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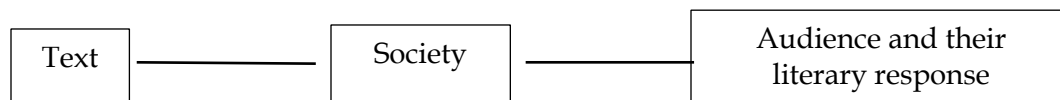
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Sociometric Adjuncts : Dalit Consciousness in Vijay Tendulkar's *Kanyadaan*

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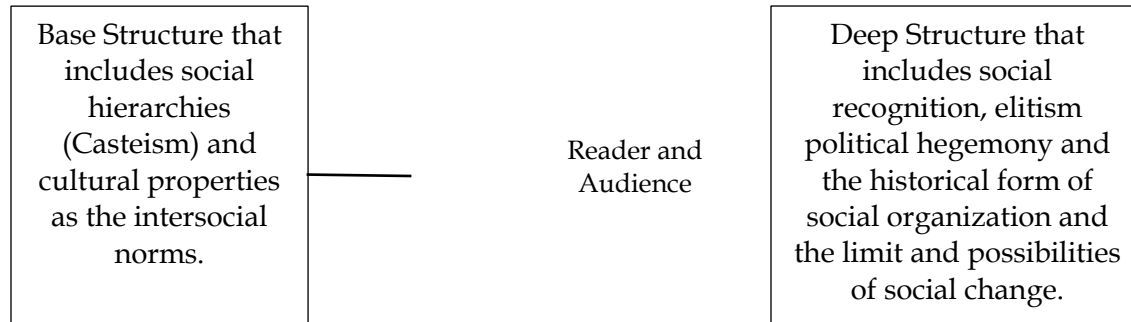
Vijay Tendulkar as dramatist invents and explores the limit and the possibilities of social meanings and relational values realistically almost in all his plays and, more specifically in his *Kanyadaan* - the play which reflects intensely the social, psychological and the cultural issues in some details. The social structure, the hierarchical system, the political theories of proletariat and bourgeoisie: all figure and appear in the structural plan of the play. As a hard core realist, Tendulkar hardly thinks of the form, but he always thinks of the social issues that extend the scope to analyse the interiority of human nature and the de-meaning of human emotions and social values. To be creative with objective thought process, one requires a creative instinct for confronting and uniting the opposites in himself or to create a structure as a literary text which surpasses the conditioned pattern of man and society. Tendulkar does this in his *Kanyadaan* in which he analyses the binaural issues of human tendencies, cognition, nature and culture such as the meaning and de-meaning of emotions between *Dalit* and elite, the prevailing inequalities of the casteism and the political, social and historical injustice and rigorous conditions that created space between man and man.

Vijay Tendulkar in this two act, five scene play, brings into light an extraordinary incident of marriage between a Brahmin girl and a scavenger. She weds Arun Athavle who is the son of a scavenger. The play with its social structure and political ideologies reflects suggestively the essence of various movements organized against the hierarchies of caste system and for showing the awareness of the depressed and oppressed section of society as *dalits*. The play as such brings into operation the base and the deep structures. With the application of synecdoche and synergetic images and symbols, Tendulkar works out the realistic design, social disparities and cultural configurations. The diagram below reveals the creative instincts of the dramatist and it also shows the fact how the text of the play is created by the emotional intensity of the characters and their mutual involvement:



Here society as the center rotates around the all organic entities with its primal force. The text as a motivating force emanates from the organic form of society and it includes in it the socio-

psychological lineaments and the cultural properties. The text and more especially, the dramatic text, produces the multiplicity of creative processes. Therefore, the multiple formation of the texts with in the text remain operative: the text of the written scroll and the text that comes after performance. Another diagram can be sketched for analyzing the base and the deep structures of the play, *Kanyadaan*.



The social analysis in the play serves a motif of uprooting the existing establishment of Brahmanization and Sanskritization. Tendulkar with his experiments as a dramatist accepts the two forms of appreciation after the publication of this drama: "The work which has been selected for the Saraswati Samman is not the story of Victory; it is the admission of defeat and intellectual confusion. It gives expression to a deep rooted malaise and its pains"(1) He again remarks the success of the play thus:

You are honouring me with the Saraswati Samman today for a play for which I once had a slipper hurled at me. Perhaps it is the fate of the play to have earned both this honour and that insult. As its creator, I respect both verdicts. (ibid : 598)

Structurally the play opens with the description of Nath Devlalikar's house where in one sees the existence of democratic atmosphere. In addition to the democratization in the affairs of his family, both Nath and his wife Seva cause to serve the social issues such as the eradication of casteism and the upliftment of the poors and the *Dalits* of society. They, the parents have allowed the excess of freedom for their son and daughter, especially in the affairs of their choice related to their future progression. The dramatist by his theatrical devices informs the audience about the middle class upbringing of the children along with the values existing in their family. The house with its middle class values becomes a metaphoric representation for the major part of the dramatic actions; the hanging portraits on the wall of the leaders like Mahatma Gandhi, Acharya Narendra Dev, Yusuf Meharali and Sane Guruji are symbolic of the process of secularization. With this atmosphere of the house, the reader is informed about Nath's visit to Pune where he has to attend the convention of his party. Both the members of the house (Nath

and Seva) are the political and social activists and occasionally they also train their children about the political system and the social structure of the country. Thus, the political and social involvement of both husband and wife keeps them far away from the upkeep of their children and the domestic maintenance. Seva is outside of her house and Nath enquires from Jyoti about her coming back to house. She replies him that the mother would come back by the night. On her reply, Nath regrets for missing the occasional and the appropriate meetings with Seva in the house. This then shows the over involvement of Nath and Seva in their respective political and social activities.

