

**Cognitive Constructs and Corrosive Acts:  
A Critique of Vijay Tendulkar's The Vultures**

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Vijay Tendulkar's play, *The Vultures (Gidhade)* with its socio-cultural factors and complicated economic issues remained a controversial play for striking the middle class values in an objective manner and for the application to the theatrical motifs. It deals in some details with the socio-psychological discourse of middle class sensibilities, the weakening and the degeneration of human values, the formation of cognitive insight as the specific behavioural mode and the use of such linguistic and semantic items that generate and originate by an organic process of the physical world, witnessing a movement and vision from matter to spiritual propositions. The dramatist at the outset of this play has included an overture for analysing the theatrical characteristics and the narrative form of the story. The play opens with the humbugging and hoaxing conditions that continue effectively in the house of Hari Pitale. *The Vultures* was published in 1961, but its performance took place in 1970. There was an undesirable and strong protest against its performance because it was believed that the dramatist let the middle class sentiments and values down. But, famous theatrical artist Dr. Shreeram Lagoo underwent seriously the contents of the play and he found it fit to its performance; he studied and interpreted the metaphoric and suggestive meanings of the play. He remarks thus:

*In Gidhade there is a scene between Rama and Rajaninath in which the latter is dressed only in his trousers. At the end of the scene they are supposed to embrace passionately. The passion is of Purush embracing Prakriti, of the whole of womankind embracing the whole of mankind of millions of years of manhood. It is not an embrace between Rama and Rajaninath, and certainly not an embrace between a modest girl called Meena Sukhander and a young bachelor called Ashok Sathe (the pair who played the role)...Both, However, remained, inhibited till the end and though what they did seemed to satisfy the audience. I felt a large lacuna had remained in our expression of the total meaning of the play. (1)*

In the continuity of his arguments for the content of the play, Dr. Lagoo acknowledged the fact that this play “mercilessly exposed the ravaging beast that lay waiting in every human being....There was no question of the play pandering to the audience’s sensibilities. On the contrary its aim was to hit the audience where it hurt most”(2)

Many theatrical critics of the time found the melodramatic element in the play, and they also found in it the reason for its non-performing qualities; but the play indeed struck a heavy blow with its detrimental effects to the false and wicked intentionality that remained operative in the value system of middle class people in the seventies. The narrative becomes an incisive and impressively direct in showing the cognitive constructs and corrosive acts inside the house of the Pitale family; the house itself becomes a metaphor, showing the presence of the five vultures. The device of overture as the catalyst for an objective analysis in the theatrical presentation of human behaviour brings into force “the spiritual and of the matter-to-spirit spectrum”, and “the shared cultural ethos of the playwright-performer-audience”. (3)

The play with an inorganic metaphor of the house has been divided into three sections for analysing the organic role of the house. With the power of analeptic stimulants, the inbuilt structure of the house is brought theatrically to the notice of the audience for its powerful role in deciding the fate of the five vultures and two human beings: Rama and Rajaninath. The opening scene of the play brings forth the three sections of the house; and these sections weave an extraordinary structural design of the play, *The Vultures (Gidhade)*:

*Time: any time. The set before you has three sections. The main section-centre and right- is the interior of a house. A house that reminds you of the hollow of a tree. A drawing-room full of knotted, worn-out furniture. In it, a telephone. At its left, the front door, and a stair case leading upto concealed door on the first floor. In the centre another staircase leads upto a platform that suggests the upper floor. This is Rama's bedroom. In it a bedroom. In it a bed and some cases and trunks. In the drawing room a door to the right leads out to a small courtyard, where there is a Tulsi-Vrindavan (an altar of a sacred basil) In it grows a feeble strand of basil. The second section: to the extreme left of the stage, is a small shack-like structure; the old garage, where Rajaninath now lives. The third section: a garden passage-way that goes between the garage and the house. it curves and rises, the lights on the garage and the Tulsi-Vrindavan are green. Those on the drawing-room and bed-room, a dirty grey, almost black. (4)*

