

Chapter 3

“Violent interplay of contradiction”

Characters—Dialogues & Theatrical Devices of Tendulkar.

According to dialectical materialism, contradiction usually refers to opposition or conflicts inherent within one realm or one unified force or object. That means no object or entity can exist without having inherent conflicts within it. These contradictions of opposite forces exist in nature; it does not cancel each other but actually defines each other. As far as the plays of Tendulkar are concerned these contradictory opposite forces are the driving energy to the plays.

Mao in his essay ‘On Contradiction’¹ had explained how these contradictions are universal. He had said that this law of contradiction is the core of existence and its development itself. He also explained the universality of this contradiction in man as well in matter. The law of contradiction is responsible for the development or the change that occurs either in nature or society. Development and clashes are always present in the society and identity and struggle remain constant in a human being.

The Materialist physical outlook of idealist world holds that all the different things in the universe are static, their characteristics have been the same, unalterable ever since they exist. According to this theory the exploitative relationship exists in human life since most primitive stage of society, and it will exist for ever unchangeable. The factors affecting social development of the society are geography and climate. And per faculty of psychology the factor affecting to a human being is society. That's what Marx says. He says:

“It is not our consciousness, that determines our existence but it is our social existence which determines our consciousness.”²

Mao explains how this law of contradictions can be seen in nature and human life. He explains the universality of this law of contradiction as follows:

In mathematics:	+ and -, Integral and Differential
In mechanics:	Action and Reaction
In physics:	Positive and Negative Electricity, Proton and Electron,
In chemistry:	The Combination and Dissociation of atoms.

In social science: Class struggle which takes different forms while interacting with Caste, Gender, Religious, National identities.

In war: Offence and defence, Advance and retreat, Victory and defeat

Mao says:

“These are all mutually contradictory, conflicting violent phenomenon. One cannot exist without other. These two aspects are at once in their violent interplay of conflict and their interdependence constitutes the totality of the phenomenon, whether you call it family, society or war, which pushes the process of change forward.”³

Tendulkar is interested in this relationship of opposites which can be seen in his each of the characters, between the characters, between the situations and the central themes of the plays. Tendulkar says, “Violence is the human relationship. Though it looks cruel, violent, but it is the heart core of human life.”

Tendulkar says in an interview about his fascination for violence:

“As a writer, I feel fascinated by the violent exploiter and exploited relationship and obsessively delve deep into it instead of taking a position against it. That takes me to a point where I

feel that the relationship is external fact of life however cruel, it will never end. Not that, I relish this thought while it grips me but I cannot shake it off.”⁴

It is the relationship of mutually opposite forces which drives each character and at same time it is interplaying with other characters of the play and gives an organic unity to the play. The characters of Tendulkar’s plays cannot be categorized as good or bad, positive or negative or in black and white. They are neither black nor white they have simply gray shade. Shanta Gokhale also appropriately says the same thing. The characters are conflicting opposites; contradict with self and with others. We can see beautiful process of chaos and order, struggle and unity within each character at an individual level and in their relationship with other characters at a collective level.

The classical literature has played an important role in the shaping of Marathi literature; its impact upon Marathi culture has been no less profound. In contemporary Marathi poetry and drama, the dominant strain is that the writers are using the classics as a lens through which the oppressive and taboo themes of violence and sex in modern life are viewed. The result is often a deliberate inversion of gender roles, the construction and assertion of peace being a feminine principle that is placed in a primary position

instead of more violent masculine attitudes. The Marathi authors work from within this binary representation of a patriarchal order to demonstrate its ineffectiveness in both domestic and political terms, but they perform this criticism through the medium of the theatre in order to gain a more objective vantage point. This is not simple neoclassicism, but rather a method to expand imaginative possibilities in modern material.

So many writers in Marathi literature explore the feminine peace from within the patriarchy, creating some form of hope against the surrounding violence of their society. Vijay Tendulkar is the most progressive author of the survey, working freely from both the feminine and male perspectives, yet still adhering to an abhorrence of masculine arrogance. The objective of his stories and plays is not to hold the world of Indian culture as shining examples of how a society should be, but to explore the ancestral reflection of primitive animal instinct imbibe in humanity. Rather than becoming lost in language segregated from experience, he uses the human being as "symbols adequate to our dilemma."

Tendulkar is a versatile writer. Along with plays he wrote film-scripts, novels, short stories, literature for the children, journalistic writing, translations, adaptations and essays. Tendulkar has made noteworthy

contribution to the stage and has made some changes in the art of writing. He has made significant contribution to the Indian National Theatre Movement. His plays are not based on the value of entertainment but they provoke the audience to think. He is a contemporary writer and he shares the contemporary social and national concerns of the country.

Vijay Tendulkar shows the lust, greed and violence in the lives of people using the contemporary setting and language. Vijay Tendulkar uses historical figures like Nana Phadnavis and 'Ghashiram Kotwal' in his play 'Ghashiram Kotwal' in order to show how the political persons like Nanas use Ghashirams like pawns and throw them away when their purpose is over. Sex, violence and greed are the main themes in the plays of Tendulkar.

Tendulkar maintains the impersonality in portraying complex characters and their hidden motives behind their actions in a challenging way. Tendulkar does this without imposing his position, thoughts and feelings over of his characters; he simply allows them to interact freely with each other and with the central theme and thus discloses their inner conflicts and personalities.

Tendulkar brings out the intellectual and moral qualities of his men and women by putting them in conflict ridden situations on the stage. Thus

in Tendulkar's plays, theme or central plot becomes an effective means of character exposition. Tendulkar uses plot as a tool to provoke his characters to violently confront with the central idea of the play.

In a way he puts collective experience of our time crystallized in plot on acid test by allowing each character to confront with its own experience of life. Thus in Tendulkar's plays, the plot serves as a departure point which triggers violent interaction or interplay between characters, between stage situations and the reality which exists in the society, between stereotypes of positive- negative characters, hero, heroine or villain by triggering the inherent dilemma, conflicts already present in each character.

