

# VIJAY TENDULKAR'S KANYADAAN: A STUDY OF MAN-WOMAN RELATIONSHIPS IN MODERN CONTEXT

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## Abstract:-

Vijay Dhondopant Tendulkar is considered as India's greatest playwright, celebrates 60 years of his writing career. A man of versatile genius, he has written plays, short stories, essays, film scripts, newspaper columns and a novel. Often controversial, he has inspired cinema and theatre with his provocative explorations of morality, power and violence. His political comments and daring words depict his boldness and true to his self-nature. He wrote whatever he saw, felt and realized. It is this part of his personality that makes him a truly charismatic man. Tendulkar is a doyen amongst Marathi playwrights. Prof. Anshul Chandra in his research paper **Vijay Tendulkar: A Critical Survey of His Dramatic World** writes:

**Vijay Tendulkar is a leading contemporary Indian playwright. He is also known as screen and television writer, literary essayist, political journalist and social commentator. In the realm of drama he has been the most influential dramatist and theatre personality in Marathi. He is a man of radical and progressive views.**

Vijay Tendulkar has powerfully articulated the socio-political situations in his plays. With appreciation and criticism, Tendulkar reveals the realistic world in his creations. He perceives the realities of human society without any pre-conceived notions, reacts to them as a sensitive and sensible human being and writes about them in his plays as a responsible writer. In his Afterwards to the English version of Kanyadaan, he confesses how he goes about writing his plays:

**I have written about my own experiences and about what I have seen in others around me. I have been true to all this and have not cheated my**

**generation. I did not attempt to simplify matters and issues for the audiences they contain my perception of society and its values and I cannot write what I do not perceive.**

The play *Kanyadaan*, which was published in 1983, is his most complex creation about the cultural and emotional upheavals and the man-woman relationship of a family. It dwells on an extremely sensitive conflict between upper class and Dalit caste that is still prevalent in several parts of our country. In spite of seventy years of Independence, Dalit continues to suffer abject misery and ill-treatment in the hands of upper castes. Politicians of our country instead of trying to uproot this evil, seem to capitalize on it. As a genuine dramatist Vijay Tendulkar opens his reader–audience’s eyes to a social problem that continues to evade easy solutions.

As the title suggests *Kanyadaan* deals with the theme of marriage. The problem and the consequence of the marriage Tendulkar’s show is self-created. The play *Kanyadaan* is about a girl born into a political family with progressive views who marries a Dalit man because she is too much attractive by his poetry. Her father’s lofty ideals have inculcated in her a spirit which tries to find the good in people. However, after getting married to Dalit man, she soon realizes that the devil and the poet–lover are one and the same person and they cannot be separated, neither can he be cleansed of the vices (drinking, wife- beating) that are a part of him. In fact, there is a strange malice in him, a sadistic desire to punish her for the suffering his ancestors have gone through the ages.

There are five characters in the play. Nath Devlalikar is an MLA and his wife Seva is a social worker. Jayprakash is an M.Sc. student and his sister Jyoti is an intelligent girl. This Brahmin family belongs to the upper class. The play is divided into two acts. In the first scene of the first act, Jyoti decides to marry Arun Athavale, a Dalit youth from a village whom she had known only for two months. Arun, a B.A. student is poor but talented. He writes poetry. Jyoti puts forward her decision to marry Arun before her parents and brother. Nath and Seva are socialists and work hard for Dalits for a long time. Nath is very happy and speak, but if my daughter strong-willed to marry into high caste it would have not pleased me much since he well thought-out the boy’s background and line of work beside the point. But Seva does not give her approval to this uneven union and finds one explanation after another to put off the

marriage. Seva warns Jyoti for her immediate decision. Although she is self-righteous enough to say that she is not opposed to inter-caste marriage:

**My anxiety is not over his being a dalit. You know very well that Nath and I have been fighting untouchability tooth and nail... 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 will not be able to handle it.**

In the second scene of the first Act Arun comes to Jyoti's house. He is dark complexioned and has a ruthless face, yet he is good looking. Being a Dalit he possesses his own lack of confidence and without thinking search for an accomplishment of it in the company of Jyoti. Arun feels to a certain extent nervous when she is about to go in the kitchen to make tea for him. We also pay attention to about his irrational fear of big houses and big people. As Arun says I feel uncomfortable in big houses, Jyoti is surprised, Arun continues:

**If you see my father's hut you will understand. Ten of us, big and small, lived in that eight by ten feet. The heat of our bodies to warm us in winter. No cloths on our back no food in our stomach, but we feel very safe. Here, these damn houses of the city people, they're like the bellies of sharks and crocodiles each one alone in them.**

Jyoti is not capable to put up with such disloyal discussion and cover her face by means of her hand. She starts expression of grief on audible range of Arun. Yet Arun go on uncompromisingly, and you although of marry me. Our life is not the socialist service site. It is anguish. A hell named life. At Jyoti shed tears, Arun shows his apologies on his vulgar communication. He realizes that he is causing Jyoti an immense pain by his satiated out due to his inadequacy. He asks her to forgive and forget his frame of mind as they come to pass out of his sensation of unfairness, annoying, inner wish for revenge and his absolute defenselessness. Here we can set up that Jyoti earliest plays the role of savior whereas Arun plays the sufferer. After sometimes Arun leaves thoughtful devoid of still poignant the tea that Jyoti brings for him. Seva and Jayaprakash then criticize about Arun's disgraceful behavior but Nath ignores their allegation and protect him:

**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 all-together different... We must try to understand him and that is extremely difficult.**

Nath makes a supplication for consideration and compassionate understanding. The irregular boundaries of Arun's character are acceptable by him on the name of social justice. At this time, like Jyoti, Nath also plays the role of the savior and in rescuing Arun he tries to get a change from Arun's behavior. By means of the difference of judgment, the pronouncement is left to Jyoti. Impassive to her psychological misunderstanding and fed on the diet of her father's open-minded principles, Jyoti married Arun. The marriage is predictable to be the gathering of two cultures to a certain extent than coming collectively of two persons in flesh and blood. Short-lived months put Arun and Jyoti's post marital connection in bottomless difficulty. Jyoti come back to home, compressed and endeavor. She is a flattened outline in every sense of the expression. Seva's worries move toward correct. To Seva's question why does he (Arun) beat Jyoti? Arun acts in response:

**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 get publicized.**

By means of courage and suffering Nath desires that his daughter would show the way a happy married life. Until now he is enclosed by unidentified uncertainties. Between the first and the second sight a small number of months pass. Arun publish his autobiography which receives a good acclaim. Nath praises it, such an influential autobiography. Hats off to Arun Rao. By the side of the similar time, Seva proceeds from the hospital since pregnant Jyoti has been brutally beaten and kick by Arun in the belly. Nath fails to comprehend Arun's behaviour. He sits entirely perplexed and wonder as to how a person who himself has gone all the way through so much suffering can impose pain on others. As Nath says:

**Such behaviour towards a pregnant wife! ... here in these pages he describes the humiliations he has undergone with extraordinary sensitivity..... And the same man kicks his pregnant wife on her belly? How....?**

Seva cannot control herself any longer and burst before:

**The truth is that your Dalit son-in-law, who can write such a wonderful autobiography, and many lovely poems, wants to remain an idler. He wants his wife to work. And with her money he wants to drown himself in drinks and have a hell of a time with his friends.**

In the final scene we see Nath returning home after chairing the discussion on Arun's autobiography. In the beginning Jyoti was feeling herself helpless but now she realizes that she can handle the situation leaving aside her pre-imagined liberalistic opinion by accepting Arun in her entire life. She says to Nath how he had made her mentally crippled and how Arun is better than to him (Nath). As Jyoti writes:

**Tell me, where is that beast I should drag out and destroy, where is that God I should rouse from his sleep? Tell me ... Arun is made of all these things bound together and I have to accept him as he is, because I cannot reject him.**

As a married daughter Jyoti reminds her father:

**(Harshly) I have my husband. I am not a widow. Even if I become one I shan't knock at your door. I am not Jyoti Yadunath Devalikar now, I am Jyoti Arun Aathavale, a scavenger.**

Jyoti determinedly disassociates herself from her family and forbids them to visit her out of aid organization. It is all the way through the affirmation of Jyoti of her right as a woman and as a wife. She turns out to be an appliance to smash the obstruction of nonconformity and to establish the distinctiveness of Arun in the deceitfulness of caste barrier.

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