Out of these three sections, the first one which attracts instantaneously the attention of the audience, is the centre and the right side. It is meant for the interior design of the house in which the five vultures like Hari Pitale, his brother Sakharam, and his two sons, Ramakant, Umakant and one daughter Manik reside. Rama, the wife of Ramakant, lives along with these vultures in the same house. Metaphorically the house with its synecdochic representation is compared to the shape of a hollow tree. This tree with its linguistic epithets, such as an inward curve, a tree with cavity and a tree which lacks the essence and the meanings of life, becomes specific for analysing the lives of the five vultures. Almost in all mythological dealings, the tree symbolizes the genealogical expansion and cultural configuration with its root inside the earth; but this haunted house as a hollow tree with its specific genus represents the unilinear and exocytotic effects on

the members of the family. The entire inbuilt of the house including the room of Rama at second floor is linked with the garage of Rajaninath. This section also deals with the extreme left of the house which has extremely shack-like structure; but the main object that seizes and detains the attention of the audience is the image of *Tulsi-Vrindavan*. There are some apparent contradictions between the two botanical representations: the hollow tree and the plant of *Tulsi-Vrindavan*. Tulsi basil as the plant of aromatic herb is a specific plant which shows spiritual attributes and religious beliefs while the hollow tree becomes symbolic of spiritual and moral degeneration. The binary of the hollow tree and Tulsi are dealt with some purposes for analysing the two phases of life: the demeaning of human emotions and the materiality of the worldly objects. The third section of the house brings into focus a garden passage that goes between the house and the garage; and from this point the drawing-room of Rama is discernible. Along with these five vultures there are two human beings (Rajaninath and Rama) have been shown with their creative instincts.

The rising of the curtain and the changing of the scenes describe minutely the theatrical motifs of the dramatist. As curtain rises, there one sees visibly the two objects: the garage of Rajaninath and *Tulsi-Vrindavan* with greenish light. One sees at the same time the bed room and the drawing-room, with “a dirty grey, almost black colour” (*The Vultures*: 103). These two colours serve apparently an indication of the two opposite instincts: the green symbolizes human sympathy that would instantly translate itself from thoughts into deeds, and it finally exhibits an auspicious and life-oriented purposiveness of Rama and Rajaninath; the other one, “grey” or “almost dark” brings into being the dismal and gloomy prospects for future. The word “grey” is also preceded by the adjective “dirty” with the theatrical motifs showing the dark interiority and the cruelty of the concerning actors. The dramatist advances in his arguments while showing the effects of the visual images with regard to colour; and he finally converts this “dirty grey” into “black” which shows the emotions of anger, hatred, helplessness and the complete loss of rational ideas. The dark colour becomes inauspicious, abnormal and reflects the death-oriented instincts of life.

Among these five vultures, the two human beings, Rama and Rajaninath represent their separate genetic code with the modesty of their culture - culture that emanates from human sensibilities. Rajaninath is an illegitimate son of Hari Pitale, and he is also a creative poet; he remains a non-participating observer in the affairs of this haunted house or a disinterested spectator who sees things objectively and narrates them before the audience. The other character, a female, Rama, remains in search of her fulfilment as a young lady and desires to attain the status of motherhood; and she misses her hopes and desires because of the unmanliness of her husband. Thus there come out the two separate streams in the structural design of this play: the howling and screeching of the vultures as the dark facet of life; and the other stream brings forth the shower of rain as the blessings of life. In the beginning of the play, Rajaninath in his introductory part includes in the narrative the predicament of a young lady, Rama, who lives in the company of these vultures. He sees in her a sullen and gloomy disposition that changes

her in a statue of emotion; she remains under the perception of living death-death that makes her bereft of hope and aspiration.

In the continuity of a surprising disclosure about revealing the secrets of the dramatic narrative Rajaninath brings into light the dogged loyalty of Rama towards her husband; she lives without any womanly protest against “a barren beast” (115), Ramakant. In his poetic overture, Rajaninath himself defines the sentiment of living death. He says that Rama as a wife of Ramakant has been living for the last twenty two years; she cherishes hopes and dreams for future prospects; but she as a wife and as a woman remains unfulfilled in the company of her husband;

*She was like a doe/An innocent doe, untouched/As loving as the earth/ As the first shower of rain. Translucent, hesitant. /Now the ripple of a stream/Now a rushing flow/And so in a moment/Full to the brim, unshed/A tender-hearted Idol to worship.(The Vultures: 203)*

With the images of doe and the shower of rain, Rama’s unfulfilled womanhood is linked with the myths of the earth and the sky, for the earth always remains in quest of the shower of rain from the sky for its fulfilment. The sky as the manly elemental power signifies the power of virility. The sky as the source of water symbolizes the power of semen for two prospects: the creative power and the retentive of the body. The two opposing forces have been shown in the female consciousness of Rama: translucence and hesitance. She as a ripple of stream manifests the rushing flow in her body with honeyed sweetness; she still remains strained with the wedding turmeric. The image of wedding turmeric becomes operative and functional for the creative urge and the life force in a woman. The strong desire to be fulfilled, as a woman makes her step over “the bridal measure” and cross “the threshold of her new home” (*The vulture: 204*). In an usually designed continuity of the narrative, Rajaninath once again revives the metaphor of a hollow tree, and sees a hole in it; he also sees a burning ground in the house where exist many evil ghosts in the form of men.