When we investigate the characters of Vijay Tendulkar we find physical, psychological and sexual suppression of women. Leela Benare is seduced, first by her maternal uncle and later on by Prof. Damle. Rama is victimized by her husband, Ramakant. Laxmi and Champa are victimized by their husbands. Ghashiram barter his daughter Lalita Gauri for his Kotwalship. 'Kamala' is bought from the skin market only for two hundred and fifty rupees. Even Sarita has been used like a puppet by her husband. Jyoti is beaten by her beloved husband though she purposely has married an untouchable. Manik in 'Gidhade' is beaten by her brothers. The suppression

of the women sometimes leads to their devastation and in some case death also. 'Leela Benare' of 'Shantata! Court Chalu Ahe' is ordered by the court to abort her child. Sakharam murders Champa after finding that she has love affair with Dawood. Ramakant and Umakant beat Manik to such an extent that there is abortion. As revenge Manik ensures that Rama also aborts. In 'Ghashiram Kotwal', Lalita Gauri dies at the time of her abortion.

Though most of the women characters in the plays of Vijay Tendulkar are oppressed, some of them rebel against the situation to find an escape. There are women characters created by Tendulkar who struggle against the situation. In the plays of Tendulkar the women characters do not surrender to the situation. Leela Benare of 'Shantata! Court Chalu Ahe', Rama of 'Gidhade', Champa of 'Sakharam Binder', Sarita of 'Kamala' and Jyoti of 'Kanyadan' fight against the situation.

When we investigate complexities between man and women, gender and class discrimination with examples of the characters, dialogues and dramatic situations in the plays of Tendulkar we have to analyze various relationships. Contradictions interplayed as complex family relationship in Tendulkar's different plays. The family concept is being destroyed day by day and this contradiction in family relations is found in the plays of Vijay

Tendulkar. In the plays of Vijay Tendulkar the family relationships are complex. In 'Gidhade', brother deceives other brother, sons beat father, and brothers beat sister. The very existence of 'Sakharam Binder' is based on the destruction of the family because Sakharam brings only those women who are deserted by their husbands. In the play 'Ghashiram Kotwal' nothing is mentioned about Nana Phadnavis' family. In the play, he is seen marrying for the seventh time. In Kanyadan, Arun beats his wife in order to take revenge of the treatment given to his mother by his father.

In Vijay Tendulkar's 'Shantata! Court Chalu Ahe', Leela Benare is seduced by her maternal uncle and her mother-blames her for it. Mr. And Mrs. Kashikar are not happy with each other but they do not show it in the public. In the public, Mrs. Kashikar buys a bush-shirt for Mr. Kashikar whereas Mr. Kashikar buys a garland for the hair of Mrs. Kashikar. As they do not have child, they have adopted Balu Rokde as their son.

Vijay Tendulkar's 'Gidhade' presents the most diverted family. The family relationships portrayed in 'Gidhade' are totally collapsed. Conflict between family members is significant. Umakant, Ramakant, Manik and Pappa are the shellfish. Lust for money drives them to do anything. They can perform transgression to the family members as well as anyone outside

family for money and property. Manik is illustration a young female who is spoiling her life. She drinks and smokes early in the morning in the presence of her family members. Her day starts with liquor and cigarettes. She consumes the contraceptive pills without hesitation. She was become pregnant before her marriage. The most striking thing in the play is Umakant's and Ramakant's beating of Pappa. Tendulkar became successful in showing the family contradictions in terms of the 'Vultures'

In 'Sakharam Binder', Sakharam is opponent of marriage system. He doesn't believe in conventional family but he brings deserted women in his house and asks them to serve him as his wife. Champa's mother sold her to Fauzdar Shinde. Fauzdar Shinde marries her but he was torturing her and insisting that Champa should earn money by prostitution. Laxmi's husband abandoned her because she was unable to give him a child. In case of Champa, she left her husband because he was unable to give her a child. In 'Sakharam Binder' the marriage system demonstrates serious crisis and conflicts.

In 'Ghashiram Kotwal', Ghashiram exchanges his own daughter for the power. He used his daughter as bargaining chip. Tendulkar doesn't portray Ghashiram's wife and her reactions for above mentioned act. For

Ghashiram and Nana the family relationship is negligible compare to the power.

In “Kamala”, arrival of ‘Kamala’ becomes a tool of wisdom for Sarita. ‘Kamala’ makes Sarita aware of her conditions and she comes to know that she is no more than a slave to her husband. In “Kamala” family relationship’s crisis are portrayed as interplay between Sarita’s consciousness and her moral duties as a wife implanted by the society.

In Kanyadan, Devalalikar family’s relationship is portrayed as symbol of ‘freedom of expression’. Everyone has freedom to think and behave accordingly. The decision of marriage with Arun is Jyoti’s own decision. Father and mother of Jyoti are involved in social services and hence ideal of inter-cast marriage is responsible for the contradiction between father-daughter, mother-daughter, and husband-wife relationship. The reality of century old caste system and cast hatred on one hand and ideal of inter-cast marriage on other hand generates the typhoon of complications. In short we can see that in Vijay Tendulkar’s plays the family relationships are in danger. These are the violent interplays portrayed as family relationship.

In the plays of Vijay Tendulkar there is a focus on the sexual relationships. The exposure to sex and carnal instincts is one of the major

characteristics of the plays of Vijay Tendulkar. Vijay Tendulkar became a controversial playwright because of the explicit portrayal of sex in his plays.

The sexual relationship of the modern man is very complex. Women suffer due to the exploitation in the hands of men because men in their life look at sexual pleasures as their revenge to their own exploitation.

In the plays of Vijay Tendulkar, depicts sexual relations in such a way that it brings out its inner violent exploitative nature sharply. We can find that Vijay Tendulkar never presents a situation in a sugar-coated form but he portrays reality in its naked form. He depicts child sexual molestation in “Shantata Court Chalu Ahe”. Benare was molested by her maternal uncle when she was teenager. When Leela Benare asks her uncle to marry her he avoids the responsibility in the name of customs. Here, Tendulkar exposes dual standards of self-centred male characters. These characters are custom conscious only when it helps them. Benare falls in love with her maternal uncle in her teen-age when she is not aware of the consequences of sexual pleasures. Benare has deeply wounded and she could not forget the exploitation. In fact she actually realized about sexual abuse when she second time deceived by a father figure Prof. Damle. Benare loves Prof. Damle who is already married just because of she needs emotional and caring support. She loves Prof. Damle whom she regards as an intellectual

God but this God makes her pregnant and runs away from his responsibility. Here, Tendulkar brings out typical type of the custodian-sexual exploitation where a guardian male exploits a female – Benare. Here Tendulkar exposes the dubious male sexuality which manipulates a female's regards and faith into sexual exploitative relationship.