Two weeks have gone by and this hide and seek continues. When she goes to Bombay for a woman's camp, I stay here to lecture in Pune. If she comes to Pune, I go to Aurangabad to take part in rally for people's right (2).

This shows that both Nath and Seva feel the short of time to look into the domestic affairs; they have allowed their children to choose the profession or to take the decision of their lives in the way they like. Jyoti, the daughter of Nath at the age of twenty, has decided to marry a *dalit*, Arun Athavale and for the last so many days, she has been in search of a meeting with her parents to let them know about her decision; but she misses their company each time. Jaya Prakash, the brother of Jyoti, informs her about the arrival of the mother in the house. It appears that Nath so engrosses in his political affairs as he forgets to take care of the sentiments and emotions of his children. However, he stays in the house and invites Jyoti to share his thoughts and emotions with him; and assures her for his help. Jyoti in possession of cerebral cortex as the immediate rush of human emotions takes her father in confidence for her decision related to her marriage before its discovery. Seva comes back to the house and now Jyoti has a meeting with her parents. Out of the happy and cheerful atmosphere, her mother, Seva reveals the secret of her marriage with Nath. This then becomes an indicative of relational values in the family and the process of socialization. The sociology as the theory of society deals with the cultural background upon the forms of thought and expression; it offers a fruitful technique for the correlation of literature and society. The state of domestic affairs and the relational values between the parents and children is so over worked as they have to take appointment from their parents to discuss the social issues and personal decision. Devlalikar asks Seva to sit quietly and to listen to the view of her daughter, Jyoti:

Seva, our Jyoti here, she wants to tell us something. To us means to you and to me, And we are simply never able to meet these poor children together. Therefore this girl has taken an appointment with us today. Fifteen minutes (To Jyoti) only fifteen, right...? We will now talk to her. Sorry. We will listen to her (To Jyoti), Right. (Kanya :502)

The nuances used in the textual citation become suggestive of the behavioural norms in the family. Nath shows the state of equilibrium in which the emotional condition is balanced. It appears logically here that each character in the family pursues his/her own existence. Thus, they form and re-form their habits and some specific ways of doing things which, perhaps, visibly reflect the cultural configurations of a specific class in society. The thought process and behavioural stimulants of an individual are conditional externally according to the habits, thoughts and behaviour of the elders inside the house and by the society in larger perspectives. Even the ontological speculations are conditioned and determined by society at the larger stage. Jyoti as a democrat from her childhood develops her cognition and remains illuminatingly aware of her inner being for taking the decision; she takes her decision to exist in an independent way and tries to get it stamped by her parents. She scoops up the inner confidence and out of her existential urgency and stimulating effects there in, she puts her decision before her mother and father: "I have decided to get married" (*Kanya* : 503). Seva hears her decision and derives back her judgement and she asks Jyoti with an exclamatory note which psychologically brings the inner mental process of a mother: "Decided!" (504) However, her father, Nath, favours the decision of Jyoti and appreciates her choice; he also rebuts the remark of Seva. Seva Expresses her resentment and says to Nath: "You find a distorted meaning in every ordinary statement" (*Kanya*: 504). Seva's exclamatory note serves the theatrical purposes, because the *mudras* (postures) brings forth the interior thought process of the actor before the audience. At a common point both Nath and Seva begin with the effect for knowing the identity of the boy with whom Jyoti has decided to marry:

Seva: (to jaya Prakash)... Our Jyo is getting married. Jyoti tell us-who is he?

Jyoti: His name is Arun Athavale.

Nath: A Brahmin?

Jyoti: No, he is a dalit

Nath: Marvellous ! but the name sounded like a brahmin's

Jaya Prakash: Why ? what if he were a brahmin?

Nath: I know. I know it does not make a difference. But if my daughter had decided to marry into a high caste it wouldn't have pleased me as much ... well. I'm telling you the absolute truth. (Kanya: 504).

The dramatist pinpoints the preaching and practicing behavioural norms, for Nath as a politician and as a social reformer talks of removing the caste system tooth and nail and he for his daughter prefers to a brahmin by caste. The dramatist also analysis the sense of conflict between the father and son, Jaya Prakash, who does not seriously take the question of the high caste for the marriage of her sister, Jyoti. Seva, the mother raises some issues. She raises the issue of economic well being of Arun. She asks Jyoti: "What does he do? Where does he live?

(505). And to her questions, Jyoti replies that he is doing his B.A and works in '*Sramik Samacher*'. With these primary sources of information, Seva enquires about his family, his social background and his economic prospects in future. She again asks Jyoti about the increasing bonds of love between them; and Jyoti replies her question related to the intensity of her love with Arun. She acknowledges the fact that she met him first in the socialist study group; and she came to know about him as a poet and she thus expressed her liking towards him. She, however, reports her mother that Arun cannot be called an "embodiment of all good qualities" (Kanya : 506); and she also does not find him poor in qualities. The composition of his poems and the writing of an autobiography have inspired her to repose a "complete faith in him" (idem). Seva and Nath bring into being the conflicting ideologies for this marriage proposal. Seva opposes this relation while Nath supports the decision of Jyoti.

