

FEMINISM IN VIJAY TENDULKAR'S KAMALA

A.Ramados

M.Phil Research Scholar, Urumu Dhanalakshmi College, Trichy.

Abstract

Vijay Dhondopant Tendulaker is one of the notable Marathi playwrights. His works are translated in to English. Kamala is a topical play considered to be in Maharashtra. It is not regarded as a political drama. It is a realistic play. It was inspired by a real life incident. The Indian express expose by Ashwini Sarin, who actually bought a girl from a rural flesh market and presented her at a press conference in New Delhi. At the centre of Kamala is a self-seeking journalist. Vijay Tendulkar registers womenself-identity in tis play. The three notable characters Kamala, Saritia and Jaisingh stand for persons who lose their positions in the male dominated society. Author implies investigative journalism in this play. He describes about bad dominated society conditions of women and how men use women as an object of gain and pleasure.

Introduction

Most of his works are based on feminism, conflict between power and powerless, reveal truth of society. His works based on real life incident. Tendulkar wrote a metaphorical play Safar, in 2001. He wrote the play The Masseur. He next two novels Kadambari: Don. These are about sexual fantasies of an man. He wrote a single-act play, Fitfh women. It is his first play in the English language. It as a sequel to his earlier exploration of the plight of women in Sakharam Binder. This play was first performed at the Vijay Tendulkar Festival in New York in October 2004. In the 1990s, Tendulkar, noted Television actress of 'Ranjani' fame performed in the lead role. His last screenplay was for Eashwar Mine Co. in 2005, an adaptation of Dibyendu Plit's story, Mukhabhinoy, and directed by theatre diretdor, Shyaman and Jalan and with Ashish Vidyarthi and Pawan Malotra as leads.

Feminism is a studied and a felt response to a very long historical context in which women continue to suffer an endless oppression in male dominated paradigm. The superior, godlike male intellect is a male dominated cultural construct which placed women as malleable inert female matter. From the time memorial, patriarchy is dominant narrative everywhere. In Aeschylus's Eimenides third play pof his trilogy, orestes. Athema, the virgin goddess calls for a judicial trial to judge Orestes who is imputed with the guilt of his kin's blood in him.

The furies demand blood-vengeance for kinfolk as it is a sacred law. The kinfolk Orestes murdered were his own mother. Apollon, says that a mother is not kin of the blood. The court is thus male equally divided constructed justice is uncritically accepted by Athena. The dominance of the male principle of intellect brings the sensual female furies under subjection as guardians of the soil. The view that the mother is only a fester, passive, waiting ovum to the vital principle received from the father was the ancient patriarchal notion. To Aristotle the female is female by virtue of a certain lack of qualities and to St. Thomas Aquinas the form is masculine and matter feminine. Feminism is an attempt to free women from male dominated ways of seeing, to resist, to subvert or to remove the patriarchal culture, to assert a belief in sexual equality, and eradicate sexist domination.

Kamala is the play that elucidates this predicament of women men. The playwright is inspired by a real life incident reported in The Indian Express by Ashwin Sarin, a journalist, who really bought a woman in rural flesh market and presented her at a press conference to expose the in-human flesh trade. He modified it to suit his play.

Jaisingh Jadav is brilliant and brave journalist. He takes risks, expresses scandals and feels the paper with sensational news. His work greatly boosts the circulation of the paper and the proprietor increases his salary. Jaisingh feels happy and encouraged and takes much more risky tasks. He moves to a well-furnished, spacious house. Sarita, delicious food and intoxicating drinks for him. She gives him sexual pleasure. Her intuitive and nurturing faculties help her in this. While the faculties of leadership and rationality help Jaisingh in his job. Jaisingh is obedient and loyal to his master at work while Sarita is obedient and loyal to her husband so that he may work hard for his employer. As Steiner says: "in order for a man to be optimally exploited in his labour he must live with a woman who, on his eight hours of off-work time, re-supplies him with energy".

Jaisingh goes to Lohardaga beyond Ranchi in Bihar and buys Kamala for Rs.250 at flesh market where women of all kinds are auctioned openly. He brings her to Delhi keeps her in his house to present her at a press conference in the evening in order to expose the inhuman trade. He keeps it secret even from his friend, Jam, who visits him in the forenoon. The competition of his profession demands it. Jain, knowing the hardships of Sarita, casually remarks: "Shame on you! Hero of anti-exploitation campaigns makes slave of wife" (KL 29) and calls Sarita "Lovely bonded labourer" while bidding farewell. This anticipates Sarita's future sudden realization of her position in the family.