In 'Gidhade', Rama can't be a mother of Ramakant's child as he has become an impotent due to excessive drinking. So Rama chooses Rajaninath who is her well-wisher and a passionate lover for getting a child. Manik has sexual relationship with many men. She loves the King of Hondur who is her fourth lover. While Rama's adultery is for the fulfilment of her passions because she is treated ruthlessly by her husband, Manik strays out only for the sake of earning money. Here Tendulkar shows interplay of contradiction between money, lust, passion and 'compassion'.

'Sakharam Binder' is a curious case of sexual relationships and Vijay Tendulkar has sharply shown it in the play. Sakharam does not believe in the marriage system and he brings home the women who are deserted by her husband. Laxmi is his seventh woman and Champa is eighth. Sakharam brings women to his home; uses them as his wives for a year or two and when he is fed up with them, he deserts them once again. Laxmi is deserted

by her husband because of her infertility. When Sakharam is tired of Laxmi, he makes her quit the home. Champa has been bought by Fauzdar Shinde from her mother but he tortures her physically and sexually to such an extent that she rebels against him, beats him and runs away. Sakharam brings Champa to his home as his eighth woman. At the beginning she does not allow Sakharam to come near but at last she surrenders herself to Sakharam's instincts.

Champa involves in sexual relation with Dawood also which leads her to her death. Sakharam has sexual relations with many women but he expects that the woman should be faithful to him when she lives with him. Once the bond is over both, Sakharam and his women are free to do anything. The very marriage system is questioned by Tendulkar in 'Sakharam Binder'. Here the sexual relations between Sakharam-Laxmi and Sakharam-Champa bring out dual violent nature of male and female sexuality.

In 'Ghashiram Kotwal', Nana Phadnavis is shown as a lusty person. Though he is on the verge of old age, he is sexually attracted towards the beauty of Lalita Gauri. He is in the habit of visiting Bavannakhani, the red light area, and visits Gulabi for his sexual hunger. Nana's sexual relationship

is symbolic depiction of male superiority of power over female. 'Lalita Gauri' and "Kamala" are symbolic characters who represents female as a product in male dominated society.

Tendulkar puts a question mark to the marriage system in his plays. He contradicts the mentality that that marriage gives social respect as well as security to a woman. First hand we can see that Mrs. Kashikar of 'Shantata! Court Chalu Ahe' gets security whereas life of Leela Benare is insecure due to her singleness. But truth is different. Mrs. Kashikar seems respected by others in her presence but we cannot assume that in her absence she may not become the character of gossip. Her position is like a puppy that gets respect in response to obey her master. If we scrutinize we find that there are plenty of instances of extra-marital sexual relationships in the plays of Vijay Tendulkar. The notable treatment to this issue is these instances lead to a lot of bloodshed in the plays of Vijay Tendulkar.

Before Tendulkar, the Marathi theatre was involved in sentimentality and family was always on the background of all events in human life. Vijay Tendulkar changed this picture. He did various experiments with the theatre and the theatrical form. He took the Marathi drama out of the shackles of the middle class sentimentality. He was associated with theatre and film

personalities and he took Marathi drama overseas. Tendulkar has described his plays to be about reality surrounding him:

“I write to express my concerns, vies-a-vies my reality. The human conditions as I perceive it”.⁵

In Tendulkar's plays we can see contradictions in the society. The class- distinction and caste- distinction is focal point of so many plays. In 'Gidhade', Jagannath the gardener is trampled by Ramakant as he demands his salary. In 'Sakharam Binder', Laxmi opposes to allow Dawood, a Muslim friend of Sakharam to take part in the aarti of Lord Ganesha. Sakharam dislikes this and he blows Laxmi with his belt. For Sakharam, look like secular, the class distinction and caste distinction do not matter. He shares a chillum with his Muslim friend Dawood and he does not ask any woman about her caste which he brings his home on contractual basis. In the play 'Ghashiram Kotwal', conflict between local and outsider is sharply demonstrated through Brahmin from Kanoj and Brahmins from Poona. The power is in the hands of Brahmins of Poona. In the reign of the Brahmins a poor Brahman who comes from outside is suppressed. The insiders treat outsiders as if they are their slaves.

The most controversial play of Tendulkar regarding the caste system in India is his 'Kanyadan'. A daughter of a Brahmin social reformist marries a Mahar boy and the things become very complex. Arun Athawale, husband of Jyoti, though educated is unemployed. He has seen how his father used to drink and beat his mother in his childhood. He has also seen the poverty and the consequences for poverty right from his childhood. It has turned him into an angry young man and he wants to put the whole world on the fire. The violent thoughts of this untouchable boy are the results of the inhuman treatment given by the upper class society to the untouchables years to years. But the treatment given to Jyoti by Arun Athawale is also inhuman. In 'Ghashiram Kotwal', Ghashiram takes revenge on the Brahmins of Poona as he is suppressed by them. In 'Kanyadan' Arun Athawale takes revenge on the Brahmin community by torturing his wife Jyoti. One cannot advocate and support the behaviour of Arun Athawale and Ghashiram. Here Tendulkar shows Revengeful tendency of an oppressed personality.

If we inspect violence and its interplay in Tendulkar's plays we find the bitter realistic picture of Indian social structure. The division of the Indian society into various castes and creeds, the injustice done to the lower class people, suppression of the poor, revenge motif, lust for power, and ex-

marital relationship are some of the basic causes of violent interplay in the plays of Vijay Tendulkar.

