

**CONCLUSION.**

## Conclusion

As discussed in the preface the present research is mainly focused on 'Depiction of Sex and Violence in Vijay Tendulkar's Plays' and the entire thesis is divided into six chapters and seventh is conclusion. Each chapter aims at distinct aspect to explore and find the above mentioned subject. The first chapter dealt with the life and works of Vijay Tendulkar which brings out some vital facts of about Tendulkar's personal life—his upbringing, his family background, education, traumatic incidences experienced in the early stage of his life. The chapter concludes with different factors affected and influenced him as a creative writer. His research on growing violence, his career as a journalist, his reading, and writing have made him socially committed democratic citizen and realistic and rebellious playwright.

Second chapter dealt with the 'violence' as defined by Tendulkar. In this chapter, with the help of the views of the established biologists, psychologists and social scientists it is derived that violence has always remained central in the entire history of mankind. Tendulkar's conception of inherent predominance of violence in human life has been reinterpreted here with substantial arguments. As it has been argued in the chapter it is not necessary that violence is always destructive. Like atomic energy violence

can also be used as vital, virulent, constructive force and better results can be arrived.

Third chapter dealt with interplay of contradictions as exhibited in Tendulkar's plays. Tendulkar's views on violence lead him to understand the patterns of growing violence in the post independent India and his subsequent plays also explored the very nature of violence operating in forms of caste, class, gender and sexual relationship at family level, social level and at political level. This chapter mainly explained how Tedulkar had applied his theory of violence in his plays with help of his dialectical understanding of conflicts and unity of opposite forces. It was found that he displays and dissects the inbuilt contradictions of human life and presents its violent nature either in the form of character's personal dilemmas, interpersonal relationship or in the form of conflicts of all the characters with the central idea of the play.

Chapter, 4, 5 and 6 were the specific case studies of Vijay Tendulkar's plays to show how he dealt with his theory of violence in this particular plays.

Chapter four has thrown light on the double standards of male dominated society regarding motherhood, nationalism, honour, social

responsibilities to subjugate women's desire. It was derived in the chapter by analysing the play that women's desire has been moulded in such a way that she has to get sanctity of male dominant society. The judgment of the society is pre-decided and women's desire does not allow to be fulfilled. She is enforced to remain silent in past, present and future.

Chapter five, dealt with gender violence as depicted in the play 'Sakharam Binder'. Here we found that Tendulkar shows us desirable, vital and useful end of reconstruction of Man- Woman relationship on more equalitarian ground by deconstructing all stereo type phenomenons constructed around gender violence. In The chapter it was derived that the main causative factors of men-women, gender relationship are the cultural and social stereotypes constructed by the male dominated society which subjugate women and at the same time pervert and deform men's sexuality. And ultimately lead these relationships into violent explosions.

Chapter six, dealt with violent oppressive transformation of political power. In the chapter it was derived that inherent hierarchical power structure creates an unavoidable violent force within oppressed which ultimately leads him to achieve power to become an oppressor. It is the same

ideology of oppression internalized by oppressed and he can never be able to liberate himself.

It has been concluded in first chapter by Tendulkar's own exposure to the harsh reality through his apprenticeship in the open university of life that there is definite impact of all these experiences on his career, his activism, his world views and his works. It has been seen in this chapter that Vijay Tendulkar's upbringing, life experience, his immediate environment and gradual change occurred in social, economical, cultural and political realities from Colonial to post- colonial Indian society, has played a definite role in making Vijay Tendulkar a most controversial and rebellious playwright. Examination of this chapter throws a light on various events and factors which influenced him the most, such as--

- 1 Family background and its shifting values, tragic experiences with brother, uncles, unmarried sister, death of wife and daughter Priya.
- 2 Childhood memory of communal violence, stabbings.
3. School-life experiences, political and social upheaval of nationalist movements, and exposure to Nationalist Forces (Gandhian and R.S.S.) and communists.
4. Education, reading, and writing

5. His career as journalist and his research on violence sponsored by Nehru Foundation.

The cumulative effects of all these factors and his individual thinking about them shaped Vijay Tendulkar as one of the most renowned as well as controversial playwrights of India.

