

Feminist Critique of Gender Dynamics in Vijay Tendulkar's Plays

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Abstract: *The Marathi playwright, Vijay Tendulkar, illustrates how society contributes to the devaluation of women as human beings and denies them the majority of their human rights. He demonstrates the exploitation, torture, and victimization of women. Tendulkar delves profoundly into the intricacies of human nature. His plays explore the intricacies of the modern social environment. He ardently believes that all exploitation must cease, and as a social being, he is opposed to all forms of exploitation. He composed thirty full-length plays in Marathi, and ten of them were translated into English. The majority of Tendulkar's plays address the phenomenon of authority and violence. In his plays, women are not only depicted as commodities of the masculine gaze, but also as victims of violence, whether it be physical or emotional. A significant milestone has been reached by Tendulkar in his investigation of the relationship between men and women at various levels.*

He has concentrated on the superiority complex of men and has demonstrated a subtle, inverted, and preservative relationship between men and women. He has conducted research on the psychology of each character and has arranged them in the play in a manner that is consistent with their innate characteristics. The current research paper will concentrate on his three plays in order to illustrate the oppressed status of women in society. Silence! the Court is currently in session, Sakham Binder, and Kamala. Silence! is one of his plays. As the Court is currently in session, Kamala addresses the matter of gender-based oppression. Sakham Binder is a play that explores the phenomenon of human violence. The message that women possess the fortitude, courage, and power to confront and survive the onslaughts of institutional authority is revealed in his plays.

Keywords: Gender Inequality, Feminine Identity

I. INTRODUCTION

Vijay Tendulkar is an accomplished Marathi playwright. He has written twenty-eight full-length plays, twenty-four one-act plays, and eleven children's dramas. The majority of his plays have been translated into English and into a few other Indian languages. Tendulkar's play illustrates how society contributes to the devaluation of women as human beings and denies them the majority of human rights, including life, liberty, equality, and individual dignity. He demonstrates the exploitation, torture, and victimization of women. The central concern of the paper is the treatment of women, which is characterized by their ongoing suffering. An effort has been made to illustrate the unjust treatment of women, which compels them to endure all forms of violence, including physical, mental, and emotional in nature. Tendulkar's Silence! is the subject of three performances that the paper has devoted to. Sakham Binder and Kamala, the Court is currently in session. This production is titled Silence! The Court is currently in session (1967) and has three acts. Tendulkar introduces a theater group that focuses on a specific social disease, dissects it, and ultimately disrupts it in order to eliminate it through stage performances in the communities. The current issue is that a spinster named Leela Benare is accused of infanticide after she becomes expectant. The case is scheduled to be heard in a fictitious court that is presumed to be legitimate. Arundhati Banerjee argues that the accusation against Benare at the outset of the trial is transformed into the verdict at the end due to the fact that contemporary Indian society, which is deeply rooted in reactionary ideologies, is unable to tolerate the birth of a child out of matrimony. The fundamental hypocrisy and double standards that underpin our society are exemplified by this reversal in the authorities.

Miss Benare's private life is publicly dissected and exposed during judicial proceedings, revealing that she is a woman of lax character, Tendulkar displays, and the psychological violence that renders a female individual as defenseless as Lachrymose. The custom of child marriage is irrationally approved by Kashikar, the Judge, when he hears that Benare is a spinster. It also illustrates the suppression of women's aspirations by the inherently orthodox society's reactionary notions. It also illustrates the disruptions that women experience when they are required to perform specific tasks. She is unable to speak, walk, or live without restriction. This misfortune will unavoidably befall her if she emulates Benare and a tragedy occurs. It is crucial that males are the ones who destabilize society, yet Leela Benare will continue to be accused. Prof. Damle is equally culpable; however, the trial cannot be conducted against him. The situation is further complicated by Ponkshe's admission that Benare is solely motivated by the infant in her pregnancy and will give birth to it. Sukhatme, the attorney, is currently representing the prosecution:

The woman has sullied the sacred temple of maternity. Our religious and cultural traditions have consistently regarded motherhood without marriage as a highly egregious transgression. Furthermore, I am apprehensive that the very existence of society will be jeopardized if the accused's intention to raise the progeny of this unlawful maternity is realized. Infanticide is an atrocious conduct, Milord. However, the responsibility of raising the child of an illegal union is undoubtedly more harrowing. The traditional rule is that "a woman is not fit for independence." I make a compelling appeal in accordance with this regulation. "Miss Benare is not suitable for independence." The primary accusation is suspended during the trial. The characters attempt to identify their own personal opinions and accuse Benare of immoral acts and wrongdoing. The simulated trial, which was initially initiated solely for amusement, ultimately leads to Benare's tragedy.