As an illicit son of Hari Pitale, he too feels the inner pangs of the tortures he received from the members of this haunted house. He spent so many nights in hunger and stifled his tears under his pillow in the garage. The psychologists acknowledge that a major part, nearing 95% of our mental life, remains unconscious, and that part underlies our wishes, repressed desires and action; and that unconscious part also forms the cognitive insight or the internal behaviour of attitudes. Thus, the unconscious as the steering force materializes the range of conscious emotions and the usual acts of life:

*Of the different types of unconscious processes, one of the more relevant for understanding creativity is the cognitive unconscious - unconscious information processing – which involves cognition that has a ready access to both consciousness and what Freud called the Dynamic unconscious – emotional conflicts, repressed wishes, thoughts and actions. (5)*

With the wishes, desires and the repression of thoughts, Rama, however developed the cognitive unconsciousness amidst the humbugging, hoaxing and vulturous conditions under the virulent strands of materialism. The house that symbolizes the violence and anger kept her aloof and alienated to let her emotions share with others, especially with her husband, Ramakant. Docile and weak she appeared in the beginning of the story, but gradually, she realizes the ripple of stream inside her and awakens a will power by which she grasps her whole individuality as a woman; and finally she thinks of sacrificing her individuality for a big cause of life – the cause that generates in her courage, determination and perseverance. Courage and will are the two positive factors for the development of human personality. The courage is needed to make the efforts, to keep the direction and to face the trials and sufferings while will is a motivation which chooses actions. Rama, with her newly awakened thought process of courage and will, oversteps the boundaries of the haunted house and comes to the garage of Rajaninath; and with the burning heat of emotions, she begins to fondle him; and he too “lurched and looked around her” and he “jerked as if a spark had burnt” (*The vultures* : 204) him.

To him, she loses the grace of her womanliness because of the parched emotions and seemingly appears “a living corpse”, “a watchful stone” and a “worm”. Rajaninath explores and finds that the sufferings, humiliation and looking down conditions are writ large in the untrodden regions of her psyche. She never spoke of a single word against the rotten conditions of her house. Rajaninath as a disinterested onlooker to the affairs of the house, remained an objective being in reporting the reality of the vultures inside the house. He understands the inner pangs of a lady and the - creative instinct that remains a call of nature in Rama. He analyses the secret of the inflexible principle that pulls her to move for fulfilling the behest of nature:

*For twenty years  
All her hopes, her expectations  
were scorched, uprooted where they grew  
But she only knew  
One longing  
Only one. Embraced it to her  
tightly, as one might one's life.  
Gathered up all her body, her being / Grain by grain.  
Threw off her chains in her need.  
The need to swell with fruit.  
A soft fulfilment  
Each womb-bearing woman's right by birth  
A boon granted by life to any bitch  
But on that thirsting vine  
There hung no fruit (*The Vultures*: 205)*

The entire structural design of the play can be divided into two streams from the three sections classified by Rajaninath in his overture: the first stream represents *Tulsi-Vrindavan*; and the other serves a sign for the five vultures in the form of men who live

in the haunted house. The play being so structured as to bring into being the deterioration and the loss of values. The birds in the house too brings into light the binary of the pervading tone of the people; the cuckoo in the stiffness of the atmosphere appears hopeful through its shrill voice, but its song ends with a strangled note. With the innocence of a deer, Rama has been shown coming to *Tulsi-Vrindavan* for her prayer – a spiritual aspect that remains functional in the haunted house. The second stream represents the existence of the living vultures – the genus which survives on eating the flesh of dead animals; it symbolically reflects the deadliness and the putrefying effects of life. The two brothers, Hari Pitale and Sakharam amount to the old generation and carry on the business of the construction company. Hari's two sons, Ramakant as Raimya, Umakant as Umya and their only sister, Manik have been shown as idle beings who are the burden to the old father, because they have destroyed the traditional business of the house. The two acts drama, *The Vultures*, constitutes two major aspects at its outset: the formation of cognitive constructs and the execution of corrosive acts. In spite of the loss of family business, no son appears energetic to improve it. Hari Pitale has also an illegitimate son, Rajaninath, who as a poet is honest and sincere in his dealings; but he has been ousted from the house and lives in a garage. The cultural cognizance demarcates the binary of genetic code. The code of vultures as men and the code of Rajaninath and Rama as the man and woman of altruistic behaviour.