In Tendulkar's plays, sex, violence and power politics and its interplay is at the centre. Tendulkar skilfully portrays interplay through 'violence' as a theatrical device. In 'Shantata! Court Chalu Ahe', there is a lot of verbal violence. She is made the culprit and a case of infanticide is filed against her. In the play within the play she is victimized and tortured in such an extent that she tries to run away from the room but the door is bolted from the outside. Her condition is like an injured bird whose feathers are taken away compellingly. The remaining characters enjoy the victimization, helplessness and powerlessness of Leela Benare. The human instinct of violence makes the remaining characters happy to see how a poor helpless character like Leela Benare is trying to escape from the clutches in which she is put. At last she is sentenced to undertake the abortion which is the most violent act of the play.

The play 'Gidhade' is full of 'violence' and the violence is used as a theatrical device and depicted at various levels. It is physical, sexual, verbal and psychological. The title of the play itself suggests that the characters in the play would behave like vultures and the same thing happens in the play.

Except Rama and Rajaninath, the behaviour of all the characters is very close to 'Gidhade'. Jagannath is beaten by Ramakant, Sakharam is made to run away as he demands his share in the property. Ramakant and Umakant including Manik beat their father for money. Ramakant and Umakant beat their sister Manik and Manik puts ashes on the womb of Rama so that she should undergo an abortion these are the incidents of violence in 'Gidhade'.

In the play 'Ghashiram Kotwal', revenge resulted in 'violence' is a core theatrical device. Ghashiram takes revenge against the treatment given to him by Nana and Brahmins of Poona. After obtaining Kotwalship, Ghashiram turns into a savage and victimizes the Brahmins of Poona. In 'Sakharam Binder', Laxmi is beaten by Sakharam with his belt. Champa beats and kicks her husband Fauzdar Shinde. When Laxmi returns to Sakharam from her nephew and once again she is beaten by Sakharam. The most violent action in the play 'Sakharam Binder' is Sakharam murders Champa. Here Tendulkar uses sex and violence as a device of interplay. In 'Kamala' Jaisingh uses 'Kamala' to serve his purpose and throws her away in the asylum. He exploits even his wife Sarita physically as well as psychologically. Here Tendulkar uses Psychological violence as a device of interplay. The play Kanyadan depicts physical as well as psychological violence. The behaviour as well as thoughts of Arun is violent and he wants

to set fire to the whole world. He wants to drink up the blood of high caste society. Arun's violent thoughts are the product of age old injustice done to the dalits by the upper class community. He narrates how his mother was beaten inhumanly by his father and in the same way he starts beating his wife Jyoti. His beating of Jyoti is his revenge against the injustice done to him by cast system. Tendulkar's plays put 'sex' and 'violence' at the centre as a theatrical device of interplay.

In case of interplay of action, In Vijay Tendulkar's 'Shantata! Court Chalu Ahe', the mock trial leads the battle to present and past of Leela Benare. The technique of play within the play helps the writer to show the actions which have taken place in the past life of Leela Benare. The play 'Gidhade' is full of violent actions which take the characters to the vulture's level. But in all these actions there is uniformity which makes the play effective. In the play, 'Sakharam Binder' the interplay begins with Laxmi's arrival at Sakharam's home and the play ends with Champa's death. In between these two interplay many contradictory violent actions are blended together, such as Sakharam's beating of Laxmi, Laxmi's going away to Amalner to stay with her nephew, Champa's entry into Sakharam's home and life, Champa's beating to her husband; are all the actions resulted into development of contradictions. The play 'Ghashiram Kotwal' is also full of

violent interplays. The play observes the folk-theatre form and it is turned almost into a musical. It is the combination of Tamasha, Khele and Dashavatar. We can call it as a play of total theatre. The actions in the play are carried out by form itself. The insult of Ghashiram and his going to jail for the theft which he has not committed turns Ghashiram into a monster. And as avenge, he treats the Brahmans of Poona in a violent manner.

In 'Kamala', the actions are oriented towards the representation of oppression of women in male dominated society. Jaisingh's buying of 'Kamala' and his presentation of 'Kamala' in press conference, his dismissal from his job, indicate how power matters and the powerless are harassed. Vijay Tendulkar's Kanyadan is a play based on caste system in India. Nath Devalalikar, a reformist, wants to exterminate untouchability and class-distinction from the society but he fails. Arun as revenge oppresses his wife Jyoti and at last Jyoti wants her father not to interfere in her relationship with her husband, and as she has accepted him as her husband it is her responsibility to be loyal with him. The actions reflected in the plays of Tendulkar are based on the real life incidents and causative force for interplay of contradiction.

The women characters in Tendulkar's plays include housewives, teachers, mistresses, daughters, slaves and servants. He brings a broad range of emotions in his plays through his penetrating and multi-layered characterization of these women. As Shanta Gokhale has suggested in her earlier writing:

"Tendulkar's characters are drawn from the widest range of observed examples and are allowed to inhabit the entire spectrum from the unbelievably gullible to the clever, from the malleable to the stubborn, from the conservative to the rebellious, from the self-sacrificing to the grasping."⁶

The women portrayed in the plays of Tendulkar are oppressed by male dominated society. His plays persistently probe the operations of power, the hidden scenes of violence in Indian history and the obstacles that stand in the way of social change and modernization. The play 'Shantata! Court Chalu Ahe' is about the pathetic condition of women in the male dominated Indian society. The problems of a middle class Indian woman are put forth by Tendulkar in the play. The problem with Leela Benare is that she is too much of a woman. She is sexually alive. She needs to fulfil her desires and the most important thing is she is not ashamed of her instincts. She is tortured purposely by the male characters as well as by a female character Mrs. Kashikar.

In the play 'Gidhade', Rama is oppressed by Ramakant and Manik is beaten by her brothers. But there is a contradiction in the behaviour of these three characters. Rama is emotional, sensitive and a polite character whereas Manik is exactly opposite. She is responsible for her destruction. Through presentation of Manik, Tendulkar interplays between the wildness and freedom in modern Indian women. Her drinking and smoking on the stage was shocking to the orthodox minded people. Even, in case of Rama her emotional and sexual attachment with Rajaninath was quite shocking for the audience. But sympathy of the audience goes to Rama whereas they dislike Manik. Ramakant is not involved emotionally in his wife. Just he wants a child from her and for that he takes her to number of fake saints for the treatment. When she is pregnant, Ramakant treats her with great passions. But when he comes to know that she is pregnant due to Rajaninath, he is distressed. Here Tendulkar interplays with emotions. Manik is involved in many love affairs. The brothers beat her for the sake of money. In 'Gidhade', interplay of contradiction is between money, property and desire of every character.

