



## Preface

As a theatre practitioner, the theatre of literary genres specifically dealing with social concern has always remained a special area of interest for me. I know very well that to work on the contribution of a playwright of Vijay Tendulkar's stature is in itself a challenge and I will have to burn the midnight oil to roam into the world of this great creative artiste and theatre practitioner.

Many scholars and critics have shown a genuine interest in the literary output of Vijay Tendulkar who began his career as a journalist in a newspaper, but his soul belonged to a hardcore theatrical creativity. His devotion has earned him worldwide recognition and all those fellow practitioners, and actors are more than eager to support and stand by him.

There is more than one reason to fall in love with him. He chooses such subjects for his plays as have a direct relationship with our external as well as internal world. He is bold enough to show us where the shoe pinches. Formerly, no great dramatist dared to touch the sensitive issues like homosexuality, communal prejudices, gender-discrimination, caste & class discrimination, etc. But he thought it necessary to expose pretences and false notions of urban middle class people or we can say he exposed the violence beneath the civilized structures of the society.



For my research work, “Depiction Of Sex And Violence In Tendulkar’s Plays In The Context Of Social Economical And Political Conditions Of India”, I have selected specifically those three plays which deal with the violent interplay within class, gender, power politics in a unique way. As we know Tendulkar deals with the vibrant issues of the so called civilized society in his major plays.

Such as ‘Sakharam Binder’, ‘Shantata court Chalu Ahe’, ‘Ghashiram Kotwal’, ‘Gidhade’, ‘Kanyadan’, ‘Kamala’, etc. But, as discussed with my guide, Dr. Mahesh Champaklal I have focused on only three major plays which deal with different types of violence. These plays are,

1. Shantata Court Chalu Ahe
2. Sakharam Binder
3. Ghashiram Kotwal

The reason to select the above mentioned plays is that each play deals with an issue which not only is concerned with social situations but creates a mental storm within the spectators or readers. The play ‘Sakharam binder’ is related to gender violence, but it has a special value of dramatic moments. I must mention that all of the Tendulkar’s plays have special dramatic value and all are different from each other, but as I



examined the play “Sakharam binder” I feel that the title “a curious case of gender violence” is perfectly suitable to the play.

The second one is “Shantata Court Chalu Ahe”, which deals with the burning issue of abortion. After the long journey of civilization, we are now able to talk about women empowerment, women's liberation, but the basic question is, do we really accept the existence of empowered women in a male dominated society? And has a female gender realized a little bit of violence implanted by the society? Or is the violence deep rooted within as silence and is the form of violence changed as ‘accepted violence’? Still there is much possibility to discuss about the question raised, so much vibrant discussion is required to explode the violence beneath the silence hence, I gave the title “Cruel game of silence to suppress women’s sexual desire” – ‘Shantata court Chalu Ahe’.

The third play is ‘Ghashiram Kotwal’. It is partially based on the imaginative story of Nana Sahib Peshwa of Maratha dynasty. Tendulkar skillfully weaved the element of Tamasha form into this play. The issue of power in politics is a core thread of the play. Just like hunting animals in a wild forest, a human on one side is food of a hunter and on the other side he is a hunter searching for food. Once a human is oppressed by someone he may become an oppressor in future where the power acts as triggering force. It is a constant process of transformation, so I gave the

title “A violent oppressive transformation of power” – ‘Ghashiram Kotwal’.

In the first chapter I have embarked on the personality, uniqueness and creativity of Vijay Tendulkar as a writer. In his career as a journalist he dealt with so many crime stories. As said by him in his process of living life he tries to find out human values, more specifically he wanted to find humanity. His quest is to find internal reality of human being. The chapter is concluded with different factors affected and influenced him as a creative writer. This examination helps us to understand Tendulkar as a human being and as a creative writer.

In the second chapter I have tried to examine the ‘violence’ as constructive force. This chapter includes the views of psychologists, biologists, and social scientists and it further focuses on Tendulkar’s concept of inherent predominance of violence in human being.

Third chapter deals with different types of interplay of contradictions as found in Tendulkar’s plays. This chapter focuses on opposite forces inherent in different types of relationships, i.e. sexual relationship, family relationship and social relationship. Examination of the very nature of violence operating in forms of caste, class, gender and

relationship helps to trace out Tendulkar's depiction of sex and violence as a triggering force to the relationships.

As the subject of the present study, especially focuses on the depiction of sex and violence in Vijay Tendulkar's plays, it reveals multiple aspects of the problem which cannot be understood in totality without having grasp of diverse disciplines like psychology, sociology, political science etc. Valuable and creative discussion with my guide and his valuable suggestions have helped me a lot to understand the interdisciplinary complexities and intricacies involved in the subject.