



**ORIGINAL RESEARCH PAPER**

**English**

**THE IMAGE OF WOMEN IN THE SELECT PLAYS OF VIJAY TENDULKAR**

**KEY WORDS:** Exploitation, Domestic Violence, Culture, Patriarchy, Gender

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**ABSTRACT**

Vijay Tendulkar is a leading contemporary Indian playwright. He has written more than 30 plays. Many of Tendulkar's plays derived inspiration from practical life and social disruption. Tendulkar was deeply concerned about the plight of certain parts of society, particularly the marginalisation of women. Though never claiming to be a champion of women's liberation, he found that male suppression and exploitation violence against women was common. In his plays, Tendulkar has exposed different types of violence against women. The study investigates violence against women in a selection of Vijay Tendulkar's plays. In this, I have selected five plays, namely Kamala, Kanyadaan, Sakham Binder, Silence! The Court is in Session and A Friends Story. These five plays give a picture of women in society.

**Objectives of the Study:**

1. To understand the problems and prospects of women in the select plays
2. To interpret the measures of women represented in the select plays of Vijay Tendulkar.
3. To study the place and position of women in male influenced Indian society represented by Vijay Tendulkar in the select plays.
4. To project feminine sensibility of women who appears as traditional, exploited, voiceless and self- sacrificing in the select plays.
5. To examine the male dominance in Indian middle class family where women becomes silent sufferers of continual distress.

Kamala reflects the appalling state of women who are treated as mere objects to be bartered, bought, and sold. Jaishing Jadhav, a well-known young journalist who worked as a supportive editor in an English-language daily, decides to expose this racket by buying a woman named Kamala for a paltry sum of Rs. 250 in the Luhardagga Bazaar in Bihar. He is disturbed by this snip, for he believes that even a bullock costs more than that one. Jaishing wants to take Kamala to the press conference to prove his point. In this play, Vijay Tendulkar deals with the dreadful event or issue of a woman who suffers due to male dominance. The play demonstrates the force entrenched in the binaries of master-slave and victor- victim. Kamala, who was a poor tribal woman, finds her way into Jaishing's house. She takes servitude willingly. To her, femininity is servility.

*KAMALA. Then the room upstairs must be the finest of all . . . No little ones? SARITA. What little ones?*

*KAMALA. Children.*

*SARITA. We don't have any. Kamala falls silent.] Why? Why are you silent? KAMALA. No reason. Pause. + God's ways are strange, such a big house . . . and . . .*

*SARITA [Theatrically, enjoying herself]. Yes, Kamala. The house . . . it devours us. It's so empty. . . KAMALA. Did you take any treatment? . . .*

*SARITA. Yes. No effect.*

*KAMALA [Pauses]. The Sahib must be very upset. SARITA. Of course! [Kamala silent again for a while.] KAMALA. Can I ask you something? You won't be angry?*

*SARITA. No. Go on.*

*KAMALA. How much did he buy you for? [Sarita is confused at first] SARITA. What?*

*KAMALA. I said, how much did he buy you for?*

*SARITA [Recovering]. Me? Look here, Kamala. [Changes her mind, and sits down besides her.] For seven hundred.*

*KAMALA. My god! Seven hundred? SARITA. Why? Was it too little?*

*KAMALA [Pause]. It was an expensive bargain, memsahib. If you pay seven hundred, and there are no children . . . [Sarita assumes a sad appearance.] Then he has to pay for clothes, and for food. He must be very unhappy. Really. (p. 34, Act II)*

Silence! The court is in session, a social satire with the tragedy of an individual victimised by our society. Tendulkar presents a world apparently dominated by male society. However, the spectacular action revolves around the character of Leela Benare. Tendulkar, though not a self-admitted feminist, treats the character of Benare with great compassion and understanding while pitting her against the men who are self-centred, hypocritical, and cruelly ambitious.

Kanyadaan shows discrimination and violence against women in the hands of Arun Athavali, a dalit whose ancestors had suffered at the hands of upper class society. The violent husband who treats his wife as an object of revenge against all those of higher caste and class. Although Arun loves Jyoti very much, the dalit part of his mind lives in his anguished past and unleashes torment on his high caste wife. His past returns to haunt him every night, and he turns into an impulsive savage beast that has a strange hatred and a sadistic desire to punish his wife.

Nath: Tell me something. Say it then. Who stops you? We have equality in this house and we are proud of it. Democracy outside and autocracy in the home, we don't know these two-timing illusions. (Gowri Ramnarayan 500).

Seva asks Jyoti some questions regarding Arun because she is anxious about the future of her daughter. It appears 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 has given more importance to the economic stability of a person. When Jyoti answers that she liked Arun's poems and an autobiography Seva is more bothered.)