In 'Ghashiram Kotwal' violent interplay of contradiction is power politics concerned with gender. Gulabi is a dancer woman. She is used by Nana as well as by the Brahmins of Poona for the sake of entertainment.

Lalita Gauri, the daughter of Ghashiram is used by her own father for bartering the power. Nana Phadnavis showers Kotwalship of Poona city on Ghashiram only because he gets a beautiful young girl in return. Both Ghashiram as well as Nana Phadnavis behave in a shameless manner with Lalita Gauri. She is the victim of the power politics. Kalindi Deshpande writes:

“It is saddening to know that almost all his (Tendulkar’s) women characters meekly submit to the injustice, violence and harassment done to them. They seem to be helpless and have no other alternative but to go through the way that life has chosen for them.”⁷

A careful reading of Tendulkar's plays brings to light the fact that his characters are either victimizers or victims. Sometimes there is a shift in their roles during the course of the play and the victimizers become victims and vice versa. Character’s quest for freedom and restrictions of society is summit of interplay of contradiction.

Violent interplay of contradiction is more verbal and emotional in the character of Leela Benare in ‘Silence! The Court is in Session’. Tendulkar has highlighted the plight of woman in an exploitative, male-dominated society. She is lively and enthusiastic by nature. Benare's relations with the

members of her group do not seem to be pleasant. She expresses her contempt for them through her sarcastic comments to Samant. An interesting thing is her colleagues are failures in their professions and in their lives. They are jealous of Benare who is successful in her career. They do not approve of her unconventional behaviour. The mock-trial gives them an opportunity to settle their scores with Benare. They gang up against her and hurt her feelings deeply by making her private affairs public. Tendulkar has interplayed the woman's psyche through the character of Benare. Benare wants to fulfill her sexual and emotional desire. She engages here sexually with two men who entered at different stages of her life.

She had tried to commit suicide when she was immature but she was saved. Then she ventured into a love-affair with Damle at a mature age. He made her pregnant and refused to accept the responsibility of the child. Benare wants to give birth to her child. Here contradiction is between conventional rules of morality. Benare wants freedom as well as wants to fit in the frame of society. So she wants that the child must have a father's name otherwise the society will make its life a hell. So she starts begging to different men like Punkshe and Rokde. Her flirting with Samant at the beginning of the play is probably an effort to entice him in a prospective

romance and marriage. Hemang Desai has already written about the same point of view that:

Benare's flirtations are a proof of her inveterate belief that maternity outside wedlock is deemed abysmal from the social stand point and that it can be legitimized only by trapping a man.⁸

But interesting thing is, Benare is aware of her rights for freedom of behaviour. Here, her problem is, she has not enough courage to live outside of the moral structure of society. So, Contradiction of Benare's interplay is between her concept of freedom and her anxiety to get justification to her freedom.

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. This is a clear example of verbal violence. 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. The playwright 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 must have to accept the

Court's verdict and she must have to live in social structure. Tendulkar clearly depicts about Benare's condition in his stage directions at the end of the play "Benare feebly stirs a little... then gives up the efforts..." (Pg. 120)

Tendulkar has drafted Rama's character in his play 'Gidhade' as an ideal kind and submissive Indian woman. Rajaninath, her brother-in-law, describes her as an innocent dove that, after marriage, had come to a place where vultures lived in the form of men. She sincerely performs her duties as a wife, sister-in-law and daughter-in-law. But she never received an appreciation from anybody. Rama's obedient patience during nerve-racking mental torture imposed by her family members establishes her as a traditional Indian woman. She does not utter even a single word against them. She continues to suffer silently.

Tendulkar depicts contradiction as innocent people and vicious people lives under a roof. Rama suffers from the vulture-like tendencies of her family members. Tendulkar describes her distress in her words. Rama says to Rajaninath, "Every day, a new death, and every minute a thousand million deaths. A pain like a million needles stuck in your heart, blinding you, maddening you with pain." (Pg. 240) It is extremely painful and it is the violent interplay that she cannot think of any alternative either.

Rama cannot become a mother because of Ramakant's impotency. She is fed up with the frequent visits to doctors and saints. She wants to tell her husband to stop drinking. But she does not dare to tell him. Sometimes she thinks of committing suicide. Tendulkar clearly reveals the dilemma through her long soliloquy. She feels that her womb is sound and healthy. She was born to become a mother. She feels that her husband that is responsible for her childlessness. Tendulkar uses Rama's words as big blast after silence.

Rama's intense desire to be a mother involves her in sexual relationship with Rajaninath. She interplays and contradicts traditional and conventional way of society and tries to emphasize her individuality. Her act is incorrect in social moral conventions. But we find that it is the single caring and compassionate relationship in the play. Rama and Rajaninath imbibe with the common threads of goodness and innocence.

The playwright succeeds in making it clear that it is not lust but Rama's sorrow which makes this happen. When her husband knows about this relationship he aborts her forcibly. The last optimism in her life is gone. She becomes a totally lifeless body hereon. Ramakant runs away and he takes Rama with him. She follows him like a ghost. She is speechless. It is

clear that joy and hope are gone from her life. Tendulkar reveals the violent interplay of contradiction through unjust suffering of good people.

Laxmi, in 'Sakharam Binder', is the most violently contradictory character created by Tendulkar. Laxmi is Sakharam's seventh mistress. Initially, she appears to be helpless, submissive, and religious. She gets transformed into a fearless and cunning conspirator. Tendulkar depicts that a religiously staunch believer is more violent than a modern person. Laxmi enters on the stage as quite simple and mild. She looks obedient. She surrenders to Sakharam's demands for sexual intercourse without any protest. Here Tendulkar interplays with her sensitivity through conversation with ants and crows.

The most dominant trait in Laxmi's personality is her unshakable faith in God and religion. She accepts Sakharam as her husband. Laxmi is almost a fundamentalist. She can go to any extent in behaving as per what she believes to be morally correct. She cannot accept Dawood's presence during the worship of Lord Ganesha.