Benare is completely devastated. She has been morally and socially dismembered, and she is in a state of terror akin to that of a caged animal. Following her failure to fall in love with her maternal relative, Benare utters only these words: "Life is a poisonous snake that bites itself." Life is a betrayal. Life is a sham. Life is a substance. Life is a source of fatigue... "Life is an extremely dreadful experience". She was unable to perish, despite her desire to do so. Sakham Binder (1972), Tendulkar's most naturalistic play, centers on its central character, Sakham, a book binder who is a brahmin by caste. Despite his brahmin status, Sakham stands in stark contrast to the societal norms that define him. He also exploits women, tortures them, and treats them as objects of desire, both mentally and physically. Laxmi and Champa, along with the other six individuals that Sakham maintained in his residence. Champa, who has fled her spouse, is now brought by Sakham.

She flees because her spouse, Fauzdar Sindhe, is perceived as more of an animal than a man by her. He regards her as a beast and fulfills his sadism and sexual desires in unconventional manners. Upon observing her spouse, Champa becomes violent and assaults him, stating, "I lack a heart." It was consumed in its entirety when it was still fresh. He adopted me from my mother prior to my transition to womanhood. He wedded me at a time when I was unaware of the concept of marriage. At night, he would subject his victims to torment. He branded me, inserted needles into me, and compelled me to perform vile, fifth-grade acts. I fled. He returned to me and inserted a cold substance into the most painful area of my body.

Since the beginning of time, women have been regarded as creatures and monsters, not only in the case of Laxmi and Champa but also in the entire female population. Women have been regarded as animals and captives since the beginning of time. Virginia Woolf presents a consistent depiction of women in society:

She is of the utmost significance in terms of her imagination; however, she is entirely insignificant in terms of her practicality. She is almost entirely absent from history; she is present in poetry from beginning to end. In fiction, she is the dominant figure in the lives of monarchs and conquerors; however, in reality, she was the slave of any male whose parents compelled them to place a ring on her finger. Additionally, she was unable to read or spell and was the property of her spouse.

Kamla (1981), a topical drama by Tendulkar, is based on a real-life incident. Tendulkar, as in his previous plays, has delved into the plight of women in modern Indian society in Kamla. These women are depicted as feelingless objects, as if they lack sentiments, and are repeatedly overturned. Kamala and Sarita, the two female characters in the drama, are both in the same situation, and Tendulkar illustrates how they are impeded from performing certain essential tasks and experience an unjust justice. Sarita's emotional and mental crises are accompanied by a realization that, similar to

Kamla, she is merely a pawn in his chess game. The query that Sarita now poses is both overwhelming and thought-provoking:

Why are women not masters like men? Why is it that women are unable to request that they conduct their lives in a manner that is consistent with that of men? What is the reason for the exclusivity of the ability to be a man? Sarita is adamant about the necessity of a transformation in the concept of masculinity and the possession and execution of specific rights in all aspects of life. She cries out, "This must be altered." Those who engage in masculine activities should be treated as equals to men. Women are those who do not. Additionally, there will be individuals among them who have whiskers and mustaches. Is it not a masculine endeavor to serve as the Prime Minister of India?

Additionally, is it not uncouth to prostrate oneself before that Prime Minister? In her novel *A Room of One's Own*, Virginia Woolf contends that women should be subjected to the same physical demands and activities as men, including serving as combatants and mariners. She also questions why women are dying off at an alarmingly young age.

The paper examines Tendulkar's three plays and presents a diverse array of themes, as well as a single thread that runs through the play. The primary concern is the misuse and abuse of power. Tendulkar characterizes his plays as depictions of the reality that encompasses us.

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