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SEX, VIOLENCE AND SOCIAL ISSUE IN VIJAY TENDULKAR PLAYS

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Abstract:

Tendulkar is a towering and glowering Indian dramatist and all plays are sharply focused and illuminating. Through his writings he attacks the society hypocrisies. Thematically, his plays have ranged from the alienation of the modern individual to contemporary politics from social individual tensions to the complexities of human character, from the exploration of man human relationship to reinterpretation of historical episodes the themes of gender relations, sexual norms, institution of marriage and issues of conventional morality have been feature prominently in his plays. In silence the court is in session, Tendulkar has combine social criticism with the tragedy of and individual victimized by society. Sakharam explores with great objectivity the complication in human nature to necessary component of which are sex and violence. His Ghasiram Kotwal dealt with political violence.

INTRODUCTION

Theatre has always been a medium of expression or reflection of life. Starting its journey as primarily a musical form in the realms of folk narrative and traditional performance, Indian theatre in general and Marathi theatre in particular developed the concept of realism and naturalism from the onset of the colonial period. This mode of "Realism carried not only the voices from the neglected margins of society", as Shanta Gokhale wrote in playwright at the centre, Marathi drama from 1843 to the presents, "but also from the main stream, the educated middle class, the folders of norms and also those who carefully defied them, in whom was invested the responsibility for creating a modern society in their newly independent country." This enabled playwrights, who are socially conscious authors, to understand their circumstances in order to effect change.

Vijay Tendulkar, one of India's most influential playwright, died on May 19 in Pune he was among the handful of playwrights along with Girish Karnad, Habib Tanbeer and Badal Sircar who gave a new content and form to Indian theatre, writing about contemporary issues and themes in novel way.

Tendulkar's prolific writing over a period of five decades includes thirty full-length plays, seven one acts, six collections of children's plays, four of short stories, two novels and seventeen film scripts. He was, in my view a giant among these modern Indian playwrights, both in terms of the volume and quality of his dramatic creations....., subtle observer of Indian social reality a humanist an innovative playwright who continuously experimented with form and structures. He was known for his insightful "objectification" in the development of multilayered characters whose existential angst was held up against the social crises of the society.

As a renowned writer of realistic dramas he often electrifies the conservative audiences with brutal themes and forthright dialogues. Being very sensitive writer he observes the social, political, cultural and moral degeneration of contemporary society and present it in his plays with thorough detachment and critical dispassion. In his plays he deals with the themes of love, sex, marriage, violence, gender inequality, social inequality, power games, alienation and individual isolation. While exploring the

depth of human life and the complexities he does not fail to expose the hypocrisy, promiscuity and emptiness of value system found in the traditional Indian middle class society. By using the techniques of satire, irony, pathos and mock-element effectively he criticizes the middle class mindset and its conventional attitudes towards life. Deeply influenced by “real life experience hearsay, news items, films, play and literature in general”. Tendulkar portrays the physical suffering and mental agonies which arise out of man's conflict with the hostile surroundings in which he lives.

Ghasiram kotwal is a Marathi play written by playwright Vijay Tendulkar in 1972, as his response to the rise of a local political party, Shiv Sena, in Maharashtra. The play is political satire, return as historical drama. Based on the life of Nana Phadnavis (1741-1800), one of the prominent ministers in the court of the Peshwa of Pune. The theme is how men in power give rise to ideologies to serve their purposes and later destroy them when they become useless.

It combines traditional Marathi folk music and drama with contemporary theatre techniques, creating a new paradigm for Marathi theatre with over six thousand performances. This, in its original and translated versions, “Ghasiram kotwal” remains one of the longest running plays in the history of Indian theatre. The play begins with an invocation to Lord Ganesha. Then the Brahmins of Pune introduce themselves and we can see the morally corrupt state of affairs in Pune. Nana Phadnavis who is the Divan (chief secretary) of Pune, he also corrupts and visits the Lavani dancer. Ghasiram is working with the Lavani dancer. Ghasiram, being a Brahmin, goes to collect arms at the Peshwa's festival the next day. However, he is ill-treated and is charged with pick-pocketing and throwing a gel. He then decides to take revenge. Ghasiram barter his own daughter and gets the post of Kotwal (police chief) of Pune from Nana. Having got the post, he begins to enforce strict rules in the city. He starts asking for permits for everything and starts throwing people in jail for the smallest offence. In the meantime, Ghasiram's daughter is killed by Nana. The situation goes out of hand when a few people in the jail die out of suffocation. The Brahmins then complain to the Peshwa. The Peshwa summons Nana who gives order to kill Ghasiram in the most derogatory way possible. This leads to Ghasiram's death. This play caused a lot of controversy because some people believe that it hurt the feelings of the Brahmin community and that it showed the state man Nana Phadnavis in bad light. Hence, it was temporarily banned in the state. Finally, it acquired almost a global reputation.

In 1972, “Silence the Court is in Session” is a milestone in the history of whole Marathi drama. Tendulkar became the center of several controversies. He had already acquired the epithet of an angry young man of the Marathi Theater.