The act first expands to six scenes which introduce the audience to the inside actions of the haunted house. Rajaninath narrates the entire story objectively for bringing the theatrical motifs discernible to the audience. Everyone in the house remains in fear-psychosis and under the emotion of eros and thanatos. Manik told Rama that she slept in the night closing the door of her room tightly; and smoking a cigarette she appears hysterical and the dramatist analyses etiologically the fear of death-instinct in her. In replying to Rama, Manik articulates the fear-psychosis in her connotations: "So I should leave it open... So you can come and strangle me" (*The Vultures: 207*). It appears in the dialogues that every body in the house thinks of economic issues, but nobody does anything for it. Rajaninath introduces Manik to the audience in her drunken condition and in the hysterical mood. As the process of dispersion brings forth the separation of light into colours by refraction with the formation of a spectrum, the characters in action in this play show the interior modules for analysing the socio-psychological causes and the effects of anthroposemantics inside the house. Manik desires to purchase a necklace, but the economic down fall creates constraints before her. While talking to Rama, she opens the bottle of pills and takes them and then begins to drink. She says to Rama:

*The last two months, I've been dying for that latest necklace at Harivallabh's. But I can't bloody afford it ! If i ask for money, no one's got any. Just a matter of one thousand. But Pappa comes at me in 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 ! And Ramya, the hypocrite, he just says your name. (The Vultures: 207-8)*

The epithetic usages such as “fury” and “senile” for Pitale “lick penny” and “bloody ruffian” for Umakant and the “hypocrite” for Ramakant, who is the husband of Rama, bring into being two motifs of the family: the cognized mode of culture in the use of low level semantics; and the real characteristics of different persons who reside in the haunted house. Hari Pitale accuses of his sons and daughter for the inertia, inactiveness and the linear motion of the house, on the one hand and the selfishness, deception and for creating the atmosphere of violence and anger in the house, on the other. He too feels fear and negativity in the family, for he perceives the fact that his sons are waiting for his death and for this emotion, he replies them thus: “But I’m your father after all !If I die, I’ll become a ghost: I’ll sit on your chest !... Now these wolves, these bullies” (*The Vultures:209*) With high-flouncing challenges, this lean-bodied and snub-nosed father feels the loss of energy, and he begins to cough; he removes his physical debility by taking the energetic pills. Ramakant talks of the bouncing of a cheque. But the main thing that arrests the attention of the audience is the mode of dialogues between father and son. The semantics used in their dialogues shows the denigration of social and human values, more especially the values of middle class society. That was, perhaps, the reason that the public performance of this play was done after ten years of its publication; and Tendulkar faced a severe opposition and protest against its performance. What a low level of language one hears in the conversation between father and son! When Pappa, Hari, says that his wife was his enemy, because she left these pimps with him; and there comes a reply from a son for his father: “And you with us. A bloody burden to the earth” (*The Vultures: 211*). Thus, the shared semantics in their dialogues reflects the level of language and the vulturous attitude to eat each other for the sake of mercenary gains:

*Pappa :*                *So I’m fool ! so now show what great facts you’ve good for!*

*Ramakant :*        *Hear that ! A widow...advising her friend to cherish her husband! I’m doing all I need to, pappa. But let me first inform you of your stupidity (knocks on Pappa’s head)*

*Pappa:*                *My Stupidity....yes! to produce bastards like you!*

*Ramakant:*        *Pappa, Pappa ! As the seed, so the tree. Did we ever ask to be produced (The Vultures: 211)*

In the earlier part of this paper the analysis of the hollow tree has been materialized for the structural design of this play. However, the redundant and the tautologic usages of the derogatory language among the members of the family stamp the validity of the existing violence and the disgusting behaviour. The denigration of the behavioural norms characterizes the level of unconscious mental forces of the individuals as the cognitive insight; and finally it occurs as their cognitive constructs resulting into their corrosive acts in relational values. In the theory of language, a word has its inner properties for showing its contextual meanings. The words with their phonic and morphemic attributes justify the process of culture-contact-diffusion and enculturation. Since the suggestive properties of the words go in one’s consciousness, they too create

the binary of their existence in human psyche: the cognitive constructs and the perceptual signs of the meanings. Thus, the contextual and referential analysis of the language brings forth mental condition or *a priori*, cultural norms and socio-psychological hypothesis. The metaphors of the “seed” and the “tree” used in textual citation reflect the cognitive constructs and the unconscious mental forces of the individuals.

