

**Abstract**

Vijay Tendulkar proves himself, a miled stone in Indian dramatic field who contributed the matchless plays in Indian drama. Although he is a Marathi playwright but also he earned his name and fame in Indian drama too. He has written number of dramas on various aspect and subject but the main theme of his writing is women and their problems in society. Women concepts are the life of his plays. He explores the weaker section as well as the strong part of their lives. In this article, I am going through the work based on feminism by Tendulkar. Some important female characters who are the mirror of the society before us.

**Tendulkar's Feministic Face**

In indian theatre, Vijay Dhonapant Tendulkar, is no doubt very popular name, in other words, a very well-known personality who has written 28 full-length plays, seven collections of one-acts, six of children's plays, four short-stories, three of Essays, a Novel and seventeen films scripts in his fifty years career. The prolificacy of Tendulkar's writing is not explained by these words or few lines. As we all know that Vijay Tendulkar is a Marathi playwright and Marathi theatre has been one of the most fertile grounds for the expression of modernity. Although, at that time, Marathi literature was not yet too modernizes but Tendulkar's perspective of writing has no limits and boundaries. He is very modernizing by his thoughts and nature. In fact, modern theatre represented by playwrights likes Vijay Tendulkar, Dalvi and Elkunchwar.

Tendulkar earned his name not only in Marathi theatre but also achieved a new height in Indian theatre. Tendulkar, a journalist, novelist, short-story writer and radical dramatist in modern Marathi literature has made a mark a prolific playwright. He has written a number of plays like Sakharam Binder, Ghashiram Kotwal, Kamala, Gidhade, Mitra, Silence! The Court is in Session, on all the social concepts. But if we notice the women concepts in his plays, it has been the base of his writing. In the case of women characters, he always discloses the triumph of reactionary and revisionist values. As characters,

Tendulkar's women are among the most convincing in Indian theatre. They are not romanticized, idealized, or forced to live by their creator's symbolic purposes.

In some of his most significant plays, Vijay Tendulkar presents women in pairs. They are quite different from each other in behavioural traits, class and character; but underneath these superficial differences lie lives that resemble each other in the ultimate truth of being commanded by men, for their pleasure and under their laws. In his play, Kamala the educated, self-assured, Sarita who is the wife of the flamboyant investigative journalist Jaisingh Jadhav, realises her position in her house because of an innocent question asked by a scared, illiterate village woman Kamala.

In other words we can say that in the 19<sup>th</sup> century Social Reform Movement does not constitute the main inspiration of Tendulkar's work. Lalta Gauri, the victim of power struggle between her ambitious father and Nana Phadnavis, the almost animal like scream of Manik in *The Vultures*. There are a number of various aspects of women characters appear in Vijay Tendulkar's plays. In the history of Marathi drama, no dramatist has as courage as Tendulkar has to depict so many shades of female sufferings to the partiality of the institutions of family and marriage in Indian society.

Phoole's revolutionary views and work had come under fire from all concerns during her times, even as a few supporters and champions also came forth. This thing turned heat on the women's question but Indian society more or less stayed as it was. In fact even today we see a number of questions of equality between the male and the female. In addition to Jyotibha Phoole, Vithal, Ramji Shinde was another social reformer who discussed women's issues with remarkable sensibility. He throughout maintained that a woman has a body and the body has its own needs. In other words, instead of revealing female sexuality he talked about it with respect. Rama in *The Vultures* almost embodies Shinde's throughout. The way Tendulkar has depicted the mental upheaval of Rama and her agony of unfulfilled desire offer she sees the half marked Rajninth is highly intense and sensitive, as for instance when she says: *Every day a new death, every minutes a thousands, millions deaths. A pain like a million needles stuck in your heart. Blinding you maddening you with pain. You can't endure them but you can't pull them out... Many years like this I have endured so many-how much must I endured? How long must I*

*dam up my tears?* The period in which Tendulkar wrote his plays is significant for yet another reason. Tendulkar is perhaps the most important dramatist in Marathi drama who displays an acute sense of history in positioning the modernist strand and the system that it has given rise to.