Seva: And merely on the might of this stock you have completed up your intellect to marry him! (Gowri Ramnarayan 506) Still, Jyoti is also not certain that Arun loves her. In the second view of the first act, Arun has been brought by Jyoti to visit Jyoti's family unit members. When both of them come , no one is readily available in the house. Arun tells Jyoti about his family, and he tells her why he is anxious about huge cities.

Arun: If you see my father's hut, you'll appreciate it. Ten of us, gigantic and small, lived in those eight feet by ten feet. The heat of our bodies is to temper us in winter. We had no clothes on our backs, no food in our stomachs, but we felt awfully secure. 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 anxious about massive buildings of cement-concrete. His heart shakes when walls of cement and existing surround him. Arun who is an annoyed young man and he reacts adjacent to the class and caste and creed in India.

He wants to get back at the people who have been unfair to his family and his community in the past. When he talks, he talks in a very angry way, and he talks in a very dirty way. He even thinks he can get away with it in the upper class. Later, when Arun is with Jayprakash, he takes hold of her hand and twists it a bit. Jyoti is in pain, and she cries out. This is an idea of what will happen in the future after the marriage. He says, "Arun:... We're going to make illegal booze." It is a high-class job for two people. Police officers are bribed by the man, and the wife takes care of customers for him. Aunty: People call her that because she is old. The more striking the aunty's looks, the brisker the trade... (Gowri Amnarayan 517) However, after Nath's arrival, the atmosphere changes, but Arun talks very little when Nath comes. Nath's gratitude to Arun for giving him the chance to remove the caste system because, up till then, Nath was just talking about smashing the caste and creed. But now he has broken down the caste barrier in the real sense.

His home has turned into Indian in the real wisdom of the term. After the disappearance of Arun, Seva desires once again to think of her choice to marry Arun gravely. Because she abhors the way in which Arun comports with the family members. Even Jayprakash also abhorred Arun and his filthy ways of talking and behaving. Though Seva is always busy at rallies and organising camps for women, she is worried more about the future of her daughter.

She is worried about the economic sources of Jyoti and Arun's marriage after their marriage, because Arun is the only source of income for his family. His parents, as well as his brothers and sisters, are financially dependent on him. Though Seva and Ayprakash express their negative attitude towards Jyoti's marriage with Arun, Nath requests them to try to understand the situation in which Arun was 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 to their marriage. 377 Words 4 Errors

**Sakharam Binder** explores the world of domestic violence and the victimisation of women by men. In the character of Sakharam and those of the two women, Laxmi and Champa, Tendulkar reaches into the depths of physical lust and harshness in human beings". In Sakharam, Binder Champa and Laxmi are not individuals but the representatives of an entire women's community who are exploited under the utopian opium of family and marriage. Tendulkar protested and revolted against patriarchal rules and customs in order to bring up the issue of sexual exploitation of women.

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 for anyone, even God. From his point of view, "This Sakharam Binder—he is a horror... he is not terrified of God or of God's father!" (19, Shanta Gokhale and Kumud Mehta).

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, page 18) Sakharam observes Laxmi in Dharmashala and takes her to his home. The very important thing that he tells every woman is that she has to stay there as his wife. This includes the sexual relationship as well. Sakharam hates husbands and calls them swine. He says, "It's interesting, but I am not a husband. Things are fine the way they are. You get everything you want, yet you are not tied down. If you have had enough, if she has had enough, you can always part ways. The game is over." (Shanta Gokhale and Kumud Mehta 24)

Sakharam does not want to relate himself to 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 has to give him everything. In the play Sakharam Binder, Tendulkar challenges the caste system as well.

A Friends Story brings this repressive technique embedded in society, operating from the childhood where they are strained to behave in positive ways. There are a lot of people in this globe. People of various races, ethnicities, and origins. Lesbians, on the other hand, have a place in the world. Women who identify as lesbians are known as lesbians. It's a kind of one-of-a-kind societal behaviour by women toward other women. Vijay Tendulkar focuses on a varied writer in this play, who illustrates the relevance of gender behaviour by portraying lesbians as human beings on earth in a unique way as God's creation.

#### Conclusion:

Vijay Tendulkar focuses on social concerns such as women's violence, political issues, economic issues, and so on in this approach. Tendulkar appears fascinated with the idea that the woman victim is subjected to violence, whether physical or mental, because she is usually denied rights, throughout the most of his plays. Women in Indian society are disproportionately victims of institutionalised power. There is frequently a clash between women and society, which results in violence. Tendulkar's plays depict how women are outraged, upset, and exploited in our society.

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