

**DRAMA AS A MEANS OF COMMUNICATION IN VIJAY TENDULKAR'S PLAYS****Dr. B. Kathiresan***Associate Professor of English, Thiruvalluvar University, Vellore - 632115***K. Gopinath***Research Scholar, Dept. of English, Thiruvalluvar University, Vellore - 632115***Abstract**

*This paper will demonstrate the evils and exploits that reign the present Indian society in the plays of Vijay Tendulkar. It will also analyse how Tendulkar communicates the social constraints to his audience.*

*Recent drama in Indian languages has a remarkable growth in the present decades. After independence, contemporary Indian drama in English gives a brutal account of the social and political realities. Vijay Tendulkar is the most prolific and controversial dramatist among the Post-Independence Indian playwrights. Thematically Tendulkar's plays have ranged from the exploration of relationship of man and woman to reinterpret social, historical and political episodes that exist in the society. His plays concentrate on different aspects of the human character and complex behaviour of human relationship. He is fascinated by the violent exploited-exploiter, husband-wife, brother-sister, lover-beloved relationship. The themes of Tendulkar's play are based on the present socio-economic situation, family and marital relations, violence and male domination.*

*Keywords: independence, Gidhade, psychological, exploited-exploiter, husband-wife, violence*

Vijay Tendulkar's plays are based on reality. In fact the substance of his plays is constructed on a pattern of contrast. His most significant play "Silence! The Court is in Session" depicts the practice of a play in an messy old room of a small village by a theatre group. A drama group named 'Jagruti Sabha of Sonar Moti Chawl' trips a private area, in order to act upon a play. Due to the lack of a character, it is decided that Mr. Samant ought to play the position but Mr. Samant is completely novice. In order to illustrate, Mr. Samant the practice of the court, these characters play a mock trial. The play is a game deliberately played in which Leela Benare is on one side and all the other characters on the other side. Leela Benare is charged for the mock trial. They file a case against Leela Benare of killing an infant. The play is a delusion of a serious social problem of unmarried motherhood and men's attitude towards her. The illusion turns out to the real case with Leela Benare. So the craft shows itself to be the real one. She is a victim of male's fleshy lust for body. Being mistreated and lured by her maternal uncle at the age of fifteen and then by Prof. Damale, her faith in men is totally gone and she determines to give birth to the illegal child. Nobody is ready to accept her. She stands separately and is left alone by the society. All the characters including Mrs. Kashikar with intent torture her in the play's trial. At the end of the play, Benare is sentenced to undertake an abortion. In the plot of the play, a procedure of mock trial is used which makes the play appealing though unmarried motherhood is not accepted in the Indian culture. The play explodes light on the incidents which took place in the earlier period of Leela Benare's life.

The characters assuming themselves as unacknowledged representatives of the society attack and torment Leela Benare and they themselves believe that it is their conscientiousness. The play describes how the middle class ideas of integrity are meticulous for the violence in the play. Prof. Damale extends Leela Benare's academic notice to enjoy sex with her. Benare honestly becomes victim to him who deceives her. She becomes pregnant and requests Rokade and Ponshe to marry and save her from embarrassment. Benare scorns their silence and deception. She exposes the pretence of so called revered people and laughs at their blemish behaviour. In the mock trial her personal life is exposed by other characters and she is deeply upset. The real offender is Prof. Damale but other characters do not find imperfection with him. Benare loves life and she is entirely frantic with the condition. *"The play exposes the inhuman violence in its verbal form of the patriarchal society against women."*

The play *Gidhade* surprised the conventional section of Marathi populace with its naturalistic demonstration of acquisitiveness, sex and brutal behaviour that characterises most of Tendulkar's plays. It makes its embodiment very domineering in this play. *Gidhade* is extremely horrible in the portrayal of its characters and action. The human temperament of the members of the family is open to the elements in the play. The play deals with greediness, violent behaviour, egoism, sensuality and evilness which are inherent in the human being. Except Rama and Rajaninath, the residual characters of family perform like vultures. They can be compared only to vultures because for acquiring affluence and money they can execute any type of vice. Tendulkar has used a distinct technique in this play. The first scene of the first act is in the present and the total play right from scene second act first to scene seven of act two takes place in flashback. The scene second begins with sounds of vultures and no characters are seen on the stage.