After leaving Sakharam's house, Laxmi goes to live with her nephew and his wife. They throw her out of the house on the charge of stealing. Laxmi who still thinks of Sakharam as her husband returns to him. Realizing

that Champa has taken her place, Laxmi agrees to play a secondary role to her. She accepts all the conditions imposed on her by Champa. Her moral concepts are rigid hence she does not like the way Champa treats her husband, Shinde. She becomes sympathetic towards Shinde and tries to comfort him by offering food. When she finds out Champa's affair with Dawood her moral sense becomes violent. When Sakharam decides to throw out Champa, Laxmi discloses Champa's secret to Sakharam. She leads Sakharam towards Champa's murder.

Tendulkar's thoughts about life reflect in the treatment of his characters. Tendulkar believes that:

“When circumstances push a person to the wall, it is not only natural but even justifiable for him to become aggressive.”⁹

Laxmi's other motto to survive in the house is also fulfilled with murder of Champa. Laxmi due to interplay of circumstances changes from a simple, generous and sensitive woman into a cunning, ruthless and brutal lady and becomes responsible for Champa's death at the hands of Sakharam. Violent interplay of contradiction is seen when Laxmi manages Sakharam to take him in her control and help him to bury the dead body. She is cool and

Sakharam is shocked. Laxmi's future is bound with Sakharam. Tendulkar reveals that violent interplay exists at the time of battle against circumstance.

'Kamala' is a symbol of an interplay of a modern Indian woman who is caught between the contradictory pull of tradition and modernity.

According to Shibu Simon:

"Tendulkar exposes the chauvinism intrinsic in the modern Indian male who believes him-self to be liberal through his delineation of Sarita's character."¹⁰

Sarita is an educated urban lady and not aware of the slave-like existence of her. In absence of Jaisingh she looks after everything devotedly. She does everything that is possible to please Jaisingh.

When Sarita observes that Jaisingh uses 'Kamala' for lifting up his career as breaking news, she realizes her existence as a replica of 'Kamala'. She understands Jaisingh's real attitude of looking at her as only an object of enjoyment and as a caretaker of the house. Shailaja Wadikar appropriately observes:

"Sarita realizes that she is bound to her husband in the wedlock to slave for him permanently after the entry of 'Kamala' in her house."¹¹

Sarita decides to change her condition and declares her individuality. There is a noticeable change in her behaviour towards her husband. Earlier she used to defend Jaisingh in whatever he did. Now she confronts him. She objects to Jaisingh's decision to send 'Kamala' to an orphanage. She refuses to accompany him to a party. She is angry and frustrated because of her husband's behaviour. She thinks to arrange a press conference to expose Jaisingh. She refuses to submit to Jaisingh's desire for physical intimacy.

Sarita's rebellion is short-lived. When she knows that Jaisingh has been sacked by his employer, Sarita postpones her rebel. Tendulkar interplays within Sarita's inner conflict. Contradiction between 'Sarita as a modern woman' and 'Sarita as moral support', when her husband needs her is delicately portrayed by Tendulkar. She is mentally prepared for the struggle with society to declare her identity but quit the battle. Shanta Gokhale has already said the same thing about Sarita's attitude. She says:

"A compassionate human being who defers her rebellion against her husband as he is in an acute need of her moral support."¹²

But Sarita is a changed personality at the end of the play. She has become conscious of her identity and is determined to change her life in future.

Tendulkar's character 'Jyoti' in "Kanyadaan" is a result of contradiction between ideological decisions and harsh reality of life. Tendulkar interplays with tragedy of a girl. Jyoti is the daughter of Nath, a politician with socialist ideology. Jyoti has imbibed all the ideals and principles of her visionary father. She is firm to get on a path of truth and goodness shown to her by her father. Arun who belongs to the backward class, proposes Jyoti and she agrees to marry him. She does not know contradictory effect of caste discrimination deeply rooted in our society.

Jyoti has not fallen in love with Arun. There are no intense feelings about each other. He proposes to her and she accepts it. She is obedient and respects her father's ideology. Thus she appears to be in a very confused state of mind. Her father thinks about the chance this marriage will give him of the elimination of caste system.

Nootan Gosavi has already said the same:

"Nath is overjoyed by the prospective marriage not because his daughter has found a good husband but because it will fulfill his long-cherished dream of breaking the caste barriers."¹³

Both Jyoti and Nath fail to foresee the disastrous consequences of their decision.

After marriage Arun treats her in an inhuman manner. Every night in drunken state of mind Arun beats her. Nath Devalalikar does not want her marriage to fail. He appeals to Jyoti to save the marriage as it is an important ideological experiment. Nath believes in the essential goodness of man and trusts Jyoti to improve Arun by her love and care. Tendulkar portrays a father's exploitation of his daughter in implementation of his ideology. Due to his idealistic philosophy, Nath neglects harsh realities of life. At the end Jyoti decides to go back to Arun because she doesn't want to disturb her parents.

Arun psychologically interplays between his ancestors and his wife. He categorizes Jyoti as a representative of the upper class. She experiences the contradiction in the theory of man's essential goodness and reality. Arun's brutal behaviour has convinced her of the essential beastliness of man. She is angry with Nath for imposing a false view of life. She turns her back on father at the end of the play and disallows him to interfere in her life. She decides to stay with Arun and mutely suffer all the tortures inflicted by him. Thus Jyoti chooses a path of stubborn self-destruction.

Tendulkar's uses characters like Rajaninath, Nath Devalalikar and Kakasaheb to express his ideas on certain issues. They are commentators on

contradictions of human life and the speakers of truth as the playwright perceives them. Through these characters, Tendulkar's feelings, opinions, aspirations and his view of the world become known to us.

Some characters in Tendulkar's plays appear to be symbolic representative of society. The behaviour, thinking and actions of these characters make them representatives of certain types of people in society. The contradictions in characters are significant. Some are sensitive and tender and some characters are insensitive and cruel. Tendencies such as simplicity, innocence and submissiveness exist as well as tendencies such as selfishness, heartlessness and wickedness also remain present in Tendulkar's plays.

