

A Study of Male Characters in the Plays of Vijay Tendulkar

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ABSTRACT

Vijay Tendulkar (1928-2008), the dramatist from Maharashtra, is one among the not many contemporary Indian playwrights who expounds on friendly concerns. The writer features how woman is misused, tortured and defrauded and made to endure for the duration of her life. Essentially the topics which have drawn in his most frequent consideration, have been the predicament of woman in a male dominated metropolitan working class society, and the spouse wife relationship as gotten in metropolitan communities like Bombay and Delhi. There are many tastes, manners and attitudes that most of the men of Tendulkar share. The criticism of the men in the play underlines that these characters are special and worthy of his drama and help to better understand the different aspects of his work. Vijay Tendulkar depicts the contemporary society and the problem of man in it with a unique spotlight on the dismalness in his plays.

Keywords: Male Characters, Vijay Tendulkar, plays

INTRODUCTION

Vijay Tendulkar (1928-2008) had been perhaps the most powerful dramatists and theatre personalities in Marathi for as far back as sixty years. Nobel Laureate V.S. Naipaul had once called him "India's best writer" (Singh). Tendulkar's cooperates with those of playwrights like Girish Karnad, BadalSircar and Mohan Rakesh have changed the substance of Indian theater. A large number of them have been converted into significant Indian languages and English too. Presented in 1967, *Shantata! Court ChaluAhe* is a notable Marathi play by Tendulkar. PriyaAdarkar deciphered it as *Silence! The Court is in Session* in 1978. In a large portion of Tendulkar's plays, "by and large, ladies are at the middle... around ladies that the majority of the activity spins. The jobs that Tendulkar's female protagonists play eclipse those played by the men figuring in them". Managing the pitiable conditions wherein ladies are placed in male dominated society, *Silence! The Court is in Session* isn't an exemption. The play is "about a woman focused by men, set in a circumstance where she can neither get sympathy nor legitimacy for her kid," says Vinod Bala Sharma.

Male Dominance in *Silence! The Court is in Session*

Indian Civilization has an unchallenged practice of regarding ladies as the secondary self who needs to move to the tune of man's verse as respects their decision, conviction and way of life. Tendulkar treats his female protagonists with an incredible cognizance and sympathy. His female characters uncover his concentrated treatment of topics like social soul and complex human connections. In man centric culture, power is compared with aggression and masculinity, weakness with compassion and felinity. Ladies should bear male oppression quietly and compliantly. The motivation behind this oppression is to acquire mental ego fulfilment and strength and confidence. Since this inquiry of subjugation of woman in male centric force structure is vital in current culture, Indian just as Western dramatists have utilized the stage to uncover gender segregation in patriarchy and how ladies battle against this bad form. The motivation behind this examination paper is the investigation of male strength in Vijay Tendulkar's play *Silence! The Court is in Session*.

Nonetheless, the issue that the pundits of Vijay Tendulkar tend to ignore, some of the time totally and here and there mostly, is his treatment of male characters in the play. "The theatre bunch in *Silence!* . . . which comes to perform at a town is a miniscule cross-part of working class society", comprising of five male players, viz. Mr. Kashikar, Sukhatme, Ponkshe, BaluRokde, and Karnik alongside the town hand Samant. Other male characters, however depicted as offstage players, are Professor Damle, Nana sahib Shinde and Rawte. With *Silence! The Court is in Session*, "without precedent for his sensational vocation, Tendulkar started to investigate the psyche of his subject"; and he has not limited himself to the mental examination of its female characters just, however has investigated the brain of the male characters too.

Practically the entirety of the male entertainers of The Sonar Moti Tenement (Bombay) Progressive Association has been introduced as male-chauvinists who give no regard or significance to woman. At the point when one comes to find

out about people like Mr. Damle, it appears to be that woman is just an object of sex for them. Mr. Damle, who is a teacher at a college, recognizes Benare, the heroine of the play, just for her sexual fascination and not for her character or intelligence. As she articulates in her monologue: "He didn't need my psyche, or my commitment he couldn't have cared less about them!". "Despite being a prominent intellectual, he belittles himself and his calling by having an extramarital relationship with Benare which, in the long run, brings about her pregnancy". Benare respects him for his academic accomplishments, yet he sees just her body and adventures her closeness with him, as she bumbles: "He wasn't a divine being. He was a man. For whom everything was of the body, for the body! That's it in a nutshell!" Further, for Ponshe, "in general, girls are senseless and frivolous". He can't try to acknowledge an unmarried mother like Benare as his significant other. To cite from the play:

Sukhatme. What was your answer, Mr.Ponshe? Is it true that you were set up to take an expansive perspective on things for humanity, and acknowledge the kid alongside the mother?