The denial of Jyoti about her romantic love to Arun and the assertion to be influenced by the intellectual properties of Arun either as a poet or as a biographer raise some definitive questions: she desires to marry Arun only on the basis that once she promised him to marry without any "storm of hidden passions" (507). Why does she remain non-serious regarding the other conditions of Arun? Is it only a promise that reflects the intellectual capacity instead of the humanitarian principles of a person? Even after such dubious questions she promises to marry him. She uses such rhetoric of semantics which exhibits the dyslexic elements in her personality and so in her judgement. When Seva questions the righteousness of her decision, she momentarily appears a confused girl: "sometimes I think I have acted like a fool" (Kanya: 508). With the conflicting conditions one becomes aware of the dissociational attributes between body and mind; and she at the same time transcends the boundaries of human behaviour. She denies any romantic love between them, yet she becomes ready to marry Arun only on the basis of her promise: "I too am surprised. It was as if someone asked "shall we have some tea?" After that I kept feeling that it was all my imagination" (Kanya: 507).

Now, there arises a question why did Jyoti consent to marry Arun? Arun has no previous family ties with her; he is a *dalit* boy, and moreover, he has his economic constraints. She agrees to marry him only on the instance of a cup of tea or on the basis of a few lines of poetry. The in-depth analysis leads one to thinking of the plan of the dramatist; and his design lies in experiments of human relations and the possibilities of relational values. It was the movement of Dalit panther in 1972 that influenced the writers of the Maharashtra under the leadership of Namdeo Dhasal and J.V. Pawar. This movement was meant to over throw the caste system. Tendulkar under the influence of the *Dalit* Panthers, Marathi Sahitya Sammalan and the Progressive Writer's Association made some experiments for changing the social structure of the country through the media of dramatic and theatrical techniques.

In the series of analytic synthesis between two communities, (the brahmin and *Dalit*) Jyoti's mother Seva stirs up some strong and continued stimulation concerning to money matters for their livelihood: Seva reminds Jyoti about the economic hardship, social status and the cultural variants that might affect their relations after their marriage; she however does not discard the *dalit* identity of Arun. But she warns Jyoti for the differences between two cultures: the elite and the *dalit*. Why does she warn her about the conflict of cultures? As a matter of fact, culture as an inorganic and non-genetic process includes in it the non-biological and socially transmitted attributes; and it is not learned by individual experience, but socially. Culture is tradition which is handed down. Language is the most important means of social transmission. Perhaps, these are the suggestive points which make Seva articulate the nuances of her fear in the following lines :

My anxiety is not over his being a dalit. You know very well that Nath and I have been fighting untouchability tooth and nail, God knows since when. So that's not the issue. But your life has been patterned in a certain manner. You have been brought up in a specific culture. To erase or to change all this overnight is just not possible. He is different, in every way. You may not be able to handle it (Kanya: 509).

Seva ignores the economic issues, but the question of certain manner tantalizes her mind; and she sees the impending danger in their relations because of the cultural differences. The process of hybridization or the concept of multiculturalism is not an overnight process; it takes time creating so many problems of marital discord. In her connotations and the semantics used in the text, Seva appears momentarily anti-Semitic and culture consumer with the representation of the elite group or in the Marxian theory the sensibilities of bourgeois looking down the social position of the proletariat.

The culture consumer as a part of rapidly growing class, shaves with other a particular style of life; this consumer becomes symbolic of the acceleration and assimilation of other's culture and social identity; and it generally happens in the countries having a feudal heritage. It is Nath who first raises the question of caste and of the system of brahmnization – a question that indirectly reflects the feudal system in our social structure; and again it is Seva who raises the question of Sanskritization or the specific design of her culture. In the very first scene of the first act, Seva asks Jyoti to invite Arun to her house. Jyote tells Arun about her entire family that includes apart from her mother and father, Jaya Prakash, her brother who is doing his M.Sc.

The very first meeting between Jyoti and Arun takes place in her house; and it ends with the feelings of disgust. Arun follows the principles of Marxism and tells Jyoti that he is the son of a scavenger and a slum dweller. He sketches a map that distinguishes between the slum dweller and the people who live in big houses of the cities; he brings forth two images in his dialogues with Jyoti: “shark” and “crocodile” and they eat the flesh of the weaker ones and suck the blood of the people like him. Arun perhaps analyses here the dialectics of history and reminds the readers about the feudal exploitation of the common and poor people. History, according to Marxist principles, witnesses a never ending conflict between the historical forces and the social classes as the one who exploits the poor and down trodden for their selfish motifs and with the spirit of hard core realist or the ‘absurdist’ such as Beckett’s, Kafka’s and Brecht’s their literary texts in which they revealed signs for showing the one who exploited and the other who was being exploited. Tendulkar deals with the situational realities. Arun confesses before Jyoti in her house that he feels safe from these sharks and crocodiles of the cities on the walking streets. The morphs and phones used in their respective semantics bring forth before the audience the signs of class consciousness: “A Scavenger’s manner” (Kanya : 513) in Arun’s semantics. Arun regards Brahman as the historical force, which exploits the common masses for their self-interest. *Dalit*, on the other hand is a recently coined term. Mahatma Gandhi named the *dalit* as *Harijans* (Children of god), because he wanted to raise the status of the labour class. Currently members of this category have adopted the term *dalit* (dah-lit) which means “oppressed” a “ground down”. These two ideologies, the sanskritized culture of Brahman and the stark realism as the culture of *dalits* remain in conflict with each other even in the marital harmony and marital discord. Arun narrates before Jyoti his genetic identity of a scavenger; and he brings forth the historical conflict and the dialectics of materialism. He tells her that even the very sight of his grand father and great grand father “polluted the Brahmins ears” (Kanya : 513); he continues in his description and brings into being some marked distinction between these two classes:

Generation after generation their stomachs used to stale, stinking bread they have begged! Our tongues always lasting the flesh of dead animals and with relish! Surely we can't fit into your unwrinkled Tinopal world. How can there be any give and take between our ways and your fragrant, ghee spread, wheat bread culture? (Kanya : 513).