Tendulkar has sketched Rajaninath as a sensitive, kind and good hearted individual in his play, 'Gidhade'. Being an illegal son of Pappa (Mr. Hari Pitale), Rajaninath is cursed to live a pathetic life right from his birth. Pappa has neither completely disowned him nor looked after him properly. He lives in the garage of the Pitale household. He is a much neglected, much hated and lonely being. The fact of his illegitimacy is always at the back of his mind. He hates Pappa because of this reason. Pappa is fully conscious of

the vulture- like nature of his siblings who cannot tolerate his existence and their extreme dislike for him is interplay of contradiction.

Rajaninath was just a boy when Rama had entered the Pitale household after her marriage with Ramakant. She has sympathy for Rajaninath and so she looks after him against her husband's instruction. It is natural interplay that Rajaninath has great affection for Rama. He knows about her suffering. But he cannot do anything for her.

He says: "She laid on me. The burden of her oath... Again and again... It was her oath, and I kept it. I didn't speak." (Pg. 205).

As per Rama's strict instruction of not to interfere he becomes a mute witness to Rama's silent sufferings. Rajaninath is fully conscious about Rama's intense desire to be a mother. His affection and Rama's desire interplays and he involves sexually with her. She becomes pregnant. Arundhati Banerjee appropriately observes that: "The sexual aspect of Rajaninath's relationship with Rama is merely an extension of his love for her and is the only redeeming feature in the morbid and claustrophobic atmosphere of the Pitale family. Deeply concerned with Rama's plight, he wants to make her happy. Though morally wrong, it is a tender and humane relationship" According to Samik Bandyopadhyay:

“Rajanimath gets a release from his sense of shame about his connection with the family of vultures through his illicit relationship with Rama.”¹⁴

This relationship is an outcome of violent interplay between vulturous tendency and humanity. Rajanimath says: “A curse that's on us... On us all. If you at least can escape that curse - why shouldn't you? If I can be used for that, why should I say 'no'? Why? Virtue and vice are for other people! For us on whom this terrible curse has fallen, there is nothing but this curse. And a burning body. A burning mind.” (Pg. 243).

This relationship results in the Rama's pregnancy. When Ramakant comes to know about this, he forcefully aborts her. Here Tendulkar engages himself in recreation of violent interplay of contradiction between good and evil.

Rajanimath does not want wealth or property. Pappa offers to make him his heir. For that he has to help Pappa in court case to get the property back. But Rajanimath is fully aware of the evil consequences so he refuses the offer. At the end Rajanimath prays to God to show the right path to his degraded family members.

As far as the theatrical devices of interplay are concern Rajaninath has a dual role to play in 'Gidhade'. He functions as a Sutradhar and as a character simultaneously. His memories and poetry are device of interplay to portray the incidents happened in twenty two years. Rajaninath represents the human sensibility. We can see clear contradiction in his language. He uses a gentle and poetic language to describe the good and pure Rama and he uses ugly metaphors and words like mangy dogs, lepers, death-heads, skeletons and rotting noses. He reflects the characteristic of Vijay Tendulkar.

Through the character of Kakasaheb in 'Kamala', the playwright expresses ethical ideas of journalism. Tendulkar portrays Kakasaheb as a journalist of the old school tradition. As per old school journalism is a resource of spreading awareness in society and removing the social problems. Throughout the play, Kakasaheb keeps objecting to Jaisingh's sensational style of journalism. He suggests Jaisingh that if he really wants to solve the social problems, he should join a vernacular newspaper. The English newspaper is not the voice of common man. Kakasaheb clearly realizes the selfish motives behind Jaisingh's adventurous journalism. According to Shailaja Wadikar:

“Tendulkar throws light on the exploitation of women in society for centuries through the character of Kakasaheb.”¹⁵

Ramakant, ‘Sakharam Binder’, ‘Ghashiram Kotwal’, Jaisingh Jadhav and Nath Devalalikar are the male protagonists. All of them have been portrayed as developing characters by the playwright. They are quite contradictory from each other in personality, class, temperament and social position. The common thread in each character is that they all are symbols of male dominant society. All above mentioned characters consider women as the objects to satisfy their various requirements. Catherine Thankamma appropriately comments:

“ Whatever be their socio-economic background, Sakharam, Jaisingh, Ramakant and Umakant in ‘Gidhade’, all have one thing in common - they see women as subject to be exploited, as possessions, not as individuals with feelings and desires of their own.”¹⁶

Ghashiram also uses his daughter to gain elevation in his social status. Nath Devalalikar looks liberal but he becomes responsible for disaster in his daughter’s life.

Ramakant's character in ‘Gidhade’ is violent interplay of cruel, crafty, unscrupulous and greedy nature of a man. A. P. Dani writes that:

“The character of Ramakant bears testimony to Tendulkar's firm conviction that the vulturine instinct in man is deeply rooted and his endeavour to manifest the unspiritual and desolate sensitivities stemming from the pervasive alienation of devastated and devastating middle class man.¹⁷

Ramakant is an alcoholic person. He busts the family business set up. His words and actions prove indecency of his nature. He addresses his father as a "confounded nuisance" and a "bloody burden to the Earth". He has an excessive lust for money and spends all his intelligence and energy in making money. Excessive drinking has made him impotent. He never follows morality or legal restrictions. He is a self centered person. In response to Pappa's bad words as bad for him Ramakant says: "As the seed, so the tree! Did we ever ask to be produced?" (Pg. 211).

Ramakant violently interacts with each member of the family. His financial condition is not good and he wants more money. He constantly dreams of a bungalow, car and money. He violently interplays with his family members one by one. He hatches a conspiracy with Umakant and Manik to rob Pappa. Afraid of getting injured, Pappa agrees to hand over his remaining money to Ramakant. There are many incidences depicting the physical, sexual and verbal violent interplay of contradiction in 'Gidhade'.

Ramakant kicks Manik in the belly repeatedly and aborts her. The violent actions of Ramakant show inhuman behaviour in blood relationship.

Ramakant treats his wife as genuine egoist and male chauvinist throughout the play. He desperately wishes to have a son but does not accept reality that his excessive drinking is responsible for this problem. He has no regard for his dutiful wife's sane advice. He orders Rama to look after the home.