Kakasaheb, Sarita's uncle's, who runs a paper in his hometown, is there. He apprehends the predicament of Jaisingh. He forewarns him of the possible future danger. "You may be caught in a terrible jam"(KL 20) this proves to be true later marvelously at the press conference in exposing the inhuman flesh trade by presenting Kamala as a proof. Kamala is asked certain unpleasant questions there. But Jaisingh lack the faculties of intuition and nurturing and cannot understand drinks and success while Kakasaheb and Sarita feel very sorry for Kamala. So Sarita, being annoyed, refuses to sleep with him that night.

Sarita is disturbed and cannot sleep. Kamala comes and talks to her. She asks: "How much did he but you for?" (KL48) This un-expected question shocks Sarita into the realization of her real position. Though Jaisingh took a handsome dowry in marrying expensive bargain, Memsahab."(KL 49) She then proposes that sophisticated things. She adds that each of them will share their master's bed half a month each. Sarita agrees to this. She realizes that she is also a slave like Kamala.

Jaisingh receives many compliments in the morning for his success at the press conference and feels elated. As the police are after him to take Kamala into custody, hastens to take her kept in an orphanage and requests him to let her live with them in their house. Then, the dormant male chauvinist wakes up and overpowers the idealist in him. He says: "It is I who take decisions in this house and no one else." (KL 57) He takes Kamala to the orphanage and attends a party in the evening. Sarita cannot understand the risk of keeping Kamala in their house as her faculty of nurturing supersedes that of rationality while Jaisingh cannot understand Kamala's problems as his faculties of rationality and controlling (leadership) supersede those of nurturing and intuition. This not only hinders the communication but also causes antagonism between them.

After some time, Jain comes to their house and tells Sarita that Jaisingh has been dismissed from the job by the proprietor under the pressure of very big people who are involved in the flesh market. Jaisingh, being called, returns homw and learns about his dismissal. He loses his temper, curses his employer and decides to expose physically and mentally, Jaisingh collapses into the sofa and falls asleep. Sarita postpones her husband is in crisis and serves him. Women are adores in India for their nurturing faculty that enables them to connive at the betrayal of their men.

Sarita reposes the educated sophisticated wives. They do not realize that their education make them sophisticated slaves. Education seems to impoverish our awareness instead of improving it. So Sarita and Jaisingh remain as ignorant of their being exploited and oppressed, as Kamala herself. Tendulkar himself says: "Kamala after a time becomes a symbol. The wives of the

journalist becomes 'kamala and ultimately even he (the journalist) become 'Kamala'. Jaisingh represents the educated, liberal, middle-class men. They cherish the illusion of their freedom, liberalism and idealism. In a crisis, their being exploited and oppressed them at home. In addition to this, the play throws light on the complexity and resilience of socio cultural problem as the solution of one problem brings about another.

One may even venture to suggest that the theme of Tendulkar's *Kamala* a two-act play is flesh-trade and how well-known young journalists like Jaisingh Jadhav seeks to capitalize on it in order to further succeed in their careers in the least for the victims of this nefarious trade on a democratic country like India. The play offers Vijay Tendulkar enough scope to scoff at the kind of trendy journalism practiced by Jadhav and also to strike a contrast between the journalism in the vernacular and that in English. Tendulkar uses the play dwell on the characteristic suffering the Indian middle class women perpetrated by selfish, malicious, secretive and hypocritical male chauvinist. The man-women relationship, another of Tendulkar's favourite, themes, is also deftly touched upon in the complex relationship between Jadhav and his wife, Sarita. *Kamala* is a gynocentric play in sense that it is built on the metamorphosis of Sarita emerging from being docile wife to an assertive, mature women in the end.

Conclusion:

Kamala is a topical play. It is a realistic play. Author portrays the ego-centred investigative journalism in this play. Tendulkar reveals truth of slavery. And open auction moving rural area. He compare dowry and auction is same one. Male dominated society playing with women. It shows conflict between power and powerless. Men considered power and they are misused their power. They treat women as useful machines. The press conference vulgar inquires show real face of male dominated society. Author seeks to portray the intricacies of human character, individual stress and tension.

In this play Sarita is simply treated as a labourer. There is no difference between her and a slave girl Kamala. The women characters in the play depict simplicity, innocence, sincerity, generosity. Sarita and kamala stands for the consciousness in the play beyond any doubt. The play is women centric. Both are obstinate in their stance and have edge over their male counterparts.

The writer makes ample use of satire, violet and pathos. The play Kamala reveals his humanistic slaves. Kamala is the play that elucidates this predicament of women and men. Kamala is a gynocentric play in the sense that it is built on the metamorphosis of Satria emerging from being a docile wife to an assertive, mature women in the end. Like Kamala, Satria too function as a mere pawn in Jadhav's game of chess. We see both Kamala and Sarita playing counterparts. They emerge as capable modern who challenge the male chauvinistic in society.

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