahe* is a play that combines social criticism with tragedy. *Gidhade* depicts with the strange blend of brutality and compassion, the economic and moral degeneration of a family. *Sakharam Binder* studies with great objectivity the complications in human nature and it

comments on two basic elements: sex and violence. *Kamala* is a denunciation of the success oriented male dominated society where women are oppressed and victimized and used as stepping stones by the male who are worried for their self advancement.

### **Techniques Used by Tendulkar in *Shantata! Court Chalu Ahe***

#### **Plot**

Vijay Tendulkar's plays are based on reality. In fact the texture of the play is built on a pattern of contrast. The play portrays the rehearsal of a play in an untidy old room of a small village by a theatre group. A theatre group named 'Jagruti Sabha of Sonar Moti Chawl' visits a moffisul area, in order to perform a play. Due to the absence of a character, it is decided that Mr. Samant should play the role but Mr. Samant is totally novice. In order to show Mr. Samant the procedure of the court, these characters play a mock trial. The play is a game purposely played in which Leela Benare is on one side and on the other side all the remaining characters. Leela Benare is accused for the mock trial. They file a case against Leela Benare of infanticide. The play is an illusion of a grave social problem of unmarried motherhood and men's attitude to her. The illusion turns out to the real case with Leela Benare. So the make believe proves itself to be the real one. She is a victim of male's carnal lust for flesh or body. Being victimized by her maternal uncle at the age of fifteen and later by Prof. Damale, her faith in manhood is totally decreased and she resolves to give birth to the illegal child. No one is ready to accept her. She stands apart and is alienated by the society. All the characters including Mrs. Kashikar deliberately torture her in the play's rehearsal. At the end of the play, Benare is sentenced to undertake an abortion. In the plot of the play, a technique of mock trial is used which makes the play interesting though unmarried motherhood is not accepted in the Indian society. The play flashes light on the incidents which have taken place in the past life of Leela Benare.

### **Action**

A theatre group named 'Jagruti Sabha Sonar Moti Chawl' visits a village. The action of the play begins with Leela Benare's entering into room accompanying Mr. Samant and at the very entry, her finger is injured. Mr. Samant's ignorance about the court makes the group to perform a mock trial. In order to create sensational atmosphere a mock trial of Leela Benare has been arranged, in which she has been arrested on suspicion of a crime, of an extremely grave nature- the crime of infanticide. In the first act of the play, the actions shown are helpful in building the character of Leela Benare. In Benare's character a mixture of simplicity and profundity is found. Her treatment to Mr. Samant is quite amusing because she does not make any difference in men and women. But her social behaviour disturbs the other characters and their ego, make them to collect together and attack Leela Benare.

In the mock trial Leela Benare's past is highlighted. Her seduction by her maternal uncle and by Prof. Damale explores how women are sexually and psychologically molested by men. In act two, the trial goes on and during the trial the past of other characters also is highlighted and it shows limitations of these characters. In case of economic stability Leela Benare is superior to all other characters of the play and the inferiority complex of these characters makes them to attack Leela Benare collectively.

In act three, Leela Benare tries to run away from the scene but she can't. Her condition is like an injured bird whose feathers are taken away purposely by devilish-minded people. Unsuccess in the life makes them to take pleasure in disturbing the innocent and unharmed persons. They disturb a helpless girl as they are aware of Benare's unharmed nature. Benare wants to give birth to the child whereas she is sentenced to abort the child.

### **Characterization**

Vijay Tendulkar is skilled in the art of characterization. His

characterization is based on the principles of life which is an amalgam of contrasting elements. The character of Leela Benare is presented as contrast to all other characters of the play. Particularly Mrs. Kashikar is the opposite of Benare. Benare has her own economic source whereas Mrs. Kashikar is economically as well as psychologically dependent on her own husband. She tries to be over-smart but whenever she tries she is insulted by her husband. Mrs. Kashikar is conservative in nature and upholds the traditional values for women in the society. Naturally she comes down heavily upon Benare for her unrestrained conduct with men and promiscuous behaviour. Mrs. Kashikar craves to be a mother but she can't whereas Leela Benare is pregnant unwillingly. Other characters Sukhatme, Mr. Kashikar, Ponshe and Mr. Samant are unsatisfied with their profession and so in their own life. Their mental, psychological and economical dissatisfaction leads them to take a violent behaviour with Benare. Benare's life is a continuous struggle against the patriarchal setup. She is humiliated by public dissection of her private life.

## **Characters**

### **Leela Benare and Mrs. Kashikar**

Leela Benare is what Mrs. Kashikar isn't in social and psychological field. Benare's life is a continuous struggle whereas Mrs. Kashikar's life is unadorned and plain. Mrs. Kashikar is orthodox minded and she is worried too much about the society whereas Benare's character is carved out as a rebel. She stands against the system. She is innocent of the ways of the world but she shows a greater courage. She shows her moral courage and integrity to admit the mistake she has committed in her childish innocence. Mrs. Kashikar's way of behaviour is conservative. She is a social worker's wife who is a conformist character whereas Leela Benare is a non-conformist. Mrs. Kashikar has social security and respect which has come to her due to her marriage.

### **Mr. Kashikar**

Mr. Kashikar is the chairman of 'Sonar Moti Tenement Progressive Association'. He plays the role of judge in the mock trial. He is the person who gives the judgment of the abortion of Leela Benare. Perhaps it is the violent reaction to his wife's barrenness. As Mrs. Kashikar is infertile, the fertility of Leela Benare disturbs him psychologically. Sukhatme, Ponshe and Samant are created as the symbols of common Marathi orthodox people and same is the case with Balu.

### **Use of Songs**

In *Shantata! Court Chalu Ahe* songs play very significant role. Tendulkar has used songs to portray the poetic and tender character of Leela Benare. Benare is a straight forward and rebellious character yet she has love for poetry as she is a school teacher. Her possessiveness is shown through the following poem –

The grass is green

The rose is red

The book is mine

Till I am dead.

(Tendulkar 11 ) ( Adarkar 9)

Benare is a school teacher. She actively participates in theatre's activities. Obviously she is independent and self reliant. She is still unmarried but desperately looking for a prospective bridegroom. She says,

"Oh, I have got a sweetheart

Who carries all my books,

He plays in my doll house,

and says he likes my looks.

I'll tell you a secret –

He wants to marry me.

But Mummy says. I'm too little

To have such thoughts as these

(Adarkar 5)

Benare, as a school teacher wants to show her love for English poetry and she recites the poems in English. Later we find Benare recites a poem which is very symbolic and comments on her futile struggle.

“आपले पाय चालत असतात एका अज्ञात संकटाची वाट,  
 लाटेमागे फुटत जाते आंधळी होऊन एकेक लाट,  
 पुन्हा – पुन्हा उजळून मिसळतो प्रकाश काळोखात,  
 विझून विझून परत जळतात आपलेच हे मातीचे हात.  
 ठाऊक असते सारे कांही, सारे काही, सारे काही दिसत असते.  
 वाहण्यासाठी जन्मलेली एक जखम इमानाने वाहत असते.  
 अशी एखादी लढाई असते जिचा शेवट आसतो फक्त पराभव,  
 वाया जाण्यासाठीच घ्यायचे असतात असे कांही अनुभव ....”

(Tendulkar 12)

Our feet tread on upon unknown  
 And dangerous pathways evermore.  
 Wave after blinded wave is shattered  
 Stormly upon the shore.  
 Light glows alive again. Again  
 It mingles with the dark of night,  
 Our earthen Hands burn out, and then  
 Again in flames they are alight,  
 Everything is fully known,  
 And everything is clear to see.  
 And the wound that's born to bleed  
 Bleeds on forever, faithfully  
 There is a battle sometimes, where  
 Defeat is destined as the end.

Some experiences are meant  
To taste, then just to waste and spend ...

(Adarkar 10)

These lines are taken by Tendulkar from the Marathi poem by Shirish Pai. Vijay Tendulkar in the preface to the play writes that the central character of Miss Benare came to him through this poem. The line 'Our feet tread on unknown' indicates that the way chosen by the protagonist is untrodden. And further it is to meet the dangerous elements of the life. The most significant lines from the song are

'There is a battlefield sometimes;  
where Defeat is destined at the end.'

The lines indicate that the defeat may be there at the end but what matters much is to struggle against the situation and to fight against the bad things on the battlefield. There may be defeat but it does not matter. Tendulkar has used Sanskrit proverbs to make the play more poetic. 'जन्मभूमिच्छ स्वर्गादीप गरीयसी' And it is translated as

Mother and  
The Motherland,  
Both are even  
Higher than heaven.

(Adarkar 30)

The play ends with a poem.

“ चिमणीला मग पोपट बोले, का ग तुझे डोळे ओले?  
काय सांगू बाबा, तुला, माझा घरटा कुणी नेला  
चिव चिव चीव, चिव चिव चीव रे,  
चिव चिव चीव...  
कावळेदादा, कावळेदादा, माझा घरटा  
पाहिलास बाबा?

नाही ग नाही, मुळी नाही, तुझा माझा  
 चिव चिव चीव ..... तुझा माझा  
 संबंध काही  
 चिव चिव चीव ..... चिव चिव चीव ....  
 चिव चिव चीव रे .... चिव चिव चिव .....  
 (Tendulkar 99)

The parrot to the sparrow said,  
 'Why, oh why, are your eyes red?'  
 'Oh my dear friend, what shall I say?  
 Someone has stolen my nest away.  
 Sparrow, Sparrow, poor little sparrow .....  
 'oh, brother crow, oh nest away.  
 Were you there? Did you see it go?'  
 No, I don't know. I didn't see.  
 What are your troubles to do with me?  
 O sparrow, sparrow, poor little sparrow .....

This song is played in the voice of Leela Benare at the end of the play when she totally collapses down. The parrot symbol which is used by the playwright at the beginning of the play is once again used at the end of the play. In the last song three symbols of birds are brought together. One a sparrow, the second a parrot and the third is a crow. The helplessness of the sparrows is compared with that of protagonist. The sound created by the sparrows 'Chiv – Chiv – Chiv' indicates the helplessness of the victim. *Shantata! Court Chalu Ahe* is replete with humour, satire and irony. It directs its satirical barbs mainly against the urban middle class. As pointed out by N. S. Dharan, "the play exposes hypocrisy, selfishness, sham moral standards and the sadism latent in the immediate colleagues of the buoyant but belligerent Benare."

## Dialogues

The dialogues of the play are realistic but the style is suitably heightened by the use of irony, rhetoric and poetry. There are twists and turns in the dialogues without recourse to rhetoric and excess of imagery.

### The significance of Benare's soliloquy

Leela Benare's defense of herself against the onslaught of the upholders of social norms in a long soliloquy has become famous in the history of Marathi contemporary theatre. Tendulkar leaves us in doubt, as to whether or not Benare at all delivers the soliloquy, thus suggesting that in all probability, what she has to say for herself is swallowed up by the silence imposed upon her by the authorities. In fact during the court proceeding, on several occasions, her objections and protestations are drowned by the judge's cry of 'Silence!' and the banging of the gavel. Arundhati Banerjee has compared Leela Benare with Ibsen's Nora and says that Benare's monologue is reminiscent of Nora's declaration of independence but lacks the note of protest that characterizes the speech of Ibsen's heroine. It is more a self justification than an attack on society's hypocrisies. It is poignant, sensitive and highlights the vulnerability of women in our society.

The language of the play is very poetic as the protagonist of the play is a school teacher. More than that she possesses the essential madness which is required on the stage and her wish to run away somewhere away with Samant gives the readers a great shock. Her dialogues have got poetic sensibility and addition of songs to her dialogues makes her personality more dynamic. She has violated the social taboo. The theme of *Shantata! Court Chalu Ahe* is about an unmarried mother and the subject of infanticide; the foul language, sordidness and excess of sexual element, cruelty, brutality and lust for money of *Gidhade* and Sakharam's revolt against society, his extreme egoism and the binder's reckless life caused a lot of sensations among the Marathi audience. (Shobha S. Arwade 149)

The characters assuming themselves as the unacknowledged legislator of the society attack and torture Leela Benare and they themselves think that it is their duty. The play depicts how the middle class ideas of morality are responsible for the violence in the play. Prof. Damale exploits Leela Benare's academic interest to enjoy sex with her. Benare innocently becomes victim to him who betrays her. She becomes pregnant and requests Rokade and Ponkshe to marry and save her from ignominy. Benare ridicules their diffidence and hypocrisy. She exposes the hypocrisy of so called prestigious people and laughs at their flaws. In the mock trial her personal life is exposed by other characters and she is hurt deeply. The real culprit is Prof. Damale but other characters do not find fault with him. Benare loves life and she is utterly desperate with the situation. "The play exposes the inhuman violence in its verbal form of the patriarchal society against women."

(M. Sarat Babu 12)

### ***Gidhade***

The play *Gidhade* shocked the conservative section of Marathi people with its naturalistic display of cupidity, sex and violence that characterizes most of Tendulkar's plays. It makes its appearance very dominating in this play. *Gidhade* is intensely morbid in the portrayal of its characters and action. The human nature of the members of the family is exposed in the play. The play deals with greed, violence, selfishness, sensuality and wickedness which are inherent in the human being. Except Rama and Rajaninath the remaining characters of family behave like vultures. They can be compared only to vultures because for acquiring prosperity and money they can commit any type of vice.

Tendulkar has used a different technique in this play. The first scene of the first act is in the present and the total play right from scene second act first to scene seven of act two takes place in flashback. The scene second of

first act begins with sounds of vultures and no characters are seen on the stage. It begins with,

“हरामखोर! आधी बाहेर हो घराच्या! रामप्रहरी पैसे मागायला येतो साला! तुझ्या बापनं ठेवलेत पैसे. चल जा रस्त्यावर नाही तर शूट करतो !!! – (रमा नकळत डोळे उघडून आवाजाच्या दिशेला पाहू लागते, किंवा हवा तर नुसताच वेध घेते.

आता दुसरा बायकी पुरुष आवाज –)

‘अरे बघतोस काय रम्या? हाण साल्याच्या एक पेकाटात! फार माजलीत नोकरमाणसं! लगाव आणखी! हाण’ .

(Tendulkar 5)

“Ungrateful bastard! Get out of the house. This minute! Comes here at an ungodly hour. Asking for money, the basted! As if it is your father’s money! Get out on the road! Or I’ll shoot you!

(Rama has unconsciously opened her eyes and is looking in the direction of the voices, or at least, taking notice of them. Now a second male voice:)

‘What are you waiting for, Ramya?

Kick the bastard in the balls! Give him another! Slam him!” (Adarkar 206, 207)

Rama is busy with her prayers and Manik, her sister-in-law enters. She has come from her bedroom. Her age is about 32 to 35 years and she appears to be ‘hysterical’ type. And she is smoking a cigarette. In her hand, she has got a bottle of pills and she keeps cigar in the ash-tray and puts the bottle of pills on the table goes to the sideboard, takes a glass, takes out a bottle of liquor, opens a bottle of soda, pours in it and starts drinking. The very beginning of the play was very shocking to the Marathi audience because Manik is the only daughter of Hari Pitale. Tendulkar wants to show through Manik, how the values in the society are changing fast. Manik is afraid of her own brothers Ramakant and Umakant who have disturbed her sleep by beating gardener,

Jagannath. The gardener is beaten because he demands his salary. Manik does not believe in her brothers and closes the door when she sleeps.

माणिक : मग काय उघडं ठेवू, या आणि दाबा माझा गळा म्हणून? इतका बंदोबस्त करते म्हणून तर जिवंत आहे ह्या घरात! काय माणसं राहतात इथं? म्हणे दार बंद होतं! (Tendulkar 6)

Manik: Ha! So I should leave it open, should I? So you can come and strangle me, all of you? It's because I take care that I've survived in this house! Think it's human beings that live here? The door was shut, says she!" (Adarkar 207)

Rama takes the side of Jagannath because she knows that he has not been paid for last two months. Manik answers that she is not getting enough money. She is worried about the latest necklace which costs one thousand rupees. She says,

"..... मागावं तेव्हा कुणाकडे पैसे नाहीत! फक्त वन थाउजंडचा तर प्रश्न, पण पप्पा येतात वस्कन अंगावर पैशांचा प्रश्न काढला की. वाटण्या झाल्यापासून त्यांना लागलाय म्हातारचळ. उम्या कद्रु दमडीचोर. त्याच्याकडे मागायलाच नको. मवाली मेला. लाथ हवी का विचारतो! आणि रम्या साळसूदपणे तुझं नाव सांगतो". (Tendulkar 7)

"But Pappa comes at me in a fury if I even mention it. The old man's become senile since we divided the estate. As for Umya – that miser, that lick penny! No use asking him, the bloody ruffian! 'Do you want a kick?' he asks. And Ramya, the hypocrite, he just says your name." (Adarkar 208)

The suspicious nature of Manik makes her to get afraid of every member of the family. When she was suffering from typhoid, she suspected that anyone can poison her through medicine. When Pappa (Hari Pitale) knows the reason of the early sounds, he also blames the gardner. He abuses Jagannath and says that these people are to be kicked in the pants and they will work properly. Pappa asks Rama about his breakfast and says that if he does not awake from his bed nobody will care about him. The old man's

corpse will lie rotting up all the day. He narrates his disturbed mindedness,

“...तिढे व्यवहार भानचोद ँकेक. वाट लावलीन सगळी धंद्याची. पुन्हा बोलण्याची चोरी त्या दिवशी फ्लॉवर पॉट उगारलान! म्हणजे जानच घेणार आमचा! त्यापेक्षा मरा जावा खड्ड्यात सोडून दिलं बोलण!” (Tendulkar 9)

“Every deal of his is a crooked one! He’s ruined the whole business. But it’s a crime if I mention it! The other day, he raised a flower vase to hit me. Going to kill me, he was! Die, rather! Drop in the ditch! I’ve just stopped talking to him.” (Adarkar 209)

Pappa is not happy with the treatment; he also threatens that if he dies he’ll become a ghost and sit on their chests. Ramakant enters and the phone rings. The cheque he has given worth Rs. 4,000/- is not realized and the phone is regarding the realization of the cheque. Then he advocates his behaviour with Jagannath, the gardner. Ramakant is of the opinion that the servants have become habitual to bad things such as salary, food, beetle-nuts, and clothes. But Pappa says that his mother was responsible for it.

Pappa: Not me. It was your mother!

Ramakant: Hear that! Our mother was no relation of his! [Exits Rama.]

Pappa: My enemy she was! She died. She left you with me!

Ramakant: And you with us! A bloody burden to the earth! [Snatches the toast out of Pappa’s hands.] (Adarkar 211)

The snatching of the toast from Pappa’s hands, Pappa’s referring to his own wife as an enemy indicate that the human relationship in the family has gone to the beasts’ level and everybody is involved in money making. Pappa is expressing his sorrow that he has produced bastards like Ramakant but Ramakant answers that, “As the seed, so the tree” (Adarkar 211)

Ramakant and Rama don’t have any child. Both of them visit many Swamis and Saints for it. Umakant, Ramakant’s brother comes to know that. Manik has gone for taking bath he says,

“हूँ काय घाई लागली होती म्हशीला याच वेळी बाथरूम अडवून बसायची आता तासभर बाहेर यायचं नाव नको. आधीच स्वतःला रंभा उर्वशी समजते. त्यात त्या होंडूरच्या राजामागे लागल्या पासं तर ताळ सोडलाय. कुठे इंद्राचा ऐरावत आणि कुठे ही शामभटाची तट्टणी. पट्टराणीच करणार असेल तो रंडीबाज जशी हिला!” (Tendulkar 14)

Umakant: “Why did that cow have to be in such a hurry to block the bathroom? Not a hope now of her coming out for an hour! Thinks herself a beauty queen at the best of times! And now she’s after that Raja of Hondur, she’s got above herself! As if that sacred elephant would look twice at this poor man’s mare! Hopes that lecher’ll make her his lawful Queen, if you please.” (Adarkar 213)

Umakant refers to Manik as a buffalo. Ramakant and Umakant are busy in quarreling with each other and threaten each other in a shameless manner. Both of them are failed in their business. Both are self-centred. Nobody helps other either economically or emotionally. Ramakant comments on Umakant and calls him a miser.

“तिरडीवर नोटांची बंडलं पसरून त्यावर झोपून बेवारस जाणार अखेरीस” (Tendulkar 15)

Umakant: “When he dies, he’ll spread bundles of money on his bier! He’ll lie down on them. And they’ll cart him off to the cemetery. No heir to his name.” (Adarkar 213)

The family concept is totally destroyed. The children do not respect and love parents. Even parents are not worried about their children. There is no love in between brothers and sister, between sons and father, between daughter and father, amongst brothers and vice versa.

पपा : ... काय सांगू? राक्षस आहेत दोषेही भडवे. यापेक्षा उदरी धोंडे आले असते तरी बरं झालं असत.

उमाकांत : बाप म्हणून लूतभरलं कुत्रं चाललं असतं तुमच्यापेक्षा.

रमाकांत : दॅटस इट! वाए ब्रदर!

उमाकांत : आम्ही आहोत म्हणून तुम्ही जरा ठीक आहात, पपा काय?

रमाकांत : नाही तर साला कधीचं म्हाताऱ्याचं बारावं करायची पाळी आली असती.

पपा : बंद करा बकबक चांडाळानो! माझं बारावं करता? जितेपणी माझ्या बाराव्याच्या गो टी करता भानचोद?

रमाकांत : मग हव्या तर तेराव्याच्या करतो. व्हॉट ब्रदर? (Tendulkar 15)

Pappa: What'll I tell'em? They're devils, both of them, the pimps! If I'd had mill-stones instead would have been better!

Umakant: A mangy dog would have made a better father!

Ramakant: That's right! Bravo, brother!

Umakant: It's because we're here that you're still alive, Pappa. Know that?

Ramakant: Otherwise they'd have had to bloody bury the old man long ago!

Umakant: Shut your foul mouths, you scoundrels! Bury me, will you! Talk of burying me while I'm still alive, will you, you bastards?

Ramakant: If you prefer, we'll discuss our life after you're over and done with. Eh brother? (Adarkar 213,214)

Pappa, Hari Pitale has earned a lot of property, with his brother Sakharam. But he deceives his brother and becomes the lonely master of the company. The brothers are aware of Manik's sexual behaviour. They know that now-a-days she has an affair with the king of Hondur. Who has lost his wife recently and has six children. But this is not her first love-affair.

उमाकांत : या टाईमला सावज पण बऱ्यापैकी हेरलंय तिनं. नाही तर याच्याआधी तो सायकल दुकानवाला, फिल्म कंपनीचा कॅमेरामन आणि मध्ये त्या मंडईतल्या गाळेवाल्याबर फिरत होती फटफटीवरून, त्याच्या कमरेला मिठी मारून!

Umakant: Good victim she's spied out this time! Before this.... that cycle-shop owner. The film-company cameraman. And, in between, that stall keeper from the market. Used to roam round town with him. On his

motorbike. Arms round his waist! (Adarkar 216)

The brothers discuss the affairs of their sister in a shameless manner. Even they make fun of her for consuming contraceptive pills. The family is consisting of more beasts than human beings. Rama and Rajaninath are but exceptions. Rama is very good natured, sensitive and caretaker of the family members. There are negative threats in the human nature and these are marked in a dark manner in the play, *Gidhade*. Hari Pitale's brother, Sakharam, when comes to ask for his share, he is made to drink in such an extent that he loses his consciousness. Sakharam is also a vulture. When Hari comes to know that he is to be deceived by Sakharam, he deceives Sakharam. Ramakant, Umakant and even Pappa drink heavily and dance. Pappa is intoxicated and he sings a song, "माथ्यावरी चंद्र की, की, ग माथ्यावरी" (Tendulkar 22)

Pappa: On her brow the ..... Crescent moon, oh! On her brow, the crescent moon ..... (Adarkar 218)

Manik informs her brothers that Pappa has a separate account in the bank and a worth amount is there in it. All of them plan to beat Pappa and take money from him forcefully. Even they plan to make their Pappa to ride on a mad horse and after his death they will distribute the amount. Rajaninath is step brother of Ramakant and Umakant but he is not allowed to stay in the house. He stays in a garage. He is poetic minded and composes poems. The goodness in Rama and Rajaninath brings them together. Though Rajaninath is discarded from the property, he does not mind it. He hates his brothers and father.

रजनीनाथ : तुझा नवरा माझा भाऊ नव्हे असली कम अस्सल माणसं माझे भाऊ म्हणायला एम वाटते मला! आणि असला पाजी माणूस माझा बाप! (Tendulkar 28)

Rajaninath: Your husband is not my brother! It humiliates me to call such low people my brothers! And such a corrupt man, my father. (Adarkar 223)

Rama is not allowed to give anything to Rajaninath for eating. But she stealthily takes tea to Rajaninath. There is psychological involvement in between Rama and Rajaninath and later it leads to sexual involvement.

Ramakant, Umakant, Pappa and Manik celebrate the running away of Sakharam Pitale, the brother of Hari Pitale. Ramakant narrates how he made his uncle to run away from the house and how he followed him with his air-gun. In the celebration, they are drinking and drinking, even they are dancing also. Pappa is in good mood and he is singing, “की ग... ढळला ..... या वेळी. डान्स हवा होता..... छुनक छुन छुन..... छुनक छुन छुन” (Tendulkar 34)

“Moon, oh!... Fell down!... right now, right now, we need some dancing.... Chhunak chhun chhun... Chhunk chhun chhun!” (Adarkar 227)

In his mood Pappa tells that he brought dancers like Hira Pandharpurkar and Vitha Satarkar to dance there. He is swaying with the drinks. Ramakant and Umakant purposely start quarreling and threaten each other. When the quarrel goes at the crucial point, they start fighting but while fighting, they manage Pappa to fall down and get his forehead bleeding. Pappa comes to know their plan and he says,

“... मुळीच नाही! तुम्ही राक्षस आहात भडव्यांनो! तुम्ही मला मारणार आहात! तुम्ही मला ठार मारणार आहात, ठार मारणार आहात! मला मरायचं नाही मला नाही मरायचं, मी मरणार नाही! संमंध होऊन उरावर बसेन! खुनी भानचोद! पोलिसला बोलवा! पोलीस-” (Tendulkar 36)

“No! Never! You’re devils, you pimps! You’re going to kill me! You’re going to murder me... murder! I don’t want to die! I don’t want to! I’m not going to! I’ll become a ghost. I’ll sit on your chests! Murderers! Call the police! Police!” (Adarkar 229)

At last Pappa gives them a cheque of Punjab Bank worth Rs. 7,000/- The sons and the daughter do not hesitate to beat their father for the money.

Rajanimath's comments on these incidents are -

“तीर्थरूप गिधाडांच्या इतिश्रीची ही कहाणी..... रमावहिनीच्या यातनाकाण्डातला एक सर्ग, थेरडं गिधाड, मुर्दाड वासनेचं वातड पिशाच्च..... लपवून थोबाड, खुरडवीत पंख..... गेलं ढोली सोडून... धुळीत वैफल्याच्या रेघोटया ओढीत..... मरतमढया, हिडीस, लोंबत्या गात्रांनी. त्याच्यामागं सांडत गेले त्याचेच अश्रू वटवाघळाच्या मूत्रासारखे. भोगाने बुजबुजलेल्या अश्रूंची दुर्गंधी अजून असेल थोडी शिल्लक कुठे. इथे तिथे. कारण गिधाडांचे अश्रू सुकत नाहीत, जसे माणसांचे जातात सुकून. पडतापडताच, आणि रहातात फक्त कोरडे उमासे. खुणेसाठी,...” (Tendulkar 41)

“This is the story of the venerable  
Father- vulture's hallowed end.  
Of the epic song of Rama  
And her tortures,  
Just one part.