The inauguration of the play was very shocking to the Marathi spectators because Manik is the only daughter of Hari Pitale. Tendulkar wants to show through Manik, how the ethics in the society are changing fast. Manik is afraid of her own brothers Ramakant and Umakant who have disturbed her sleep by pounding the gardener, Jagannath. The gardener is beaten because he demands his salary. Manik does not trust her brothers and closes the door when she sleeps. The family concept is totally ruined. The children do not respect and love parents. Even parents are not worried about their kids. There is no love in among brothers and sister, between sons and father, between daughter and father, amongst brothers and vice versa.

The psychological connection of Rama and Rajnikant turn into sexual concern and due to it Rama becomes pregnant. As Rama is pregnant, Ramakant and Rama are very happy. Rama suggests Ramakant that they will go somewhere where Ramakant will do dissimilar type of job, the life that will be away from dishonesty. But Ramakant dislikes her advice and says that in his house there is no tradition of listening to women's guidance. Ramakant is concerned in dreams and all the time he considers that he has become a rich.

Though Ramakant is implicated in seeing the dreams of richness, the fact is diverse. The phone has gone, the radiogram has gone, sofa is disappeared, he sells his mother's

ornaments, the office is sold, and the house is mortgaged with bank. Ramakant has become a ruined. Umakant, all the time asks for money from Ramakant when Ramakant asks him to skip the house. Umakant says that only after getting his share he will leave the house. He also adds that the baby which Rama is carrying belongs to Rajaninath and not to him.

The plays of Tendulkar induce some questions in the mind of the audience. The inter-personal association in *Gidhade* is the mark of the impact of industrialisation and urbanisation. Each and every character construes others. Nobody supposes in others. Manik is afraid of her brothers. She thinks that if she sleeps in her room door opened, perhaps her brothers may smother her. Even she is afraid of taking medicines because she imagines that someone may poison her. Hari Pitale, Pappa is frightened of his sons and all the time says that it is his immense adversity that he has given birth to sons like these. He knows that his sons can go to any level in order to get estate and money from him. He has got a secret account in a bank and when his sons and daughter know about it, they beat their father. Pappa himself is a vulture because he has deceived his own brother Sakharam and has become the soul master of 'Pitale Plumbing Company'. When Sakharam Pitale comes to declare his share he has been made to run away. A brother cheats a brother. Even in case of Ramakant and Umakant, the same thing happens. Ramakant sells Radiogram, sofa, and the jewellery of his mother. The financial dealings of Ramakant and Umakant are not fair. All the time they try to cheat others. They hesitate to pay their gardener who is working for their family more than that Ramakant beats him in such a level that blood comes out of his mouth.

*Sakharam Binder* is a fickle play of Tendulkar that tackled restriction and won extraordinary public acclamation. The play argues the very marital system in Indian society. The man-woman relationship which is based on sex is the main subject of the play. Masochism and covetousness of the middle class male is kept at the centre by Tendulkar. Though Sakharam is born in Brahman family, he is ill-treated by both his father and mother. He runs away from his home at the age of eleven.

Sakharam does not consider in marriage and he brings home caste-off women whom however he does not keep with him long. Within an interval of fourteen years he has brought six women, loved them for some time and left behind them. The play *Sakharam Binder* begins when his sixth woman's leaving him. The seventh woman is Laxmi. Laxmi is a typical Indian woman. Sakharam's principles is of different type.

The play *Sakharam Binder* confronts the concept of family relationship. Laxmi is spared because she can't bear children. The question comes whose mistake it is and why a woman should be held conscientious for childlessness. Laxmi is penalized by her husband without any of her blemishness. When she is tired and bored with Sakharam, she goes to her nephew but her nephew also throws her away. There is no remedy shown by Tendulkar that what path should be followed by these women to get into the house. Laxmi is a harmless character and when she goes to stay with her nephew in Amalner, her nephew's wife has accused her of stealing. She has none else to turn to. She has already accepted Sakharam as her husband. Laxmi sleeps in kitchen but her religious chatting of 'Sitaram,

Sitaram' disturbs Sakharam's drunken love making. The mysterious disappearance of Champa during afternoon rouses Laxmi in suspicion. She follows Champa and discovers that she is having an affair with Dawood. From the prayer of Laxmi we find her to be resolved to live and die as Sakharam's wife. Laxmi takes pity on Champa's cxxl husband and feeds him.

In the play Sakharam Binder men are shown at the centre of power. But Sakharam tears out the superficial faces of common man. The so-called common man who believes in family and marital system commits sins and vices without bringing to the notice of society.

In all the three plays of Vijay Tendulkar, it is clear that men are dominating in the society. It is evident that Vijay Tendulkar has carried out his own way of exploding the social conventions and evils through his plays.

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