The language of the dialogues among the characters creates the theatrical element with a new text after performance. For example, Ramakant says to his wife in response to a customer’s threat “I’ll suit his father” (*The Vultures: 212*). The written statement in its performance brings into existence the physical postures (*mudras*) that appeal immediately to the latents of the audience. Tendulkar also remarks about the written scroll of the text and the text that comes out after its performance:

*Theatre has been going on irrespective of the quality or the stage ability of what is presented as theatre....theatre is not necessarily plays. It can be anything that can be played on the stage and involves the audience. A director with imagination and vision can create wonders out of written works or mere ideas which are not theatre in the routine sense (6).*

In the continuity of the thematic contents, Umakant another son of Hari Pitale, characterizes the personality of his sister, Manik. He speaks satirically when Manik was inside the bath room. He reveals the affairs of Manik theatrically before the audience with Raja of Hondur. The words such as “man’s mare” for Manik and the “lecher” for Raja of Hondur create sensationalism in the play. The characters in dramatic action reveal the secrets of the other characters. The linguistic phrases like “bloody bugger” “women’s belly” and “mangy dog” create such a level of language which shows the characteristics of the theatre of absurd.

The father, Hari Pitale reminds his inactive and creeping sons the major points of their anger and violence; he observes only the thoughts of deception and cunningness in their behaviour for earning money. He says to them that he laboured hard with his brother Sakharam to accelerate and extend his business:

*The property is mine ! I earned it ! I sweated for it ! when we started the business there wasn't even a capital of fifty rupees ..... Sakharam and I went hungry day and night .... We scraped and scraped for lunch. That is how such a huge business grew up... The Hari Sakharam company's name became famous in the contracting business. This property grew up out of it. And now, go ruin it, go ahead, both of you (The Vultures: 214).*

The emotion of disgust prevails in their conversation; it reaches to an extent where in a father thinks to douse the very existence of his sons. The speech acts that happen in their dialogues appear disgusting and create the fear-psychosis among them. Hari Pitale remarks about the treachery and cunningness of his sons:



*You are after my life ! you're talking of my funeral. But remember this. I'll see you dead first ! I'll see your pyres burning, you pimps (The Vultures: 214)*

The dialoguing process and the vocables among brothers and sisters reflect the rugged and harsh language; the coarse speech acts among them create a blow to the middle class sensibility. Manik reminds her brothers in a very harsh language that “you’ve no shame! Bloody ruffians” (*The Vulture:215*); she regards them “bloody beasts” who will suck her blood - the vulturous sensibility that prevails in the house. Both the brothers talk of seriously about the secret affairs of Manik with Raja of Hondur. They are wicked rather they are the living vultures who plan to exploit the relationship between Manik and Raja of Hondur for the sake of money. Again, they abuse his brother Rajaninath for his no fault; they make the secret of his brother’s genetic code public, and thus try to expose the illicit identity of Rajaninath and the illegal relations of their father with an ordinary woman: “A kept woman’s bloody son! A bastard” (*The Vultures: 216*); but their father, Hari Pitale favours his bastard. In the continuity of arguments, Ramakant, the elder son calls his father “a bloody arch ghost” and “bloody non-sense”. He also laughs at his uncle when he was lying as a corpse after a heavy drink and says that he “used to down the whole bottle” (*The Vultures: 218*); and he accuses his father for cutting his ear and throat and pushing him out of the business. It shows that the play of deception and treachery remained an integral part in the family of Hari Pitale; and this kind of atmosphere becomes an accepted way as cognized culture in the family. This kind of language shows their value system and their cultural norms, because language is not only the media of communication but it also reflects the cultural constructs of the unconscious mental forces. The articulation of various words in the speech acts becomes the store of our memories (both episodic and semantic).