The oldest vulture,  
That stubborn ghost  
With death in his desires.  
Hiding his ugly maw,  
Trailing a wing,  
Departed from the hollow of a tree  
Where he lived,  
Drawing tracks of hopelessness  
Upon the dust,  
With dragging  
Of his corpselike,  
Hideous,  
Dandling limbs.  
After him went his tears,

Spilling upon the ground

Like the disgusting

Dropping of a bat.” (Adarkar 232)

Ramakant, Umakant and Manik play cards, game of rummy. Everyone is scolding other and is worried about money. While playing rummy, they discuss about the love-affair of Manik and they sarcastically compare the affair with Romeo-Juliet and Laila-Majanu. When Manik departs, Ramakant and Umakant plan to blackmail the king of Hondur. They also plan Manik’s pregnancy be encashed by blackmailing the king of Hondur for 20,000/- rupees. They decide to manage an accident so that Manik would not visit her lover. Ramakant and Umakant beat Manik in such an extent that one of her legs is fractured. But as the period of their bad luck is going on, king of Hondur dies of heart-attack. The frustrated brothers beat Manik in such an extent that she undergoes an abortion.

Though banned, Rama visits Rajaninath secretly. It is only Rajaninath who can understand her. She expresses her sorrow in the company of Rajaninath. When she talks of her pregnancy and abortions, she tells Rajaninath that she is not responsible for the abortions. “माझा देखील नाही दोष खरं सांगते ही कूस निरोगी आहे. मी आई होण्यासाठीच जन्मले आहे, मातीला कस आहे भावजी, भूक आहे, पण बीज ठरत नाही. हो ते जर आहे दारूच्या वि ात भिजलेलं, अशक्त, दुबळं, निरूसत्व, निर्जीव तर त्यात मातीचा काय दोष? तिनं करावा ते देखील जपण्याचा जोपासण्याचा जिवापाड प्रयत्न. देवाला स्मरून आणि बीजानं जावं सुकतच, झिजतच एकसारखं आणि व्हावा निचरा साऱ्या स्वप्नांचा, आशेचा एक दिवशी. एकदा नव्हे, दोनदा नव्हे किती तरी वेळा हे असंच!..” (Tendulkar 53)

“...It is not even my fault! This womb’s healthy and sound, I swear it! I was born to become a mother. This soil’s rich, it’s hungry. But the seed won’t take root. If the seed’s soaked in poison, if it’s weak, feeble, lifeless, devoid of

virtue- then why blame the soil? And if still the soil should cherish that seed- should with god as its witness make efforts- beyond life itself – to guard that seed, to nourish it?’’... (Adarkar 241)

The psychological involvement of Rama and Rajnikant turn into sexual involvement and due to it Rama becomes pregnant. As Rama is pregnant, Ramakant and Rama are very happy. Rama suggests Ramakant that they will go somewhere where Ramakant will do different type of job, the life that will be away from deception. But Ramakant dislikes her advice and says that in his house there is no custom of listening to women’s advice. Ramakant is involved in dreams and all the time he thinks that he has become a rich.

Though Ramakant is involved in seeing the dreams of richness, the fact is different. The phone has gone, the radiogram has gone, sofa is disappeared, he sells his mother’s ornaments, the office is sold, and the house is mortgaged with bank. Ramakant has become a bankrupt. Umakant all the time asks for money from Ramakant when Ramakant asks him to skip the house. Umakant says that only after getting his share he will leave the house. He also adds that the baby which Rama is carrying belongs to Rajaninath and not to him.

Pappa visits Rajaninath and tells him that he is preparing another will, in which he will give property to Manik and Rajaninath because he wants to take revenge on Ramakant and Umakant. Manik has become almost mad and she has rubbed the ash on the stomach so that Rama’s child may get aborted.

The last but one scene of the play is soliloquy of Ramakant. He has decided to kill all his limbs. He has decided to abort the baby from Rama’s womb. The play ends with Rajaninath’s comments, “अशी संपली कथा गिधाडांची... शापभ्रष्ट माणसांची.... किंवा शापभ्रष्ट गिधाडांची, माणसं झालेल्या. अरे त्यांना कोणी दया दाखवा! त्यांना कोणी वाट दाखवा. मुक्ती देणारा हात दाखवा अस्तित्व जळून पापी जीव सुटकेचा एक वास टाकतो तो मसनवटीचा घाट दाखवा ..” (Tendulkar 87)

“The tale of the five vultures

Had this end.

The story of men accursed.

Or else of vultures cursed

To live their lives as men.

Oh, show them some compassion!

Show a path to them.

Hold out to them

A merciful hand

That will bring release.

Point out to them

The burning-ground and its ghat

Where the sinful soul

Burns off its being,

Takes its first free breath. (Adarkar 265)

The plays of Tendulkar evoke some questions in the mind of the audience. The inter-personal relationship in *Gidhade* is the mark of the impact of industrialization and urbanization. Each and every character suspects others. Nobody believes in others. Manik is afraid of her brothers. She thinks that if she sleeps in her room door opened, perhaps her brothers may strangle her. Even she is afraid of taking medicines because she suspects that someone may poison her. Hari Pitale, Pappa is afraid of his sons and all the time says that it is his great misfortune that he has given birth to sons like these. He knows that his sons can go to any level in order to get estate and money from him. He has got a secret account in a bank and when his sons and daughter know about it, they beat their father. Pappa himself is a vulture because he has deceived his own brother Sakharam and has become the soul master of ‘Pitale Plumbing Company’. When Sakharam Pitale comes to demand his share he has been made to run away. A brother cheats a brother.

Even in case of Ramakant and Umakant, the same thing happens. Ramakant sells Radiogram, sofa, and the jewellery of his mother. The economic dealings of Ramakant and Umakant are not fair. All the time they try to cheat others. They hesitate to pay their gardner who is working for their family more than that Ramakant beats him in such an extent that blood comes out of his mouth.

The brothers as well as the father are not worried about the marriage of Manik. She herself is also not worried about her marriage. She has many love-affairs. She is in the habit of smoking and drinking and in the presence of her family members she smokes and drinks. This is quite shocking in case of Marathi family. The age old values of society are challenged by Tendulkar in his plays. Ramakant, Umakant, Pappa and Manik celebrate the departure of Sakharam by drinking and dancing. When the brothers come to know about the new affair of Manik they blame her for the illicit relationship but at the same time they plan to blackmail the king of Hondur. In order to keep Manik at home, they arrange an accident for Manik and become successful in getting her leg fractured. After the death of king of Hondur they beat her and the baby is aborted.

Our sympathy goes to Rama and Rajaninath as these are the good characters. Though there is an illicit love-relationship in between Rajaninath and Rama, the audience empathize Rama because she is a sensitive, submissive, helpless, tender, little bird among the vultures. Ramakant drinks constantly and all the time his mind is involved in money making. Rama undergoes abortions because the seed which is sown in the soil was soaked in poison. It is weak, feeble and lifeless. Rama wants to be a mother and she accepts the illicit relationship with Rajaninath.

Rajaninath's birth itself is the product of an illicit relationship. He has not seen his mother and his father does not pay good attention to him. This has turned him in an angry young man. He is the only person who is not

interested in the estate of his father. The human relationship in *Gidhade* has gone to the level of vultures and the characters behave like the title of the play.

### **Power-Politics**

The characters of *Gidhade* think that money is but the power. For money the characters behave in wicked manner and they become violent. Where there is an issue of money, the father, his two sons and his daughter start fighting. Through these characters, Tendulkar wants to show the degradation of the society. Tendulkar here exposes the satanic tendencies of human nature through characters of Hari Pitale, Ramakant, Umakant and Manik. Pappa's beating of Sakharam, Umakant's and Ramakant's behaviour with Manik and Pappa, all indicate the selfishness, greed, violence, wickedness of the characters for money only which they think as a power. Happiness lies in contentment and greed for money and power leads man towards destruction.

### **Sexual Relationship**

In the plays of Tendulkar sex and violence are at the pedestal. Manik appears indecent, violent and indifferent. She has got love affairs with all types of men. She is not interested in getting married with lovers but only for time-pass and money making she keeps sexual relationship with her lovers. In case of king of Hondur, her attitude is changed and she is pregnant.

The very birth of Rajaninath is output of Hari Pitale's illicit love affair.

Ramakant being frustrated and childless drinks more and his constant drinking has turned him into an impotent. So Rama cannot be mother of Ramakant's child. For that she chooses an alternative and it is Rajaninath.

### **Violence**

It is said by the critics that *Gidhade* is the most violent play of Tendulkar. The title the play itself indicates that like vultures the characters of the play may be violent. The members of Pitale family exhibit an excessive

desire to have more money and for money they behave like vultures. At the beginning of the play, the violence takes place. It is the right of Jagannath, the gardner to demand his salary but he is beaten in such an extent that his face is bleeding. Everyone in the family except Rama abuse Jagannath. When Sakharam comes to ask for his share, he has made to run away by threatening him with the air-gun. Ramakant, Umakant and Manik plan to beat their father as they have come to know about the secret account of their father. By beating and by threatening him they make him to write a cheque. The brothers plan to blackmail the lover of Manik. First they beat her to get her leg fractured. And later they abort her child by beating.

It is Manik who is responsible for Rama's abortion. She puts the ash on her belly and Rama's baby is aborted. There are vicious tendencies in the characters of *Gidhade*. Every character posseses vice and the atmosphere helps the vice for its activation at the top level. The philosophy (जसं बी तसं झाड) "As the seed, is the tree" comes to reality because heredity plays a great role in case of these characters. Hari Pitale is wicked than Sakharam and Hari's sons and daughter are wicked than Hari. The mental make-up of these personalities is based on the atmosphere in which they live. After the first production of the play Girish Karnad wrote, "The staging of *Gidhade* could be compared to the blasting of a bomb in an otherwise complacent market place."(P.XII). Arundhati Banerjee opines, "Conservative sections of Maharashtrian society were stunned by the open display of illicit sexual relations and scenes of violence constituted the plot."(P.VIII)

According to Tendulkar, there is a vulture in the mind every human being and if the man gets chance this viciousness comes at surface level. *Gidhade* is a tragedy of vicious people as well as virtuous people. Their destruction is at once the cause and the consequence of the cultural degradation of contemporary society. "Tendulkar, in this play, presents a

degraded family of white collar middle-class people. Greed, sensuality, and viciousness are the characteristic features of their personalities.” (Wadikar 75)

### **Verbal Violence**

Besides a lot of violence in action the verbal violence is also one of the characteristic features of *Gidhade*. Hari Pitale, his two sons and a daughter commit a lot of verbal violence in the play. The words used by these characters are abusive and they talk in violent manner. Even Manik uses words like थेरडा (old clown), म्हातारचळ (the bloody ruffian), मवाली (bastards). A woman speaking a sluggish language is shown by Tendulkar and it shocked the middle class mentality. Other characters, like Hari Pitale, Ramakant and Umakant speak the language in which there is no politeness. Many abuses are used by these characters regarding the members of the family as well as the outside members of the family. Pappa, Hari Pitale is in habit of using the word भानचोद. He calls his sons as भडव्यांनो. He threatens his sons that if he dies he will become a ghost and he will trample on their chests. (Tendulkar 216) Ramakant and Umakant, though they are brothers do not respect each other. Both of them abuse each other. Umakant compares his father with a manly dog. When Umakant comes to know that his father has secret account he calls his Pappa, “लुच्चा आहे थेरडा, पैसे लपवून ठेवतो.” (Tendulkar 37) “He is cunning, the old bastard.” The relationship in Tendulkar’s *Gidhade* is based purely on money. Umakant abuses his brother Ramakant as well as his step brother, Rajaninath. The action of the play begins from the second scene of the first act. And it is the sound of Ramakant’s beating to Jagannath. The action begins with, “हरामखोर..... तुझ्या बापानं ठेवलेत पैसे..... अरे बघतोस काय रम्या.. हाण साल्याच्या एक पेकटात! फार माजलीत नोकरमाणसं” (Tendulkar 5) “ungrateful bastard... asking for money, the bastard! As if it is your father’s money!...” “what are you waiting for Ramya? Kick the bastard in the balls! Give him another! Slam him.” (Adarkar 206-207). Even in the dialogues of Rajaninath,

there are abuses.

### **Techniques used by Tendulkar in *Gidhade***

#### **Plot**

The play *Gidhade* deals with the modern man's sensibility which is self-centered. According to Tendulkar there is a vulture in the mind of every human being and if given the chance, this viciousness which is at the bottom of his mind comes to surface level. The play *Gidhade* is divided into two acts. Rajaninath is shown as the narrator of the story. Scene first of the first act draws the description of a senseless night and the screeching of the vultures is heard. *Gidhade* is a tragedy of vicious people as well as virtuous people. In Pitale family except Rama and Rajaninath every character is involved in money making. In the modern era the man is after money-making and seeks happiness in carnal desires. Pappa, Hari Pitale cheats his brother, Sakharam and becomes the sole master of Pitale plumbers. Ramakant tries to deceive his brother Umakant. Ramakant and Umakant beat their sister, Manik. Ramakant, Umakant and Manik beat their father and make him to write a cheque. Ramakant, Umakant and Papa beat Sakharam Pitale and make him to run away.

All the incidents which are shown in the play bring the characters at the beast's level. Rama and Rajaninath are victimized by the other characters as well as they are victimized by the fate. Rama who craves for motherhood turns to Rajaninath as excessive drinking has turned Ramakant into an impotent. A lot of violence is shown by Tendulkar in *Gidhade*. Manik undergoes an abortion due to the beating and Rama's child is aborted because Manik takes revenge on her. Each and every character of the play is frustrated. In Tendulkar's plays characters themselves are responsible for their own condition. The frustration of all the characters leads them to more frustrated life. They cannot overcome the frustration. The character of Rajaninath is used by Tendulkar just like the Sutradhar of a Yakshagana.

### **Action**

All the actions which take place in the play show the violent behaviour of the characters. The play begins itself with a violent action of Ramakant taken against Jagannath, the gardener. He is beaten as he demands his salary. The violence in the play moves around the greed of the characters. Manik's love of king of Hondur is money-oriented and her being pregnant before marriage is an indication of her loose behaviour. Ramakant and Umakant are real brothers but they are ready to kill each other for the sake of money. A sort of hatred is there in between them but when an issue regarding property or money-making comes they become one. They beat their father as well as their sister. The filial relations in *Gidhade* show how mean-minded the man can be.

The dissatisfaction of Rama in case of her husband, Ramakant leads her to Rajaninath. For Rajaninath, his self-identity is the question because though he is the son of Hari Pitale, he is the result of illicit relationship of Pappa, Hari Pitale. The involvement of Rama in Rajaninath is also an illicit relationship. In the play *Gidhade*, sex and violence are at the base on which the building of the play is built up. Abusing, swearing, beating take the play to vulture's level. The description of the night and the language of Rajaninath make the play more interesting. Right from beginning of the play Tendulkar creates dark and stingy atmosphere in which the members of Pitale family struggle for self-recognition. The verbal violence and the violent actions darken the atmosphere to which Tendulkar intends to take his audience.

### **Characterization**

The play *Gidhade* is a struggle in between good people and bad people. It is a tragedy of vicious people and virtuous people. Rama and Rajaninath are virtuous characters whereas Hari Pitale, his brother Sakharam, Ramakant, Umakant and Manik are vicious people. The play is a struggle and at the end of the play there is fall of vicious people as well as virtuous people.

Manik is opposite of Rama whereas Rajaninath is opposite of Ramakant and Umakant. In real sense Pappa, Hari Pitale is father of all the vultures. *Gidhade* represents a distracted family where everybody is involved in money-making. Nobody is worried about the culture and everyone takes a path which leads him to the doom. Manik and Rama represent the difference in between a bad woman and a good woman. Manik is not worried about the discipline and she is shown greedy, sensuous and vicious. Rama is the only good character. She is sensitive, submissive, helpless and tender. Manik and Rama both have illicit relationships. But the audience's sympathy goes to Rama because Manik is having illicit relations with men for her enjoyment. But in case of Rama it is her need to be a mother and for that she turns to Rajaninath.

Hari Pitale, Pappa is in the real sense father of vultures, is full of vices and indulged in ex-marital love-affairs. Rajaninath is the result of his illicit love affairs. He has brought to his house dancers like Hira Pandharpurkar and Vitha Satarkar. He is not worried about the marriage of his daughter, Manik. He even does not care for Rajaninath. He cheats his own brother, Sakharam and consumes all the property of 'Pitale Plumbers'. But his viciousness is punished by his own sons and daughter. Ramakant and Umakant are the brothers who are after money and use violent ways to get it. They beat their father and make him to write a cheque. In Tendulkar's plays the characters themselves are responsible for their conditions. Both these characters represent the moral degradation of middle-class youngsters. Both of them are dishonest to their father. They try to cheat the people from the family and outside the family. Through these characters, Tendulkar presented the reality of life in all its ugliness. They are full of vices and evils. They do not hesitate to seek each other's lives to get a larger share in the property of father. Through these characters, Tendulkar has presented life in all its ugliness and complexities. These two characters can be compared with their step brother, Rajaninath. In Tendulkar's plays there is always a struggle in

between virtue and vice. Though Rajaninath is an outcast, neglected by his father, yet he behaves in a civilized manner. Tendulkar wrote *Gidhade* and did not give it to any theatre company. For almost ten years, it was in the dust. It was translated in Hindi and staged by Yatrik Natak Company in New Delhi. When Shriram Lagu read the play, he liked it and his 'Theatre Unit' staged it.

In *Gidhade*, Tendulkar has used different techniques than those which he has used in other plays. A very good fusion of past and present is done in *Gidhade*. Rajaninath, step-brother of Ramakant and Umakant is the narrator of the play at the same time he is the integral part of the play. The protagonist of the play is Rama and she is in love with Rajaninath, her step brother-in-law. Rajaninath plays the role of narrator and reminds the incidents which have taken place before twenty-two years. The loud screeching of vultures creates the necessary background for the play. The atmosphere is clumsy and it helps the audience to face the things which are going to be presented on the stage.

The additional music in the party which is being celebrated for the departure of Sakharam helps to create a colourful background to the party. The dance of Pappa, Ramakant, Umakant and Manik indicate their pleasure on the departure of Sakharam. They are very happy and the happiness comes in reality through dance. As music is going on, Pappa dances and he sings a song also. This song is in the form of a Lavani. It indicates his nature. When the last action takes place once again, a big sound of Vultures and torrential rain is heard. The use of music and sound is done by Tendulkar in an apt manner. The play *Gidhade* is a ruthless dissection of human nature and his behaviour. It is full of violence and selfishness and the title of the play indicates the vices which are present at the bottom of human mind. In the opinion of Girish Karnad the staging of *Gidhade* could be compared with the blasting of bomb.

## Language

Language of *Gidhade* is different than other plays of Tendulkar. Tendulkar wanted to show the Vulture hidden in the human being. He uses abusive as well as polite language. The characters are worried all the time about property and money and at the same time they are ready to kill anyone for it. They are afraid of their lives and they don't believe in others. The unfaithfulness, distrust in others, make the characters afraid of their lives. They use abusive language. And to the great shock all these characters belong to sophisticated family. Only, the language used by Rama is polite and sophisticated.

In order to show how these characters behave in vultures' manner, Tendulkar uses the dialogues which bring these characters at the level of beasts. Tendulkar brought modernism to Marathi theatre not only in themes but by using different types of techniques. In *Gidhade*, he has shown the struggle in between good and bad. He brought in force the different types of language for the representation of changed, unconventional morality

## Sakharam Binder

*Sakharam Binder* is an explosive play of Tendulkar that defied censorship and won unprecedented public acclaim. The play challenges the very marital system in Indian society. The man-woman relationship which is based on sex is the main theme of the play. Masochism and lust of the middle class male is kept at the centre by Tendulkar. Though Sakharam is born in Brahman family, he is ill-treated by both his father and mother. He runs away from his home at the age of eleven. He introduces himself to Laxmi at the beginning of the play, "मी भंगड, गांजेकास, रंडीबाज, दरिद्री कसाही असेन नव्हे आहेच. दारू पितो. पण आपली कदर राहिली पाहिजे आपल्या घरात." (Tendulkar 2)

"May be I'm a rascal, a womaniser, a pauper. Why may be? I am all

that. And I drink. But I must be respected in my own house.” (Shanta Gokhale, Kumud Mehta 19)

Sakharam does not believe in marriage and he brings home caste-off women whom however he does not keep with him long. Within a period of fourteen years he has brought six women, loved them for some time and discarded them. The play *Sakharam Binder* begins when his sixth woman’s leaving him. The seventh woman is Laxmi. Laxmi is a typical Indian woman. Sakharam’s morality is of different type. He commits vices and he is not afraid of the things which he does.

“म्हणांव, रंडीबाजी करतोय मी. दारूबाजी करतोय. केलं ते एकूण एक कोणाला हवं त्याला सांगायची तयारी आहे आपली, चोख ..... काय आहे त्यात, सालं हे शरीर आहे. ते वासनेचं आगर. हे कोणी निर्माण केलं? त्यानंच व त्याला काय ठाऊक नाही? बाप राहिला लागून तुमचा आमचा.” (Tendulkar 2)

“I told you. I womanise. I am a drunkard and I’m ready to announce that to the whole world, sure with my hand on my heart ..... I ask you what’s wrong with it? Damn all, the body has its appetite! Who made itch? God, you think He does not know? And He is supposed to be our father.” (Shanta Gokhale and Kumud Mehta 19- 20)

Sakharam is in habit of smoking bidi. Sakharam tells Laxmi about his birth and caste. “जन्मापासून मी असाच. जन्माला आलो नागडा. आई म्हणायची, मेल्याला जन्मापासूनं लाज कशी ती नाही. ब्राम्हणाच्या घरात म्हारडं जन्माला आलं. म्हणायची नेहमी ..... अकराव्या वर्षी पळालो घरातून. बापाचा मार खाऊन कंटाळलो. काही केलं तरी त्याला बरं लागायंच नाही. जसा शत्रुच जन्माला आलो होतो त्याचा. फार मारायचा.”(Tendulkar 3)

“And me! Born in a Brahmin family, but I am a Mahar, a dirty scavenger. I call that a bloody joke. I ran away from home when I was eleven. Got fed up with my father’s beatings. Nothing I did ever seemed right. He would think I was his enemy or something.” (Shanta Gokhale and Kumud Mehta 20-21)

Sakharam is aggressive in his manners. He projects his ego in order to escape from his superego. He always talks to himself as a self-made man who has no respect even for God. In his own words, “This Sakharam Binder – he is a terror... he is not scared of god or of god’s father!” (Shanta Gokhale and Kumud Mehta 19)

Sakharam has his own rules and he tells all his rules to the new woman he brings in. He says, “you’ll get two square meals, two saris to start with and then one every year and not a fancy one at that. I won’t hear any complaints later. I like everything in order here.” (Shanta Gokhale and Kumud Mehta 18)

Sakharam sees Laxmi in Dharmashala and brings her at his home. The very important thing which he tells to every woman is one has to stay there as his wife. This includes the sexual relationship also. Sakharam hates husbands and calls them as swine. He says, “It’s good thing I am not a husband. Things are fine the way they are, you get everything you want and yet you are not tied down. If you have had enough, if she has had enough, you can always part the game is over.” (Shanta Gokhale and Kumud Mehta 24)

Sakharam does not want to relate himself with any woman. His way of thinking is quite different. He challenges the marriage system and believes in barter. He is of the opinion that if he gives shelter to a woman abandoned by her husband then she is to give him everything. In the play *Sakharam Binder*, Tendulkar has challenged caste system also. Sakharam does not know anything about the caste of Laxmi. Later on when Champa comes in his life he does not ask her also about her caste. He smokes chillum with his friend Dawood who belongs to Muslim community. Both of them share a single chillum. During the time of Ganapati festival Laxmi takes an objection with Dawood’s presence. Sakharam slaps Laxmi and says, “मुसलमान आरतीला चालत नाही म्हणे—चालत नाही.....दाउद, तू सच्चा आहेस. अच्छा, जा दोस्त—उद्या ये आरतीला—साली कशी नाही म्हणू देत बघतो—हां.” (Tendulkar 20)

“----says a Muslim can't join in an Aarti. He won't do! Dawood, you are a real friend. All right, you can go now. Come for the Aarti tomorrow. I will see that bloody woman stops you.” (Shanta Gokhale and Kumud Mehta 46)

Laxmi is a religious woman but is bound in the tradition of caste system. She dislikes a Muslim person involving himself in Ganesha's aarti. The things are put by Tendulkar in an ironic manner. An abandoned woman of Hindu community dislikes the presence of a Muslim person during aarti is quite astonishing as she is a rootless woman and searching for her own roots. Sakharam beats Laxmi with his belt but Laxmi does not change her mind. In the presence of religious Laxmi, Sakharam is also changed. He has become to some extent religious. Laxmi is in habit of playing and talking with an ant. She speaks with the ant in such a manner that as if she is talking with her lover. Sakharam suspects her but when he knows the truth he instructs Laxmi not to observe this type of thing. Laxmi tells Sakharam, “मुंगळे, मुंग्या, चिमण्या, कावळे सगळे माझ्याशी बोलतात. कशाला बोलता तुम्ही माझ्याशी? अं? कछाला बोलता रे? छंग ना! छंग लबाला.....छंग.....” (Tendulkar 15)

“Ants, sparrows, crows- they all talk to me. Why do you talk to me? Eh? Why you must talkee- talkee to me? Go on ...tell me... you naughty little. Fellow...tell me...” (Shanta Gokhale and Kumud Mehta 38)

In the company of Laxmi Sakharam's savagery is decreased. But his treatment to Laxmi is not good. He behaves with her as he behaved with earlier six women. Sakharam is a whimsical character and he expects whatsoever he wants and when-so-ever he wants the things should happen as he likes. After beating Laxmi with his belt, he expects Laxmi to laugh with him. When she hesitates he threatens her. Laxmi's body is acheing with pain. He says,

“पण हस पहिली. मी काय म्हणतोय? या घरात माझी आज्ञा पाळलीच पाहिजे मी म्हणेन ते झालं पाहिजे. हसतेच, का .....काढू घरा बाहेर आत्ताच?काढू? चल— मग —.....

हसआधी—हस—पिरगाळू हात? पिरगाळू? पट्टा आणू सकाळचा? हस—तशी हस अगोदर—काय म्हणतो मी ” (Tendulkar 21)

“So what? You have to laugh. You hear me? My orders must be obeyed in this house. What I say goes. Are you going to laugh or shall I throw you out? Shall I? Come on, get up....Lagh laugh this minute or I will twist your arm. I will. I’ll get the belt. Laugh” (Shanta Gokhale and Kumud Mehta 47)

After a year it is found that Laxmi is tired and bored with the oppressions of Sakharam. She says, “...You tortured me the whole day, you tortured me at night. I’ll drop dead one of these days and that will be the end” (Shanta Gokhale and Kumud Mehta 49)

Sakharam tortures Laxmi during day and night. The torture is physical, sexual and even psychological. Sakharam expects every type of pleasure from his women as he gives them food, shelter and clothing. Laxmi threatens Sakharam that she will leave him and go to Amalner where her nephew stays. Sakharam also is bored with Laxmi. Laxmi feels that she is put in a hell. लक्ष्मी: “सरळ प्रेमाचा एक शब्द नाही! सारखं हिडीस फिडीस. शिव्या. बाहेर काढण्याचे दरसे. लाथा, बुक्क्या (डोळे पुसत राहते पदराने) पट्ट्याच्या माराने अंग सोलून निघालं तरी म्हणे हस. हस. अजून हस मरणाच्या कळा लागलेल्या असतात आणि वर हस! नरक बरा नरक त्यापेक्षा (मुसमुसत रहाते) मरेन म्हणजे सुटेन एकदा यातनं ..... तर काय –”(Tendulkar 24)

Laxmi: I’ve never heard a kind word here. Always barking orders. Curses.