The first chapter fruitfully aimed to trace out the main events in Tendulkar's life as well as the development of his career as a playwright. It is also successfully dealt with the various influences on him. As argued in the chapter upper caste liberal Brahmin family background helped Tendulkar in getting education. It was derived in the chapter that warm, affectionate, liberal and literature friendly atmosphere of his family helped him in cultivating his liberal views. The profound finding of this chapter proves Tendulkar to be a fearless, torch bearer playwright, social activist and courageous commentator of the society.

It has been concluded in the second chapter two that Tendulkar's views on violence confirms with the views and derivations of established biologists, psychologists, and social scientists that violence has always remained central in the entire history of mankind. His argument is quite logical that man is part of the animal kingdom so the basic animal instincts

are integrally linked with human being. It has been derived that Vijay Tendulkar considers violence as a basic need of human life. According to him sex and violence are the two sides of the same coin. At the same time we find Tendulkar's characters are free enough to live and behave the way they like. Tendulkar doesn't impose his ideology over his characters.

It has been further concluded that Tendulkar's writing reveals two aspects of his ideology as a playwright. One is his keen sense of conflict in life and the other is his deep faith in life. Conflict in his plays has many dimensions. Conflicts between two individuals, conflicts between the individual and his family, and conflicts between the individual and the social circumstances are skilfully depicted in Tendulkar's plays. However the subtle and significant conflict in his plays is within the individual himself.

His thinking about society, human life and individual's conflicts are reflected in his writings. He wrote about the defeated individual's struggle against antagonistic circumstances.

The chapter gives an account of different types of violence depicted in his plays. He depicted verbalized violence with the images of violent relationship, torture, abuse, obsessive love, sexual desire, betrayal, humiliation, atrocity, pain and death. It has been found that Tendulkar's

plays often explore the acts of physical, sexual and verbal dimensions of violence. For Tendulkar 'Violence' is a basic human instinct, so it has to be expressed in one form or the other. Violent behaviour can be seen as a mask which protects 'the self' from pain and memories of traumatic experiences. It has been found that Tendulkar exposed the different forms of anger in his major plays and he got the title of 'Angry young man of Marathi theatre'.

Tendulkar also showed how violence can be expressed through aggression. A verbal attack--insults, threats, sarcasm, attributing nasty motives and a physical punishment or restrictions exist in Tendulkar's Plays. Tendulkar believed that 'Violence' among middle classes is quite often psychological in the nature.

The chapter showed that for Tendulkar violent relationship does not mean simply physical violence or torture. It also means interpersonal relationship of dominance, not only male dominance over female but also vice-versa. For Tendulkar human relations are power relationships and therefore are based on in-built violence. Tendulkar believes that when circumstances arrive in a form of a rough exam, the mask of culture will be removed with a big blast and human will become animal. In that situation



human reacts exactly like an animal. Tendulkar in his plays depicts such a theory of violence with psychological implications.

Another form of psychological abusive behaviour with which Tendulkar deals is fear resulting in terror. It has been derived that fear converted into violence is depicted everywhere in Tendulkar's writings. A new point of view has been concluded that when Tendulkar accepts violent behaviour as natural phenomenon it does not mean that according to him the violent characters are necessary in our society. Actually Tendulkar wanted to say that violence is an essential living fluid in terms of triggering force.

As it has been argued in the chapter it is not necessary that violence is always destructive. Like atomic energy violence can also be used as vital, virulent, constructive force and better results can be arrived. Vijay Tendulkar's plays focus on violence as the single most significant aspect of history. Vijay Tendulkar always has a specific purpose for using violence in his plays. He uses violence as a shock tactic to inspire his audiences not to sit idly by and to take action against the atrocities of life. According to Tendulkar there is no reason for human violence against human in the world. He believes that violence is a natural phenomenon for human as species in the same way as animals. But, In the light of this idea he uses theatre as a

think tank arena where he criticizes and discusses the cycle of meaningless violence and the crimes of humanity. It has been concluded that he thinks that violence is the basic instinct of mankind and till today we can't able to eliminate it from our society but he was not support the 'violence'. Tendulkar accepts and portrays his characters violent behaviour as a nature of human being. He deals with gender inequality, social inequality, power games, false consciousness, with the devices of sex and violence in his plays.

As argued in the chapter three, Tendulkar is interested in contradictory opposite forces inherent in human being. Tendulkar believes that violence inherent in the human relationship though it looks cruel, violent, but it is the heart core of human life. He uses the human being as "symbols adequate to our dilemma."

