

Women Vulnerability In The Selected Dramas of Vijay Tendulkar

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Abstract

In terms of both subject concern and technical virtuosity, Indian Drama in English has made daring innovations and rewarding experiments. As plays in various Indian languages are produced and praised around the world, they are being translated into English and other languages. Thus, regional play in India is gradually paving the way for a 'National Theatre,' which appears to embrace all theatrical streams. Rabindranath Tagore, Mohan Rakesh, Badal Sircar, Vijay Tendulkar, and Girish Karnard have been the most significant exponents of Indian English Drama not just in Bengali, Hindi, Marathi, and Kannada, but also across India. Vijay Tendulkar is the author of plays on Indian traditional women. I offered a little representation of women vulnerability in Vijay Tendulkar's chosen work of literature in the paper. It aims at critically studying the plight of Indian women and their sufferings under the hegemony of men.

Keywords: vulnerability, assault, male chauvinism, oppressed, victimized, violence, sexual provocation.

Aim

India, as a developed country, is rapidly advancing as a global force, but 50% of its population, the country's women, continue to face discrimination. Women are not adequately protected. Regardless of their class, standing, or educational status. Women have been the victims of abuse in the current societal environment. Since the Middle Ages, women have suffered physically, socially, economically, and ethically throughout their lives. Certain reasons for sexual and ethical harassment of women are frequently highlighted in the media, but significant amounts of these grounds remain unexplored. Despite the fact that such violence against women, sexual harassment, and mistreatment of women is not new, its continuation is common. Women face these challenges in many aspects of their lives, including job, access to social insurance, and property rights. The diminishing sex proportion in India adequately portrays the discrimination against

women throughout the conception phase. They are victims of wrongdoing directed specifically at them, such as assault, grasping and snatching, settlement related law offenses, attack, sexual provocation, and so on. It is acknowledged that the long run unrivalled quality of male over female in every thing in India's patriarchal social order is deeply responsible for capturing the strengthening of women. Women are undoubtedly trafficked for sex, provocation at the workplace, and torture in the family and social order.

Introduction

Vijay Tendulkar, a well known dramatist in contemporary Indian theatre, has always tried to point out the contemporary social political issues. He seeks to explore the intricacies of the human stress and tensions in the natural relationship of husband and wife .But the main focus of his writings is on the predicament of women in urban middle class society .He has always tried to exhibit the real challenges and complexities in true colours drawn on the canvas of originality without any attempt to moralize any character.

He leads the vanguard of the cutting-edge Marathi Theatre, represents the new awareness and endeavors of Indian dramatists of the century to convey the sorrows, suffocation, and cries of man, focusing on the middle class society. In the majority of his plays, he connects the theme of sorrow to the subject of cruelty. He does not consider the event of human savagery to be wicked or unpleasant to the extent that it exists in human nature. The idea of persecution pervades the plays *Silence! The Court Is In Session* (1968) and *Sakharam Binder* (1972), a stunning theatrical statement of human violence. *Kamala* (1982) is a novel written in the style of a realistic institution. *Kamala* is a survey of connubial positions as well as research on the topic of exploitation. Vijay Tendulkar was involved in the Maharashtra New Theatrical Movement. He becomes acquainted with an illusory reality in which existence gains a sharp focused character with exceptional dramatic power.

‘Vijay Tendulkar happens to be a standout among the most productive Indian play wrights who has advanced the Indian drama and theatre by imagining the differed issues of local life in Maharashtra. He effectively wanders in disclosing the social turpitude and the holocaust in which the fain diversions of the fairer sex are practically strangled. The way he excited theatre through his provocative investigations of ethics, force and roughness, merits an overwhelming applause! He truly endeavored to study, investigate and accept "violence" as the common marvel and accordingly the main driver of all issues of life from his theatres.’ (Bharan, N.S.: 1999)

Tendulkar expertly provides readers with an enjoyable insight into the lives of his various characters and generates sympathy for everyone of them, as they appear to be victims of their own trappings. He also provides a much-needed social expose of harshness, which has been inherent in man since time immemorial. Assuming that India has endured the rigors of war, it has also endured the tumultuous political transition that has spanned

decades. All of this appears to have been deeply ingrained in the minds of ordinary human beings. In the event when "Violence" is the key word in the normal context. Tendulkar's games are rife with brutality. It's not that most people aren't aware of the harshness around them, but Tendulkar's performances shake them out of their trance of constant awareness of it and force them to understand that the image is far bleaker than they could have imagined.