Oaths. Threatening to throw me out. Kicks and blows. [Wipes her eyes with the end of the sari] There I was in agony after I’d been belted, and all you wanted me to do was laugh. Laugh and laugh again. Here I am on the point of death and I’m supposed to laugh. Hell must be a better place than this. [Whimpers]. If I die, I’ll be free of this once and for all. (Shanta Gokhale and Kumud Mehta 51)

To the expression of Laxmi, Sakharam reacts in a different manner and tells her how his behaviour is changed. He says, “तशी पितो अधनं मधनं पण कमी

नाही पीत? संकष्टीला पितो? चातुर्मासात प्यायलो? सांग! गांजा गेल्या महिन्यात फक्त दोनदा चढवला. पुजा करायला लागलो का नाही? सांग! रोज अंघोळ करून पुजा करतो, करतो का नाही? दे जबाब नाही तर तोंड फोडून टाकतो तुझं. दे जबाब! कपडे स्वच्छ असतात का नाही हल्ली माझे? सांग! आता का मुस्काट बंद पडलं तुझं? रडतेस कशाला आता” (Tendulkar 24)

“Haven’t I been drinking less this year? Eh? Not that I don’t drink now and then but isn’t it much less? Tell me. Last month I had ganja just twice. And don’t I do my pooja properly? Go on, tell me. I bathe every morning, and then I sit here for my pooja. Don’t I? Answer me or I’ll break your jaw. Tell me. Don’t I wear clean clothes now a day? Why don’t you answer me? What are these tears for? (Shanta Gokhale and Kumud Mehta 51)

During the night Sakharam makes Laxmi to quit the house and shuts the door. But Laxmi comes in with Dawood. Next day Laxmi is to leave the house, she supposes to go to her nephew at Amalner. Laxmi is a different type of woman than Sakharam had earlier. Her going away disturbs Sakharam inside out. The first scene of act II is the same of first scene of first act. Even the dialogues of Sakharam are the same but the woman and her reactions are different. Sakharam has brought his eighth woman Champa to his house. The same rules are told by Sakharam to Champa but her reactions differ. When he tells her that she should not be afraid of anyone she reacts, no one can make her afraid and why should she be afraid of her husband. Champa is wife of a dismissed police officer, Fauzdar Shinde and she is run away from him.

Champa: “Scared? Who, me? And scared of whom? My husband? [Spits] what can he do to me? If I’d stayed with him longer, I’d have shown that corpse what I can do! But I got fed up living with him. All he does is to drink and then he keeps on threatening to kill himself you think he’d have the guts to do it, that ninny? Why don’t you give me something to eat?” (Shanta Gokhale and Kumud Mehta 65)

Champa’s reactions to Sakharam and to her husband are quite

different than Laxmi. She tells Sakharam that she is in need of tea and expects that Sakharam should manage it because she does not know how to prepare it. She refers to Sakharam's Mridanga as Dholaki and she compares it with her clown faced husband. She tells Sakharam about her husband that though he was a Fauzdar even a thief would not have pissed on his face. He drinks in such an extent that he could not come to know that his pistol is stolen. When so ever Champa refers to her husband, her blood boils. Champa tells Sakharam the reason behind her leaving her husband and house. Fauzdar Shinde wanted her to earn money by observing the profession of prostitution. Later she narrates about the torture given by her husband. When Sakharam approaches her when she is sleeping she tells him that she has walked out of her husband because she wants to save her honour.

When Champa's husband, Fauzdar Shinde visits Sakharam's house he is beaten severely by Champa. She abuses him, ticks him, and beats him and what not. This is the reaction of a suppressed woman against the atrocities made to her. When beaten, Champa's husband threatens her to kill himself. She beats him once again. Sakharam says that she should not behave like this with him as he is her husband. Sakharam also tells her that she has no heart. Champa reacts in a vehement manner and says,

चंपा ... “नाही! मला काळीज नाही. चावुन खाल्लं त्यानं कच्चं, कधीच. (स्वतःला सोडवून घेऊन) पदर आला नव्हता तेव्हा माझ्या आईकडनं मला विकत घेऊन लगीन लावलन यांन माझ्याशी. मला काय पन समजत नव्हतं तेव्हा. माझे हाल हाल करायचा. रात्र रात्र मला डागायचा मुडदा, सुया लावायचा, मला घान घान गोष्टी करायला लावायचा. पळाली तर धरून आणुन बांधून तिखट भरलं होत नं भलत्या जागी भडव्यानं. काळीज राहिलं कुठं मला? हा—हा यानं लचके लचके तोडले त्याचे! माझं रक्त प्यायला हा. ऊठ रे ए डुकरा, तुझ्या तिखट भरते बघ आता.”  
(Tendulkar 43-44)

Champa: No, I don't have a heart. He chewed it up raw long age. [Pulls herself

free] He bought me from my mother even before I'd become a woman. He married me when I didn't even know what marriage meant. He'd torture me at night. He branded me, and stuck needles into me and made me do awful, filthy things. I ran away. He brought me back and stuffed chilly powder into that god-awful place, where it hurts most. That bloody pimp. What's left of my heart now? He tore lumps out of it, he did. He drank my blood. Get up, you pig I'll stuff some chili powder into you now! (Shanta Gokhale and Kumud Mehta 79-80)

When Sakharam approaches second time to Champa for the sexual pleasure she hesitates and strongly opposes the encroachment of Sakharam by saying that she is not that type of woman. Then at last she takes the bottle from Sakharam and drinks wine of it. After drinking she surrenders herself to Sakharam. Champa is physically and sexually different from previous women of Sakharam. The next day, Sakharam can't work properly at press and returns home earlier. He begs of sexual pleasures from Champa during day time. Champa hesitates, and very angrily throws away her dish in order to show her reaction. But later she demands the bottle from Sakharam and after drinking surrenders herself once again to Sakharam. Champa becomes habitual to drinking and Sakharam also is involved more and more in Champa and if possible dejects the work of press. He has stopped visiting press regularly. As the things are going on one night Laxmi returns and the second act comes to an end. Even on a festival like Dassara, Champa drinks and this is disliked by Sakharam.

When Sakharam goes to press for his duty Laxmi steals in Sakharam's house. Laxmi requests Champa to allow her to stay there. She also informs Champa that she was the previous woman of Sakharam. Laxmi is astonished when she comes to know that Champa drinks. She tells her how she was discarded by her nephew. When Laxmi asks Champa about the frame of pictures of Gods, Champa says she doesn't know anything about the gods.

Laxmi wants to know whether Sakharam does regular Pooja or not. Laxmi suggests Champa that one should not drink on the festival like Dassara. Tendulkar is interested in making his characters complex at the same time he creates controversial characters like Sakharam and Champa. Champa is to be compared with Laxmi. When Laxmi and Champa are sharing the expressions and experiences each other, Laxmi tells that she is discarded from home and is abandoned by her husband as she has no children. Whereas Champa tells that she has discarded her husband because he is an impotent. When Sakharam comes to home and knows about the arrival of Laxmi he is very angry with Champa and asks her why she has allowed Laxmi to enter into his house. Laxmi tells Sakharam that she has come back because her nephew has thrown her away and she can't go anywhere else. Sakharam tells her, "The minute you left this place you were dead to me. It was all over, done with"... (Shanta Gokhale and Kumud Mehta 102) Laxmi requests Sakharam to allow her to stay there and she falls at Sakharam's feet. She requests. "Please don't send me away no where I can go. Nobody to turn to. I'll do everything you want. I'll do all the work. I don't ask for anything just a roof over my head and to die in your lap." (Shanta Gokhale and Kumud Mehta 103) Sakharam too allows her to stay there. As Laxmi is beaten by Sakharam it is Champa who tells Sakharam that they would allow Laxmi to stay there for two days more and then they will ask her to quit. During the night when Sakharam and Champa sleep together, Laxmi sits in the kitchen and claps her hands and mutters, "Sitaram, Sitaram, Sitaram Jai Sitaram". The prayers of Laxmi and her very presence have made Sakharam impotent.

Once again there is visit of Champa's husband to Sakharam's house. Laxmi allows Champa's husband to enter inside the house. And this is disliked by Champa. When Laxmi is alone at home, and Champa goes out Laxmi informs Sakharam about the illicit relationship in between Champa and Dawood and it is found in the next scene that Champa is killed by Sakharam.

The play ends with Laxmi and Sakharam begin to dig a ditch for Champa; outside Champa's husband is knocking on the door. The interpersonal relationship in *Sakharam Binder* is uncommon. Sakharam's relationship with the women is illegal and uncivilized. Yet, Sakharam advocates his behaviour. He brings home those women who are discarded and abandoned by their husbands. Sakharam is very angry with these husbands, he says,

“हे नवरे लेकाचे पावणे आठ म्हणून पोरं होत नाहीत आणि त्याचा राग काढतात बाईवर. साले उठ बैस तिला धोपटतात, तुडवतात नामर्द साले ..... नवऱ्या इतकी नामर्द जमात आपण पाहिली नाही बघ.” (Tendulkar 5)

“Those fellows – they cannot father a brat and they take it all out on their wives. Beat her; kick her every single minute of the day. They are an important lot! .... I've yet to meet a more gutless breed than these husbands.” (Shanta Gokhale and Kumud Mehta 23-24)

The play *Sakharam Binder* challenges the concept of family relationship. Laxmi is discarded because she can't bear children. The question comes whose fault is it and why a woman should be held responsible for infertility. Laxmi is punished by her husband without any of her fault. When she is tired and bored with Sakharam, she goes to her nephew but her nephew also throws her away. There is no remedy shown by Tendulkar that what path should be followed by these women to get into the house. Laxmi is a harmless character and when she goes to stay with her nephew in Amalner, her nephew's wife has accused her of stealing. She has none else to turn to. She has already accepted Sakharam as her husband. Laxmi sleeps in kitchen but her religious chatting of 'Sitaram, Sitaram' disturbs Sakharam's drunken love making. The mysterious disappearance of Champa during afternoon rouses Laxmi in suspicion. She follows Champa and discovers that she is having an affair with Dawood. From the prayer of Laxmi we find her to be resolved to live and die as Sakharam's wife. Laxmi takes pity on Champa's

husband and feeds him.

Sakharam is born in a Brahman family but his mother and father are not happy with what Sakharam is doing. At the age of eleven when he is beaten blue and black he runs away from the family and stays separately. He has discarded the family system. Actually it was duty of his parents that they should have considered Sakharam as a human being. Sakharam's drinking, whoring and other anti-social works are the result of the frustration which has come out of the family deformation. It is the duty of parents to look after their children and to grow them with love and there should be understanding in between the family members. *Sakharam Binder* rejects this concept. Sakharam is just involved in physical pleasures and when he is bored with a woman. He accepts only one relationship that is man-woman relationship. He cannot think beyond the sex of woman. Champa comes from a family where there are no parents and she is brought up by step mother and before she crosses the puberty line she is made to get married with Fauzdar Shinde. Fauzdar Shinde is more reckless and involved more in sexual whims. He is a devilish minded character. He is more devilish than Sakharam. His treatment to Champa is based on physical and sexual harassment. The way he treats his wife Champa is very shameful and inhuman.

In the play *Sakharam Binder* men are shown at the centre of power. But Sakharam tears out the superficial faces of common man. The so-called common man who believes in family and marital system commits sins and vices without bringing to the notice of society. Many anthropologists say that man is polygamous by nature and it is quite true in case of this play. As men are at power they can suppress women as they like, and he can punish her without having any fault of hers'. The gender deformity is the basic theme of Tendulkar's plays like *Kamala*, *Sakharam Binder*, *Kanyadan*, *Gidhade and Shantata! Court Chalu Ahe*. In the opinion of Sakharam the condition of a prostitute is better than men, because the prostitute is not dishonest.

सखाराम : तुला सांगतो रंडी जेवढी लवकर देवापाशी पोहचेल ना, तेवढं कोण नाही पोचणार. कोण नाही पोचू शकणार कारण तिला मुळीच लाज नसते. खुल्ला मामला. देवापुढे सुध्दा ती ताठ मानेने अशी जाईल म्हणेल पोटासाठी जगले पण कुणाला नाही फसवलं .....  
(Tendulkar 6)

Sakharam: I tell you a whore can get to God much faster than all of us. All of us, mind you! Because, she has really nothing to hide. She'll go up to God with her head held high. She'll say to him, I had a living to make. I had to eat. But I didn't cheat anybody .....

Sakharam is a straight forward person and he dislikes dishonesty. He kills Champa as she is dishonest to him. Sakharam when makes a woman to go away from his house and brings a new woman he is involved sexually once again with a new woman. Though Sakharam is this type of person yet he thinks that Champa is unfaithful because she is staying with him. His rule is, when the woman leaves him, the bond comes to an end. And he and she, both are allowed to do anything. The bond is not over, so Champa is unfaithful. Tendulkar wants to show that the body of human being is full of lust and the man can't avoid the hunger of his body. But according to sociologists the marriage system is the stamp on the sexual relationship in between man and woman. But Tendulkar discards it, the very marriage system on which the building of the society is founded is challenged by Tendulkar.

In Tendulkar's plays sex and violence are at base. As the play is based on sex and ex-marital relationships the performances of the play were banned. But Tendulkar advocates and insists on the basic nature of human being. One cannot avoid the sex in life. Frustration in sex and frustration in the life leads man to violence. Laxmi is thrown out of her house as her husband has no children. The shoe pinches where that is the question. Champa is tortured by her husband in an inhuman manner and later it is seen

that Champa beats her husband. The sexual involvement of Champa in Dawood makes Sakharam to kill her. In this way sex and violence are intermingled together in *Sakharam Binder*. Sometimes the class – distinction in the society is responsible for violence. Laxmi does not allow Dawood to participate in Aarti as he belongs to Muslim community. Sakharam dislikes this and he beats Laxmi black and blue with his belt. Sakharam advocates this violence. In fact, Sakharam himself is a violent character. He has discarded all the rules and regulations of the society violently. When Laxmi comes back to Sakharam from her nephew, Sakharam beats her. The reason is perhaps Sakharam doesn't want any more mouth to eat and she may be problematic in his relationship with Champa. The question is why does Sakharam avoid the responsibility of a wife and children and perhaps the reason is economical.

After the performances of this play a question was asked to Tendulkar, can there be a person like Sakharam, Tendulkar answered he had met Sakharam in Wai, Dist. Satara.

### **Techniques Used by Tendulkar in *Sakharam Binder***

#### **Plot**

*Sakharam Binder* is a play divided into three acts and Sakharam who is binder by his profession is at the centre of the play. The play explores violence and sexual lust which is deep rooted in human nature. Tendulkar has challenged the institution of marriage in *Sakharam Binder*. Sakharam having no belief in marriage remains a bachelor. He makes contracts with women who are left by their husbands. As these abandoned women are helpless, they agree to stay at Sakharam's house as his wife. The first act of the play begins with the arrival of Laxmi who is seventh woman of Sakharam. Laxmi has been abandoned by her husband because she could not be a mother. Laxmi brings a noticeable change in the life of Sakharam but the relationship lasts for a short period. Sakharam beats Laxmi with his belt when she objects to join Dawood, Sakharam's Muslim friend in the prayer of Lord Ganesh. First

act ends with departure of Laxmi to Amlner. Act second begins with the arrival of Sakharam's eighth 'bird' Champa. With the arrival of Champa, Sakharam grows more violent, aggressive and full of sexual passions. Sakharam's sexual approach to Champa leads Champa to drinking. Champa's husband Fauzdar Shinde follows Champa. But he is beaten by Champa and is discarded from Sakharam's house. Act second ends with coming back of Laxmi to Sakharam.

In the third act, Laxmi and Champa live together with Sakharam. Sakharam is not interested more in Laxmi, but it is Champa who makes Sakharam to let Laxmi be there at Sakharam's house. The presence of Laxmi makes Sakharam impotent and he can't enjoy the sexual pleasures with Champa. As Champa is sexually involved with Dawood, Laxmi makes Sakharam to kill Champa. And the play ends with Champa's death and Sakharam and Laxmi digging a ditch for Champa's funeral. All the actions of the play take place only in the two rooms of Sakharam. Unity of place is observed by Tendulkar. But in case of time and action, the plot is not an Aristotelian.

### **Action**

All the actions of the play move around the character of Sakharam. The action of the play begins with arrival of Laxmi at Sakharam's house. All the rules and regulations of the contract are learned by heart by Sakharam and he goes on telling them when he brings a new woman. Laxmi's character brings positive changes in Sakharam's personality. He has become religious and drinks less than usual but the change in him disturbs Sakharam and both of them agree that they should be separated. In the second act the dialogues of Sakharam are the same but the woman he brought and her reactions are different. But in the company of Champa, Sakharam is very happy because Champa was more sensuous than Laxmi. Tendulkar made his heroine to drink on the stage and this action was very shocking for orthodox minded people.

Even he made Champa to beat her husband Fauzdar Shinde and spit at him. The actions shown in Tendulkar's plays were quite amusing and shocking for the audience. Sakharam's beating to Laxmi and Champa's beating to Fauzdar Shinde are the violent actions shown by Tendulkar in *Sakharam Binder*.

Sakharam is told about the sexual affair of Champa and Dawood and Sakharam strangles Champa. It is Laxmi who helps Sakharam to cremate the body of Champa. In an interview Sharad Gokhale had with Nilu Phule (the actor who played Sakharam's role), the latter states, "The playwright has suggested avoiding gaudiness in the play's performance and symbolically indicating the presence of the sex scenes. For Tendulkar feels "If the audience attend the performance for the sheer pleasure of seeing sex on the stage, it will be my defeat as a playwright." (Shailaja Wadikar 98)

### **Characterization**

Tendulkar has taken the characters from the real life. When he was asked can there be a man like Sakharam he answered positively. Sakharam is a character of flesh and blood that pays more importance to the lust of the body. But a woman like Laxmi brings some change in his character. A character like Dawood who speaks half Hindi and half Marathi, entertains the audience. The character like Fauzdar Shinde is beaten by his wife is quite shocking and it created a thunder on stage. The old values are challenged by Tendulkar by creating the characters like Sakharam Binder. Tendulkar has taken the characters of his play from the real life. His characters are made up of blood, bones and flesh. Tendulkar doesn't want to philosophize in *Sakharam Binder*. Sakharam is a man representing the persons who are interested in sex but do not want to share the responsibility of wife and children. He is not worried of his job and he has gone beyond the class and caste system of India. He does not hesitate in sharing chillum with his friend Dawood who is Muslim. When Laxmi stops Dawood from singing aarti, he

beats Laxmi invites Dawood for next day's aarti. He is interested in the body and his lust. That is his only world.

Sakharam is not that much bad as the people think. He has certain morality because in the company of Laxmi, his behaviour is changed. Though he makes Champa to drink, her drinking on the festival day of Dassara is disliked by him. Sakharam is a complex character. Sakharam tells to Laxmi about his sixth woman who died in a hospital in Miraj due to T.B. It is Sakharam who observed all the religious rites of this woman. Sakharam takes care of the woman when she is staying with him. Sakharam behaves like a businessman in case of his women. He gives food, shelter and clothing to his women and in return he wants the women to behave as he likes. In that way, he is very straight-forward person and he does not hesitate to tell the others what type of his character is. He is a womanizer and does not feel guilty of his behavior. He himself tells that though he is born as a Brahman, he is called by his own mother as a 'Mahar'.

## **Characters**

### **Laxmi and Champa**

The character of Laxmi is to be compared with Champa. Laxmi is very religious and polite character. Though she is abandoned by her husband she does not talk in an ill manner about him. She respects Sakharam also. When Sakharam asks her husband's name, she hesitates and does not tell his name to Sakharam. In Marathi culture, a woman (wife) does not take the name of her husband in a plain way. Only in religious ceremonies the name of husband is uttered by woman in a ceremonious manner. Champa always refers to her husband as 'मुडदा' (the dead). Laxmi is abandoned by her husband and is asked to quit the house whereas Champa has abandoned her husband. No references are there of the physical and sexual torture of Laxmi but Champa is treated in a savage manner by her husband, physically as well as sexually.

Laxmi brings change in Sakharam's behaviour. When Laxmi comes to Sakharam's house the atmosphere becomes religious to some extent. First time Sakharam brings the idol of Ganesh to his house. In the company of Champa, Sakharam's character changes in a reverse manner. He starts drinking more. Not only Sakharam drinks but Champa also starts drinking. In the company of Laxmi to some extent, Sakharam is changed inside out. He is drinking frequently and smoking ganja also frequently. He has started doing pooja and started daily bathing. He is wearing clean clothes. During the time of Sankashti and Chaturmas, he doesn't drink. He is on the verge of being a gentleman. But the arrival of Champa has made him to drink more and more.

When Laxmi is tired and bored with Sakharam and goes to her nephew, she gives many instructions to Sakharam and she worships Sakharam as her husband. Contrary to this, when Champa's husband visits Sakharam's house Champa beats him with chappal and kicks him out. The injustice is done to both, Laxmi and Champa. Laxmi instead of returning to her husband when she is made to quit out from her nephew's house, she comes to Sakharam back. She is faithful to Sakharam and wears a Mangalsutra in the name of Sakharam whereas Champa is neither faithful to her husband nor to Sakharam. When Sakharam approaches her first time for having sexual pleasures with her, she tells that she is not that type of woman. Then the question comes, how can she have an affair with Dawood?

When Laxmi comes back to Sakharam, she is beaten and kicked by Sakharam but after this beating also she does not leave the house of Sakharam as she wishes to die in the lap of Sakharam. It is Laxmi to help Sakharam to dig a ditch for Champa who has been strangled by Sakharam. The sympathy of the readers and the audience goes to Laxmi and not to Champa. "Champa needs drinks to satisfy Sakharam's itch. Sakharam even shirks his duty for a few days just to get run and extract the maximum out of the drunken and motionless body of Champa."(N.S.Dhara 70)

## Dawood

Dawood is a very close friend of Sakharam and is involved in all the activities which take place at Sakharam's home. But he is not faithful to Sakharam's friendship. Not only Champa but also Dawood is responsible for the illicit relationship. Champa is punished whereas Dawood remains unpunished. Though he is a person belonging to Muslim community yet he accompanies Sakharam to bring Ganapati in Sakharam's house. He is interested in aarti of Ganapati. When stopped by Laxmi to sing the aarti, Dawood does not mind Laxmi's approach.

In his article V.M. Madge states that there is radicalism in the plays of Vijay Tendulkar. He states, "A characteristic feature of the mindset that hankers after radicalism in its socio-moral and aesthetic stances is its inordinate love of shocking the audience at any cost. In other words it likes to parade its non-conformism and expects it to be recognized as such. This desire to shock is at work in *Sakharam Binder* also and it is interesting to watch how this yearning quite ironically dismantles the alleged moral radicalism of the play." (Madge 120)

When Madge talks of the end of the play he states,

"For all his radicalism, Sakharam dwindles into conformism and orthodoxy when he comes into contact with one more radical than himself. It is this basic contradiction and the thematic confusion at the end that makes one wonder, as one sees Sakharam finally collapse into Laxmi's arms, whether in him Tendulkar has shown us the triumph of socio-moral radicalism as was felt earlier, or unwittingly though, the inevitable tragedy of such a stance in life, or, simply a sensational story aimed at shocking the ever fragile middle-class sensibilities." (V.M.Madge 128)

Sakharam has no belief in the institution of marriage, so he remains bachelor. His contractual arrangements based on mutual convenience are solid. Tendulkar has successfully managed to show intermittently goodness

and sensitivity that are parts of his nature. “His playing on Mridanga, his rejection to Champa’s touch on the morning of Dassara festival, for she does not have a bath, his feeling that Laxmi is far different from the previous women in his life—all these are the examples in the case. These aspects of his nature reveal that Sakharam is the victim not of his inherent weaknesses such as his viciousness, wickedness, etc., but of bitter circumstances in his life.” (Shailaja Wadikar 18)

Marathi critics like D.V. Deshpande and Tara Bhavalkar describe Laxmi as sensitive, loyal, hardworking and Champa as violent, aggressive and disloyal. Vasant Palshikar describes the two women in contrast, and mentions, “Laxmi’s conversation with the insects and crows symbolically indicates her dissatisfaction with sexual passion. Her gleeful laughter, while she is speaking with the animals, incites Sakharam’s sexual lust. Champa’s physical beauty and her lovely appearance inflame Sakharam’s sexual hunger. Laxmi’s behaviour, gestures, facial movements, and verbal expressions attract Sakharam towards her. Outwardly, she appears submissive, helpless, and docile but actually, she is ambitious, determined, possessive and dictatorial.”(Vasant Palshikar 13-14)

In the play *Sakharam Binder*, Tendulkar presents life in all its ugliness and crudity. Such a reality, despite the fact that it is inevitable, is still difficult to believe in. How to remove such rubbish from the society is a question left for the readers to ponder over. The play *Sakharam Binder* along with the depiction of complexity of human nature, it explores the plight of women in all helplessness. Though the play is about Sakharam, it is more about Laxmi also. Throughout the play Laxmi appears neat and polite. But at the end of the play, she makes Sakharam to kill Champa. Outwardly, Sakharam overpowers Laxmi but psychologically and mentally Laxmi overpowers Sakharam. Champa’s character exhibits woman’s torture at different level. She suffers at the hands of her mother, her husband, her male-companion

and at the end, her female-companion also. The play *Sakharam Binder* deals with the hypocritical male attitude in India, where a woman is denigrated and venerated as suits the man's purpose. Each and every character of *Sakharam Binder* is a combination of good and evil, strength and weakness. The character of Laxmi is portrayed as sensitive, religious and tender-hearted whereas Champa creates the feeling of antipathy towards her in audience's mind. Laxmi successfully tones down Sakharam's sensuality, while Champa inflames it. "The play depicts the triangular relationship between Sakharam, Laxmi and Champa. The relationship is one of the victims and victimizer." (Wadikar 75) Another important aspect which has been brought forth by Tendulkar is women are largely responsible for their plight. Champa shows sympathy to Laxmi and gives her shelter. But Laxmi turns wily and vicious towards her. She considers Champa her rival in love and makes Sakharam to kill her.

"Champa is a rebel against society. She does not accept conventional norms and values regarding man-woman relationship. Her violence is not without any reasons. Her mother's disregard of and carelessness to her and her husband's brutal treatment to her make her aggressive and violent. No doubt, she is naïve and sexy, but her mother and husband are responsible for her being what she is." (Wadikar 100)

"Sakharam brings the deserted, miserable women to his house not to improve their conditions but to serve his needs. "He claims to be the saviour of women by offering them a better life than the earlier one, but he is neither a saviour, nor a rebel, but an epicurean, a self-centered pleasure-seeker." (Wadikar 102)

The roles of Sakharam, Laxmi and Champa shift. Sakharam's role shifts from Victim to Rescuer, from Rescuer to Persecutor and Laxmi's from Victim to Persecutor. Similarly, Champa's role shifts from Victim to Rescuer and from Rescuer to Victim. The play *Sakharam Binder* deals with the complexity

in human nature. It treats varied aspects of sex and violence.