Arun with theatrical motifs counters the propositions of Seva; she warns her daughter before marriage about the space of culture between the two communities; and that might be an obstruction in their marital harmony. Arun candidly accepts that the life style in the families of *dalits* remains in extreme discomfort and in a pitiable state of distress; it is something different than one sees in the socialist service. To him, the camps are so managed as to hide behind the curtain the exact signs of inner life and the inner pangs of the *dalit* community for earning the credit politically, of serving the oppressed community in order to have social perception. Arun decodes the age long dialectics of history by which he thinks of analyzing the feudal injustice done to the weaker section in the form of caste hierarchy; and he continues to show the life of a

dalit worse than the wandering animal. The society as an organic force and the morphological whole presents before the audience some marked characteristics of anthropology, linguistics, psychology and the ethnographic dualities. The two communities that remain intact in search of their identities even in the marital association. Arun under the hammering blows of caste hierarchies, thinks of uprooting the social injustice; he sometimes follows such ideologies which stand against the structure of the caste; and in doing so he feels a chemical change in his body and mind showing the sentiments of disgust (*jugupsa*) even in the most revered values of life. He like a revolutionary decides to fight such feudalistic forces or the sanskritized form of culture and also thinks of destroying the existing social structure. He acknowledges his disgust for these forces before Jyoti:

At time 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 taastric 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 trouble maker. (Kanya : 514)

Bhāvvyati iti bhāvah (conceived emotion is the sentiment of execution) creates the inner thought process which is related to the formation of primary feelings. The full realization of it brings forth the divinity in man, but the primary emotion being engrossed in sense perception remains unrealized and creates the sentiments of horripilation, disgust, nausea and hatred in man. In the semantics used in the passage such as the drinking of the blood of the beasts in the form of high caste, the metaphor of taastric and the image of corpse exhibit the fact that the emotion of disgust is writ large in the inner most human psyche of Arun. The language used in his dialogues before Jyoti becomes symbolic of hypertrophic eclecticism of his inner being. Amidst the dialoguing process between them, Seva enters the house; and Jyoti introduces Arun to her mother. Seva observes some frantic movements in Jyoti's behaviour and questions whether she has served tea to Arun; she orders her to prepare it immediately. Seva talks to Arun and tries to know his future prospects after his marriage. Arun understands the particular elitism of Seva; and he shows his aggressiveness even in his conversation with her. There might be conflict and oscillation between the excitatory and inhibitory stimuli in Arun's mind, but he remains in frustration due to the sentiment of disgust and his frustration is visible in his nervousness and restlessness. He justifies his absurdity of language as the inhibition and cognition of the *dalit* culture; and he continues to tell Seva about his future plan; and that plan ends in "brewing illicit liquor" for earning money. He regards that the process of brewing illicit liquor as the best source for improving his economic conditions:

It is a first class profession for two persons. The man bribes the police and the wife serves the customers. People call her aunty. The more striking the aunty's looks the brisker the trade. (Kanya : 517)

He does not stop here; he also assigns the role to his children in this profession. He becomes happy when he takes note of an augury on Seva's face and finds in her an emotional turmoil. Seva first ignores his incongruous statements, and reminds him about the flat culture of Poona for his residence after his marriage. He again sees in this culture the sensibility of high caste people, or in Marxian rhetoric of the bourgeois class; and it hurts his ego. The rhetorical devices used by both the persons divided them for their particular cognition and social perception. He feels alienated from the bourgeois self and this alienation, as in the case of absurd theatre, brings forth the fact that the real signs of a particular community remain missing either on the stage or by the elliptical coding in the text. So, this becomes an ideological dichotomy of Marxist principles of literature and the sentiments of proletariat. For ideological consciousness, what Althusser, a Marxist critic remarks, becomes relevant to the thought process of Arun:

Ideology is a system (possessing to logic and proper rigour) of representations (images, myths, ideas or concepts according to the case) endowed with an existence and an historical role at the heart of given society (3)

The rhetoric and the semantics used in the dialogues between Arun and Seva created a commotion; but Jyoti came there and maintained the situation. Nath and Jaya Prakash also come there and Jyoti introduced Arun with them. Nath comes to know that Arun is also a poet and a creative writer. Nath discusses the ideas of Gandhi with him, and advises him to fight against the caste system of the country. He also acknowledges the reality and remarks: "But today I have broken the caste barriers in the real sense" (Kanya : 519) To show the democratic atmosphere in his house, Nath behaves gentlemanly with him and offers him a cigar to smoke. Nath also foregrounds his discussion with the Marxian dialectics of history and the semiotic ideologies with reference to the feudalistic system that continues even today as the hierarchies of the caste system. Karl Marx analyses forcefully the Hegelian dialectics of thesis, antithesis and synthesis and finally improves him in his theory of the dialectics of history and the cyclicity of time. With the analysis of the history and the cyclicity of time, Nath questions the very logic of social hierarchies.