Tendulkar's plays are centred on women. His female characters are mostly from the lower and middle classes, including housewives, instructors, special ladies, girls, film extras, slaves, and servants. These ladies bring a mixed bag of socioeconomic position and a wide range of emotions into the plays: "from the utterly naive to the crafty, from the mould-able to the rebellious, from the moderate to the disobedient, from the unselfish to the grasping."

Vijay Tendulkar's *Sakharam Binder* (1972), the most naturalistic play, revolves around its central character. Sakharam, a book folio and Brahmin by caste, stands in stark contrast to the overall start of a section of his neighbourhood. He also abuses, tortures, and treats women as if they were mere objects of desire, both physical and mental. He is not forthcoming about the establishment of marriage. As a result, he remains unmarried. He provided sanctuary to the unprotected and abandoned women in the social request, not to enhance their standing, but to enslave them by fulfilling his sexual desire. His main interests are wine and women. He has his standards of preoccupation with exceptional moral code that he expects his short favour woman to uphold. He defends all of his enactments with examples of cutting-edge, innovative thinking, and concocts hollow arguments designed to subjugate women. Paradoxically, some of the women abused by Sakharam become entangled in his arguments while also desperately needing relief from their oppression.

An alternate grasping adventure of brutality is 'Silence! The Court is in Session'(Shantata: Court Chaalu Aahe!) which focuses on the mental anguish inflicted on an independent woman, Leela Benare, who is set out to defy patriarchal power and establishment, thereby bringing upon herself the societal cruelty that devastates her at the end. The drama addresses the most contentious problem. The story is tough and stirring because it not only deals with the mistreatment of the female hero Benare by her purported lovers, but it also deals with tragedy of an individual victimized by the society.

Silence! The Court is in Session begins the course of a bogus trial in which Benare, as the accused, strives for a nonexistent fault of child murder. Despite the fact that the trial was conducted in a shambolic and unauthentic manner, it revealed Benare's prior life and validated the predominance of men over women in Indian society.

Tendulkar criticizes the follies prevailing in the society and detects the ugliness in it. Leela Benare, the female protagonist of the play stands as a rebel against prevailing values of selfish, hypocritical and ambitious male dominated society. So through this play Vijay

Tendulkar directs his criticism against the hypocritical male attitude of Indian society where a woman is quite suppressed if she wishes for her freedom even when she belongs to the most sophisticated and civilized section of the society.

Purported social workers such as Kashikar and his troupe demonstrate social concern for social transformation. They are well-known for their dual-guidelines mindset. Tendulkar has voiced his feelings toward such people in society. All over the stage, he struck suddenly and satirically.

In *Silence! Court is in Session*, he guides his feedback against the fraudulent male mentality in Indian society where a woman is much smothered and any little endeavour by a woman for her flexibility is profoundly decayed.

A genuine happening - the Indian Express uncover by Ashwin Sarin, who actually obtained a young lady from a remote flesh market and presented during a question and answer session - invigorated an alternate play 'Kamala'. The play's central character is a self-centered News Reporter named Jai Singh Jadhav, who views the lady he has bought from the rural flesh market as a protest that might earn him advancement in his job and invalidation in his professional life. Jai Singh paid 250 rupees for Kamala, an Adivasi woman, at the tissue shop in Luhardaya outside Ranchi.

Jai Singh's excitement is tempered by sentimentality. He expresses sentimentality at Kamala's express. Jai Singh Jadhav throws Kamala as a sanctuary for women and washes his hands for his well-being when she quits further boosting him. Jai Singh Jadhav abuses both Kamala and his wife, Sarita. Tendulkar discovered Chauvinism in the modern male who considers himself to be liberal minded through Sarita. Jai Singh—through his treatment of Kamla—makes Sarita realize that she, too, is a slave—a negligible stunning worthless labourer to him.