### Language

*Sakharam Binder* is an explosive play in case of the language. In the play the language used is abusive and used particularly by lower strata of the society. At the very outset Sakharam says,

“काय कोण नागवं नाचतय काय इथे?” (Tendulkar 1)

“You think we’re dancing down here” (Shanta Gokhale and Kumud Mehta 17)

“नाही तर चड्डया पिवळया करीन, सांगतोय, एकेकाच्या”. (Tendulkar 1)

“I’ll shine your bottoms for you.” (Shanta Gokhale and Kumud Mehta 17)

“अरे ए तुझ्या मायला तुझ्या, गुरं येऊन कुंपण तोडतय, डोळे फुटले काय?” (Tendulkar 4)

“Hey you son of a bitch, You! Are you blind ? Can’t you see?” (Shanta Gokhale and Kumud Mehta 23)

“असल्या देवाला खेटराची पूजा हवी. चौकात जोड्याने हाणले पाहिजेत, हे देव. तुम्ही पण सगळे एकजात मेल्या आईचं दुध प्यायलेले आहात ” (Tendulkar 9)

“You ought to worship a God like that with shoes andSlipper! He should be whipped in public. You women, you’re all the same. Suckled by dead mother’s corpses” (Tendulkar 29)

“अंथरूणात फार नव्हती, अडकतच गेली. झुरत होती. मासं नाहीच सगळी हाडच- ”

“She wasn’t much in bed. She just seemed to dry up. She wasted away. No flesh, just bones She was” (Shanta Gokhale and Kumud Mehta31)

“ती कृतघ्न रांड गेली का निघून?” (Tendulkar 25)

“The ungrateful bitch has gone, I hope?”

(Shanta Gokhale and Kumud Mehta 53)

“घरात आणखी राहते, तर आणखी दाखवलं असतं मुडद्याला.”

“If I’d stayed with him longer, I would have shown that corpse what I can do.

(Shanta Gokhale and Kumud Mehta 65)

“रेड घालायला म्हणून आला अन् भलताच रेड घालून गेला... मला काय माहित हे असं

बाराबोडयाचं असेल असं.” (Tendulkar 34)

“ He came to raid the place and he raided something else instead .....  
How was I to know that he was a son of bitch.” (Shanta Gokhale and Kumud Mehta 66)

“गांडूळ साल” (Tendulkar 42)

“You, filthy worm!” (Tendulkar 77)

The words and phrase used by Sakharam and Champa are rather different than of Laxmi. Laxmi uses sophisticated language. At the same time her behaviour is also sophisticated. As Dawood is a Muslim person he speaks less in Marathi and more in Hindi is not pure, it is pure. His language is filthy and all the time he talks of sex only. He says,

“सूना नया पंछी लाया है” (Tendulkar 32) “ऐसा कुछ कभी देखा नहीं था नं .....  
बडा किस्मत वाला है तू मिलाता किसकू और तुम्हारे हाथमे आयता आया. पंछी आया तो पंछी का पिजंरा भी पिछेसे आनेवालाच है. वो अकेला पंछी बिगर कैसा जियेगा ..... पंछी कहां है? (Tendulkar 42) “क्या मारा पंछी ने? याद आतेही जान चमक उठता है यार. देख, तू संभलके रहना समझा ना? ये पंछी पहेले जैसा नहीं है, ये डिफ्रंट है.”

Dawood refers to Sakharam’s women as ‘ पंछी ’. Though the language is colloquial it is full of abuses and it leads to the dialogues which are mean for the readers and audience for interested in this type of language. Sakharam refers to himself as if he is the king of his reign. He calls himself as आपण and आम्ही instead of saying मी. He uses first person singular pronoun आम्ही instead of “ Laxmi respects Sakharam and her language is also polite. When she is going away from Sakharam, She bows to Sakharam and requests him

“स्वतःला जपा, फार पिऊ नये, वेळेवर जेवावं, पूजा न चुकता करत जा, त्यानं पुण्य लागत” (Tendulkar 29)

Laxmi’s language is the language of elite class. In case of Champa the case is reverse, she does not respect Sakharam. She threatens Sakharam.

“तू तरी जरा शहाण्यावानी वाग, हुणग्या कुत्र्यावाणी करू नको. झोप तर पार मोडली माझी आता जेवायंच तरी लवकर काही तरी बघ म्हणजे झालं, जा.”

## MUSIC

Music plays important part in *Sakharam Binder*. Sakharam loves playing on Mridanga. Two things he loves in his life and those are Mridanga and Chillum. When he comes to home and plays on Mridanga he is very happy in his mood. In the second act when Champa comes into the life of Sakharam he stops playing on his Mridanga. It shows that Sakharam is involved in drinking and love-making to Champa. Sakharam once again plays on Mridanga when Laxmi returns back. Sakharam playing on Mridanga indicates his love for music. According to Tendulkar, “Even in the plays like *Sakharam Binder* and *The Vultures*, the theme is not violence. Violence comes as a way of Life- a natural way of life, if you consider the background of the characters. It is there as a part of functioning of a character.” It is Girish Karnad the well-known dramatist of India too said that *Sakharam Binder* is the best play written by an Indian during last one thousand years.

## ***Ghashiram Kotwal***

Vijay Tendulkar is most appreciated and most criticized for his play *Ghashiram Kotwal*. The play is based on history. It focuses on the contemporary political scene rather than history. In one of his interviews to the P.T.I. Tendulkar said that *Ghashiram Kotwal* was not a historical play, he had merely used some historical figures and incidents to project the contemporary caste-politics and power games. He said, “History interests me insofar as it relates to my Period and situation around me.” Tendulkar points out; “This is not a historical play. It is a story, in prose, verse, music and dance set in a historic era. Ghashirams are creations of socio-political force which know no barriers of time and place although based on a historical legend; I

have no intention of commenting on the morals, or lack of them, of the Peshwa, Nana Phadnavis or Ghashiram. The moral of this story, if there is any, may be looked for elsewhere.” (Vijay Tendulkar, “Introduction”, *Ghashiram Kotwal*, Seagull: Calcutta, 1984 IV)

*Ghashiram Kotwal* is the play about a North Indian Brahman, Ghashiram and Peshwa’s Chief Minister Nana Phadnavis. According to history, Ghashiram was a resident of Aurangabad who was appointed as the police prefect of Poona on 8<sup>th</sup> Feb. 1777 and continues to hold office till his death which took place on 31<sup>st</sup> August 1791 under violent circumstances. Though Tendulkar has used this piece of history for this play *Ghashiram Kotwal*, he wants to talk on contemporary values and phenomena from a radical point of view. Tendulkar was attacked severely by the critics for having shown Nana Phadnavis, a cult hero, in an unsavoury light. Though Nana Phadnavis is an important character in the play, the play is not really about Nana but it is about Marathi Machiavelli who was the Peshwas Chancellor in Poona. Tendulkar also states, “It is rather difficult to go back to the point when I thought of writing this play and recollect everything that happened to the conscious and subconscious, levels. Broadly speaking I had in mind the Ghashiram. The rest just happened, if that sounds pretentious, happened at a subconscious level. The decadence of the class in power (the Brahmins, incidentally during the period which I had to depict) also was incidental”. (Tendulkar V)

The play begins with the prayer to Lord Ganesha, Saraswati and Laxmi. The chorus is used by Tendulkar in a revolutionary way and a wall is formed by the chorus. In the traditional manner the characters pray to the deities

सारे : (एकदा इकडे व एकदा तिकडे एका वेळी झुलत)

श्री गणराय नर्तन करी

आम्ही पुण्याचे बामण हरी ॥

(हेच म्हणत राहतात. गणपती नाचत राहतो.)

बामण हरी

नर्तन करी

श्री गणराय

फेर की धरी

वाजे मृदंग

चढेचि रंग

त्रिलोक दंग हो त्रिलोक दंग

देवी सरस्वती येतीया संगं

(सरस्वती येते नाचत. गणपती – सरस्वती नाचतात)

देवी सरस्वती येतीया संगं हो

देवी शारदा येतीया संगं

श्री गणराय मंगलमूर्ती

तुझिया नामे पर्वत स तर्ती

देवी सरस्वती वादनकर्ती

लक्ष्मी तिथे वास करती

लक्ष्मी शारदा या दोषी सवती

हो दोषी सवती

श्री गणेशापुढे हो जोडीनं लवती

(लक्ष्मी येउन नाचू लागते इतर दोषांबरोबर) (Tendulkar1-2)

All (swaying to and fro)

Ganpati dances the Ganpati dance,

Brahmans of Poona bow and prance. (Report)

Pious Brahmans,

Keep on dancing,

Holi Ganpati,

Keep on dancing  
 Now let the drum beat!  
 Now let the drama heat!  
 Heaven, hell and earth complete!  
 Heaven, hell and earth complete!  
 Saraswati – Devi,  
 Goddess of wisdom.  
 (Saraswati entries dancing. Ganpati and Saraswati dance .)  
 Goodness of wisdom ,  
 Wife of the Great One  
 Shri Ganaraya,  
 Image of good luck,  
 Even the mountains  
 Bow to your name.  
 Plays, Saraswati,  
 Goddess of music.  
 Come, Lakshmi-devi,  
 Wife of the Great one,  
 Bow to the good God.  
 Both of you dance.

(Laxmi comes in and dances with the two.)

(Jayant Karve and Eleanor Zelliot 361)

The Sutradhar asks them to stop the prayer as he wants to know the professions of the Brahmans that make the human curtain. Each of them tries to sneak one after the other. When he questions them where they are going, they avoid telling the truth; even they curse the Sutradhar for asking the question. Actually they are going to Bavannakhani, the red-light area. At the very outset Tendulkar has juxtaposed the holi prayer and the lust of the Brahmans and he has become successful in betraying the hypocrisy of

society. While Brahmans are involved in enjoying erotic pleasures at Bhavannakhani, their wives are condemned to solitary confinement at home. This shows how the Indian women are oppressed in the patriarchal culture of Hindu society.

सूत्रधार : बामण बावन्नखणीत रमले आणि बामणी घरी राहिली, घरी राहिली, घरीच राहिली.  
बामण रमले देव दर्शनात, मष्णात, कीर्तनात. आणखी तिकडे बामणीस घडे एकांतवास.  
(Tendulkar 8)

Sutradhar: The Brahmans have lost themselves in Bavannakhani and the Brahman women are at home, they stay at home; oh yes they stay at home. The Brahmans have lost themselves in the cemetery, in kirtan; the Brahman women are sentenced to solitary confinement. (Jayant Karve and Eleanor Zelliott 368)

Ghashiram Sawaldas is a poor Brahman from Kanauj. He comes to Poona for his livelihood with his wife and daughter. Gulabi is one of the famous courtesans in Poona and Ghashiram becomes a servant in her house. He does house work and also accompanies her in erotic Songs and dances. Nana Phadnavis, the secretary of Peshwa's visits Gulabi. Though an aged he is lusty and he tries to dance with Gulabi. He sprains his ankle during his dance. Ghashiram accepts the hierarchy. And Nana offers him a necklace of pearls as a gift. He throws the gift in such a way as one throws a piece of bread to a hungry dog.

The description of Nana is done as "हाती चांदीच्या मुठीची काठी घेतलेले, मनगटात मोगरीचा गजरा बांधलेले नाना फडणवीस या तालावर नाचत येतात. (Tendulkar 9)

Silver-handled walking stick .Garland of flowers on wrist. Dancer comes dancing from back of line. (Jayant Karve and Eleanor Zelliott 369)

The description of line Nana shows that he is a licentious person particularly the garland of flowers on his wrist shows that Nana is interested in illicit relationship with Gulabi.

The present given by Nana to Ghashiram (The Necklace of pearls) Gulabi snatches it away. Ghashiram is discarded from the job. He loses both his employment and the necklace. He feels hurt and insulted. It is found that a rescuer turning into a persecutor. Ghashiram is victimized who is helpless and powerless. The humiliation of Ghashiram leads him to take revenge on the system. The seeds of the violence which is to take place later on are sown at this situation. Later on we find Ghashiram attending a great feast organized by Peshwas in the honor of Brahmans. But the soldiers do not let him in. The soldiers interrogate him and suspect him to be a Brahman. A soldier asks,

तुम बम्नन? कहाँ है तुम्हारा घेरा, गलेमे का दोरा,  
कहाँ है भस्म के पट्टे, गंद के टिक्के. (Tendulkar 14)

Second Soldier: You a Brahman!

Where is your shaved head?

Where is your holy thread?

Where is your pious look?

(Jayant Karve and Eleanor Zelliott 370)

Ghashiram not only misses the feast and the alms but also receives blows and a bad name as a thief. Later on it is seen that Ghashiram is put in prison on the charge of theft. Though Nana says that he is not the thief, the Brahmans, the Brahman women, Gulabi and others look down upon Ghashiram who feels horribly hurt for damaging his reputation for no fault of his. The quick sequence of humiliations and in addition to that hunger and poverty make Ghashiram to take revenge on the system. He feels immensely hurt and humiliated. When Ghashiram is put in prison the Sutradhar meets him in prison and comments that "The thief is a simple thief. The police are official thieves" (Jayant Karve and Eleanor Zelliott 376)

When Ghashiram is rescued from the jail he takes the oath and wants to take revenge on the people of Poona.

घाशीराम : (प्रेक्षागृहात कमरेचा मळका शेला सोडून भुईवर आपटून) हां, आऊंगा पुणेमे आऊंगा, बताऊंगा मेरा इंगा, पडेगा महंगा, लेकिन अब तुमको छुट्टी नही. हूँ कनौजका बम्नन, लेकिन अब हो गया हूँ शुद्र, गुनहगार, जानवर निकम्मा. नही अब मुझे कोई रोकनेवाला, रूकानेवाला, झुकानेवाला, फसानेवाला, अब हूँ मै शैतान! अंदरसे शैतान और बाहरसे सुव्वर जो मुझे बनाया है. तुम लोगोने सुव्वरके माफीक आऊंगा, और शैतान होके रहुंगा. मेरे साथ सबको सुव्वर बनाऊंगा. इस पुनेको सुव्वरोकां राज बनाऊंगा! तब ही नाम घाशीराम और मेरे बाप का नाम सावळदास सार्थ होगा, हां। (Tendulkar 17)

Ghashiram: (takes off his shawl throws it on the ground) But I'll come back. I'll come back to Poona. I'll show my strength. It will cost you! Your good days are gone! I am a Kanauj Brahman, but I've become a Shudra, a criminal, a useless animal. There is no one to stop me now, to mock me, to make me bend, to cheat me. Now I am a devil. You h've made me an animal; I'll be a devil inside. I'll come back like a boar and I'll stay as a devil. I'll make pigs of all of you. I'll make this Poona a Kingdom of pigs. Then I'll be Ghashiram again the son of Savaldas once more. (Jayant Karve and Eleanor Zelliot 376-377)

The drums beat forcefully and Ghashiram dances a war dance. Now he looks for the best way to get enough power to persicute the people of Poona. Ghashiram is not originally a villainous minded person but the situation makes him to behave in that manner. In the next scene it is found that some people are going to the temple of Lord Ganesh. A Haridasa narrates a religious tale through song and dance when a young girl comes to Lord Ganesh to do Pooja, Nana falls in love with the girl. Nana promises her to fulfill all her dreams. When the girl is taking herself away. Nana says, "Oh, don't be shy. This is our house. This is a private hall. No one will see. No One in Poona today has the audacity to watch the great Nana Phadnavis!" (Jayant Karve and Eleanor Zelliot 378)

It indicates that Nana is very powerful and as he is the Supreme power in Poona, Nana is absolutely corrupted. He is not worried about Lord Ganpati and he advocates his voluptuous behaviour by saying that even Ganpati has two wives. Nana becomes mad for this young girl. She runs like a frightened deer. Nana is blind in lust. The girl escapes and in his lusty haste Nana holds Ghashiram who is in the guise of a servant. Nana urges servant to go and find her.

नाना : या नंतर 'ती' मिळाली नाही तर काहीच सलामत राहणार नाही संपली मिजास. ती मिळाली तर हा नवकोट नाना हिंदूस्थान जिंकेल तुला सांगतो. काय छाती. नुसता उमळलेल्या कळ्या की रे..... अशा कुसकराव्यात! (Tendulkar 20)

Nana: If she is not found, no one will keep his head! Our grandeur's gone if gone if she's not had. We tell you if she is found, this Nine Court Nana will conquer Hindustan! What a bosom! Buds just blossoming ---- we'll squeeze them like this! (Jayant Karve and Eleanor Zelliott 380)

People know that even the Peshwa obeys whatever Nana says. Nana is very powerful and the people of Poona are afraid of Nana. The next day, Ghashiram brings the girl who is no one else but his own daughter, Lalita Gauri and sends her to Nana. Ghashiram barter his daughter for power. He forces Nana to declare him as Kotwal of Poona. Ghashiram seeks power through his daughter. Nana enjoys erotic pleasure with Gauri once, wants her again and again. Ghashiram feels guilty about sacrificing his daughter. But he feels urged to avenge the immense humiliation on the people of Poona. His guilty consciousness is shown in the following dialogue

घाशीराम: ( मधूनच ओरडतो.)

अब आ गया मुट्ठी मे..... मेरी लाडली बेटी ..... हैवान..... (मग सरळ प्रेक्षणांना ओरडून सांगतो.) मंडळी, ही माझी लाडली बेटी ललितागौरी मी त्या कोल्ह्याच्या दाढेमध्ये कशी दिली बघा! बघा! हा बाप बघा! आपली पोटची पोर धंद्याला लावणारा हा बाप बघा! बघा! माझ्या मासूम पोरीची कशी धंदेवाली होते आहे बघा! तो जून वातड

थेरडा बघा! तिची जवानी कशी काकडीसारखी फाडून खातो आहे बघा.... माझ्यावर थुंका  
 ..... माझ्यावर दगड हाणा ..... बघा, बघा ..... लेकिन मै  
 छोडूंगा नही, इस पुणेको सुव्वरोंका राजही बनाउंगा ..... हा .....  
 (रंगमंचावर ब्राम्हणांचा गजर आणि नाना—मुलगी नाच चालूच. घाशीराम ओरडतच  
 प्रेक्षागृहातून निघून जातो, बघा, तमाशा बघा ..... बघा, तमाशा बघा .....  
 .... बघा ..... टाळ्या पिटा टाळ्या.... रंगमंचावरचा नाच आत निघून जातो.)  
 (Tendulkar 22 )

Ghashiram: (Suddenly cries out loud)...Now he's in my hands....Oh, my daughter... The beast.... (Then, yells at the audience.)Oh, you people Look! I h'v given my beloved daughter in to the jaws of that wolf! Look, Look at this father putting the child of his heart up for sale. Look at my Innocent daughter -a whore. That old overripe bastard! Look at him, eating her like a peach ... spit on me. Stone me. Look, look, but I will not quit. I'll make this Poona a kingdom of pigs. (Jayant Karve and Eleanor Zelliot 381)

The Brahmans sing a song and Nana dances and the girl goes on. Going out of the audience, Ghashiram cries “Look, look at this tamasha. Look, look at this travesty. Applaud. Clap. Applaud.” Sutradhar comments on the growing power of Nana. He says, “Whatever Nine Court Nana says- the Peshwai obeys. Fear of Nana grows day-by-day, day-by-day. Even his enemies said there's only one Nana the rest are Nana-Nana-Nana.” At the end of act first Ghashiram becomes Kotwal of Poona.

As Ghashiram becomes Kotwal he gives strict orders such as no whoring without permit, no cremation without a permit and he also says to eat with a lower caste person is a crime.

Sutradhar: Ghashiram Kotwal says to kill a pig, to do an abortion, to be a pimp, to commit a misdemeanor, to steal, to live with one's divorced

wife, to remarry if one's husband is alive, to hide one's caste, to use counterfeit coins, to commit suicide, without a permit, is a sin. A good woman may not prostitute herself; a Brahman may not sin, without a permit. (Jayant Karve and Eleanor Zelliott 387)

Nana and Ghashiram rescue each other. Nana uses his power to enjoy sex with girls of his choice while Ghashiram uses his daughter to enjoy power. In the play, power and sex are co-related. For Nana, sex is not only a source of enjoyment but also an effective way of displaying one's power. Ghashiram was in need of an official title, the Kotwalship, to be the persecutor and when he gets it, he overcomes his powerlessness and starts oppressing the people. Thus a victim is changed in a persecutor and when a victim becomes a persecutor he is more dangerous because he wants to have revenge on those people particularly who oppressed him. Nana is also happy with what Ghashiram is doing because he himself wants to do the things which Ghashiram is doing. Nana is more political than Ghashiram. He has made Ghashya the Kotwal of Poona because he wants to enjoy the luscious daughter of Ghashiram and as Ghashiram is outsider, he can throw him away from Poona when so ever he likes.

Samik Bandyopadhyay explains how Nana exercises his power safely through Ghashiram. "Like ceremony, both religious and secular, the deceptions of deputation constitute yet another device of power. The real power uses the masks of deputation to mediate the exercise of power, to hide from the victims the real face of power so that all resistance is effectively deflected. Intermediate democratic institutions, are the paraphernalia of bureaucracy, too often regarded as repositories of at least executive, are more often than not masks or mediations that veil the actual exercise of power and hide the perpetrator from the eyes of the victim." (Samik Bandyopadhyay IV)

Ghashiram is a typical persecutor and he feels that he is superior to his

victims. He calls the Brahmans of Poona 'pigs'. As Ghashiram has become Kotwal everybody has to take his permission to do anything out of the routine. He starts patrolling around the streets of Poona. He accosts anyone that he meets in the street. He whips, arrests and imprisons people. The prisons are full; the harassment of the people knows no bounds. He arrests a man who goes out without a permit to fetch a midwife at midnight. He punishes a wife and her husband and blames that they have committed adultery. When they refuse they are tortured inhumanly. People tried to complain about all these to Nana. But Nana is indulged in sexual activities. The very inhuman treatment is given to the Brahmans of Poona. He orders a Brahman to undergo the ordeal of holding a red-hot iron ball in his hands. The poor Brahman groans and writhes in agony. Ghashiram avenges his humiliation on the poor Brahman. Revenues have increased and crimes have decreased. But the city of Poona trembles at Ghashiram's name. Ghashiram is satisfied with his effective use of power and he starts persecuting the people of Poona who humiliated him when he was powerless. And then he thinks of his daughter's marriage. He calls her 'my darling daughter- that piece of my heart named Lalita Gauri.' Ghashiram does not know about his daughter's fate. Gauri is a pawn used by her own father. She becomes the scrape-board of the power game. Nana enjoys sex with her and she becomes pregnant. Nana employs a midwife and asks Lalita Gauri to undergo the abortion. But Gauri dies due to midwife's crude attempt of abortion. Nana arranges his own marriage with another teenage girl secretly and she will be his seventh wife. When Ghashiram learns all these things, his heart is broken. He wants to kill Nana but he is helpless. Nana calms down Ghashya and like a tamed animal, Ghashiram obeys Nana. Nana is symbol of the people of higher rungs of the society who use the religious ideology to justify the hierarchy of power. Nana takes help of Indian philosophy and advises him to use his power to shut the mouths of the people who talk about his daughter badly.

Ghashiram is infuriated by his failure to take revenge on Nana. So he transfers his anger from Nana to the poor Brahmans. He starts putting the people in prison. The prison is overcrowded. Twenty-two Brahmans are dead of suffocation and some more are half-dead. There is agitation against Ghashiram and many Brahmans complain against Ghashiram. At last Nana gives an order to kill Ghashya. When Ghashiram is being beaten by the Brahmans, he says, "...Ghashiram Savaldas! Ghashiram Savaldas! I danced on your chests but I wasted the life of my little daughter. I should be punished for the death of my daughter. Beat me. Beat me. Hit me. Cut off my hands and feet. Crack my skull. Come on, come on. Look! I'm here. Oh, that's good. Very good....." (Jayant Karve and Eleanor Zelliott 415)

M. Sarat Babu writes, "Nanas and Ghashirams will be there in every society as long as the hierarchies of power and the alienation continue to exist in our society. The people of Poona think that Ghashiram is dead. But Ghashiram is dead only as a person while his role is very much alive and somebody will play the role." (M. Sarat Babu 75)

Tendulkar himself observes "Broadly speaking, I had in mind the emergence, the growth and the inevitable end of the Ghashiram also those who create, and help Ghashiram to grow; and irony of stoning to death a person pretending that it is the end of Ghashiram." (Tendulkar V)

Power politics in the play is very typical. When Ghashiram is powerless a lot of injustice is done to him, even by powerless Brahmans. And when Ghashiram becomes powerful he starts the power-game. Nana exercises his power through Ghashiram.

Thinkers like Machiavelli, Nietzsche, Hobbes and Adler concluded that man's nature and origins of human society could be explained by strivings for power. There is good and bad power. Good power leads to leadership and guidance. Bad power leads to authoritarian dominance, coercion and tyranny. The driving force of power can be attributed to the singleness of

motivation. When *Ghashiram Kotwal* was staged people criticized it as an anti-Brahman play. Except Gulabi and her co-dancers all the characters in play come from higher class. In the play, it is shown, how a Brahman is maltreated by other Brahman and how, later on, he takes revenge, on these Brahmans. N.S. Dharan in his article 'Ghashiram Kotwal: Tendulkar's thesis on Power Politics' writes, "The play, despite its inherent violence, never for once, deteriorates into a melodrama. There are in it scenes of torture, and violence, though they do not manifest physically. Torture and bloodshed are shown through the physical gestures of the chorus, and also through the Sutradhar's words. The violence the reader- audience sees in this play testifies to Tendulkar's awareness of the violence in the psyche of modern man. Most of his plays are studies in violence, power and repression, in different forms in the contemporary Indian reality." (N.S.Dharan 106)

Nana Phadnavis is but an absolute power of Poona and in the reign of Peshwa the Brahmans used to enjoy the power. All the Brahmans including Nana oppress Ghashiram who is also a Brahman. But he is an outsider. The natives are oppressors where as the outsiders are oppressed. Tendulkar investigates a contemporary Political problem; the emergence of demons in public. These demons are created by political leaders for the purpose of their own power game. When these demons become more powerful they threaten to destroy their own creators. Having established himself as a powerful kotwal, Ghashiram unleashes a reign of terror in the city of Poona and established a strict permit raj. The very power with which Ghashiram Kotwal intends to buy happiness for his daughter makes him pay a heavy price because his daughter dies pre-maturely. Geeta Kumar in her article has remarked about the play of power politics in *Ghashiram Kotwal*, and she writes, "Indiscriminate opportunism on the part of Ghashiram Kotwal and deputationist power delegated by Nana to the Kotwal temporarily are devices used by Nana and Ghashiram to grab and retain power." (Geeta Kumar 110)

Even in *Ghashiram Kotwal* the human relationship is complex. Ghashiram barter his own daughter for power. He is aware of the perfidy of his action as a father. He asks the people to spit on him. He deserves to be derided to be mocked and stoned. He has forsaken not only his daughter but his own soul too. Paradoxically he is stoned at the end of the play not for bartering his daughter but odium created by him.