Ponshe. The appropriate response is very clear.

Sukhatme. You weren't readied, obviously.

Ponshe. No, I wasn't.

Sukhatme additionally demonstrates himself to be a misogynist when, in his last discourse as the legal counselor for the arraignment, he states:

"'Woman isn't good for independence. . . .' That is the standard set down for us by custom. Maintaining this standard, I make an amazing request. 'Na Miss Benareswatanryamarhati.' 'Miss Benare isn't good for independence' "

Indeed, even Kashikar, who projects himself as an extraordinary social labourer, keeps on offending his better half all through the play and pays no respect to her. At whatever point she attempts to talk or offer any input, he gives an extreme censure to her. For example, when Mrs.Kashikar is attempting to commit Samant see how to evade errors around evening time, he pompously silences his better half: "Silence should be noticed while the court is in session. Can't quiet down at home, can't quiet down here!"

The male figures in *Silence! The Court is in Session*, who does "exhibitions of the Living Law court", are savages as well. Through the treatment of these 'alleged' specialists, Tendulkar reveals the lethargic twistedness in human brain that peeps into the protection of others and infers a fiendish pleasure in presenting it to the public. For the sake of a cheerful interest, Miss Benare's colleague succeed their cutoff points and plunge to metaphorical savagery. Their disappointments and disappointments in life cause them to determine a devilish pleasure in the discomfiture of their own co-craftsman. The vindictive merriment of Kashikar and his group resembles the dance of the villains. One can't stand to fail to remember the advice for the prosecution, Sukhatme, who uncovers the private existence of his female colleague in public and infers a sadistic pleasure for the sake of "simply a game" . The dramatist has bent over backward to expose this inert twistedness in him and his other male associates. To refer to from the play:

ROKDE [looking at Benare]. Presently giggle! ridicule me! This woman was there. Damle and this—Miss Benare!
[Benare has solidified. Karnik signs to Ponshe] modest—tell
all that you saw.

The sadistic rationale of Ponshe can be seen when he asks Benare in a wry tone: "What happened a short time later to that companion of yours, Miss Benare?"

That young lady—the one in a difficult situation—whom you found for me to wed. . ."

It turns out to be very clear when, in the final venture of the play, the crowd comes to realize that he, for the sake of 'that young lady,' was discussing no one else except for Benare as it were. Another prevailing aspect of the character of the male characters (then again, actually of Samant) in the play is their hypocrisy. Every one of them is two-timers having an absurd good code and trick social values. There is by all accounts no association between what they say, what they do and what they are. Kashikar, the appointed authority of the fake law court, projects himself as a soul guardian of the general public who "can't make a stride without a Prime Objective".

That is my straightforward opinion, Sukhatme, my blunt opinion". The hypocrisy of Dr.Damle is clear from Benare's explanation when she tells Samant:". . . we have an intellectual as well. That implies somebody who values his book

learning. In any case, when there's a genuine issue, away he runs! Shrouds his head. He's not here today. Will not be coming. He wouldn't dare"

The male characters of *Silence! The Court is in Session* are seen comparable to patriarchal one. For example, through Rokde, Tendulkar has been effective in advancing the issue of the Indian grown-ups who actually feel smothered under the tension of their folks and can't take their own choices, even about their own marriage. Rokde himself tells Benare: "I can't do anything without Mrs. Kashikar's authorization. . . . I can't resist. That is one's karma. I can't consider marriage' ". Moreover, the dramatist presents Samant, who is an untouchable to the remainder of the gathering, not exclusively to assume a key-part in the 'false preliminary,' yet in addition to feature the vast openings in the ethical assumptions of his metropolitan partners. Through his expressions and activities, this blameless rural turns into "a powerful vehicle of parody against these dishonest city-wallahs".

Regardless of the way that the play is gynocentric, its penetrative investigation gives the impression of dramatist's profound knowledge into male mind. In outlining his male characters, Tendulkar has investigated their psyches to the degree of uncovering the secret feeling of disappointment infesting their lives—the shortcoming of Sukhatme as a lawyer, the childlessness of Mr. Kashikar, the vain endeavours of Karnik to be a fruitful entertainer, the non-satisfaction of Ponkshe's fantasy to turn into a researcher and the powerlessness of Rokde to achieve an autonomous grown-up presence. The figure of the straightforward hearted resident, Samant, is capably dealt with by the dramatist to counterbalance the intricacies of these urban dissonant characters. It isn't out of veritable love for dramatization however out of a sheer feeling of their own disappointments in life that they have gone to theatre action.