Often when I sit alone and think, it seems to me all that was a dream....everything looks upside down. Just think, did it strike anyone that

you dalit people would stand up and flex your muscles and challenge the establishment as you are doing now? (Kanya : 520)

Nath with his dialoguing device arouses the question of identity among the *dalits*. The self-searching quest of the group consciousness creates an inner awareness in man to fight his existential position. The past as history and the tradition as social continuities and the sense to exist in society with respect make the interior territories of human mind; and if there is any restrictive measure designed to the denial of the question of identity, man feels alienated and stands firmly against the forces which caused the negation of the positive assertions. Arun feels alienated in the family of Nath and he remains in protest inside his mind to any thought he receives in the house of Jyoti; and perhaps, this is the reason he does not respond Nath politely for the courtesy he receives in his house; and he leaves the house immediately. Seva opposes the proposal of this marriage. All the members of the family talk of the misbehaviour, indecency and the family background of Arun; but Nath supports the choice of his daughter. Seva and Jaya Prakash tell him how he misbehaved with them and how he abused the entire community of Brahmins. Jaya Prakash repeats the exact words which were articulated by Arun for Jyoti in the presence of mother:

When I came in there were tears in her eyes....and he was clapping his hands and singing, 'Ek baamaneen fasli' –Caught a Brahmin dame! She was certainly weeping. Weren't you Jyoti? (Kanya: 523)

Seva with her motherly affection opposes, this marriage: *“But I will never accept him as my Jyoti's husband. Never. (Kanya : 523)*

Nath hears the verdict of Seva and thinks of the causes of her denial; and he finds the reason of her disapproval of the marriage in cultural differences. Nath understands the morphs and phones that occur in the connotations of his wife; and he makes Seva understand about the misbehaviour and absurd language of Arun:

Not only is he not a middle class man, he is a dalit. He has been brought up in the midst of poverty and hatred. These people's psychological make-up is altogether different... We must try to understand him and that is extremely difficult. (Kanya : 523)

Nath seeks the causes of aggression in Arun's behaviour, and he points out the historical, social and psychological reasons of his aggression. The sentiment of aggression includes in its range the emotion of self-assertiveness; it signifies an act of hostility attack and destruction as one finds earlier the same sentiments in the speech of Arun. The sole objective of aggression is to injure the sentiments of others in order to dominate the situation. In the aggressive mood, the level of ego produces the feelings of aversion which involves the whole person. Anger might be termed as an isolated emotional response, but aversion indicates the nature and habits of man; and they are related to his environment and to the cognized mode of life. The aggression arises because of the feelings of interference Nath opposes the specific cultural and elitist mentality of Seva and supports the choice of her daughter, Jyoti.

The dramatist applies the binary of opinions in the family to some definitive measures: that he wants to accomplish social and emotional bonds and that he thinks of uniting two conflicting ideologies together for experimenting the social norms and the emotional values. Nath sees some possibilities to apply the isomorphic measures in uniting the two opposite groups of society. To practice the collaborative principle is to bring social harmony, peace and amiability in relational bonds. He also acknowledges the fact that he under goes the atmosphere of slum dwelling in his life; and this atmosphere has developed his nature, attitudes and habits, In the continuity of his dialogues, Arun pinpricks his elite mentality when he analyses the aspects of social change. Society as an organic force is conditioned to its inevitable changes like other organic forces of it. Social change as an isometric process goes on with different energy states. There one finds the rates of radioactive decay and the re-formation of mass into energy. This is the ideology which makes Nath engrossed and immersed in the proper self-seeking identity and finds himself as a mere "catalyst" in the process of transformation. The rationale of the dramatist here seems to experiment the process of social change and to see the metamorphosis of human personality. The realistic motifs of reforming society do not exist only in the exterior perception but in the interior intents of being. The speech of Nath before Seva justifies the dialectics of social transformation and social change.

Look, Seva, society cannot be transformed through words alone. We have to act as catalysts in this transformation. The old social reformers did not stop with making speeches and writing articles on widow re marriage. Many of them actually married widows. Why did they do it....? That was also an experiment, a difficult experiment. But they dared to risk it (Kanya : 524).

Now, the questions arise after the misbehaviour of Arun: why do Nath and Jyoti ignore the advice of Seva ? Why does Jyoti tolerate the violence and the abusive language of Arun Athavale? The answer of these and other questions lies in the experiments of the dramatist - the experiment of uprooting the caste system of India. Nath also describes the various movements of social reforms. Jyoti also acknowledges the fact that sometimes she feels surprised to see the misbehaviour of Arun; and momentarily convulsive movement goes inside her body and mind

for the relational bonds with such a person. The sense of convulsion also creates in her the conflicting conditions between love and hate. The two opposite forces such as intelligence and the vulgarity of Arun's behaviour naturally run into conflict with each other; and so too they operate silently in her mind. But the moment passes and she rationalizes the behaviour of Arun and finds that "his complexity has been generated by his circumstances" (Kanya : 525). She assures her father that Arun is not "vile" and promises him to "dispel" the very cause of his complexity the moment she understands its real cause. Seva argues with Jyoti that any decision or commitment might be changed according to the situational and the contextual realities. Jyoti refuses to admit her advice and reiterates with confidence that he would marry him ("My decision is final" Kanya : 525). And finally Jyoti marries Arun. Here ends the first act of the play, leading to the climax of the situation in the narrative to come.