During the reign of Peshwa the men were allowed to remarry. In the play Nana is married seven times. Tendulkar exposes the sexual and moral oppressions of women in this play. Lalita Gauri is sexually exploited by Nana. Nana does not marry Lalita Gauri. Apart from having many wives Nana is interested in extra-marital relationship. Though Nana is old enough, of the age of Lalita's grandfather, he molests her. Even his seventh bride is just of nine years old. In the play, Tendulkar uses the terms like power and constitution in a same breathe. Tendulkar attacks on the caste system which is rooted deeply in Indian society. When the play was staged the people thought that the play is anti-Brahman. Tendulkar was criticized for this type of writing. "A close study of *Ghashiram Kotwal* reveals that power here is defined 'horizontally', in terms of individuals against individuals, from humiliation, to revenge in assertion to eventual victimization; played out against a background of political and moral decadence and degeracy, with sexuality impinging on strategies of power. The power and strength of the playwright lies in the creation of a whole aura of hymn and religious ceremonials providing the ironic screen that is pierced through and through by the crudest exercises of power."(D. K. Pabby 47)

Tendulkar observes the operations of religiosity, sexuality, deputations, and politics as devices of power. He has done many experiments with all aspects of drama content, acting, stage direction and audience communication. He is the innovator of a new experimental theatre, which has cross-cultural manifestations. In this concern he should be compared to

Pirandello. He dislikes the dirty game of Indian politics and its double standards. According to him politics, sex, corruption and violence have become integral parts of power politics. The play presents the shocking picture of the ruthless suppression of feminine consciousness. Tendulkar wants to show how Indian women are vulnerable in our patriarchal society. For transferring the power from Nana to Ghashiram, Lalita Gauri is used as a medium. Woman has no choice of her own in the patriarchal society. And the situation is the same whether she is Gulabi or Gauri. Woman is slave to her male counter part and she has to tackle with the hymns and wishes of the male members of the society. The play is an ironical commentary on the socio-political setup of India. Shanta Gokhale calls it a “political comment about the creation, by political parties in power, of monsters for temporary gain, leading to iniquity, brutality and ultimate destruction.”(Shanta Gokhale “*On Ghashiram Kotwal*” in Vijay Tendulkar’s *Ghashiram Kotwal* 82)

Neither Vijay Tendulkar, nor any of the characters in the play, (not even the Sutradhar) theorizes on the contradiction between the ideal and the actual. Tendulkar’s plays are seen exploring the weaknesses of power politics. Outwardly they appear historical, in reality they are based on just particular historical incident or a current situation. Those plays are least topical and have universal appeal. The ideas treated there in are relevant to all times and climes. The social situation shown or depicted and his portrayal of characters are beyond space and time. The treatment of Gauri in this play is ambivious, and one is forced to wonder whether there are certain aspects that the overt textuality glosses over. The play was written in the early 1970’s. The major effort of this was to expose mechanisms of patriarchy. In the play one can see the strong forces of social tradition which make a young girl an easy prey to this patriarchy in the form of her father’s ambition and a powerful man’s lust. In the 1960’s and 1970’s in Indian drama there was a phase when the new identity of women was emerging and writers like

Tendulkar and Mohan Rakesh were forcefully taking up their cause. Ghashiram's wife, though invisible on the stage, but referred in the play, keeps silent on the offering of her daughter by her husband for illegal sexual contact with Nana without marriage. This shows the place of woman in society. Even the wives of Nana never question him when he is engaged sexually with small young girls. The women in *Ghashiram Kotwal* do not read to the situation but they accept it.

In his interview Manoj Bhise says, "In *Ghashiram Kotwal*, Tendulkar uses history but he does not merely record it. Much in the same way as T.S. Eliot's *Murder in the Cathedral* does. Though Eliot has scrupulously adhered to the historical details, his play is about large topic – it is a deep searching study of Christian sainthood. In the same way, Tendulkar has used history to illuminate a much larger question of power politics."

(Manoj Bhise 145)

### **Techniques used by Tendulkar in *Ghashiram Kotwal***

#### **Plot**

The play *Ghashiram Kotwal* is based on the rise and fall of Ghashiram. The eponymous character is a Brahman from Kanauj who comes to Poona along with his wife and daughter for livelihood. Though he belongs to Brahman community, he accepts the job of a servant and works in the house of Gulabi. In the first act of the play, the injustice done to Ghashiram is shown. As Ghashiram is maltreated, he takes an oath of revenge and with the help of Nana, and sacrificing his daughter to Nana at the end of first act he becomes the Kotwal of Poona. After being the Kotwal of Poona, Ghashiram starts persecuting the people. He gives severe punishment to the people for not doing any offence. He straightens the city literally; 'revenues increased and crimes decreased.' The city of Poona trembles at the name of Ghashiram but Nana kills his daughter Lalita Gauri in his crude attempt to terminate her pregnancy. Ghashiram learns it and goes furious but in vain. Ghashiram, like a

wounded tiger persecutes the people cruelly, by beating and killing them. The people cannot bear the injustice of Ghashiram for long time. They complain to Peshwa who sends for Nana. Nana who does not need Ghashiram any more gives them orders to punish Ghashiram as they like. They humiliate torture and kill Ghashiram who feels guilty for selling his daughter for power. At the end of the play, Ghashiram loses both his power and his beloved daughter. Ghashiram is a political 'Bhasmasur' created by political leaders for their purpose. In the play *Ghashiram Kotwal*, Tendulkar employs the technique of Tamasha and Khele. The play begins with a 'Naman' which is part of Tamasha. The play is known for Tendulkar's use of human wall in it. Sutradhar is presented as a part of chorus and as well as a character from the play.

### **Action**

All the actions of *Ghashiram Kotwal* move around two main characters i.e. Ghashiram and Nana. The introduction of naman in the play leads the play to be a musical and the dancing of Brahmans and Brahmans' interest in Lavani indicate their interest in Bavannakhani, a place of red-light area. Nana's visit to Galabi's house and hurting of his leg lead to his relationship with Ghashiram. Ghashiram is rewarded by Nana with a string of pearls which is snatched away by Gulabi. Ghashiram is beaten by the Brahmins for the theft which he has not committed. The humiliation of Ghashiram makes him to take an oath to come back and take revenge of his humiliation. The actions which take place in the second act are the reactions of the actions of the first act.

Ghashiram by bartering his daughter to Nana gains power and becomes the Kotwal of Poona. Ghashiram has seen the truth not alone of Poona but of whole humanity and the truth is evil. Finding himself all alone in the cobweb of the murky affairs of this dark world, he still has courage to defy them. Ghashiram punishes the criminals as if they are not punished by accident expect for Nana the whole Poona is straightened out. The golden city

of Poona wears a façade that is ugly and immoral. Ghashiram has to avenge himself on them therefore no excesses can be turned as excesses. But the injustice done by Ghashiram to Poona people turns in reverse and the people humiliate him and kill him.

### **Characterization**

Tendulkar has used historical characters like Nana Phadnavis and Ghashiram Kotwal. Though Nana's character is taken from history, Tendulkar does not claim that his play should be treated as a historical play. The play is about power politics and Ghashiram is creation of Nana. Nana uses him as a pawn and throws him away when his purpose is served. Nana is symbol of a political figure that use the mad people like Ghashiram to play with. In the edition of 2005, Tendulkar has written an epilogue to *Ghashiram Kotwal* in which he has exposed the birth story of Ghashiram. He has stated that even after twenty two years of his publication of the *Ghashiram Kotwal*, he met the character Ghashiram in a local train. Ghashiram cannot die. As long as Nanas are there Ghashirams will be there. Tendulkar has used just two female characters in the play, one is Gulabi and the other is Lalita Gauri. But both these women are molested by Nana. They become the prey to the lust of Nana.

The art of characterization of Tendulkar is quite different from that of other contemporary writers. Ghashiram Savaldas and Nana Phadnavis are the historical characters but Tendulkar has presented them to tackle the contemporary issues. The characters of Ghashiram and Nana are symbolic. One is demon and the other is creator of demon. History repeats. Though in the play Ghashiram is killed at the end, Ghashirams are still alive in the society and even the creators of Ghashirams, Nanas are there in the society. Tendulkar wants to criticize the tendency and behaviour and not the human being. Tendulkar's plays expose vices of the society such as hypocrisy, vulgarity, barbarism, corruption, narrow mindedness etc. *Ghashiram Kotwal*

is based on power, sex and violence and the play explores the depths of human mind. In the portrayal of society, Tendulkar's plays mark a definite departure from the previous Marathi theatre. He presents the characters and their lives as those are. Life is projected with all its ugliness and crudity. He was interested in showing disharmony rather than harmony in the relationship between man and society. The characters in his plays are the victims of hostile situations or harsh circumstances. The characters are either aggressive or tender hearted, and they are victimized by chance (fate) or circumstances. These characters have to follow the law of life. The playwright's as well as readers' and audience's sympathy goes with the victim. In her preface Shailaja Wadikar writes, "In the treatment of his theme and delineation of characters, Tendulkar is out rightly humanitarian, but for that, one has to read his plays between the lines." (Wadikar P.XII)

Psychologically speaking heredity and environment play a major part in shaping the behavior of characters. The hostile circumstances in life leave some of them aggressive and violent. But the condition of many is helpless and pitiable. Most of them are animals disguised in human forms. And Kumar Ketkar uses the term, '*Tendulkar's Human Zoo*'. The function of Tendulkar's plays is neither to just entertain nor to just reveal ironies and contradictions but to help man to know himself in relation to his environment. Tendulkar aims at bringing to light some of most complex and vital issues of our existence inner and outer. Tendulkar is treated as an Avant-Garde playwright for he deliberately undertakes in Ezra Pound's phrase to make it new. He had shocked the conventional sensibility and by revolting against the accepted norms and values, he shocked the traditional readers and introduced the neglected and forbidden subject matter. He did not sugar coat the realities but put the things as those are.

### **Use of History and use of folk**

Before the arrival of Tendulkar, Marathi theatre was captured by

family drama. A lot of Sanskrit influence was there on the Marathi drama. Tendulkar made new innovations and changed Marathi drama in case of themes and techniques. Vinod Bala Sharma writes, “By developing the flexible as well as carefully crafted forms, modes of recitation and story telling specific to his region, he has managed to bridge the gulf between traditional and modern theatre by creating a vibrant new theatrical form, an example of which is the play *Ghashiram Kotwal*.” (Vinod Bala Sharma 15)

Tendulkar used the folk drama format with its elaborate use of facial expressions, mime, song, dance and symbolic use of stage techniques. *Ghashiram Kotwal* is considered as a landmark event appreciated for its production, design, music and colorful choreography. Tendulkar blends Tamasha, Khele and Dashavtar together in this play. In Marathi theatre before the main play (called Vag) commenced a Rangbazi entertain the audience. It was just like Prologue to the play. In sophisticated plays it is called as ‘Naman’ and in folk theatre it is called as ‘Nandi’. It was meant for praying the God, Lord Ganesha or Nataraj. In epic poetry, the celestial muses are worshiped. In Tamasha the celestial god is Lord Shiva. In *Ghashiram Kotwal* the chorus is singing

रामशिवा हरी

मुकुंद मुरारी।

राधे कृष्ण हरी

गोविंद मुरली।

बावन्नखणी

मथुरा अवतरली॥ (Tendulkar G.K. p.7)

Radhakrishna Hari

Govinda Murali

Ramashiva Hari

Mukunda Murari... (Jayant Karve and Eleanor Zelliott 369)

In order to show how the interest of Brahmans of Poona is changed from religion to erotic pleasures, Tendulkar uses kirtan and Lavani form. Kirtan is meant for worship of the god whereas Lavani is concerned with Lasya and Lavanya which is mainly concerned with the Lavani dancers who were considered morally loose. The streets of Bavannakhani become the gardens of Mathura. The 'Krishna-Radha Raslila' is suggestive of sexual overtures. The sexual behaviour of Brahmans is sugar-coated and compared with 'Krishna-Radha Raslila'. Bavannakhani is a red-light area and it is compared with Mathura.

Lavani is part of Tamasha where as Abhang is a religious song sung for praying the God. Tendulkar uses both the forms in *Ghashiram Kotwal*. At the beginning the chorus is singing Abhang and Abhang turns into a Lavani. A human wall was used first of all by Tendulkar in Marathi drama. The Sutradhar, who is sometimes a part of human curtain, is the chief narrator of the story of the play. Girish Karnad very succinctly points out the relevance and importance of the human curtain. "The central theatrical device in the play is the use of about a dozen singers who start conventionally enough as a chorus. But as the play progresses they become the human curtain, alternately hiding the action and revealing bits of it as a peep show. From the neutral commentators, they slide into the role of voyeurs who enjoy the degeneration they condemn, of courtiers who perpetrate atrocities and of the populace that suffers the harassment".

(Karnad 15)

The creation of the human curtain consisting of twelve Brahmans is a fascinating dramatic device by Tendulkar. When so ever there is need, the Sutradhar may act as an individual. Other characters also behave as individuals but mostly they function as a unit. Their utterances are an integral part of the play and help the reader to clearly understand the intellectual and moral issues rest by the dramatist. The Sutradhar is the one who holds the

strings, a term drawn from puppet theatre widespread in India. It is supposed that he is a perfect master of many arts and sciences, especially music, dance and mime. Sutradhar was supposed to be the part and parcel of Sanskrit drama. In *Ghashiram Kotwal* Sutradhar starts the singing and his direct intervention helps to fill up the gaps in the story.

A Lavani is an erotic dance and Tendulkar uses it in order to show how the people of Purnyanagari Poona have become lusty. Lavani and Tamasha are inseparable. Tamasha is part of Maharashtrian folk theatre and Tendulkar used it aptly in *Ghashiram Kotwal*. Another folk theatre is used by Tendulkar and that is the Dashavatara. Dashavatara is still staged today in Konkan during the time of festivals and Jattras. In Konkan, Dashavatara is staged whereas at other places Tamasha is staged. The musical opening of the play attracts the audience. A musician like Vasant Rao Deshpande calls the play "The first Sangeet Natak in the real sense of the term." (Pushpa Bhave 47) Chorus invoking to Lord Ganpati, Saraswati and Lakshmi create the religious atmosphere. The play was supported by the music of Pt. Bhaskar Chandavarkar. Many of the critics are of the opinion that the meaning of the play is lost in music. But this is not true. The musical effect has made the play more interesting. The musical form of the play helps in deglamourizing history and it creates a sense of distance in audience. Nana dancing with Gulabi is projected as a weak character is quite different from the revered Nana of history.

The Tamasha form is used in *Ghashiram Kotwal* and Tamasha form is basically musical in which prose dialogues are also used to make social and political comment where in the Sutradhar plays the role of a significant dramatic tool. Tendulkar uses the Sutradhar and makes him to play the role of an interlocutor. He also continues to be a commentator throughout the play. The Sutradhar is a leader of a chorus. The human wall serves another purpose by taking on individual roles. Folk theatre provides scope for or

rather invites participation from the audience. In *Ghashiram Kotwal* we find the Sutradhar and Ghashiram addressing the audience directly. The ridiculous figure of Nana dancing effeminately demystifies the power he represents and shows the hollowness of what he represents so that the audience is made aware of the fact that the possibility of change exists.

### **Dance**

Tendulkar uses dance in *Ghashiram Kotwal*. Various types of dances are shown at various places to show the mood of the characters. At the very beginning of the play we find twelve Brahmans dancing and praying god and goddesses. The god Lord Ganesha joins the dance later on Goddess Saraswati and Goddess Laxmi join the dance. The dancing of Brahmans with god and goddesses make the atmosphere religious. But when the god and goddess depart, the dance is changed. When the reference is made to Bavannakhani the dance turns into a Lavani. Nana also dances but his dance shows his lusty nature.

Later when Ghashiram is beaten and thrown away, he takes an oath of revenge and promises to come back for his avenge. He dances a war-dance. It indicates his anger towards the people of Poona. He is entranced. The forceful beat of the Mrudang and the war dance signify a kind of decomposition and decrepitude. The old Ghashiram is demolished for the new one to emerge. In the second act Nana and Gauri are dancing together with other women and celebrating Rangapanchami. Celebration of Rangapanchami is religious but the dance is joined by Gulabi. Gulabi dances on the tunes of Lavani. The dancers' mood change from religious to licentious.

Sutradhar dances on the beats of Dholaki and narrates the marriage of Nana with a young girl who has just crossed puberty line. Singing and dancing together is a very difficult type of art but in Indian folks like Lavani, Bharud it is but quite necessary. The play ends with the dance as they are celebrating

the death of Ghashiram. Nana joins the dance. This dance is -- -dance of happiness- on the sad demise of Ghashiram.

*Ghashiram Kotwal* is a musical play in which Tendulkar writes about the music. Pt. Bhaskar Chandavarkar was the musician who worked for *Ghashiram Kotwal*. It is the opinion of some critics that the musical quality of play overpowers the theme of the play. But it is wrong one because this play has enjoyed more than 7000 performances in India and abroad. The Drum, Shahanai and Mrudang are used in apt manner in the play.

The performances of *Ghashiram Kotwal* took place in several foreign countries such as France, The Federal Republic of Germany, the U.K. and the Netherlands. Tendulkar brought novelty to the stage in case of techniques also. Music is the heart of this play and right from beginning to the end of the play music is used as the background and it helps the audience to understand the themes.

### **Language**

The language used by Tendulkar is poetic and much of the dialogues are to be read as poetry by the characters. Some words are repeated purposely.

आम्ही सरदार

आम्ही शृंगेरीकर

आम्ही तंजावरकर

आम्ही रामेश्वर

आम्ही कुंभकोणम

आम्ही बनारस

आम्ही पुणेकर ( Tendulkar 3 )

The repetition of the word आम्ही is done purposely.

I come from Shringeri.

I come from Tanjore.

I come from Rameshwar.

I come from Kumbhakonam.

I come from Banaras.

We' re Poona people.

( Jayant Karve and Eleanor Zelliot 362)

Tendulkar has put abuses in the mouths of so called sophisticated Brahmins. In some dialogues the verb is repeated.

ढोलकीवर रात्र झाली; पुण्यातले बामण बावन्नखणीत गेले;

मष्णात गेले —

कीर्तनास गेले —

देवदर्शनासी गेले —

रोजी जात तसेचि गेले —

बामण बावन्नखणीत s गेले — ( Tendulkar 7 )

Ghashiram is a Brahmin from Kanauj and the language he speaks is mixture of Hindi and Marathi.

नहीं ; मै बम्भन हूं — कनौजका हूं — पुनेमे नया हूं नशीब निकालनेको पुना आया; मेरी पत्नी और लडकी का नशीब था इसलिए ईश्वरने आज बचाया. पण मी चोरी केली नाही.  
(Tendulkar 15)

The poetic quality of his language has made it possible for Tendulkar to be very economical for example,

गौरी बोले, नाना डोले, घाशीरामाचा कारभार चाले (Tendulkar 27)

In a single line Tendulkar has described what is going on in Poona. Tendulkar's diction and style is based on folk literature. In *Ghashiram Kotwal* some songs are taken from folk-

लग्नाला चला

लग्नाला चला

लग्नाला चला तुम्ही लग्नाला चला तुम्ही लग्नाला चला

तुम्ही लग्नाला चला —

सखुबाई

साळुबाई

काळुबाई

सईबाई

लग्नाला चला —

पेशव्याचा परधान

अजून लग्नाला तर ल्हान ( Tendulkar 43 )

The difference between the western stage and the stage of Tendulkar is most spectacularly evident in the use of a curtain as a theatrical device. Tendulkar's human curtain is a radical innovation for the modern urban stage. In a production note, the Theatre Academy says,

“The basic structure of the play is a human wall which is basically a singing chorus, impersonally commenting on the episodic developments. But it also breaks into smaller tableaux, grouping and regrouping endlessly. The human wall ceases to exist when its back is turned to the audience. The Sutradhar or narrator interposes in the proceedings to keep the audience abreast of things, the actors switching parts with perfect timing. A fact of opera with verse, music and prose fusing into one another in a strange compelling alchemy. The ballet blending with the traditional folk dances sets the mood and tempo of the decadent and bawdy era.” (vii)

In her article Neela Bhalla writes, “He is spurned, hurt, humiliated and victimized. Smarting for revenge, he uses his daughter Gauri to secure him the powerful position of Kotwal. He avenges his insult and punishes the whole city. The victim turns victimizer - a theme of great interest to Tendulkar. The taste of revenge is too sweet and he perpetrates one excess after another. Stilling his conscience and his love for his daughter, he glories

in his unquestioned power. Soon his tyrannies are used to assuage his own guilt and every blow that he strikes against hapless victims in a vindication to him of the crime against his daughter. Ultimately his thirst for revenge changes into a raw lust for cruelty. Blood is an aphrodisiac to him and he wades deeper and deeper into horrified crime. He is drawn inevitably and inexorably to his own violent end, being stoned to death by the enraged and long suffering populace.” (Neela Bhalla 131)

Some critics criticize the play saying that if the playwright doesn't intend to express his opinion of the Peshwa reign, what else can be the intention of his writing the play? The question remains unanswered. The play projects cruelty and violence involved in the power struggle of individual versus the individual and that of individual versus society. The cruelty of Ghashiram springs up from his misery. The reckless behaviour of Ghashiram is the reaction to the injustice done to him. The personality clash between Nana and Ghashiram is the theme of the play at the superficial level, but at the deeper level the play explores and exhibits the essential nature of the game of power politics which is characterized by violence, corruption, humiliation and suppression. Gauri's sacrifice of her virtue brings rich dividends to Nana rather than to Ghashiram. It gives Nana an opportunity to satisfy his physical lust and to establish the reign of terror. He remains victorious and continues to thrive by doing nothing outwardly. This gives Ghashiram an opportunity to fulfill his ambition. "The sadistic objective in his mind renders him blind and fails him as a father, as a kotwal and finally as a human being also. In his role as the kotwal of the city, he creates a hell not only for the Brahmans but for himself and for his daughter also. He fails to realize the treacherous ways of the culprit Nana and is reduced to a tool in Nana's power game." (Shailaja Wadikar 123)

- **Tamasha**

Tamasha is the folk theatre of Maharashtra. Right from the reign of Shahu, Shavaji's grandson, who established his throne in Satara, Tamasha form emerged. Bajirao 1<sup>st</sup>, builder of the Maratha Empire was fond of dancing and he fell in love with a dancing girl, Mastani. Singers, poets and Tamasha dancers thrived during his rule. There are many erotic elements in Tamasha. Tamasha was in general spurned by the upper class. The first people to join in this form of entertainment were Mahars and Mangs. This form was at its height during the late 18<sup>th</sup> Century. The greatest Tamasha composers of the later half of the 18<sup>th</sup> Century were Anant Fandi, Ram Joshi and Prabhakar.

Tamasha opens with drummers, Dholakiwala and Halagiwala who are present on the stage throughout the performance. Two more instrumentalists join the drummers; the Majaewala and the Tuntunwala who twangs a one stringed wooden instrument with the nail of his index finger.

The drumming is followed by an invocation, the worship of Lord Ganesha. The musicians stand with their backs toward the audience and move upstage and down singing the invocation. This ceremony is called Gana. And it is followed by the appearance by Gulan. She is the milk-maid in Krishna's legend. In the classical Sanskrit play the leading actress, Nati appears in the beginning and converses with the Sutradhar. The Gulan serves the same purpose. They talk with the Songadya, the Buffoon, who impersonate Krishna. Krishna is accompanied by his friend Paindyia, deformed, club-footed, quarrelsome cretin. The incident, taken from Krishna's life has sexual symbolism and strikes the non-religious notes of the Tamasha. (In *Ghashiram Kotwal* Nana plays the role of Krishna).

### **Lavani**

In the eighteenth and nineteenth centuries the Lavanis were especially composed and well rehearsed. The Lavani is a narrative poetical composition expressing vigor and love. It is the spine of the Tamasha. The principal singer

offers the first line with a lusty joy and he is followed by the chorus. Even Tuntunwala and Majaewala join the chorus. The Lavani introduces the characters, unfolds the plot and prepares the audience for the complications. It is followed by bits of prose dialogues again broken by a Lavani. A dance is introduced to heighten the emotion.

### **Naman and Khele**

Naman and Khele are the Folk Arts and these are performed in Ratnagiri District particularly. These performances take place from Mandangad to Rajapur.

Naman is very close to the drama forms. After the prayers to Lord Ganesh the main plot begins. It is performed throughout the year. Its purpose is entertainment. The themes of this form are not restricted. There is good scope for the comic scenes. The actors wear uniformal dress. It is to be performed by male characters only. The group of the actors can go to any village for the performance. Khele is a traditional folk theatre based on games.

### ***Kamala***

Vijay Tendulkar was a journalist and he came across many things which were concerned with outstanding issues in journalism. His *Kamala* is based on a real incident which took place in Mumbai. A journalist named Ashwin Sarin bought a woman and the play is based on the incident. As Vijay Tendulkar himself was a journalist, he wrote this play in order to show what is expected from journalism. The play is based on skin-market and about the identity of women. The main things which Tendulkar throws light on are the ghastly flesh market, the position of women in society, the cut-throat competition that goes on in the success oriented contemporary generation and the egoistic hypocrisy of the young journalists.

The play begins with the dialogues in between Sarita and Kakasaheb

and later on Kamalabai joins them. Sarita is wife of Jaising Jadhav who is an associate editor of English daily. Sarita is to prepare everything for Jaising because he is coming back from his visit on the same day. Sarita is traditional Marathi housewife and she looks after her house very carefully. When Jaising is not there she is expected to attend the telephone calls also. She is to take care of everything.

सरिता : (हाकारत) कमळाबाई – (कमळाबाई येतात. मुद्रा त्रस्त) साहेब आत्ता येतात. फ्रिजमध्ये फ्लॉवर आहे त्याची भाजी करा. काकासाहेबांनी आणलीय त्या करंडीतले आंबे पिकले असले तर सहा सात काढून ठेवा. बिअर संपली का आहे पाहा. नसली तर रामदेवला आणायला पाठवा. रात्रीची बिर्याणी बरी रहिलीय का? (Tendulkar 6)

Sarita: [Calls out] Kamalabai!

[Enter Kamalabai. A harassed expression on her face.]

Saheb is just coming. Make a curry from that cauliflower in the fridge. See if those mangoes in the basket Kakasaheb brought are ripe. If they are, put out six or seven. See if there's any beer. If there isn't, send Ramdev to get some. Is last night's biryani still good? (Adarkar 4)

Sarita has become habitual to the threats which she listens on the telephone. Jaising Jadhav, Sarita's husband is representative of the modern journalism whereas Kakasaheb knows that the days of old journalism have gone and the new era has started. He says,

.... “संपलेल्या जमान्यातली माणसं आम्ही. ह्यात उरलेले कैलासवासी पत्रकार! आता जमाना तुझ्या नवऱ्याच्या नव्या पत्रकारितेचा. नवा धावपळ जर्नालिझम! इकडे आग लागली, पळाला तिकडे. तिकडून आणखी कुठे दंगल झाली, गेला उडत तिकडे. कुठे पाताळात बलात्कार झाला नाहीतर आभाळात मंत्रीमंडळ गडगडलं, हा आहेच हजर! आंखो देखा हाल. सर्व महत्व हजर असण्याला. मग काहीही लिहा ना का.” (Tendulkar 8)

“A dead journalist – who's just about staying alive! Now it is the day of your husband's type of journalism. The High – Speed type! Something catches fire – and there he runs! There he is! Eye – witness report! Being on the spot

that's what's important!

Never mind what you write." (Adarkar 5)

When Jaisingh arrives he is accompanied with a woman carrying a bundle in the crook of an arm and this is Kamala. Kakasaheb tells Jaisingh about the talk which he has heard on the telephone.