According to me, from one point of view Tendulkar's era is no doubt interesting because as far as I concern, the consequence of Tendulkar's writing was not felt as widely as it felt. But he seems to have had a premonition of it. Many women even today pass through the humiliation and plight of baby who has to strike indecent poses in order to gratify the perverse lust of Shivappa. The village panchayat and caste councils continue to harass women in the name of the honour of the village like Leela Benare in the play *Silence! The Court is in Session*. Sometimes the women have to face even death sentences at their hands. At a time when the institution of family is collapsing, a brother murders his brother, sexual perversity has reached a new high, Tendulkar foresaw all this and even paid the price of dealing with it in his plays.

When dramatists like Tendulkar goes into the deeper recesses of the human mind and comments on men-women relationships in his plays, Vijay Tendulkar deeply struck by his extra ordinary sensitivity as a dramatist. His experience leads him to unmitigated mental disturbances and uneasiness. As he has said in his preface to *The Vultures*, there soon comes a time when the author cannot contain the storm and it is at that time he puts before the readers the truth he has seen in all its nakedness. It is saddening to know that almost all his woman characters meekly submit to the injustice, violence and harassment done to them. They seem to be helpless and have no other choice but to go through the way that life has chosen for them. But probably the question does not end its existence at all. This is the question for me also that why Tendulkar projected the twist by presenting women's sufferings. As far as I concern he understood his responsibility to take out the women from their sufferings by presenting their real existence in the social context with the help of his writings. In the case of his women characters Tendulkar always shows the triumph of reactionary and revisionist values. It is interesting to speculate about the origin of this dichotomy in Tendulkar's psyche. Most of his women tends to suggest the essential futility and meaningless of life. His various aspects towards the women of the society place

them in the every mood of concepts as he wants to put them in his plays. He has tried his best to improve the miserable condition of the women through his plays. Tendulkar represents weaker section of them to connect the common people with the reality. They are dominated by the male gender like their father, their brother, and their husband as they have no capability to be improved. Generally, in Indian society, a good woman is like doormat types wife who has no voice and existence only a thing who is generally used when it's time to come at night. But modern writers have tried to transform this image of woman by presenting them in a realistic manner.

Tendulkar's play *Kamala*, Kamala brings forth woman in different role. The play questions the false social norms prevalent in the society which asks everyone to confirm its yardsticks of decorum and propriety. It says that irregular and abnormal behavior is not to be tolerated. No reasons are good enough to justify and finds excuses for a person's erratic behavior. An unfortunate woman sold away in a flesh market and so called happy house wife married to a daring journalist, and both have a revelation of finding themselves on a common platform of sexual slavery in this male dominated world moved Tendulkar to probe into their pathetic condition. *Kamala* is the story of an unfortunate woman who is sold away in the flesh market and become a victim of sexual slavery in this male dominated society. Tendulkar throws light on sufferings of the Indian middle class woman made to suffer by selfish, malicious and hypocritical male chauvinists. The husband-wife relationship between Jaising and Sarita is typical of the sort existing in the cities like Mumbai, where husbands do not have enough time for family because of their busy schedule of having job and therefore they have to content themselves by being mere social beings. The play concerns the exploitation of women as well as women's victimization by male-dominated society. Jaising's wife Sarita's speech in the play focuses on the evolutionary process of Tendulkar's women. The women characters in Tendulkar's dramas are the object of male sexual fantasy and desire is theatrically presented by Tendulkar. It is really shocking that Kamala was bought from an auction of women. Through Kamala and Sarita, Tendulkar expresses the male-chauvinistic spirit where male believes in liberty of themselves and at the same time they try to suppress the voice of women in the society either by force or trickery. Sarita converses with Kakasaheb and his

conversations suggest that exploitation of women in male-dominated Indian society is perpetual process in the past and coming future. Kakasaheb also is a part of that patriarchal society as he forced his wife to follow him silently without any grudge: -

Kakasaheb : It may be unpleasant, but it's true. If the world is to go on, marriage must go on. And it only go on like this (47)

Vijay Tendulkar was a journalist and he came across many things which concerned with outstanding issues. As we know his plays are based on real incidents. The play fights for the identity of women and also focuses on their position.

### Reference Notes

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