The theatre group is Silence! The Court is in Session which comes to perform at a village is a minuscule cross-section of middle class society. The member representative of its different sub-strata, their character, dialogue, gestures and even mannerisms reflect their petty, circumscribed existence fraught with frustration and repressed desire that find expressions in their malicious and spiteful attitude towards their fellow beings. Leela Benare, the central character of the play, possesses a natural lust for life; she ignores social norms and dictates. Being deferent to others, she is isolated and made the victim of a cruel game cunningly planned by her co-actors. Miss Benare's private life is exposed and publicly dissected, revealing her illicit love affair with Prof. Damale, a married man with the family which has resulted in her pregnancy. Interestingly, the accusation brought her at the beginning of the trial that of infanticide turns in to the verdict at the conclusion, principally because contemporary Indian society with its roots grounded formally in reactionary ideas, cannot allow the birth of a child out of wedlock. This very reversal in the attitude of the authorities expresses the basic hypocrisy and double standard on which our society is founded. It is poignant, sensitive and highlights the vulnerability of women in our society but good things occur that Tendulkar received.

Gidhade (The Vultures) produced in 1970 and published in 1971 was actually written fourteen years before. It was with the production and publication of *Gidhade* that Tendulkar's name became associated with sensationalism, sex and violence. Conservative sections of Maharashtra society were stunned by the open display of illicit sexual relations and scenes of violence. The play is a ruthless dissection of human nature revealing its inherent tendencies to violence, avarice, selfishness, sensuality and sheer degeneracy. The degeneration of human individuals belonging to middle class milieu is exposed through the interaction among the members of the family Ramakant and Umakant, their viciousness, their sister's Mank's gross sensuality all at up to naturalistic depiction of those baser aspects of human nature that one would like to slit one's eyes to. The Kamala Devi Chattopadhyay award for the play and its translation into fourteen Indian languages. The play's gain so powerfully that it was staged all over India in different horizons of Marathi drama, widened and thus started a healthy exchange in the different languages.

In his 1972 play “Sakharam Binder” (Sakharam the Binder) Tendulkar dealt with the pick of domination of the male gender over the female gender. The main character Sakharam is a man devoid of ethics and morality, and professes not to believe in “outdated” social codes and conventional wives. And uses them for his sexual gratification while remaining oblivious to the emotional and moral implications of

his exploits. He justifies all his acts through claims of modern, unconventional thinking and comes of with hollow arguments meant to tact to enslave woman. Paradoxically, some of the women which Sakharam had enslaved buy into his arguments and simultaneously also badly want freedom from their enslavement.

Tendulkar weaves a matrix of intricate interrelationship between his characters. One of the reasons why there was such a relation against Sakharam Binder was its burning naturalism. Here was a chunk of life with all its ugliness and crudity which has more than a sock of refined and prudish middle class audience. Such a divert confrontation with vulgar reality was difficult of them to bear at there is a suitable underline tone are of sensitive and tenderness towards humanist. As a whole no play created such a sensation for many decades in the theater world of Maharashtra as Vijay tendulkar's Marathi play Sakharam Bineder. It evoked more resistance from the sensor boards the Ghidhade had.

The play Kamala was inspired by real life incident – the Indian express exposed by a Ashwine sarin, who actually brought a girl from a rural flesh market and presented at a press conference. Using this incident as a launching pad. Tendulkar has raised certain value system of modern, success granted generation who are ready to scarifies human values in the name of humanity itself. The central character of the play is the self seeking journalists, Jai Singh Jadhav, who treat the women he has purchased from the flesh market as a object that can process from him a promotion his job and reputation in his professional life. Jai Singh buys Kamala, an Adiwasi women at the flesh market of Luhardaya beyond Ranchi for two hundred and fifty rupees. Jai Singh enthusiasm is diverted towards sheer sensationalism..... he creates sensationalism at the express of kamala. He sells a women that poor and illiterate women. Jai singh jadv discards Kamala is an orphanage for women and washes of his hand for his safety of she ceases to be an advantage to him. Jai Singh Jadhav exploits not only Kamala but his also wife Sarita. It is through Sarita, Tendulkar exposes the chauvinism intrinsic in the modern male who believes himself to be liberal minded. Jai Singh through his treatment of Kamala, makes Sarita realize that she is also a slave a lovely boned laborer to him she observes to he refuses a both to kamala and takes her in clumsy clothes to the press conference for his professional profit. Jai Singh the persecutor persecutes his victim Kamala, sarita and Kamala bai. This role shifts to that of the victim and he is persecuted by his proprietor the prosecutor.

Thus fame honor and controversies ran to gather hand in hand for tendulkar . the way he handed the controversies proves the deviances and confidence and himself. It is for this reason that during this life time he was stimulating a rare kind of importability in the world of Indian theatre. Few writers of any genre get recognized as urgently as the “greatest ever”. At the same time he is dating plays lifted of the position and popularity of Marathi Theater internationally. Even after his death pass with controversies and fame, his position honor remain ever green.

CONCLUSION –

Tendulkar was a creative writer with a fine sensibility he has made a range in the field literature and drama, he has given the post independence Marathi drama a new idiom by doing this he her put Marathi drama on the national and even international map. Sex and violence are common issue upraised by Tendulkar in his drama Tendulkar is a one of those dramatist who use their medium of the service of their favorite socio- political ideology. He is not propagate any particular philosophy of life. Tendulkar play are open to diverse interpretation and cannot be tied down single line of thinking.

All of his plays have direct, one to one relationship with reality. Most of his place deal with the individual placed against the back drop of society and explore the tension between the two. Tendulkar has alone multifarious writing script writing and award winning films. The greatest quality Tendulkar can claim as a creative writer and dramatist is and ability to simultaneously involve and distance himself from his creation. The endow his work with infinite subtly this creativity has a prismatic quality myriad potential and a multitudes of colors. This multifaceted, towering genius has explored genus the potentials of the dramatist genre his primary are of criticism. His works will also have a massive impact on the tender fresh minds of the world's wide avid readers.

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