काकासाहेब ..... त्याला म्हणावं, तुझा आम्ही घराबाहेर ओढून मुडदा पाडणार. तुकडे करणार. तुला जिवंत सोडला तर बापाचं नाव सांगणार नाही. ही अखेरची नोटीस समजा. (Tendulkar 11)

Kakasaheb .... "He said; tell him we are going to drag you out of your house and hack you dead. Chop you to bits. We'll be dammed if we don't do it. This is the last warnin." (Adarkar 8)

Jaising tells Kakasaheb that the threats are hollowed and he must not worry about. When Jaising goes for taking bath, Kamala informs Kamalabai that she has been bought by Jaising. After his bath Jaising tells Kamala that she has to stay there just eat and sit. Sarita who is impressed by simplicity of Kamala and says

भोळी आहे बिचारी. (Tendulkar 18)

"She is an innocent, the poor thing." (Adarkar 13)

Jainsingh tells about where about of Kamala. He tells Sarita

बिहारमध्ये लूहारडागाच्या बाजारात विकत घेतली मी तिला. यस्. अडीसशे रूपयांना बैलसुध्दा यापेक्षा जास्त किमंतीत मिळतात..... रांचीपलीकडे लुहारडागाला माणसांचा बाजार चालतो. वेगवेगळ्या वयाच्या बायकांचा उघड लिलाव होतो ..... बायकांचा लिलाव विश्वास नाही ना बसत? लिलाव बोलणारे इच्छुक, बायका हाताळून अदमास घेतात. भरीव आहे की थुलथुलीत. तरूण आहे का वयावरची. बरी आहे का रोगी. छातीत कशी आहे, कमरेत कशी आहे, मांडयात. (Tendulkar 18)

"I bought her – in the Luhardaga bazaar in Bihar. .... Yes. For two hundred and fifty rupees. Even a bullock costs more than that. They sell human beings at this bazaar at Luhardaga beyond Ranchi. Human beings.

They have an open auction for women of all sorts of ages. .... Yes, women. Can't believe it' can you? The men who want to bid – handle the women to inspect them. Whether they are firm of flabby. Young or old. Healthy or diseases. How they feel in the breast, in their waist, in their things and ....." (Adarkar 14)

Jaisingh doesn't want to disclose the facts because he is more interested in presenting Kamala directly in the press conference. He is of the opinion that art lies in presenting the case not in the case itself. When one of the Jaisingh friends Mr. Jain visits Jaisingh house, Jaisingh takes care that Jain should not come to know anything about Kamala. When Jain meets Sarita his impressions regarding Sarita are "This warrior against exploitation in the country is exploiting you. He's made a drudge out of a horse riding independent girl from a princely house. Hai, hail [Theatrically, to Jaisingh]. Shame on you! Hero of antiexploitation campaigns makes slave of wife!" (Adarkar 17)

When Sarita is to give Kamala water for taking bath and a sari to change, Jaisingh does not allow Sarita to do that. Jaisingh wants to present her as she is in the press conference. Kakasaheb has come to know something about Jaisingh's plans and he asks Jaisingh, कुठवर आलं तुझं कट – कारस्थान? ..... तुमच्या रक्तव्यवसायातलं कटकारस्थान. (Tendulkar 20)

How far has your conspiracy got? .... Your blood thirsty professional plot. (Adarkar 22)

Kakasaheb does not like the modern (Yellow) journalism and he talks in an ironic manner with Jaisingh. Modern journalism is based on mataka, gambling, illicit liquor making, red-light houses, bribery and corruption. It also involves rapes, murders, and atrocities against Harijans etc. Kakasaheb is publishing his daily for many years but he has not become a rich. But in case of Jaisingh the situation is different. Within five years he has earned a lot of

money in such an extent that he can buy a bungalow in Neeti Bagh. He can have servants and possess a car also. The modern journalism is very fast. Jaisingh is of the opinion that behind modern journalism there is a social purpose also. He also opines that the weak and the backward sections of society are under attack. We need someone to make a noise against it. The common man is living in a kind of unconscious haste today. He needs to be shocked into looking at the truth now and then. He needs a force that will raise his consciousness, preparing to struggle for social and political change. Kakasaheb advises Jaisingh to write in the people's language first then only the people can like journalism.

Kamalabai Complains about Kamala to Sarita, "She asks me, were you bought or were you hired? And that wasn't all. She asks me, how much did they hire you for? What work do you have to do? Me, she's asking me. I said, what's it got to do with you? Do you know what she said, servants shouldn't raise their head and answer back. They should be grateful for their daily bread. She said that to me! I tell you, if she's going to stay here, I'm going back to Phaltan! I won't stay here one day. Buy my ticket." (Adarkar 25)

Jaisingh has planned that after presenting her in the press conference, he has arranged for her to stay in a women's home (Asylum). Jaisingh thinks that she will be very happy there. As she will get two square meals a day and no work to do. A proper roof over her head and she will be more than happy. The time presented in the second act is post-presentation of Kamala in the press conference and the act begins with the conversation into Jain and Jaisingh and they are talking about the press conference. Sarita and Kakasaheb are also there. Jain addresses Jaisingh as a first class rascal. From Jain's and Jaisingh's conversation the reader/audience comes to know about the silly questions Kamala has been asked in the press-conference. Those are – "What are the important social problems in your area? ... What are your opinions about the economic exploitation of the tribals?" (Adarkar 28) She is

asked also about the questions regarding “above the poverty line and below the poverty line” – Someone interrogates her in the party –“if there is free sex among you? What do you do with the illegitimate children? ... You must be having free sex too. How many men have you slept with?”

Kamala has been asked many foolish questions in the conference. Kakasaheb and Sarita pity her condition whereas Jaisingh and Jain are laughing at the situation. They have not taken the things seriously as it is expected by Kakasaheb. Kakasaheb blames Jaisingh and Jain for Kamala has been made a laughing stock. Kakasaheb claims that Jaisingh has bought that woman and sold her in the press-conference. But after listening to this Jaisingh reacts in a horrible way and Kakasaheb apologizes for that. After departure of Jain and Kakasaheb, Jaisingh asks Sarita to come upstairs but she denies. To this Jaisingh is very angry and he says, “I’m your husband, after all. What was wrong about what I said? ... You must tell me. I must know. Don’t I have the right to have my wife when I feel like it? Don’t I? I’m hungry for that too – I’ve been hungry for six days. Is it a crime to ask for it? Answer me!” (Adarkar 32)

The next scene in between Kamala and Sarita is the climax of the play where Kamala asks Sarita how much he bought her for. After coming to know that the Saheb has bought her for seven hundred and yet there are no children, she comments that this is an expensive bargain. Kamala also puts forth a proposal that as both of them have been bought by the master, they will share the bed with him for fifteen days alternatively. After Kamala’s dialogue, Sarita is awakened and she interrogates herself about her identity. She asks herself what is the difference between Kamala and herself. For kamala Jaisingh has paid on the contrary Sarita’s father has paid Jaisingh. ‘The husbands get wife in the guise of slave and a big dowry. More is the learned and rich husband more is the dowry.’ Sarita feels that after long time she has been awakened from sleep by Kamala. When Kakasaheb says

that Kamala is just a pawn in Jaisingh's game of chess, Sarita says "not just Kamala, Kakasaheb not just kamala, Kakasaheb. Me too...me too." (Adarkar 43)

When Sarita comes to know that her condition is no better than Kamala she starts rebelling and searches for her own identity. She rejects Jaisingh's proposal to accompany him to the party as a male-doll. When Kakasaheb meets her in next scene, she tells to him about her intentions to organize a press-conference and wants to show how a great advocate of freedom brings home a slave and exploits her. He does not consider a slave, a human being – just a useful object... he tyrannizes his own slave as much as he likes and doesn't think anything of it... listen to the story of how he bought the slave Kamala and made use of her. The other slave he got free – not just free – the slaves' father shelled out the money – a big sum.

"I suddenly saw things clearly. I saw that the man I thought my partner was the master of a slave. I have no rights at all in this house because I am a slave. Slaves don't have rights.....Laugh, when he says, laugh. Cry, when he says, cry. When he says pick up the phone, they must pick it up. When he says, come to a party, they must go. When he says, lie on the bed – they [she is twisted in pain.]"(Adarkar 46).

Kakasaheb consoles Sarita and tells her if the world is to go on marriages must go on. It will go on like this. Irritated Sarita reacts to this – "why? Why can't men limp behind? Why aren't women ever the masters? Why can't a woman at least ask to live her life the same way as a man? Why must only a man have the right to be a man? Does he have one extra sense? A woman can do everything a man can..... This must be changed. Those who do manly things should be equal to men. Those who don't are women. And there will be some among them who have beards and moustaches too. Isn't being Prime Minister of India a manly thing? And isn't it an effeminate thing to grovel at that Prime Minister's feet?" (Adarkar 47)

सरिता : काय म्हणून? पुरुषानं काय म्हणून नाही फरफटायचं? बाईनं काय म्हणून एकदा तरी मालक नाही बनायचं? निदान तिनं काय म्हणून नाही माणसाच्या लायकीनं जगूं मागायचं? पुरुषार्थ करण्याचा हक्क काय तो पुरुषालाच काय म्हणून? त्याला एक वेगळं इंद्रिय दिलं आहे म्हणून? बाईसुध्दा पुरुषार्थ करू शकते... ते बदललं पाहिजे. जो पुरुषार्थ करतो तो पुरुष; मग त्याचं लिंग कोणतं का असेना. पुरुषार्थ करत नाहीत त्या बाया आणि त्यातला कुणी दाढीमिशा वाढलेल्याही असतील. देशाचा पंतप्रधान होणं हा पुरुषार्थ नव्हे? आणि या पंतप्रधानाच्या पुरुषार्थामुळे नाकी नऊ येऊन त्यांच्या पायावर लोळण घेणं हा बायलेपणा नाहीतर काय? (Tendulkar 57-58)

The consequences of press- conference and presenting Kamala in it create havoc and Jaisingh has been dismissed from the job by the boss. Jaisingh does not expect it from his boss. He abuses him. He has drunken a lot and in drunken condition he blames his master. Jain, Kakasaheb and even Sarita support Jaisingh but the things are to be in vain as Jaisingh is also a pawn in the hands of his master. The play ends with Sarita's resolution.

सरिता:..... एक दिवस असा येईल की त्या दिवशी मी गुलाम असायची थांबणार, काकासाहेब. मी मग वापरून फेकण्याची वस्तू असणार नाही. माझ्या इच्छेनं मी सर्व काही करीन, पण माझ्यावर कुणीही सत्ता गाजवू शकणार नाही. तो दिवस नक्की येणार आहे, मग त्यासाठी कुठलीही किंमत मला मोजावी लागली तरी ती मी मोजेन. (Tendulkar 63)

Sarita: But a day will come, kakasaheb, when I will stop being a slave. I'll no longer be an object to be used and thrown away. I'll do what I wish, and no one will rule over me. That day has to come. And I'll pay whatever price I have to pay for it. (Adarkar 52)

Jaisingh buys Kamala from the flesh market and presents her at the press-conference and accepts a great and dangerous risk not because he wants to reform Kamala's life but it is a part of his professional commitment. For him Kamala is a means by which he can get a promotion in his job and can win reputation in his professional career. He does not think what will happen to Kamala after the press conference. He is crazy for money and success. And it has made him loveless as well as mindless. Shailaja Wadikar states,

“Jaisingh represents the success oriented, sophisticated individual who is willing to sacrifice human values in the pursuit of his goals. Helpless people like Kamala cannot help becoming scape goats of them.”(Wadikar 25)

In *Kamala*, Tendulkar criticizes Indian family system where women are used either as slaves, menial servants, or stepping stones by their male counterparts. To some extent, Tendulkar’s women characters are responsible for their own plight. Though to some extent Sarita rebels against her husband after becoming conscious of the selfish hypocrisy of her husband and of the fact that her position in the house is not far different from Kamala’s, she provides emotional support to Jaisingh when he is in problem. Though the title of the play goes to Kamala, the central female character of the play is Sarita, who represents the modern educated, sophisticated ladies of society. Before marriage, Sarita was a brave girl who was interested in horse-riding but the marriage has brought a great change in her personality. In *Shantata! Court Chalu Ahe* as well as in *Kamala* it is observed education has not enabled us to overcome the traditional barriers of sex-discrimination. Women are still victimized in the male-dominated society.

Jaisingh Jadhav, the protagonist of the play exploits Kamala’s situation for achieving name and reputation and leaves her to her fate as soon as he achieves the goal. In the press-conference Kamala is asked silly questions and it indicates the interest of the people in victimized helpless individual. Nobody helps a woman who is presented in tattered clothes. Kamala is ignorant of the fact that she is going to be ruthlessly exposed physically in public. Kamala is exploited outside the walls whereas Sarita is exploited inside the walls. Jaisingh acquires fame, name, authority and status in the society and though Sarita is a source of inspiration in his career, he shows total indifference to her. He proves with his behaviour that she is to follow the decisions which he has taken.

Jaisingh: It’s I who takes decisions in this house, and no one else. Do you

understand? (Tendulkar 42)

Through the character of Jaisingh, Tendulkar exhibits selfishness and hypocrisy of the modern young generation. He also wants to comment on oppressing nature of the contemporary society. Men have got power in their hands and with this power, they exploit women. Kamala and Sarita are exploited by the male counterpart. The characters of Kamala and Sarita are the symbols of Indian women who are simple, innocent, sincere, generous and devoted to their male companion. Sarita is not Tendulkar's 'New Woman' because to some extent she rebels but when her husband is in problem, she supports him. She is not as revolutionary as other characters are. It appears that Sarita helps Jaisingh not because she lacks any spirit of rebellion but because her husband is in need of emotional support. Her humanitarian attitude makes her to behave like that.

It is through the husband and wife relationship of Jaisingh and Sarita, Tendulkar attacks the institution of marriage in India. Sarita who is born and brought up in an aristocratic Marathi family of Karad works like a slave for her husband, Jaisingh. For almost ten years, she is happy in serving Jaisingh. It is Kamala's arrival in her house which makes her to seek self-identity. She comes to know about her subordinate and trivial position. In an interview, Tendulkar states, "When I show the struggle of a woman, it is not one woman's fight. The individual must have name and identity and cast and background to be credible, but she is not just a woman on stage, in a particular play. I am in writing her situation, showing that of a struggle against it exists ....By not giving a solution, I leave possibilities open, for whatever course the change may take. When the members of my audience go home and chew on situation, they might be able to see their daughter or sister in the woman's position and come up with a way of changing the situation for her advantage."

The play *Kamala* is a clash in between two generations. Shivajirao

Mohite alise Kakasaheb as a representative of old generation which observes morality in journalism and is not worried about the money-making. Whereas Jaising Jadhav is representative of modern generation and through his character, Tendulkar attacks the modern field of journalism that have the journalists are self-centred, narrow minded and careerist. They are worried how the news is presented and not in the news itself. Jaisingh's deceitful nature and interest in exhibition of his talent as a journalist shows his business oriented nature. Jaisingh treats both, Kamala and Sarita not as human being but as objects of exhibition. Sarita provides him domestic comfort, social companionship and sexual pleasures in his married life whereas Kamala brings him reputation in his professional career.

Jaisingh pretends that his main objective is to expose the inhuman flesh market but his hidden intention is to achieve name, fame and position in the field of journalism. For him, Kamala is not a human being, but a marketable commodity that can bring him reputation in the field of journalism and promotion in his job. The flesh market of Luhardaga is the example of violence practical and enjoyed by the present generation. Jaisingh represents the typical Indian hasbund who has no time to spare for his wife. Though the relation is husband and wife, it is similar to that of master-slave relationship. Jaisingh exploits both Sarita and Kamala but the way is different. When Jaisingh presents Kamala, in the press conference in tattered clothes, Sarita thinks about her identity and she is sadly aware of her own place and position the mental journey of Sarita is from a free-girl to a wife to a rebellious woman. Tendulkar wanted to expose the reality that wise are exploited by their husband. Though at the end of the play Sarita supports Jaisingh, She is optimistic and assures her uncle Kakasaheb that soon the change is going to come.

## Violence

The inhuman flesh market of Lohardaga exposes the violence present in the society where the human being is sold as animals and their price / value is based on the physical appearance. Jaisingh presents Kamala in press-conference but he treats her not as a human being but for Jaisingh she is to key to his successful career and the bright, glorious future that lies ahead of him.

Kamala's presentation in a press conference in tattered clothes is another incident of Violence. Outwardly the press conference is held to expose the sexual harassment of the helpless women but in fact Kamala is exposed physically and psychologically. She is also asked unpleasant questions regarding free sex. In the press conference, Kamala feels embarrassed, while Jaisingh and his journalist friends are flushed with wine and enjoying themselves. The people present in the press-conference are less-interested in solving the problems like prostitution and flesh market and thinking of the remedies of these problems, they think of their own upliftment, rather than the upliftment of the suppressed class. Jaisingh Jadhav exploits Sarita physically as well as psychologically. Until Sarita becomes conscious of the hypocritical nature of her husband she enjoys slavery in the guise of wife. Jaisingh Jadhav is oppressed by his boss. The victim does not know that she is victimized by his boss as he is discarded from his job by his boss. Tendulkar has presented a chain of victimization in the play, *Kamala*.

In play *Kamala* also sex plays an important role. Jaisingh marries Sarita because she is an object that provides him domestic comfort, social, companionship and avoids sharing the bed with him, Jaisingh is furious and he calls her a bitch. Kamala, a woman bought by Jaisingh just for Rs. Two Hundred and Fifty in Lohardaga is the victim of social system of India. As Kamala is outwardly not much attractive, nobody pays attention to her in the flesh market, Jaisingh buys her because she is dirt cheap. By paying money

anyone can buy a woman like Kamala and over-power her not only physically but sexually also. Is there any choice for Kamala to choose a partner for the sexual pleasure? And the answer is no. Because whom so ever buys her is her master.

“पुरुषानं काय म्हणून नाही फरफटायचं? बाईनं काय म्हणून नाही एकदा तरी मालक व्हायचं?’ असे आवेशाने आणि त्वेषाने विचारणारी सरिता आपला विद्रोह तात्पुरता मनाच्या एका कप्प्यात बंद करून ठेवायला तयार होते आणि थकलेल्या जयसिंगपाशी जाऊन त्याच्या पायातले बूट हलकेच काढते हा शेवट स्त्री स्वातंत्र्याच्या प्रश्नाला बगल देणारा मानायचा की स्त्री – सुलभ वात्सल्य भावनेचा स्वाभाविक अविष्कार करणारा समजावयचा, हा खरोखर प्रश्नच आहे.”  
(Barve Chandrashekhar 63)

N.S.Dharan writes about *Kamala*, “One may even venture to suggest that the theme of Tendulkar’s *Kamala*, a two – Act play, is flesh –trade and, how well-known young journalists like Jaisingh Jadhav seek to capitalize on it in order to further succeed in their careers without caring, in the least, for the victim of this nefarious trade in a democratic country like India. The play offers Vijay Tendulkar enough scope to scoff at the kind of trendy journalism practiced by Jadhav, and also to dwell on the characteristics suffering of the Indian middle class women perpetrated by selfish, malicious, secretive and hypocritical male chauvinists.”

In *Kamala*, too, Tendulkar makes use of satire in order to scoff not only at the hypocrisy of the urban upper middle class but also at the rampant corruption of the politicians, the cut-throat competition among the journalists, and the tenuous relationship that exists between a husband and his wife. Satire thus, operates at two levels in the play, namely, in the relation of a typical Indian middle class milieu, and also in the social institution of ‘politics’, ‘marriage’ and ‘journalism’. “Kakasaheb is Tendulkar’s spokesman in his jibes directed at politicians and journalists. Both Sarita and Kakasaheb become, in the playwright’s hands, instrument for satirizing the institution of

'marriage'. The satire in *Kamala* is even more pronounced than that in *Silence!*" (Dharan 55)

### **Techniques Used by Tendulkar in *Kamala***

#### **Plot**

*Kamala* is the play that elucidates predicament of women and men. Tendulkar was inspired by a real incident reported in the 'Indian Express' by Ashwin Sarin, a journalist who really bought a woman from a rural flesh market and presented her at the press conference. Tendulkar's *Kamala* is divided into two acts. The play begins with the conversation in between Sarita and Kakasaheb. Sarita is wife of Jaising Jadhav, who is a renowned journalist and Kakasaheb is her uncle. Sarita is supposed to attend all the telephone calls and make the list of those calls. Jaising enters the scene with a rustic woman, Kamala to whom he was bought for Rs.250/-. In order to expose the scandal he buys the woman from the flesh market of Luhardaga, Bihar. Jaising does not want any change in the outlook of Kamala because he wants to present her in the press conference as she is. The dirty and shallow appearance of Kamala may directly appeal to the people present in the press conference. Kakasaheb and Sarita dislike the idea of Jaising but they cannot help Kamala. At the end of the first act Jaising takes Kamala to the press conference.

The second act opens after the press conference. Jain and Jaising are in a merry mood as Jaising has become successful in arranging the press conference and presenting Kamala in it. Jaising and Jain are intoxicated by dreams and success when Kakasaheb and Sarita feel very sorry for Sarita. Sarita is disturbed after thinking about the situation of Kamala and herself and she finds that there is no different in between Kamala and herself. Being annoyed Sarita refuses to sleep with him that night. Jaising receives many complements in the morning for his success at press conference and feels elated. As the police are after him to take Kamala into custody, he hastens to

take her to an orphanage. Jaisingh has been dismissed from the job by the master because of the people who are involved in the flesh market. Sarita who has decided to expose the male chauvinism of her husband at the press conference is overcome by her nurtured faculty and tries to console her husband. Sarita represents the educated sophisticated wives but her condition is no better than Kamala. All the actions of the play take place at Jaising Jadhav's residence. The actions like press conference are narrated by Jain and Jaisingh Jadhav.

### **Actions**

Tendulkar was a man who was connected with journalism. He was co-editor of Loksatta for many days. An incident regarding flesh market made him to write the play, *Kamala*. The threats on telephone indicate the risk in the field of journalism. Jaisingh Jadhav, a returned journalist takes a big risk, goes to Lohardaga, buys a woman, brings her to the home and later presents her in the press conference. All these actions taken by Jaisingh Jadhav are not meant for the upliftment of the oppressed but for his own promotion, name and fame. He uses Kamala as a step to his success. After his purpose is over, he throws Kamala into an asylum. Jaisingh is dismissed from the job. Sarita is obedient and loyal to her husband, Jaisingh and Jaisingh is loyal in his job. Injustice is done to Jaisingh by his master whereas he does injustice to Sarita and Kamala. The realization of the slavery is the main purpose of all the actions.

### **Characters**

#### **Sarita**

Though the title goes to Kamala the pivot of the play is Sarita. Sarita is an educated born in an aristocratic family and sophisticated woman. The play is mental journey of Sarita. Her way of behaviour in Jaisingh's house, her attending the phone calls, indicate how slavish and claustrophobic Sarita has been reduced to. She is expected to note down each call and if she fails to do

so her husband gets furious with her and abuses her. Sarita is also very happy in her house-work and busy in serving her husband without any grudge. Until the arrival of Kamala, Sarita is not worried about her self-identity but Kamala awakens her from her sleeps and makes her to rebel against the situation. But at last mother in Sarita emotionally supports Jaisingh who is victimized by his employer. A victimized helps another victimized.

### **Kamala**

Kamala is a scapegoat and a find of Jaisingh Jadhav. Jaisingh buys her, cheaper than a bullock, for Rs. two hundred fifty and presents her in the conference. She is a woman having shabby appearance and being not too much attractive nobody pays attention to her in the flesh market. She is the representative of those women who can be bought and sold. Tendulkar criticized the flesh market which even goes today, in his play, *Kamala*. Though Tendulkar was not worried about the consequences of his plays on the society, he deliberately wrote this play based on an incident which took place in journalist's life. In his interview with Shailaja Wadikar and L.S. Deshpande he says, "My plays depicted my concerns, my tensions, my joys. Whether people liked to see them or not was not my question. I had drama as a form to handle. So, I wrote the plays. To do something good or bad to society at large was never my intention. Moreover, I have reservations as to whether society changes or not by witnessing plays." (Wadikar 145)

Kamala is an object, a means by which Jaisingh wants to achieve his goal of name, fame, success and promotion in journalism. Kamala is unaware of many things. She doesn't know what is happening with her. At the same time she is unaware of her future. Jaisingh just uses her and throws away when his purpose is served. It is due to Kamala's presence and Kamala's questions awake Sarita and Sarita starts seeking her own identity.

### **Jaisingh Jadhav**

Jaisingh is representative of victimizer. Knowingly or unknowingly he

oppresses his wife and expects many things from her. He is a brave journalist and takes a risk of buying a woman from flesh market and presents her in the press-conference. But to a great shock he is discarded from his job by his master Singhania. The oppressor becomes an oppressed.

### **Kakasaheb**

Shivajirao Mohite alise Kakasaheb is the character through whom Tendulkar comments on speedy journalism. He is of the opinion that journalism should be used for teaching the society. There should not be any type of cut-throat competition in the newspapers. The objective of journalism should be upliftment of the society.

Structurally, both *Shantata! Court Chalu Ahe* and *Kamala* are free from any easily recognizable flaw, and both of them are compact. Never for a moment does the playwright indulge in anything for the sake of sheer theatricality. The plot evolves and unfolds itself rather imperceptibly. There are elements of surprise and suspense in them which make the spectator sits on edge, eagerly looking forward to the next turn of events 'Reversals' in both *Shantata!* And *Kamala* surprises not only the characters in the play but the readers and spectators as well. The radical change that comes over Benare in *Shantata!* And Sarita in *Kamala* surprise us. The audience has the satisfaction of having witnessed a few rarified moments of pure aesthetic delight and intellectual insight divined by an extremely powerful artist.

### **Language**

As the play takes place in Delhi but in Marathi family there is mixture of three languages that is Marathi, Hindi and English. Sarita speaks Maharashtrian Hindi. Even some English words and sentences come into her speech.

सरिता : तुम्ही करा काकासाहेब सुरूवात. मी आलेच हॅलो मै. मिसेस जाधव बोल रही हूँ. नमस्ते जी. नही वो अबतक आये नही है. प्रेस कॉन्फरन्स? कल श्याम छे बजे प्रेस क्लब.

अच्छा जी. मै मेसेज दूंगी. आपका शुभ नाम? थॅक यू. बाय ..... हॅलो — जयसिंग जाधवकी कोठी. ओ दिल्ली विच् नई ए. कहीं बाहर गये है. आज आयेंगे शायद, या कल भी. कल फोन किजिए. ओह कोण सुरिंदर, मै आवाज पछान्नी नइसी. माफ करना. क्या मेसेज है? आज आ रहे है? अभी? थॅक्स सुरिंदर, थॅक्स फॉर द मेसेज. बाकी सब खेरियत है? आव जी आव जी. जदो ओ एट्ठे होन्गे, तभी आ जाना. बाय —(Tendulkar 5-6)

In order to comment on the old journalism Kakasaheb describes himself as 'संपलेल्या जमान्यातली माणसं आम्ही. हयात उरलेले कैलासवासी पत्रकार'. When Kakasaheb describes the difference between the old and the young generation of journalism he uses sharp words.

“पाहणार काय तर खून, रक्त, अत्याचार, बलात्कार नाहीतर जाळपोळ ..... विचार सांगण्याऐवजी रक्तबंबाळ वर्णन मिटक्या मारीत करणारा हा कसला पत्रव्यवसाय! हा तर रक्तव्यवसाय!” (Tendulkar 8)

Kakasaheb is a mouthpiece of Tendulkar and he is worried about the future of journalism. But as Kakasaheb is from Maharashtra, his Hindi is as poor as of Sarita.