She comes back after a few days to her parental house and she was looking "tired and crushed" (Kanya : 527) Seva sees Jyoti and finds many changes in her, for she behaves "like a stranger" in her own house. Seva tells her that the entire family misses her presence. She also reminds Jyoti the great tradition of her family and advises her to change herself according to her situation instead of changing the entire gamut of circumstances: "those who are able to adjust to the changing conditions, survive. This is the law of life" (Kanya : 530). Nath feels some inner pangs to see the miserable conditions of Jyoti. He feels the slipping of Jyoti in her matrimonial bonds, but at the same time he shows his helplessness, because she "was legally of age" (532). This fact arrests the attention of the audience that somewhere Nath also undergoes the infliction with physical pain by the sudden decision of Jyoti. He shows his helplessness before Seva, regarding the decision of Jyoti: I won't prevent even you. But if you get hurt, I will suffer, with you" (Kanya : 533) and again he graphically sketches the social realities and the relational complexities:

Every new relationship brings a problem in its wake. After all she is our own daughter and it is only right that it is our sleep which gets disturbed
(Kanya : 533)

He sees a mark of beating on Jyoti's shoulder and asks her: " how did you get that mark on your shoulder" (idem) Jyoti tries to hide her tumultuous interiority and the feelings of inner pangs, and in urgent haste she moves from there; she stops on the request of her father and stands there "motionless" (534) like a convict and a guilty person. He advises her that she should ask Arun for her freedom as she used to have it here. Nath with his fatherly affection grieves to see the miserable conditions of his daughter and he also undergoes a convulsive change when he realizes that sometimes "our calculations go wrong" (534). With the concern of a sensitive father, he asks Jyoti to stay ad interim with him till she settles down in her own house. Jyoti on the advice of her father responds that Arun will not enter his house as he has some strong differences of ethnographic dualities and ethnolinguistic measures; she has also left his house and will not go back: "I must tell you Bhai, I must. I am fed up with him" (Kanya : 534) and with these words

she breaks up into uncontrollable sobs. Nath hears her shocking and extremely distressing connotations and asks her the reason for arriving such an irrevocable decision. The members of family are stunned to hear Jyoti's grievances and feel momentarily the paralysing effect in the house. Once again, Nath favours Jyoti and advises her that she should protect this experiment of marriage with Arun, a *dalit* at any cost because it will have some wider repercussions if it fails at its primary stage.

The atmosphere of the house was tense and by chance Arun in the drunken condition comes to the house of Nath and he begins to call Jyoti with an earnest desire; and this scene brings forth a convulsive change in emotional properties of the characters and physical stimulus in general. Nath out of his fatherly duties request Arun to have dinner with his family; but Arun out of his sudden burst into hatred replies him: "No, I am not fit to have dinner with people like you" (Kanya : 538) The question of identity generates in him a sense of deprivation or loss of his personality which creates in him the level of anger to an extent where in one finds only the script of aversion in his body and mind. However the sense beyond his ego makes him accept his slipups of beating his wife and he at the same regards himself as "scoundrel rascal" and "mother-fucker" (idem). With this abusive language, Tendulkar succeeds in presenting the realistic form of drama and the absurdity of the theatrical motifs. The articulation of the words and the delivery of the specific semantics in the ordinary dialogues inside the house is the derivative projection of human personality with some specific characteristics of its inherent culture. The thought and its locution are the social facts which one receives from one's childhood: "It claims that there is a large social content in the thought of any individual and that many ideals and attitudes are absorbed in youth by even the greatest geniuses" (4)

The psychology of environment creates the range of human language and the behavioural norms such as the habits, attitudes and the aggressiveness. The process of thought follows the standard of language through kinesthetic images and through the sensory gestures. The *Virodha* or conflict between beating and loving sensibilities becomes vociferous in Arun's behaviour as he accepts 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 (Kanya : 538)

Arun repeats four times the name of Jyoti, though he was in drunken position. However there one sees the redundancy and the superfluous repetition of the name and other tautologous statements related to his sentiments of love and hate. These two emotions (Love and hate) remain operative in the text of this play, and more specially between the relational bonds of Jyoti and Arun. The sentiment of hate is visible in his domestic violence and in the use of abusive language; and the sentiment of love comes when he repeats the name of Jyoti four times within

the text of four lines; the script of Jyoti's name goes deep inside his mind. Whenever Arun uses substandard morphology in his dialogues, he acknowledges the development of such language by the impact of his *dalit* consciousness and the hereditary norms he receives from his environment. He narrates the story of his grandmother in order to justify the impact of his language and the issues of domestic violence. As he witnesses the heart rending and the miserable conditions of his mother, for he has seen his father beating her and has also seen the cry of his mother because of the flogging of his father. He combines the total properties of memories (the episodic and semantic) to recall back the totality of his consciousness; and he also defines it as his *dalit* consciousness. It forms finally his habits attitude, nature, language and his culture:

What am I but the son of scavengers. We don't know the non-violent ways of Brahmins like you. We drink and beat our wives ... We make love to them ... but the beating is what gets publicized (Kanya: 540)

The two textual citations, show the two phrases of Arun: the scavenger like him and the Brahmins like them (family of Jyoti) sum up in depth their respective ideologies and create an unbridgeable space of the ideological and cultural differences. The dialogues that go on between Arun and Seva bring forth another text of cultural studies with in the text of the play, *Kanyadaan*. Seva hears the logic of Arun so far as the beating and humiliating of women in his family is concerned; she raises a question thus:

Seva: Drunk or sober, wife beating is called barbarism.
Arun: I am a barbarian, a barbarian by birth. When I have claimed any white collar culture?
Seva: Jyoti is not used to this kind of barbarianism.
Arun: I am what I am ...and shall remain exactly that ...In spite of that she married me, she did it out of her own free will. (Kanya: 540)

The plural form of pronoun "we" and the plural form of wife "wives" are indicative of group sensibility. The dramatist skilfully brings forth the specific signs of two cultures: the culture of the elite as the white collar culture working out the reality and snobbery and the culture of the *dalits*. In the words of Arun these two terms can be explained as the one which shows the exploited group and the other which exploits the masses for his selfish interest. The theatrical movement comes to a height when audience sees that, inspite of conflicting issues in the dialogues of Seva and Arun, Jyoti follows finally Arun and leaves her parental house to the house of her husband.

There comes a structural change in the play when Nath receives a book. He sees this autobiography which was written by Arun himself. Nath reads the book and comes to know the genuine talent of a dalit writer like Arun; he finds no verbosity and superfluity anywhere in the book and the language used in the text can be called acceptable and intelligible language. Jyoti is pregnant and she has been hospitalized. Even in the condition of her pregnancy, the same story of beating and kicking is repeated in the structure. Seva sees the wretched and miserable condition of his daughter and undergoes an outburst of anger; she examines closely and minutely the emotion of revenge in *dalit* community against the high caste Brahmins. Thus, in her utter sorrow, she criticises the writer that remains operative in Arun and his personal life. In his autobiography, he combines two conflicting claims: the sense of humanitarianism; and the acts of exploitation. He talks more often than needed in his book about his humanitarian concern while he remains inhuman in his behaviour towards her daughter, Jyoti. Seva exposes the dual nature of Arun's personality when she quotes Arun exactly before Nath: "He says I...am.. a procuress who supplies girls from the Sava dal to the socialist leaders" (kanya: 545)

Jaya Prakash compares Arun's inhumanities with that of Israeli forces when they launched a strong and offensive attack against Palestinians; and in the continuity of the historical dialectics and the evolution of races, he again narrativizes the inhumanly behaviour of Nazi troops. What he analyses in his historical narratives is nothing but the manifolds of colonial impact on the formation and re-formation of social and historical forces and political hegemony as the colonial consciousness. This can be applied to the process of de-brahmanization and de-sanskritization in context with Indian social structure: He says:

In other words, yesterday's victim is today's victimizer. If he has been shot at yesterday, he shoots today... Therefore, there is not hope of a man's gaining nobility through experience, he can only become a greater devil (Kanya : 547).

Nath hears the arguments of Jaya Prakash and sees in them "a perverse conclusion" (idem). To him, the dialectics of history becomes the material dialectics for the evolutionary process; and this also symbolizes the cyclicity of time on the example of seasons.

Another incident brings forth a dramatic turn in the structural design of the play. Arun along with his two friends comes to the house of Nath and offers a copy of his book which he has written; he too invites Nath to preside over the function of the release of his book. Arun himself reveals some unique and specific qualities of his autobiography and he thus shows his narcissistic attitude: "Right now my book is the talk of the town". (Kanya : 550)

He brings into being a deep rooted space and difference between the two groups: the bourgeois and proletariat. He is of the opinion that in all literature of bourgeois the process of proletarianization involves and creates the signs of difference; and in the case of Indian society,

the process of Dalitization appears due to the white collar culture of Sanskritization/Brahmanization. As a matter of fact the bourgeois and feudalistic forces of society always exploited the common people of society in the name of culture. They as cultural consumer and as a superior agent of society exploit people in order to serve their economic interests and suck the blood of the masses. Arun remarks about his book:

What do those bloody buggers know of life? All Maratha literature is stuffed with the petty bourgeois out look and with sappy romanticism. I am the only one after the saint poets - who else is there? (To Nath) Nath saheb, they have already printed your name in the posters and invitations. (Kanya : 551)

As an egoist in his own way, he knows where shoe pinches and he thus sneezes the interiority, creating the severe pangs in the body and mind of Nath. He gives an oblique statement that the rise of a *dalit* son-in-law "caused heart burn in the upper caste socialist father-in-law" (Kanya : 551). He does not stop here and goes ahead in marking the difference between two social groups: the elite and the *dalits*; and he preconceives a judgement that Nath will refuse to preside over his function, because as an MLA he represents an elitist class. He feels that he is fortunate enough to have the love and sympathy of a "fair and lovely bird from a well-to do high class background fall to my lot" (Kanya: 552) He advises his publisher Vaman Seth:

Chairmen are a dime a dozen. It was the question of the level of discussion. That is why we disturbed Nath Saheb in his home. Now let's go and catch a few Sarvoday professors or Marxist scholars. They will be dying to come (To Nath) These people believed you were a well-wisher of the dalit community... you deliver socialist address at the state Assembly. With the trumpet call of idealism you got your daughter married to a dalit (Kanya : 552)