*whatever be the sounds, accents and forms of language, however these lay hands on the shape of its literature, there is a subtle law of compensation that gives the artist space.... language is itself the collective art of expression, a summary of thousands upon thousands of individual intuitions .... The language is ready, or can be made quickly ready, to define the artist’s individuality. If no literary artist appears, it is not essentially because the language is too weak an instrument, it is because the culture of the people is not favourable to the growth of such personality as seeks a truly individual verbal expression (7).*

Language as the source of conceptual structure of the thought process generates the cognitive constructs and cultural attributes in the interior regions of human psyche. Again, the audience see the movement of the scene where in one finds the meeting of Rajaninath and Rama. Rajaninath becomes nostalgic and revives her past which shows the relational values in the family. Rama brings tea to him furtively; and this gives them a particular situation and for particular dialogues. There one sees a natural attraction between Rajaninath and Rama when they are talking together. The dramatic action again shifts and it reflects inside of the house where in Manik and Ramakant are dancing and Umakant is engaged in filling a glass of wine to his father. All drink

together and in the drunken position, Ramakant demands from his father the money he has in his bank account. But out of his anger, Hari sees the vulturous attitudes in him and by which Ramakant wishes to eat his flesh before his death. The linguistic phrases used both by son and by father such as “poor rascal pappa” father’s “bloody brother”, “devils”, “a double bastard”, “she-devil”, “a crafty old swine” and “old bastard” reflect their level of language, cognitive culture and the problems of domestic violence. Amidst these howling and crawling with each other, Ramakant cunningly traces the bank account of his father.

Now, the shift of scene theatrically brings forth a movement from matter to the vital principle meant for giving life to physical organism. Rama is standing near to *Tulsi-Vrindavan*; and Hari Pitale out of his unbearable strains by the gushing strokes of his son cries Bahu, Bahu; but Rama fails to help him because the door was shut from the inside. Finally, Hari gets rid of his sons and comes out of the house where he hears only the screeching of vultures.

The heterogeneity of the parts in the drama coalesced together in order to provide the wholeness of the story and the ideological coherence. There one sees incessantly the problem of anger and violence because Manik quarrels with her brother, Umya. He drags her and abuses her lover. First time, there comes a protest on behalf of Manik for the use of derogatory language: “Don’t use foul language” (*The Vulture* : 234) while she herself is accustomed to use such kind of language. Umya grabs her neck and raises so many immoral questions against her conduct. Both the brothers planned to blackmail her lover, Raja of Hondur for the sake of money; and they decided to break her leg so that she might not have any meeting with him. They executed their plan. The scene changes and the situation too. Theatrical movement shows again the meeting of Rama with Rajaninath in his garage. As it has already been analysed that Rama becomes a victim of her husband’s unmanliness; she as a grown up lady collects her will power to bring it to the notice of her brother-in-law, Rajaninath.

*It’s not the fault of the doctors, of learned men, of saints and sages! It’s not even my fault! This womb’s healthy and sound; I swear it! I was born to become a mother. This soil is rich it’s hungry. But the seed won’t take root. If the seed soaked in poison if it’s weak, feeble, lifeless, devoid of virile - 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 ... And then, if that seed should constantly shrivel, should decay? .. Not once, not twice, but many, many times, the same, the same thing. That the soil should be on fire with thirst and should have to endure a fast without water. (The Vultures: 241-42).*

The soil and the thirst link Rama with the myth of the earth and the sky - two elements of nature which are complimentary to each other. In Hindu *Dharma Sastra*, Gods have both power and authority. Man as a human entity has authority over human woman. On the other, woman has more power than man, because Sankhya philosophy

distinguishes between man and woman. Man as *Purusa* (inactive authority) and *Prakriti* as woman (active power) complete each other and create the new shape. According to Hindu scriptures.

*Authority is the social force (male) needed to tame, control and channel pure power (female); to say that he has authority and that she has power is to say that he directs and shapes the life force that comes from her. This is yet another reformation of the relationship between Purusa and Prakriti. On another plane, the subordination of power to authority has been seen as the very basis of the Indian social system. (8)*