काकासाहेब : हॅलाव — हां, जयसिंग जाधवकी कोठी कोन बोल रहे है? वो नही है, नही है वो. क्या? पेपर? कुठला पेपर? तेईसका पेपर. खबर छापी है? कोनसी खबर? तो? कौन बोल रहे है तुम? नाम बोलो. अरे नाम बोलो, नाम — पुलिसमें दुंगा तुम्हे — जेल भेजूंगा — तूम समझता क्या है तुमरेको? हॅलो — हॅलो —(Tendulkar 9)

As Jaisingh Jadhav is journalist he speaks Hindi as well as English as fluently as he speaks Marathi. Belonging to the field of journalism and staying in a metro-politan city like Delhi has made him to come across Punjabi and Gujrati also.

जयसिंग : हॅलो — जसपालजी, मै जयसिंग बोलरेयाए — हुणे आया. मिशन सक्सेसफुल. हां, साथ लेकर ही आया हूँ. कैसी है? तुमही खुद देखो ना यार! एकदम ईदका चॉद! प्रेस कॉन्फरन्स के बजेकी रखी है? दॅटस् वंडरफुल. बाकी सब तय्यारी हो गयी? एक्सलंट!

फिर भी केस कर सकते है! लेट देम प्रोसीड, दॅट विल मेक ए नाइस फ्रन्ट पेज न्यूज आयटेम और भी पब्लिसिटी! इर बार उनसे बन्दर का नाच, नचवा ही के रहेगे! ओ नो सिर्फ मै नही, पूरी टीम ऑल अस. हम सब. आपका सपोर्ट मालूम है? नही न? राइट, बुढे के लिए सरप्राइज रहेगा. (Tendulkar 12)

Jain refers to Sarita as “.... हीरो ऑफ अँटिक्स्लॉयटेशन कॅम्पेन्स मेक्स अ बॉडेड लेबरर ऑफ हिज वाईफ! ..... बाय लव्हली बॉडेड लेबरर .....” (Tendulkar 22)

Tendulkar is known for his abusive language. And he has put abuses in Jaisingh’s mouth. “bitch! Don’t be that stupid”

जयसिंग : नो, यू शट अप! लेट मी स्पीक, यू शट अप. व्हॉट इज ही इमॅजिन हिमसेल्फ टुबी? व्हॉट इज ही? अ ब्लडी कॅप्टॅलिस्ट. अ स्क्विंडलर. ब्लॅक मार्केटिअर क्रिमिनल! मी उदया प्रेस कॉन्फरन्स घेऊन त्याचा पर्दाफाश करतो. त्याची कुलंगडी बाहेर काढतो. त्याला नागडा उगडा करतो! आय विल टिअर हिम टु पीसेस – द डर्टी पिग!

### ***Kanyadan***

Vijay Tendulkar heralds a new school of drama like Harold Pinter and Edward Albee who handle new themes, new subjects and new techniques. He used the stage not to entertain the audience but he wanted to disturb his audience by shocking their sensibility. He made his audience and readers aware of human existence. Tendulkar threw light on the sadistic tendencies of the middle class people. Tendulkar was a writer who thought beyond the caste system and class system. When he wrote *Ghashiram Kotwal*, he was called an anti-Brahman person. And when he wrote *Kanyadan*, he was called an anti-dalit playwright. He was neither an anti-Brahman nor an anti-dalit.

The play *Kanyadan* is perhaps the most controversial of Tendulkar’s plays. The psychological study of social tensions caused by casteism is the main theme of the play. Jyoti is a daughter of Nath Devalalikal, who is an MLC and Seva, a social activist. Yadunath (Nath) Devalalikal is influenced by the

philosophy of Mahatma Gandhi, Achary Narendra Dev, Yusuf Meherali and Sane Guruji. Seva is also busy with her social activities and all the time she is also busy with social services and the movements which take place in upliftment of women. Jyoti is an educated Brahman girl brought up in a highly cultured Brahman family and falls in love with Arun Athawale a young dalit poet. Jayprakash is Jyoti's brother and he is studying in M.Sc. class. When Jyoti tells her parents that she wishes to marry a dalit, mahar boy and who does a part-time job in 'Shramik Samachar', the reactions of Nath and Seva are different. Nath is an idealist and dreams of a casteless society and appreciates her decision since he believes that society cannot be transformed by mere words. He also supports the decision taken by his daughter.

नाथ: बोलायचंय? अग मग बोल ना! कुणी अडवलय तुला? आपल्या घरातसुद्धा आग्रहानं आम्ही

डेमॉक्रेसी जपतो याचा मला अभिमान आहे. बाहेर लोकशाही आणि घरात हुकुमशाही असा दुटप्पी कारभार आपला नाही. आय अॅम ऑल इअर्स. (Tendulkar 4)

Nath: Tell me something? Say it then. Who stops you? Have a democracy in this house and we are proud of it. Democracy outside and dictatorship in the home, we don't know these two-timing tricks. (Gowri Ramnarayan 500)

Seva asks Jyoti some questions regarding Arun because she is worried about the future of her daughter. It seems that Sava's reactions are more of a mother than of a social activist. She wants to know more about the economic conditions of Arun Athawale because she gives more importance to the economic stability of a person. When Jyoti answers that she liked Arun's poems and an autobiography Seva is more worried. She says, "एवढ्या भांडवलावर तू लग्न ठरवून मोकळी झालीस?" (Tendulkar 11)

Seva: And simply on the strength of this stock you have made up your mind to marry him! (Gowri Ramnarayan 506)

Even Jyoti is also not sure that Arun loves her. In the second scene of

the first act, Arun has been brought by Jyoti to visit Jyoti's family members. When both of them come no one is there in the house. Arun tells Jyoti about his family and he tells her why he is afraid of big cities.

अरूण : माझ्या बापाचं खोपटं पाहिलंस तर कळेल तुला. आठ बाय दहाच्या त्या खोपटात आम्ही दहा मुलं—माणसं रहायचो. एकमेकाची उब साथीला असायची. अंगावर कपडा नसला, पोटात अन्न नसलं तरी भय वाटायचं नाही. इथं शहरातली ही घरं मला देवमाशाच्या पोटासारखी वाटतात. आणि त्यात जो तो एकटा. (Tendulkar 17-18)

Arun: If you see my father's hut you'll understand. Ten of us, big and small, lived in those eight feet by ten-feet. The heat of our bodies to warm us in winter. No clothes on our back, no food in our stomach, but we felt very safe. Here, these damn houses of the city people, they're like the bodies of sharks and crocodiles, each one alone in them! (Gowri Ramnarayan 512)

Arun tells Jyoti that he is afraid of large buildings of cement-concrete. His heart shudders when walls of cement and concrete surround him. He feels he must get up and run away and get lost in the crowd. Arun narrates about the lives of his forefathers and about himself.

अरूण : गांडीची लंगोटी फाटेपर्यंत अनवाणी मैल मैल निरोप पोचवीत रातबेराती, उन्हापावसातून फिरलेत पूर्वज आमचे. जोहार मायबाप ओरडत. बामणाचा चालता बोलता विटाळ म्हणून—... पोटाला भिकेच्या शिळ्या वातड अन्नाचीच पिढीजाद सवय. मेलेल्या जनावराचं मांस चवीनं चघळणारी जीभ आमची. तुमच्या बिनसुरकुतीच्या टिनोपाल जगण्यात आम्ही बसणारच नाही. वरणभात आणि वर साजुक तुपाच्या तुमच्या संस्कृतीशी आमच्या संस्कृतीचा संबंधच काय? माझ्याशी लगीन करून माझ्या बापाच्या खोपटात दोन दिवसांची शिळी भाकर आंबलेल्या कोरड्यासाबरोबर न ओकता खाशील तू? सांग ज्योती माझ्या आईबरोबर महारवाड्याच्या हागरडीत जाउन रोज परसाकडे करशील? गोठयातल्या म्हशीसाठी वाडीवाडीवर घासाची गयावया भीक मागत हिंडशील? सांग की. सांग. लग्न करायला निघाली माझ्याशी! राष्ट्रसेवा दलाची श्रमदान छावणी नव्हे आमचं आयुष्य म्हणजे! नरक आहे नरक! आयुष्य नावाचा नरक! सॉरी डोकं आउट झालं आपलं, असं

होत. तुला नवीन आहे हे. एकेकदा वाटतं. आगं लावावी सगळ्या जगाला. खून. बलात्कार करावेत. रक्त प्यावं उच्चवर्णीय नावाच्या राक्षसाचं. मग माझा मीच शांत होतो. अंगात आलेल उतरलं म्हणजे देवऋषी होतो तसा. मेल्यासारखा जगत राहतो. तुला त्रास दिल्याबद्दल माफ कर. मी त्रासदायकच आहे. (Tendulkar 19-20)

Arun: Our grandfathers and great grandfathers used to roam, barefoot, miles and miles, in the heat, in the rain, day and night... till the rags on their but fell apart... used to wander shouting 'Johar, Maayi- baap ! Sir- Madam, sweeper!' and their calls polluted the Brahmins ears.... Generation after generation, their stomachs used to the stale, stinking bread they have begged! Our tongues always tasting the flesh of dead into your unwrinkled Tinopal world. How can there be any give and take between our ways and your fragrant, ghee spread, wheat and bread culture?... Will you marry me and eat stinking bread with spoilt dual in my father's hut? Without vomiting? Tell me, Jyoti, can you shit everyday in our slum's village toilet like my mother? Can you beg, quaking at every door, for a little grass for our buffaloes? Come on, tell me! And you thought of marrying me. Our life is not the Socialists Service Camp. It is hell, and I mean hell. A hell named life... Sorry! Mood's out! Happens often, but new to you. At times a fire blazes – I want to set fire to the whole world, Strangle throats, rape and kill. Drink up the blood of the beasts, your high caste society. Then I calm down like the tartaric when he comes out of his trance. Like a corpse, I live on. I've made you suffer, I'm sorry. What am I but a troublemaker? (Gowri Ramnarayan 513-514)

Arun who is an angry young man and he reacts against the class and caste system in India. He wants to take revenge of the injustice done to his family, his community in the past. Each and every word he utters is full of anger and he speaks in a filthy language. He even dares

to abuse the high class. Later in the presence of Jayprakash, Arun grabs her hand and twists it. Jyoti moans in pain. This is the indication of what is to happen in the future after the marriage. When Seva arrives and asks about his future plans he says,

अरूण : .... आपण हातभट्टी चालवणार!... हो ना हातभट्टीत ब—यापैकी पैसा आहे. फक्त त्याचं टेक्निक कळलं पाहिजे. दोन माणसांना फर्स्ट क्लास धंदा. एकानं बाहेरचे हप्ते बिप्ले मॅनेज करायचे. दुस—याने गि—हार्डकाला सर्व्ही करायचं. हे बाईचंच काम आंटी म्हणतात सगळे तिला. आंटी ही दिसायला जेवढी चांगली तेवढा धंदा तेज — (Tendulkar 24)

Arun:... We shall be brewing illicit liquor..... It is a first class profession for two persons. The man bribes the police and the wife serves customers. People call her aunty. The more striking the aunty's looks, the brisker the trade....(Gowri Ramnarayan 517)

After Nath's arrival the atmosphere changes but Arun talks very less when Nath comes. Nath thanks Arun for giving him the chance to discard the caste system because up till then Nath was just talking about to break the caste system. But now he has broken the caste barrier in the real sense. His home has become Indian in the real sense of the term. After the departure of Arun, Seva requests once again to think of her decision to marry Arun seriously. Because she dislikes the way in which Arun behaves with the family members. Even Jayprakash also dislikes Arun and his filthy way of talking and behavior. Though Seva is always busy in rallies and organizing the camps for women, she is worried more about the future of her daughter. She is worried about the economic source of Jyoti and Arun after their marriage, because Arun is the only source of income in his family. His parents as well as his brothers and sisters are economically dependent on him.

Though Seva and Jayprakash express their negative attitude in case of Jyoti's marriage with Arun, Nath requests them to try to understand the situation in which Arun is born and brought up. He himself has resolved that

if Jyoti has chosen Arun as her betrothal, she is to marry him and nobody should object their marriage.

Act II of *Kanyadan* begins after the marriage of Jyoti and Arun. Jyoti feels tired and wears a cheap Mangalsutra. Jyoti had not informed whether she was coming to home or not and that's why Seva and Nath were worried about her. After the marriage the things are turned in different manner and Arun has started beating Jyoti. He drinks regularly and beats Jyoti also regularly. Jayprakash and Seva tell Nath that they were expecting the same things from Arun. Jyoti has come back to her house and she has resolved in her mind that she will not return to Arun. Next day Arun comes to take Jyoti with him. Arun is in drunkard condition. When Nath asks him to stay for meals he says that he is not fit to have dinner with people like Devalalika family. Jyoti rejects to come outside when she is given the massage, Arun reacts

अरूण : ऐकलंत? ज्योती मला भेटायला तयार नाही. माझी ज्योती मला भेटायला तयार नाही. माझी ज्योती मला निघून जायला सांगते तिचं काय चुकलं नाहीए काही चुकलं नाही तिचं. चुकलं माझं. मी तिचा शतशः अपराधी आहे. मी घोर गुन्हेगार आहे तिच्या दृष्टीने. काही केलं तरी माझे केले गुन्हे धुतले जायचे नाहीत. कधीच नाहीत. मी फार दुष्ट आहे. पाजी आहे. मादरचोद आहे मी.. मी तिला मारतो या हातांनी मारतो मी ज्योतीला फार मारतो, माझ्या ज्योतीला मी वेदना देतो. पशूलाही न शोभेसं वर्तन मी तिच्याशी करतो. ती मला कधीच क्षमा करणं शक्य नाही. मला ठाडुक आहे ज्योती माझ्या नशिबात तू नव्हती हेच खरं! ज्योती माझ्यासारखा म्हारडा शेवटी घाणीतच मरायचा. पण ज्योती आपण तुझ्यावर काळजापासून प्रेम केलं. माझे प्रेम खोटं नव्हतं ज्योती! ते खरं होतं. या हातांनी तुला वेदना दिल्या, कलम केले पाहिजेत हे साले हात! तोडून टाकले पाहिजेत! (Tendulkar 50)

Arun: Hear that? Jyoti doesn't want see me. My Jyoti doesn't want to see me. My Jyoti is telling me to go away. It is not her fault, not her fault at all. It is I who am at fault. I am the offender, a great offender in her eyes. Whatever I do, I will not be forgiven. I am a great scoundrel, rascal,

motherfucker ....I....I beat her, with these very hands. I beat her badly, with these very hands I beat her up. I beat Jyoti. I make her suffer. I behave worse than an animal. She will never forgive me, I know it. Jyoti, you are not destined for me; this is the truth, Jyoti. After all scavengers like us are condemned to rot in shit. But Jyoti, I loved you from the heart. My love is not false, Jyoti, it is true. With these hands I hurt you.... I must break them, throw these fucking hands away. (Gowri Ramnarayan 538)

Seva and Nath are disturbed with the savage way in which Arun behaves with Jyoti. He apologizes for beating Jyoti and he also agrees that he is a hot-tempered person and when he is drunk he becomes a barbarian. He does not claim that he is a white-collar cultured person. The things have become more complicated when Jyoti is pregnant. On the one hand Arun writes a powerful sentimental autobiography written in the language of own soil and on the other hand he behaves in a heinous manner with his wife. He wants her money to draw himself in drink and for the entertainment he wants to kick his wife in the belly. Arun is not worried about the body and psyche of Jyoti and starts torturing her in a savage manner. He kicks his own pregnant wife in her belly and in that way he is returning all the kicks aimed at generations of his ancestors by men of high caste. Seva is disturbed with all these things.

Arun visits with his companions to Nath and invites him to talk on his autobiography. Nath does not want to go there and attend the function as the chief guest but at last he attends it. After the departure of Arun, Seva tells Nath about Arun's opinions regarding Nath and herself. Though Nath refuses to attend the function it is Seva who makes him to go there for the function. She is of the opinion that if Nath does not attend the function, the intensity of the injustice done to Jyoti by Arun will be more severe. She says,

“.... तू चर्चेला जात नाहीस असं सांगितलंस त्यानंच ज्योतीचा नवा छळ आता चालू होईल. तू चर्चेला गेला नाहीस तर पिसाळल्या अवस्थेत तो ज्योतीचं काहीही .....” (Tendulkar 69)

“Your refusal will make him find new ways to torment her. If you don't go to the meeting god knows what he.... in his madness... will do to Jyoti”. (Gowri Ramnarayan 534)

Unwillingly, Nath attends the function and delivers the speech praising the autobiography of Arun. In his speech, he appreciates the autobiography though he knows the things put in the book are pompous and are not related with the real life of Arun. An autobiography can't be based on imagism / imagination. But Nath is caught in critical condition in such a way that he has to appreciate Arun's work. Jyoti comes to visit Nath, Seva and Jayprakash. Everyone is showing sympathy to her but Jyoti has accepted Arun as her husband. Jyoti expresses her frustration and her anger to Nath for his attending the function and delivering the speech. Jyoti is angry with Nath as he appreciated Arun's work (book) just because he wants his daughter should be safe and Jyoti does not want him to do the adjustment with his principles for her sake. Jyoti is very angry with Nath's talk because it was based on pure lies. At last, Jyoti requests Nath not to interfere in her relationship with her husband Arun.

### **Family Relationship**

In the plays of Vijay Tendulkar, the human relationship is very significant. *Kanyadan* is a play based on the clash in between two families, two cultures, two principles, two religions and two mentalities. Nath and Seva don't spare sufficient time for the upbringing of their children Jyoti and Jayprakash. Nath is always busy with his social services and delivering public speeches and stays outside the house many times. Seva is often busy with the rallies and camps organized for women's upliftment. “Here the playwright throws light on the fact that, in the contemporary society, educated parents

become oblivious of their familial responsibility of tending their children while fulfilling their social obligation.” (Wadikar 25)

As the title suggests the play is about the marriage. ‘Kanyadan’ means a daughter is given as alms to her husband and the play begins with Jyoti telling her father about the decision she has taken regarding her marriage. In the four walls of the house the fifth is to be adjusted. In the reserve manner we can say out of four walls, one is to demolish. In Devalaliker’s family, the decisions are taken in a democratic manner and everyone is given the freedom to decide about his / her future. No one is supposed to interfere in the life of others. Jyoti falls in love with a dalit boy who is studying B.A. and doing part-time job in a newspaper.

As a mother, Seva tries her best for terminating the mind of Jyoti not because Arun is a dalit but because of his economical status. The play deals with an extremely sensitive social and political issue because; the play is based on the conflict in between the upper caste and the dalit. Seva is hesitant to give permission for the marriage of Jyoti with Arun because the economic condition of Arun is very poor and the economic responsibility is on the shoulders of Arun only. On one hand she is trying her level best to uplift the status of women of the society who are suppressed, oppressed, victimized and badly treated by the upper class. How can the economic condition of the dalit be rich?

The cultural difference would be there because one belongs to the highest caste of the society whereas the other belongs to the lowest strata. The gap is very big. *Kanyadan* may be seen as an indirect comment on the Indian consequences of father’s obsession with idealism and husband’s obsession with caste-consciousness. Jyoti’s brother and mother forewarn her about the misery that may befall her after the marriage. But Nath, who is an idealist father and dreams of casteless society, supports her decision because he thinks that somebody should take initiating in eradication of the caste

system. The dreams which now Nath has seen come to reality when Jyoti marries Arun. “What follows is a sequence of violence, misery and disillusionment.” (N.S.Dharan 88)

The relationship in between Arun and Jyoti changes and when they become husband-wife Arun becomes persecutor and Jyoti a victim. Arun drinks and beats his wife. When asked by Seva that why he beats Jyoti, Arun answers, “... From childhood I have seen my father come home drunk everyday, and beat my mother half dead. Seen her cry her heart out. Even now I hear the echoes of her broken sobs. No one was there to wipe her tears. My poor mother! She didn't have a father like Bhai, or a mother like you....” (Gowri Ramnarayan 539-540).

A victimized is turned into a victimizer. Tendulkar has supported the philosophy of how a victimized becomes a victimizer by giving the example of the things in between Israeli forces and Palestinian. In this war Jews have become the murderers of Palestinian women and children. In past, the Jews were maltreated by Palestinians. But now those Jews are killing the innocent Palestinian women and children. A monstrous violence has been unleashed upon them. History repeats. And the same case happens in case of Arun and Jyoti. By doing an injustice to Jyoti he is trying to give justice to his forefathers. The total family concept is challenged in *Kanyadan*. The picture shown of a dalit family is heart rendering. Many children with their parents sleep in a room which is of ten feet by eight feet (10 feet x 8 feet). Father drinks and drinks and beats mother. When a marriage takes place a father or uncle or maternal uncle does *Kanyadan*. Father, uncle and maternal uncle are in the role of a persecutor and they hand over the hand of their daughter to husband who may protect her interest after marriage. But here we find the husband tortures his wife.

Nath realizes the hollowness of his idealism. Arun receives a high plain for his autobiography, the name; fame and position in society do not bring

any change in the brutal treatment which he gives to his wife. He drinks daily, beats daily. He beats and kicks Jyoti even during her pregnancy. Nath cannot understand Arun's split personality. Somehow or the other he wants to help him but he comes to know himself that he is helpless. More than that though he refuses to speak on the book when he is invited he goes and gives the lecture. Most of Tendulkar's plays are based on real life incidents. The play *Kanyadan* is supposed to depict the life of a dalit poet Namdev Dhasal. (Wadikar 9) Most of the characters in Tendulkar's plays have tragic dimensions for one reason or another. Jyoti and Nath are seen suffering a lot in the course of their efforts to translate the ideal into the real.

#### **Power-Politics in the play *Kanyadan***

Generally it is found that father is the most powerful element in the family and he overpowers other fellow beings. But in *Kanyadan* Nath Devalalika is a democratic person and he has given freedom to everyone. Generally in a family the boy is more powerful and he is given more importance than the girl but in *Kanyadan*, Jayprakash and Jyoti, both are treated at equal level. Jayprakash is found preparing tea for his father or mother. In Athawale family, the father beats mother as he is the most powerful person, he maltreats other characters. In the past, the dalit were oppressed physically, sexually, psychologically, economically and socially because the upper class had the power. But when in the play Arun gets the power he starts oppressing powerless Jyoti who is his wife. The question comes to audience's mind that why an economically self-supported woman like Jyoti be suppressed / oppressed in the hands of a husband who oppresses her without her any fault? And this is the fault on the part of Jyoti. Arun just wants to take revenge on Jyoti because his forefathers and his ancestors have been oppressed by the upper class. This behavior of Arun is illogical.

#### **Violence in *Kanyadan***

In the play *Kanyadan* also violence plays significant part. There is

physical violence as well as psychological violence in the play. Arun twists a hand of Jyoti in her house and that too without having any reason indicates violence. The behavior as well as the thoughts of Arun are violent. He says to Jyoti, “... I want to set fire to the whole world, strangle throats, rape and kill. Drink up the blood of the beasts, your high caste society..” (Gowri Ramnarayan 514)

Arun’s violent thoughts are his reactions against the Brahmins who have treated dalits in bad manners for years together. He is angry with their high class society. When he gets a chance becomes a devil and he beats Jyoti like a beast. He is not worried about what will happen to Jyoti who is pregnant. Even he does not hesitate to kick Jyoti in her belly. The reason behind his beating Jyoti is in his childhood. He has seen his drunken father beating his mother unto the death. She used to cry throughout the night. As Arun has seen the oppression of his mother in the hands of his father, he wants to take revenge of it. But this reason is illogical.

In Tendulkar’s plays the violence becomes the integral part as his plays are based on reality. Indian society is divided into many castes and religions and the upper class people always rule over the lower classes. The relationship is like the ruler and ruled. If the ruler is going to oppress the ruled and the ruled wants to take revenge, then violence is inevitable. The upper class people have exploited the dalits not only physically but also economically. The poor people are always exploited. Arun is representative of the exploited class and his reactions represent the feelings and opinions of the dalits ---the oppressed class. No one can advocate the brutal and the inhuman treatment which Arun gives to Jyoti .But if the psychology of the oppressed is taken in consideration, to some extent, the attitude of the audience and the readers may change. The play depicts the conflict between the ideal and the real.

The play reflects the struggle in between the superior and the inferior

people. There is inferiority complex in the mind of Arun and in order to show his manliness he drinks. He is always conscious of the origin of his wife that she has come from upper class. That class consciousness in Arun's mind makes him to behave in the rigid manner with his helpless wife. The play reflects the conflict in the values of Nath and Arun. Nath's blind faith in his values and ideals makes his life pathetic. By torturing Jyoti he disturbs not only Jyoti but all the family members of Devalalikal. He wants to disturb the total upper class and he is satisfied. A person, who feels shameful due to his act at the beginning, becomes shameless, later on. He does not feel anything wrong in his worst treatment given to his wife. Verbal violence is also one of the features of *Kanyadan*. Arun uses abusive and obscene language. Perhaps it is the gift given to him by his ancestors. One can find, any human being in his day-to-day language uses abusive language but the intensity of it is found more in dalits.

Wadikar states, "Arun Athawale may be seen as the spokesman of the angry young generation among the dalits of the post – 1970 India." (Wadikar 113)

The play *Kanyadan* deals with anger and commitment of the educated, lower class young generation with whom violence becomes a day – to – day routine affair.

### **Techniques Used by Tendulkar in *Kanyadan***

#### **Plot**

The play *Kanyadan* is based on interest marriage of a Brahman girl with a dalit boy. Yadunath Devalalikal, a social reformer and his wife Seva who is busy in her social activity have a son and a daughter named Jayprakash and Jyoti respectively. Jyoti is in love with a Mahar boy named Arun Athawale and she marries him because she likes his poems and writings. Arun marries Jyoti not out of love but it is the revenge in the mind of Arun. The play is about the clash in two classes. The cultural difference in between husband and wife

leads them to quarrel. Because one belongs to the highest cast of the society whereas the other belongs to the lowest strata. Jyoti accepts Arun with all his faults. Perhaps the plot of *Kanyadan* is based on the life of a renounced poet, Namdev Dhasal

The play is divided into two acts. The first act explores pre-married life of Jyoti whereas the second act shows the post-married life of Jyoti. All the actions of the play take place in the drawing room of Yadunath Devalalikar.

### **Action**

As the title of the play suggests, the play is about the marriage of a daughter. Jyoti, the daughter of Nath and Seva marries a dalit boy and she has to face many obstacles and suppression at the hand of her husband. In the very first visit of Arun to the house of Devalalikar, Arun twists a hand of Jyoti which shows the indication of the future problems which Jyoti has to face. Arun narrates how his father used to beat his mother and how helplessly he used to see the scene. But this action makes him to behave with his wife in a savage manner. Perhaps this is the revenge of Arun on his father's beating of his mother.

Arun writes his autobiography and it brings him a lot of fame. Nath is invited to talk on the autobiography. He could not guess that how a poetic minded Arun can beat his beloved daughter like a beast. What type of person Arun is? At last unwillingly Nath has to attend the function organized in Arun's praise. At the end of the play Jyoti visits her home and tells her father, Nath Devalalikar that he should be faithful to his principles. There is no need for him to do the adjustments, because she has accepted Arun as he is.