Tendulkar uses plot as departure point which triggers violent interaction or interplay between characters and between stage situations. Vijay Tendulkar's characters have diversity. Some are oppressed and some of them rebel against the situation. Some of them surrender to the situation and some of them fight against the situation. Sometime we find his characters are interchangeable in their nature.

It has been derived that family relationship is complex in Tendulkar's different plays. Family relationship is portrayed as a violent interplay of contradiction and it reflects the crisis. It is further found that Tendulkar has also explored sexual relationship and put a question mark to the marriage system as well as live in relationship.

He contradicts the mentality that the marriage gives social respect as well as security to a woman. Before Tendulkar, the Marathi theatre was involved in presenting family as ideal, holy, divine and stable social unit. It has been concluded that Vijay Tendulkar changed this picture by showing inherent process of chaos and order within family in relation to changing situations.

It was found that Tendulkar beautifully depicts the interplays of contradictions of male-female egoism, domination, selfishness and hypocrisy of the modern success-oriented generation. Tendulkar brings out the dark side of human nature and finds an indirect method of removing the social evils by creating hatred into spectator's mind. It has been concluded that Tendulkar ruthlessly dissects human nature and exposes its basic aspects such as lust, greed and violence. Tendulkar uses violent interplay of contradiction in terms of self contradiction, person to person contradiction,

group contradiction and contradiction within the society. For Tendulkar human beings are admixture of entire contradictions of existence.

Chapter four brought forth physical, psychological and sexual suppression of women in 'Silence the court is in session'. Here it was found that Tendulkar portrays the intricacies and nuances of characterization very well in the play. He plays simultaneously with the reasoning and emotions of the spectator. The usages of silence in between the dialogues, silence in between physical actions strikingly indicates the internal turmoil of characters and it disturbs the spectator. He shows society's prejudices against a woman who wishes to be free, who chooses the way to fulfil her sexual-emotional desire.

Chapter four has further thrown light on the double standards of male dominated society in regard to motherhood, nationalism, honour, social responsibilities to subjugate women's desire. It has been derived by analysing the play that women's desire has been moulded in such a way that she has to get sanctity of male dominant society. The judgment of the society is pre-decided and women's desire is not allowed to be fulfilled. She is enforced to remain silent for eternity. It has been derived that the violence

is deep rooted within as silence and the form of violence is changed as 'accepted internalized violence'.

Here, we found that Tendulkar portrays Benare as a victim of an imbalanced and distorted man-woman relationship which places woman in subjugation to man and society. Tendulkar skilfully presents the mentality of so called moral values. The meaning between the lines presented in the play applies to our lives which cherish the illusion of freedom, illusionistic liberalism and idealism.

The chapter concludes that Tendulkar reveals the fact that both patriarchy and individualism play an important role in the construction of woman's desire. Patriarchy oppresses and tames a woman into subjugation; the discourse of individualism makes her to challenge and to defy patriarchal norms. The play exposes the inhuman violence in its verbal form of the patriarchal society against woman.

It was also found that the play, "The silence court is in session" reflects everlasting battle between masculine and feminine gender. This play's focal point of interest lies is the struggle between women like Benare and her antagonists headed by the orthodox Kashikar and his associates. Though Benare desperately fights her battle and clamours that her life and

her choices are her own; her voice is silenced by the destructive agencies of patriarchal institution.

We found that 'Benare' remains completely silent during the dissection of her personal life by her fellow actors during mock-trial. Even if she tries to speak, she is silenced by them. She is given a chance of defending herself at the end of the trial. Tendulkar mentions that all the characters remain in a frozen state during her long reply. It has been concluded that Tendulkar wants to contradict two symbols. One is Benare who wants acceptance of her freedom and second symbol is deaf ears of society which never accepts her freedom. Tendulkar suggests that her reply falls on deaf ears. Benare has to accept the Court's verdict and she has to live in accepted social structure. Tendulkar cleverly create an internal expression made by Benare as a statement. Tendulkar's Benare will never able to express her vibrant speech as in reality but expressed as internal thought expressed through a monologue. A woman remains silent as a result of an infinite cruel game of suppression.