Consequently, to anticipate that they should be refined, honest, and liberal is maybe sobbing for the moon. "Their characters, exchanges, gestures and even idiosyncrasies mirror their frivolous, encircled presences fraught with dissatisfactions and quelled cravings that discover articulation in their vindictive and angry mentalities towards their kindred creatures". Tendulkar is exceptionally satirical of these alleged champions of culture and social welfare who stomp all over the person's entitlement to freedom. In spite of the fact that the dramatist attempts to find some kind of harmony between singular freedom, social values and good standards, he likewise needs us not to miss the cut sided justice one for man and another for woman. By pitting Benare against her male co-craftsmen, he "questions the stock thoughts of morality and assaults the hypocrisy of fundamentally feeble however presumptuously barbarous yet clearly well-disposed individuals so anxious to lynch a woman who ends up disregarding their ethical code".

Vijay Tendulkar is positioned with extraordinary playwrights like BadalSarcar, GirishKarnard and Mohan Rakesh. He has powerfully expressed the socio-political circumstances in his plays. He has communicated it by saying:

As author, I get myself industriously curious free thinker, heartless, cold and fierce when contrasted with other submitted and human... As a social being, I am against all misuse and I enthusiastically feel that all abuse should end... As an essayist, I feel entranced by the vicious exploiter and misused relationship and fanatically dig into it as opposed to taking a situation against it. That takes me to a point where I feel that the relationship is outside unavoidable truth anyway remorseless, won't ever end. Not that, I relish this idea while it holds me however I can't shake it off.

The Vultures

The Vultures by Tendulkar is the most powerful contention on the unbridled upsurge of viciousness. It has become more important and extraordinary on the grounds that in *The Vultures* it is showed in the midst of the structure of family and familial relationship. *The Vultures* is a prosecution of the male oriented society where ladies are simple slaves for the accomplishment of men. In the play, the human relationship between man-woman is depicted as husband-wife, brother-sister, father-daughter, and lover-beloved and exploited-exploiter relationship. He exposes the inhuman violence in its verbal form of the patriarchal society against women. The themes of the play are based on the present socio-economic situation, family and marital relations, violence and male domination.

HariPitale and Family

The play shows the unmitigated brutality emerging from drunkenness, insatiability, and immorality. It is a play based on differentiating circumstances. The play shows the five vultures on the swinging branch – Hari Pitale, the disenchanting patriarch of the family, his sibling Sakharam who feels cheated, Pitale's ravenous children Ramakant and Umakant and his shaky daughter Manik, who in spite of her masculine name, is a victim of abuse both inside and outside the house. Rama, the delicate daughter-in-law to whom Rama turns for physical delight and passionate help wind up caught amidst these vultures' human creatures. Everybody in the family experiences a feeling of insecurity and therefore there is disharmony inside the characters.

Rajanimath and Rama

The connection among Rajanimath and Rama is called as a darling cherished relationship. Rama is the spouse of Ramakant. Rajanimath is the brother by marriage of Rama. He watches the savage crumbling of the family. His briskness permits him to record the mercilessness of individuals engaged with the cycle and the enduring of Rama. There is a part among Rajanimath and Rama. Both are strikingly cold and his verse is accused of energy, sympathy and worry for Rama.

Despite the fact that Rajanimath and Rama have extraordinary sympathy for one another, they are outcasts. Rama is a sensitive, naturally kind and great hearted individual however she resembles a helpless, submissive among the vultures. Rajanimath is out projected from the family. He lives in the carport. Rama's unlawful relationship to her stepbrother in-law summons the question of morality. So the patriarchic culture doesn't give permission for such kind of relationship however it is the certifiable and humane relationship in the entire play. The connection between them is immoral. The sexual part of their affiliation is just their genuine affection.

Agony and Frustration

Rama communicates her agony and frustration in the entire play. As a spouse, Ramakant doesn't focus on her. He abuses her, and afterward she proclaims her expectation to have a relationship with Rajanimath. For that reason, she is prepared to keep immoral relationship with him. She is eager for parenthood. As indicated by her, each woman has her own privileges, wills. Nobody can stop it. In this specific situation, Rama says:

... It's not the shortcoming of specialists, of learned men, of holy people and sages! It's not even my deficiency! This present belly's solid and sound, I swear it! I was destined to turn into a mother. This present soil's rich, it's ravenous. In any case, the seed will not flourish. On the off chance that the seed's absorbed toxin, assuming it's powerless, weak, and lifeless without righteousness why fault the dirt?.

In this relationship, nobody is prevailing. Both are equivalent and kind. At the point when Rama goes to give Rajanimath food and tea, Ramakant stops her and says assuming he is so pleased, why he is asking for food and tea. Yet, she has been consistently on Rajanimath's side. She shows kindness to him. In spite of the fact that she dares to bring food and tea straightforwardly for him, she offers food to him. It shows her love for him.