### **Characterization**

According to many critics, the character of Arun Athawale is drawn from the life of renounced Marathi dalit poet Namdev Dhasal. The character of Arun is complex. When Tendulkar published *Ghashiram Kotwal*, he was blamed as anti-Brahmin whereas this play was treated as anti-dalit. It is the

revenge of a dalit boy on so called high people and it makes him to observe and undertake violent actions against his beloved wife. Nath Devalalikar is an idealist whereas Arun is a realist. Jayprakash and Seva are also realistic characters. They try to convince Jyoti not to marry Arun but they fail in their intention.

## **Characters**

### **Nath Devalalikar**

Yadunath Devalalikar, who is an M.L.C., always dreams of freedom, equality and social justice for one and all. He believes that one day a castles society will take its place, where all the human beings are treated like human being and not as animals. He looks at his daughter's marriage as a wonderful experiment and in order to make this experiment success, he tries his level best. However in the course of time Nath realizes the hollowness of his idealism. He fells to comprehend Arun's split personality. He loves Jyoti more than he hates Arun. In order to protect Jyoti unwillingly he chairs the function and showers praises on Arun. A person who has taught his children that it is cowardly to go down to circumstances is found himself bowing down. A person who is highly influenced by the philosophy of great thinkers like Mahatma Gandhi, Acharya Narendra Dev, is found doing adjustment in his life. At the beginning, he is of the opinion that no man is fundamentally evil, he is good. He has certain propensities towards evil. They must be transformed, completely uprooted and destroyed. And then the earth will become heaven. But it is found that instead of becoming the life of his daughter a heaven, her life is turned into a hell. Nath's teaching acts like a drug on Jyoti's consciousness.

### **Arun Athawale**

The characters of Nath and Arun are in contrast. Arun is representative of the oppressed class and he wants to take revenge on the higher class society. His language is foul and filthy. But when he writes, his writing is

quite sensitive and appeals to the heart and intellect at the same time. He has got part-time employment in a newspaper called Shramik Samachar. As an angry young man, he comments on the situation in sarcastic tone. His language is sharp and it hurts to the listener. He is a man who is victimized from his childhood and now he wants to take revenge. He does injustice to his wife by giving her physical and psychological torture and he does not feel guilty about it. It is his reaction to his father's treatment to his mother.

### **JYOTI**

A beloved daughter of her parents who is also interested in social work, Jyoti is one of the significant characters in *Kanyadan*. She is the titular heroine of the play because the major concern of the play is Jyoti. It is not Arun, but the autobiography and the poems of Arun attract her towards him. She loves Arun and marries him. It is Jyoti who is victimized due to the philosophy of her father. According to Ramesh Dhongade, a critic in Marathi, "In her role or characterization, Jyoti appears rather hollow, loose, and lacking backbone. Through such delineation, neither the socialist ideology nor the Dalits' cause is upheld." (Dhongade 5)

Jyoti marries Arun because she likes his writings. A girl, who is educated, economically independent, born and brought up in a civilized, sophisticated Brahman family, marries with an untouchable boy purposely and she is to face her destiny. When beaten by Arun, Jyoti comes to her father's house and she decides not to go back to him. But when Arun comes to take her away, she accompanies him. She is oppressed by her husband in an inhuman manner but she does not tell anything about it to her parents. She dislikes Nath's attending the function and praising Arun's book. She also cannot understand the Arun's character. She says, "...रात्री दारूच्या नशेत अरूण माझ्या समोर उभा राहतो तेव्हा तुम्ही या पाहायला हिंमत असली तर. त्याच्या डोळ्यांत श्वापद असते, ओठात असतं, चेहऱ्यावर असतं, गात्रागात्रात अरूण श्वापद असतो. श्वापदाची प्रवृत्ती

त्याच्या बाजूला उभी नसते. सुरवातीला मी खुळ्यासारखी प्रवृत्तीपासून वेगळा अरूण शोधू पहायची. त्याचा ध्यास घ्यायची, त्याला बिलगू बघायची, अनुभवानं कळलं की असं काही नसतंच. श्वापदही अरूण असतो आणि प्रियकरही अरूण असतो. राक्षस अरूण असतो आणि कवीही अरूण असतो. आणि हे सर्व एकसंध एक असतं एकात एक असतं इतकं एकात एक की कुठला राक्षस आणि कुठला प्रियकर हे ही काही वेळा कळू नये..."(Tendulkar 82)

"Come and watch Arun at night when he staggers home roaring drunk, if you have the guts. There is a savage beast in his eyes, his lips, his face...in every single limb. And bestiality is something which cannot be separated from him. In the beginning, like an idiot, I used to search for that Arun who is above and beyond this beastliness, I used to call out to him, take him in my arms. Hard experience taught me I would always fail. Arun is both the beast, and the lover. Arun is the demon, and also the poet. Both are bound together, one within the other, they are one. So closely bound that at times it is not possible to distinguish the demon from the poet." (Gowri Ramnarayan 564)

Though Jyoti's marriage turns into a nightmare, the failure of marriage changes her from a simple, sensitive girl into an assertive, determined lady. She does not give up the chosen part despite the fact that it is strewn with miseries and sufferings.

### **Seva**

It is Seva and Jayaprakash, right from the beginning oppose the marriage of Jyoti with Arun. In the first meeting itself, Seva and Jayaprakash dislike Arun's behavior, his way of talking and his actions. Despite the warnings of Seva and Jayaprakash, Jyoti marries Arun. Seva is the mother who worries about the future of her daughter. She thinks of economic stability of the person. She makes Nath to attend the function because she is afraid of Arun's brutality.

Father-daughter relationship in the play reveals how idealism manifests in freedom of thought and action becomes the cause of misery, “Thus, the play *Kanyadan* depicts the senseless wastage of Jyoti in translating her father’s dream or idealistic values into reality. She exhibits total apathy or indifference to her mother’s and brothers rational arguments and blindly follows her father’s path of idealism. Towards the end of play, her father also implicitly suggests her to give up the ideals, but she rejects it for she thinks it cowardly to succumb to circumstances. She leaves her father’s house with a firm decision never to return and to accept life as it comes to her. Thus, she is willing to rather put up with a marital life of misery and humiliation than forsake her husband.”(Wadikar 79)

### Language

The play *Kanyadan* is a struggle / clash in between two classes. On one hand there is sophisticated culture, educated Brahman family and on the other hand there is a representative of uneducated, unsophisticated oppressed family. The language spoken in Devalalika family is quite sophisticated culture is exposed through their conversation.

“आपल्या घरातसुद्धा आग्रहानं आम्ही डेमॉक्रेसी जपतो याचा मला अभिमान आहे.”

“We have democracy in this house and we are proud of it.

“I beg pardon for dashing your hopes.”

“The call of the nation is firm important than the call of a wife.”

“You had total liberty to make your own decision.”

From these dialogues of Nath one can conclude that the language spoken by Nath is very sophisticated and polite. All the time we find him inspiring his beloved daughter, Jyoti.

Nath is very angry when Arun comes to him for inviting him to chair the function of celebration. He says. (When Arun departs)

नाथ : स्काउंड्रल ..... मला न विचारता माझं नाव देऊन मला ब्लॅकमेल करू बघतो! त्याला

वाटलं मी मुकाट्यांन मान तुकवीन! माझ्या पोरीचं सगळं गिळून सभेत याच्यावर लाचार विशेषणांची उधळण करीन! उन्मत्त दर्प पाहून ओकारी येत होती. तोच त्या आत्मचरित्रातला हा, यावर विश्वास नव्हता बसत. त्याच्या इथल्या नुसत्या असण्यानं हा दिवाणखाना, हे घर, आजचा हा दिवस घाणं झाला असं वाटत होतं. सेवा, मला अंघोळ करावीशी वाटते आहे. हे फर्निचर, ही जागा सगळं धुऊन घ्या. हे सगळं अस्वच्छ झालं आहे. विटाळलं आहे. कसल्या माणसाशी माझी गांठ पडली, कसल्या माणसांशी!  
(Tendulkar 68)

Nath: Scoundrel! ..... He prints my name without even asking me ----- he wants to blackmail me. As though I'd go down my knees before him. As though I'd overlook my daughter's misery and shower him with superlatives. I was nauseated by his overweening arrogance. And he's the same man who wrote that autobiography. I can't believe it. Seva, he ..... his visit has polluted this drawing room, this house, and this day ..... It stinks. Seva – you know – you see – I feel like taking a bath, like cleaning myself! Clean everything! This furniture, this floor ..... all this ..... he has made them filthy, dirty, and polluted! Why did I have to come into contact with a man like this? A man like this ..... Why? (Gowri Ramnarayan 553)

The dialogues of the members of Devalalikar family are soft and the language used is simple and straight forward and respectful. Nath calls Jayaprakash as Pakya and Jyoti as Jyotya. This indicates that Nath wants to be friendly with his children. Even Nath's wife Seva instead of showing the pompous respect by calling her husband 'Aho', she speaks with him in a friendly manner 'Are'. But nowhere in the dialogues of Seva has she exposed her arrogance. Arun, the angry young man uses abusive and filthy language in the play. Even in the presence of Seva and Jayaprakash he says to Jyoti.

अरुण : तुला झ्याटसुध्दा माहीत नाही. गप्प रहा !

Arun: You don't know shit. Shut up.

The language spoken by Arun is uncivilized, though he is studying in B.A. class. There is no effect of education on his speech. The educationists are of the opinion that education makes man to behave and speak in a civilized manner. But in case Arun the philosophy of educationists' is failed. His anger overpowers the education and he speaks in filthy manner. But when he writes his autobiography, he changes his language. He has narrated how he was oppressed in sensitive language. Even Nath appreciates the way in which Arun has used language in his autobiography. He even writes beautiful poems.

Even After writing good autobiography also, his way of speaking is not changed. He says “शंभर वर्षात असं काही वाचलं नाही असं एकमेकांच्या कानात गुणगुणतात समीक्षाक्षेत्रातले मच्छर. साहित्य अकादमीचं ते ॲवॉर्ड पण मिळणार म्हणतात. मिळू द्यात. च्यायला, यांनी कधी बघितलं जीवन कोणच्या गाढवीची विष्टा असते ती? मराठी साहित्यात सगळा पेटी बुड्वा जंतुवाद नाहीतर रोमॅटिशिझम भरला आहे....” (Tendulkar 65-66)

“Such writing has not appeared in the last ten decades-so buzz the insects in your field of criticism. It is said that the book will get the Sahitya Akadamy award let it come, who cares? What do those bloody buggers know of life? All Marathi literature is stuffed with the petty bourgeon is outlook and with sappy romanticism.” (Gowri Ramnarayan 550-551)

Tendulkar's plays are based on a real life. As a journalist he came in contact with almost all types of people. He studied the Indian culture very closely. Sometimes Tendulkar visited slum area of Mumbai to observe the real life of these persons.

(Atul Pethe A film entitled *Tendulkar and Violence*)

Tendulkar's plays, in general, throw a flood of light on the complexity of human relationship. The plays directly or indirectly bring to notice man's response to forces of fate or circumstances in his life. The characters in Tendulkar's plays are types, changing in the course of action, according to the necessity of circumstances. Some of them are sensitive, submissive and

tender-hearted. They rouse sympathy in the minds of the audience, even the characters that are wicked and violent win the sympathy of audience. Tendulkar presents the dark and seamy side of life and he admits that he cannot handle the people in their routine situations. He is not like one of his characters there is no psychosis. (Tendulkar's violence does not seem authentic). He seems experimenting with different maniac situations of violence like mob psychology of violence in *Shantata! Court Chalu Ahe*, family violence in a decaying joint family in *Gidhade* and the self destruction violence of a rebellious reckless egoist like *Sakharam Binder*.

The present situation – It is obvious that war, threat of war, rapid changes in the life, industrialization and the daily ups and downs in his life has led more stress on the 20<sup>th</sup> century and 21<sup>st</sup> century common human being. Capitalism has changed the life of modern man and it has led him to automation, unemployment, occupational problems, competitive world (Society) and the result is disillusionment on the part of common man's life. He is searching for his own identity. His condition is like Hollow Man of T.S. Eliot. A lot of psychological pressures on the mind of the man lead him to violence. As man has become rootless he is searching for his root. We see that this modern man is seeking solace in the sexual violence. A type of mental conflict is going on continuously in his mind and it leads him to the violence. Tendulkar and Karnad, both of the writers are sensitive to the changes in the main stream of their cultures. Both the playwrights comment on the contemporary situation but their techniques are different. Both of the playwrights are concerned with the disintegration of the life. The disintegration of the family life disturbs Karnad and Tendulkar. (*Yayati, Hayavadan, Kanyadan, Gidhade*). Both the playwrights finding their societies in disjoint reacted in their own ways. Both the playwrights belong to a social and literary transitional period. Growing materialism disturbs Karnad and Tendulkar (*Tughlaq, Ghashiram Kotwal*). Both the playwrights give

exposure to the brutality and disgust, the harsh and undignified truths of the modern human being.

Tendulkar did not have didactic view while writing his plays where as Karnad uses his plays to move the society and by using folk and myth he tries to teach or preach the modern society. The objectives of writing the plays those of Karnad and Tendulkar are quite different though both of them are contemporary to each other. In the plays of Karnad and Tendulkar we find a type of psychological struggle going on in the minds of the character. This struggle leads them to the action and in Karnad's plays the characters turn to the religion. The gap between impulse and reason, between desire and duty are the problems which affect the human life and both of the playwrights are seeking the solution to the problems. The morbid exhibition of violence and sexual depravity is seen in an abundant scale in the plays of Tendulkar as well as in some plays of Karnad. (*Shantata! Court Chaluhave, Gidhade, Kanyadan, Sakharan Binder, Ghashiram Kotwal, Kamala, Tughlaq, Hayavadan, The Fire and the Rain, Tale – Danda.*)

When Tendulkar presented violence he does not raise any moral issues, he just presents the violent, ugly and brutal side of man. Only in *Shantata! Court Chaluhave* there is some irony, pity and horror. There is no social comment or poetic truth in *Gidhade*. The sheer violence is revolting. It does not seem to grasp the tragic human condition it does not move or enrich us. Especially the characters like Ramakant, Umakant, their father and sister just seem like caricatures. They do not grow. There is also psychological probing into the problems of frustrated characters. He just keeps the violence raw without dressing it up. He sincerely believes that as violence is a basic quality its occurrence is not loathsome or ugly. He found that violence made people fascinating to him. We wonder what about the other human qualities in man like acts of kindness, gentleness, love and co-operation. He says that the question of the rightness and wrongness of this justice does not affect

him much. He further says that when he depicts. "Characters and relationships between exploiter and exploited, molester and molested, cheater and cheated. I am morally impartial. I have no direct sympathy with the person at the receiving for I believed that their roles reverse and themselves. (p. 23 Kumar Ketkar – 'Tendulkar Human Zoo's, P. 23)

We see in Rajaninath of *Gidhade* the neo – realist trend of the "Theatre of Cruelty." Tendulkar did not explain why his characters appear erotic. His understanding has no metaphysical dimension. Even in the presentation of sex in *Shantata! Court Chalu Ahe* the work is engendered partly by the deep rooted sex duplicity in the Indian society which turns the easily vulnerable minds into sexual neurotics. (P. 154-Shobha Arwade) In *Shantata! Court Chalu Ahe* he retreated after bold start. We see Benare too yearning for traditional set up of a family. Vijay Tendulkar as a writer of independent India which was searching for an identity responds to its conflicting tendencies. He presented through his art contemporary society and his dissatisfaction with it. He mainly depicted middle class man and his sorrows, suffering, suffocation, pain and agony. "Tendulkar tries to explore and probe into the human relationships their tensions, the conflict and clash of different egos and the resultant pathos." (Arwade Shobha 157).

Tendulkar as a dramatist by responding to the conflicts of man contributed to the Marathi theatre. The Marathi theatre was made impure by the element of propaganda of political awakening the canvassing of social reforms or mere aiming at popular entertainment or shallow amusement. But Tendulkar's plays helped to clear this atmosphere. The process of cleaning of the dramatic form began with Tendulkar. His contribution is not limited to this. He tried to probe deep into relationship amongst man and man and found the dramatic element in it. No Marathi dramatist before him had tried to present the tension arising out of ego conflict. Anti – traditional approach to drama by mirroring new perceptions or reality and creation of popular

drama is the contribution of Vijay Tendulkar. His plays established new conventions in Modern drama by writing simple natural and character-revealing dialogues required. Tendulkar never used dialogue that can reach poetic heights when simply for dramatization, a temptation that almost all Marathi playwrights have failed to resist. (Arwade Shobha 158) The dialogue gradually exposes his character. He also used the old techniques of soliloquies effectively. His characters have self revealing dialogues.

“Tendulkar makes effective use of irony, irony of communication and that of situation. He also makes effective use of the old techniques and soliloquies. Tendulkar’s dialogues are simple, natural. They gradually expose his characters. He does not use refined dialogues simply for dramatization. His simple dialogues can reach poetic heights when required.” (R.V.Dhongade 535)

For Tendulkar writing was his necessity and the way he talked and behaved was his reaction to the terrible feelings of loneliness. Though he was in the crowd he felt himself lonely all the time. Tendulkar got from happiness and sorrow excitement and thrill, anger and pleasure, as he was leading a very intense life his writing came to him naturally. Tendulkar presented the woes of the middle class as he himself came from a middle class family and middle class surroundings. The struggle and tensions of the middle class and shattering of their dreams, the cruel and harsh surroundings that trapped these victims, their emotions, misery, and sufferings are presented with degree of sympathy bordering on sentiments while presenting of the social reality. Tendulkar discovered that violence makes men fascinating.

Besides school Vijay Tendulkar had no formal education. His association with the world of newspaper from 1947 to 1972 strengthened his habit of exploring the everyday life of common people in an objective manner. His research work “Emerging Patterns of violence” with the help of Nehru fellowship afforded him an opportunity of gaining firsthand knowledge

of life and of people. The research influenced his views and writings. Tendulkar had translated the works of some foreign writers. The themes of his major plays are the result of his reading and the translation of some of the foreign writers. He did accept his taking the support of some Indian as well as foreign writers. He was choosy and selected what he wanted and handled it in his manner. He said that he wrote about the life around him.

“मी येथल्या माझ्या भोवतालच्या आयुष्याविषयी लिहितो आहे. माझ्या स्वतःच्या एका जीवन दृष्टीत ते मी रंगवतो एवढं मान्य असेल तर न केलेली उसनवाराही मान्य करण्याला माझी तयारी राहिल ..... माझ्या नाटकांना स्वदेशी, परदेशी असे सर्व आजार मी घेतो आणि त्यातून मला हवे तेच हव्या त्या पध्दतीने म्हणतो. माझ्या दृष्टीने महत्त्व असते ते मला हवे ते म्हणण्याला. (Chandrashekhar Barve 108)

Tendulkar's plays are unconventional and he penetrated the dark corners, the repression, the brutality, rejection and alienation of his characters. According to him to break the traditional framework of the Marathi theatre was essential and to do some experiment with the theatre was necessary. This view of Tendulkar shows that he was influenced by a French dramatist Antonin Artaud who replaced the French “bourgeois” classical theatre with the “theatre of cruelty” and in his plays he liberated the human subconscious and revealed man to himself. Tendulkar's *Gidhade* perhaps was influenced by Artaud's 'Theatre of Cruelty' and he wanted to do experiment with it.

The Indian culture has a spiritual base. We are God fearing people who believe in virtue or sin. Thus there is cultural restraint. Traditional, moral and spiritual values have taught us tolerance, respect, sexual self control and self sacrifice when necessary. Insecurity due to economic conditions, communal stratification, and caste system does not allow much freedom to the individual. Individual freedom does not have much scope in our social set up. Due to the grip of tradition we are all victims of society. Even out of boldness

ends in some sort of compromise because it has its own limitations. This is very obvious in the hypocrisy and duplicity practiced by the middle class in our culture we want the best of both the worlds.

Tendulkar was an unconventional writer. He broke the rules and regulations of Marathi Theater successfully.

“There are as well established rules for the theatre as there are for painting and music. The only ones who can successfully break the rules are the people who know them.” (Eugene O’Neill 3 in *Dramatic Construction: An Outline of basic Principles*. Edward Mebley, Chilton Book Company, Philadelphia, New York, 1972).

“The concept to which the dramatist must address himself is the creative vision of an event to take place before a large number of people gathered together for a purpose of experiencing that event. It is a vision of a story being enacted not only by means of dialogues spoken by actors, but by their physical activity, by their surroundings (in modern times usually a setting designed from a description furnished by the writers) by lighting, by music perhaps, and dancing and costumes, by the whole pace and rhythm of the play and its production. All these matters are the concern of the dramatist for though others must be called up on to help interpret his vision (he cannot be a specialist in all the elements that go to make up a theatrical performance) the vision is his and he had better to be clear in his own mind as to what he wants the audience to see and hear and experience when his play is finally mounted and performed.” (Edward Mebley 4)

Every great and successful play imagined the activity of the actors as well as their dialogue. The playwrights should have vision of where as well as when they would be making their entrances and exits, what the effect of settings and costumes would be the effect of music and dancing if they were to be employed, the subtle changes of rhythm and pace that good direction would bring to the production. This is not to suggest that the playwright has

to be composer, choreographer, set designer or electrician any more than he has to be his own director or leading actor, but he must know how the various parts and arts of the theatre can be utilized to make real in the playhouse. What was born in his head? His vision is contained in the play-script a sort of blueprint of what is to follow?

“And what follows is an extremely complex art form, existing not only in three dimensions like sculpture and architecture, but in the extra dimension of time, which also events into the art of music, poetry and dance.”  
(Edward Mebley 5)

## References

1. "Author's Introduction", three plays (OUP Delhi, 1994).
2. Anvekar, Yogesh. *Silence! The court is in Session*. Mumbai: Vipul Prakashan 2004
3. Artaud, Antonin. *The Theatre of Cruelty and its Dubble*, trans. Victor Corti London: Calders and Boyars, 1974
4. Bandyopadhyay, Samik. 'Introduction' to *Vijay Tendulkars Ghashiram Kotwal* O.U.P. New Delhi 1980.
5. Banerjee, Arundhati. "Introduction" to *Five Plays of Vijay Tendulkar*, New Delhi: O.U.P. 1992.
6. Barve, Chandrashekar. *Tendulkaranchi Natake* Pune: Rajhans Prakashan, 1985.
7. Bhalla, Neela. "Ghashiram kotwal; Text and Sub-text" in *Vijay Tandulkars plays; An Anthology of Recent Criticism* (Ed.) V. M. Madge. New Delhi: Paincraft International 2007.
8. Bhave, Pushpa. *Contemporary Indian Theatre; Interviews with playwrights and directors*, New Delhi: Sangeet Natak Akadami 1989.
9. Bhise, Manoj. "A Dialogue on Ghashiram Kotwal" in *Vijay Tendulkar's Plays, An Anthology of Recent Criticism* Ed. V. M. Madge. New Delhi: Paincraft International 2007.
10. Dharan N. S. *The Plays of Vijay Tendulkar* New Delhi : Creative Books, 1999
11. Dhongade, R.V. *Marathi Drama in Comparative Indian Literature – Vol 1* ed. K.M. George, Kerala Sahitya Akadami, Mac Milan, India 1984.
12. Dhongade, Ramesh. "Kanyadan: Apayashachya Maliketil Ek Bhar", *Natyadarpan*, Oct., 1983.
13. Gargi, Balwant. *Folk Theatre of India*, Seattle and London University of Washington Press Theatre Arts: New York, 1962.

14. Gokhale. Shanta “*On Ghashiram Kotwal*”, in Vijay Tendulkar’s *Ghashiram Kotwal*, (trans.) Jayant Karve and Eleanor Zelliop, Calcutta : Seagull, , 1999.
15. Khatri, C.L. *Silence! The court is in Session:a critical study*. Bareilly: Prakash Book Depot, 2005
16. Madge, V.M. “*Sakharam Binder; an Unwitting Deconstruction* “in *Vijay Tendulkar’s plays: an Anthology of Recent criticism* Ed. V.M.Madge, Pencraft International: New Delhi, 2007.
17. O’ Neill, Eugene. *Dramatic Construction: An Outline of basic Principles*. Ed. (Edward Mebley) New York: Chilton Book Company, Philadelphia 1979.
18. Pabby, D.K. “Challenging the canons (More) within and (Less) outside the Canon: *Ghashiram Kotwal*” in *Critical Perspectives Ghashiram Kotwal* (Ed.) Vinod Bala Sharma, New Delhi: asia book club, 2001.
19. Palshikar, Vasant. “*Sakharam Binder,*” Pratishtan, May 1973 in Wadikar, Shailaja *Vijay Tendulkar, The pioneer Playwright*. New Delhi: Atlantic Publishers 2008.
20. Reddy, P. Obula. *Power and Cruelty in Ghashiram Kotwal in Vijay Tendulkar’s Ghashiram Kotwal:A Readers Companion*( Ed.) M. Sarat Babu, New Delhi: asia book club 2003
21. Saran, Satya and Vimal Patil, An interview with Vijay Tendulkar, *Femina*, June 8-22, 1984, 37. Quoted in Asha S. Kanwar, *Ghashiram Kotwal: A Study Guide*, New Delhi: IGNOU, 1993.
22. Sharma, Vinod Bala. *Ghashiram Kotwal: Critical Perspectives an Introduction*
23. Tendulkar, Vijay. *Collected Plays in Translation*. New Delhi: Oxford University Press, 2003.
24. \_\_\_\_\_, *Kamala*, Pune: Neelkantha Prakashan, 1993. (Third Edition)

25. \_\_\_\_\_, *Kamala* Trans. Priya Adarkar in *Collected plays in Translation* New Delhi: O.U.P.2006. (Third Edition)
26. \_\_\_\_\_, *Kanyadan*. . Pune: Neelkanth Prakashan, 1990.
27. \_\_\_\_\_, *Kanyadan* Trans. Gowri Ramnarayan, New Delhi: O.U.P. 2006.
28. \_\_\_\_\_, "Interview," *The Indian Express*, March 27, 1983, Magazine sections, quoted in Manchi Sarat Babu, *Indian Drama Today*, New Delhi: Prestige Books, 1997.
29. \_\_\_\_\_, "Introduction", *Ghashiram Kotwal*, Calcutta: Seagull 1984
30. \_\_\_\_\_, *Gidhade*, Pune: Nilkanth Prakashan, 1971.
31. \_\_\_\_\_, *Five Plays*. New Delhi: Oxford University Press, 1992.
32. \_\_\_\_\_, *Ghashiram Kotwal*. Mumbai: Popular Prakashan, 2005.
33. \_\_\_\_\_, *Gidhade*. Pune: Neelkanth Prakashan, 1971.
34. \_\_\_\_\_, *Sakharam Binder*. Pune: Neelkanth Prakashan, 1973.
35. \_\_\_\_\_, *Shantata! Court Chalu Ahe*.Mumbai: Popular Prakashan,1998.
36. \_\_\_\_\_, *Two Plays of Vijay Tendulkar*. O.U.P.: New Delhi, 2006.
37. \_\_\_\_\_, *Sakharam Binder* Trans. Shanta Gokhale and Kumud Mehta, New Delhi: Hind Pocket Books 1973.
38. \_\_\_\_\_, *Vultures* Trans. by Priya Adarkar in *Collected Plays in Translation*. New Delhi: O.U.P. 2006.
39. Wadikar, Shailaja "Power as a theme in Ghashiram Kotwal" in *Vijay Tendulkars Ghashiram Kotwal a Readers Companion* (Ed). M. Sarat Babu, New Delhi: asia book club, 2003.
40. \_\_\_\_\_, *Vijay Tendulkar - A Pioneer Playwright*, New Delhi: Atlantic Publishers, , 2008.