So the purpose of this play is to explore the realities of Indian women at grassroots level and to show that feminism flourishes under Vijay Tendulkar. The playwright used the play not only to show selfish, malicious and hypocritical male chauvinists but also to touch upon the complex man woman relationship. On the one hand, It is a satire on the trendy journalism which sacrifices human values in the name of humanity itself and on the other hand It is a play of an evaluation of role of Indian women within the holiest institution called marriage. She is ill treated and tortured like a slave by her own husband. There is hardly any difference between the plight of Sarita and Kamla. Both are sexually oppressed in patriarchal setup.

So Tendulkar has highlighted the very real dangers of never ending struggle for supremacy in the society in which gender has played an important role. Be it Kamla or Sarita, both are used as objects in the life by the people like Jai Singh. So women in India are oppressed, exploited and dominated by man in varied forms.

Exploitation of Women in India

India is rapidly rising as a global power, yet for half of its population, women continue to struggle to live with deference. Women are not safe, regardless of their class, standing, or informational status. In today's societal request, women have been the victims of mistreatment for a long time in several domains all around their lives, both physically, socially, prudently, and financially. There are various reasons for sexual and moral sick utilization that are continuously highlighted by the media in Indian breakthrough social request, and a significant portion of them remain unexplored. Despite the fact that such harshness against women, sexual bullying, and abuse of women is not new, it has been discovered for a long time. Women have challenges in many aspects of their lives, including employment, access to social support, and property rights. India is rapidly developing, yet women in India are becoming split. In India, the diminishing sex extent adequately delineates the distinction shown towards women at the time of origination. They have suffered damages as a result of misconduct directed specifically against them, such as ambush, snatching and grabbing, settlement-related legal crimes, strike, sexual incitement, and eve-teasing.

Women are most likely trafficked for sex, provocation at work, and torture in family and social contexts. Segregation against women has existed in India for a long time and has affected women throughout their lives. Regardless of the fact that the constitution has granted equal rights to women, sex discrepancies persist.

In today's world, we are content to acknowledge the worth that has been distinguished between age, sexual orientation, sex, and race. Women are managed in the same way that males are. Women are increasingly liberated from their traditional roles as housewives. Many females in developing nations are forced into prostitution for the sole sake of benefiting men. My work will include an in-depth investigation on the psycho-physical component of women's approach to women involved in sexual ill-use and support from male-dominated societal requests in Indian society.

Conclusion

Vijay Tendulkar is a gifted writer with a keen sense of humour. He discovered a disconnect between modern people and present political issues. He also revealed men's supremacy over women, his representation of clear and incognito roughness in human-creatures, and, most importantly, his profound and tolerable recognition of women's defenselessness in Indian social hierarchy of importance. Tendulkar's primary concern is the interaction between the individual and society. He has developed a viable picture of the idle roughness and yearning in middle-class life, the accompanying devastation, and man's vital despair in play after play.

The majority of his plays have a controlled, coordinated link with reality, with an unusual mixture of viciousness that is so prevalent yet hidden in the genuine lives of real people.

A big chunk of his plays pit the single against the social environment and analyse the pressures that exist between the two. His imagination has kaleidoscope quality heap potential and an infinite number of colours. This multidimensional, towering virtuoso has examined virtuoso the tragic class's basic region of production. His works will also have a huge impact on the delicate sharp personalities of the world's ardent readers.

To sum up, these works are satire on the hypocrisy and convention of middle class dominated society which is concerned with the farcical moral values only. Main focus of these plays are on vulnerability of women in patriarchal Indian society. These plays show the harsh realities of slavery and exploitation of women not only patriarchal setup but in modern Indian society as well.

Be it physical, psychological or mental violence, the Indian male mentality to large extent is still to consider women as slaves whose chief duty is to serve and lead life as his fancies and whims.

To conclude we can say that such patriarchal thoughts are really very dangerous for the society and people should be responsible to bring gender equality in every aspect of life. This realistic approach of dramatist doesn't mean to be pessimistic. We can still hope on the younger generation to learn from the past and take necessary creative steps to change the scenario with the new positive look.

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