When Ramakant comes to know that Rama is carrying child of Rajaninath, he forcefully aborts the child. At the end of the play he runs away from the house and escapes from his creditors. Unlike other characters of Tendulkar, Ramakant does not have grey shed. He is portrayed as only black shed character and no goodness is there.

'Sakharam Binder' is a character of interplay between basic instinct of sexual urge and violence in a human being. The playwright has brought out the complexities in the human nature through his insightful portrayal of Sakharam as a strange combination of sensibility and insensibility. Sakharam is man who lives life according to his own beliefs. He does not believe in the institution of marriage. He offers shelter to women who have been deserted by their husbands and makes them perform all the wifely

duties in his house. Tendulkar portrays him as a self-centered pleasure-seeker who exploits the deserted women to satisfy his lust.

The bitter experiences in his childhood have crushed his tender feelings. Such experiences of, have life turned him into a rough and tough guy who is a live example of terror. Shailaja Wadikar observes that:

“The want of love has generated a kind of fierceness in Sakharam's temperament. As a result, he turns into a masochist who seeks pleasure in inflicting pains and miseries on others.”

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While explaining the rules of living in his house to Laxmi, Sakharam condemns the hypocrisy of the people in the society. He looks like a liberal man but as far as his house is concern he is rigid. He mocks at women for showing devotion to their cruel husbands and ironically he behaves in the same manner. He makes them slave. V.M. Madge says:

“The self-proclaimed unorthodoxy of Sakharam provides Tendulkar an opportunity to rail at the middle-class sensibilities of his audience and shock them by his unorthodox views and opinions.”¹⁹

Sakharam is unaware of the self-contradictions in his behaviour and thinking.

The few months' relationship with Laxmi changes Sakharam. He starts behaving like a gentle person. Sakharam's relationship with Laxmi cannot last for a long time due to the inherent differences in their personalities. Sakharam is fed up with Laxmi. He kicks her out and brings Champa to his house as his next mistress. Champa is exactly opposite to Laxmi. Sakharam interplays complexity with the changing circumstances. The physical beauty and aggressive nature of Champa inflames Sakharam's sexual hunger. Once a wild animal is now in control of a ring master.

When Laxmi returns to his house Champa forces him to allow Laxmi to stay in the house. The violent interplay of contradiction of simultaneous presence of Laxmi and Champa makes Sakharam-impotent. His ego is deeply hurt when Champa refuses to have intercourse with him citing his impotence as its reason. Laxmi discloses the fact that Champa is having an affair with Dawood. Sakharam become furious and he murders Champa. Sakharam realizes the gravity of his crime and is frightened.

Sakharam is never scared by anyone. He is now scared of punishment by law. He is forced to hide Champa's corpse in order to escape punishment from law. He is frightened and unable to move. Laxmi takes control of the

situation and starts instructing him what he should do. At the end Sakharam is in total control of Laxmi.

Tendulkar believes that violence and sexual urge are the basic instincts of human beings and natural traits of human nature. G. Mallikarjuna says:

“The eponymous character of Tendulkar’s play ‘Ghashiram Kotwal’ stands for the basic human instinct of violence and that of Nana Phadnavis in the same play stands for the instinct of sexual urge.”²⁰

Through these two characters and their interplay, Tendulkar wants to explore the process of transformation of power. The playwright conveys that wherever there is Nana Phadnavis, there is Ghashiram, and vice-versa.

Ghashiram, a North Indian Brahmin, arrives in Poona in search of a fortune. Being a Kanauj Brahmin, Ghashiram is an alien in the Poona Brahmin Community. Ghashiram had come with high hopes to Poona, but he only gets pain and humiliation. Mad with rage and grief, he vows to take revenge. Ghashiram needs power. He presents his daughter to Nana and in return he gets Kotwalship of Poona. He suppresses his conscience.

After becoming the Kotwal, Ghashiram begins a control of terror in Poona. He starts persecuting the Brahmins of Poona. His daughter Gauri dies during her abortion. Ghashiram becomes furious and he approaches Nana with murder in his heart. Nana suggests Ghashiram that he will lose the Kotwalship of Poona if he dares to go against Nana. Ghashiram obediently surrenders to Nana's authoritarian talk. He decides to forget the death of his daughter in order to retain his Kotwalship.

Nana realizes that Ghashiram may become harmful to him in future. He hands over Ghashiram to the bloodthirsty crowd of Brahmins. Crowd beat him to death. Ghashiram in his dying moments blames himself for his daughter's death and accepts his suffering and death as a just punishment of that crime. Tendulkar tactfully articulate violent interplay of contradiction through 'Ghashiram Kotwal'.

Tendulkar exposes the hypocrisy of Jaisingh. He is a symbol of modern society. He just wants to use 'Kamala' as a ladder to get money, reputation and fame. He is not really concerned about the difficulty of helpless women. Shailaja Wadikar observers:

“Jaisingh uses ‘Kamala’ as a means by which he can get a promotion in his job and win reputation in his professional career.”²¹

He does not have concern about ‘Kamala’'s future after his press conference.

Jaisingh's attitude towards his wife is the same. He uses her only as an object of enjoyment and as a slave to look after his house. Catherine Thankamma aptly comments:

“Jaisingh remains totally indifferent to Sarita's feelings. He expects Sarita to submit to his desire for intercourse whether she wants it or not and calls her a ‘bitch’ when she refuses to cooperate with him.”²²

Some powerful elements in society dislike the act of Jaisingh so he is dismissed from the job. Jaisingh is a pitiable figure at the end of the play. Through the character of Jaisingh, Tendulkar interplays on the contradictions of male egoism, domination, selfishness and hypocrisy of the modern success-oriented generation.

Tendulkar focuses on the inherent contradiction of human being. He brings out the dark side of human nature through the horrible actions of these characters and generates hatred for evil in the minds of his reader and

audience. It is Tendulkar's indirect method of removing the social evils by interplaying through his characters. He expresses man's inhumanity to man and the fundamental evil inherent in human nature. We find doomed individuals struggling against a hostile society as well as the flaws in their own nature in his plays. Tendulkar ruthlessly dissects human nature and exposes its basic aspects such as lust, greed and violence. Thus Tendulkar uses violent interplay of contradiction in terms of self contradiction, person to person contradiction, group contradiction and contradiction within the society.

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