Objectives of the Study

1. To study on Male Dominance in *Silence! The Court is in Session*
2. To study on *The Vultures*

REVIEW OF LITERATURE

Anil Singhal 2013 Tendulkar's position on his characters has been a subject of constant conversation among the pundits. Despite the fact that the dramatist appears to have an interest for ladies characters in the majority of his plays and it is certain that his female characters catch the creative mind of the peruse from the start, a portion of his male characters are similarly significant and enamouring. Through the treatment of his male figures in *Silence! The Court is in Session*, Tendulkar projects a dream of the world as a basically unfriendly spot populated, generally, by frauds, egoists, absolutists and remorseless pragmatists. There is numerous a state of tastes, habits and mentalities which the majority of Tendulkar's men share with one another. The scrutinize of the males in the play spotlights that these characters stir a novel and compensating interest in his show, and serve to give a superior comprehension of different parts of his works

Dr. S.K. Ponmalar September, 2015 Unfair mentality towards people has existed for ages influence the existences of the two genders. Albeit the constitution of India has conceded people equivalent rights, gender difference actually remains. Prior to nineteenth century, woman was treated as slave and peasant. Regardless of the presentation of vote based practice taking all things together different backgrounds in current culture in the 20th century, it is hard to kill gender separation and oppressions. On the side of the struggle of liberation and making her merit place in social, good and monetary field of discriminating and outlandish male dominated framework. Numerous novelists, for example, Mulk Raj Anand, Anita Desai, Kamala Das, Nayantara Sehgal, Shashi Deshpande and many playwrights, for example, Vijay Tendulkar have voiced their interests on these significant issues.

S. Meenakumari 2017 Vijay Tendulkar is perhaps the most famous just as controversial playwrights of India. In his plays, ladies assume a focal part. *Silence! The Court is in Session* is a satirical play. Benare is the hero of this play. The play uncovered the hypocrisy and pitilessness of all male characters against the heroine Benare. Legal court should be a seat of justice, earnestness and propriety. The play portrays the awfulness of a person who is victimized by the general public. At long last, in a condition of frantiness, she devours toxic substance and bites the dust. In the other play *The*

Vultures tells about the unmitigated violence emerging from voracity and immorality. It depicts the domestic violence brought about by eagerness. The narrow-mindedness and avarice of human creatures are the primary issues of the play. Rama and Manik are the two ladies characters of the play. These ladies characters endure in the possession of men. Violence is the primary subject of the play. In this manner, the writer Vijay Tendulkar unmistakably portrays the concealment of ladies in male dominated society in his plays *Silence! The court is in session* and *The Vultures*.

Secondary Sources: We use articles, magazines, newspapers, and internet sources to study Vijay Tendulkar's plays.

DATA ANALYSIS

Vijay Tendulkar transformed contemporary socio-political circumstance into unstable dramatization". He has harped on the alienation of the modern individual, satirized contemporary governmental issues, forcefully portrayed social and individual strains, depicted with artfulness the intricacies of human character and vigorously abused man-woman relationship in a few of his works. Essentially the subjects which have drawn in his most frequent consideration, have been the predicament of woman in a male dominated metropolitan working class society, and the spouse wife relationship as acquired in metropolitan communities like Bombay and Delhi. Vijay Tendulkar depicts the contemporary society and the issue of man in it with an uncommon spotlight on the dreariness in his plays. His plays contact pretty much every part of human life in the modern world and offer the dissatisfaction of the post-modern intellectuals. In any case, he appears to feature three significant issues: gender, power and violence.

CONCLUSION

Tendulkar's *The Vultures* is about the inhuman violence because of self-alienation just as because of selfishness and eagerness. In this play he embodies both verbal and non-verbal violence. Here the entire play bases on violence and sex. *Silence the court is in session* was the principal significant play by Tendulkar which stopped a wild assault on the ideology of glorification of parenthood. It additionally exposed the sexual legislative issues in man centric standards of family and gender relations. Miss Benare, the school teacher is a political subject in that she furiously guarantees her independence personally. It is this soul of independence in Benare that drives her to make an intense stride of getting pregnant with the man she loves. Of course, it didn't manage the topic of parenthood however it additionally uncovered the asymmetrical relationship of power among a couple in wedded life and furthermore between wedded ladies and unmarried ladies. It can be said that by depicting his male characters Tendulkar clearly shows exceptional ability in achieving those purposes. However, it cannot be denied that he has his own restrictions in dealing with these male figures. The human nature is an angel-devil combination.

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