Chapter five has been focused on 'Sakharam Binder' which is one of the most violent theatrical act of Tendulkar which had consciously hurt the religious moralist sentiments and psyche of the society at large including

authority- Censor board. It has been concluded that Vijay Tendulkar had given a powerful detonation to all the previously established religious and moralist values, norms, artistic and aesthetic notions of culture and arts prevailing in the society. The Gender violence depicted by Tendulkar in the play and lived by the characters like Sakharam, Laxmi, Champa and Dawood on the stage invited violent attacks from the society. It has been further derived that Tendulkar succeeded in generating very vital, progressive and constructive social- cultural energy out of theatrical usage of violence – particularly gender violence through this play.

Tendulkar showed us desirable, vital and useful end of reconstruction of Man- Woman relationship on more equalitarian ground by deconstructing all cultural and social stereotypes constructed around gender violence. By portraying the lower strata of the society, the desire, the lust for life, Tendulkar made a significant departure from the prevailing main stream Marathi drama. Tendulkar has for the first time introduced the life and characters of lower strata with all its ugliness and crudity which has been burning, shocking and unbearable for those who are accustomed to see the lives of privileged section of the society.

The chapter concluded that Tendulkar makes violent blast on existing social morality by introducing 'Sakharam', his notion of house and its codes of conducts with all his newly constructed identity and self dignity. Tendulkar's 'Sakharam' represents Brahmanism and scratch the conservative and conformist values of society. The chapter further concluded that Vijay Tendulkar presents two male dominated spaces, one is of existing family or institution of marriage governed by caste, religion, traditions and morality another is the anti family space created by Sakharam. Tendulkar gives very complex minute details of experiences of Gender violence in the married lives of these two diametrically opposite set of women Laxmi and Champa.

Tendulkar has deals with the interesting and subtle aspects of Gender violence related with stereotypes constructed around impotency. He shows inferiority complex in the minds of impotent man or childless women. It has been concluded that Tendulkar articulates the existentialist tendencies are openly manifest in 'Sakharam Binder' and the play has become a curious case of gender violence.

As concluded in chapter six 'Ghashiram Kotwal' is appreciated as Tendulkar's best work. It has been further derived that 'Ghashiram Kotwal'



is creation of socio-political forces which goes beyond the barriers of time and place. Tendulkar depicts that the real power uses the masks of deputation to mediate the exercise of power, to hide the real face of power from victims so that all resistance is effectively deflected. Tendulkar shows that anyone who gets power always forgets past and as an authority he becomes oppressive. It has been concluded that through the portrayal of 'Ghashiram Kotwal' Tendulkar reveals the fact that oppressed and oppressor are not the constant phenomenon but interchangeable. This vicious circle of power game creates the violent rise and falls of the characters. The violent transformation of power of oppressed into the power of oppressor is very well established in the chapter.

Tendulkar had in mind the emergence, the growth and the inevitable end of the Ghashirams; also those who create, and help Ghashirams to grow; and the irony of stoning to death a person pretending that it is the end of Ghashirams.

It has been derived that Tendulkar's main concern in this play is to expose sharply the mechanism of power operating within society rather than the economic and political implications and sources of power. Tendulkar, in 'Ghashiram Kotwal' observes the operations of religiosity, sexuality,

deputation and politics as devices of power. In the chapter it has been concluded that these power devices are brilliantly depicted in the play and 'Ghashiram' has become the icon of present state of affair. Vijay Tendulkar as a true theatre persona wanted to make a strong political statement through this play.

It has been derived in this chapter that Tendulkar sharply exposed the exercise of power trade in terms of women as metaphor of exchange. It has been concluded that the play has depicted the loss and gains in the struggle for power which inevitably used female sexuality as a powerful weapon in the hands of looser and gainer. The chapter further concluded that Tendulkar brings forth the very modern issue of the relationship between power and gender in a patriarchal society in a historical setting with historically recognizable characters.

Finally we can say that, Tendulkar is genius in arts of characterisation, in theatrical devices and presenting the play. He is creative writer with social, political and psychological point of view. He deals with the elements of sex and violence as theatrical device. He articulates Sex and Violence in his major plays with reference to social, economical and political structure of Indian society. Tendulkar not only theorised the 'sex' and 'violence' but



also successfully used as an essential theatrical device to express the inner soul of human relations.