Nath perceives the emotion of disgust in the oblique statement of Arun, as he confess it; "I was nauseated by over weaning arrogance" (553). The emotion of disgust entails his mind to an extent as he experiences that "this furniture, this floor...all this ... he has made them filthy, dirty and polluted" (idem). He determines avowedly that he will not work under his thumb but his wife Seva advises him that if he goes against him, he will exploit and tease our daughter. With these suggestions Nath comes to an end of his fortitude and feels helpless & derained of energy; and the sense of frustration surrounds his psyche. Finally, Nath out of her fear psychosis consents to presiding over the function that was meant for the release of his book. Nath sinks into

reverie and becomes nostalgic for an association with his daughter. He feels that Jyoti might be "impulsive, but not shallow" (Kanya : 555) He also realizes a dispute of casteism that occurred between him and his wife. He thinks now about his failure to uproot casteism, and accepts the remark of his wife thus:

You warned me several times. But I didn't pay any attention. I had this maniacal urge to uproot casteism and caste distinction from our society. As a result I pushed my own daughter into a sea of misery (Kanya : 557)

He realizes the social realities and the deep rooted sources of the caste system; they have also framed the habits, attitudes and the norms of our social structure. He participates and presides over the function; and he also praises Arun's intelligence and the skill of writing under the psychological constraints and compulsions. He also confesses that all he did is meant for the well-being of his daughter and for saving her from the cruelties and inhumanities of Arun. After the end of function, Nath comes back to his house and after some times he also hears the voice of Jyoti in the house. Jyoti comes to him and wants to talk to him. Nath tells her that today he has delivered a lousy speech in the function. Jyoti listens to her father's arguments; and she accepts the fact that he has accepted his proposal to preside over the function due to the future security of his daughter. Till now, Jyoti felt herself a weak woman; but she explores from her inside the confidence of a married woman. As a self-aware woman, she finds her identity only in the house of a scavenger like Arun. She diagnoses the interior motifs of her father and she finds in them the sentiment of aversion writ large for her husband, Arun. She finds the root of his aversion; and that lies not in his caste but in his habits, tendencies and his way of life that he inherits from his environment and from his family. She examines the human instincts that are the combination of good and evil components; and it is the duty of us to awaken the slumbering qualities of a man in order to root out the evil. Once Jyoti promised her parents before her marriage that if she discovered the cause of Arun's aggressive behaviour, she would expel it by her efforts. As a confident lady, she traced the cause of it, for she understood the instincts of human nature. She says to her father like a philosopher:

The truth is ... that man and his inherent nature are never really two different things. Both are one, and inseparable; And either you accept it in totality or you reject it if you can... Putting man's beastliness to sleep, and awakening the god head with in is an absurd notion. you made me waste twenty years of my life before I could discover this. I had to meet a man named Arun Athavele Arun gave me what you had withheld from me. (Kanya : 563)

She accuses of her father for inducing in her an artificial culture and elite sensibility, keeping her at a distance from the real motifs to understand a man in totality. If a man signifies the elemental reality in his physique, the phenomenal reality as an external stimuli binds him with some definitive cultural configurations. She remains under the restraints of her two choices: either to stay at her parental house or to move to the house of Arun; and she chooses the second one. She gives up totally the elite identity of Jyoti Devlalikar and follows the *dalit* consciousness and she thus inherits the cognition of a particular class as her future identity. She explores the binary of attributes in him: the beastly and divinely qualities. She has discovered the facts that both these elements are complimentary to each other. To read one only in absence of other and more especially in a *dalit* like Arun is to misunderstand him. This she has come to know by her long hard experiences:

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 with in the other, they are one. So closely bound that at times it is not possible to distinguish the demon from the poet. (Kanya : 564).

In the company of *dalits*, one meets with filthy cursing and the emotion of "frenzied love" and one also finds the intensity and the hardness of the blows; the life of *dalit* moves between love-hate relationships. Finally she accepts the advice of her father that she should not turn her back in the battle field. She has digested the dungs of the *dalits* and has given up the elite consciousness: "I belong to someone who makes you clean and pure soul impure by his touch" (Kanya : 562). She decides now to act, instead of thinking too much on the issues, for it is her thinking that has shaken her inner being severely. She awakens her will power which generates in her to face reality of society; and this way she gains her self-searching identity as a woman. She confesses the same thing before her father:

I have my husband. I am not a widow. Even if I become one I shalln't knock at your door. I am not Jyoti Yadunath Devlalikar, now, I am Jyoti Arun Athavele, a scavenger. I don't say harijan. I despise the term. I am an untouchable, a scavenger. Don't touch me. Fly from my shadow, otherwise my fire will scorch your comfortable values.

Jyoti finally awakens in her the feelings of self-respect as a married woman; and she fulfils the question of her identity. She no longer remains a dependent girl but frees herself entirely from the bonds she inherits from her childhood. The narrative of the play might not be "the story of victory" (598) to Vijay Tendulkar but it indeed remains a successful play

theatrically, for Jyoti, the daughter of Nath Devlalikar, seeks the way for leading a successful life. Apart from the metamorphosis of the protagonist, the play at the level of art and the at level of social structure analyses through its deep structure the signs of cognitive culture, the Marxian theory that involves the world of bourgeois and proletariat, the sentiments of elite and the *dalit* and the limit and possibilities of social change. The dramatist links skilfully the anthropological issues, psychogenic traits and the linguistic experiments with the development of the narrative and he analyses the thin threads of behavioural norms and the untrodden regions of human psyche.

Work Cited

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2. Vijay Tendulkar, *Kanyadaan Collected Plays in Translation*. Delhi op.cit p. 499 Here after the references will be in abbreviated form as *Kanya* inside the text of the paper with their pages number.
3. Quoted in Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2011 (rpt), p. 157
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