She comes near to Rajaninath in the garage; and he understands the inner pangs of her barrenness. Rama longs to fulfil her womanhood. In the textual citation, she longs for the seed that is virile, that is creative and that holds the essence of life force in it. As she compares her body with the fertilized soil, she reminds the audience about the Vedic metaphor of the earth which always remains in quest of the water - water that symbolizes the seed and the productive essence to the earth. Rajaninath, when he analyses in context of Rama, "each womb-bearing woman's right by birth", is repeated even in the speech of Rama when she is in the company of Rajaninath, "I was born to become a mother". In the *Rgveda*, the *Retas* is synonymous for semen; and its primary meaning indicates the out pouring of semen and the flowing of semen. In this sense, it carries the connotation of a process instead of a substance, though it is feebly applied to many substances including embryo engendered by the seed. O'Flaherty brings the fact into focus that is related to the Vedic concept of seed and semen:

*Gods are invoked to impel the seed of a man to produce a human birth (Rgveda: 10:184) but semen (retas) has secondary metaphorical use as applied to the fructifying rain from heaven, the "seed of the cloud" (Rgveda: 4:1). So, too, vrsti (rain) and vrsani (a powerful, virile or lustful man, or a bull) are both derived from vrs (to rain or to pourforth). Seed links heaven and earth; man is engendered by divine seed (Rgveda:86:28). The flames of Agni are kindled by the seeds of heaven, and the Soma oblation into fire is regarded as a seed (9).*

Again, this might be the analysis of Dr. Shreeram Lagoo for accounting the embrace of Rama and Rajaninath as the embrace of Prakriti and Purusa. Rajaninath awakens his cognitive force and feels the torments of Rama's "empty womb"; he in relation to Rama's inner pangs regards himself "a worthless rhymester" (*The Vultures*: 243). He like a genetic scientist acknowledges the unmanliness of Ramakant's semen ("The seed's diseased" Idem) which has lost the virtue of creativity. He feels that a curse has surrounded her; and he with the altruistic sensibility turns towards Rama and holds her body in his arms for the specific motif:

*I can be used for that why should I say 'no'? Why? Virtue and vice are for other people! For us on whom this terrible curse has fallen, there is nothing but this curse. And a burning body. A burning body (The Vulture: 243)*

With these ideological motifs he embraces Rama fiercely; and she also puts her arms around him passionately and they unite for sharing the life force of each other.

Theatrically the scene changes and the audience associate themselves with the gestures and the dramatic postures of the actors. The shift of the scene carries the audience to the haunted house where in one finds the erosive deeds of the vultures. Both the brothers call their sister as a “bitch” who has illicit relations with Raja of Hondur. These are the realistic norms and the psychogenic traits that make the dramatist rise dramatically in his imagination in order to analyse in some details the perversion in society. The language they used in their connotations reflects their mental aberrations. Raja as “bastard” “a pig” “bloody swine” and their father as, “a swine”, “a double swine” and their sister as “bitch” and “bloody whore” show the causative effects. (The *Vultures*: 245-46). They also inform the audience about the death of Raja because of his cardiac failure and in the continuity of the theatrical motifs, they raise a question “Is little Manik dead or alive?”(248). This creates a situational reality by which the corrosive acts of the vultures are implemented; the real vultures eat the flesh of dead animals, but these vultures as human beings eat the flesh of living human beings. Both the brothers discover the fact that their sister, Manik, is pregnant; and they plan to abort it when they came to know about the death of Raja. Here is a vulturous sketch of Manik’s brothers by the dramatist himself:

*Then there is a rapping on door - kicks and blows on it. Manik, open the door!... All this rises to a crescendo. then, in a moment, a horrific scream from Manik. In other moment, Manik screaming, terrifying comes half-crawling down the stairs. Her white sari is soiled with blood. Pressing one hand to her abdomen writhing in pain.... she exists through the front door.... At the other end of the passage way, stands Pappa, laughing. (The Vultures 248)*

The vultures have done their work with utter devilishness, though she always remained with these vultures in the haunted house. She was carrying and the hitting on her umbilical cord disturbs the foetus inside her placenta, and finally there happens its abortion cruelly. Rama also suspects the vulturous deeds and the treacherous acts of these vultures in the house (“This house is devouring me” 249). And in the meantime Ramakant comes to know about the fact that his wife, Rama, is pregnant; because Rama informs him about it. He advises her to be very cautious about the protection of her pregnancy; he also discusses with many other questions related to his business. The dramatist also presents this house as an organic entity. Rama as an obedient wife advises her husband to relinquish his haunted house and to withdraw from the complicated nature of his business:

*Take a job somewhere! Whatever you can get. Never mind it. It doesn't pay well. We'll live in poverty, if we have to ...you, me, our baby. Let's get out of this overpowering house...No one, no one at all can live happily here... Listen for once? I won't ever tell you to do anything again...I'll stay just as I have till this day. Mouth shut, head bent (The Vultures: 251)*

Her advice with politeness presents two major aspects of her life: that she led a life of suppression and oppression; and that she desires to write a new grammar with the help of subject and object for her peaceful existence in future. She desires to come out with Ramakant from the terror and violence of the house; and she like a primate assumes to write a new scroll of culture in which the new tastes and ideologies will exist in contrast to the group she has faced in her family. Her husband like a true patriarchate ignores her advice ("No need for a woman to teach me sense" Idem) Again, the scene comes to change and the audience see the quarrelling and violence of the two brother, Ramya and Umya. Umakant asks his elder brother about the jewels of his mother; and finally Umakant accused of his brother to usurp all the jewellery and he has also withdrawn all the money of his father from the bank. But Ramakant negates all the claims of Umakant, because he desires to collect money for the sake of his wife and the child to be born. Both began to fight; and umakant in an uncontrollable rage grabs his brother's neck and says in anger about the illicit foetus that remains in the womb of Rama ("And how d' you know this brat's yours" 255) Ramakant is surprised to hear the roughish and fraudulent connotations related to the genetics of Rams's foetus. Umakant says that the foetus in her womb is of that bastard Rajaninath; for his wife used to go to him on sly; and she got pregnant by him. Ramakant takes this trick of his brother as a revengeful act against him. However, the sudden revelation of the foetus gives the pain to Ramakant's mind and thus an insect of suspicion brews his mind. Another scene that brings theatrical movement is the meeting of Rajaninath and his father, Hari Pitale. Rajaninath asks the purpose of his father's arrival to his garage. Hari knows where bread should be buttered. He says to him that he always remained a good and polite son in comparison of those pimps who are in the house. The play thus moves from the spirit-to-matter ideologies when Hari accuses of his sons for their inactivities in the matter of financial issues. He too reminds Rajaninath about the gentle nature of his mother: "Your poor mother... she too was a saint. She died for too soon. The poor soul. She didn't even see your face." (*The Vultures:259*)

He tries to tempt Rajaninath in creating a selfish and excessive desire in him for more of money than the share of his two sons, but he denies to accept any claim from his property and he suggests his father not to come again to his garage. He says to him, "I know what that I should do or shouldn't do" (260). One sees the two eventualities in this scene: the one that brings forth the renunciation and sacrifice of Rajaninath in holding the property of his father; and the other the tricky and the violent abortion of the foetus of Rama. Manik takes the revenge of her foetus being aborted by her brothers. Thus, in a terrible and hysterical joy, she revenges against her own abortion. She cries loudly; "I've done it... I've done as I planned" (260)

The last scene becomes terrific and violent because Raimya hears blows after blows on the front door. After a short while the noise of the blows ceases and only the sound of pouring rains persists; and at a distance a rain drenched dog howls piercingly. The folk motifs are also to be seen when Ramya tells his brother the superstitious view about this haunted house. He like his brother acknowledges the fact for controlling the effect of the ghost that remained his associate. The final negation of Ramakant to disown his all relations makes him a ghost-like-entity in the house. He appears only a blood-sucking vulture who lives only for the sake of material pursuits:

*Ramakant's no fool....to hell with everybody.....bloody hell. The neither regions. Air of Hades. Father, brother, sister, wife, kiddie - no, he's not mine. He's my step brother's kiddie. Not mine! His! That son of a whore's bloody brat. Bloody traitor! Bloody bugger! Son of a bloody kept woman (The Vultures:263)*

Finally in his violent and depressive connotations, he seemingly appears “a wounded beast” and a vulture in the body of human being who eats the flesh of living beings; he repudiates any identification with his son, regarding him the creation of his step brother's semen in the foetus. Here, one finds a diabolic system related to the destruction of the vultures. The one remains in Hades and in the neither region where in one only finds the existence of the single motif of life - the motif of fear psychosis. The narrative of the drama remains with an objective being who, from the beginning to the end of the play, reveals the two major aspects of life: the materiality of the worldly objects even at the cost of blood relations; and the theatrical movement from matter-to-spirit. The dramatist reveals in the theatrical manner the rotten and decayed values and the de-meaning of human emotions. The play thus becomes a living example for the emotion of *Jugupsa* (disgust), though one hardly finds its realization at the end of it.

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